

Label Copy: Culinary Memory

Case One (Intro): Small, upright case

Brillat-Savarin, Jean Anthelme (translated by Fayette Robinson). *The Physiology of Taste, or Transcendental Gastronomy*. Philadelphia: 1854.

Brillat-Savarin, Jean Anthelme (translated by MFK Fisher). (On loan from collection of Julia Skinner).

Brillat-Savarin, Jean Anthelme (translated by Liveright publishing). *The Physiology of Taste: Meditations on Transcendental Gastronomy*. New York: 1948.

Brillat-Savarin's (1755-1826) enduring treatise on food and eating has been in print since its first appearance in 1825, and has been published in numerous editions and translations. These are three examples of English translations, including the first English translation of his work (1854) as well as what is often cited as the most authoritative (MFK Fisher, originally published in 1949). Robinson's edition brought this landmark work to English-speaking audiences, while Fisher's pioneering approach to literary food writing was a perfect fit for Brillat-Savarin's flowery, thoughtful prose.

Dali, Salvador. *Diners de Gala*. France: 1971.

Salvador Dali, best known as a surrealist artist, released this book and its partner (*Les Vins de Gala*) in honor of his wife. Like Brillat-Savarin, Dali explores his passion for food, although Dali uses brightly colored images in addition to words. He argued that Brillat-Savarin paved the way for artists to discuss food, but did not go far enough because he worked within existing social boundaries rather than breaking through them. Dali published this book in collaboration with a handful of French chefs, and it features outlandish fictional recipes alongside reproducible recipes.

Case Two (Physical/Emotional): Large flat case

Lewis Hotel-Motel Schools. *Back of the House*. Washington, D.C.: 1967.

The Lewis Hotel School begun in 1917, and was a long-running series of correspondence courses in hospitality management. As it describes each job within the hotel, it emphasizes the social aspects of the work: either through direct interaction with customers or through the preparation and presentation of food. The earlier Lewis courses focused on running a hotel, and emphasized professional roles often associated with luxury hotels and fine dining, while the later courses, such as this one, also include guidance for more budget-friendly lodging.

Glasse, Hannah. *The Art of Cookery Made Plain and Easy*. Edinburgh: 1781.

While some authors wrote for wealthier readers, Glasse, like Gervase Markham (1632) wanted her writing to be widely useful. Glasse wrote her book in part to educate servants, believing that servants often did not have access to or an understanding of most cookery books. Glasse's book also offers a month-by-month menu, based on the seasonal availability of foods and the belief that certain foods are best for certain seasons. This book was the most popular English cookery book of the Georgian era

(dates), being regularly reprinted for over a century.

Glasse was born in 1708, and at 40 found herself as a poor widow with ten children, who began writing to support her family. Despite her book's popularity, she still ended up in debtor's prison. To make things worse, the public believed a woman could not write a successful cookery book. Many believed she was a man writing under a pen name, and it was not until the 1930s that her contributions were properly credited.

Markham, Gervase. *The English Housewife*. London: 1632.

The English Housewife was first published in 1615, and was popular enough to appear in several later editions. The book was geared towards middling households, and focused on frugality over flourish. Like Brillat-Savarin, Markham actively and curiously engages in his subject, rather than simply reporting facts. *The English Housewife* came out in several editions, and continued to be published after Markham's death. Cookery books, like Markham's, offer a didactic approach to food that at once sees food as a practical matter (physically nourishing), while also recognizing its social value as a tool for connecting with and caring for others.

Markham (1568-1637) was a prolific author, publishing prose and poetry in addition to his more well-known works on cookery and animal husbandry. Markham was not able to adequately support himself with his writing, largely because authors' rights were not legally protected (a publisher paid an author once for a manuscript, but would not give them more money no matter how many editions were printed). Because of this, many authors put out several modified versions of the same work. Markham was an avid horseman, and published so many works about horses that he was given a court order to stop.

Kander, Lizzie. *The Settlement Cook Book*. 1930: Milwaukee.

This cookbook was compiled to raise funds for The Settlement, where Kander taught cooking classes to recent immigrants in Milwaukee. The book began in 1901, and was so popular it continued into the 1970s, selling over a million copies. The book had an impact on Jewish-American cooking, by serving as a guidebook to recent arrivals about American cuisine. It also reveals some longstanding intersections between food and health: convalescent food is bland and soft, and mirrors what we feed infants and very small children. This belief in soft, bland food as gentle and healing can be traced back to the early modern period in cookery books and still appears today.

Case Three (Social) (Large case with tall bonnet)

Clements, Cherry. *Monga Ma's Legacy: Ole-Time Cooking in Georgia*. Atlanta: 1974.

Church and community cookbooks, which are a staple in many Southern communities, have offered generations a way to share dishes and connect with others in their church or town. Some families also publish cookbooks to give to relatives and friends. *Monga Ma* was originally written by a mother for her adult children, and includes their grandmother's recipes along with family stories about the dishes. Later, she decided to publish the book so others could learn about her mother's legacy and recipes.

Thomas, Nick. *Bartender's Friend*. Ohio: 1945.

Cocktail books are instructional tools most often used by professionals or for social occasions. The structure of this book tells us it was meant to be a quick reference book that could be carried in the

pocket. The recipes also show us how tastes change: Some of the cocktails in this book aren't as popular today!

Bry, Theodore de. *Dritte Buch Americae, darinn Brasilia*. Frankfurt: 1593.

Theodore de Bry (1528-1598) was a Flemish engraver and goldsmith, who illustrated numerous books on travel to the Americas (this one is about Brazil). His illustrations were racially charged, situating native populations as 'others', and he did this largely through showing gruesome images of cannibalism and violence, which helped fuel European sentiments of the native people as barbaric (see if you can spot the cooking fire in the illustration). De Bry's images are controversial today, but at the time were widely viewed and informed many Europeans' conception of First Nations people.

Lewis, Edna and Peterson, Evangeline. *The Edna Lewis Cookbook*. Indianapolis: 1972.

Lewis was a pioneering Black cookbook author and chef, among many other accolades (including the first recipient of the first James Beard Living Legend Award), whose work helped to spark recognition for and interest in Black chefs and their work. Her book's inclusion here urges us to ask questions about whose history is being represented in the history of cookery books, and how modern cooks and scholars build upon and challenge that history. Michael Twitty's work as the Antebellum Chef, for example, tells the history of countless untold Black cooks working in America through historic interpretation along with writing, which offers multiple ways to understand their contributions to American food.

Menus and ads (facsimiles hanging on a lanyard by case #3)

While today we're bombarded by advertisements every way we turn, advertising is nothing new. Advertisers and designers regularly use food in advertisements to evoke certain feelings, particularly feelings of home. Sometimes this appears even in advertisements that have nothing to do with food! In menu design and in printed advertisements, we see how food is used to create an emotional response and elicit desire. Food stylists carefully stage the food to look appealing, and it is often juxtaposed within larger scenes or within a menu's color schemes that are meant to reinforce whatever feeling the ad is meant to evoke (comfort, uncertainty, etc.) This offers us another avenue through which to consider our emotional ties to food, and how they appear in food writing.