

Culinary Chronicles

THE NEWSLETTER OF THE CULINARY HISTORIANS OF ONTARIO

WINTER 2008

NUMBER 55



(1) Mr. and Mrs. Newlywed's New French Cook

A pert young cook giggles cooly at you, the viewer, as she kneads her bread (or is that rolls her pastry?).
For the full picture story, see pages eight and nine.

Contents

President's Message	2	"Mr. and Mrs. Newlywed's New French Cook" continued	
Selected Bibliography on the Canadian Dairy Industry		Fiona Lucas	8-9
Fiona Lucas	3	CHO Program Review: A Food Historians' Workshop: "Reading Cookbooks as Sources for the Study of Social History" With Barbara Ketcham Wheaton	
Three Dairy Museums in Canada		Gary Draper	10-11
Alberta: Cream Cans and Cold Cash		Members' News	12-13
Shirley Dye	4	Culinary Query	13
Ontario: The Prosperous Andersons		CHO Upcoming Events	14-15
Jim Fortin	5	About CHO	16
Ontario: The Land of Curds and Whey			
Tricia Smith	6		
Ingersoll Cheese Poems by James McIntyre, "The Cheese Poet"	7		

President's Message

We have a wonderful selection of events to offer to members in 2008! Thanks to a visionary and hard-working Program Committee, headed by Liz Driver as the new Chair, this whole year is planned out, even into 2009. Please turn to pages 14 and 15 for details, and check the colourful flyers with this issue.

Twice this winter we will be partnering with Fort York National Historic Site and their Volunteer Historic Cooks under the leadership of Mya Sangster, first to celebrate marmalade in February and then the remarkable Hannah Glasse in March. She was the best selling cookbook author of the 18th century. And by coincidence, CHO's third annual partnership lecture with the Ontario Historical Society, this time in early May, will feature Isabella Beeton, the bestselling cookbook author of the 19th century. Our guest lecturer will be Leslie Howsam, an expert on the inimitable Mrs Beeton. Three times we'll be meeting at Montgomery's Inn, which has become our informal home. I encourage you to come out in April to hear the funny Steve Penfold explain our Canadian obsession with doughnuts/donuts (including arguments about its spelling!), and in the autumn, to hear Herb Kingston's stories about being a milkman. Our own Bob Wildfong will be guiding us through one of his well known tastings of heritage apples on the day of CHO's Annual General Meeting, September 13. And speaking of AGMs, the Association of Living History Farms and Agricultural Museums – affectionately called “alfam” (ALHFAM) – will be holding theirs in Canada this year, in Ottawa and Upper Canada Village. CHO will have a fun presentation that compares food history at two important dates for Canada, 1867 and 1967.

As shown above, the variety of CHO's programs has always been one our strengths, I am proud to say. Another has been our newsletter, *Culinary Chronicles*, which has improved over the fourteen years of our existence to reflect our growth and sophistication (and our computer savvy!). We'd like to take another leap with the newsletter and involve more members in its preparation and its authorship, all the way from sending in notices of your doings for Members' News to full-fledged articles. Also, we'd like to introduce the idea of Regional Reports. If you live on the Atlantic Coast, the Pacific Coast, the Arctic Coast, the international border, or somewhere in between, and you'd like to see your region represented more, this is your chance. Members voted on expanding CHO's mandate to include all of Canada, not just Ontario. So, please consider submitting your culinary news. We welcome all input!

Errata

In my first message as the new President, in the Autumn 2007 issue, I thanked Liz Driver, Rosemary Kovac and Mary Williamson for donating books to the silent book auction for CHO's AGM in September. I neglected to include Dean Tudor on that list, which was unfortunate because he donated about two dozen books. He too should get credit for the donation, however belatedly. Thank you Dean!

And, speaking of the Autumn 2007 issue, it was misnumbered. It should have been 54, not 53. While you are thinking of it, go get that last issue, stroke out 53 and write in 54.



The Board members for October 2007 to September 2009 are, back: Amy Scott (Vice President and Chair, Outreach and Education), Joan Moore (Chair, Membership) and Maggie Newell (Secretary), and front: Liz Driver (Past President and Chair, Program and Website Committees), Fiona Lucas (President and Chair, Newsletter Committee) and Bob Wildfong (Treasurer).

(Photograph courtesy of Fiona Lucas)

Selected Bibliography on the Canadian Dairy History



A Canadian Dairy, *Canada Farmer*, 1864

(Image courtesy of Mary Williamson)

DAIRY INDUSTRY

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ICE CREAM

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THREE DAIRY MUSEUMS IN CANADA

Alberta: Cream Cans and Cold Cash

Shirley Dye

Shirley Dye is on the board of the Historic Markerville Creamery Museum and editor of their newsletter.

Historic Markerville Creamery Museum in Alberta is owned and operated by the Stephan G. Stephansson Icelandic Society, as are the restored century-old Fensala Hall, Church, and Hola School, all on their original sites. We are 25 minutes southwest of Red Deer off Highway 781, but manage to attract 15,000 visitors over our summer season. Our Kafisoffa (coffee room) offers favourite Icelandic dishes to the public. Icelandic immigrants settled Markerville in 1888, in what was then “the wilderness.” The nearest source of supplies was Calgary, over 100 miles away, although a post office and stopping house was only thirty miles away – but on the



Markerville Monument

(Photograph courtesy of Shirley Dye)

other side of the mighty Red Deer River. Since the land they chose had wild game and a small river with lots of fish, things were looking very good, but since the homesteaders needed cash to prosper, the men would leave for the winter to work in lumber camps or walk to Calgary to work on the railroad, leaving the women and kids to look after the homestead. The situation was becoming increasingly intolerable. In 1895, one enterprising homesteader started a cheese plant, and in 1897 another started a creamery. Neither prospered because of their inexperience, low milk production in the community, and rough trails.

In 1899, the Dominion government’s Department of Agriculture sent an experienced

butter maker to Markerville, and 34 farmers formed a co-op and built a creamery. They bought the required equipment and invested in shorthorn cows. Cash for cream gave the farmers an opportunity to increase their dairy herds, build barns and buy farm implements, thus enabling them to stay home. Improved prosperity soon meant the Canadian Icelanders could leave their soddies for proper houses.

The creamery continued to be an important source of income until 1972, when the farmers started selling their whole milk to a dairy pool. The importance of dairying and that old creamery are remembered and celebrated at Historic Markerville Creamery Museum, which had been restored to represent the early 1930s before it opened in 1986. At the Markerville centennial of the community in 1988, a monument was built to symbolize the importance of cream and barley, pictured at left.

In the early days Icelanders needed to make use of all the food available. Nothing was wasted. Today their descendants make these cheeses just because they like them, although you can now buy Icelandic commercially-made specialties in Manitoba. The Icelanders brought many recipes with them from the old country, which we all make today.

Markerville Icelandic Cheeses

Skyr: Icelandic Curds (pronounced skeer)

Milk – about a gallon
1 cup sour cream
½ rennet tablet

Heat milk to boil without burning it. Cool to 36°C. (My grandmother’s recipe says “to blood heat”.) Mix some of the cooled milk with a

cupful of sour cream, then stir it into the milk. Dissolve the rennet in a little cold water and stir it in. Let the mixture sit on the kitchen counter for 24 hours. Pour milk into a very fine cloth strainer (linen or several layers of cheese cloth). Hang the strainer over a bowl to catch the whey. The skyr in your strainer will be thickened (about like soft ice cream). When a spoonful is removed the depression should remain. Whip the skyr until smooth, not grainy, and with no curds.

Skyr is thicker and tangier than yogurt and smoother than cottage cheese. When my dad was a kid they would eat a bowlful for supper, served with sugar and a little milk. We eat skyr like yogurt and we often put fruit in or on it.

Mysuoster

(pronounced mi – suos – ter)

This is whey boiled down until it thickens and caramelizes. Using the whey from making skyr and adding a pinch of salt, put it in a wide-mouthed pan. Bring to a boil, uncovered, to reduce until it is thick and brown. (My grandmother would set the pan at the back of the coal and wood stove and leave it there all day.) When it is about the consistency of peanut butter, add one or two tablespoons of both butter and cream. If it turns dark brown it has burned and does not taste good. Serve on crackers or dark bread. If you do not have skyr whey you can buy cheese whey.

Ontario: The Prosperous Andersons

Jim Fortin

Jim Fortin is Curator of the Heritage Museum of the City of Greater Sudbury.

The Anderson Farm Museum is located in Lively, a part of the City of Greater Sudbury. The Anderson Farm had been a 366-acre dairy farm created by Frank and Gretta Anderson, Finnish immigrants at the turn of the 20th century. Frank was born in Finland in 1880, and travelled to North America in 1897. He originally went to the United States, but came to Canada in 1900. Margareta Peltoniemi was born in Finland in 1882, and came to Canada to work in her sister's boarding house in Copper Cliff in 1900. The young immigrants met at the boarding house and were married in 1901.

In 1932, *The Sudbury Star* newspaper reported that the Anderson family owned the finest herd of dairy grade cattle in Northern Ontario, and one of the finest in the province. They had 90 head of cattle, of which 50 were milking. The farm included a stable, barn, house, and all the conveniences of city life, including electric light and power from their own private plant, running water, and a private telephone system connecting the different farm buildings.

Today the 14-acre site houses exhibits dedicated to the early agricultural history of the Sudbury area and the Anderson Family. The site is open seven days a week during the summer months, and has an active education program for school children. To learn more visit us at our website www.sudburymuseums.ca.



Frank and Gretta taken on their wedding day in Copper Cliff in 1901.

(Photograph courtesy of Jim Fortin)

Ontario: The Land of Curds and Whey

Tricia Smith

Tricia is Curator of the Ingersoll Cheese and Agricultural Museum.

The art of cheese making was first introduced to Oxford County in Ontario over 150 years ago by English and Scottish settlers who were drawn to its rich soil and climate. The region proved to be an ideal location for farming and the raising of cattle. As additional settlers arrived, the number of dairy farms surged across the county. It was shortly thereafter that the production of cheese and butter moved from the farmhouse kitchen and into numerous cooperative cheese factories which sprang up throughout the district, the first of which was opened in 1864 in Norwich, by pioneer cheese maker Harvey Farrington. Within one year Oxford County was producing more cheese than the rest of Canada put together, and during the 1860s, the height of cheese production in Canada, it had a total of 85 cheese factories. Oxford County soon gained international acclaim for its top quality cheddar cheese and butter, and held the distinction as the “dairy capital of Canada” between the mid-1800s and the early 1900s.

In 1866, at the James Harris Cheese Company, just south of Ingersoll, a cheese of mammoth proportions was born! Weighing in at over 7,300 pounds, the round was created by three local cheese factories as part of a unique promotional campaign to market Oxford County cheddar cheese to England, Paris and the United States. An amazing 35 tons of milk was required from 2,400 cows for its creation, along with 45 yards of cheese cloth to wrap it in. Because of its substantial weight, a special turning device was designed by the Noxon Implement Company of Ingersoll to allow the cheese to be turned easily by one man for curing purposes. After being aged for three months, the Mammoth began its tour, first being exhibited at the State Fair in Saratoga in New York before being showcased and sampled throughout Britain and France. Despite rumors that the so called “stinky” and rather “deteriorated” cheese had to be smuggled into England following its extensive and un-refrigerated travels, it was of excellent quality,

and eventually bought and sold in Liverpool, England. Due to the mammoth cheese’s exceptional popularity in England, Oxford County went on to export a large portion of its cheese to that country for well over 50 years.

Today, the Ingersoll Cheese and Agricultural Museum is located in picturesque Centennial Park in Ingersoll, 1 km north of Highway 401 on Highway 19 at interchange 218.



Front and back cover of *Ingersoll Recipe Book*

(Book cover courtesy of Mary Williamson)

The bucolic scene strongly evokes the days of handcrafted butter and cheese. This book from Mary Williamson’s collection is a variant of O501.1 in Liz Driver’s *Culinary Landmarks* (University of Toronto Press, March 2008). According to p 2, “The recipes here given are the result of a contest conducted for the purpose of demonstrating the varied use of Ingersoll Cream Cheese in Canadian cookery. The competition was limited to domestic science graduates ...” An advertisement in the March 1923 issue of *Western Home Monthly* for “The Book of Ingersoll Recipes free” may refer to this cookbook.

Ingersoll Cheese Poems by James McIntyre, “The Cheese Poet”

These two poems are found in *Oh! Queen of Cheese, Selections from James McIntyre, the Cheese Poet*, Toronto: The Cherry Tree Press, 1979, pp 40 and 29.

Scottish-born James McIntyre (1827–1906) was a popular amateur poet and orator from Oxford County, Ontario, whose favourite topics were cheese and cheese makers. He was known as “The Cheese Poet of Oxford County,” although he made his living as a furniture maker and undertaker; however, his real vocation was poetry, says Heather Menzies in *The Story of Ontario Cheddar Cheese* (p 32). Such folk poetry must always be understood in a local context because it was intended to represent the community to itself, she tells us, rather than be compared to literary poetry. Folk poetry summons up a place and time, as does any other document. He published two books of collected poems which commented on all sorts of aspects of daily life in the dairy farm communities of Oxford County. James McIntyre was thus part local historian and part myth-maker for his agricultural community for the second half of the 19th century.

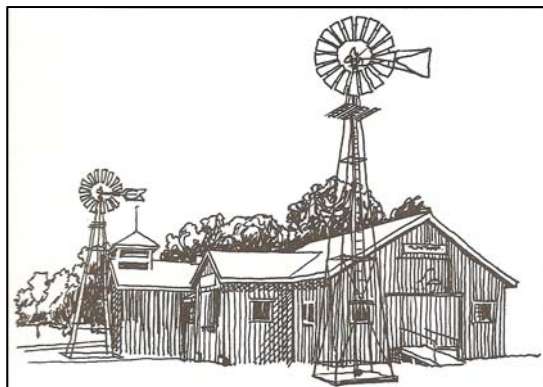
Lines Read at a Dairymaids’ Social, 1887.

*Where the young lady waiters were dressed
as dairymaids.*

Throughout the world they do extol
The fame of our town Ingersoll,
The capital of dairyland,
To-night it seems like a fairyland,
The youth and beauty there arrayed,
So sweet and neat each dairymaid.

And worthy of a poet’s theme,
Sweet and smooth flows milk and cream,
For song or glee what is fitter,
In this land of cheese and butter,
But no young man should be afraid,
To court a pretty dairymaid.

And far abroad he should not roam
To find a charmer here at home,
Find some one now your heart to cheer,
Thus celebrate the jubilee year,
Remember long this ladies’ aid,
And each bewitching dairymaid.



Ode on the Mammoth Cheese [1866]

Weight over seven thousand pounds.

We have seen thee, queen of cheese,
Lying quietly at your ease,
Gently fanned by an evening breeze,
Thy fair form no flies dare seize.

All daily dressed soon you’ll go
To the great Provincial show,
To be admired by many a beau
In the city of Toronto.

Cows numerous as a swarm of bees,
Or as the leaves upon the trees,
It did require to make these please,
And stand unrivalled, queen of cheese.

May you not receive a scar as
We have heard that Mr. Harris
Intends to send you off as far as
The great world’s show at Paris.

Of the youth beware of these,
For some of them might rudely squeeze
And bite your cheek, then songs or glees
We could not sing, oh! queen of cheese.

We’rt thou suspended from balloon,
You’d cast a shadow even at noon,
Folks would think it was the moon,
About to crash and crush them soon.

Cheese Factory Museum at Ingersoll

(Image from Heather Menzies’ *The Story of Ontario Cheddar Cheese*, p167.)

“Mr. and Mrs. Newlywed’s New French Cook” continued



(2) “Why you little beauty! How long have you been our cook?” (left)



(3) “You bashful little creature.” (right)



(4) “Oh, you naughty man.” (left)

“My wife! Mum’s the Word!” (right)



(5) Footsteps.



(6) “Hands! Hands! What does she mean?” (left)

(7) “Good heavens!” (right)



CHO Program Review: A Food Historians' Workshop "Reading Cookbooks as Sources for the Study of Social History" with Barbara Ketcham Wheaton

Gary Draper

Gary is Acting Chair of the Department of English, St. Jerome's University, University of Waterloo.

"Take your hare and parboil him, then beat him in a mortar very fine, liver and all if you will."

Thomas Dawson, *Good Huswife's Jewell*, 1587



Barbara Wheaton

(Photograph courtesy of
Gary Draper)

On a Monday morning in Toronto – November 5th to be precise – a dozen people were looking at cookbooks. Now, all around the planet, there are people looking at cookbooks all the time. Zillions of them. But the people I'm talking about were *really* looking at cookbooks: looking closely, carefully, even – sometimes – painfully. (Imagine staring at a recipe written in Old English, with its unfamiliar vocabulary, and letters like "ash" and "thorn" borrowed from the runic alphabet.)

We were gathered in the Round Room at University of Toronto's Massey College for a week-long workshop, under the tender and exacting care of Barbara Ketcham Wheaton. Ms Wheaton is a scholar of international reputation, and the author of *Savoring the Past: The French Kitchen and Table from 1300 to 1789* (University of Pennsylvania Press, 1983), as well as two cookbook bibliographies and many articles. She is honorary curator of the Culinary Collection at the Schlesinger Library, Radcliffe College,

Harvard University. Her acolytes, all CHO members, with various interests and experiences in culinary history (writers, historic site interpreters, academics) were assembled to participate in "A Food Historians' Workshop: Reading Cookbooks as Sources for the Study of Social History."

The night before, we had met at the Fort York 1826 officers' mess for a dinner of, well, historic proportions,

prepared for us by several Volunteer Historic Cooks, notably Mya Sangster and Amy Scott, who participated all week. High-



lights of that meal might include the Fricassee of Neat's Tongue (1796), Apple Pye with Potatoes (1755), and the Tamarind Tart (1833). Oh, and the French Flummery (1756). And the Shrewsbury Cakes (1800). You get the idea.

Apple Pye

(Photograph courtesy of
Fiona Lucas)

Here's how the workshop ran: each day, each participant was assigned one cookbook to study with one very particular focus in mind. The cookbooks were many and various, ranging from the fourteenth to the nineteenth centuries. And what were we looking at?

Day 1: The Ingredients
Day 2: The Cook's Workplace
Day 3: The Meal
Day 4: The Cookbook as Genre
Day 5: The Writer, Reader, Cook, and Eater

The virtue of this approach was that it forced us, the readers, to concentrate our attention in a very particular way. There was always a temptation to move into the next stage, to blend ingredient with tools, for instance, but Ms Wheaton was strict on this point, and the results, I think, justified her carefulness. Even though all of us were familiar with at least some of the books, our understanding of each text was transformed by the extreme narrowness of vision which this method compelled us to employ. It was like examining a sculpture by touch alone, say, with your eyes closed: the object remains the same, but you know it in a new way.

After the first day, the pattern was this: individual reports on previous day's findings; Ms Wheaton's brief introduction to the new day's topic; then independent study (and occasional collaboration) with the newly assigned work. Ms Wheaton's astonishing collection of images of historic foodways was constantly running on her computer nearby. We were immersed.

It is impossible, of course, to summarize a week's worth of challenge and enrichment and the sheer joy of learning in a thousand-words-or-less. But we did pursue a few persistent themes. One was the voice of the author. It became plain, as the week progressed, that the books we most enjoyed almost always had a unique and identifiable voice: the pathological clarity of Miss Parloa, for instance, as she laid out the ideal kitchen, down to the details of bookshelf (for cookbooks, of course), and the pot of fresh flowers, or the voice of the anonymous author of a fourteenth-century cookbook, speaking the language of Chaucer, with muscular verbs and beautiful, obsolete nouns. It became plain that, as the centuries advanced, the level of detailed instruction increased. We knew or suspected this before, but



Mya Sangster and Barbara Wheaton

(Photograph courtesy of Gary Draper)

we relearned it down to its DNA as we combed and recombbed the texts. We saw the way technologies entered and altered the kitchen; we saw changing social hierarchies and relationships; we saw the patterns of international trade reflected in the spices used for a sauce. Of course we saw tastes change, across both time and distance. We saw New World foods shipped "home" to the Old World, and then come back again. We

glimpsed a changing relationship between the cook and the creatures, in the way a pronoun for a chicken diminishes, over time, from "him" to "it."

And finally, from the first day to the last, there was the pure pleasure of Barbara Wheaton's guidance and company. She has, it turns out, a glorious gift for the concise, telling turn of phrase, and many of us found ourselves swapping favourite Wheatonisms at the course's end. Since they were ringing in my head as I left Toronto, I'd like to leave a few ringing in yours now:

- "You want to knit the books back into the world they came out of."
- "Now it's allergies; then it was dyspepsia."
- "The real world is untidy."
- "When you want stuff that the book is withholding, you must surprise it when it's not looking."
- "We are not the first to noun verbs. Or to verb nouns, for that matter."

And my favourite, in response to a question about whether or not it is possible to freeze Seville oranges: "You can freeze your sneakers – but you can't eat them afterwards."

Thanks, Barbara. Thanks, everyone.

Members' News

From Nathalie Cooke in Montreal

CUIZINE: The Journal of Canadian Food Cultures / Revue des cultures culinaires au Canada

Cuizine, a new peer-reviewed journal hosted by McGill University in Montreal, seeks research papers (3000–5000 words) on the subject of food in Canada from multicultural perspectives. It aims to provide an innovative academic forum for interdisciplinary discussions surrounding the diverse culinary cultures of Canada, while also providing a venue for dynamic creative content on the subject.

Cuizine encourages submissions from the humanities and social sciences which emphasize site-specific regional foodways across the country, whether it be an historical examination of first generation Sri Lankan immigrant cooking in Toronto, a socio-economic study of seal hunting in Nunavut, or a literary analysis of Duddy Kravitz's smoked meat escapades. At the same time, Canada's ethnic groups and cultural practices are not understood in isolation or as static phenomena. Rather, they evolve constantly and, in a nation of immigrants, interplay off each other. *Cuizine* aims to nourish this cross-cultural exchange, as well as demonstrate the centrality of foodways to Canadian cultural identity.

Cuizine accepts and publishes English and French language pieces.

To submit a paper for review, please send English or French abstracts of 500 words in Word-readable format or PDF, along with a CV, to lara.rabinovitch@mcgill.ca. Although email submissions are preferred, paper submissions may also be mailed to: Nathalie Cooke, McGill University, 213 Dawson Hall, 853 Sherbrooke Street West, Montreal, H3A 2T6, Canada.

Please do not send originals (*Cuizine* is not responsible for lost, misdirected or damaged submissions).

Executive Editor
Nathalie Cooke

Managing Editor
Lara Rabinovitch

From Jenny Rieger in Toronto

A Conservator and a Cook: An Unusual Culinary Partnership

Several years ago, quite by coincidence, I was at a meeting in Ottawa at the same time several of the Art Gallery of Ontario curators were attending a conference. Over supper one night, Joan Weir, paper conservator, told me of research she was doing on fixatives used by 18th-century artists – particularly Joshua Reynolds (1723–92) – to protect their drawings. Many of these fixatives contained milk, eggs or isinglass. As Joan was intending to reproduce the fixatives I pointed out that she couldn't just use 21st century materials – milk was unpasteurized and eggs were smaller. This led to a small collaboration between us as I browsed through period cookbooks for information on ingredients and various sources, while Joan researched texts and diaries for fixative recipes. Her paper is pending publication in *The Book and Paper Group Annual*, American Institute for Conservation of Historic and Artistic Works, this spring. It may be one of the few entries that includes Mrs Beeton in the bibliography! Her paper was presented in a slightly different form at the American Institute's 35th Annual Meeting, held in Richmond, Virginia, in April 2007.

Jennifer Rieger, Site Co-Ordinator
The Grange, Art Gallery of Ontario

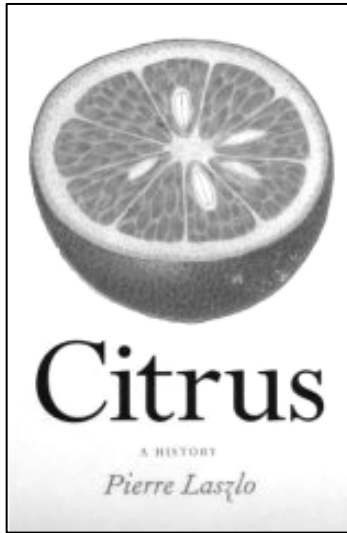
From Pierre Laszlo in North Carolina

Citrus: A History

Many members will remember Professor Laszlo's two interesting talks for CHO, the first one on the history of citrus, back in June 2004. (See Number 41, Summer 2004). His book on citrus is now out.

Dear Fiona,

I am writing you from North Carolina, where Valerie and I will be spending the Winter months, returning to France at the beginning of spring only. My coming to the US coincided with



publication of the first book I wrote directly in English and aimed at the general public. It is entitled *Citrus: A History* and it is published by The University of Chicago Press. I am enclosing one of the first reviews, it will give you the flavor of the

book which, you will find upon inspection, carries a lot of myself. Some of the contents, of course, will be already familiar to you.

Pierre

The review that Pierre refers to is by Sheila Dillon, host of BBC Radio 4's *The Food Programme*, from November 2, 2007. She begins: “[*Citrus*] savours a delicious oddity full of pithy, eccentric facts to whet a gourmet's appetite.” And her last line is: “This book is altogether charming, eccentric, erudite, and definitely worth the price.”

Culinary Query

We received this query via email from the **Calgary Horticultural Society**:

“For the centennial of our newsletter (www.calhort.org), I'm investigating whether the recipes I have for Tomato Jam were originated during the war, due to lack of real fruits to make jam. Do you have any information on this? I've heard people say that gardeners could grow tomatoes themselves, so used them instead of the scarce fruits. By the way, the jam is lovely! One of them tastes like spiced plum jam, the other has ginger/lemon.”

Answer by Liz Driver, Past President, and author of *Culinary Landmarks*, 2008:

I hadn't heard the war-time idea about Tomato Jam until your email, so I went to check my

bookshelf to see whether recipes for Tomato Jam appear *before* the war.

In *The Galt Cook Book*, Toronto, 1892, there is a recipe for Tomato Preserve in the Fruit chapter, between Pumpkin Preserve and Blackberry Jam. It has the following ingredients:

Tomato Preserve

7 lbs tomatoes, 1 quart vinegar, and 4 pounds sugar, which are "put together for five days," then boiled until tomatoes "are done;" the tomatoes are then skimmed out and the juice boiled down to half the quantity, with 1 ounce cinnamon and 1 ounce allspice.

In *Tried and Tested Recipes*, by the Ladies' Aid Society of Talbot Street Baptist Church, London, Ontario, 1912, I found two recipes for tomato preserves:

Tomato Marmalade

“Twelve large tomatoes, six lemons, three-quarters pound sugar to pound of tomato. Peel and cut tomatoes fine. Put lemons through grinder or cut very fine (I grated mine, it is nicer.) Boil all gently until it begins to go to the bottom, which will be about two hours.” -- Mrs. Fred. Brown

Preserved Tomatoes

This is whole tomatoes, preserved in a sugar syrup, flavoured with ginger root and two lemons.

I subsequently noticed that Catharine Parr Traill in *The Female Emigrant's Guide*, Toronto, 1854–1855, has a tomato preserve recipe, in addition to a reference to dried tomatoes.

Preserved Tomatoes

“To three pounds of fresh ripe tomatoes, add the juice, and finely cut peeling of two lemons; boil together with some sliced ginger for one hour, then add 4 lbs. of lump sugar, and boil half an hour longer. This looks like a fine West India preserve.”

Although there were Tomato “jam” recipes before World War I, it may be true that the preserve gained popularity during the war because of a shortage of tree fruit.

We would welcome further comments on the subject of Tomato Jam at culinaryhistorians@uoguelph.ca.

CHO Upcoming Events

MARK THESE 2008 EVENTS IN YOUR DIARY NOW!!

February 2008

CHO in partnership with Fort York National Historic Site
MAD FOR MARMALADE, CRAZY FOR CITRON!

Fort York National Historic Site

100 Garrison Road (off Fleet Street, east of Strachan Ave, west of Bathurst St), Toronto
 416 392-6907, fortyork@toronto.ca

Sat, February 23, 9:30 am–12:30 pm

Join fellow members for a “preserving bee” and make two marmalades and one citron preserve, using historic recipes. Mary Williamson will share stories about marmalade’s origins and the connection with Canada of the famous Keiller marmalade family. Please bring your own knife for cutting peel and citron. If you have homemade marmalade in your pantry, you are also encouraged to bring along a jar for tasting. Each participant takes home one jar of marmalade or citron preserves.

\$9 for members and non-members, plus \$5.56 (plus GST) entrance to Fort York (total \$15); includes ingredients. Cash payment at the door. 15 persons maximum; pre-registration advised: 416 392-6907, fortyork@toronto.ca.

March 2008

CHO in partnership with Fort York National Historic Site
HANNAH GLASSE: TRIBUTE TO A REMARKABLE COOKBOOK AUTHOR

Fort York National Historic Site

100 Garrison Road (off Fleet Street, east of Strachan Ave, west of Bathurst St), Toronto
 416-392-6907, fortyork@toronto.ca

Sat, March 8, 10:30 am–3:00 pm

English cookbook author Hannah Glasse was christened in March 1708. To mark the 300th anniversary of the birth of this formidable woman, the Volunteer Historic Cooks of old Fort York, under the direction of Lead Cook Mya

Sangster, demonstrate some of her excellent recipes, such as *Very Good Wiggs, Onion Pie, Pupton of Apples, Salmon in Cases, Oxford Pudding, and Jumballs*, on the open hearth and in the brick oven of the 1826 Officers’ Mess Kitchen. Then, Fiona Lucas and Bridget Wranich, two founders of CHO, present short illustrated talks on Hannah Glasse, her culinary career, her three domestic books (*The Art of Cookery Made Plain and Easy*, 1747, *The Compleat Confectioner*, c 1760, and *The Servant’s Directory*, 1760) and her recipes.

Lunch is included and is made entirely using recipes from *The Art of Cookery Made Plain and Easy* by Hannah Glasse. Recipe leaflets will be available for sale. \$10 for members of CHO, the Volunteer Historic Cooking Group and Friends of Fort York, or \$12 for non-members, plus entrance to Fort York (\$5.56 adults, \$3.07 seniors and youths, \$2.83 children, plus GST). Cash payment at the door. Pre-registration is advised: 416-392-6907, fortyork@toronto.ca.

April 2008

CHO in partnership with Montgomery’s Inn Museum

**A lecture with Steve Penfold:
 THE DONUT AND THE MAKING OF
 CONVENIENCE**

Montgomery’s Inn Museum

4709 Dundas St W, Toronto

416 394-8113, montinn@toronto.ca

Mon, April 14, 7.00 pm

Steve Penfold will examine the donut’s connection to the development of car culture after World War II, stressing the way the donut and the donut shop fit into an emerging “geography of convenience” based on fast-food outlets, shopping malls, parking lots, and other forms of automobile commerce. He will compare this form of donut culture with earlier forms of quick service eating. His new book, *The Donut: A Canadian History* (University of Toronto Press, 2008), has been acclaimed as “a model of how the

