

# *Beyond the Soeltie: Garnished, Fringed, Dressed and Flourished*

by Donna Serena da Riva

When recreating period feasting much attention has been paid to the soeltie, and rightly so. It is something that is distinctly different than our current day eating experience. The Cock and Trice, the Helmeted Cock, a Peacock in its splendor, all of these items are beautiful and high impact. They help us enhance the ambiance of the periods we are trying to recreate. Alongside the mentioned “full blown” soelties are the extensive instructions provided for creating dishes that are as visually attractive as they are tasty.

In the Complete Anachronist #109 publication titled *The Colorful Cook* the authors spend over 40 pages discussing the different period methods of coloring foods. From Saffron to Alkanet, Saunders to Gold leaf, they list over 46 different plant, mineral and animal based colorants. The goal being to produce dishes that are brilliant in color to look at. Reds, Yellows, Greens, Blues and the highly esteemed White are all developed during the course of creating a dish. It is not uncommon to find instructions for preparing a dish, separating it into different sections and coloring the dish multiple colors, all to be served in one presentation.

While we as recreationists attempt to create attractive presentation for Soelties and specialty dishes, the food that goes to the masses seldom receives such attention. And when garnishing is attempted, it is frequently with a very modern approach. The concept of beautifying the presentation is period, but the techniques are not. This leads us to discover what constitutes a period garnishing technique. Investigation into this subject within the texts written on Culinary History has proven to be remarkably fruitless.

Of the many texts that I examined named such things as *Food in History* or *A History of Food* the issue of garnishing was remarkably absent. While I have not read every such book (and it is an avenue for further research) I did find the following commentary in the 400 page book *Food and Drink in Medieval Britain*:

“After cooking came the garnishing or flourishing of the dish at the dresser with a simple surface scattering of spice powder. More complex designs were achieved in the kitchen, like the white blancmange decorated with blanch powder and fried almonds, and served in with a second dishful coloured yellow or red which was strewn with powdered galingale, and stuck with cloves and maces. Cloves were considered appropriate in red food generally, Red or white aniseed comfits were sometimes laid over thick sweet pottages. (287-8)”

“The pomegranates imported from Mediterranean lands were used mainly for decoration. Pottages were garnished with the whole fruits, or sprinkled with the grains or seeds (337-8)”

“Elizabethan chickens were also baked with barberries...Orange and lemon slices supplied colorful garnishes, as did bunches of red barberries or red currants. (358)”

Similar teases can be found in *The Colorful Cook*, but as of yet I have been unable to discover an extensive treatment of the subject of period garnishing techniques. This prompted me to turn to the corpus of culinary manuscripts that have survived to this day to discover what I could. This is an ongoing project, due to the sheer number of available manuscripts, with more being translated every year. But based upon the sixteen that I have analyzed to date, we can build a basis to work from.

## **What is Garnishing?**

To begin my analysis, I had to define exactly what would be considered a garnish. As stated above, I do not include Soelties or coloring of food during preparation to be a garnishment. Consulting several food sources one can find an assortment of definitions:

To add decorative color to a dish with parsley, fruit and other foods.

To add an interesting and completely edible item to a plate to make it look more attractive; or any such edible item.

To enhance a dish before serving with an edible decoration or accompaniment, which is appealing to the eye and complements the flavors of the dish.

This is the definition of a modern garnish, working with these in mind I compiled recipes. After acquiring a better idea of what garnishing was in period, I developed the following definition:

A garnish, or flourish, is something edible that has been added to a completed dish of food in order to enhance either its appearance or flavor, or both.

The modification being that the garnish might be solely intended to improve the flavor, but might not necessarily be discerning to the eye. What is of utmost importance in this definition is that the addition occurs after the dish is completely prepared. Most often the instructions fall after the instruction to “put it on a platter” or “place it in a bowl”. This is where items such as parti-colored blancmange fall into a different category. An illustration might be handy here.

Say that you make some blancmange and separate it into two bowls, to one you add saffron and to the other you add pounded parsley. You stir them well to incorporate the coloring and then carefully place them back into one bowl, side by side. Lovely, but not a garnish. If you were to take that same blancmange, place it in a bowl, and cover one half of the top of the dish with cinnamon to provide the parti-colored appearance, then you would have a garnish. It is a fine difference, but a difference none the less.

Keeping all of this in mind, on to the results!

## The Manuscripts

The following table contains the information for the manuscripts that have been consulted to date:

<b>Cookbook</b>	<b>Country</b>	<b>Date</b>
Harleian MS 279	England	1420
Harleian MS 4016	England	1450
Liber cure Cocorum	England	1420-1440
Laud MS 553	England	15th c.
Douce MS 55	England	15th c.
The English Housewife by Gervase Markham.	England	1615
Libellus de arte coquinaria	European	13th c.
Le Menagier de Paris	France	1393
The Vivandier	France	1450ish
Daz buch von gutter spise	Germany	1350
The Cookbook of Sabina Welserin	Germany	1553
Ein New Kochbuch	Germany	1581
Platina On Right Pleasure and Good Health	Italy	1487
Libro di cucina/Libro per cuoco	Italy	14th/15th c.
Libre del Coch by Rupert de Nola.	Spain	1529

Two additional manuscripts have been reviewed but not included. One is *An Anonymous Andalusian Cookbook*, which is a 13<sup>th</sup> century manuscript from Moorish Spain and the other is *The Art of Cooking: The First Modern Cookery Book* by Maestro Martino of Como, a 15<sup>th</sup> century manuscript from Italy. The Andalusian manuscript is full of garnishing instructions, but they are more in line with the Middle Eastern culture than the European. For the purposes of this class, I have chosen to stick with Europe. Martino’s manuscript will be dealt with later.

## Analysis of the Manuscripts

Compiling the data is only a small part of the project, drawing conclusions from that information is what can be applied to our attempts at recreation. For the foreign language manuscripts I must rely on the translations of others, but with early English, I can read it myself. Because of this I have more information from English manuscripts than the other countries. As I analyze more manuscripts, I hope to remedy this situation.

### *From English Sources*

Recipes with References to Garnish - 83

Number of Garnishes per recipe: One – 42      Two – 22      Three or more – 15      Non-Specific – 4  
Most Frequent Garnishes:      Confits – 13      Almonds – 13      Ginger – 14      Sugar – 15

Specific Garnishes:

Almond, Blanched; Almonds; Almonds, Fried; Barberries; Borage Leaves; Box Leaves; Cherries; Cinnamon; Clarey; Cloves; Comfit, Caraway; Comfit, Cinnamon; Comfit, Long; Comfit, Red Anise; Confit, Anise; Confits; Cubebs; Date, Sliced; Fennel; Gillyflowers; Ginger; Ginger, Pared; Ginger, Powdered; Honey; Lemon Slices; Lemons; Mace; Oil; Orange slices; Oranges; Parsley; Parsley in Vinegar; Pine Nuts; Pomegranate Seed; Prunes; Saffron; Salt; Sauce, Red; Sauce, White; Silver Foil; Spice Sauce; Spice, Powdered; Sugar; Sugar, White; Verjuice; Vinegar; Violets; White Powder; Wine.

For the English sources, the numbers are a bit skewed by the inclusion of the Markham information. Falling very late to just out of period, he demonstrates how drastically the Elizabethan cuisine elevated and changed cooking in England. This is very obvious from the prevalence of Orange & Lemon slices and many of the cooking techniques discussed in the manuscript.

### *From French Sources*

Recipes with References to Garnish - 28

Number of Garnishes per recipe: One – 16      Two – 8      Three or more – 3      Non-Specific – 1  
Most Frequent Garnishes:      Sugar – 8      Cheese – 3      Parsley – 4      Almonds – 3

Specific Garnishes:

Almond, Red; Almonds, Peeled; Browned Spices; Cheese, Grated; Cinnamon; Cinnamon, Powdered; Cloves; Confits; Egg, Hard; Feathers; Fried Almonds; Gooseberries; Laurel/Bay Leaves; Parsley, Cut; Parsley, Leaves; Parsley, Sauce; Pine Nuts; Pomegranate Seed; Saffron; Scallion; Spice Powder; Spices, Fine; Sugar; Verjuice, Grains; Vinegar; White Violet.

The French recipes, while not numerous, show minute attention to detail. Instructions appear that involve placing single strands of saffron on the surface of a warm soup to give a “fringed” effect. Laurel leaves are painted in gold and silver to adorn the dish and one dish is actually give three separate garnishing options.

### *From Italian Sources*

Recipes with References to Garnish - 54

Number of Garnishes per recipe: One – 25      Two – 24      Three or more – 4      Non-Specific – 1  
Most Frequent Garnishes:      Sugar – 20      Spices – 15      Rosewater – 11      Parsley –

Specific Garnishes:

Almonds, Fried; Almonds, ground; Cheese; Cheese, Grated; Cheese, Ground; Cinnamon; Cloves; Lemon Juice; Marjoram Sauce; Orange Juice; Parsley; Parsley, Cut; Pepper; Pine Nuts; Pomegranate Seed; Rosewater; Spices; Spices, Powdered; Spices, Sweet; Sugar; Sugar, Ground; Verjuice; Vinegar; White Mustard Seed

Unlike the English sources, the almond does not seem to find as much favor as a ubiquitous garnish. The prevalence of sugar and rosewater can be attributed to Platina’s love of glazing the top lid of tarts with the mixture. If you were to lump rosewater in with sugar (for it is not found without as a garnish) then Cheese would jump into the top ranking with 6 mentions.

### *From German Sources*

Recipes with References to Garnish - 16

Number of Garnishes per recipe: One – 13      Two – 2      Three or more – 0      Non-Specific – 1

Most Frequent Garnishes:      Sugar – 7

Specific Garnishes:

Almond Milk; Almonds, Ground; Cinnamon; Confit, Fennel; Onions, Young; Parsley, Cut;  
Pomegranate Seed; Seasoning; Sugar; Sugar, Coarse; Sugar, White.

It is with the German that availability of translated sources becomes critical. For the magnificent source *Ein New Kochbuch* only a couple hundred of recipes have been translated. The manuscript most likely includes over a thousand recipes that have not been translated. With investigation it is most certain that more garnishing instructions will be found.

### *From Spanish Sources*

Recipes with References to Garnish - 10

Number of Garnishes per recipe: One – 4      Two – 2      Three or more – 4      Non-Specific – 0

Most Frequent Garnishes:      Cinnamon – 3      Sugar – 3      Pomegranate – 3      Cheese – 2

Specific Garnishes:

Cheese, Grated; Cinnamon; Coriander, Shredded; Lard, Melted; Lemon, Cut; Marjoram;  
Mint; Parsley; Parsley, Shredded; Pepper; Pomegranate Seed; Sugar.

Here is where the purposeful omission of *An Anonymous Andalusian Cookbook* becomes painful. Representing the early period of Spain's history, it contains no fewer than 130 recipes with garnishing instructions. But as mentioned, these reflect the Moorish style of food preparation much more than the European. A study of Middle Eastern garnishing techniques would be an interesting project all by itself. One of the garnishes found in the represented manuscript that most assuredly reflects the Moorish heritage is the appearance of Shredded Coriander alongside the Shredded Parsley!

### *From Libellus de arte coquinari:*

Recipes with References to Garnish - 4

Number of Garnishes per recipe: One – 3      Two – 1      Three or more – 0      Non-Specific – 0

Most Frequent Garnishes:      Cinnamon, Powdered – 3      White Spice Powder – 1

*Libellus* is the oldest known European cookery book. It is believed to be from the area of Northern Europe and represents four different copies of what is believed to be an even earlier Ur text. Each of the four manuscripts contains less than 40 recipes, most of them variations on the same dish. The garnishing instructions are for three separate dishes from 3 of the texts. Only one of the recipes is assuredly the same dish, hen mortrewys, and interestingly the primary difference between the two manuscripts are the garnishing instructions.

### **Interesting Illustrations**

Now that you have seen some of the hard numbers, it is time for some specific examples. In the following pages you will find some interesting recipes that illustrate some of the garnishing techniques. In some of the wordier recipes I have truncated the instructions by using ellipses (...) in the text.

Here is the only example I have found for an item that is prepared as a dish itself that one of its primary usages is as a garnish. From *Sabina Welserin*:

#### **185 If you would fry white *Strauben***

Take an egg white and a spoonful of water and of flour and stir it together well until the batter becomes smooth. Put sugar in the batter and make it thinner than other batters. Make eight or ten small holes in a small pot [let the batter run through] and fry it through that. And make nice long strips, as long as the pan. They are not as thick as other *Strauben*. Make a round stick three fingers wide, so that the pastry can be wrapped over it, and twist it around with the stick and take it out, and when you have taken it out, then take hold of the pastry and curve it over

the stick so that it goes together like a *Hobblippe*. And set them on a board, one after the other, and always set two close against each other. **This is pretty around a tart.**

This quote from Marx Rumpolt's *Ein New Kochbuch* makes it clear that the purpose of the pomegranate seed is as an attractive garnish.

6. Green field salad prepared/with pomegranate seed sprinkled/**is pretty and decorative.**

In this excerpt from *Libre del Coch* we see what I believe is a technique similar to that used by modern Italian cooks. After the dish is prepared and plated, just before service, the Italian cook will lightly drizzle Extra Virgin Olive Oil over the dish. It provides a different flavor and lovely sheen to the dish.

#### **42. Almodrote (31) which is Capirotada**

*Almodrote que es Capirotada*

You shall take partridges and after they have been well-plucked, put them between the embers; and when they have been there for the space of a Paternoster (33), take them out and clean everything off them, and roast them, and baste them sufficiently with your bacon fat; and when they are roasted, cut them as if to make portions of them, ... and then take them out and put them on a large plate, all around, in this manner: a layer of bread slices, and another of partridges, and in this manner fill up the plate with a platform of bread slices and another of partridges; and when the plate is full, cast the *almodrote* on top of it all **and then take melted lard and scatter it over the plate.**

Similar to the drizzle of Olive Oil, modern cooks often drizzle on a strong and highly contrasting sauce for both flavor and visual appeal. I believe the below recipe from *Libro di cucina/Libro per cuoco* to include instructions with a similar technique.

#### **XXII Sprouts of life/health**

If you want to make sprouts of life, take the rounded cabbage sprouts and boil them for a little while. When they are a par-boiled take them off the heat and strain away all the water. And then fry them well in plenty of fat. Take verjuice, parsley, water, spices and salt and mix them well together before putting them on top (of the sprouts), and let them boil well together. **Then take a little marjoram, temper it with water and put it above (the dish) and it will be good.**

In contrast the following recipe from *Harleian MS. 4016* provides explicit instructions to make sure that the meat is completely covered in the sauce. Which leads me to believe that the instructions that simply say put the sauce above do not intend that the primary foodstuff be completely covered in the sauce?

**Other pike Galentine** – Take brown bread, and steep it in a quart of vinegar, and a piece of wine for a pike, and a quarter of powder cinnamon, and draw it through a strainer skillfully thick, and cast it in a pot, and let boil; and cast there-to powder pepper, or ginger, or of cloves, and let cool. And then take a pike, and seethe him in good sauce, and take him up, and let him cool a little; and lay him in a bowl for to carry him in; **and cast the sauce under him and above him, that he be all hidden in the sauce;** and carry him wherever thou wilt.

A third saucing instruction that seems to parallel a modern technique comes from *Harleian MS. 279*. Although difficult to parse out, this either says to make a sauce that has both red and yellow streaks in it or to create two separate colored sauces – one red and one yellow. The end effect will be the same; the sauce will have a marbled appearance.

**Capon in Salome** – Take a capon & scald him, roast him, then take thick Almond milk, temper it with wine White other Red, take a little Sanders & a little Saffron, & make it a

marble color, & so at the dresser throw on him in your kychon [a plate of some sort?], & throw the Milk above, & that is the most comely, & serve it forth.

Then again, below we have examples from *Libro di cucina/Libro per cuoco* and *Harleian MS. 279* (respectively) that are quite clear that there is to be no garnish.

**LIII Good and perfect hens with sumac** (instructions not to garnish)

If you want to make hens with sumac for twelve people. Take twelve hens, two pounds of almonds, one ounce between cinnamon and ginger, sloes (sosine \*), half a quarter (of an ounce) of cloves, half a pound of sloes and a pound of sumac. Take the hens and put them to fry whole in melted pork fat. ... This dish should be very strong with sumac, and with spices and with cinnamon, and sour because of the vinegar and sumac. **When it is well boiled together take it back (of the heat) for serving. And put the hens under the sauce, and don't add anything else to the dish.** If you want to make it with chopped chickens take the ingredients in the same respect.

**Chickens in dropeye** – They should be fair boiled in fair water till they be enough, then take them first, & chop them small: & when they be enough, temper up a good Almond milk of the same, & with Wine: allay it with Amyndon, or with flour of Rice: then take fair fresh grease, & put Alkenade there-to, & gather his color there-of, & lay the quarters 5 or 6 in a dish; & **if thou likest, put there-on powder of Ginger, but not above, but in the pottage,** & then serve forth.

So far, the only instructions that I have found that involve turning vegetables into something that resembles a flower are in the below recipe from *The English Housewife*. Even the author refers to it as a strange salad, which might indicate that it is a new and different thing. Considering this I believe it is only appropriate in Elizabethan feasts.

**18 The making of strange sallats.**

Now for the compounding of sallats of these pickled and preserved things, though them may be served up simply of themselves, and are both good and dainty, yet for better curiosity, and the finer adorning of the table, you shall thus use them: first, if you would set forth any red flower that you know or have seen, you shall take your pots of preserved gillyflowers, and suiting the colours answerable to the flower you shall proportion it forth, and lay the shape of the flower in a fruit dish; then with you purslane leaves make the green coffin of the flower, and with the purslane stalks, make the stalk of the flower, and the divisions of the leaves and branches; then with the thin slices of cucumbers make their leaves in true proportions, jagged or otherwise: and thus you may set forth some full blown, some half blown, and some in the but, which will be pretty and curious. And if you will set forth yellow flowers, take the pots of primroses and cowslips, it blue flowers then pots of violets, or bugloss flowers; and these sallats are both for show and use, for they are more excellent to taste than to look on.

No manuscript competes with *Liber Cure Cocorum* for beauty when reading the recipe/poems the author has chosen to use. I include the below piece for beauty and for the succinct instructions that make it very clear that the ginger is a garnish for beauty's sake.

107. *For stonhand fignade.*

Fyrst play þy water with hony and salt,  
Grynde blanchyd almondes I wot þou schalle;  
Purghe a streynour þou shalt hom streyne,  
With þe same water þat is so clene.  
In sum of þe water stepe þou schalle  
Whyte brede crustes to alye hit with alle;  
Penne take figgus and grynde hom wele,  
Put hom in pot so have þou cele;  
Den take brede, with mylke hit streyne  
Of almondes þat be white and clene;  
Cast in þo fyggus þat ar igrynde  
With powder of peper þat is þo kynde,  
And powder of canel; in grete lordys house  
With sugur or hony þou may hit dowce;  
Den take almondes cloven in twen,  
Þat fryd ar with oyle, and set with wyn  
By disshe, and florysshe hit þou my3t  
With powder of gynger þat is so bry3t,  
And serve hit forthe as I spake thenne  
And set hit in sale before gode menne.

*For a standing Fignade*

First ply thy water with honey and salt,  
Grind blanched almonds I would thou shall;  
Through a strainer thou shalt him strain,  
With the same water that is so clean.  
In sum of the water steep thou shall  
White bread crusts to allay it with all;  
Then take figs and grind him well,  
Put him in pot so have thou seal;  
Then take bread, with milk it strain  
Of almonds that be white and clean;  
Cast in thou figs that are ground  
With powder of pepper that is thou kind,  
And powder of canel; in great lords house  
With sugar or honey thou may it douse;  
Then take almonds cloven in twain,  
That fried are with oil, and set with wine  
Thy dish, and flourish it thou might,  
With powder of ginger that is so bright,  
And serve it forth as I spoke then  
And set it in sale before good men.

As stated earlier, we will finally deal with M. Martino. It was only recently that a translation of his magnificent manuscript was made readily available in an English translation. Being able to read his recipes only drove home the point that had already been determined; M. Platina was a horrible plagiarist. After reviewing several chapters of Martino it became obvious that including his information in this study would be redundant. Not only did Platina copy his recipes, he copied the garnishing instruction. There are subtle and interesting differences between the two and the following selections illustrate them nicely.

**VII. 48. Stuffed broad beans - Platina**

Leave broad beans in water until they are well moistened, then cut each so neatly from the region of the black part that what is inside is not damaged. Put almonds ground with rose water and sugar in the empty shells. Roast near the fire in a little pot or pan without water, always being careful they do not burn. When they are roasted and put in little serving dishes, cover them with the best broth, **on which you will sprinkle both parsley and spices. Some add onions as well.**

**Stuffed fava beans - Martino**

Soak the fava beans with skins on and gently crack open the lighter side; carefully remove the beans without breaking the shell; and then take some peeled, blanched almonds and grind well with a little rosewater so that they do not purge their oil; and add a generous amount of sugar; and use this mixture to fill the shells, and then press back together so that they appear to be half-cooked fava beans; heat them in a pot or pan or another container without water or anything else, being careful that they do not burn. Then distribute the fava beans in bowls and top with some hot meat broth, **a bit of finely chopped parsley with a little finely chopped and fried onion, and then a small amount of sweet spice. You can omit the onion if not desired.**

Finally, an issue which could be a research project in itself is the references to items being “Fringed” and “Garnished” in *Menagier*. It is a tad confusing, and here I have presented an alternate translation to one of the items. The point that I believe the author is trying to make is that if you take a soup and carefully place saffron around the edges to form a pattern then it is a technique called “Fringed”. The discussion goes on to consider

parsley and the other words used to describe adding this garnish. Hinson and Powers have differed in their translation as can be seen below. Perhaps this is the birth of the term “Garnish”?

**Gourds.** Let the rind be peeled, for that is best: and always if you want the insides, let the seeds be removed, though it is said that the rind is worth more, then cut up the rind in pieces, then parboil, then chop lengthways, then put to cook in beef fat: almost at the end yellow it with saffron or throw saffron thread by thread, one here, another there; this is what cooks call 'fringed with saffron'. (Hinson)

**George Soup, Parsley-laced Soup.** Take poultry cut into quarters, veal or whatever meat you wish cut into pieces, and put to boil with bacon: and to one side have a pot, with blood, finely minced onions which you should cook and fry in it. Have also bread browned on the grill, then moisten it with stock from your meat and wine, then grind ginger, cinnamon, long pepper, saffron, clove and grain and the livers, and grind them up so well that there is no need to sift them: and moisten with verjuice, wine and vinegar. And when the spices are removed from the mortar, grind your bread, and mix with what it was moistened with, and put it through the sieve, and add spices and leafy parsley if you wish, all boiled with the blood and the onions, and then fry your meat. And this soup should be brown as blood and thick like 'soringue'. *Note* that always you must grind the spices first; and with soups, you do not sift the spices, and afterwards you grind and sieve the bread. (I don't think wine and vinegar are necessary.)

*Note* that this is only called parsley-laced soup when parsley is used, for as one speaks of 'fringed with saffron', in the same way one speaks of 'laced with parsley'; and this is the manner in which cooks talk. (Hinson)

Alternate Translation:

*Note* that because of the parsley only it is called “garnished” (housie) brewet. For just as one saith “Fringes” (frange) with saffron, so doth one say garnished with parsley; and it is the manner of speaking of cooks. (Powers)

**German Soup.** Take coney flesh, fowls or veal, and cut in pieces: then half cook in water, then fry in bacon fat; then have finely minced onion in a pot, on the coals, and some fat in the pot, and shake the pot often: then grind ginger, cinnamon, grain of Paradise, nutmegs, livers roasted on a spit on the grill, and saffron mixed with verjuice, and this is the yellow coloring and the liaison. And first bread browned on the grill, ground and sieved; and at serving, put three or four pieces of your meat in the bowl and the soup over, and sugar on the soup.

(*Note* that he is at fault; for no cooks say that German Soup should be yellow, yet this fellow says it should. And anyway, if it should be yellow, should not the saffron be put through a sieve, but it is to be ground and mixed and put thus into the soup; when it is sieved, it is to give color: when it is sprinkled on, it is called fringing.) (Hinson)

## Conclusion

Obviously there is much more to learn about period garnishing techniques, but I believe that it is worth pursuing. Once a good understanding of the period practices are firmly ensconced in the cooks' repertoire their inclusion into our feast recreation should be a thing of relative simplicity. As with most things, what and how you garnish will depend on the time period and region that you are attempting to recreate. But having an understanding of what was done in other times and regions can help the cook make educated guesses when no garnishing instructions are provided.

If you have any questions, or require any additional information, please do not hesitate to contact me at vox8@mindspring.com (put SCA in the subject header) or call me at 770.414.1699. Most of this information is up on my website, please feel free to visit: <http://www.serenadariva.com/index.html> and click on SCA Cookery. And if you happen across any information that you think might help us all in this area, please send it on!

## Bibliography

- Adamson, Melitta Weiss. *Daz buch von gutter spise (The Book of Good Food)*. Krems, Germany. 2000.
- Austin, Thomas (ed). *Two fifteenth-century cookery-books: Harleian MS 279, & Harl. 4016, with extracts from Ashmole MS. 1439, Laud MS. 553, & Douce MS. 55*. Oxford University Press, London. 1964. Humanities Text Initiative, University of Michigan. Accessed 02/06  
<http://www.hti.umich.edu/cgi/c/cme/cme-idx?type=HTML&rgn=TEI.2&byte=3356093>
- Ballerini, Luigi (ed), Parzen, Jeremy (trans). *The Art of Cooking, Maestro Martino of Como*. University of California Press, Berkeley. 2005.
- Best, Michael R. (ed). *The English Housewife by Gervase Markham*. McGill-Queen's University Press, 1986.
- Carroll-Mann, Robin (trans). *Libre del Coch by Rupert de Nola*. Stefan's Florilegium. Accessed 2/06  
<http://www.florilegium.org/files/FOOD-MANUSCRIPTS/Guisados1-art.html>
- Grewe, Rudolf and Hieatt, Constance B. *Libellus de arte coquinaria: An Early Northern Cookery Book*. Arizona, 2001.
- Grasse, M (translate), Gloning, Dr. Thomas (transcribe). *Marx Rumpoldt, Ein New Kochbuch* c. 1581. Accessed 02/06  
[http://clem.msced.edu/~grasse/GK\\_Rumpolt1.htm](http://clem.msced.edu/~grasse/GK_Rumpolt1.htm)
- Hinson, Janet (trans) *Le Menagier de Paris*. D. Friedman's Recreational Medievalism. Accessed 02/06.  
[http://www.daviddfriedman.com/Medieval/Cookbooks/Menagier/Menagier\\_Contents.html](http://www.daviddfriedman.com/Medieval/Cookbooks/Menagier/Menagier_Contents.html)
- Milham, Mary Ella (trans) *Platina On Right Pleasure and Good Health*. Pegasus Press, Arizona 1999.
- Power, Eileen. *The Goodman of Paris (Le Menagier de Paris)*. Harcourt, Brace & Company, 1928.
- Renfrow, Cindy (trans). *Liber cure Cocorum, from Richard Morris' transcription of 1862*. Online Culinary History Network Accessed 02/06.  
<http://www.pbm.com/~lindahl/lcc/>
- Renfrow, Cindy & Fleming, Elise. *The Colorful Cook*. The Compleat Anachronist #109, Society for Creative Anachronism. 2000.
- Scully, Terence. *The Vivandier: A Fifteenth-Century French Cookery Manuscript*. Prospect Books, Great Britain. 1997.
- Smithson, Louise (trans). *Libro di cucina/Libro per cuoco (14<sup>th</sup>/15<sup>th</sup> c.) Anonimo Veneziano*. Personal Website. Accessed 2/06  
<http://www.geocities.com/helewyse/libro.html>
- Welserin, Sabina. *Das Kochbuch der Sabina Welserin*. From handwritten manuscript, Augsburg, 1553. ed. by Hugo Stopp, trans. by Ulrike Giessmann. Heidelberg: Carl Winter Universitätsverlag, 1980. Translated by Valoise Armstrong 1998. Accessed 02/06  
[http://daviddfriedman.com/medieval/cookbooks/Sabrina\\_Welserin.html](http://daviddfriedman.com/medieval/cookbooks/Sabrina_Welserin.html)
- Wilson, C. Anne. *Food & Drink in Britain: From the Stone Age to the 19<sup>th</sup> Century*. Academy Chicago Publishers, Chicago. 1991.