

Books *for* Cooks



Catalogue 3
Tokyo ABAJ Fair ~ March 2024

[4] *Album officiel de la Fête des Vignerons Vevey 1889 - 5-9 Août*

Lausanne : Payot, and Vevey : Lortscher & Fils and Guillardmod, Éditeurs, 1889. First edition. Engraved and printed by S Krakow, Paris. Colour lithographic illustration by E. Vuillemin based on costumes of P. Vallouy, official painter; board illustration by F Boscovits.

(190x265mm) grey bevel edged, illustrated printed cloth boards lettered in gilt; chromolithographic illustrated in 24 unpaginated leperello panels (each approximately 240x170mm) attached to the front paste-down, (approximately 6000mm unfolded). Board edges faintly worn to corners, small blemish and previous owner name in faded ink to upper board; two folds professionally repaired, two folds with 2cm tears to the edge of the fold; faint foxing to edges in several places not affecting the illustration.

A beautifully illustrated album portraying the procession given for the Winegrowers' Festival

in Vevey, Switzerland in 1889.

All professions linked to the vine are represented as well as three floats of mythological figures, Palès, Ceres, Bacchus and a wedding party and its guests representing the 22 cantons of Switzerland.

In the 17th century the Brotherhood of Winegrowers, then known as the Agricultural Association or Abbaye of St. Urban, organised a yearly pageant and parade. By 1797 the pageant had grown to become a festival incorporating art and poetry over several days at a stage venue culminating in a tradition of crowning vineyard workers. The Confrérie des Vignerons de Vevey has held the festival once a generation since 1797. By 1889 original poetry, prose, drama and music were being commissioned for the festival. The 1889 festival venue held 12,000 people, was held over 5 days and involved some 1349 participants. The last festival was held in



2019 featuring 15 events over 3 weeks and 5000 participants. In 2016, the festival was added by UNESCO to its Representative List of the Intangible Cultural Heritage of Humanity.

The board illustration was designed by Franz Friedrich Boscovits, known as Fritz (1871-1965), a Swiss painter, caricaturist and graphic designer.

A lovely copy in boards.
Item #9932

\$795.00 | ¥78,000



Prices are in Australian Dollars and/or Japanese Yen. Items catalogued are subject to prior sale. Institutional and Trade enquiries welcomed.
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Cover image – from item [4] in the style of Yoshida Hanbei

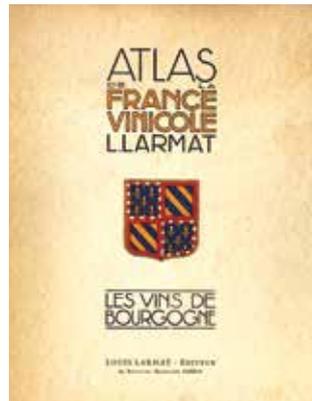
[2] LARMAT, Louis (1890 - ??)

Les Vins de Bourgogne (Atlas de la France Vinicole L.L. Larmat) Publié sous le haut patronage de l'Institut 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 France

Paris : Louis Larmat, Éditeur, November 1952.
Second Edition, first thus. First published 1942 in a larger format. Printed by Imprimerie E. Desfossés Néo-Gravure, Paris. Prefaces by J Capus, François Bouchard and Georges Portmann.

Quarto (320x245mm) printed, illustrated cream wrappers, French flap, cream stiff light card boards, stitched [80]pp text : [1]⁴ 2-10⁴; [32] pps out of text, monochrome photographic illustrations; nine leaves of maps, four folding four-colour maps, five page size colour maps, all tipped in; head and tail piece illustrations to each chapter. Text in French, English, German and Italian. Wrapper edges lightly age-toned; lightly soiled; spine head & foot chipped, small loss; internal edges faintly age-toned not affecting the text, maps or illustration.

Conceived during the late 1930s, and prepared with the support of National and Regional industry associations, as part of the French national (and official) drive to define and regulate appellations in the principal wine-making regions of France, six volumes of the *Atlas de la France Vinicole* were issued between 1941 and 1947 in large format loose signatures. *Les Vins de Bourgogne* was the second volume (1942). The process of appellation regulation continued post 1947, requiring new editions and wholly new bound editions, in a slightly smaller format covering more appellations and in more detail were published up until 1953. This volume includes decrees and maps



defining Burgundian appellations up to and including October 1947. Although additional volumes were planned, they were not forthcoming, perhaps because of the passing in 1947 of Joseph Marie Capus, the government official who had championed the establishment of appellation controls and the production of the Atlas from the beginning.

Not much is known of Larmat. In the 1950s he published several other works on wine including books by Georges Chappaz on the vineyards and wines of the Gironde and the Champagne regions in 1947 and 1951.

The stunning, bright, elegant and detailed maps are of: Les Vins de Bourgogne, Carte Générale; Chablis - Grand Cru; Côtes de Nuits; Côtes de Beaune; Rully and Mercurey;

Montagny and Givry; Le Mâconnais; Le Beaujolais; Le Beaujolais [part 2] including Morgon and Brouilly.

The maps remain relevant today, and are complemented by lavish evocative photography. The explanatory texts on the various appellations, *ondits*, *lieux-dits* and *cru* remain an excellent primary source on the wines of Burgundy.

Scarce in any edition. A lovely copy of one of the great wine map publications of all time.

§ OCLC records only 7 holdings this edition and 14 holdings all editions, twelve in France, one in Germany and one in Switzerland
§ cf Oberlé Fritsch 247 for the first edition.
Item #9776

\$1,200.00 | ¥116,000

[3] N.Y.K. Line (Nippon Yusen Kabushiki Kaisha)

Christmas Dinner Menu SS Hakone Maru Wednesday 25th December 1929

Kobe: Futaba Photo Co., [1929]. (255x160mm) polyptych grey and cream stiff card, folding menu holder, menu loosely inserted to verso panel 1, panels 1 to 4 with inserted hand-tinted photographs (155x105mm) of Himeji Castle, Fujiyama, Shimogamo Kyoto and Ginkahiji Garden Kyoto with a monthly calendar for 1930 on the bottom half of panel 4. Verso panel 1 printed "*Wishing You a Merry Christmas and a Happy New Year N.Y.K. Line*" over a painted garden scene. Slight edge wear; verso panel 4 lightly soiled, else near fine.

The SS Hakone Maru was a 10,423 ton passenger-cargo-ship for N.Y.K. Line in service from 1921 to 1943 carrying 118 first-class, 55 second class and about 134 third class passengers.

In 1929, she was on NYK's Yokohama ~ London route with ports of call at Yokohama, Kobe, Moji, Shanghai, Hong Kong, Singapore, Penang, Colombo, Suez, Port Said, Marseilles,



Gibraltar, London. On Christmas Day 1929, the SS Hakone Maru was in Colombo, Ceylon.

\$695.00 | ¥66,500

A beautiful ephemeral menu and menu holder.

§ Unrecorded.
Item #9909

[4] [ANONYMOUS]

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

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

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

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

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

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

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

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

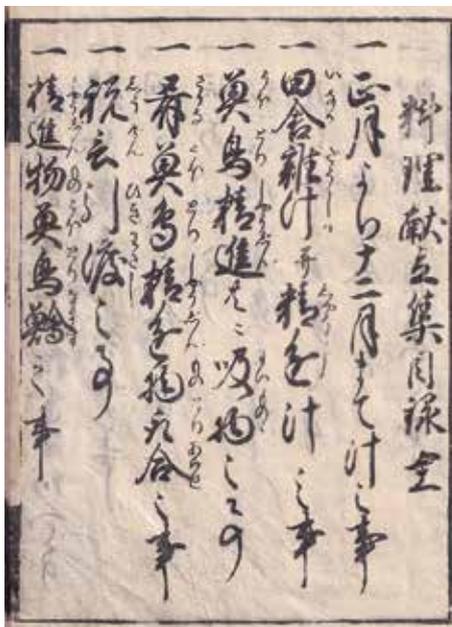


Although not a recipe book, *Ryōri kondateshō* nevertheless provided a way for its readers to imagine formal and ceremonial banquets and to conceive of food beyond the meals they served at home. In this regard, there is much similarity with concept and purpose at its simplest of Ferran Adria's manifesto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

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

¹ <https://kokusho.nijl.ac.jp/biblio/100097761> cf at leaf 16ff. Item #10321

\$6,000.00 | ¥585,000



[5] BARRY, Sir Edward (1696-1776)

Observations Historical, Critical, and Medical, on the Wines of the Ancients. And the Analogy between them and Modern Wines. With General Observations on the Principles and Qualities of Water, and in particular on those of Bath. Indagatio ipsa rerum tum maximarum tum etiam occultissimarum habet oblectationem. Si vero aliquid occurret quod verisimile videatur, humanissima completur animus voluptate. CIC in Lucullo

London : Printed for T Cadell, in the Strand 1775. First and only Edition.

Quarto (270x220mm) twentieth century half brown smooth calf, gilt decorated spine with black morocco, gilt lettered spine label, marbled boards and endpapers, xii,479,[1]pp: π²,a⁴,B-Ppp⁴. An engraved vignette to the title-page and an engraved plate at p.160-1, both signed *Isaac Taylor sculp*¹.

Armorial bookplate with the motto 'Sub Robore Virtus' circling a lion, over a Maltese Cross, the bookplate of Frederick William Cosens (1819-1899) to front paste-down; bookseller ticket also to front paste-down "M M Einhorn Maxwell, Books at the Sign of the Dancing Bear 80 East 11 St., N.Y., N.Y. 10003". Small chip to front free end-paper; library stamp to title-page "Mercantile Library, New York K365456". Top edge lightly soiled; occasional faint foxing; small chip to corner of p.56; p.160 offset toned; loose ribbon marker at p.392 which has offset toned the gutter of pps.392-3. Without the list of books sold by John Donaldson bookseller at rear.

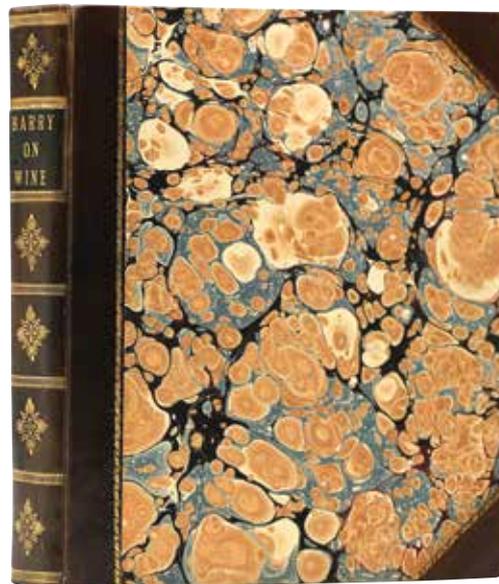
Barry was an Irish physician and politician who retired to Bath. Of particular interest to contemporary readers and drinkers of wine is the appendix, commencing at p.421. "Barry's comments about modern wines give us an insight into the thinking of a distinguished Englishman about wines available in England in [1775]. Aside from content, Barry's book will interest the book collector for its sheer physical beauty."² Barry's commentary on the wine regions of Europe resonate with the terroir of those regions and the wines produced and is still relevant today.

A handsome copy of the earliest major work in English on the wines of the ancients, and the first book in English to discuss modern wine.

§ Cagle 556; ESTC T86996; Gabler Second Edition, G9115; Maclean, p. 8; Simon BV 4; Simon BG 168; Vicaire 66; Noling p.53.

¹ The errata slip at the rear includes a note to the binder calling for a plate between pages 160-161. In most copies recorded, a plate is bound in as a frontispiece, raising a question as to what was to be bound at pages 160-161. Here it is correctly bound.

² Gabler p.34. Item #9917



\$6,000.00 | ¥585,000

[6] BEAUJARD, Andrée

Two complementary volumes in the 'Collection Baudry de Saunier'

[Volume 1]: *Faites Votre Confiserie Vous-Même: la fabrication des meilleurs bonbons, des sucreries élégantes, des glaces savoureuses et des boissons glacées, est à la portée de toute personne attentive.*

Paris: Ernest Flammarion, Éditeur, 1921. 10th thousand. Printed by Hemmerlé, Petite & Cte, Paris. Introduction by Baudry de Saunier. Duodecimo (155x118mm) blue stiff card, blue printed wraps, [2],176,[2], lepporello folding illustration 'La Confiserie Qu'on Peut Faire Chez Soi et Comment on Peut La Présenter', [2]pp. A number of small engravings illustrating kitchen equipment, technique and finished baked confectionery throughout.

[Volume 2]: *Faites Votre Pâtisserie Vous-Même: il est facile et peu coûteux de faire chez soi des gateaux et des patés excellents, dans tout ménage on doit pratiquer l'art délicieux de la pâtisserie.*

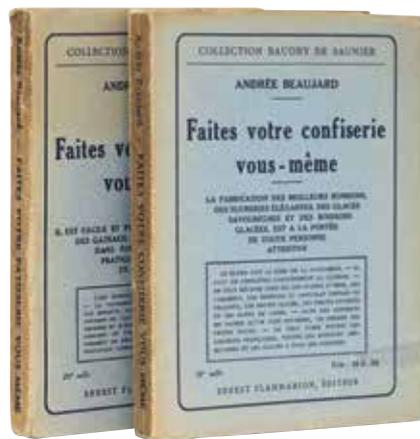
Paris: Ernest Flammarion, Éditeur, 1921. 20th thousand. Printed by Hemmerlé, Petite & Cte, Paris. Introduction by Baudry de Saunier. Duodecimo (155x118mm) blue stiff card, blue printed wrappers, [2],178,[2], lepporello folding illustration 'Quelques Exemples des Pâtisseries Qu'on Peut Facilement Réaliser Chez Soi', [2]pp. A number of small engravings illustrating kitchen equipment, technique and finished patisserie throughout.

Both volumes in French; wrappers lightly sunned; spines soiled, edges lightly rubbed; owner's name 'E D Clarke' to front free-endpapers; pages evenly

age-toned throughout; additional illustration taped to rear blank page in volume 2.

Louis Baudry de Saunier (1865-1938) was a French journalist who wrote extensively on popular science particularly the bicycle and the motor car, but also touring, camping and other technical subjects. The *Collection Baudry de Saunier* consisted of approximately 40 or so 'do it yourself' books covering automobiles, bicycles, electricity, sport, woodwork, home medicine and other topics. Baudry de Saunier wrote at least 19 of them. These two are the only volumes on food in the series; all the others would have been in the workshop or garage. The author is unknown but, as noted in the introduction she, "is not a professional pâtissier, but rather a young girl from a solid family who has applied herself and learnt the art of pâtisserie and confiserie by observing others".

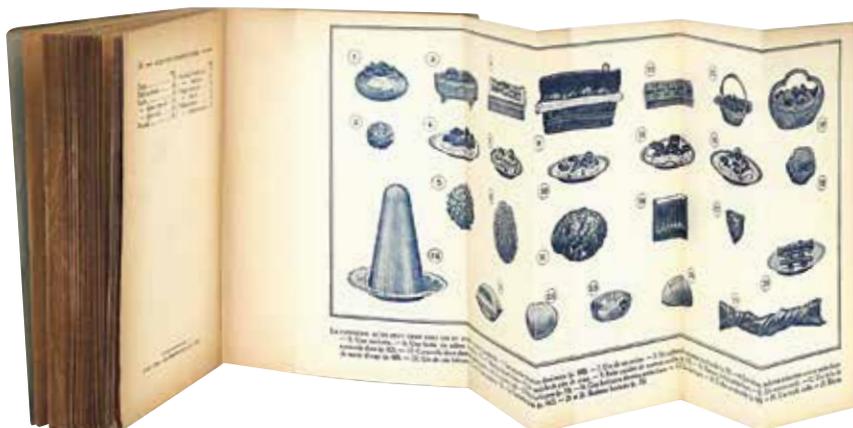
A excellent solid collection of practical



French baking and confectionery recipes with technical instructions for the home cook seeking to learn how to bake, make pastries and confectionery from the inter-war period.

§ OCLC records only 12 holdings of volume 1 and 2 holdings of volume 2; all in Europe or North America. Item #9738

\$250.00 | ¥24,500





[7] ÉTABLISSEMENTS NICOLAS MAISON

Liste des Grands Vins Fins. [a collection of 38 commercial catalogues]

Charenton-le-pont [Paris] : Établissements Nicolas Maison Fondée en 1822, 1929-1973 and 1992-1197. First and only editions. Printed by Imprimerie Draeger Frères, Montrouge.

A set of thirty-seven extravagantly produced annual fine wine commercial catalogues issued by the Parisian wine merchant Établissements Nicolas Maison from 1929 to 1973, together with associated tariff cards, advertising cards and ephemera, and Carte Fines Bouteilles commercial catalogues issued for the years 1993-1997. This set lacks only the extremely rare 1927 and 1928 catalogues. No catalogues were published in 1937, 1940-1948, 1952, and 1968. In French.

Continuing the trend established by Nicolas earlier in the 1920s, with the publication of *Monseigneur Le Vin* [see item [21]] and the extremely successful 'Nectar' advertising campaign, Nicolas' groundbreaking catalogues were illustrated and designed by famous artists and typographers of the twentieth century including Cassandre, Darcy, Iribe, Legrand, Fantin-Latour, Galanis, Diginimont, Buffet, Chapelain-Midy, Lorjou, van Dongen and others. The illustrations are reproduced in a range of different techniques, including screen printing, lithography, photo-montage and four color printing. Each catalogue or Liste is a design statement and a work of art in itself; not to mention a record of the

extraordinary wines on offer and their price and availability over time.

Liste 1929: (240x165mm) black and gold illustrated stiff card wrappers, stab sewn [2],23,[1] pp; illustration by Jules Isnard Dransy (1883-1945); two advertising cards for the fine wines of Bordeaux laid in. Near Fine.

Liste 1930: (240x180mm) spiral wire bound, gold illustrated stiff card wrappers [24]pp; illustration not attributed (Paule Iribe is sometimes suggested, possibly Alfred Latour), but using the designs of Dransy, advertising card for the fine wine of Burgundy laid in. Small offset blemish to two plates, boards faintly worn. Very Good.

Liste 1931: (240x180mm) spiral wire bound, blue and silver illustrated stiff card wrappers [2],24,[2] pp; illustration by Cassandre [Adolphe Jean Marie Mouton (1901-1968)], bi-fold letter from Nicolas to its customers arguing for the introduction of appellation control rules in Burgundy laid in. One or two faint blemishes, Near Fine.

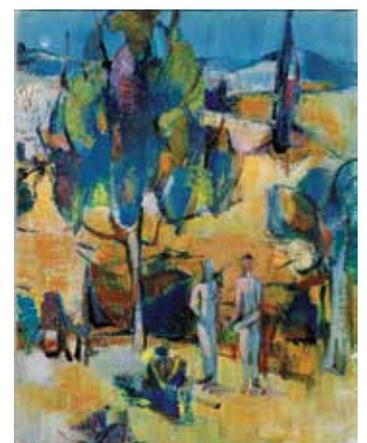
Liste 1932: (240x180mm) spiral wire bound, black, inlaid colour illustration, stiff card wrappers 31,[1] pp; illustration by d'Edy Legrand [Edward Louis Warschawsky Leon (1892-1970)]; small loss to wire binding in two spots, faint foxing to several pages, illustration not affected. Very good.

Liste 1933: (240x180mm) spiral wire bound, silver, inlaid colour illustration, stiff card wrappers 31,[1] pp; illustration by Jean Hugo; bi-fold typed letter dated 18/2/1933 offering wholesale Bordeaux wine; small blemishes to wrappers, light foxing to endpapers and title-page. Very good.

Liste 1934: (240x180mm) clear plastic comb binding, colour illustrated stiff card wrappers, [2],30 (folded leaves),[2]pp; colour illustration and vignettes by Alfred Latour (1888-1964). Gutters of wrappers lightly wormed, not affecting text or structure; wrappers lightly soiled.

Liste 1935: (240x180mm) clear plastic comb binding, bronze illustrated stiff card wrappers, 35,[1]pp; illustration by Darcy [Georges-Edouard (1883-??)]; broadside on blue paper from Nicolas to its customers noting the anemic qualities of the 1934 vintage and trade card for Doyen Champagne laid in; faint offset toning to wrapper turn-ins, else fine.

Liste 1936: (240x180mm) black plastic comb binding, colour illustrated stiff card wrappers, 48 (folded leaves),[4]pp; colour illustration and





vignettes by Cassandre; general tariff card and tariff card for *Jules Muller Kanzlerberg Grands Crus d'Alsace* laid in; upper wrapper lightly scuffed, faint foxing to endpapers, comb not original (?); internally fine.

Liste 1938: (240x180mm) clear plastic comb binding, colour illustrated stiff card wrappers, 50,[4]pp; colour illustration and vignettes by Galanis [Demetrios (1879-1966)]; edges faintly age-toned, rear wrapper lightly soiled, internally fine.

Liste 1939: (240x180mm) clear plastic comb binding, cream, decorated initial, stiff card wrappers, 44,[4]pp; colour illustration by C. Erickson [Carl Oscar August (1891-1958)]; layout and typography by Cassandre; wrapper edges lightly soiled; faint age-toning not affecting the text or illustration;

Liste 1949: "*Sous le Signe de Paris*" (240x180mm) clear plastic comb binding, cream illustrated stiff card wrappers, [2],31 (folded leaves),[7]pp; illustration by Dignimont [André (1891-1965)]; artistic direction by Cassandre; poster card and general tariff card laid in; wrapper edges lightly soiled; small chip to bottom edge of rear wrapper, else near fine.

Liste 1950: "*Sous le Signe de Soleil Levant*" (240x180mm) clear plastic comb binding, cream illustrated stiff card wrappers, [4],32 (folded leaves),[4]pp; illustration by R Harada [Rihaka (1890-1954)]; typography by Alfred Latour; 'Kino Rok' advertising card an bi-fold price list laid in; wrapper edges and fore-edge lightly soiled, else near fine.

Liste 1951: "*Sous le Signe d'une Vierge Folle de Strasbourg*" (240x180mm) clear plastic comb binding, cream printed stiff card wrappers, [4],33 (folded leaves),[5]pp; illustration by Berthommé Saint-André [Louis (1905-1977)]; typography by Alfred Latour; wrapper edges faintly soiled, else near fine.

Liste 1953: "*Sous le Signe de Don Quichotte*" (240x180mm) clear plastic comb binding, black, gilt and colour decorated stiff card wrappers, [2],39 (folded leaves),[5]pp; illustration by Léon Gischia; ornaments and typographie by Alfred Latour; single leaf tariff card extract laid in; faint offset toning to several pages, else near fine.

Liste 1954: "*Sous le Signe de quelques Jolies Filles des Provinces de France*" (240x180mm) clear plastic comb binding, original glassine outer wrapper,

pink printed stiff card wrappers, [4],33 (folded leaves),[5]pp; watercolour illustration by Van Dongen [Cornelis Theodorus Maria (1877-1968)]; typographie by Alfred Latour; bi-fold tariff card extract laid in; Near Fine.

Liste 1955: "*Sous le Signe des 'Still Life' (vies silencieuses)*" (240x180mm) clear plastic comb binding, original glassine outer wrapper, illustrated stiff card wrappers, [2],31 (folded leaves),[5]pp; paintings by André Marchand (1907-1997); ornaments and typography by Alfred Latour; edges lightly soiled, internally near fine.

Liste 1956: "*Sous le Signe de Lille de France*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],34 (folded leaves),[4]pp; paintings by Roland Oudot (1897-1981); typography by Alfred Latour; edges faintly age-toned, else near fine.

Liste 1957: "*Sous le Signe d'une Petite Fille*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],34 (folded leaves),[4]pp; watercolour illustration by Constantin Terechkovitch [Kostia (1902-1978)]; typography by Alfred Latour; page edges faintly age-toned, faint shelfwear, else near fine.

Liste 1958: "*Sous le Signe du Soleil (Provence)*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],34,[4]pp; paintings by Roger Limouse; typography by Alfred Latour; edges faintly age-toned, else near fine.

Liste 1959: "*Sous le Signe du Mexique*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],43 (folded leaves),[5]pp; paintings by Christian Caillard (1899-1985); typography by Alfred Latour; wrapper edges faintly worn; page edges faintly age-toned, else near fine.

Liste 1960: "*Sous le Signe des Antilles Françaises*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],35 (folded leaves),[5]pp; paintings by Robert Humblot (1907-1962); ornamentation and typography by Alfred Latour; wrapper edges faintly worn; page edges faintly age-toned, else near fine.

Liste 1961: "*Sous le Signe des Fruits de la Terre de France*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],35 (folded leaves),[5]pp; paintings by Georges Rohner (1913-2000); ornaments and typography by Alfred Latour; bi-fold cream tariff card laid in; faint shelf wear, else near fine.

Liste 1962: "*Sous le Signe de l'île de la Saint-Martin*" (240x180mm) clear plastic comb binding, illustrated stiff card wrappers, [2],34 (folded leaves),[4]pp; paintings by Mineaux [André (1923-1986)]; typography by Alfred Latour; faint shelf wear else near fine.

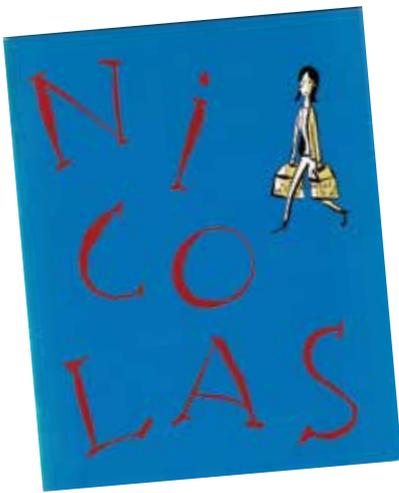
Liste 1963: "*Toreros*" (280x220mm) illustrated stiff card wrappers, [2],32 (folded leaves),[4]pp; watercolour illustrations by Bernard Buffet (1928-1999); typography by Alfred Latour; light shelf wear, wrapper edges lightly rubbed; internally near fine.

Liste 1964: "*Les Sept Péchés Capitaux*" (280x220mm) illustrated stiff card wrappers, [2],36 (folded leaves),[6]pp; paintings by Claude Schurr (1921-2014); ornaments and typography by Alfred Latour; wrapper edges faint shelf wear, top edges trifle dusty, else near fine.

Liste 1965: "*Profondeurs Marines*" (280x220mm) illustrated stiff card wrappers, [2],34 (folded leaves),[6]pp; watercolour illustrations by Chapelain Midy [Roger (1904-1992)]; typography by Alfred Latour; two tariff cards laid in; wrapper edges light shelf wear, lightly worn, top edges trifle dusty, one or two spots to endpapers, otherwise internally near fine.

Liste 1966: "*Gens du Voyage*" (280x220mm) original glassine outer wrapper, illustrated stiff card wrappers, [2],36,[6]pp; paintings by Guiramand [Paul (1926-2007)]; typography by Jean Latour; wrapper edges lightly worn, light shelf wear, top edges trifle dusty and lightly soiled, internally near fine.

Liste 1967: "*La Chaleur du Terroir*" (280x220mm) original glassine outer wrapper, illustrated stiff card wrappers, [2],37 (folded leaves),[5]pp; paintings by Maurice Savin [Louis (1894-1973)]; ornaments and typography by Jean Latour; wrapper edges faint shelf wear; faint foxing to



end-papers and top edges, else very good.

Liste 1969: *"Le Paradis Terrestre"* (280x220mm) illustrated stiff card wrappers, [2], 32 (folded leaves), [6]pp, two folding plates; paintings by Lorjou [Bernard (1908-1986)]; typography by Jean Latour; wrapper edges rubbed, light shelf wear; gift inscription in ink to Michel Bonnefond (the owner of Ruchotte Chamberlin) on the front free endpaper, else internally near fine.

Liste 1970: *"Les Saisons"* (280x220mm) illustrated stiff card wrappers, [2], 31 (folded leaves), [7]pp; paintings by Ghigliion-Green [Maurice (1913-1989)]; typography by Jean Latour; front wrapper small scuff, wrapper edges rubbed, light shelf wear; cnrs gently bruised, else very good, internally near fine.

Liste 1971 *"Des Alpilles à la Mer"* (280x220mm) illustrated stiff card wrappers, [2], 33 (folded leaves), [5]pp; paintings by M E Sarthou [Maurice Elie (1911-1999)]; typography by Jean Latour; bi-fold order form for the 1980 vintage laid in; wrapper edges lightly worn, corners faintly bruised, internally near fine.



1972 *"Le Génie du Vin"* (320x265mm) illustrated stiff card wrappers, sewn [28]pp; thirteen gouache illustrations by André Derain (1880-1954), reproduced lithographically; printed by Draeger Frères, Montrouge.; wrappers lightly soiled, internally near fine. A 'Liste' was not published for 1972. *Le Génie du Vin* was instead published to commemorate the one hundred and fiftieth anniversary of Établissements Nicolas, founded in 1822.

Liste 1973: (280x220mm) illustrated stiff card wrappers [2], 31 (folded leaves), [7]pp; paintings by Guerrier [Raymond (1920-2002)]; typography by Jean Latour; wrapper edges faint shelf wear, lightly worn; page edges faintly age-toned; small blemish to p.[36], else internally near fine. This was the last of the *Liste des Grands Vins Fins* published. The tradition was resumed in a slightly different format in 1993 with the publication of the 1992 Carte.

Carte 1992: *Nicolas Carte Fines Bouteilles 1992*. (285x220mm) illustrated stiff card wrappers, [2]-50, [4]pp. Illustrated by Philippe Favier (1957-); spine faintly sunned, else near fine.

Carte 1993: *Nicolas Carte Fines Bouteilles 1993*. (250x310mm) illustrated stiff card wrappers, 63, [1]pp. Illustrated by Gérard Puvion (1950-); wrappers faintly soiled, corners faintly bruised; internally fine.

Carte 1994: *"Plantes" Nicolas Carte Fines Bouteilles 1994*. (350x280mm) illustrated stiff card wrappers, stapled [24]pp. Illustrated by François Boisrond. Wrappers faintly soiled, one corner gently bruised; internally fine.

Carte 1996: *"Variations Naturelles" Nicolas Carte Fines Bouteilles 1996*. (280x280mm) illustrated stiff card wrappers, stapled [28]pp. Illustrated by Emmanuelle Cremer. Wrappers faintly soiled, internally fine.

Carte 1997: *Nicolas Carte Fines Bouteilles 1997*. (280x220mm) illustrated stiff card wrappers, stapled [32]pp. Illustrated by Philippe Dupuy and Charles Berberian. Wrappers faintly sunned to one edge, internally fine.

Nicolas remains today France's preeminent wine merchant. During its two centuries of trade it has significantly changed the way consumers drink and consider wine. First, it was the first merchant to sell table wine in bottles rather than casks, making it easier for the average person to drink a glass of wine at home, rather than in a tavern. Second, and more relevant here, Nicolas' association of fine wine with fine, contemporary and avant-garde art changed the way wine was marketed and perceived by the public. Nicolas' use of art to promote and communicate the qualities of wine has been much imitated since the 1920s and continues today to be by premium wines and wineries throughout the world.

Notwithstanding the contributions of the various celebrated contributing artists, much of the unique character of the Nicolas Listes can be attributed to Alfred Latour (1888-1964), a French painter and engraver, who worked extensively as a graphic designer for Nicolas and was a friend of Cassandre and many of the other contributing artists. After his death, in 1966 his son Jean took over his position at the Établissements Nicolas Maison.

A scarce collection of some of the most innovative and elegant wine marketing materials and ephemera ever produced.

§ OCLC suggests there are no holdings of a complete or partial run in institutions and that holdings of individual titles are scarce; a complete run of digital copies appears to be held by the Bibliothèques Patrimoniales/Forney Paris.
§ Oberlé Fritsch 597; Bibliothèque Forney
Item #10172

\$6,000.00 | ¥585,000



[8] EYLAUD, J.-M. [Dr Jean-Max (1896-1979)]

Mémoires du Vin: ornés de cinquante-cinq dessins de Raymond Gautier-Constant.

Hotel et Caves St-Gothard, Zurich : Edition Caspar E. Manz, October, 1968. First edition, limited #299 of 400. Engravings by Raymond Gautier-Constant; preface by Raymond Oliver. Printed by J H Waser & Fils, Zurich.

Folio (240x230mm) 19 loose folios, cream heavy handmade paper, untrimmed edges [4],68,[4]pp in boards and matching slipcase, vellum gilt lettered spine; 55 original in-text monochrome lithographs. Signed to the colophon by the author, the artist and the editor. In French. Slipcase and boards faintly bowed, faintly scuffed; faint small blemish to the title page, else fine.

Eyraud, a native of Bordeaux, was a doctor of medicine and sociology who devoted his life to the promotion of Bordeaux wine. Poet, novelist, essayist, dramatist, speaker, journalist, vigneron, doctor, and intensely involved in fields as varied as sociology, medicine, oenology, local history, literature and theatre, Eyraud founded the Doctors Friends of Wine and the International Medical Committee for the Scientific Study of Grapes and Wine to defend wine in the light of medicine. A prolific writer, Eyraud published many works, most

on the wines of Bordeaux, during his lifetime. He was also a champion of Montesquieu and the founder and president of the Académie Montesquieu in Bordeaux.

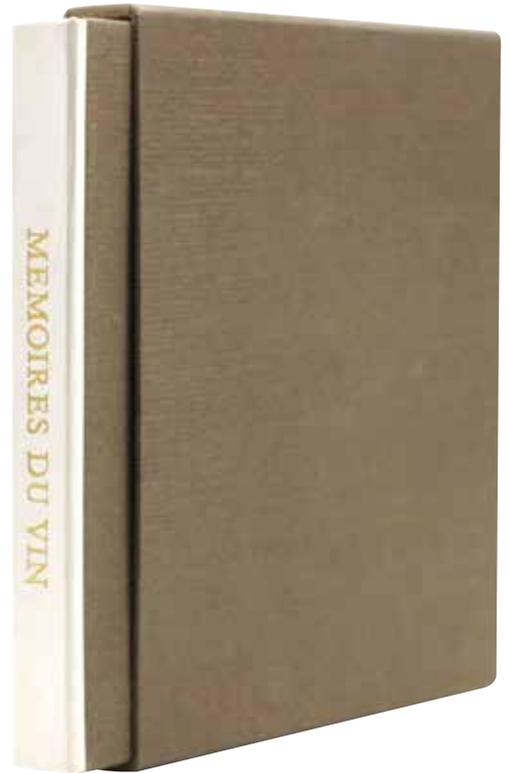
Gautier-Constant (1907-1978) engraver and illustrator was also a native of Bordeaux from the Gironde, and Professor at the Ecole des Beaux-Arts de Bordeaux. Oliver (1909-1990), also a native of Bordeaux, was the chef-patron of Le Grand Véfour in Paris, one of the greatest traditional restaurants of France, holding three Michelin stars from 1953 until his retirement.

Delightful and poetical musings, anecdotes, composing a biography of wine from Parnassus until the 1960s by a devoted lover of the wines of Bordeaux, elegantly illustrated.

An excellent copy.

§ OCLC records 8 holdings;
§ cf Oberlé Fritsch 589 for a paperback edition;
Item #10436

\$450.00 | ¥44,200



[9] GADILLE, Rolande (1928-2009)

Le Vignoble de La Cote Bourguignonne: fondements physiques et humains d'une viticulture de haute qualité. (Publications de l'Université de Dijon XXXIX)

Paris : Les Belles Lettres, 95 boulevard Raspail, 95, 1967. First Edition. Bound by C Mairesse. Printed on the presses of Neo-Typo Besançon.

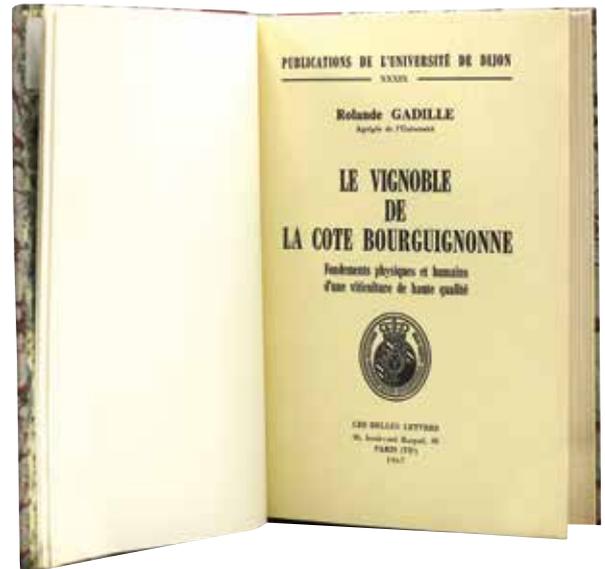
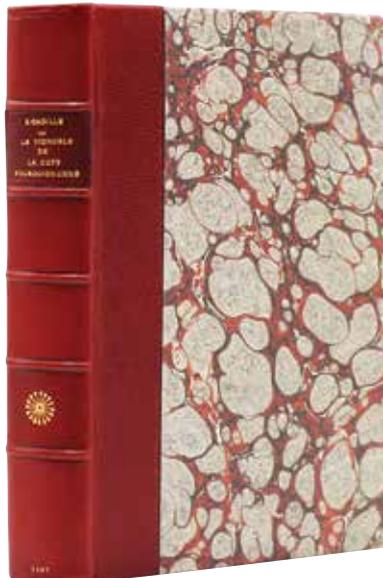
Octavo (245x160mm) quarter bound red morocco, six compartments, gilt decorated; dark red morocco, gilt lettered spine label; marbled paper boards, marbled endpapers, original wrappers bound in, 686,[2]pp; four folding tables, one folding map. In French. Fine.

The critically acclaimed doctoral thesis by French geographer Rolande Gadille that provided an in-depth scientific analysis of the 'terroir' of the Cote de Bourguignonne, examining each climat and appellation. A groundbreaking work and still relevant today.

Scarce. An elegantly bound fine copy.

Item #9773

\$500.00 | ¥49,500



[10] HENDERSON, Alexander (1780-1863)
The History of Ancient & Modern Wines.

London, Paternoster Row : Baldwin, Cradock & Joy, 1824. First Edition. Printed by J Moyes, Greville St, London.

Quarto (280x220mm) contemporary full black polished calf boards, gilt decorated & lettered spine in 5 blind-stamped and gilt decorated compartments, with raised bands, plain gilt & blind-stamped ruled boards, inside gilt dentelles, all edges marbled, marbled end-papers, [2],xvi,[2],408,[2]pp. Title-page with mounted engraved vignette on India paper, as issued, eight wood engraved vignettes, twenty-nine wood engraved historiated initials (all vinous and by William Harvey); one folding table at p.380. Boards faintly scuffed, edges lightly rubbed in a few places, corners slightly bruised. Faint offset toning opposite a few vignettes and initials. Slight occasional foxing not affecting the text. Generous margins. Possibly lacks half-title. Signature and date faintly and neatly penciled to end of each chapter. Several owner names in pencil and ink to front free end-papers, owner name in ink 'J W Heading, London' to title-page.

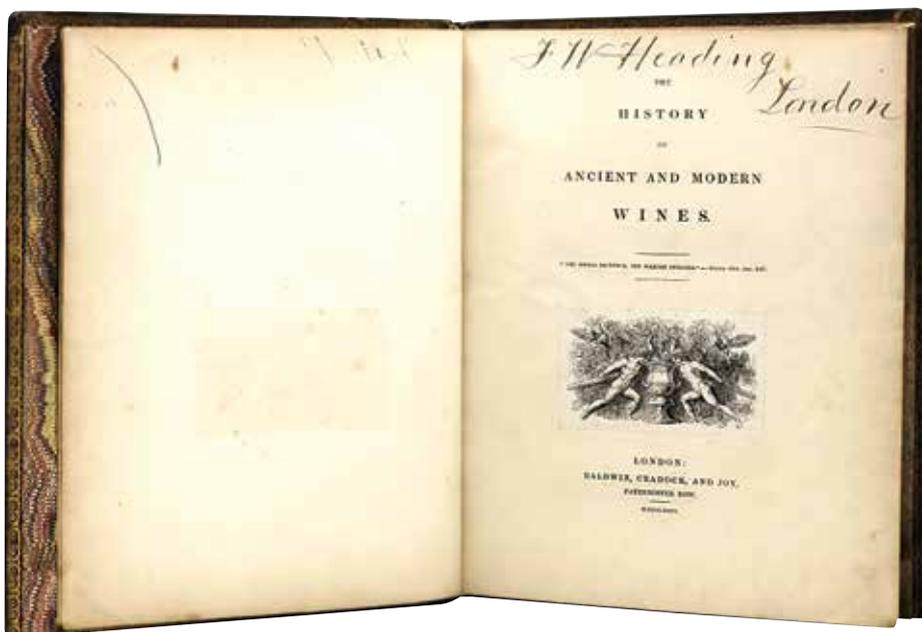
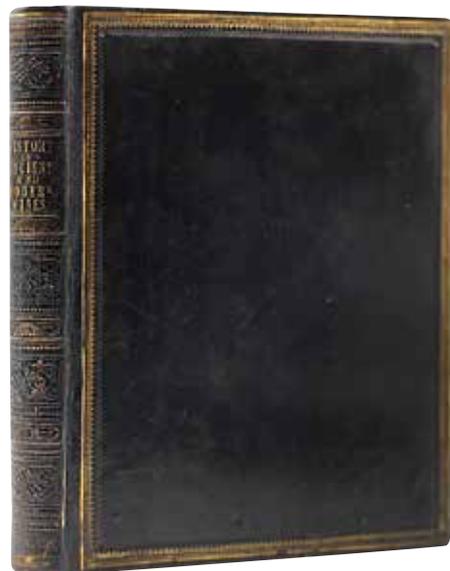
Henderson was a Scottish physician and author who visited the wine regions of France, Germany and Italy before writing *The History of Ancient and Modern Wines*, which is considered by most to be the first book in English (in Part II) to describe modern wines in detail and with some accuracy. Many of his observations on regional styles are still relevant today; for example, his comments on Burgundy and the relative merits and styles of Vougot, Volnay, Pommard, Musigny, Chambertin etc echo today at tasting tables daily.

Jancis Robinson notes that "some of the most useful aspects of his book perhaps reflect some aspects of his medical training: his observations on the art of wine tasting" (*The Oxford Companion to Wine*).

Harvey (1796-1866) was the pre-eminent apprentice of Thomas Bewick, and one of the leading designers, artists and wood engravers of the early nineteenth century. *The History of Ancient & Modern Wines* was one of his earliest works. A singularly important book in the English canon of wine books following Barry and foreshadowing Redding and a foundation to any good collection of wine literature. A lovely copy.

§ Gabler G23790; Noling p.199; Simon BV p.6; cf Biting p.223.
 Item #9997

\$2,800.00 | ¥275,000



[11] DAUTRY, Marc (1930-2008)
Le Marchand de Truffes 1961

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

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

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

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

Item #9884

\$450.00 | ¥44,200



[12] IKEDA, Tōri. 池田東籬亭.

魚類精進早見献立帳.

[*Gyorui shōjin Hayami kondatechō*]

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

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

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

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

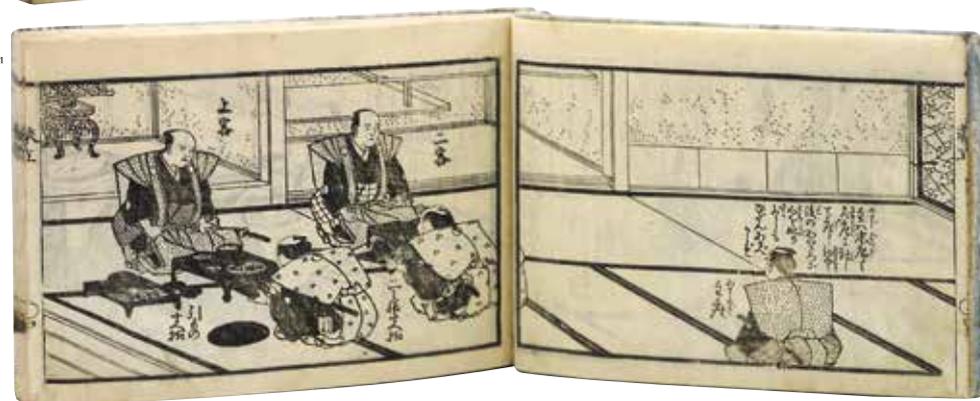
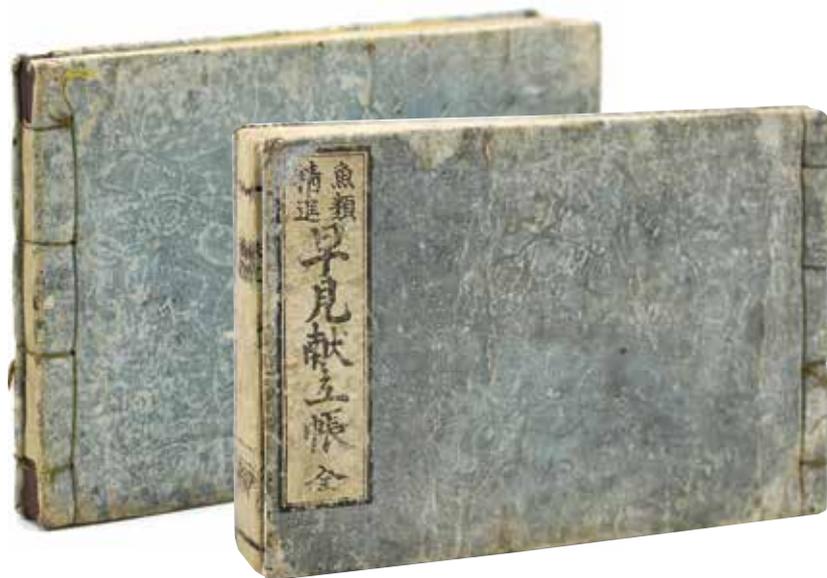
The introduction claims that the aim of the
book is to provide a handy reference for the
common people for meals, banquets and
religious occasions. Guidance is provided as to
proper serving style and etiquette (who should
sit where, host, principal guest, secondary
guest, etc) and how things should be presented
noting the importance of selecting ingredients
for their freshness. Each full menu consists of
two soups and seven fish and vegetarian dishes.
Innovatively, readers could compose menus of
different complexity from the suggested dishes
by using a numbering system. Many of the
recommended dishes are numbered either “五
[5]” or “三[3]” indicating that they can be used in
a menu of five or three side dishes thus allowing
the reader to quickly compose an appropriate
menu with the requisite number of dishes.¹

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

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



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 | ¥118,000

[13] JARRIN, W A [Guglielmo 'William' Alexis (1784-1848)]

The Italian Confectioner; or, complete economy of desserts according to the most modern and approved practice.

London : E S Ebers and Co, 1844. New Edition, revised and enlarged (first published 1820). Printed by Tosswill & Co, London.

Duodecimo (210x130mm) original publisher's quarter bound brown cloth boards, paper spine label, xxxvii,[3],271,[1]pp; [a]¹², b⁸, B-M¹², N⁴. Lithographed frontispiece portrait of the author with tissue-guard, two engraved folding plates of confectioner's equipment and six in text plates of bills of fare.

Front hinge sympathetically repaired; owner signature "Elizabeth Scott" to title-page verso; edges untrimmed; spine label soiled and chipped; boards lightly worn and soiled, corners gently bruised; faint foxing occasionally to margins; a few creased corners.

Jarrin's name appears as 'W.A.' instead of 'G.A.' here for the first time, 'Guglielmo' having been anglicized to 'William'.

Trained in Italy and France, having worked in the Emperor's kitchens, Jarrin arrived in London in 1817 and worked at Gunter's the famous Berkeley Square confectioner, before setting up shop on his own in New Bond Street.

When compared with other contemporary 'professional' texts on confectionery and ices, *The Italian Confectioner* is far more technical and precise with extensive instructions on the many minute details involved in high-end confectionery. Jarrin designed and created many specialised tools and processes for his particular area of interest, table ornamentation both edible and more permanent. He also patented advances in ice-making and was an early adopter of starch moulding and of the use of the saccharometer to assist with fruit preserving, nougat making etc. Notwithstanding his technical prowess and skills, it appears Jarrin was not a very successful



businessman, his stores and catering businesses often teetering on the edge of bankruptcy. Considered by many (including Elizabeth David) to be the foremost Georgian book on confectionery and ices, additional material and new technical innovations were added with each edition. David was most taken with the recipe (310) for Brown Bread icecream at p.132¹. The 1844 edition was significantly reorganised and enhanced, particularly as to the use of the saccharometer.

599 recipes are organised into 31 chapters: Sugar, Candies, Caramel Work, Chocolate, Syrups, Marmalades or Jam, Jellies, Fruit Pastes, Preserved Fruits, The Stove, Tablets and Rock Sugar, Compotes, Comfits, Fruit Preserved without Sugar, Creams, Ices, Fruits in Brandy, Clear Jellies and Pieces Montees, Confectionery paste, Lozenges and Wafers, Cool Drinks, The Oven, Distillation of Spirits, Liqueurs, Ratafias, Gum

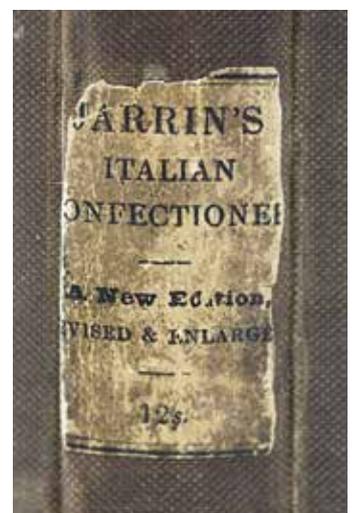
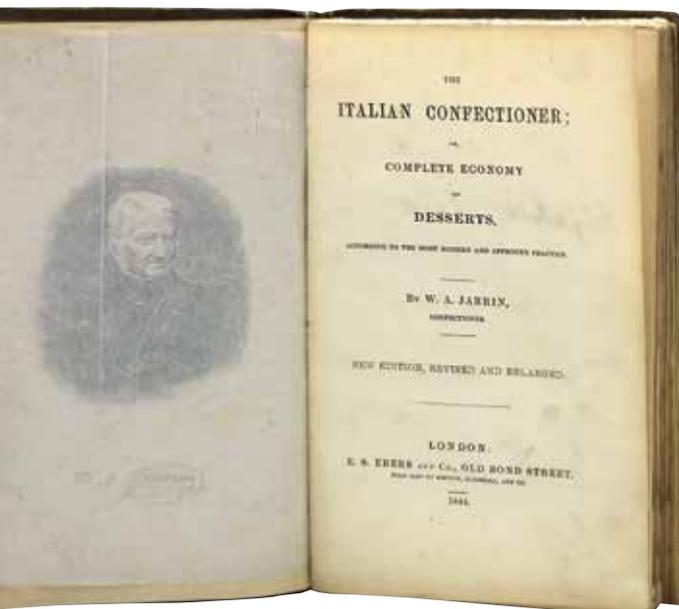
& Other Pastes, Modelling Flowers, Animals and Figures, Colours for Confectionery, Varnishing and Gilding, Mould-making, Moulding and Modelling in Wax, Decoration in Pasteboard, Gold and Silver Paper-foil, and Engraving

Scarce in original boards in any edition. A serious artisanal production confectioner's reference in excellent contemporary condition.

§ COPAC records 6 holdings this edition; Trove records 1 holding in Australia, all editions, Monash; OCLC is unclear. § Simon BG 884; Oxford p.149, Biting p.244 and Axford p.149 describe the 1827 third edition; Cagle 777 describes the 1829 fourth edition.

¹ David, Elizabeth. *Is There a Nutmeg in the House*. London: Michael Joseph 2000, p.283-4
Item #10169

\$1,650.00 | ¥162,000



[14] LADREY, C [Claude (1823 - 1885)]

La Bourgogne: revue oenologique et viticole [two volumes 1859 and 1860]

Dijon : Antoine Maire, Libraire-Éditeur, 1859-1860. First editions. Printed by Imp. J.-E. Rabutôt, Dijon.

Both volumes octavo (250x160mm) recent quarter bound red morocco, gilt lettered spine in five compartments, marbled red dutch paper boards, new endpapers, original wrappers, faintly soiled bound in, top edge trimmed; bookseller ticket "JLC Bibliothèque" to front paste-down. In French. Very faint foxing to a few pages, a few margins lightly soiled; a few pencilled marginal notes particularly in the various bibliographies.

Volume One - 1859: [4],763,[1]pp : π²,48⁸. Folding colour lithograph map of Burgundy, by Eug. Jobard, Dijon; twelve engraved/ woodblock illustrations with occasional tables; p.189 mistrimmed, p.213 small misprint still legible, p.658 small hole to gutter margin not affecting the text; small paper repair to map lower corner margin.

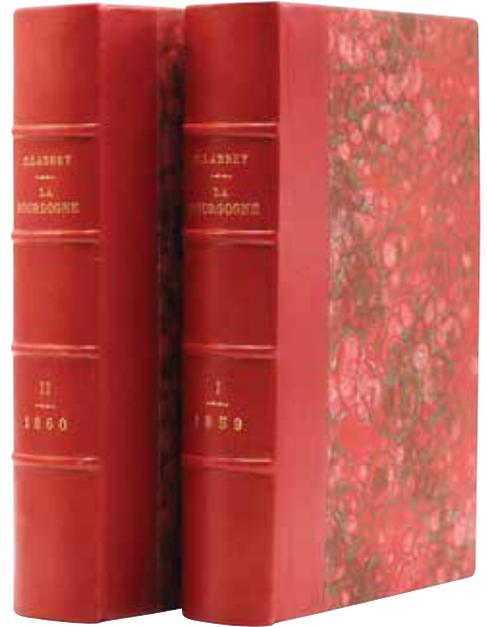
Volume Two - 1860: [4],764pp : π²,48⁸. Three engraved illustrations by Eug. Jobard; pps.23, 131, 185, 473-80, mistrimmed; small closed tear to p.273 top edge; small chip to edge pps.343, 503; faint stain to top edge; pps.761-764 unopened.

La Bourgogne was a periodical published in Dijon between 1859 and 1861. Available by subscription, apparently in monthly parts, here years 1 and 2 are bound as annuals. In 1862,

Ladrey expanded the remit of the publication and reissued it as *Revue viticole : annales de la viticulture et de l'oenologie françaises et étrangères*. It continued to be published until 1864.

La Bourgogne provides a fascinating insight into the French wine industry centered upon the Cote du Bourgogne around 1860 (pre-phylloxera). Well indexed under headings, the periodical is a series of substantial articles from a large number of authors on a wide range of technical and economic issues relevant to vineyard managers, wine makers, consumers and academics. Topics include *Historie de la Vigne et du vin; Bibliographie; Enseignement oenologique et Viticole; Etudes, statistiques, topographiques et météorologiques sur les vignobles; Faune et Flore des Vignes; De la L'Art De Faire Le Vigne et des phénomènes qui accompagnent sa végétation; Accidents auxquels la Vigne est exposée; Etude des cépages; Culture d la Vigne; Préparation et conversation du vin; Instruments; Classification, appréciation... et analyses des vins des différents vignobles; Commerce des Vins; and Produits dérivés du vin, et cultures accessoires.*

Ladrey was a professor of chemistry at Dijon specialising in viticulture and oenology. Best known for his seminal text "*L'Art De Faire Le Vin*", Ladrey was heavily involved in the founding of the agricultural station at Dijon and published works on viticulture and oenology, chemistry and pharmacy. A street in the university campus at Dijon is named for him honouring his contribution to the wine industry in Burgundy.



Scarce. An excellent set of an important reference on the French wine industry in the mid-nineteenth century in an elegant binding.

§ OCLC records 15 holdings, none outside of Europe or the USA.

§ Simon BV p.100; Not in Vicaire, Oberlé Fritsch nor Fastes, nor Cagle.

Item #9774

\$1,500.00 | ¥147,500

[15] LAFON, René

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

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

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

An excellent monograph on the viticulture of the Petit Champagne region of the Charente; which grapes are used to produce Cognac and eaux-de-vie. The text addresses vineyard

location, varietal selection, root-stock, grafting, pruning, trellising, cultivation, and vine diseases.

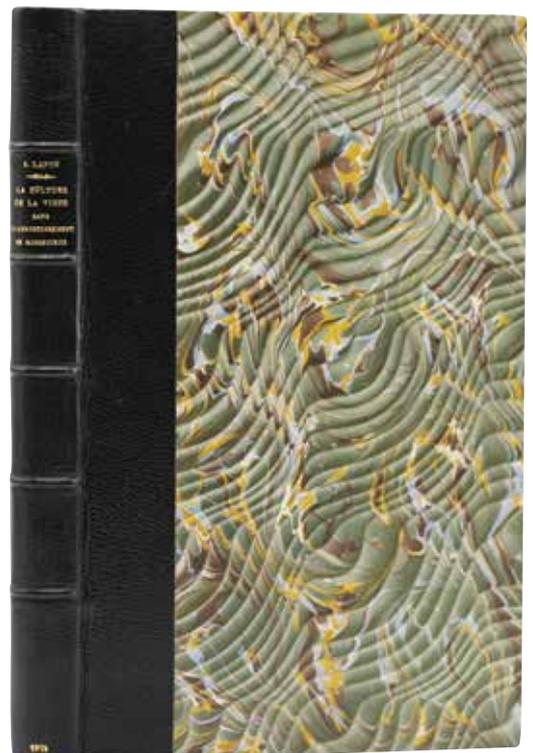
Lafon wrote several books on viticulture in the Charente and in relation to Cognac distillation. He is best known for his 1921 book on Vine pruning using the Poussard method to address Esca or vine trunk disease.

Scarce, with impeccable provenance and beautifully bound.

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

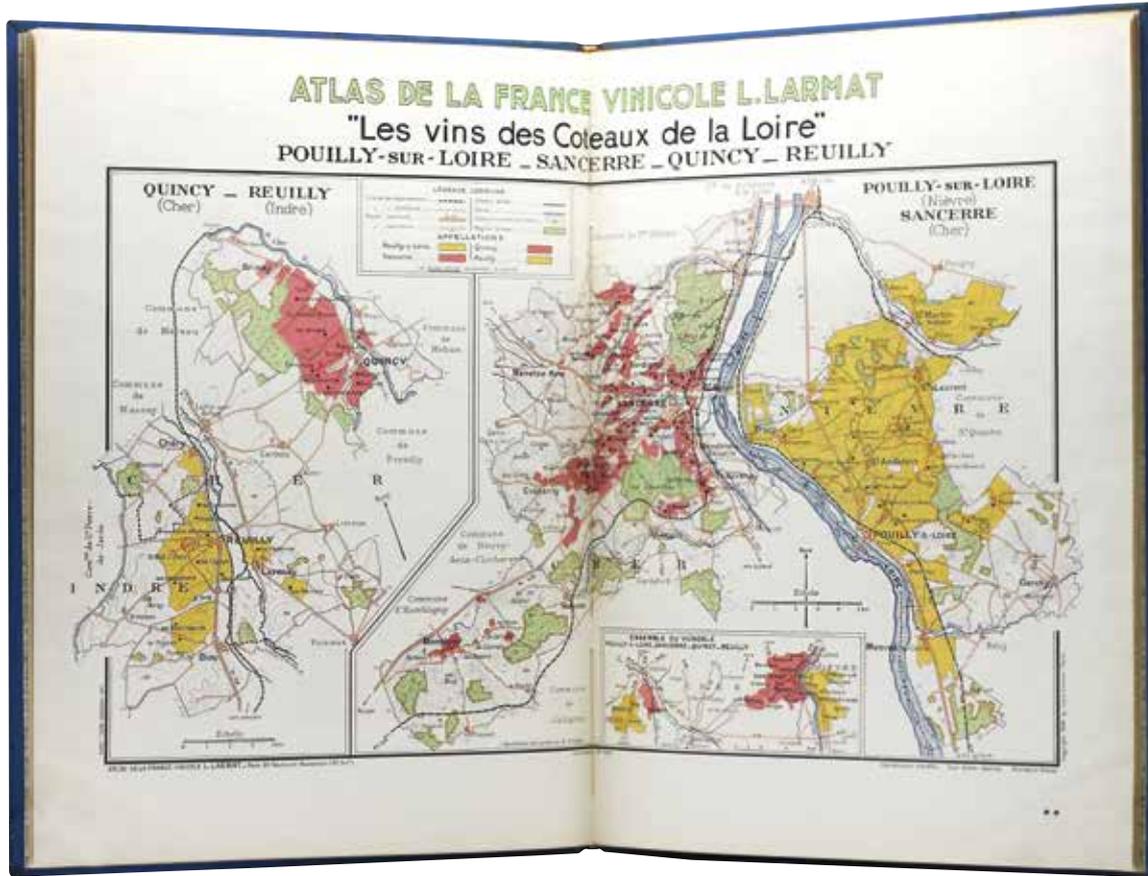
Item #10434

\$1,200.00 | ¥118,000



[16] LARMAT, Louis (1890 - 19__)

Les Vins des Coteaux de la Loire: Touraine et Centre (Atlas de la France Vinicole Tome V)



Paris : Louis Larmat, Éditeur, 1946. First Edition. Printed by Georges Girard, Paris. Prefaces by J Capus, Gabriel Verdier and Paul Garnier, with contributions for each appellation by a member of the relevant appellation committee.

Folio (450x320mm) contemporary blue cloth boards with the original sky-blue heavy stock portfolio to the upper board, printed in red, black and blue illustrated with a grape cluster between two armorial illustrations, 38pp +14 pp héliogravures and four double page chromolithographic maps. Multilingual: parts of the the text in French, German, English and Italian. Originally issued in loose signatures in a portfolio.

The maps are of 1. Pouilly-sur-Loire, Sancerre, Quincy, Reuilly 2. Bourgueil, St Nicholas-de-Bourgueil, Chinon, Montlouis, Jasnières 3. Vouvray 4. Coteaux de Touraine.

Boards very faintly rubbed, sunned and soiled; internally fine, bright and crisp.

*"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."*¹

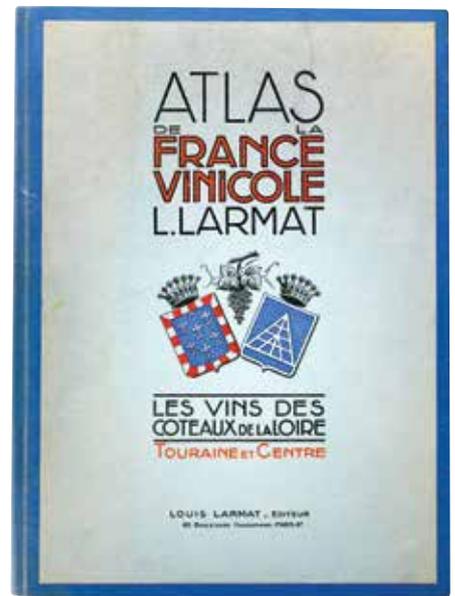
Between 1935 and 1939 French appellation laws were issued to cover the wine industry to

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 V, is the second 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 honored 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

Little is know about the publisher or the publication of the maps, published as they were during the German occupation of France. 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).

Perhaps pushed from the limelight by the triumvirate of Bordeaux, Burgundy and Champagne, the wines of the Loire are



nevertheless some of the most interesting and beautiful of the wines of France. Drinkers of Sancerre, Vouvray, Chinon, and Montlouis know this well.

An excellent copy and a valuable reference. Extremely rare in this folio format and in boards.

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

Item #10132

\$1,200.00 | ¥118,000

[17] MACHET, J.J.

Le Confiseur Moderne, ou l'art du confiseur et distillateur, contenant toutes les opérations du confiseur et du distillateur, et, en outre, les procédés généraux de quelques arts qui s'y rapportent, particulièrement ceux du parfumeur et du limonadier. Ouvrage enrichi de plusieurs recettes nouvelles, et mis à la portée du tout amateur, avec les moyens de reconnaître les falsifications et les sophistications en tout genre: auquel on a joint 1° Un appendice ou Recueil de recettes de médicamens rendus agréables à la vue et au gout, par une préparation et une forme nouvelles, avec leurs doses et leurs vertus. 2° Un petit historique de quelques substances simples ls plus usuelles. 3° Un vocabulaire des termes techniques.

Paris : Chez Madaran, Libraire, Rue des Marias, N° 16, 1821. Fourth edition. First published 1803. Printed by Impriemerie D'A. Clo, Rue Saint-Jacques, N° 38.

Octavo (210x130mm) smooth calf spine, professionally re-backed, in six gilt decorated and ruled compartments, original red straight grain morocco gilt lettered spine label; contemporary mottled calf boards, simple gilt dentelle border, marbled endpapers, all edges marbled, green silk ribbon marker, xvi,462pp : π⁸,1-28⁸, 29⁸(-29₉). In French. Bookseller label "Berard & Mondon New York French, Spanish, Italian, Books &c." to front paste-down; slight wear and loss to boards, small loss not affecting the text to p.167; lightly foxed/offset toned evenly throughout not affecting legibility; small signs of kitchen use to several pages; small ink spot to top edge; pencilled notes to rear free endpaper.

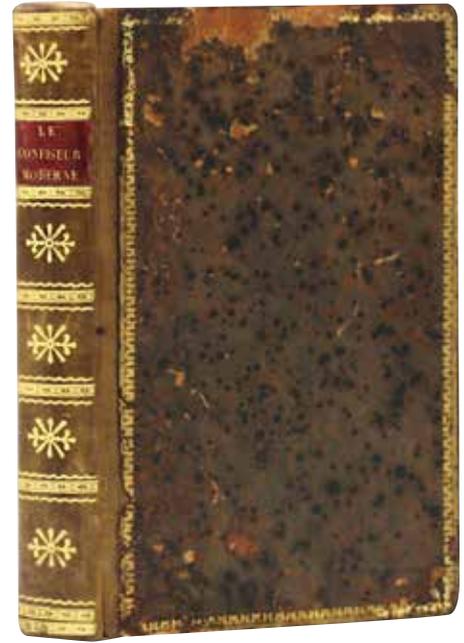
The book has five main sections after an introduction: base recipes; sugar and chocolate; liquid and 'dry' jams, pastes such as biscuits, cakes marzipans, candied fruits and almonds and all manner of preserves; distillation and essential oils; and perfumes, drinks and recipes for home. *Le Confiseur* concludes with an appendix of health recipes, a dictionary of basic ingredients and a professional vocabulary. The recipes are generally written in the modern style with the ingredients and quantities listed before the method. In the

introduction, Machet states his intention to provide modern instructions from the sole point of view of the professional confectioner, noting that the only useful text (presumably Massiolot's *Nouvelle Instruction pour les Confitures*, 1692) was now too old and limited in scope.

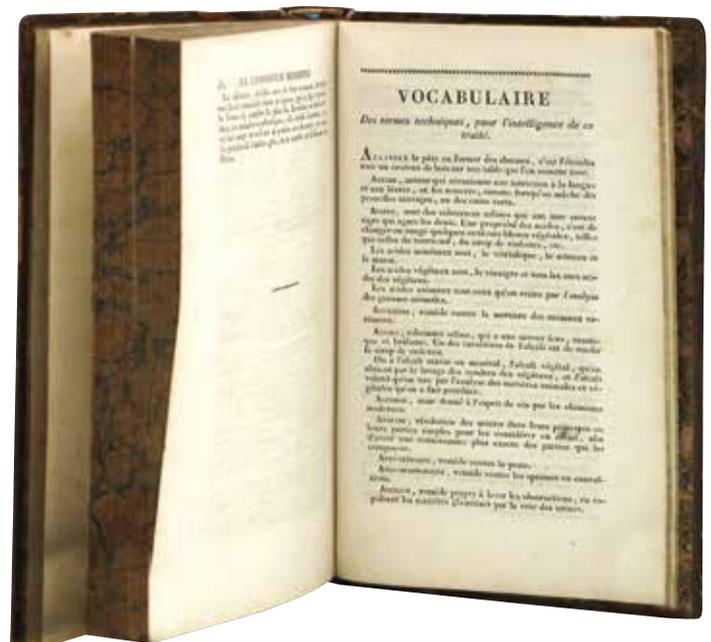
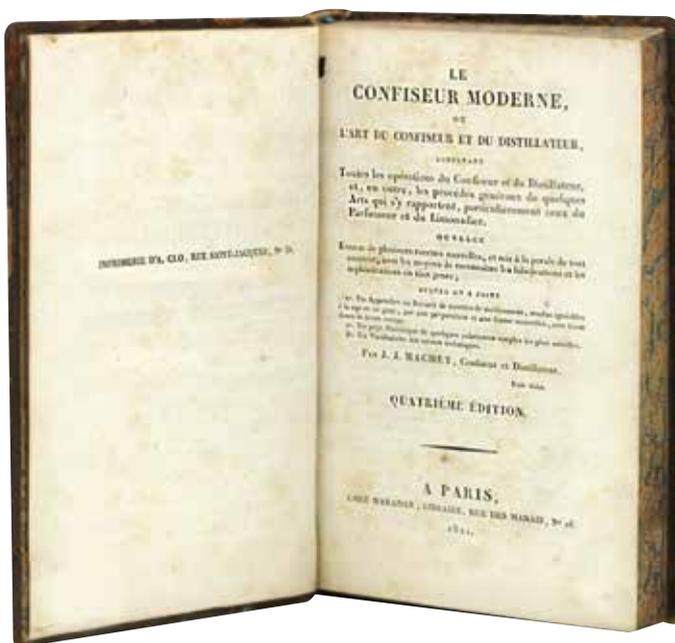
Little is known of Machet other than that he had worked as a confectioner in regional France and abroad but by 1803 was based in Paris. In the preface he claims twenty years practical experience, and notes he was successfully making high quality sugared almonds in 1788, suggesting he was born approximately 1760 or earlier. Clearly an experienced professional confectioner, Machet's recipes are detailed, sometimes ambitious and domestic recipes such as fruit cheeses are reserved for the smallest part of the text at its conclusion. Machet also clearly had a recognised professional reputation as he also contributed to the 7th (1815) and 8th (1819) editions of Frederick Nutt's *The Complete Confectioner*. [See item 24]

A lovely solid copy of an important early nineteenth century professional reference on confectionery and distillation in original boards.

§ OCLC records only 7 holdings this edition all in North America.
§ Cagle 293; Maggs 386; cf Bitting p.299, 2nd edition; cf Vicaire 545-6, 8th edition; cf Simon BV 155 and Simon BG979 other editions.
Item #10420



\$975.00 | ¥96,000



[18] MAILLET, José.

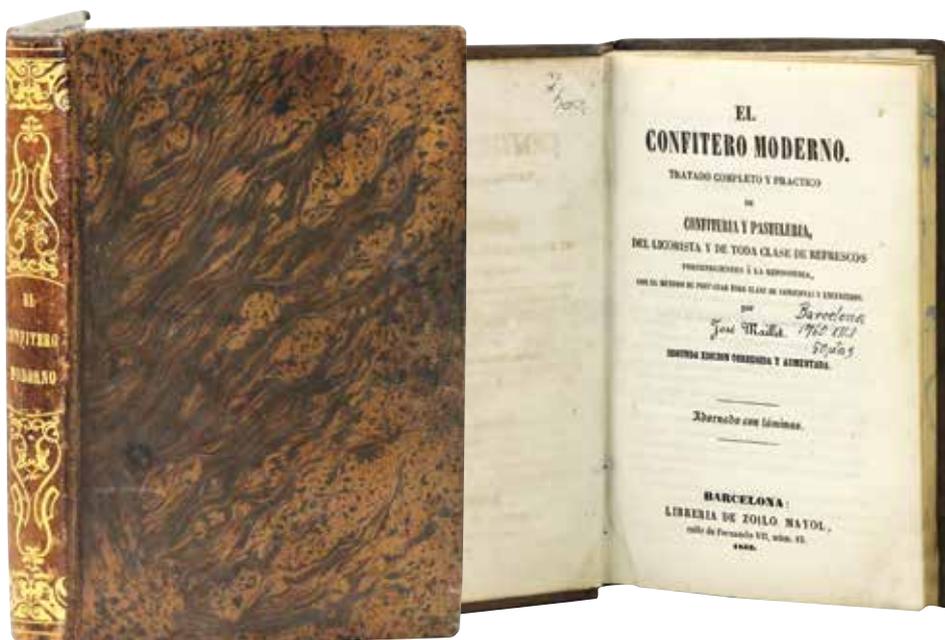
El Confitero Moderno: tratado completo y practico de confiteria y pasteleria, del licorista y de toda clase de refrescos pertenecientes a la reposteria, con el tedoco de preparar toda clase de conservas y encurtidos.

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

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

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

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



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

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

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

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

§ OCLC records one holding this edition, University of Barcelona; and only three holdings of the first edition, all in Spain or Chile.
§ Palmer Gastronomía Española 2003 ed (but not the 1977 ed).
Item #10371

\$895.00 | ¥88,000



[19] MALVEZIN, Théophile (1825 - ?) and FÉRET, Édouard (1844 - 1909)

Le Médoc et Ses Vins: guide vinicole et pittoresque de Bordeaux a Soulac - ouvrage orné de vignettes et d'une carte du Médoc.

Bordeaux : Féret & Fils, Éditeurs and Paris : G Masson, Éditeur. 1876. First edition.

Octavo (190x120mm) original publisher's yellow printed wrappers, viii,[9]-136,[141]-151,[3 local advertisements]pp : π⁸,[1]⁸,2-9⁸; engraved frontispiece by Dumont, folding three-colour map of the Médoc (440x265mm) by Imprimerie Nouvelle A Bellier, 8 engraved vignettes of Chateau (mostly First Growths). In French. Unopened; wrappers chipped and worn, small loss to spine and edges, lightly soiled; faintly foxed throughout mostly to the margins and edges; fragile.

There are five chapters addressing: the terrain and terroir of the Médoc; the history of the vine and wine in the Médoc; the distinctive qualities of Médoc wine, the practices of the negociants and the consumption of wine; a guide to visiting the Médoc and its Chateau, listing almost 80 destinations with directions for travel by train and by road.

Malvezin was the author of several works connected with Bordeaux including *Michel de Montaigne* and *L'Histoire des Juifs à Bordeaux*. His vineyard Chateau-Picourneau at Cissac is illustrated in Chapter V. Édouard was the son of the founder of Féret & Fils, publisher of the eponymous guide to Bordeaux known simply as Féret's. Édouard was also a published author of *Statistique Générale de la Gironde*.

A scarce and ephemeral pocket guide to the Médoc presumably for tourists to Bordeaux that provides a distinctive snapshot of the wine trade and wine production in the Gironde at the height of the phylloxera vastatrix crisis.

§ OCLC records only ten holdings in France, Denmark, the USA and the UK.

§ Simon BV p.95; Not in Vicaire, Cagle, nor Oberlé Fastes or Fritsch;
Item #10084

\$750.00 | ¥73,500



[20] MONTORGUEIL, Georges [Octave Lebsgue (1857-1933)] and IRIBE, Paul [(1883-1935)

Blanc et Rouge: plaquette n°1 'La Belle au Bois Dormant'

Charenton-le-pont [Paris] : Établissements Nicolas Maison, April 1930. First edition. Printed by Imprimerie Draeger Frères, Montrouge.

Folio (330x260mm) glossy red and white stiff card wrappers, yapp edges, sewn [28] pp. Wrapper edges light shelfwear, head and tail slightly worn, small loss, small scuffs to wrappers, faint foxing to several pages not affecting the text or illustration; faint age-toning to the page edges; otherwise a very good copy.

The first in a series of three grand illustrated volumes to the glory of grand French wine. Entitled 'Sleeping Beauty', it is a dialogue at the Legne Cabaret between two Monseigneur Le Vin enthusiasts arguing over the primacy of French wine over other drinks with 10 full page striking monochrome illustrations by Iribé. The other volumes *Rose et Noir* (1931) and *Blen Blanc Rouge* (1932) also illustrated and designed by Iribé were issued in subsequent years.

Montorgueil was a pseudonym for the French writer and journalist Octave Lebesque. Paul Iribé was a French illustrator, caricaturist, jewelry designer, costumer designer and graphic artist.

A nice example of Nicolas' groundbreaking wine marketing and support for French wine during the interwar years.

§ OCLC records 18 holdings all but one in Europe or North America, one holding at State Library Sth Australia;
§ cf Oberlé Fritsch 598 for the deluxe edition;
Item #10454

\$250.00 AUD | ¥24,500



[21] MONTORGUEIL, Georges (1857-1933) and FOREST, Louis (1872-1933)

Monseigneur le Vin (five volumes).

Paris : Draeger Frères, Van Gindertaele & Poyet Frères for Les Établissements Nicolas, 1924-1927.

Five volumes, a complete set, in a marbled folder and slipcase. Each volume octavo (200x145mm) marbled faux suede paper wrappers, yapp edges, gilt title, in French and with all five folding tables and eight maps, together with the accompanying letters from the publisher laid into each. Light edge wear to several volumes, joints starting; several end-papers lightly offset toned; top-edges a trifle dusty; all otherwise internally fine, crisp and bright.

Richly illustrated with colour lithographs and pochoir prints, the gently amusing set was a brilliant marketing ploy by the Parisian wine merchant Maison Nicolas. The set comprises:

Livre Premier: *Le Vin à Travers l'Histoire*, February 1924. Illustration by Marcel Jeanjean.
Livre Deuxième: *Le Vin de Bordeaux*, February 1925. Illustration by Pierre Lissac. Small paper loss to head and foot of spine

Livre Troisième: *Le Vin de Bourgogne*, February 1926. Illustration by Armand Vallée.

Livre Quatrième: *Anjou-Touraine, Alsace, Champagne, et autres Grands Vins de France*. April 1927. Illustration by Carlègle.

[Livre Cinque]: Forest, Louis. *L'Art de Boire: préparer servir boire*. November 1927. Illustration by Charles Martin, 8 tipped-in in-text illustrations, of drinking glasses

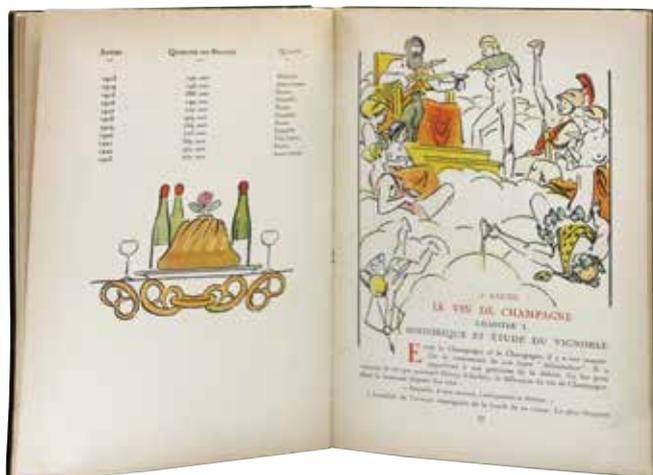
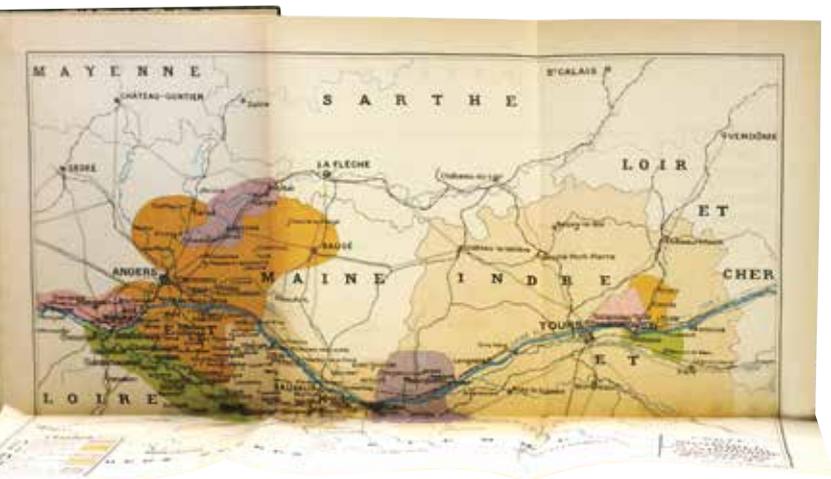
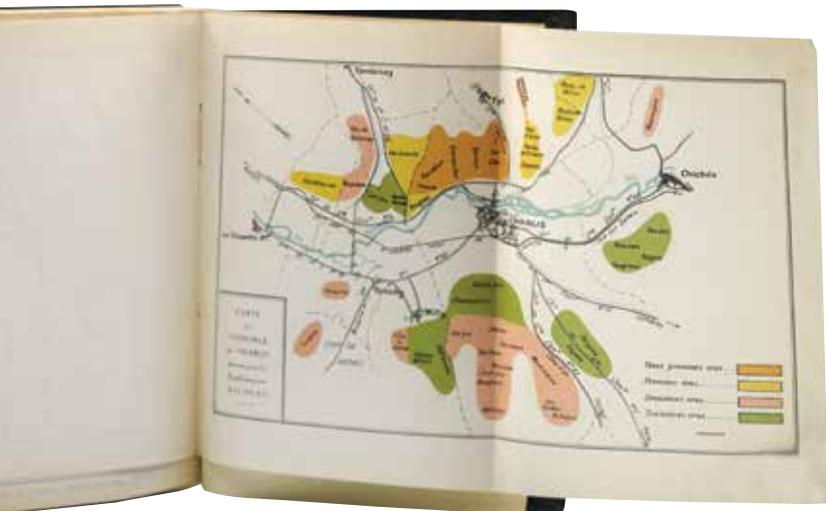
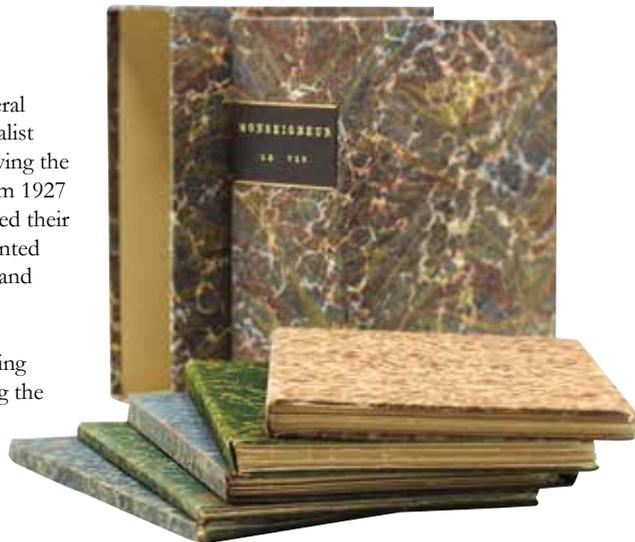
Georges Montorgueil, was one of several pseudonyms used by the French journalist Octave Lebesgue (1857-1933). Following the success of this privately issued set, from 1927 onwards, Maison Nicolas annually issued their now famous richly illustrated finely printed catalogues, featuring significant artists and designers and extraordinary wines.

A lovely set of very collectable marketing materials for French wine issued during the Jazz Age.

§ OCLC records 22 holdings worldwide, all in France, Switzerland or the USA only.

§ Biting p.330 (vol 4 only); Lambert 316; Maggs Catalogue 645, 650; Oberlé, Fritsch 596; Oberlé Fastes 1056. Item #10171

\$2,500.00 | ¥245,000



[22] N.Y.K. Line. (Nippon Yusen Kabushiki)

Sukiyaki: a dainty Japanese dish. (List No 78) [two variant pamphlets]

Pamphlet 1: Tokyo : Dai-Nippon Insatsu, January 1936. (215x95mm) marketing pamphlet, single leaf, folded in four, [8]pp. Three-colour printed with an stylised Japanese lantern on the cover and monochrome illustrations of a 'Sukiyaki party on Board' and the 'First class dining room of M.S. Asama Maru' inside.

Pamphlet 2: Tokyo : Mitsumura Printers, February 1935. (215x95mm) marketing pamphlet, single leaf, folded in four, [8]pp. Two-colour printed with a monochrome illustration of Sukiyaki diners on the cover and monochrome illustrations of the 'M.S. Tatsuta Maru on the Orient-California Service' and the 'First class dining room of M.S. Asama Maru' inside.

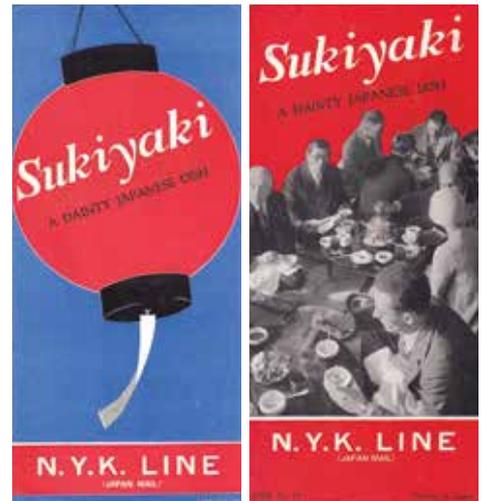
Sukiyaki is a Western Japanese dish from the Osaka-Kyoto region that has its origins in the Meiji restoration, the subsequent opening of Japan and the resulting increase in meat consumption by the Japanese people. Since the late nineteenth century, it has been

considered emblematic of 'modern' Japan and was often served as a 'national' dish. During the 1930s Japanese diplomats and business men often held Sukiyaki parties to entertain Western guests.

According to the pamphlets: "at least once on every trip, the N.Y.K. chefs serve Sukiyaki to travellers... in a Japanese atmosphere created on board and in conditions as nears as possible to those in Japan itself". The service and cooking of Sukiyaki is explained in detail, with explanations of some of the ingredients otherwise unknown to Western travellers, followed by a short essay on the origins of the dish. The rear panel lists the various N.Y.K. offices and the principal passenger services.

Two near fine scarce promotional pamphlets for traveling and eating on the N.Y.K. Line

§ Unrecorded. OCLC records 4 holdings of later copies published 1937.



Item #10148/10419

\$250.00 | ¥24,500

[23] N.Y.K. LINE (Nippon Yusen Kabushiki) S.S Hakone Maru

[Three Luncheon and One Dinner Menus - July to September 1941]

Dinner Monday 14th July 1941, "Dōzyō - Zi" or "Kyō-Ganoko-Musume-Dōzyō-zi" illustration. Luncheon Sunday 3rd August 1941 Second Saloon, "Dōzyō - Zi" or "Kyō-Ganoko-Musume-Dōzyō-zi" illustration. Luncheon Saturday 9th August 1941, "Hizakari" drawn by Ituryo Siozaki. Luncheon Thursday 18th September 1941 First Class, "A Wife of a Samurai" drawn by Yeisyo.

Printed by N.Y.K. Line with the daily menu overprinted inside onboard. Each bifolium, 190x135mm with striking woodblock style colour illustrated covers, [4]pp. Several small faint blemishes, minor soiling to one menu, otherwise crisp and clean. In all four menus the courses are printed to p.[3] in English. In the final menu, the courses are also printed in Japanese to p.[2] presumably for the passengers mentioned below.

The SS Hakone Maru was a 10,423 ton passenger-cargo-ship for the N.Y.K. Line in service from 1921 until 1943 carrying 118 first-class, 55 second class and about 134 third class passengers. It regularly sailed from Yokohama to London and back via the Suez canal calling usually in Marseille, Naples, Port Said, Colombo, Penang, Singapore, Hong Kong, and Shanghai along the way.

In 1941, tensions between the West and Japan had increased. Nations had begun to recall their representatives and evacuate their citizens across Asia. On this voyage, the SS Hakone Maru, Yokohama bound, docked at Bombay and was briefly detained before departing for Singapore with 60 evacuated Japanese citizens. A further 104 Japanese citizens, including the Consul General (Mr. Tsurumis) and his wife, the Consul (Mr. Shimanukis) and his wife as well as other prominent Japanese based in Singapore embarked on 18 September, assurances having been arranged for the reciprocal treatment of British subjects to be evacuated from Japanese territories.

Despite the imminent conflict, the meals prepared and served remained steadfastly continental European consistent with Ocean liner tradition; the only concession to the predominantly Japanese passengers/evacuees being the bilingual printing of the menu in Japanese and English after the embarkation of the Consul-General.

The Hakone Maru was later requisitioned as a transport during WWII and was sunk in November 1943.



Scarce. An interesting insight into the universality and steadfastness of food traditions even in times of conflict. In excellent condition.

Item #10392

\$400.00 | ¥39,200

[24] NUTT, Frederick [Frederic John (ca.1765-1820s?)]

The Complete Confectioner; or the whole art of confectionary made easy: also receipts for home-made wines, cordials, French and Italian liqueurs, &c.

London: Samuel Leigh, Strand; and Baldwin, Cradock, and Joy, Paternoster-Row, 1819. Eighth edition, first published 1789. Corrected and improved by J. J. Machet, distiller and confectioner, at Paris.

Demy duodecimo (180x110mm) original publisher's half bound black, gilt lettered roan, marbled boards, [2],[frontispiece],iii-xxiv,261,[1],[2 publisher advertisements]pp. Frontispiece, a stipple engraved portrait of the author by Richard Woodman from a drawing by Robert William Satchwell; ten engraved plates, three folding, nine of dessert table settings and plate X, an early piping syringe. Printed by C Baldwin, printer, New-Bridge St, London.

Owner name to front free end-paper; boards and extremities rubbed; corners bruised; hinges fine, joints starting; spine chipped with small loss to head and foot; internally clean and crisp; folding plates lightly worn, small chip to corner of plate 8 not affecting the image.

The chapters are: Biscuits; Wafers; Drops; Prawlongs &c.; Jellies &c.; Jams &c.; Essence for Ices; Waters &c. for Routs; Ice Creams; Natural Creams; Water Ices of All sorts; Fruits preserved in Brandy; Preserved Sweetmeats, Wet; Fruits, Dried; Liqueurs; Cheese; Puddings; Home-Made Wines.

Elizabeth David, in her posthumously published *"The Harvest of the Cold Months"* describes the recipes as including: *"plenty of up-to-date recipes, all carrying the implied guarantee that they were those used by one or other of the three finest confectioners in London. Ices in particular were offered in impressive variety. There were thirty-one different ice-creams - called so, unusually for the period - many made with fresh fruit, others with jams or fruit jelly, some with a basis of fruit syrups and a flavouring of some potent essence such as bergamot orange. Ginger, chocolate, coffee, pistachio were other flavourings used by Nutt..."*¹

First published anonymously, Nutt's name appeared on the fourth edition of 1807. Apprenticed to Negri & Witten of Berkley Square, Nutt trained under Negri who opened 'The Pot & the Pineapple' in 1757. In 1799 renamed as 'Gunter's Tea Rooms' it became the byword for the best ices and confections for high society in late Georgian and Regency times. Other famous confectioners, Robert Abbott, William Jarrin, William Jeanes and William Gunter all apprenticed here (before writing their own confectionery books). In other words, Nutt was a serious pastry chef and confectioner of the highest level to the upper levels of society. His recipes include a higher level of precision than the general domestic cookery books of the time, although they assumed much when providing the

method in the recipe²; and commanded a much higher price; this volume sold for 8s, 6d. Notwithstanding its expense, it proved to be a popular book, running to several more editions in the 19th century as well as American editions.

Like the seventh edition of 1815, the eighth edition was revised by the French confectioner and distiller J.J. Machet, the author of *Le confiseur moderne* (Paris: 1803) and other works, while Mrs Smith, the author of *The Female Economist* (London: 1810), 'furnished the receipts for home-made wines, &c.' (p. vii).

A nice copy of an important professionally orientated book with interesting recipes including wine biscuits for the height of Regency society.

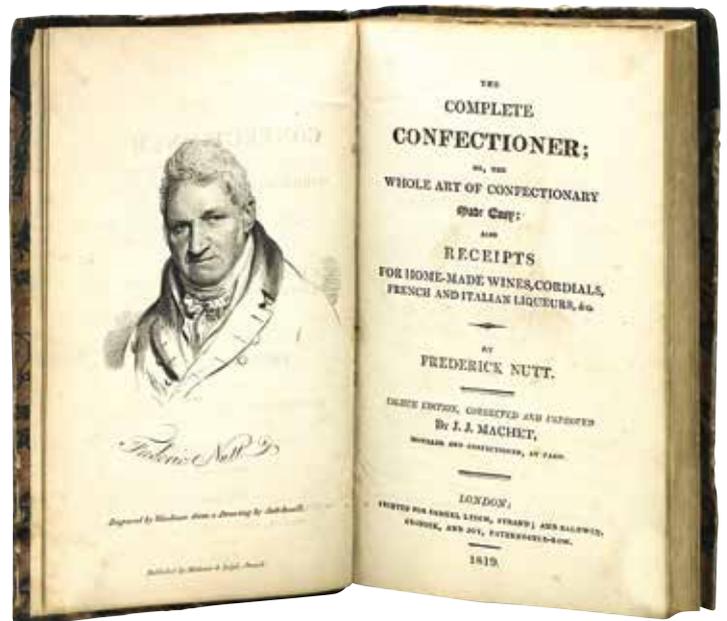
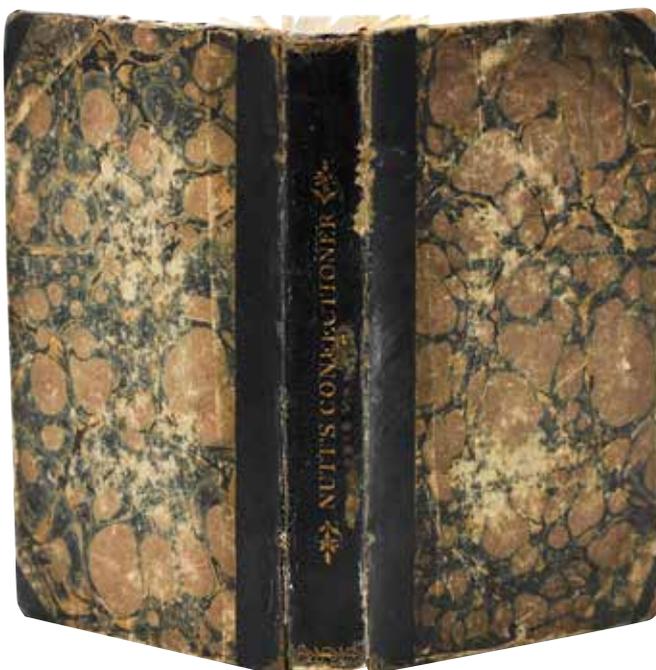
§ Oxford p.117; Axford p.73. Maclean p.108; Bitting p.347; Noling p.314; Cagle 906-909 (all earlier editions); Gabler G32170.

¹ David, Elizabeth. *Harvest of the Cold Months*. London, Michael Joseph, 1994. p.312-315

² Lehman, Gilly. *The British Housewife*. Prospect Books, 2003 p.269.

Item #9970

\$750.00 | ¥73,500



[25] PARMENTIER, A A. [Antoine-Augustin (1737-1813)]

Traité sur L'Art de Fabriquer Les Sirops et Les Conserves de Raisins, destinés a suppléer le sucre des colonies dans les principaux usages de l'Economie domestique.

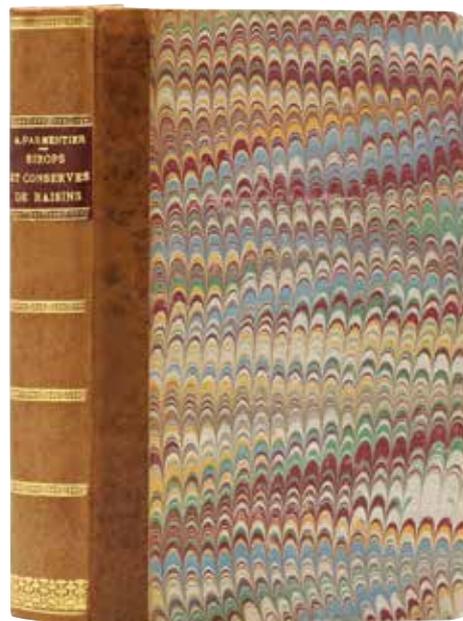
Paris : Chez Méquignon, 1810. Third edition, revised, corrected and augmented. Originally published under the title *Instruction sur les sirops et les conserves de raisin* 1808.

Octavo (210x135mm) rebound in a contemporary style, quarter bound smooth gilt decorated sheepskin spine, red morocco, gilt lettered spine label; comb marbled paper boards, new end-papers; top edges trimmed, [3-5],6-388pp: A[-A₁]-Bb²; multi-coloured ribbon marker. In French. Lacks half-title; boards lightly scuffed; small pinhole to p.341/Y³; in-text table at pps.195-196; occasional light foxing not affecting the text; pages faintly age-toned; seven lines of text at p.152 faintly printed.

Parmentier was one of the foremost European agricultural chemists of the 18th century. Famous for his championing of the potato as a healthy and nutritious staple, he contributed to many debates and investigations throughout his career about a wide variety of ingredients and food production technologies such as improving bread manufacture, preserving cold meat, milk production and treatment, the production of corn, the milling of grain, and even chocolate production.

In his last decades he investigated and championed the production of sugar from grapes/raisins. For most of the 18th century sugar was derived from sugar cane in the colonial plantations of the Caribbean. During the Napoleonic Wars, the Continental blockade (Berlin decree of 1806) caused a shortage of sugar, resulting in extreme prices for sugar which in turn led to some civil and economic unrest in France. In response Napoleon offered a series of prizes to the chemists of France to find an alternate source for sugar. Parmentier investigated and advocated for the production of grape dextrose from raisins whilst exploring sugar production from a wide range of possible vegetable and fruit sources; the results of which are reported here in this volume, brought up to date by the ongoing research undertaken by Parmentier and his colleagues. For various reasons, sugar beet (upon which he also done much investigation) was selected as the preferred solution. Even today a significant portion of European sugar is extracted from sugar beets.

An intriguing example of how war creates innovation even in the most unlikely areas and how the foodstuffs we take for granted have a long and convoluted history. An excellent copy.



§ OCLC records 34 holdings, none outside of Western Europe or North America.

§ Cagle 377; Vicaire 658; Oberlé 835 and 836; Simon BV 223; Bitting, p.357.

Item #10431

\$900.00 | ¥88,250

[26] PARMENTIER, A A [Antoine-Augustin (1737-1813)]

Nouvel Aperçu des Résultats Obtenus de la Fabrication des Sirops et Conserves de Raisins dans le cours de l'année 1812, pour servir de suite à l'instruction sur cette matière publiée en 1809; avec des réflexions générales concernant les sirops et les sucres extraits des autres végétaux indigènes.

Paris : de L'Imprimerie Impériale, 1813.
First edition.

Octavo (205x125mm) contemporary binding, smooth spine, quarter bound sheepskin, red straight grain morocco gilt lettered spine label, gilt fillet-chain ruled compartments; red sponge marbled paste boards, all edges yellow, [4],[1],2-176,[2],177-200,[2],201-458pp: π²,A-L⁸,χ¹,M⁸,N⁸(N4+1),O-Ee⁸,Ff6(-Ff6). Four folding plates of distilling equipment, engraved by Miller. In French. Upper joint 4cm split to head but firm; faint foxing and offset toning throughout, not affecting the text; closed tear to folding plate at p.145 not affecting the illustration.

Parmentier's investigation into the production of grape dextrose from raisins reported in the three editions of *Traité sur L'Art de Fabriquer Les Sirops et Les Conserves de Raisins* (1808-1810) [see

item [25]] despite his thoroughness, remained ongoing. Parmentier continued to investigate and champion the use of grapes and raisin syrup for sugar production right up until his death. This final volume on the subject was his last work and updates the debate with the ongoing research undertaken by Parmentier and his colleagues. Parmentier died in 1813.

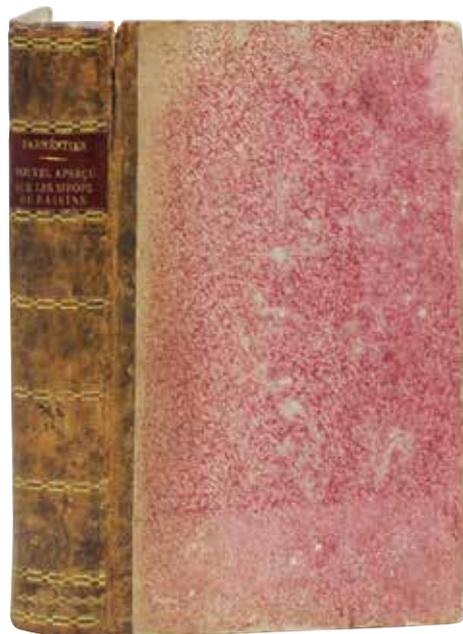
A very nice copy of Parmentier's final contribution to agricultural chemistry and the production of sugar in Europe.

§ OCLC records only 20 holdings, none outside of Europe, Qatar or the USA.

§ Simon BG 1134; Cagle 373; not in Vicaire.

Item #10432

\$450.00 | ¥44,200



[27] PARMENTIER, A.A [Antoine-Augustin (1737-1813)]

L'Art de Faire les Eaux-de-Vie d'après la Doctrine de Chaptal: ou l'on trouve les procédés de Rozier, pour économiser la dépense de leur distillation, et augmenter la spirituosité des Eaux-de-vie de vin, de lie, de marc, de cidre, de grains, etc; suivi De L'Art de Faire les Vinaigres Simples et Composés, avec la méthode en usage à Orléans pour leur fabrication; les recettes des Vinaigres aromatiques, et les procédés par lesquels on obtient le Vinaigre de biere, de cidre, de lait, de malt, etc.

Paris : Chez Delalain fils , libraire, quai des Augustins, n°. 38, 1805. Second Edition, first published 1801.

Octavo (210x130mm) professionally and sympathetically rebacked, quarter bound calf, gilt decorated spine, red morocco, gilt lettered spine label, original tree calf boards, all edges marbled, marbled end-papers, original orange silk marker, [4],214pp: π²,A-N⁸,O⁴ (-O4); 5 plates, two folding engraved by Hulk; letterpress folding table of tariffs facing p.145.

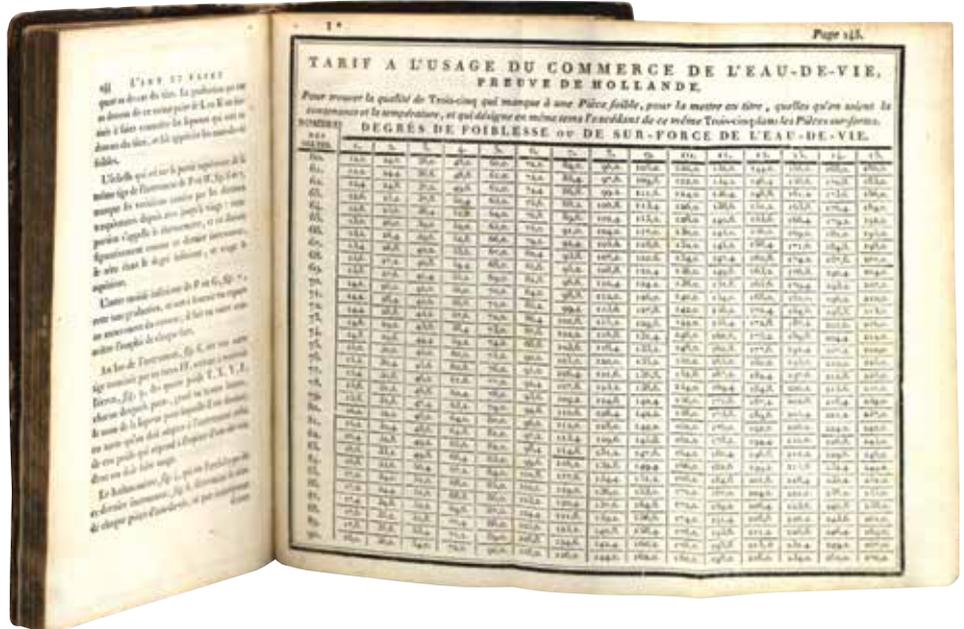
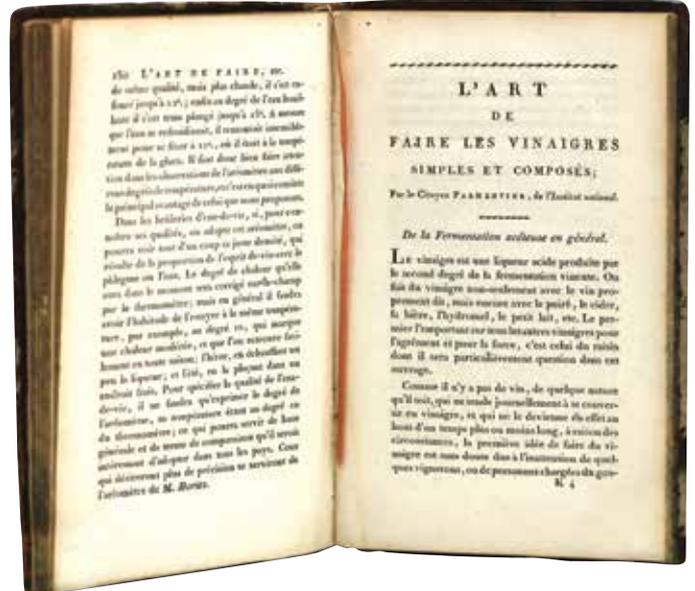
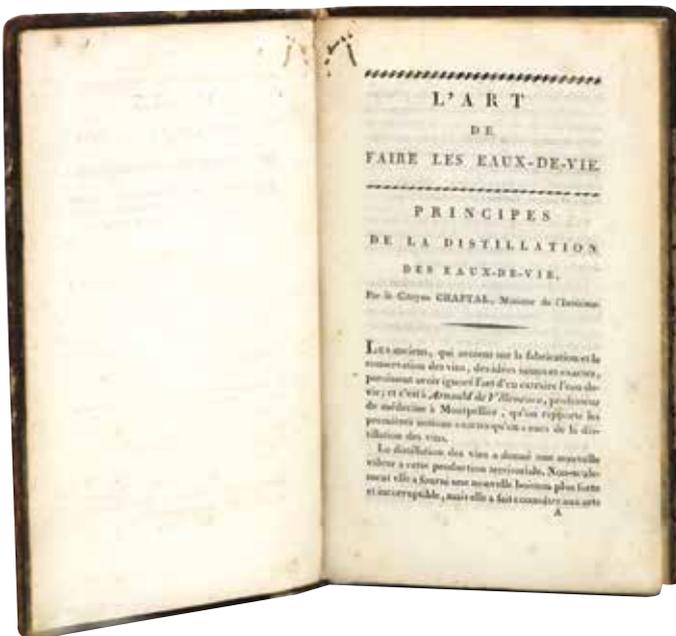
Owner name to half-title in blue pencil; gutter head and tail A-E lightly wormed, not affecting the text; occasional light foxing; pp.196 mistrimmed; edges lightly rubbed and worn.

An important work on the processes of distillation and the production of vinegars from many types of fruits and grains and their alcoholic beverages. The five plates show distilling equipment in some detail. The letterpress table shows the tariffs applied to eau-de-vie in Holland.

Scarce in any edition. A lovely copy.

§ OCLC records only 5 holdings in Europe and North America; this edition apparently not in the BnF
§ Biting 357; cf Vicaire 657, Oberlé Fritsch 410, Cagle 371, first edition; cf Simon BV 155 1819 edition.
Item #10430

\$750.00 | ¥73,500



[28] PASTEUR, L [Louis (1822-1895)]

Études sur le vin. Ses maladies causes qui les provoquent procédés nouveaux pour le conserver et pour le vieillir.

Paris : L'imprimerie Impériale, 1866.
First Edition.

Octavo (235x155mm) half bound burgundy, pebble-grain morocco cloth, marbled boards, viii, 264pp; π⁴, 1-16⁸, 17⁴. Eleven (ten numbered) in text wood engravings, 32 out of text colour lithographic plates. In French.

Boards edges lightly worn; spine lightly sunned; upper joint cloth splitting but firm; top-edges a trifle dusty; light occasional foxing mostly to the gutters on a few page, not affecting the plates or text.

In 1863, the French Emperor Napoleon III encouraged Pasteur to continue his work looking at the process of fermentation to improve the quality of French wine and reduce spoilage and sour wine. Pasteur had already published papers looking at lactic acid fermentation, alcoholic fermentation and the

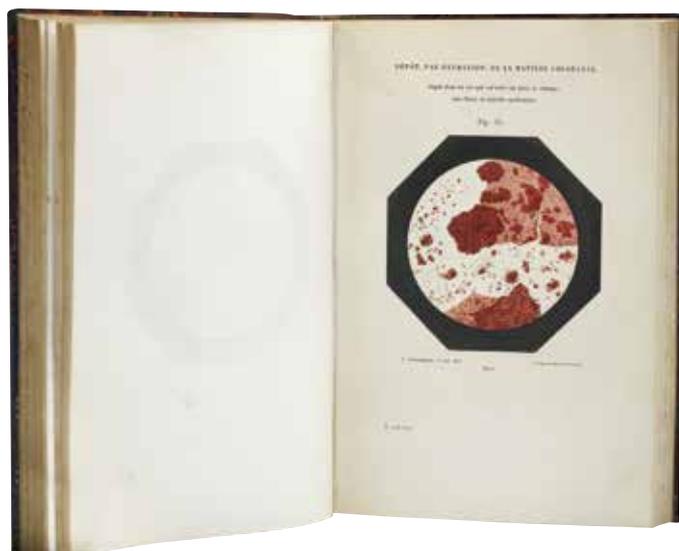
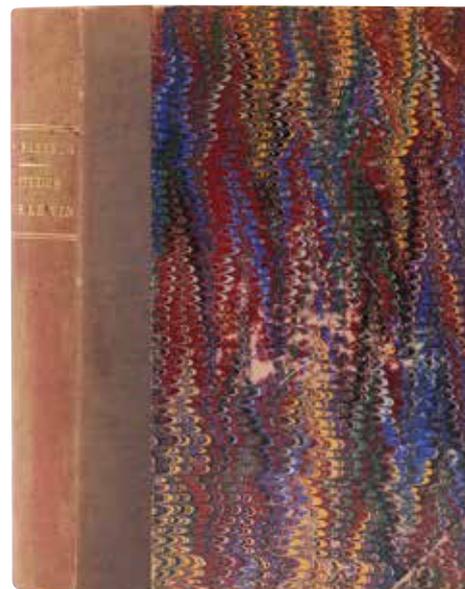
role of yeast. His research showed that the growth of micro-organisms was responsible for fermentation (not decomposition as suggested by Liebig and others) and that treating liquids with heat would kill most such micro-organisms; a process now known as 'pasteurisation'. In 1865 Pasteur patented the process, to fight the "diseases" of wine before finishing this book which also looks at oxidation and other "diseases" of wine. Pasteur's first major published work.

An excellent First edition of one of the fundamental and consequential texts of wine science.

§ Oberlé, Fastes, 985; Simon BV 22; Cagle 379; Crahan 674; cf Bitting 358 noting the second edition.

Item #10130

\$1,950.00 | ¥192,000



[29] PAVIL, Julien. (1897-1952)

Les Dicts de la Vigne.

Lyon & Paris : B. Arnaud, Éditeur, 1946. First and only edition, limited to 1025 copies, this #IV of the first XXV. Preface by Georges Rozet

Folio (330x250mm) two volumes of loose folios in fours, in publisher's original quarter bound folders, brown cloth, gilt lettered spine, sepia printed boards illustrated with vine leaves, internal cream covers, cream Vélín D'Arches paper, edges untrimmed. Volume 1, 14 gatherings, [4],[4],96,[4]pp, 49 original chromolithographic illustrations, 36 black drawings; volume 2, suite of the 49 chromolithographic plates. Laid in, as called for, an original water colour by Pavil of a Burgundian village. Bookseller ticket of "Librairie Laurencier, Bordeaux France" to front pastedown of volume 1; lacks its slipcase; edges faintly worn; faint foxing in several spots, some faint offset toning in volume 1.

Pavil was an illustrator, draftsman, humorist and poster artist active in the mid-twentieth century in France based mostly in Lyon. Rozet (1871-1962) was a native of Burgundy, the author of a number of books on Burgundian wine and the historiographer of the Confrérie des Chevaliers du Tastevin based at Clos de Vougeot.

An anthology of 150 popular Burgundian sayings about vines and wines collated and grouped according to the twelve months of the year, and humorously illustrated in Burgundian and monastic settings by Pavil.

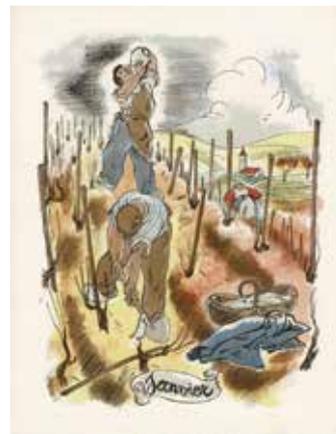
A very good copy.

§ OCLC records only 5 holdings, all in France.

§ Oberlé Fritsch 568;

Item #10435

\$1,250.00 | ¥122,500



[30] PLUMERIEY, Armand (1797-1861)

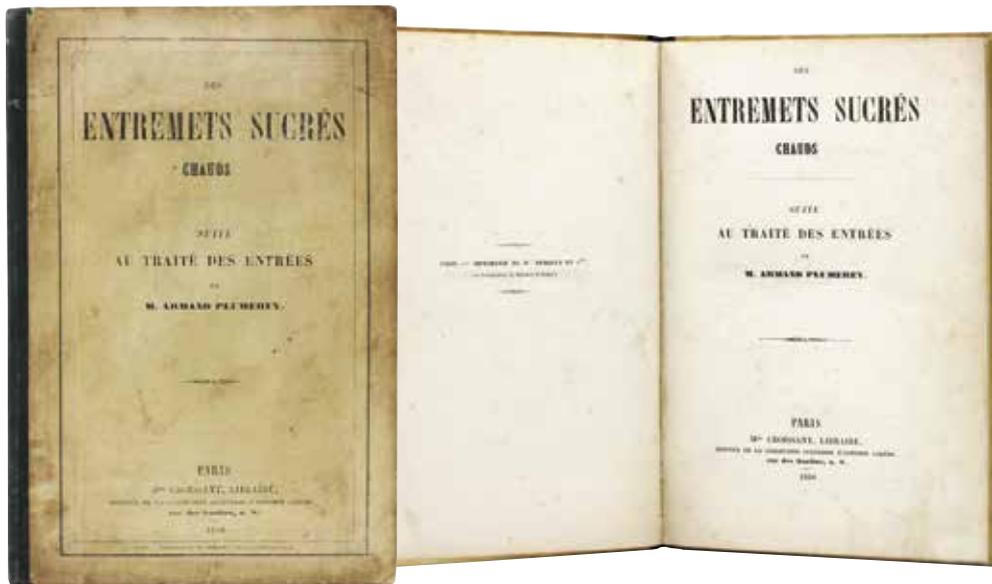
Des Entremets Sucrés Chauds: suite au Traité des Entrées de M Armand Plumerey.

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

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

Plumerey was one of Antonin Careme's pupils along with Francatelli and Gouffe. He took on the task of completing Careme's major and final work *L'Art de la Cuisine Francaise au XIX-e siecle* after Careme died in 1836, with only three volumes complete. Careme's intention was to have the work in seven parts but only five were completed. Volumes four and five were completed by Plumerey from Careme's notes and published in 1843-1844. Volume five ends at Chapitre Quarante-Cinquieme. This small volume published a decade later¹ is Chapitre Quarante-Sixieme and a continuation of volume 5 of final Careme's work. The pagination continues from the end of Volume five of the 1846 edition².

Plumerey, who had also worked for Talleyrand went on to become the chef to Princess Poniatowski and later to the Comte de Pahlen, Russian ambassador to France. Mme Croissant, Libraire was a small bookseller and publisher in



Paris in the 1850s. Several works were published on cookery, mushrooms and wine as well as a few miscellaneous titles. The imprint is scarce.

There are twenty-five recipes for sweet dishes or puddings including *beignets*, *charlottes* and *gateaux du riz*. A search of all five volumes in all online editions of *L'Art de la Cuisine Francaise au XIX-e siecle* could not locate the recipes contained here. Rare

§ Unrecorded. Not recorded in OCLC, and in particular not in the BNF.

§ Not in any culinary bibliography; in particular neither in Vicaire, Bittig, Oberlé, nor Cagle. No auction or catalogue record could be found.

¹ On Sunday 2 March 1856, the publisher advertised the volume for sale in *Le Siecle* as an additional volume in the *Collection Culinnaire d'Antonin Carême* available either together with the other volumes or separately for 14 fr. No other record of the work has been found.

² compared online with the Brotherton library digital copy of *L'Art de la Cuisine Francaise au XIX-e siecle* Item #10101

\$5,000.00 | ¥480,000

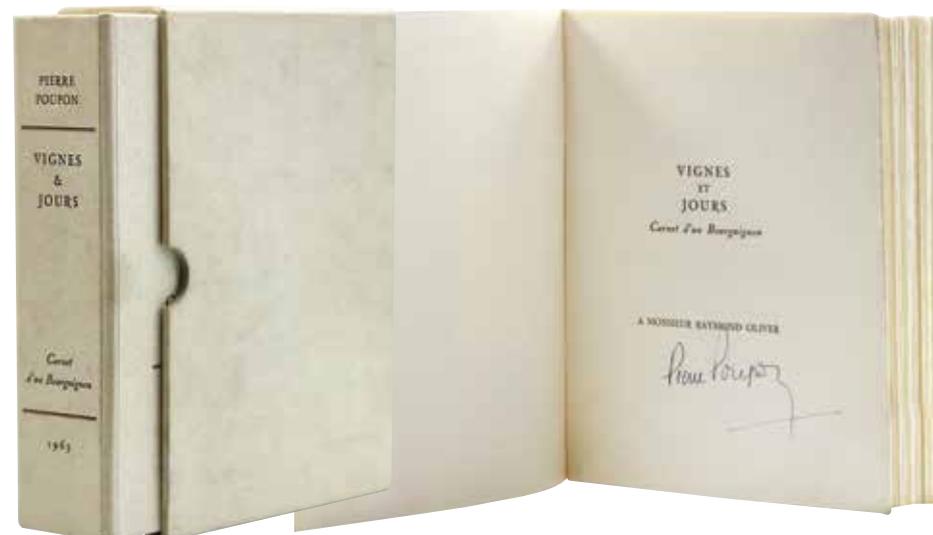
[31] POUPON, Pierre (1917 - 2009)

Vignes et Jours: carnet d'un Bourguignon.

Beaune, [France] : Typographie Jean Dupin, 1963. First edition, limited N° 0/1760. Published Tuesday 22nd January 1963, the Feast of St Vincent, the patron saint of vineyards. Preface by Camille Rodier, Grand Chancelier de la Confrérie des Chevaliers du Tastevin.

Octavo (190x140mm) grey card slipcase, grey, printed loose boards, printed wrappers, [2],410,[4]pp, unopened. In French. Bookplate of Max Cointreau to the front wrapper verso; signed in ink by the author to the title page; monochrome engraved headpiece to each chapter depicting the astrological sign of the month; occasional engraved tailpieces. Fine.

This, the first of Poupon's Burgundian diaries, was written day by day, month by month, in the vineyards of Burgundy. Poupon observes the passing seasons and landscapes in a personal reflection. The acknowledged twentieth century literary master of Burgundy, Poupon was responsible with Sylvian Pitiot, Pierre Forgeot and Jean-Francois Bazin for much of the literature about Burgundian wine and their accompanying maps and related materials



from the 1940s onwards. Max Cointreau (1922 -2016) was a significant figure in Cognac and the French drinks industry.

A beautiful fine first copy, with significant provenance.

§ OCLC records only 11 holdings, 2 in France, 1 in Switzerland and 8 in the USA. Item #9572

\$500.00 AUD | ¥49,000

[32] RODIER, Camille (1890-1963)

Le Clos de Vougeot

Dijon : Librairie L. Venot, 1949. Second edition. Printed by Preface by Gaston Roupnel.

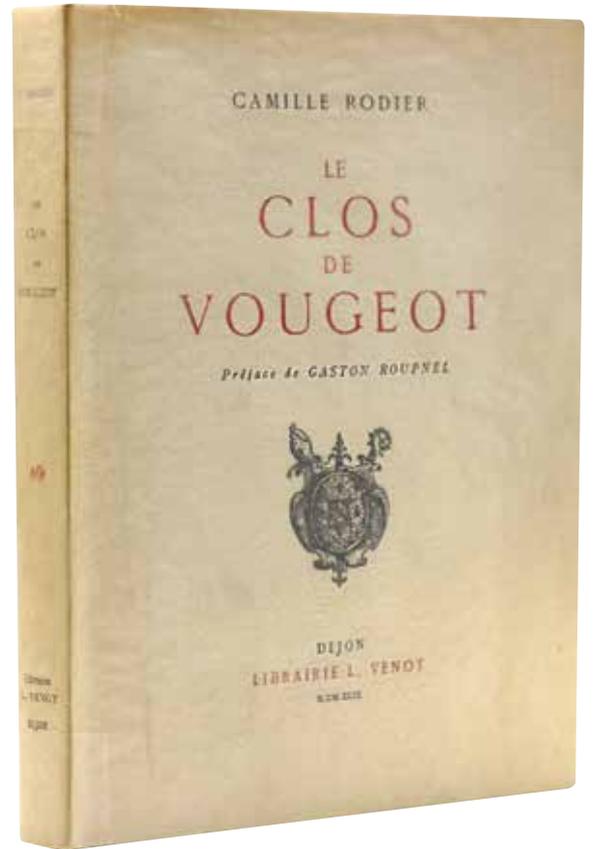
Quarto (250x195mm) original glassine cover; cream printed wrappers, 177,[3]pp : [1-2^a],3-22^a,23^a(-23^a). Thirty-four out-of-text sepia photographic and engraved illustrations, engraved frontispiece. In French. Presentation card from Bernard Thomas and François-Régis Thomas, of the Societé J.F.A Pampryl Pampre D'Or laid in. Fine.

Clos de Vougeot is a walled vineyard in the Côte de Nuits in Burgundy. Originally a Cistercian vineyard, it is the largest single Grand Cru vineyard in the Cote de Nuits. In 1944, the Chateau at the centre of the vineyard became the headquarters for the Confrérie des Chevaliers du Tastevin, an organisation started by Camille Rodier and Georges Faiveley in 1934 to celebrate the wines and food of Burgundy. Rodier wrote a number of excellent books on the wines of Burgundy and the Cote de Nuits, of which Clos de Vougeot is the spiritual and historical centre.

Scarce in this fine condition. An excellent copy of this significant monograph on the history and culture of Clos de Vougeot and the famous wine produced from the founding of the Cisterican Abbey in the 11th century to publication.

§ OCLC records only 9 holdings this edition, and only 11 of the 1931 edition.
§ cf Oberlé Fastes 1005, Oberlé Fritsch 295, both the 1931 edition.
Item #9569

\$350.00 | ¥34,500



[33] RODIER, Camille (1890 - 1963)

Le Vin de Bourgogne (La Côte d'Or).

Dijon : Louis Damidot Libraire-Éditeur, [1920]. First edition. Printed by Imprimerie Bernigaud & Privat, Dijon.

Octavo (245x190mm) original illustrated colour wrappers and spine, sewn, xiv,[2],296,[4]pp : π⁸,1-2⁸,[3]-13⁸,14⁸,15-19⁸,20⁶; ten folding three-colour maps, twenty-nine out-of-text full page colour plates; numerous in-text monochrome vignettes, head and tail pieces and illustration. In French. Owner name "Geo Ribot 1936" in ink to front free end-paper; 2cm closed tear to tail of front joint, verso wrappers faintly soiled, scuffed; rear hinges weak, shaken but holding, cracked at p.168, a little fragile; internally near fine; discrete pencilled underlining in several places; faint foxing to map 9.

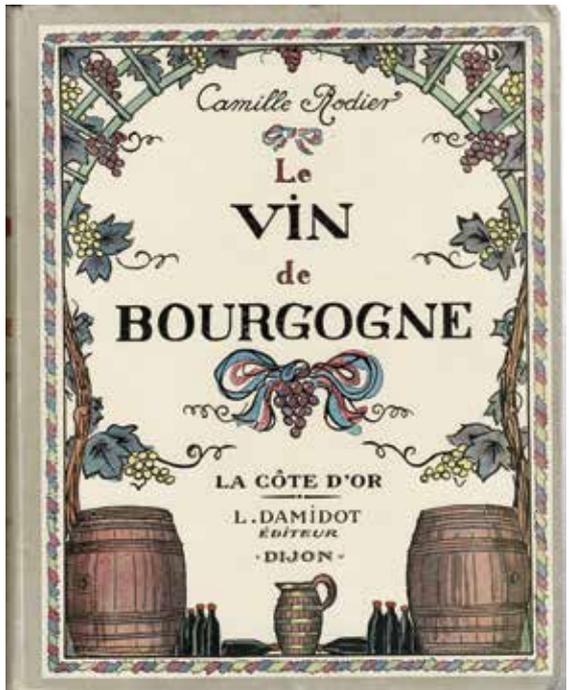
An excellent, richly illustrated comprehensive history of wine in Burgundy. Part 1 explores wine in antiquity. Part 2, the recent history of the grand wines of Burgundy. The ten maps cover the Côte d'Or and are centered on the villages of Chenou, Gevry to Fixin, Vougeot, Nuits-St-Georges, Corgoloin, Savigny les Beaune, Beaune, Auxey le Grand, Puligny-Montrachet and Santenay.

Rodier's first work on the wines of Burgundy. When writing it, Rodier drew on the works of Morelot (1831) Lavalle (1855) and Danguy and Aubertin (1892) incorporating their material into a much more comprehensive survey and history; notably including a number of cru which had been previously overlooked. Rodier went on to co-found the Confrerie du Chevaliers du Tastevin in 1937 (later becoming its Grand-Chancellor), write the authoritative history of Clos du Vougeot and pen a number of other celebrated works on the wines of Burgundy.

A scarce and collectable first edition. A lovely bright copy.

§ OCLC records twenty holdings, all in Europe or North America.
§ Oberlé Fritsch 294; not cited in the usual bibliographies.
Item #9775

\$650.00 | ¥63,750



[34] ROGER, J.-R. [Professor (?? - 1959)]

Les Vins de Bordeaux. (Collection "Cuisine et Vins de France")

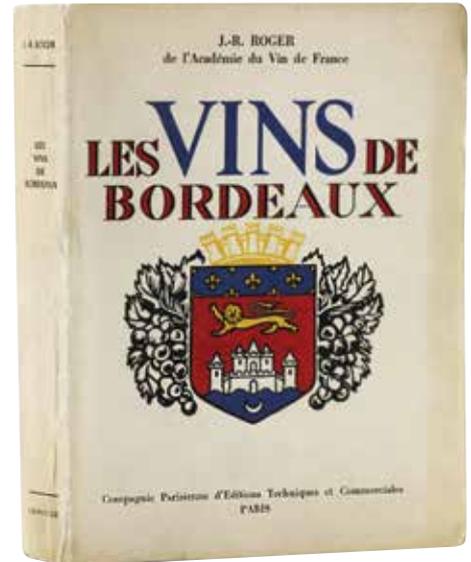
Paris : Compagnie Parisienne d'Éditions Techniques et Commerciales, undated, circa 1950. First Edition. Limited N° 6 of 420 printed on Papier Chiffon des Papeteries de Lana. Printed by Imprimerie Fertoise, La Ferté-Bernard (Sarthe).

Octavo (195x145mm) stiff beige card printed four colour wrappers, edges hand-cut, 208,[16] pp : 1-13⁸,[14]⁸; eighteen illustrated woodcut initials, seven in-text maps. A presentation copy, signed by the author and inscribed on the half-title in ink to his dear friend Prince Curnonsky "A mon cher Prince Cur, qui a écrit in judicieusement sur les nobles Vins de Bordeaux, en tres cordial hommage J R Roger". Wrappers and edges faintly soiled, spine slightly rolled; publishers' errata slip at p.215.

Roger and Curnonsky were both gastronomic critics and founding members of the *l'Académie du Vin de France* in 1933. Roger was a contributor on oenological matters to Curnonsky's magazine "Cuisine et Vins de France" which commenced publication in 1947 and continued into the 1950s, resulting in a large book of the same name published in 1953. Roger also wrote several books on wine and wine and food pairing. In 1953 he became the Editor-in-Chief

of the longstanding Revue du Vin. This is the first work in the Collection "Cuisine et Vins de France". Another 9 volumes followed on the wines of Bourgogne, Champagne, Alsace, Loire, Jura, Cotes du Rhone et Provence, Algerie, Les Vins Doux Naturels and Les Eaux-de-Vie. It was translated into English and published as *The Wines of Bordeaux* by Andre Deutsch in 1960

Maurice Edmond Sailland (1872 - 1956), better known by his pen-name 'Curnonsky' (or his nickname 'Prince Cur'), was one of the great writers on gastronomy in France in the 20th century. In 1927 after a reader poll, the newspaper *Paris-Soir*, was declared to be the "Prince of Gastronomes" beating out many other writers, chefs and gastronomes for the title. He wrote or ghost-wrote many books and many many newspaper columns on food and drink (but also many other genres). A larger than life figure, widely considered to be one of the leading gastronomic authorities (and diners) of France, Curnonsky (together with Marcel Rouff) is often credited as the 'inventor' of gastronomic motor-tourism as popularized by Michelin. Curnonsky was a member of many wine, food and dining societies and associations. He was a co-founder of the



Confrérie de la Chaîne des Rôtisseurs. In his earlier years, he had been a culinary student of Henri-Paul Pellaprat.

A lovely presentation copy warmly inscribed to the Prince of Gastronomes, *Prince Cur*
Item #10445

\$600.00 | ¥58,800

[35] SCHEIBENBOGEN, Antoine

Cuisine et Pâtisserie: Austro-Hongroises Balaniques, Orientales avec un aperçu de la boulangerie française et viennoise.

Paris : Ernest Flammarion, Editeur, [1928]¹, second edition 'corrigée et augmentée'. First self-published 1896. Printed by Imp. Paul Dupont, Paris. Forewords by Émile Bernard and Urbain Dubois.

Duodecimo (180x125mm) tan printed stiff card wrappers, 167,[1]pp. In French. Very small closed tear to top front hinge, edges faintly age-toned; rear bottom corner gently bruised.

Scheibenbogen, an Austrian subject, was the former first assistant of her Imperial Highness Archduchess Elisabeth of Austria (1877), member and laureate of the Academy of Cuisine. Judging by the prefaces to the first edition by Pierre Lacam (1836-1902) (a pastry chef) and Frederic Grandi, (both authors of numerous cookbooks) the author was well known in professional culinary circles in Paris in the last decade of the nineteenth century.

There are approximately 175 recipes, organised in nine chapters. Seven chapters are on the cuisine of the Austro-Hungarian empire: soups, fish, meats, salads, sauces, entremets (baked goods) and patisserie. Included are all

the classic and notable dishes such as 'Gulash' (5 recipes), fried carp (a number of ways), Polish borsht, 'stroudel' (several variations), and Sacher torte, The eighth chapter contains "Oriental" or Turkish recipes such as 'Keftes, Musaka, Baklava, and Mutton pilaf. The ninth chapter is on viennese breads and includes the history of the croissant and its arrival in Paris in 1780 and recipes. The chapters on entremets, patisserie and bread are particularly interesting.

A lovely copy of a scarce work written at the height of the Austro-Hungarian Empire's cultural and culinary influence.

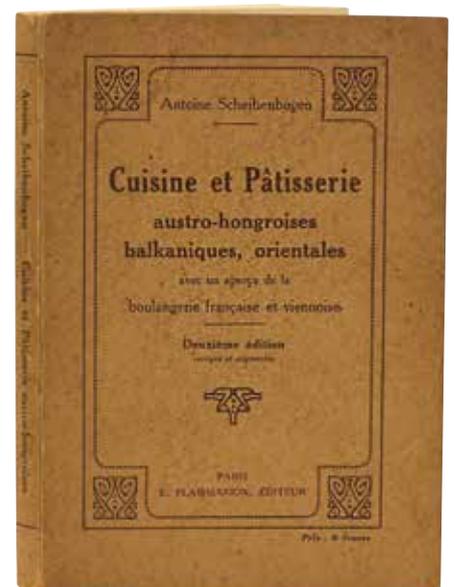
§ OCLC records only 3 holdings this edition; this edition not in the BNF

§ Bitting p.420 mentions the first edition; neither in Cagle, nor Vicaire.

¹ There is no date on the text block which appears identical to the 1911 impression also printed by Paul Dupont. The card wrappers are printed by Imp Hemmerie, Petit et Cie with a printers mark '3-1928', suggesting the text is the 1911 print run wrapped in new 1928 wrappers.

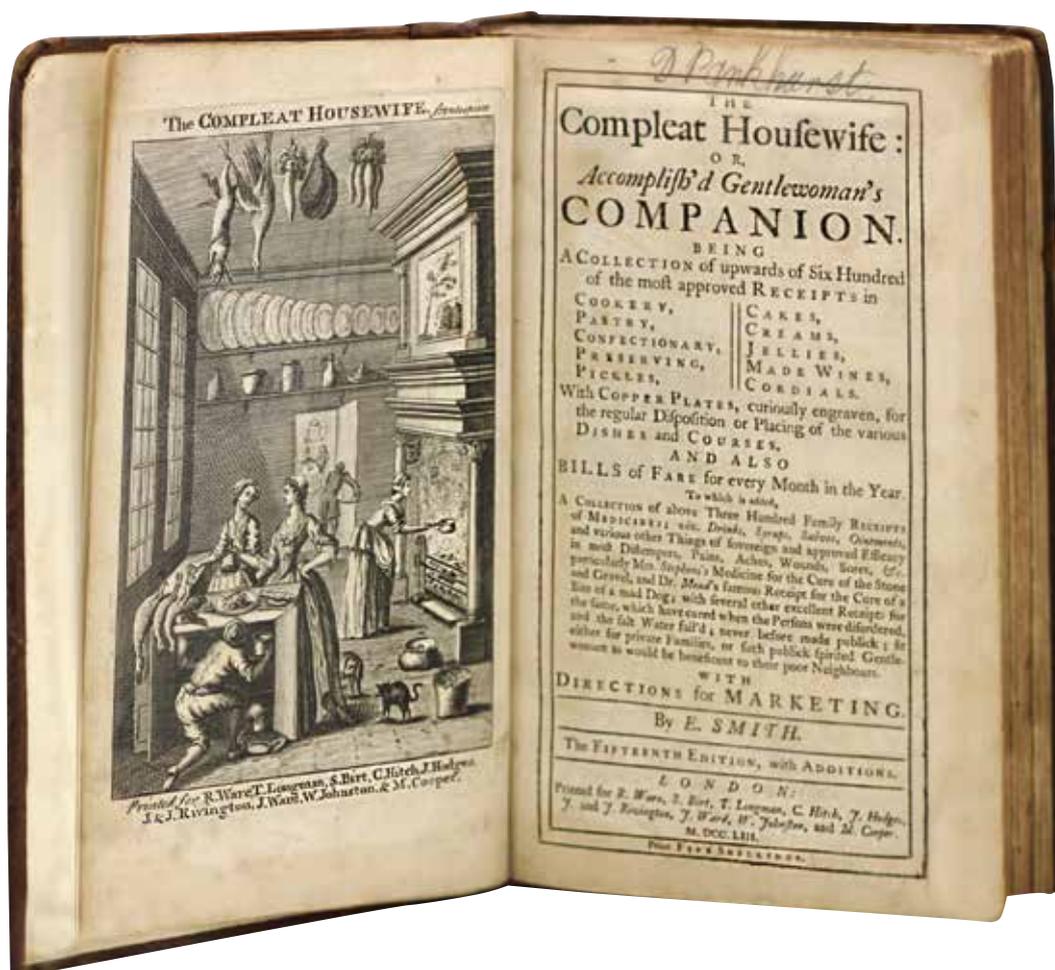
Item #9957

\$500.00 | ¥49,000



[36] SMITH, E [Eliza (ca.1680s - 1732)]

The Compleat Housewife: or accomplish'd gentlewoman's companion. Being a collection of upwards of six hundred of the most approved receipts in cookery, pastry, confectionary, preserving, pickles, cakes, creams, jellies, made wines, cordials with cooper plates curiously engraven, for the regular disposition or placing of the various dishes and courses. And also bills of fares for every month in the year. To which is added, a collection of above three hundred family receipts of medicines; viz, drinks, syrups, salves, ointments and various other things of sovereign and approved efficacy in most distempers, pains, aches, wounds, sores, &c. particularly Mrs Stephen's medicine for the cure of the stone and gravel, and Dr Mead's famous receipt for the cure of a bite of a mad dog; with several other excellent receipts for the same, which have cured when the persons were disordered and the salt water fail'd; never before made publick; fit either for private families. or such publick-spirited gentlewomen as would be beneficent to their poor neighbours with directions for marketing.



London : Printed for R Ware, S Birt, T Longman, C Hitch, J Hodges, J & J Rivington, J Ward, W Johnston, and M Cooper, 1753. Fifteenth edition, with additions. First published 1727.

Octavo (205x125mm) professionally rebacked with blind-tooled pale calf spine in six compartments (mistitled); original calf boards, plain gilt double ruled border, edges blind tooled; new endpapers, all edges speckled red, engraved frontispiece of a kitchen scene, [16],396,6 out-of-text engraved folding plates showing Bills of Fare and their various table settings, xiipp : A-Cc8, Dd4. Boards soiled and worn, corners bruised and rounded; faint occasional foxing; faint signs of kitchen use; bottom edge stained pps.300 onwards not affecting the text or plates; small closed tear to the outer margin of S4.

Bookplate of Josceline Grove to the front pastedown; pencilled ownership note "Barbara Grove from Geoffrey 1960" to the front free endpaper; contemporary ink inscription "Daniel Love his book Nov 26th 1754" to front and rear original free endpapers; pencilled owner's name "D Pankhurst" to titlepage.

Not much is known about the author other than as is disclosed by the preface to various editions; namely thirty years of service and experience as a professional housekeeper/cook in fashionable and noble households during which the receipts contained were used. There is a suggestion in the introduction to the 1968 facsimile edition that she worked for the ancestors of Lord Montagu of Beaulieu. Clearly a book for a trained home cook, *The*

Compleat Housewife had a dual purpose both as social instruction for the lady of the house, to better direct her staff and as a professional guide the housekeeper/cook.

The near 800 recipes are in ten parts: cookery (about 100), pickles (50), puddings (about 50), pastry (about 40), cakes (forty), creams and jellies (about forty), preserving (100), made wines (40), cordial waters and powders (about 70), and medicines and salves (more than 300). Overall, more half the recipes are for wines, cordials and household remedies.

The recipes are themselves a mix of the old and new. *The Compleat Housewife* deftly bridges the cultural and societal changes from the Jacobean to the early Georgian periods; a

time when Great Britain was established and become increasingly wealthy and fashion culinary or otherwise was dictated by the well-kept tables of wealthy and the aristocracy rather than the Royal Court. Many of the attributed receipts dating from the mid to late seventeenth century and the household remedy section is 'old-fashioned' and not to be found in later contemporary works. In the preface Smith rejects the Court orientated cuisines of the Royal cooks John Nott and Patrick Lamb, as *impracticable, whimsical, even unpalatable* and professes to provide "receipts suitable to English constitutions, and English palates. wholesome, toothsome, all practicable and easy to be performed". Notwithstanding, *The Compleat Housewife* contains recipes for adapted versions of grand court dishes, includes formal bills of fare (not otherwise to be found in cookery books written by women during this time) and has engraved copper plates showing the proper setting of a table in society (albeit not as fancy as those of Lamb or Nott), as well as the traditional mix of kitchen receipts suitable for a wide range of households. Techniques and ingredients also bridged the changes; a number of the pies here use both spices (Court Cookery and 17th century tastes) and fresh herbs; traditional yeast raised cakes are now made with eggs; amberggris much favoured in Court Cookery becomes optional and often omitted.

The Compleat Housewife was extremely popular, running to 18 editions over 45 years, the first five during her life. If imitation is the measure



of success, the book was very successful as many of the creams and pudding recipes were copied wholesale by Hannah Glasse for inclusion in her two books in 1747 and 1760. It was also the first cookery book published in America. William Parks reprinted the 5th edition as the first American edition in 1742 in Williamsburg, Virginia.

§ Although widely held in the US and the UK, OCLC records only 3 holdings in Asia or Australasia: Monash, 3rd ed; SLV 12th and 14th ed.

§ Maclean p.134; Bitting p.438 in a note; Oxford p.60 in a note; cf Cagle 996 & 997 and Simon BG 1392 & 1393 all earlier editions.

Item #10429

A very good copy of one of the most popular and formative cookery books of the first half of the eighteenth century. Now scarce in any edition.

\$1,200.00 | ¥ 118,000

[37] SPEECHLY, William (1735-1819)

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

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

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

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

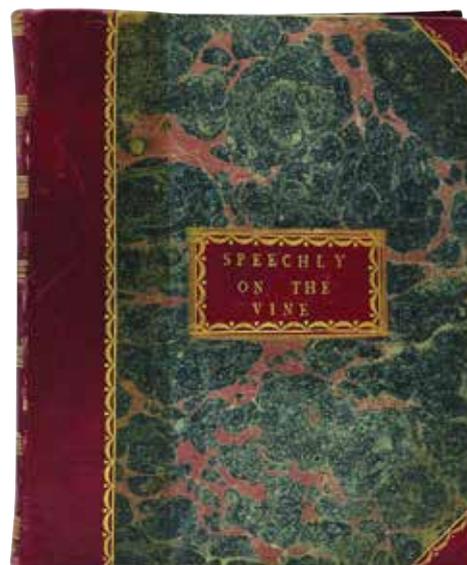
William Speechly (1723-1819) worked at Milton Abbey and Castle Howard before becoming gardener to the third Duke of Portland, at Welbeck

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

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

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

A very good copy of what Henry described as "the most important work on the culture of the vine in



the Eighteenth century" in an elegant nineteenth century binding.

§ ESTC T147497; Gabler G39990; Bibliotheca Vinaria, p.50; Henry III, 1376; Pritzel 2985; Bibliotheca Gastronomica, p.132; Bitting, p.445 & Noling, p.387 (later edition).

§ OCLC records only 5 physical holdings of this edition.

Item #9676

\$5,000.00 | ¥ 480,000

[38] WEBER, J M Erich [Johannes Martin Erich (1885-1961)]

Schule und Praxis des Konditors: eine Schatzkammer der modernen Konditorei mit ca. 1000 Spezial-Rezepten, 266 textabbildungen und 42 tafeln in vierfarbendruck - ausgabe in deutscher, englischer und schwedischer sprache.

Radebeul-Dresden: Internationaler Fachverlab J M Erich Weber, 1927. First Edition. Printed in Germany.

Quarto (305x240mm) half bound green morocco, yellow cloth, gilt stamped boards and spine, [2],442pp; frontispiece, 42 colour plates, 266 black and white photographic illustrations. Trilingual German/English/Swedish in three parallel columns. Edges lightly worn, corners lightly bruised; lacks dust wrapper, slipcase and laid in template (as usual); small signs of professional use to cloth boards and a few pages; half-title and rear end-papers lightly foxed; title-page lightly creased, frontispiece portrait of the author scuffed, small loss, p.298 scuffed, p.384 small closed tear; very faint foxing on a few pages throughout not affecting the text. Binding tight, text and colour plates in near fine condition, including printed tissue guards.

Entitled "Theory and Practice of the Confectioner" in English, *Schule und Praxis* was Weber's fifth, most lavish and most international book, containing over 1000 recipes for all types of baked sweet goods including bombes, tortes, decorations, cremes, centerpieces and more; many illustrated. Weber's designs, some exuberantly elaborate and extravagant, were for the time highly innovative and defined professional patisserie and confectionery for the next 40 years or so.

An excellent copy of a significant professional patisserie book.

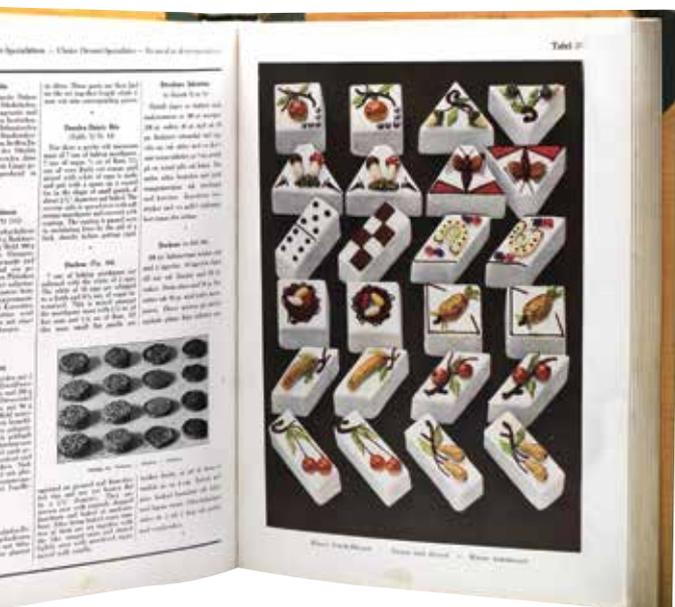
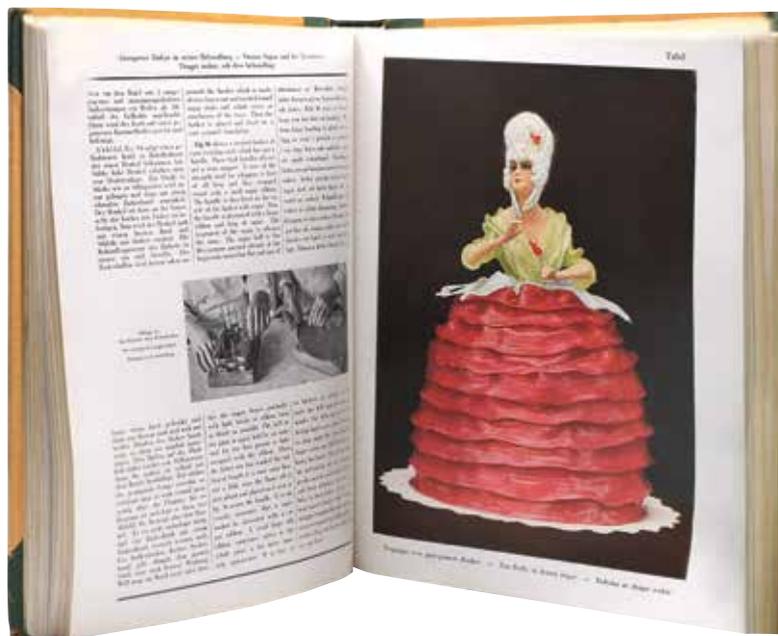
§ Surprisingly OCLC records only one holding in Japan; KVK records one holding in Berlin; COPAC records 3 holdings.

Item #10057

\$650.00 | ¥64,000

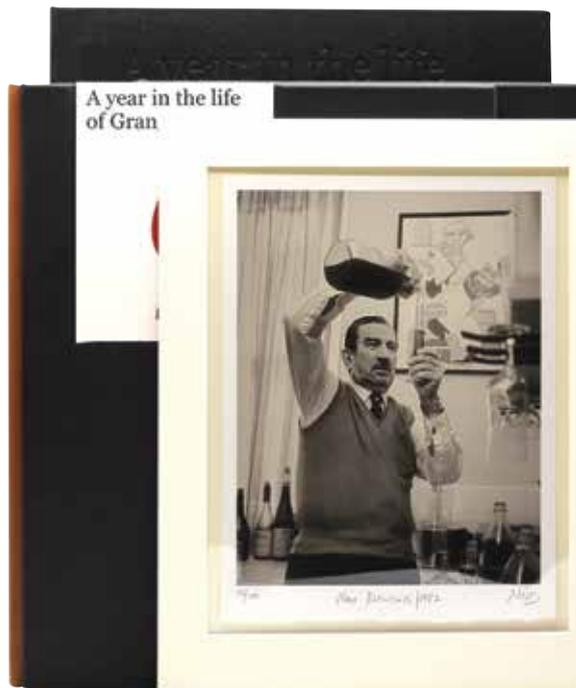


In the late nineteenth century books by German confectioners and pastry cooks were becoming considered to be the most expert and authoritative professional texts available. Books by Gruber, Willy and Schulbe were benchmark references. In 1913 Weber, a Dresden based confectionery teacher and supplier published his first book *Praktische Konditorei-Kunst* combining new technical advances in photography and printing with a unique flair for illustrating confectionery practices confirming the primacy of German texts on the subject. Weber published most of his books in multiple languages attracting a much wider audience than his competitors. By 1927, Weber's books were widely consulted by professional bakers throughout the world as the foremost professional pastry and confectionery manuals.



[39] WORDLEY, Milton [photographer] and WHITE, Philip [writer] NOWLAND, John [designer]

A Year in the Life of Grange: a photo essay



Adelaide : Southlight, 2013. First Edition - Collector's Edition. Printed by Mark Orel, Finsbury Green, Adelaide. Hand bound by Charles Zammit, (Chasdor). Giclée prints by David Hobbs.

Folio (380x310mm) black leather boards, title inlaid to upper board, tan kangaroo hide spine (case bound, modern offset joint), title blind-stamped, 128pp.

Signed to the front paste-down by Peter Gago (Chief Winemaker, Penfolds), Milton Wordley, Philip White, John Newland, Mark Orel, Charles Zammit and David Hobbs.

Together with a folio of seven original museum

grade 'Giclée' photographs printed on 310gsm German etching paper, signed by the artist, window matted in a leather portfolio box and a DVD of a series of interviews with a number of wine industry people including Peter Gago, Andrew Caillard MW, Dr Ray Beckwith and Max Schubert.

Presented in a blind-stamped black buckram archival box, featuring American Oak sides. Numbered #26 of 100. Each 'Giclée' print similarly numbered and signed by Milton Wordley. Milton Wordley has been photographing the Australian wine industry for over 45 years. Philip White is one of Australia's most respected wine journalists and critics.

Grange is, without a doubt, Australia's greatest wine; dry grown shiraz, aged in American oak. This work is a fitting homage.

"I've got well over a thousand wine books in my library, and only one comes close to this." James Halliday – Australian Wine Companion."

Fine.

§ OCLC records 6 only holdings, 5 in Australia, 1 in Singapore.
#10094

\$7,500 | ¥725,000

[40]

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

(240x370mm) white silk menu, printed in blue, red and yellow, blank verso lined in linen, printed within an attractive mid-century printed border with the Crown and regalia above and a highly stylised state procession below, finished with a tasseled silk border.

Bright; faint blemishes, not affecting the text or illustration. Likely used as the place setting for the dinner.

The six course menu features 19 dishes, five named for the Royal family: *Delice de Sole à la Royal, Truite Saumonée Froide à la Phillip, Suprême de Poularde Elizabeth, Fraise et Peches Rafraîches Prince Charles and Bombe Glacée Windsor*. The dinner sold out weeks in advance; 450 people

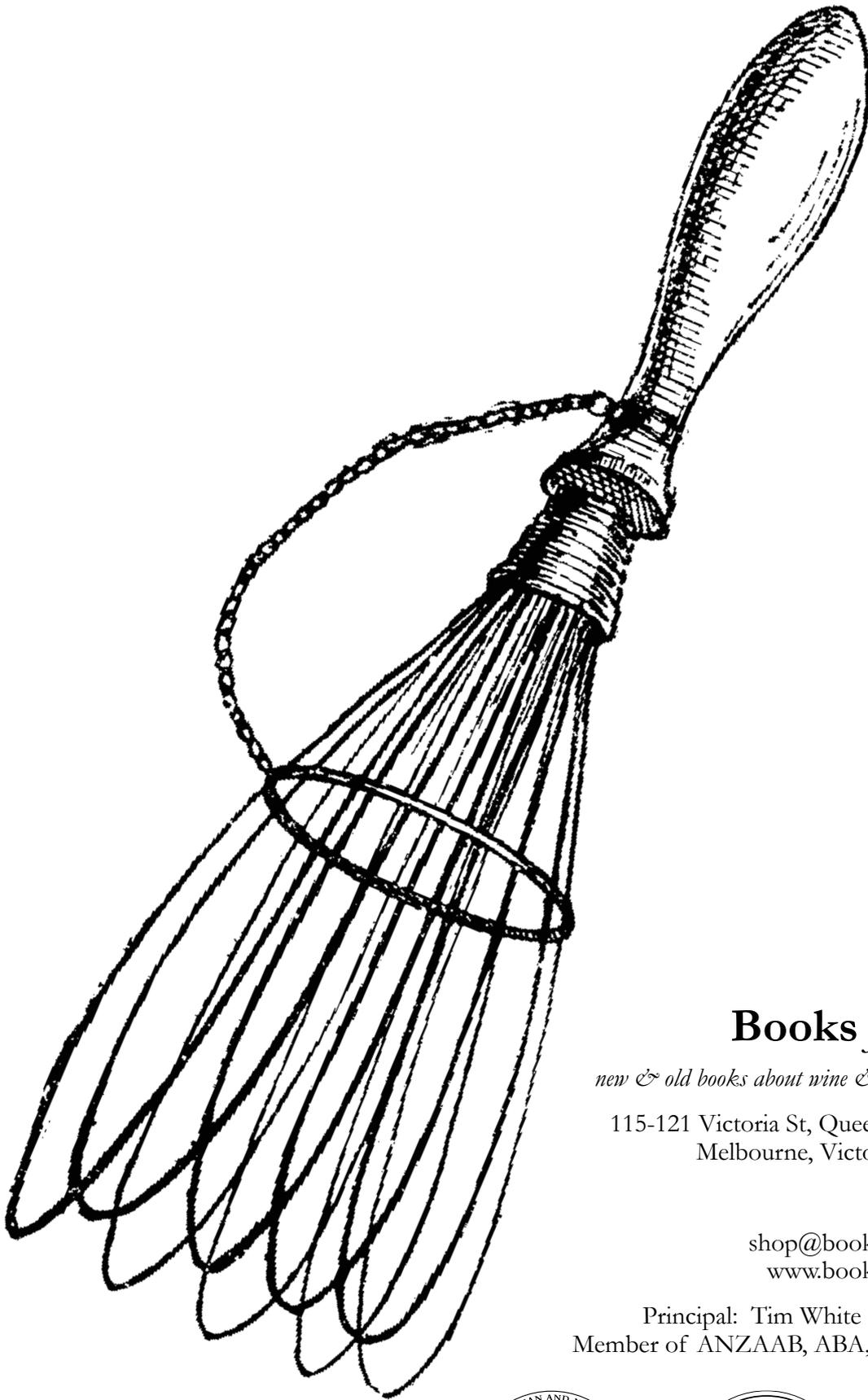
paid £8.8s each (approx £300 today) for the event, excluding drink¹.

Scarce. Only 450 menus issued.

1. Manchester Evening News
1 June 1953.
#10145

\$600 | ¥ 58,500





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