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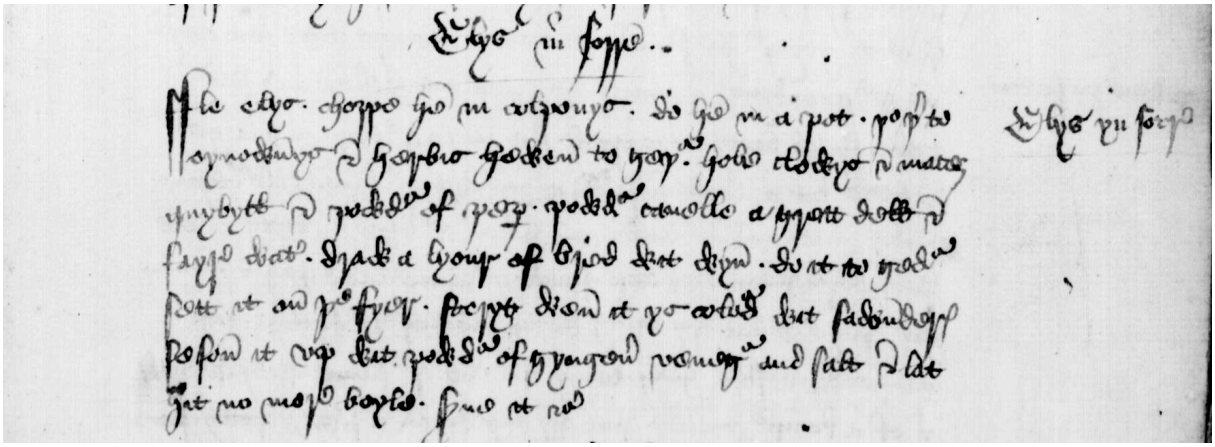
ffor þe knyghtys tabylle and ffor þe kynges tabille:

An Edition of the Fifteenth-Century Middle English Cookery Recipes in London, British Library's MS Sloane 442



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Abstract

This thesis is an edition based on the study of a fifteenth-century Middle English manuscript containing a collection of cookery recipes as well as a miscellany of medical texts. The cookery recipes of the London, British Library's Sloane 442 manuscript (MS Sloane 442) are the subject of the thesis, and will be presented in a diplomatic edition. The edition encompasses a codicological description of the manuscript and the hands, but also supplies the necessary background information in order to shed light on the historical and linguistic context of these medieval cookery recipes.

The present thesis project investigates the vagueness notion frequently linked to the language of Middle English cookery recipes. The perceived vagueness, however, is coloured by the context of the cookery recipes: the time, the function, and the audience. The study draws upon previous research projects of similar character. In this respect Carroll's studies of Middle English recipes are of great interest. There is to this day no knowledge of parallel texts containing the exact same contents in the same particular order of appearance as the MS Sloane 442. Consequently the cookery recipes have been studied in their own right without making comparisons with parallel texts.

What concerns Middle English and the specific dialect of the manuscript, the dialect of MS Sloane 442 has been localized in *A Linguistic Atlas of Late Medieval English* as Linguistic Profile (LP) Essex 6021 (thus belonging to the Essex area). An in-depth study of the dialect therefore proved superfluous. Nonetheless, an outline of the history of Middle English and the linguistic variation typical of the period will be provided, thus contextualising the dialect of the manuscript.

The thesis is divided in two parts of which the first includes the background material that will place the manuscript in its historical and linguistic context. Then a general study of cookery recipes as text makes up the theoretical framework, followed by a specific study of the language of the cookery recipes in the Sloane 442 manuscript.

Finally the edition, with the transcribed text and the editorial conventions, makes up the second part of the thesis. The cookery recipes have been transcribed according to the conventions of the diplomatic edtition. The intention has been to present a text that represents, as far as feasible, the layout and conventions of the original manuscript. A glossary of culinary terms has been included as an appendix. This was considered useful since the recipes consist of some culinary terms that would most likely be unfamiliar to the modern reader.

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Acknowledgements

First I would like to say a word about the thesis title, which, as the shrewd reader may have noticed, holds a 'spelling error'. However *tabylle* and *tabille* are spelled differently on purpose – this is how the two words are spelled on folio 3r in the London, British Library's Sloane 442 Manuscript (see Appendix 1) – thus supplying the first example of Middle English spelling variation.

Writing a Master's Thesis is like going on a long journey where nothing is settled in advance and pocket money is scarse. You have to figure out the direction of your journey as you go – and with small means you will have to work hard throughout the journey if it is going to get you anywhere at all – it is true that there is no such thing as a free ride.

This thesis project has taken me up and down the narrow and winding paths of the academic world – paths that I never even knew existed. This is perhaps the most cumbersome but at the same time the most interesting journey I have ever made. During this journey I have gained valuable insights in many fields, not only those concerning the topics of this thesis – there are so much wisdom to be harvested from this kind of work – both at the personal and academic levels.

However when doing research there are a few pitfalls that the novice researcher might fall into. Without my two supervisors I would probably have fallen into at least one of them without even knowing it. Professor Merja Riita Stenroos and Associate Professor Aidan Keally Conti – you have each in your turn guided me safely through this journey – I am forever grateful for your support and knowledgable advice, without you my travels would not have been safe. I also owe thanks to my loving husband. Though this 'academic business' is not really your 'thing', you are one of the wisest persons I know – your down-to-earth and practical approach to any challenge that may come in our way – makes up the kind of wisdom that weighs more than ten theses all together.

1. Introduction

The present thesis offers an edition of some fifteenth century Middle English cookery recipes, more specifically those of the Sloane 442 manuscript (MS Sloane 442), located at the British Library, London. The cookery recipes of this collection were most likely meant for the tables of the upper classes. An indication for this is the list of courses on folio three, with the revealing titles: *For the Knyȝhtys tabylle and for the Kyngges tabylle* (For the knights' and kings' tables). However in this respect many of the ingredients necessary for making these dishes are also quite revealing in character (see ch. 4.2 and 4.3).

The cookery recipes make up twenty folios of this manuscript codex, which contains a total of seventy-eight folios. The manuscript includes in addition to the recipe collection, a miscellany of medical writings, such as remedies for common worries like hair loss and 'corrupt winds of the stomach' – some of them written in the form of medical recipes or recipe paraphrases, others might be characterized as herbals (see Mäkinen 2006:21-4). The medical section also includes medical treatises known as the 'Books of Galen, Hippocrates, Socrates, and Æsculapius' and some surgical texts (Lanfrancus, Mediolnensis) (*British Library Online Archives and Manuscripts*).

This thesis aims at making a contribution within the field of historical linguistics, with particular focus on Middle English cookery recipes. The main focus is thus contextualising these recipes by shedding light on the different historical aspects, and at the same time supplying an in-depth study of their particular linguistic features. But not the least, making an edition of a Middle English manuscript is a means of making the historical text available to a larger audience.

Regarding medieval cookery recipes and their history, linguistic scholars, medievalists and historians, as well as food experts have already made important contributions in the field. A considerable number of publications, originating from both amateurs and scholars, are proof of this growing interest. However in the light of the interest for cookbooks in general, parallel with the rising interest for medieval cooking, it is hoped that this study will constitute a welcome supplement to the existing knowledge of the language and history of medieval cookery recipes. The idea is that the in-depth study of this manuscript will illuminate its historical context. Though this study primarily aims at the scholarly audience, it is hoped that the topic of medieval cookery recipes will attract some readers among the general audience too.

Medieval cookery recipes are frequently described as vague. This study will examine the language of cookery recipes, by looking at some features that might support the prevailing notion of vagueness, such as the omission of information. The study will draw upon previous research in the field of cookery recipes. The theoretical framwork that the study is based on concerns both editions of medieval recipes as well as works discussing text and language in general, but most importantly those concerning the language of cookery recipes.

One of the earliest, and certainly most well known editions of medieval cookery recipes, is that of Pegge (1780). His edition of *The Forme of Cury* contains the transcription of a manucript roll dating from around 1390, supposedly written or dictated by Richard II's master chef. The edition is considered an authority in the field, though is has been pointed out that Pegge made some mistakes in his transcription (Hieatt and Butler 1976:21,23). Nonetheless, Pegge's editon, by virtue of being an authentic source, is frequently cited and used as work of reference.

Of more recent date is the work of Hieatt and Butler (1985) that constitutes valuable sources of information on medieval cookery recipes. Their edition of fourteenth century culinary recipes *Curye on Inglysch* is worth taking notice of. Moreover Hieatt's edition of the cookery recipes of the Beinecke 163 manuscript, *An Ordinance of Pottage* (1988) is highly relevant, as it was found to contain the same recipes as those of the Sloane 442 manuscript, plus fifty or so in addition to these. Furthermore her compilation and translation of *The Culinary Recipes of Medieval England* provides useful insight into the history of medieval cooking and the cookery recipes of the period (Hieatt 2013).

Also Carroll (2004, 2009, 2010) has made some contributions dealing with the language of recipes, of which 'Vague language in the medieval recipes of the *Forme of Cury*' will be of interest in this context. Görlach's (2004) studies of text types, and in particular his study of cookery recipes as text, must also be incorporated. Additional insights on recipes as text are found in Mäkinen (2006), though his study deals with herbals, there are many similarities between cooking recipes and herbals – both on the level of layout, content, and particular linguistic features. Also Hoey (2001 [2005]) and Biber and Conrad (2009) provide different approches to how texts can be analysed and discussed. In addition comes Channell's (1994) study of vague language, which shed light on factors inducing the vagueness notion.

Today cookery recipes or cookbooks have a large audience – whether one chooses the paper copy or some kind of digital version is of less importance – what matters is that they have in a sense become common property, contrary to what was the case in the Middle Ages. The cooking directions that modern cookery recipes consist of are precise in quantities and

measures, as well as supplying relatively accurate timings and cooking temperatures. Modern recipes are directed mostly at the amateur cooks, which explains the need for explicit and detailed instructions. The medieval cookery recipes are located at the other end of the scale of their modern equivalents inasmuch as they are frequently described as vague.

Undeniably the thesis topic was chosen out of a personal interest in cookery and cookbooks. Combined with the interest for manuscript studies, initiated by the participation in a 'Scribes and Manuscript' course at the University of Stavanger, there was no doubt about what to write on when the MS Sloane 442 recipes were presented as a possible strand to follow. The whole project is founded on these Middle English cookery recipes – constituting the platform or 'point de départ' from where all research had to begin. The research questions addressed in the research proposal were formulated on the grounds of a somewhat limited knowledge in the field, both in regard to manuscript studies, as well as medieval recipes and cooking. However as the work progressed, it was decided that these research questions were still valid, with some minor adjustments. They have been conferred with in many turns to ensure that the project was heading in the right direction. The following research questions have been addressed:

1. What was the context and use of these cookery recipes and how does this fit into the history of cookbooks?
2. Which dialects are represented in the recipe collection and what can the scribal usage tell us about the origin(s) of the MS Sloane 442?
3. What kinds of recipe structures are present in this collection and how do they relate to what we know of medieval and post-medieval English cookbooks as text type, at the levels of layout, contents, and grammatical structure?

Whith respect to the specific context and use of these recipes, one can make assumptions based on for instance the descriptions from contemporaries. Parkes refers to the twelfth century author Wace who 'declared that he wrote for those *Ki unt les rentes e le argent Kar pur eus sunt li liure fait*[1] (who have the incomes and the cash, because for them are books made)' (Parkes 1973:557). Books were prized belongings in the Middle Ages, thus the audience of cookery books is likely to have been found amongst those who were both literate

[1] Though there is hardly any relevance in this context, the excerpt translated into modern French will be *Qui ont les rentes et l'argent Car pour eux sont les livres faits.* This is of course a digression, however it is interesting to draw some parallels between English and French, acknowledging that also French has undergone considerable changes since the twelfth century.

and had the economical means to acquire books. As initially underlined, costly ingredients in a sense occlude an audience of limited economical means, inasmuch as owning a collection of recipes for dishes that one cannot afford to cook, makes little sense.

The cookery recipes of MS Sloane 442 are witnesses of the history of food consumption in medieval England as well as provide evidence of the Middle English linguistic variation. The thesis comprises two main parts, in which the first provides a codicological description of the MS Sloane 442, its history as well as a presenting and discussing the hands in chapter two. Then chapter three gives an outline of the historical aspects that may be said to have caused the Middle English linguistic variation. Since the dialect of the manuscript was already localized in the Linguistic Atlas of Late Medieval English, it was found that the need for an in-depth dialectal study was superfluous, thus the dialectal study has been granted less attention than initially planned for.

The history of food and cooking in Late Medieval England will be dealt with in chapter four, thus contextualising the recipes. Finally chapter five includes the theoretical framwork upon which the linguistic study of the recipes is based. This chapter discusses whether the language of these cookery recipes is vague or not, and the factors that contribute to this vagueness notion. The edition, with the editiorial conventions and the transcribed text, makes up the second part of the thesis.

The diplomatic edition strives at the most truthful representation of the layout and the conventions of the manuscript. However some considerations had to be taken into account, such as the fact that the handwritten medieval text contains some features not easily transmitted to the digital copy within the limits of a regular keybord. In addition some considerations must be taken with respect to the thesis guidelines. The editorial conventions account for all the decisions made in the transcription process, such as the treatment of abbreviations, superscript, curtailments, and other features typical of the medieval manuscript. The edition also includes a glossary of culinary terms as an appendix, in order to provide the readers with a useful tool that might enhance the understanding of the recipes.

This edition is mainly based on a study of a digital facsimile copy. Nonetheless the original was also consulted at one point in order to get an overview of details not easily detected on a copy.

2. The Sloane 442 Manuscript

The following sections offer an introduction to the Sloane 442 manuscript. An account for its history, ownership, contents, physical condition and appearance, as well as the hands/dialect will be rendered.

2.1 Historical Background

The Sloane 442 manuscript is a codex, described as a 'commonplace book', located at the British Library's London St Pancras department, and forms a part of the great Sloane Collection. Based on present evidence, the MS Sloane 442 as a collection, as discussed in this thesis, with this particular composition of items in this order of appearance, is the sole exemplar of its kind. However one is familiar with the existence of other collections of cookery recipes containing many of the same recipes as the MS Sloane 442. Amongst those is the culinary recipe collection of the MS Beineicke 163 (located in Yale University's Beinecke Library), the one that has perhaps been most approved for its authenticity. The cookery recipes of the MS Beinecke 163 have also been edited and adapted by Hieatt (1988). All the recipes in MS Sloane 442 can be found also in MS Beinecke 163. There is a difference though, as from f.18v in MS Sloane 442 the order of appearance is not the same as in MS Beinecke 163, in addition comes the fact that MS Beinecke 163 includes fifty or so additional recipes that are not present in the Sloane manuscript. Both manuscripts have been localized in *A Linguistic Atlas of Late Medieval English* (LALME), though with two different dialects/linguistic profiles (LP Essex 6021 and LP 5292 (5291)).

The manuscripts of the Sloane collection were once in the posession of Sir Hans Sloane (1660-1753), a renowned physician in his time, but also an eager collector of manuscripts and codices, in particular those concerned with 'medicine, alchemy, chemistry, botany and horticulture, exploration and travel, mathematics and natural history, magic and religion' (*British Library Online Archives and Manuscripts*). Besides his devotion to medicine and natural sciences, Sloane frequently invited dinner guests – the meal he probably used as an excuse to invite them into his private museum to study the displayed collections (Hawkins 2010). In this respect the inclusion of cookery recipes in the Sloane 442 manuscript seems like a relevant choice. The *British Library Online Archives and Manuscripts*

Catalogue's custodial history lists the MS Sloane 442 as an 'owned manuscript', the former owner being Colonel Walter Slingesby – from whom Sloane must have purchased this particular manuscript. On f.3r there is a signature that seems to be identical with other signatures, on letters from the same Slingsby, located in the online database of the National Archives. The MS Sloane 442 was one out of many purchases, and it is regarded as rather extraordinary that one individual managed to acquire such an extensive book collection, comprising in the end an estimated 50,000 manuscripts. Sloane's constant search for 'a particular remedy for sore eyes' might to some degree explain his constant craving for and purchases of books – on medicine in particular (Walker 2014:384).

At some point Sloane's house was filled to the rim due to his constantly growing collections, resulting in the purchase of the neighbouring house, in order to make more room for all these objects. In the end his collections comprised not only around 50,000 manuscrips, but also 'objects and curiosities, including 5,439 insects and around 23,000 coins and medals, over 12,000 examples of plant material' (Hawkins 2010).

The Sloane collections 'include what has been described as the greatest collection of medical manuscripts ever made by a single individual, not just in quantity and variety but in the exceptional quality of individual items' (British Library Online Search Catalogue. In his will Hans Sloane expressed a wish that his collections were kept as a unity, without being split into smaller units, and furthermore that his tradition of keeping them available to the public be continued. 'His collections were bought by the nation for the sum of £20,000 and by an Act of Parliament £100,000 (£8,000,000 in today's currency) was to be raised by lottery for the storage and display of the Sloane collection which was to form, along with several other collections, the foundation of the British Museum' (Hawkins 2010). Today registered readers of the British Library are still granted access to the manuscripts of the Sloane collection.

2.2 Manuscript Description

The Sloane 442 manuscript is a codex containing a collection of cookery recipes and diverse medical recipes with some illustrations of the human anatomy as well as some chemical and astrological illustrations. The manuscript, rebound by the British Library (BL) in 1972, contains seventy-eight folios – twenty-one of these folios make up the cookery section, upon which the study in this thesis project has been based. Naturally the main focus of the MS description rests on the cookery section on ff.3, 6-25, giving less attention to the remaining

parts of the manuscript. The codicological description of MS Sloane 442 is based on information from the *British Library Online Archives and Manuscripts* and the *Schoenberg Database of Manuscripts*, in addition to an in situ study at BL London performed in November 2014. The dialect or origin of the manuscript, localized in LALME as LP Essex 6021, will also be put into a historical and linguistic context, thus forming a part of the codicological description.

The manuscript contains, in addition to the cookery recipes, a miscellany of medicinal treatises, a few tables (on horoscope and how to read urine samples), and recipes for how to make remedies and ointments, bearing titles like 'how to make hair grow', against stomach and toothaches', and 'against all kinds of evils in the head'. Some of the medical treatises constitute the English version of Gilbertus Anglicus' 'Compendium Medicinae A Regimen For Diet And Bloodlettin' (1450). The medical section includes thirteenth century 'treatises known the "Books of Galen, Hippocrates, Socrates and Æsculapius', as well as Lanfrancus' fifteenth century treatise known as 'Parva cyrurgia' (www.bl.uk/reshelp). The section on cookery and confectionery on ff. 3 and 6-25 is, according to the BL Catalogue, fifteenth century. The majority of the manuscript is written in English.

The creation date of the MS is, according to the BL Catalogue, the period between the thirteenth and seventeenth century – slightly self-contradictory though, considering that none of the elements are actually listed as being older than fifteenth century. Since none of the quires/folios are older than fifteenth century, a possible explanation for this discrepancy could be that one has regarded Sloane as the final compiler of the manuscript, thus being the one who 'concluded' it in some way, by collating the different quires into one codex – thus the 'creation period' would have ended in his time; the seventeenth century. Disregarding this discrepancy, one must conclude that most obviously the codex was created or written between the thirteenth and fifteenth centuries. The medieval codex would often consist of a collection of miscellaneous 'booklets', making each book a unique exemplar to suit 'the requirements of each owner or maker' – by consequence there is a fair chance that a codex might contain quires of various provenance (Clanchy 1993:117-118).

The material used for the MS Sloane 442 is paper – with the exception of ff. 1, 2 and 78 – these are made of parchment. The size of the seventy-five paper folios is approximately 280 mm (height) x 210 mm (width), whereas the parchment folios are slightly smaller in size (h:272 mm x w:197 mm). The size of the 'written on' surface varies – folios that include marginalia naturally have a larger 'written on' area. Disregarding marginalia and some rather untidy folios, where almost the whole surface has been written on, the standard pricked and

ruled area measures around 200 mm in height and 130 mm in width – top and inner margins are the narrowest, leaving broader space on the bottom and in the outer margins of the folios. The modern 1972 binding measures 295 mm x 240 mm x 32 mm, and bears the golden lettered inscription 'Biblioteca Manuscript Sloaneian' on the front, and 'Culinary and Medical Tracts – Brit. Mus. Sloane MS 442' on the spine. The inside of the front cover reads '154 f.' – which ought to be the equivalent to 154 pages (however the MS contains 78 rectos and 78 versos, usually referred to as 78 folios (154 pages), so this must be a slight misunderstanding of the meaning of 'folio', because 154 folios are actually 308 pages). Three blank folios in paper are followed by one folio that has a notice glued onto it reading 'Sloane MS 442 For printed text or notices of this MS. see: - Index to recipes, ff.6-25b in Add. MS 42562, ff. 42-57' in addition to the information 'Readers are requested to notify the Superintendent of the Student's Room of any additions that may be made to the above'.

The manuscript has naturally been exposed to some 'wear and tear' over the years, supplying a good reason for the 'in-house' rebinding in 1972 – as well as ensuring a continuous preservation of this fragile document. Even though the folios of the codex are the originals, the in situ study reveals features not easily detected on a digital copy – in fact quite a substantial amount of amendments have been performed on the manuscript. The folios have been reinforced – i.e. damaged and rugged edged folios have been repaired – leaving an impression that adjustments have been made in order to standardize the folio size, fitting them perfectly into a codex.

With respect to the physical description of the manuscript, notice should be taken of the fact that distinguishing the different, rather tightly bound quires from one another, was a rather cumbersome task. Though the in situ study of the MS represents the work of a novice in the field, it was carried out with utmost care, in order to supply the most reliable results possible. At this stage, and so far, it represents the only information available as concerns the quires and how they are put together, by consequence is must be taken for what it is – the meticulous toil of an amateur. The in situ study concludes that the codex consists of a total of fourteen different quires.

Medieval codices were made up of quires – pieces of parchment/paper that were folded one or several times, forming units that can be described as booklets. These quires could be bound together, thus forming a codex. The OED definition of a quire is 'four sheets of paper or parchment folded to make eight leaves (=16 pages)' – derived from the Latin 'quaternion', meaning 'set of four' i.e. the so-called 'quarto'. In reality not all quires are made up of eight folios – some have fewer, others include more, and uneven numbers also occur.

The ‘regular’ quire, however, was made up of an even number of folios, as the parchment or paper was always folded. Besides the quarto, some other ‘standard’ quires are the ‘bifolium’ (one sheet/two folios/four pages), the ‘binion’ (two sheets/four folios/eight pages), and the ‘quinion’ (five sheets/ten folios/twenty pages). In the case of an uneven folio number, this usually indicates the presence of a ‘singleton’ – a single leaf/folio that has been glued onto the quire, either on the outside of the first folio, in the mid-section, or on the last folio.

The MS Sloane 442 has ‘pastedowns’[2] with their affiliated ‘flyleaves’ both at the beginning and at the end of the codex – these do not count as quires. The first two folios that follow are made out of one piece of yellow-brownish parchment, thus a bifolium making up a quire on its own. Folio 1r is blank, then 1v and f. 2 contain some medical treatises of the sort ‘for swellings & aches’, and as the sole occurrence in the whole MS, on the bottom of folio 1v, a line of quarter notes is displayed – it is neither a particularly catchy tune, nor is it clear what purpose this tiny piece of music serves in the contex of medical treatises.

The three parchment folios (ff. 1,2 and 78) have several features in common, their legibility is rather poor, they are written by the same hand, and all three give an impression of being of an older date that the paper folios, with brownish colour and faded ink. Without written evidence one cannot tell with certainty if this assumption is true, though commonplace books would often contain a collection of preferred miscellany, implicitly quires may have dated from different periods.

Folio 3r contains an index listing three menus with dishes “for the knyghtys tabylle and for the kyngges tabylle”, which was also found to make up a suitable title for the thesis. Folio 3r has a rubbed-off imprint from another folio, and by the looks it cannot be ascribed to any tight bondage with folio 2v, thus one must assume that f.3 most likely is a ‘singleton’, in this case glued on the first folio of the quire. F.3 apparently makes up a quire together with f.4 and f.5 – thus a quire made up of one bifolio and a singleton. Both f.4 and f.5 have suffered loss, so half of the text is missing – by the looks it has probably been torn off at some point. The folios have been amended though, and the missing text has been replaced by blank paper, neatly glued on.

The third quire has six folios; ff.6-11, making up a rather interesting quire, since ff.6r-9r are written in brown ink (however probably originally black at some point) – whereas the ink on ff.9v-11 is black. Furthermore this feature coincides with the marginalia present on excactly the same folio numbers – ff.6v-9r – apart from the first folio in the cookery section

[2] One folded sheet makes up a pastedown and a flyleaf, of which the pastedown is glued to either the front or back cover, whereas the flyleaf is ‘loose’ one.

(f.6r), which contains no marginalia. On f.9v the capitals become slightly more elaborate and curled with a different 'touch' compared to previous folios (ff.6r-9r), at the same time as the handwriting leans a little more to the right. This may be taken as a sign of yet another hand, however the discrepancy might possibly be caused simply by a variation in one person's handwriting, bearing in mind that handwriting may vary, as well as the writing equipment may also have a certain impact on the physical appearance of someones handwriting.

The next quire, ff.12-14, contains only three folios – a bifolium and a singleton. At the bottom of f.12r are the catchwords 'or ellys' – then the two first words on f.12v read 'or elys'. After this follows a quire of six folios (ff.15-20), succeeded by the sixth and the last quire of the cookery section (ff.21-28). The cookery section ends half way down on f.25v, where another hand takes over. It is worth taking notice of the fact that in this quire three completely different hands are represented.

The seventh quire, written by two different hands, contains six folios (ff.29-34). Then comes an eight-folio quire, containing drawings of glasses of urine samples. On the last three folios red ink has been employed. It should be noted that the more expensive red ink is not found anywhere in the cookery section. Quire eight on ff.35-42 includes eight folios, and is written by the same hand as ff.6-9r. The ninth and tenth quires (on ff.43-49 and ff.50-57) are both made up of eight folios, both are written in the same hand. The eleventh quire (ff.58-68) is made up of nine folios – the one in the middle is a singleton. Regarding the twelfth quire (ff.63-66), these four folios are written in Latin, in both black and red ink. In addition another hand takes over on f.66v. The last two quires (ff.67-74 and ff.75-77) are in the same hand, number thirteen has eight folios, whereas number fourteen consists of the three last paper folios followed by folio 78 – a parchment folio. The last folio consists of two different materials, thus one must assume that it is a bifolium with two singletons.

Though the colour of the ink varies the ink used in the cookery section is thought to have been uniformly black, even though the colour and intensity of it varies. No other colours besides black have been employed in the cookery section, neither for underlining nor for decorating enlarged capitals. Red ink (and invariably also blue and green) was commonly employed for decoration (capitals/initials) and underlining (headings) (Clemens and Graham 2007:25-26). However only in the medical section some red ink has been sparingly employed.

2.3 The Hands and the Script

The British Library Catalogue description of the MS Sloane 442 lists three different hands, none of which are named. A draft of a personal letter, written vertically in the right hand margin of f.26r, refers to 'y^{e} p*er*sone of Sta*n*bryhge' – however the mention of this Stanbryhge person does not add any information that might help reveal the identity of the scribe who wrote it. While the fact that the Catalogue lists three different hands does not preclude the existence of more hands, this query was judged to be slightly beyond the main scope of the thesis. However the potential existence of a fourth or even fifth hand is intriguing and will be granted at least some attention.

In the following sections the characteristics of the hands will be described, at the same time as images from select folios might support the hypothesis that more than three hands were involved in the production of the MS. The catalogue description does not state the exact 'whereabouts' of the three different hands, which is rather unfortunate, as the handwriting varies quite a lot throughout the manuscript – in fact to a such degree that the first impression is that the presence of more than three hands is very likely.

The Schoenberg Database of Manuscripts labels the script of MS Sloane 442 as Gothic Cursive. The script of the present MS includes features of both Anglicana and Secretary, including some headings in the medical section written in a variant of Textualis – implicitly it could be characterized as a mixed script, with a slight predominance of the Anglicana features. As pointed out by Roberts, the distinct features of Anglicana and Secretary scripts were frequently mixed, and consequently 'it is not easy, and perhaps it is even inadvisable, to distinguish mixed hands as predominantly one or the other' (Roberts 2005:4).

Roberts describes three main types of script within the Gothic system of scripts (Roberts 2005:140-254). Textualis, with all its minims, compressed and upright form, angular and lozenge shaped letters, was succeeded by Anglicana and Secretary – hands that are, according to Roberts, 'important for the history of the book in England' (Roberts 2005:140). Anglicana was, as the name reveals, a script that first developped in Britain, used between the thirteenth and sixteenth centuries as a 'business hand', since the linked letters and loops made it a more practical and 'speedy' handwriting compared to Textualis. Clemens and Graham point out that 'the main features that distinguish a cursive script from a formal bookhand are a reduction in the number of pen lifts necessary for the execution of individual letters and the introduction of loops both to facilitate this reduction and to link one letter to another' (Clemens and Graham 2007:160).

While the cursive scripts Anglicana and Secretary share many of the letterforms, the characters **a, e, g, r, s, w,** and **x** are of different shapes, thus these are typically employed to distinguish Anglicana from Secretary (Roberts 2005:161). In the Sloane 442 the different features of Anglicana and Secretary are used interchangeably and apparently inconsistently. This is however not unusual, as most handwritten texts of the period are prone to inconsistencies and errors, as well as irregularities. According to Clemens and Graham the Secretary hand was commonly used from the second half of the fifteenth century, especially for copying 'the major vernacular authors Chaucer, Gower, and Lydgate' (Clemens and Graham 2007:168). The Secretary hand was most likely found more efficient to use than its predecessor the Anglicana hand.

The quality and readability of the folios of the MS Sloane 442 vary. The vast majority of the folios are for the most part fully legible, so that after some rounds of careful study of the cookery section (from the facsimile copy *and* in situ), one is left with only a handful of puzzling readings. Some of the folios have an untidy appearance, as the lines are not straight, margins deviate from the standard, and the hand is executed in an almost sloppy manner – illustrated by the images categorized as hand I (see Appendix 2).

Table I shows the representation of the said three hands listed in the BL Catalogue[3]. The first hand does in reality constitute a miscellany of different handwritings, as a closer study of this hand indicates that as much as three different hands are represented in hand I. It is of course possible that a scribe may have altered his handwriting in such a way that it came to look like a completely different hand, however the different letter shapes represented by hand I might as well be taken as a proof that more hands were involved in the MS production. Table I is thus made in order to place the three listed hands of the BL Catalogue description on the folios they are thought to represent so that they make up three categories of the said three hands.

Table II and III indicate the distribution on the different letter shapes of Anglicana and Secretary present in the MS. A discussion of the hands, supported by 'visual evidence' of select MS images however, is supplied in Appendix 2, which provides a more in-depth discussion of the hands of the MS Sloane 442. According to Petti, the 2-shaped 'r' occurs in variants of both Secretary and Anglicana. In the MS this 2-shaped 'r' is employed by hand I,

[3] In this context it must be said that the BL Online Archives and Manuscripts Catalogue does not indicate the specific whereabouts of these three hands, thus the three said hands have in this table been divided into three categories according to their style –based on a visual impression. It would have been easier to justify those three different hands if the Catalogue description had included information naming the exact folio number on which they were supposed to occur.

however it only occurs on the most untidy folios, i.e. those represented by the image examples of 1A f.33v, 1D f.28r, and 1F f.66v (see Appendix 2).

Table I The Representation of the Hands in MS Sloane 442

	The hand is present on these folios	Comments
Hand I	1, 2, 3v – 4r second half, 4v – 5, 25v second half – 34v, 37v minus the five first lines, 66v minus the three first lines, 78r	On f.29r there is a different hand in the mid-section.
Hand II	3r, 4r twelve first lines, 6r – 23r seven first lines, 35r – 77v	On f.66v hand II occurs only on the two and a half first lines. The rest of the folio 'belongs' to hand I.
Hand III	23r starting from line eight – 25v first half	In this section punctuation is absent, apart from some strokes at the end of recipes, possibly in order to to complete the lines.

Table II[4] Distinct letter shapes of Anglicana.

	Double-compartment 'a'	There are few occurences of this form of the 'a'. Some of the cases are of such a size that the scribe might have intended they represent capital A. However on ff.23r-25v (hand III) and on ff.28v-32r this appears to be the only 'a' used.
	Looped 'd'	All the 'd' characters are performed in some looped variant.
	Pointed 'e'	No image of this character which is not present in this MS.
	Reverse 'e'	This is the most commonly employed variant of 'e' in the manuscript, by all of the hands involved.
	8-shaped or 'closed'/'tight' 'g'	This form is present on a very few occasions in the cookery section, however fairly consistently used by hand I (mediacl section).
	Long-stemmed 'r'	Though a count has not been performed, it appears to be the most frequently used 'r' shape throughout the MS:
	6-shaped or 'sigma' 's' in word final position	This 's' seems to be represented on most of the folios
	'113'-shaped 'w'	This is the form employed by hand II and the use is consistent.
	Two stroke 'x', joined in the mid- section (i.e. in the cross)	No occurrences of 'x' in the cookery section. This variant is found in the medical section in hand II.

[4]Jacob Thaisen must be accredited in full for both table II and table III, as they are very much inspired by a schema (of his) distributed to the students of his 'Scribes and Manuscript' course at the University of Stavanger in the spring semester of 2012.

Table III Distinct letter shapes of Secretary.

	Single-compartment ‘a’	This is the most frequently used form throughout the MS, except from the case of ff.23r-25v (hand III) and ff.28v-32r (see the previous table). It should be noted that double and single compartment ‘a’s are used interchangeably.
	‘e’ formed as two separate strokes	This form is not present in the MS. No image.
	Open ‘g’	Hand II employs this form, the use is consistent.
	V-shaped ‘r’	V-shaped ‘r’ is represented on all folios, though the long ‘r’ is the predominant form.
	Kidney-shaped word-final ‘s’	This form of the ‘s’ is represented, however not as frequently employed as the sigma shaped ‘s’.
	Open form ‘w’. The first type is made up by two strokes, whereas the second is made by a broken, single stroke (no pen lift involved)	The representation of these two is consistent. The variant executed with two strokes is present in ex.1C, E, F while the second variant is present in ex.1A, B, D.
	Single-stroke ‘x’, joined at right *or* at bottom	As the cookery section includes no words spelled with ‘x’, this variant occurs only in the medical section, employed by hand I.

3. Middle English – When Variation is the Norm

The next sections will give a short introduction to the linguistic variation in Middle English in order to shed light on some reasons why written English developped into a multitude of regional dialect variants in the Late Middle Ages. Then follows a brief overview of *A Linguistic Atlas of Late Medieval English* (LALME) and the ‘fit’-technique (the ‘LALME-method’ for localizing the dialects of Late Middle English). Finally a short gloss will account for the dialect of the MS Sloane 442, which is listed as Linguistic Profile (LP) Essex 6021 in the LALME.

3.1 Historical Background

Written Middle English is characterized by a high degree of linguistic variety, i.e. spelling variation, contrary to the more standardized English of Late West-Saxon, the dialect which

makes up the most record form of Old English[5] (OE). The years between 1100-1500 lacked a 'multinational standard' written English. It is believed that in the late Middle Ages it was regional dialects that came to represent written language (see eLALME Vol.1: Ch.1.1.2). Not only is it thought that written language reflected the regional dialects of the scribes, Middle English (ME) encompassed a significant variety in spelling also within the regional dialects themselves. Thus one scribe, as the representative of a regional dialect, would employ a variety of different spelling forms. The spelling of late ME thus appears a rather 'haphazard' matter, in which variation seems to be the rule.

This spelling variation can be exemplified by the verb 'take', which is spelled in three different ways on f.9r in the MS Sloane 442: *thake, take* and *tak*. If found in a modern text one would be inclined to judge the person who wrote it a dyslexic. However at a time when variation was the most significant characteristic of written language, 'spelling errors' of this kind were most likely not regarded as flaws at all.

Most linguistic changes occur gradually under the influence of several succeeding or simultaneous circumstances, such is also the case for ME. The variation in written ME was caused by the sum of a number of events/circumstances – some of which are considered more important than others. First of all one could say that, roughly speaking, the Norman Conquest (1066) must be regarded as a paradigm shift in the history of written English. As a direct consequence of the Conquest written English ceased to be for more than two centuries.

However between the fall of Rome and the centuries prior to the Norman Conquest England experienced a number of invasions from Germanic peoples (Angles, Saxons), Frisians (Dutch), and Vikings (Danes, Norewgians and Swedes) – and obviously these invaders (many of whom also settled permanently) must have influenced vocabulary as well as contributed to some phonological changes. The linguistic 'status quo' in Late Medieval England is thus a rather complex one. Also immigration (from invading peoples/settlers) as well as migration in the late Middle Ages, when people moved to the larger towns (London in particular saw many immigrants) must be taken into consideration, alongside with the emergence of London as the national centre for commerce and seat of government, with its near proximity to the universities of Oxford and Cambridge (Machan 2003:Ch.1). The sum of all these factors must be seen in a larger context in order to understand why written Middle

[5] The terminology is slightly confusing, since Old English is referred to as both West Saxon (see Barber, Beal and Shaw 2009 and Rogers 2011 [2005]) and Anglo Saxon (see Millward and Hayes 2012 and Clanchy 1993 [1979]), however there is no doubt that they are referring to the same Old English written variant.

English developped the way it did – into somewhat unsystematic representations of what were probably the spoken dialects of medieval scribes.

This short gloss merely supplies an oversimplified approach to the historical background on the variation in written ME, however a slightly more detailed overview can be gleaned from Appendix 3. This will in addition give an account for some of the phonological changes and lexical influence that might be ascribed to the numerous invasions.

3.2 LALME and the 'Fit'-Technique

LALME is an extensive four-volume piece of work accounting for the great variety of Late Middle English. The Atlas can be used to identify the dialect of nearly any late Middle English text (within England and Wales mainly) of unknown origin, produced between 1350-1450 (though the text material from the south dates from as early as 1325), by means of the so-called 'Fit'-Technique. In this context it should be emphasized that LALME is concerned with the *written* dialects and not the spoken dialects of late Middle English, i.e. though it is not unlikely that the written late Middle English texts may represent the spoken dialects, written language should be studied in its own right (eLALME, Vol. 1: Ch.1.4).

LALME encompasses an extensive study partly as a result of the fact that its creators[6] were rather critical to previous studies of Middle English regional dialects, which they regarded as insufficient and over-simplified, insofar as they included relatively few dialectal features to represent the dialects, compared to the far more extensive study of LALME which encompassed a questionnaire of 424 different items (see f.ex. eLALME: 'Fitting') in order to make up a dialect continuum (eLALME, Vol.1: Ch.1.1.2). In addition comes the fact that earlier studies (LALME refers to those of Moore, Meech, and Whitehall) have omitted translated texts, which were considered by McIntosh et al. equally interesting as any other texts because even though a transcribed text may corrupt the author's intention, the scribe who translated it most likely had produced a text that should be considered a genuine exemplar of his dialect.

In LALME a substantial number of dialects of late Middle English have been accurately described – each of the dialects has been given a Linguistic Profile (LP) based on

[6] The creators of LALME are Angus McIntosh, M.L.Samuels, Michael Benskin, with the assistance of Margaret Laing, and Keith Williamson. The work with LALME was initiated by McIntosh in 1952 and was finished in 1986. The work includes four rather extensive volumes.

the questionnaire. The very fundament of LALME is the corpus of 'anchor texts' – texts of known origin, i.e. one can tell with relative certainty from which parts of the country the scribes who wrote them came from. The first step in the making of LALME then was to first locate texts on 'non-linguistic' grounds. Next these written exemplars of scribal dialects and their respective dialectal features (those of the questionnaire) make up the 'templates' that unknown texts can be compared with by means of the questionnaire. In other words the anchor texts constitute the material that enables dialects to be fitted on 'dot maps' (c.f. eLALME: 'dot maps' and 'fitting'). Without these anchor texts it would have been a fairly impossible job to place the regional dialects on the geographical map. Of course dialects are not one hundred per cent unique. Dialects, particularly those within near geographical proximity may share a number of dialectal features, which may cause problems finding the precise localization of a dialect.

The new eLALME has facilitated this fitting process enormously, so that one does not need to copy maps manually (by means of overlays) neither fit in the dialectal features, as this now easily can be plotted in on the items list on the computer, simply by first ticking off those items from the text in question, then choose the specific forms of the items that are present in the text. The questionnaire used for this fitting process contains 424 LP items, all listed with their respective dialectal forms. For instance LP item 50 'through' is listed with more than 300 different forms whereas LP item 5 'not' has 175 different forms. The next step is simply to click the 'fit forms on map' button, and the programme will reveal the most likely geographic location of the dialect. The dots on the map vary in colour, so that 'the darker the marker, the more likely it is that the LP is a fit for that particular location (eLALME: 'Fitting').

The 'Fit'-Technique then is basically a means of localizing varieties of written language or the scribal dialects of the late Middle English literary corpus. The technique involves a negative way of defining a dialect inasmuch as it employs an elimination method in which one establishes to which area a dialect does *not* belong to – thus narrowing down the possible locations of the dialect, so that ideally one ends up with some strategically placed dots on the map that will be concurrent with the location of the dialect in question (Benskin 1991:9-10). If one chooses to employ the eLALME for localizing a dialect, one may actually end up with several possible fits – as a computer will never judge the available options as more or less likely – it will only give the exact information based on the existing data on the linguistic features in its database.

3.3 Essex 6021 – The Dialect of MS Sloane 442

The linguistic profile of the Sloane 442 manuscript is LP Essex 6021, which has in the LALME been localized on the grounds of eighty-four different items of the 424 possible choices on the questionnaire. As Benskin underlines, for a start one only needs 'a dozen or so well-chosen forms' in order to localize a dialect. There is a slight discrepancy in the LALME LP description of MS Sloane 442, as it is based on sixty-six folios, however the MS that does actually contain seventy-eight folios. This might possibly represent an omission of some Latin folios, however it is believed that it has not affected the fitting of the Essex 6021 in any way. On the other hand some of the dialects of the LALME have been revised at a later stage. Such is the case for LP 5291, which has been changed to LP 5292 due to the fact that one recognized the presence of more hands than the original description listed and some dialectal features that had been neglected (c.f. eLALME LP number 5291/5292). This revised LP is the MS Beinecke 163, which includes a collection of cookery recipes, the subject of Hieatt's edition *An Ordinance of Pottage* (1988).

The listed hands of the MS Sloane 442 might be more than three, as discussed in 2.3, however the presence of one or more hands is by no means synonymous with a discrepancy of the LALME LP. The folios have been subject to a rather thorough study, and though there are a few diverging spellings (in particular for forms of 'do') and ways in which for instance macrons are employed (hand 3) among the hands, they are of such a character that it would not be substatial enough as proof of a misinterpretation of the dialect on behalf of the LALME. Strictly speaking the scope of this study merely encompasses the cookery section of MS Sloane 442, by consequence it is too time-consuming to include dialectal evidence from the medical section (as that would initiate yet another, even longer transcription than that of the cookery section). The typical Essex features as described in LALME (see eLALME LP 6021) are on the whole concurrent with the cookery recipes of the MS Sloane 442, thus it was decided that the Essex dialect needs not be subject to further scrutiny.

4. The History of Food and Cooking in Late Medieval England

The next sections will set the historical context in which the cookery recipes of MS Sloane 442 were written; what foodstuffs were available in late medieval England, who had access to them, and the factors that were decisive for people's diet. First of all one must establish the

various sources of evidence that information about the medieval diet is based on. Moreover food consumption in late medieval England depended on a wide range of factors that need to be addressed, such as variation in availability due to location (and season) and the importance of one's social status. The social dimension would influence not only what foodstuffs were accessible, but also mattered when it came to how food was prepared. Furthermore religion and church regulations had a rather strong impact on the medieval diet as well along with the prevailing beliefs regarding the links between food and medicine.

4.1 Sources of Evidence

The prevailing understanding of the English medieval diet is on the whole based on written sources, the most important of which are surviving cookery recipes from the late fourteenth and fifteenth centuries (Henisch 1976:99, Müldner and Richards 2004:39). In addition conclusions can be drawn about food consumption by studying the surviving account books and expense registers of institutions and private households. Also 'accounts of the foodstuffs that were cried by street-peddlers' (Scully 1995:12) can give a fairly exact picture of what was sold in the streets, and consequently used in the everyday cooking. *Les Crieries de Paris*[7] lists 79 articles of raw foodstuffs and prepared food that were all sold on the streets by these street-peddlers (Scully 1995:13). English vernacular literary texts also give glimpses of the use of the foodstuffs and various dishes of both rich and poor in medieval England, like those presented in the different tales of Geoffrey Chaucer´s *The Canterbury Tales*[8] and also William Langland´s Prologue to *The Vision Concerning Piers Plowman*.

While much information can be gleaned from these sources, they all have limitations. As the purpose of account books is to record expenses, one needs to bear in mind that foodstuffs acquired 'for free' would constitute a supplement to the household diet normally not accounted for in the bookkeeping (Scully 1995:10-11). For instance in towns it was quite common to keep an orchard or kitchen garden in which fruits, vegetables, and herbs were cultivated. Also pigs and hens were bred in towns, as well as in the countryside. These were animals in need of few resources because they could be fed on scraps from the household

[7] This is a poem by the French Guillaume de la Villeneuve, online here: http://grande-boucherie.chez-alice.fr/Cris-Paris.htm. The poem is a good source of evidence of what kind of food was sold in the streets of Paris, however lots of the foodstuffs listed in here are thought to be representative of foodstuffs sold in the streets of other big towns all over Europe as well.

[8] *The Canterbury Tales* and *Piers Plowman* referred to here are both online.

waste. Hunting, hawking, and falconry also supplied people with game and various fowls. After the Norman Conquest savage or forest laws were put into effect, so that hunting was only for landowners or those who were granted permission to hunt by the King or a lord. In addition training dogs, falcons, and hawks for hunting was a costly affair that was reserved for the nobility only (Elliott 2004:26-7). However there were no restrictions on fishing in the same way as with hunting for game, which meant that people who lived close to water could have access to a substantial source of free food.

According to Scully (1995:71) one should not put too much weight on the written evidence of cookery recipes as a source of information about medieval diet because they are most probably misleading. As an example he stresses the fact that cookery recipes reflect a rather modest consumption of fresh fruits and vegetables, quite the opposite of what evidence from various '*tacuina sanitatis*'[9] (Scully 1995:71) reveal about all the fresh foodstuffs that were sold in the streets every day. Moreover Müldner and Richards (2004:39) state that these 'documentary sources are biased towards the upper ranks of society […]'. They argue that in order to reconstruct the diet of common people in later medieval England, one should also look to stable isotope analysis from several archaeological sites. Primarily this means that measuring the ratios of carbon and nitrogen (which are the stable isotopes) in human bones enables archeologists to reconstruct people's diet on an individual level, irrespective of their social status and the fact that documentary evidence cannot tell the whole story. It is a means to elaborate on and perhaps give a fuller picture of the medieval diet of all social layers, not only the elites.

To illustrate this, uncommonly high nitrogen isotope ratios for instance indicate a high intake of marine foods, whereas a diet based on mainly terrestrial resources is revealed by high carbon values (Müldner & Richards 2011[2006]:231). Yet another method of finding evidence of medieval diets is by studying plant remains like pollen and seeds/grains that have survived due to special conditions (charring, waterlogging) on medieval sites (Moffett 2011[2006]: 43). These studies may identify more plants than the written historical sources are able to, however they will not say much about the quantities consumed (Moffett 2011[2006]:43). Also animal bones from a vast number of wild and domestic birds, game and domestic animals found on several sites tell more about who ate what kinds of meat/fowl as well as giving a vague idea of the quantities consumed. Fish bone remains on the other hand

[9] A *tacuinum sanitatis* was a medieval health handbook dealing with all aspects of health and well-being, like food, drink, exercise, the psyche, the humours etc. Usually these handbooks contained 'illustrations of the most commonly consumed foodstuffs' as well as illuminations of how the foodstuffs were produced and distributed (Scully, 1995:21-22), thus making them particularly interesting for the study of the history of food and cookery.

are scarse and thus not particularly reliable as evidence of fish consumption because they, according to Serjeantson and Woolgar (2011[2006]:105-107), decompose more easily than animal and bird bones.

All these pieces information deduced from isotope analysis of the remains from historical sites are hardly substantial enough to rewrite history, however they constitute a valuable addition to the extant written information. Consequently, when these new types of research are combined with the variety of historical documentation, they can together shed considerable light on the history of medieval food and cooking.

4.2 The Social Dimension of Food Consumption and Cooking Procedures

In the Middle Ages socioeconomic factors would be decisive with regard to the kinds of foodstuffs that were found on the tables of English homes. What might have been on the menus of the privileged classes is well attested in the extant cookery books from the medieval period and other historical sources like the account books. However little evidence of ordinary people's menus are traceable in the cookery books, since they are mainly concerned with food served at the upper classes' tables, and the account books are for the most part those of the aristocratic and monastic households. The audience of cookery books may have been the chefs working for the royalty and aristocracy as well as the aristocrats who wanted to be able to select a tasty menu that would first of all provide them with healthy dishes for their own sake, but also delicate dishes serving the purpose of impressing their guests (Redon et al. 1991:4).

The cookery recipes in MS Sloane 442 are labelled *For the knyghtys and for the kynggys tabylle*, which is a clear give-away that this is a collection of upper-class dishes. Lots of the ingredients in these recipes are costly foodstuffs that were unavailable to the lower classes either because they had no access to the resources or lacked the money with which to buy them. Socioeconomic status would have an impact on more than just the variety of ingredients available to people, it also had great influence on how food was prepared.
The methods of making food in the Middle Ages cannot be compared with modern ways of cooking, as most processes in medieval society were more time-consuming and demanded a lot more manual labour. However preparation methods would vary enormously all depending on the resources available to the cook, both in terms of what kind of kitchen utensils and facilities s/he had at disposal, as well as the choice of ingredients, and not the least time at

hand. According to Brears (2012 [2008]:173-174) many of the largest households had rectangular shaped kitchens that could measure as much as 80 feet or more on the longest sides, including several hearths allowing the kitchen staff to perform different cooking procedures simultaneously. The greatest households might have several units connected to the kitchen either on the inside or outside of the main building such as: the bakehouse, the pastry, the boiling house, the saucery, the confectionary and waferie, the separate brewhouse, and the ewery (Brears 2012 [2008]). A whole line of employees were involved in preparing the food and serving the guests. The carver cut the meat, wine and ale were served by the butler and his assisants, the steward made sure that the serving staff did their jobs, and The royal feasts called for a variety of different meats, fish, exotic spices, sweets, imported wines, and subtleties[10] along with entertainment from musicians

In medieval society the upper classes had a certain responsibility concerning charity to the poorest and the sick (Brears 2012[2008]:483). This was practiced by alms giving. After a banquet the leftovers were usually collected by a cleric who distributed the food to the sick and poor. Brears (2012 [2008]:483) states that the tradition of alms giving probably ensured that only fresh food was served at the nobleman's table. However leftovers were sometimes sold to the various cook shops where particularly meats were used as filling for pies.

The circumstances around the cooking and the meals were a lot more modest at the opposite end of the scale, in the small rural and urban houses with one fireplace in a sparingly equipped 'all-purpose' room serving the function of both kitchen and living room (Brears 2012 [2008]:173). The cook in the humble household – that is the housewife, had to settle with modest cooking facilities and a modest range of foodstuffs at hand. Small means was a challenge to her inventiveness. She often had to manage without the luxury of sugar and spices, and at times even salt could be scarse. The alternatives were found in the herbs from the kitchen garden, an apple, a taste of honey, an onion, a meatbone, or some nuts that would turn a bland everyday meal into 'a relished treat' (Henisch 2009:46, 56). The simplest way to prepare a meal was to put everything into one pot and let it simmer until done. As a housewife had a number of other duties to tend to besides cooking, this was also the most practical way of preparing food, and in addition the method reduced the risk of spoiling the meal by burning

[10] The subtleties or 'sotelties' as they were called were dishes served in between courses for the guests to 'nibble' at, painstakingly arranged by the cook with much care, in bright colours and with a strong element of surprise. These dishes, meant for pleasing primarily the eye but also the stomach, could be for instance a cooked peacock served with its plumage to look alive, or a tower or castle made out of dough (Weiss Admson, 2004:37,74).

it. When cooking over an open flame one had to pay attention constantly so that the food did not get burned or the fire went out.

Many town-dwellers lived in cottages that did not even have a fireplace. These people had to go outside their homes in order to obtain a hot meal (Henisch 2009:74-76). However in towns they were provided with plenty of opportunities to buy ready-made food from the cookshops situated on the ground floor of many town homes. Here one could get 'prepared foods, such as roasted meats, mincemeat pies, stewed chicken, puddings, and tarts filled with soft cheeses or eggs' (Elliott 2004:19). 'Eating out' in the medieval society cannot be compared to the modern way of dining in a restaurant, because even poor people could afford it (Henisch 2009:76). Cookshops had something for everybody: ranging from the cheapest pie with leftover filling to the most luxurious roasts. The fast food business was much disliked by the authorities because of the strong association with 'fast women' and flirting, as well as the undesired consequences of these actions (Henisch 2009:76). However, the ready-made meals on the streets were also enjoyed by travellers, students, businessmen far away from home, or those who lived in crammed, cold and simple lodgings without cooking facilities (Henisch 2009:75).

4.3 Foodstuffs in Late Medieval England

According to Moffett 'cereals are the most common food plant remains found in archaeological deposits of all periods' (Moffett 2011[2006]:44), which is a fairly good indication that cereals might also have been a foodstuff consumed in large quantities. 'Wheat, rye, barley, and oats were the main cereals grown in medieval Britain' (Moffett 2011[2006]:45). Archaeobotanical evidence has proven two different species of both wheat and oats, and at least two different kinds of barley (Moffett 2011[2006]:45). Cereals had a lot of different uses in medieval England. First of all the grains were the most important ingredient of bread, pottage, ale, and beer. In additon the rest of the plant was equally important due to the cereal straw's vast number of application areas. This 'was used for animal fodder, bedding (both human and animal), building materials (daub, flooring, thatch, and insulation), and temper for cereamics, as well as for fuel or tinder' (Moffett 2011[2006]:45).

As much as 80% of the calorie-intake of the lowest ranking groups in society may have come from cereals and pulses (peas and beans) (Dyer 2011[2006]:213). Grain was a

particularly convenient foodstuff that, if stored properly in a dry place, would keep through the whole year. 'Bread probably formed the most substantial part of the medieval diet, being served at every meal' (Brears 2012 [2008]:109). Even though the high consumption of cereals indicates that bread, being fairly cheap as well as nourishing, was probably one of the foodstuffs especially people of little econmical means ate in large quantities, despite the fact that there are hardly any recipes for breadmaking to be traced in any of the recipe collections from the period. The MS Sloane 442 has none. Peasants mainly ate dark bread made of barley and oats. Nonetheless bread was important for everyone since for centuries it served as an edible trencher during the meal. In wealthy households people would usually not eat the trenchers at the end of a meal, instead they would be given to the poor or as serve the function of animal fodder. It was a common practice that leftovers from big dinners were given as alms to the poor, or sold to smaller establishments like bakeries and cookshops where the scraps from the lord's roast were turned into pies and sold on street stalls (Henisch 2009:72).

Beef, pig, and mutton were the meats consumed by peasants – if at all they had any meat to spare for their own use. Pigs were 'the most promising source of meat' (Henisch 2009:53). Fed on scraps they were easy to breed, and the sow gave birth to as many as 8-12 piglets. Every single part of the animal was eaten, and even the blood was appreciated as an important ingredient of black pudding, together with liver, oatmeal, and flavourings. The meat kept well when it was smoked and cured as bacon and ham.

All the parts of the animal were useful, but not necessarily as food for humans. For instance animal carcasses consist of lots of by-products, such as candles from mutton fat, all fats for ointments for both people and animals, fat for frying in, and tripes (from the stomach walls) that would make cheap everyday food.

The table (Table IV) that follows roughly represents the selection of foodstuffs available to people in late medieval England. Though these foodstuffs were available, table IV does not reveal anything about *who* had access to them. Obviously quite a large proportion of these foodstuffs would be out of reach of 'common people', mostly because they were too expensive. For instance imported spices were a luxury and a token of wealth in the Middle Ages, a foodstuff that might on occasions even be used as a means of payment. Game also represented foodstuffs difficult to get hold of, since hunting would usually be restricted to those few privileged people who owned the forests.

The main sources for this table are Scully's *The Art of Cookery in the Middle Ages* (1995), Brear's *Cooking and Dining in Medieval England* (2012 [2008]) and the MS Sloane 442. The table is read as follows: All foodstuffs could be eaten on 'meat days'. On 'fish days'

(i.e. fast days), those written in **bold** were banned. The foodstuffs written in *italics* were frequently consumed on fish days albeit they are actually meats and not fish. However the medieval understanding was that these were categorized as sea/water creatures, and consequently could be eaten as fish. For some mysterious reason rabbit foetus and newborn rabbits were not categorized as meat either, thus allowed on meatless days (though it would be really interesting to learn how it happened that this fasting rule became practice).

As table IV quite clearly shows, the number of foodstuffs available to people in medieval England was rather substantial. The difference between medieval and modern cooking rests not so much in the choice of foodstuffs, but rather in ways of preparing and combining the different ingredients. Today most people in the western world have modern cooking facilites regardless of economical means, however economy probably still matters to a certain extent in relation to the choice of ingredients.

Table IV reveals that some of the foodstuffs were of the kind that one would not voluntarily eat today, such as swan, peacock, plover, badger, rabbit foetus, porpoise, and the tail of beaver. Some of these peculiar foodstuffs were probably not served because of their particular tastiness and delicacy, but rather because they were exotic and expensive. At grand feasts it was common to treat the guests with an *entremet* or *sotelty* (subtlelty) as and extra element of surprise during the dinner, which would also 'show off' the skills of the cook. Such 'sotelties' could be the head of a boar, a swan or a peacock, all beautifully arranged, to look both lifelike and extravagant – birds with 'guilded beaks and tusks and bodies striped and slashed with brilliant color' – all presented with a momento of drama, frequently accompanied by music (Henisch 1978:228-9). Though sotelties were edible foods, they were primarily made for the show, paying less attention to taste and texture, as the main purpose of these dishes were 'to make guests gasp with delight and hosts beam with satisfaction by creating spectacular table decorations […]' (Henisch 1978:230).

The list of common 'modern' foodstuffs unknown to the medieval cook is short. Ingredients such as tomatoes, peppers (red, green, yellow), potatoes, green peas, bananas, kiwis, pineapple, peanuts, vanilla bean, allspice, coffee, tea, cocoa, and turkey are all high-frequency foodstuffs in the modern kitchen, however they were not part of the diet in medieval England (Scully 2009:67).

Table IV	Foodstuffs in Late Medieval England
Vegetables	Garlic, onions, leeks, cabbage, lettuce, turnips, parsnips, beets, radishes, spinach, and sorrel.
Legumes	Beans, peas, and chickpeas.
Fruits & berries	Pears, plums, peaches (from the 13th.c.), quinces, apples, cherries, strawberries, raspberries, blackberries, pomegranates, lemon, raisins, dried figs, and dried dates.
Nuts	Almonds, acorns, chestnuts, walnuts, hazelnuts, pine nuts (rare), and pistachios (rare).
Grains	Wheat, barley, oats, rye, millet, and rice (not until the 13th c.).
Herbs	Parsley, anise, alkanet root, avens, betony, borage, sage, dill, fennel, mint, caraway, mustard, elderflowers, hawthorn-flowers, roses, and violets.
Spices	Saffron, pepper, long pepper, cubeb, grains of Paradise, galangal root, ginger, cinnamon, cassia, cloves, nutmeg, and mace.
Condiments	Salt, sugar, honey, vinegar, verjuice, rose water, olives, and olive oils.
Drinks	Ale, beer, mead, wine, hippocras, claret, cider, perry, aqua vitae (pure spirit), and distilled alcohols.
Fish/shellfish	Herring, cod, stockfish, salmon, sturgeon, bream, carp, perch, pike, trout, crayfish, eel, conger, tench, thornback, haddock, lamprey, mackerel, plaice, sole, plaice, turbot, oyster, mussels, cockles, and scallops.
Sea/water animals	*Porpoise, whale, seal, beaver* (only the tail was used).
Poultry/wildfowl	**Chicken, capon, duck, goose, peacock (peafowl), partridge, pheasant, pigeon, dove, quail, crane, heron, bittern, plover, rees, egret, curlew, swan, woodcock,** *and barnacle goose*
Domestic/wild animals (game)	**Beef, veal, mutton, lamb, pig, suckling pig, goat, kid, venison (roe deer, fallow deer, and red deer), wild boar, hare, badger, and rabbit.** *Unborn and newly born rabbits* (Weiss Adamson, 2004:36).
Dairy products/egg	**Milk, butter, cheese, eggs.**

4.4 Variation Due to Location and Demographic Changes

There were certainly differences in food consumption according to which socioeconomical group one belonged to, nevertheless also location would have an impact. Those who lived in the proximity of a river would naturally be able to supply themselves with freshwater fish. People living in the bigger towns and villages had easy access from the markets and shops to

all the foodstuffs and other merchandises that they needed for their cooking, while people living in the countryside usually had to travel a fair distance to get supplies. One might think that the peasant household would be self-sufficient if they had a strip of land for growing cereals, a garden with fruits, herbs, and vegetables, and domestic animals for a steady supply of milk, eggs, and meat. This was most probably not the case as most peasants, when the time came for slaughtering, sold the meat to the butcher in return for money that could be spent on other 'more pressing needs' (Henisch 2009:52). As hunting was the nobleman's activity, the only way the poor peasant would have access to game and wildfowls would be by being involved in poaching, either directly or indirectly.

The late medieval period in England saw some notable changes both in climate and demography, changes prone to exercise some effect on food supply. Around 1300 climatic changes, causing colder winters and wetter summers, resulted in severe famine all over Europe between 1315-1322 – millions died. In particular the plague known as the Black Death that came to England in 1348-9 wiped out more than a third of the population, but also other plagues contributed to a marked decrease in population. Fewer people in general meant more food – meat and dairy products – for those who survived famine, the Black Death and succeeding plagues. When there is a new growth in population, like the period after the Black Death, the situation reverses – with greater availability of meat and dairy products (Woolgar, Serjeantson, and Waldron 2011 [2006]:268).

In the two centuries following the Black Death, people in England experienced failing crops, the pressure on resources was acute, probably one major reason that might explain the increase in bird consumption (Stone 2011 [2006]:161). Indeed farmers who dealt with bird rearing would be able to improve their economic welfare. Also fish consumption increased drastically from the eleventh century, though this increase had started already in pagan communities in northern Europe, the impact of Church and its fasting rules must be seen as an important reason for the increase in fish consumption (Woolgar, Serjeantson, and Waldron 2011 [2006]:269).

4.5 The Medieval World View

In medieval England religious matters affected people's diet, in the sense that the numerous fasting days imposed by the Catholic Church ought to be taken into consideration when planning a meal. Quite a few of the cookery recipes in MS Sloane 442 are specific as to

whether a dish is meant for a 'fish day' or a 'flesh day' – or somethimes both, in the cases where alternative ingredients are listed. Fish days were the fasting days when one had to abstinate from meats, dairy products and eggs – in addtion one should of course strive at a more frugal food consumption, i.e. having supper in the evening was regarded as sufficient, or at least one should reduce the daily meals from three to two. On flesh days, obviously, all foodstuffs were allowed – gluttony should be avoided, though.

In medieval society the position of the Church was strong and incontestable. All year round there were three regular fasting days a week – Wednesday (the day Judas took money for betraying Jesus), Friday (memorizing the crucifixion of Jesus), and Saturday (consecrated to Mary and the celebration of her virginity) (Henisch 1976:29-30). In addition came two long periods of continuous fasting – Advent, the four weeks of fasting before Christmas, and Lent – six weeks of fasting before Easter. Though for most people fasting was paid most attention to four times a year, during the so-called Ember days, initially a Roman practice, adopted and adapted by the Church to match with the farm cycle (sowing, reaping, and harvesting), making them a practical mix of heathen and religious rituals (Henisch 1976:30-31

Fish was allowed on fasting days because it was seen as holy, having escaped from God's curse on earth by living in the water (Henisch 1976:33). 'In medieval thinking fish was associated with repentance: this cold and wet creature from the deep protected human flesh from excess' (Klemettilä 2012:77). Though fish consumption was associated with being a good Christian, meat was nonetheless a favourite foodstuff in medieval England (Klemettilä 2012:63). Long periods with fish on the menu, and long hours of waiting every day before one was allowed that one meal in the evening, were certainly not always welcome. In a schoolboy's private notebook dating from the fifteenth century the following words are proof of the physical strain that periods of fasting encompassed (Henisch 1976:40):

> Thou wyll not beleve how wery I am off fysshe, and how moch I desir that flesch wer cum in ageyn. For I have ete none other but salt fysh this Lent, and it hathe engendyrde so moch flewme [phlegm] within me that it stoppith my pypys that I can unneth [scarcely] speke nother brethe.

People who resent fish strongly are inclined to claim that 'fish is fish and meat is food', and would probably have expressed the same worries as this boy if the strict fasting rules of medieval England were still prevalent. It is known that herring especially was consumed in large quantities in the Middle Ages (Serjeantson and Woolgar 2011 [2006]:116). Of course if

the dried and salted herring was on the menu a little too frequently, one might understand the resentment of the boy and his contemporaries. Traces of these 'fishy' fasting rituals can be seen even today, as some Catholics have retained Friday as their fish day, thus commemorating the sufferings of Jesus by their own bodily sacrifice the abstination from meat represents.

There were ways, however, of omitting Church regulations – 'bending the rules' sometimes resulted in some rather creative definitions of what might be eaten as 'fish'. For instance creatures such as porpoises and waterfowls were occasionally eaten on fish days, in addition to rabbit foetuses and newly born rabbits (cf. table IV). In addition pubs would serve small snacks along with the drinks during fasting periods, a practice that was silently accepted by the authorities, perhaps because one realized that drinking on an empty stomach might induce more unpleasantness than the bending of rules (Henisch 1976:41-42).

Being a good Christian in the Middle Ages implied more than just paying attention to the fasting regulations, caring for those of lesser means than oneself was also important. 'The idea of hospitality was woven into the texture of medieval society, and generosity as a host was one of the defining characteristics of a great man' (Henisch 2009:3). It was a Christian obligation to feed the poor, thus when baquets and other festive occasions were finished, leftovers were given to the poor as alms (Brears 2012:483). The job of collecting and distributing these leftovers was usually taken care of by an almoner. Most likely this tradition meant that very little food was wasted, in addition to the fact that only fresh food was served each day, thus avoiding food poisoning (Brears 2012:483). According to Bishop Grosseteste's regulations of the 1240's leftovers should always:

> …be kepyd, & not sende not to boys and knafis, nother in halle nothe of the halle, ne be wasted in soperys ne dyners of gromys, bur wysely, temperatly, with-oute bate or betyng [reduction], be hit distribute and deportyd to poure men, beggars, syke-folke and feballe.
>
> Brears 2012:482

As food and religion were close companions in the medieval society, also food and medicine were linked together. The masterchefs of Richard II compiled the recipe collection known as *The Forme of Cury* in accordance, of course, with the 'assent avysement of Maisters [of] phisik and of philosophie that dwellid in his court' (Henisch 2009:148-149). There were many considerations to be made, because the diet should be balanced according to the

theories of the four elements with four different characteristics: fire (hot and dry), earth (cold and dry), air (hot and moist) and water (cold and moist). The idea of the so-called 'humoral theory' was that these four elements and their properties could be combined in numerous ways in order to match the four humors or temperament of the body (i.e. the four bodily fluids) – choler (yellow bile), melancholy (black bile), blood and phlegm (Henisch 2009:149). All these things would need to be balanced, and food was a means of getting the balance right – since foodstuffs also had their individual characteristics that could be used to create the perfectly balanced diet. These theories were those of Antiquity – the medieval period was perhaps not the time for great medical discoveries.

People, or rather the priviledged classes, were preoccupied with their health, and as long as medicine was not yet established as a profession,[11] one could seek healing from medical practitioners of all social ranks, who operated in late medieval England with more or less fortunate outcome. In the period between 750-1450, medicine embraced a much larger field than today, as a practitioner of medicine might be dealing with spiritual, legal and philosophical matters in addition to the concern for the body. (Henisch 2009:149).

A blacksmith could work as a surgeon 'on the side' – which would be a very practical combination too, as he would be able to make his own surgical instruments. According to Getz (1998:4-5) the medical practitioner almost always had functions beyond just medicine. The most prominent feature of medieval English medicine is the great diversity of groups practicing it – rich and poor, men and women, serfs and free people, ignorant and educated, Christians and non-Christians – so many different groups involved in medicine (Getz 1998:5). Whereas the cleric worked for free (he was employed by the Church), the other practitioners could receive payment for their duties, however most of them worked as 'part-time doctors'.

Medicine in the Middle Ages encompasses a large field that this short gloss has barely scratched the surface of. One has to acknowledge that the combination of cookery and medical text in the MS Sloane 442 is perhaps not accidental. Food – religion – medicine – these things all hang together in medieval society. Though religion and medicine were important matters, however food was an indispensable for everyone – one could say that it also supplied the Church with a handy tool with which it could exercise some control over people.

[11] In England there were no established medical universities in the Middle Ages, contrary to what was going on on the continent (Italy, France). The institutions of Cambridge and Oxford Universities were more interested in educating priests and jurists (Getz 1998).

4.6 Conclusion

In medieval England an impressive variety of foodstuffs was available for the upper classes. The dishes prepared in grand kitchens by cooks and servants often reflected the noblemen's economical situation, particularly if their houses were filled with prominent guests to impress. Dishes served at the big occasions were neither simple nor bland. Expensive spices flavoured, as well as gave fancy colours to the dishes, and the methods used for preparing them could be both complicated and numerous. Just as much as rich people's food was extravagant and tasty, poor people's food might be caracterized by blandness and little variation, unless the common stew or gruel were spiced up with the pungent flavour of onions or given a meaty flavour by means of a meat bone (Henisch 2009:56). Food also had to be consumed in accordance with both religious and medical beliefs. Moreover food was linked to charity, as good Christians were obliged to share their meals – usually in the shape of leftovers.

5. Medieval Cookery Recipes

In the following sections linguistic aspects of cookery recipes will be scrutinized and discussed. Prior to the study of the language of cookery recipes some introductory chapters will shed light on the history of cookery books as well as setting the theoretical framework concerning cookery recipes as text.

5.1 Historical background

Though cookery recipes, as treated in this thesis, are those represented by the written word, cookery recipes have a long history that can be traced back to a time when cooking directions were painted on walls. In Egypt some 4000 years old well-preserved paintings on tombstones represent important historical evidence, as they describe in great detail the activities of everyday life, like 'hunting, fishing, the harvesting of crops and grapes, feasting and general rural life' (Sitwell 2012:11). Everyday life, of course, includes cooking – and pictures of people preparing food are numerous – tombstones are intermediaries of activities such as

grain grinding, roasting of chickens, slaughtering of oxens, and preparation of meals in big cauldrons.

Of particular interest in this context are the colourful paintings depicting in great detail bread making, found in Luxor, on the tomb of Senet – the only known 'female grave' dating from the Egyptian Middle Kingdom (2055-1650) (Sitwell 2012:11-12). These meticulous descriptions are unique and rare, bearing in mind that recipes for breadmaking are absolutely absent in medieval recipe collections (Hieatt, Hosington and Butler 1996:xix). In addition, these pictures represent some of the oldest descriptions of cooking – and are thus some of the oldest cookery 'recipes' – if paintings qualify for the recipe label. Other pictures depicting cooking are for instance those found on the Bayeux tapestry in Normady, France. Apart from describing the Norman Conquest, this nearly 1000 year old tapestry includes vivid descriptions of meals being served as well as the preparation of them – though recipes are represented in words, the pictures are at least very detailed on methods – and roughly on what is being served. Moreover traces of the earliest written recipes dating from around 1700 BC are found in the Babylonian Collection where the recipe for Kanasu broth has been carved on clay tablets (Sitwell 2012: 15).

Then there is Apicius' 'De re coquinaria' (On the subject of cooking), a Collection of Roman cookery recipes dating most probably from the late fourth or early fifth century AD, also form a part of the history of cookery books. This collection consists of ten books, each book covering a particular field in cookery **(***the careful experienced cook, minces, the gardener, miscellanea, legumes, fowl, sumptuous dishes, quadrupeds, seafood, and the fisherman*).

The first written cookery recipes in the English vernacular, of which the MS Sloane 442 and The Forme of Cury are good examples, are different from modern cookery recipes on the level of layout as well as content. At the same time one could also argue that the cookery recipe as text type has stayed relatively stable in form and content – that the changes recipes have undergone, would merely be the result of some natural changes, caused by a shift in their use and audience, adding that also the processes, utensils, and ingredients may have changed (Görlach 2004:123).

Six centuries ago, the cooking recipe was first of all visually different from its modern counterpart, as it consisted of only two parts: the heading and the recipe 'body'. The heading named the dish, whereas the recipe body, made up of one paragraph only, named the different ingredients, and on a very basic level gave some instructions on how to prepare the dish. The length of the one-paragraph recipe body would vary from two to thirty-five lines, making an

average of seven and a half line per recipe.[12] For several centuries this two-part structure (heading + body) was the norm – where the heading named the dish, and the one paragraph body included ingredients as well as cooking procedures, as in the MS Sloane 442.
A pronounced change in the recipe structure was not seen until the nineteenth century with Elizabeth Acton's *Modern Cookery, For Private Families.*[13] This book of 643 pages containing 1021 recipes, all of which had been thoroughly tested to ensure their applicability, in many ways revolutionized cookery recipes. Acton's 1845 publication contained some 'novel features', as she states in the introduction, like the inclusion of a 'summary' in the form of an 'appendix' to each recipe, which names all the ingredients needed, their quantities, and the precise preparation time. Her summary represents in a sense the forerunner to the separate ingredients list, as her book represents 'the first English recipe book to include a list of ingredients and their quantities separately from the directions paragraph' – though Acton's summary constitutes a whole paragraph of continuous prose, and not a list as such (Carroll 2010:67).

It is more than just the new structure and the more specific directions that make Acton's cookery book different from her predecessors'; her pen is witty,[14] she elaborates more than strictly necessary without being tedious – on the contrary her recipes are at times quite narrative and entertaining. Her book is also systematically divided into chapters[15] according to types of dishes/foods (soups, fish, dishes of shell-fish, gravies, sauces, forcemeats, pork, poultry, curries etc.), each chapter including an elaborate and very detailed introduction comprising practical advice prior to the recipes proper. Acton leaves nothing to chance, every operation is explicitly explained, giving full attention even to the smallest

[12] These figures are based on a count performed on the MS Sloane 442 only, other variations are not accounted for, implicitly this must be taken for what it is, a rough estimate meant to illustrate the fact that variation in line numbers had no effect on the division of a recipe – one recipe body irrespective of the length. However it is assumed that this would be very close to the truth also for other comparable recipe collections from the period.
[13] The full title of Acton's book was *Modern Cookery, For Private Families, Reduced to a System of Easy Practice, in a Series of Carefully Tested Receipts, in which the principles of Baron Liebig and Other Eminent Writers have been as much as possible applied and explained* – a rather lengthy title for a book, none the less a descriptive one.
[14] She discretely, but with a certain 'sting', hints at the inequalities in the publishing business by naming recipes 'Publisher's pudding', 'Printer's pudding', and 'Poor author's pudding'. These three puddings reflect the social order and economical status in the publishing industry, by their respective composition of ingredients. The first one rich in ingredients and definitely the most costly to cook, as Acton indicates quite wryly comments 'which can scarcely be made too rich'. The printer's pudding is also rich, though not as lavish as the publisher's, whereas the poor author's pudding is the frugal variant (but still tasty, according to Acton), prepared with the fewest and cheapest ingredients. Acton also frequently citicizes bad cooking and the use of procedures that are apt to spoil otherwise good foodstuffs, all of which she believes are the result of ignorance. Clearly one of her main goals is to enlighten 'the young housekeepers' with useful tips on how to succeed with cooking – this book is both educational in many respects and very thorough.
[15] However the grouping of similar recipes is also seen to a certain extent in some of the medieval collections of cookery recipes.

detail, when is the foodstuff in season, how to look for the best meats/fish, how to store them, which utensils to use, how to economize, and in general all the advice a novice in the kitchen might be in need of. And the audience Acton had in mind is clearly stated in the introduction: 'Dedicated to the Young Housekeepers of England'.
For a cookbook, this was a lenghty project that took ten years to complete. She claimed that all her recipes had been tested, which seems likely – her recipes appear to be applicable even today. Acton is considered one of the first modern cookery authors, her cookery book in fact sold more than 60 000 copies in her own lifetime, supplying her with an income of 900£ (around 70 000£ in today's money).

The modern recipe includes several parts, at the minimum consisting of the heading/title, a separate ingredients list, and the 'mode d'emploi' – how to prepare the dish. Quite often recipes are illustrated with photos, in addition to supplying the reader with information on how many servings a recipe yields. A time estimate for the preparation of the dish is usually also included. A change has taken place in recipe structure as well as content. The modern cookery recipes are not vague – the vagueness, typical of medieval recipes, has been replaced by a more precise language, in regard to ingredients quantities, cooking procedures as well as timings, as discussed in 5.4. An impression of the development in layout and content of recipes can be gleaned from the recipe examples in Appendix 3.

Cookery recipes are still subject to change. There will probably always be room for improvements with respect to content and layout, however lately the most prominent changes are those concerning the ways in which cookery recipes are conveyed. The printed copy of cookery recipes is now in competition with the modern e-books, blogs, websites for 'foodies', and television shows – and it may be interesting to see how the 'old-fashioned' paper copies are going to cope faced with this universe of online resources.

5.2 Defining Cookery Recipes – Theoretical Framework

'It is obvious that not all texts are of the same type' (Trosborg 1997:3). It is likely that most people probably have a relatively straightforward and clear perception of cookery recipes as text – their contents, use, and purpose, which one could describe as the 'everyday notion'. However, within an academic framework, various and somethimes overlapping definitions are used. By consequence cookery recipes may be referred to as belonging to a specific *genre*, a certain *text type*, a *text colony* as well as being labelled *Cinderella texts.* Textual linguistics

embraces a vast academic field, in which the scholarly use of different terms for the same thing appears as slightly confusing. Some scholars discuss cookery recipes as text on an internal level concerning the formal structural elements, whereas others are more preoccupied with the external features – thus being concerned with people's general perception of cookery recipes, the 'everyday notion'. The next few pages will shed light on some of the theoretical framwork and discuss whether cookery recipes belong within the genre or text type category.

5.2.1 Genre, Register and Style

A genre is characterised by the Oxford Advanced Learner's Dictionary as 'a particular type or style of literature, art, film or music that you can recognize because of its special features'. The immediate association with the genre term is perhaps linked to literature. Some of the literary genre categories of today date back to the classical critics like Aristotle and Plato. The three main classes in their time were *epic/narrative, lyric*, and *drama* – however they also identified some more specific genres too, like *tragedy, comedy*, and *satire* (Abrams and Harpham 2005:148). Trosborg supplies a slightly different genre definition:

> Genres are the text categories readily distinguished by mature speakers of a language, and we may even talk about a "folk typology" of genres. Texts used in a particular situation for a particular purpose may be classified using everyday labels such as a guidebook, a nursery rhyme, a poem, a business letter, a newspaper article, a radio play, an advertisement, etc. Such categories are referred to as genres.
>
> Trosborg 1997:6

Her definition of genre is based on the external criteria, and is thus not concerned with the language itself, but rather the use or topic to which the reader/audience can relate. Trosborg acknowledges though, that identifying, classifying and describing the different genres might be problematic, as some scholars will use external criteria only, while others will also stress the importance of 'communicative purpose and/or linguistic content and form' (Trosborg 1997:9). Trosborg claims that the genre term is only valid in completed texts, because the genre 'specifies conditions for beginning, structuring and ending a text (Trosborg 1997:11).

Biber and Conrad employ yet another framework for text analysis as they refer to three different perspectives on/approaches to text varieties – *register, style,* and *genre.*

According to them 'the same texts can be analyzed from register, genre, and style perspectives' (Biber and Conrad 2009: Ch.1.4.1).

> Registers are described for their typical lexical and grammatical characteristics: their *linguistic features*. But registers are also described for their *situational contexts,* for example whether they are produced in speech or writing, whether they are interactive, and what their primary communicative purposes are. […] linguistic features are always *functional* when considered from a register perspective.
>
> Biber and Conrad 2009: Ch.1.3.1

According to Biber and Conrad also the genre term, similar to register, includes 'description of the purposes and situational context of a text variety' – however an important difference is that 'its linguistic analysis contrasts with the register perspective by focusing on the conventional structures used to construct a complete text within the variety, for example, the conventional way in which a letter begins and ends' (Biber and Conrad, 2009:Ch.1.1).

Style features on the other hand differ from the register perspective in that the use of core linguistic features[16] 'is not functionally motivated by the situational context; rather, style features reflect aesthetic preferences, associated with particular authors or historical periods' (Biber and Conrad, 2009: Ch.1.1). Biber and Conrad's treatment of text varieties thus implies that genre can be seen as the 'umbrella' term, as it may comprise in fact both different registers and styles.

Furthermore one should in this context add that there seems to be no clear boundary between the terms register and style. Style would usually relate to the grade of formality[17] of a text (or speech/discourse), whereas register might be more recognisable as language adapted to suit the situation in which it is used – however the OED definition of register only intensifies this confusion as it states that register concerns 'the *level* and *style*[18] of a piece of writing or speech, that is usually appropriate to the situation that it is used in: *The essay suddenly switches from a formal to an informal register'.* And here, obviously, instead of 'informal *register*' one could have employed 'informal *style*' instead.

[16] By core linguistic features are meant the linguistic features like the grammatical and lexical choices one makes in the text variety.

[17] Style encopasses a wide range of formality levels, such as frozen, formal, informal, colloquial, and intimate – however these are just suggestive, there may be other levels of formality, moreover each of these levels may involve other sub-levels (Lee 2001:45).

[18] Italics added by the candidate, 'level' and 'style' are not italicised in the original text.

Lee actually does point out that when discussing literary texts, the register term is never used – instead one would refer to style (Lee 2001:45). This may illustrate to a certain degree why terms like register and style are empoyed interchangeably. According to Lee one should refer to style when talking about an individual's use of language. For instance a master's thesis may be said to belong within an academic *genre* – but the *style* will refer to the language employed by the individual thesis candidate, which may in theory vary from colloquial to very formal, though one would obviously expect the style to be formal.

According to Lee, text typology constitutes a quagmire of different points of view for looking at language, thus the terms *register* and *genre*, he suggests, simply represent 'two different ways of looking at the same object' (Lee 2001:46). The *register* term is employed when talking about 'lexico-grammatical and discoursal-semantic patterns associated with situations (i.e., linguistic patterns)', whereas the *genre* term is being used when 'talking about memberships of culturally-recognisable categories' (Lee 2001:46). However, Lee also emphasises that the use of one particular register within a genre, does not mean that other registers are excluded (in that very same genre).

Much of the confusion concerning terminology must then be ascribed to the fact that the same terms are used for describing both *language* (as in register or style), and *category* (i.e. the genre). Lee points out that 'genres are about whole texts, whereas registers are about more abstract, internal/linguistic patterns, and, as such, exist independently of any text-level structures' (Lee 2001:47). In Lee's view the genre definition is suitable for describing larger groups of texts, like one would use for corpus-based studies.

5.2.2 The Text Type

Görlach defines text type as 'a specific linguistic pattern in which formal/structural characteristics have been conventionalized in a specific culture for certain well-defined and standardized uses of language' (Görlach, 2004:105). This is a general description embracing just about any variety of text, constituting a sort of 'all-purpose' definition. His text type study includes the hypothesis 'that the distinctive features defining text types can be made explicit by a semasiological analysis of designations' (Görlach, 2004:121).

In connection with his linguistic research Görlach has in fact made an alphabetical list of English text types, which proves the enormous variety the label 'text type' encompasses

(Görlach, 2004:23-87). The list consists of more than sixty pages of text type items – thus including a rather substantial number of text types.

In order to find all the items in this alphabetical list, Görlach mainly scoured the *Shorter Oxford English Dictionary*. His list contains numerous text types that one would perhaps not immediatley consider as a text type proper, such as specimens of oral language like *war-cry, toast, talkathon, street cries, sermon, quarrel, lullaby, gaffe,* and *jingle* to mention but a few. Nevertheless the majority of the items on the list are examples of written text types, some of which may also seem slightly intriguing at first, like these examples – *superscript, marginalia, heading, hint, formula, footnote,* and *direction.*

However intriguing, Görlach's definition proves to fit surprisingly well with the items in his alphabetical list, they *do* follow specific patterns, easily recognizable, typical for each of their individual text type. A quarrel, for instance, contains some specific elements that make this text type easily recognizable. The two (or more) parties in a quarrel must have a disagreement about something, i.e. they have diverging opinions that cause dispute – if not it is not a quarrel but rather a conversation – so the element of disagreement is obligatory for being labelled a quarrel. Likewise the sermon must contain various elements of religious worship, such as a priest reading from the holy scripts prayer and rituals like prayers – if these were absent it would be but an ordinary meeting.

When the text types Görlach lists are well-defined this means that they have been in use long enough to have been formalised within some specific text type characteristics that distinguish them from one another. Each category thus follows a specific 'formula' or 'template', so when familiar with its characteristics one immediately recognizes the text type.

Görlach has studied cookery recipes in particular – research motivated by the interest in finding the features that can define the cookery recpipe in relation to its function and language (Görlach 2004:124). There are several factors that make up the list of features Görlach describes as constituting the nature of cookery recipes as text type.

Cookery recipes, he claims, are found in collections (or codices) containing similar types of text – which is true in the case of the medieval cookery recipe (the MS Sloane 442 contains a variety of recipes (organized in discrete sections however), of which approximately twenty-five percent are cookery recipes and the rest mostly medical recipes). The name has remained the same for centuries – receipt/recipe. Its vernacular tradition in England goes back to the Middle Ages.

The next feature is cookery of course – the most important topic of recipes. Cookery recipes are 'well-defined as far as function is concerned' inasmuch as they comprise 'instructions on how to prepare a dish' (Görlach, 2004:123).

What concerns the linguistic features, there is the particular use of the imperative mood for verbs, as well as the fact that in eighty per cent of the recipes Görlach studied a pronoun was absent ('take a hare' is the dominant form, whereas 'take *thy* hare/take *your* hare' are minority forms) (Görlach, 2004:129). Also he points out that other typical features of those early recipes in particular, are the use of relatively simple sentence structures and the outspoken scarcity of specific quantifications, apart from just a few specific ones, the 'rule' is 'lack of explicitness or absence of quantifications' (Görlach, 2004:130). The structure of the recipe has changed through times, starting with only heading and 'recipe body', it has become more elaborate both in content and layout – including both more information, more sections as well as a more specific language referring to measures/quantities and timings.

When Trosborg discusses text types, she refers to them as the texts that 'cut across registers and genres' (Trosborg 1997:12). She states that the different text types, whether they are of a descriptive, narrative, expository, argumentative, or instrumental character – or encompass some other property – are functional categories classified according to purpose (Trosborg 1997:12).

5.2.3 Cinderella Texts and Text Colonies

Hoey is preoccupied with texts he refers to as 'Cinderella' texts, such as shopping lists, TV listing magazines, bibliographies, Bibles, and criminal statutes (Hoey 2001: 72-73). They represent, according to Hoey, texts that have been much neglected by text analysists and grammarians, despite the fact that Cinderella texts constitute a variety of texts most people are in daily contact with, contrary to the 'mainstream' texts (literary/fictional) texts that have traditionally been used for the purpose of linguistic analysis.

Cinderella texts are characterised by their lack of cohesion, a feature that dinstinguishes them from mainstream texts. The characteristic hierarchical cohesive organisation of mainstream texts he describes as static, in the sense that each of the different elements the text is made up of, has a fixed place within the text, and cannot be moved around or removed without disturbing the text as a working unit – i.e. if the cohesion is disturbed, the text will be dysfunctional. The crime novel is not the same if one removes the concluding

chapter where the murderer is exposed, nor will it be a particularly good read if the order of the chapters was jumbled – then it would probably make little sense to the reader. A shopping list on the other hand is incohesive,[19] but it still 'functions as a unity with respect to its environment' (Hoey 2001: 72). Despite the lack of full sentences or cohesive language, the shopping list works perfectly well as a memory aid for the intended audience (not necessarily identical with the author), it needs no cohesion – the different elements on the list may even be jumbled around, and the list is still functional, doing exactly the same job. Even if an item is removed from the list, one can still go shopping for the remaining items.

According to Hoey the variety of Cinderella texts can be classified into different text colonies. In the metaphorical sense a text colony works in the same way as the beehive and the anthill (Hoey 2001: 74-76). He exemplifies this by describing how the numerous small creatures of these colonies work together as individual units in a complex organisation – where the loss of one or more of these creatures does not really endanger the viability of the colony – like the example of the shopping list that stays functional even with one or two of the listed items removed.

5.2.4 Discussion

How, then, do these theories of text categorization match with the cookery recipe? According to Biber and Conrad '…almost any kind of text has its own characteristic *linguistic features*' (Biber and Conrad, 2009: Ch.1.1). The cookery recipe includes the same linguistic features irrespective of the text category one chooses to place it in. The cookery recipe apparently fits all of the above categories. Admittedly deciding what category cookery recipes belongs to proved a less straightforward task than initially assumed. One is left with a variety of categories concerning the same kinds of texts, though studied from somewhat different angles. Within this rather complex theoretical framework it will be for the best that terms are kept as simple and unambiguous as possible.

[19] Obviously a shopping list is an example of incohesive 'non-continuous' prose, however those who organize their shopping lists according to the 'order of appearance' of the groceries in the particular store they plan to go shopping in, would strongly disagree. The shopping list would not be as funtional with a jumbled word order – that would in fact turn the execution of the shopping into a complete chaos, as one would have to go back and forth a number of times to find groceries – instead of picking them up in the right 'order of appearance'. One might assume that the organized shopping list is a quite common procedure, by consequence one cannot immediately claim that a 'jumbled' shopping list will do the same job as an organized list would.

It is clear that the language of cookery recipes encompasses a specialized register or a particular culinary vocabulary and structures in order to optimalize the message of the recipes. Certainly, cookery recipes are easily recognized, due to some very characteristic features – both in content and layout, and though the audience and function may have varied through time, they have at each stage in history constituted a discrete category. In the most basic sense cookery recipes could be defined as belonging to a specific genre[20] – both Trosborg's genre definition, based on the everyday notion, but also Lee's description of genres as 'memberships of culturally-recognisable categories' suits the cookery recipe.

Authors of cookery recipes do not always have the same audience in mind (though they represent the same period, historycally speaking) – thus two cookery books might apply different registers/styles when aiming at different audiences. An example that might illustrate this is Beeton's style in *The Book of Household Management* (1861), which is characterized by 'explicitness, genteel diction, a quasi-scientific approach' – her audience most likely the household mistresses and their housekeepers – quite contrary to Francatelli's *A Plain Cookery Book for the Working Classes* (1851) in which the author clearly aims to accommodate his language to a style suitable to the intended audience, the working classes (Görlach, 2004:132-135).

Görlach suggests that Francatelli deliberately varies the form, 'as if he were intentionally flouting the conventions firmly entrenched in the culinary handbook of the time' (Görlach, 2004:134). The language of the example of Francatelli that Görlach (2004:135) uses is perhaps best described as colloquial/conversational in style. However style is not a category of text that one can fit the cookery recipe into – it only refers to the way the author employs his/her language. Görlach here describes one text type (cookery recipe) encompassing two different styles – which is in fact is the case for many of the different text varieties. Also a particular genre, like the novel, will encompass different styles, as well as different registers – it all depends on what kind of novel one refers to.

According to Görlach's definitions the cooking recipe clearly belongs within the concept of text type – there are some 'distinctive features' that can define this text type through a 'semasiological analysis of designations' (c.f. Ch.5.2.2). Most importantly he states that the cookery recipe is 'well-defined as far as function is concerned' – its function being to

[20] Though Carroll argues that the two part structured medieval cookery recipe does not really belong within the genre category – the recipe 'is more recognizable as belonging to a specific genre' at a later stage, with the inclusion of an ingredients list separated from the methods section (Carroll 2010:67). In the history of cookery recipes, she claims, including the ingredients list is what makes the recipe stand out from other short texts with the same structure. It is not immediately obvious though, why a more comprehensive cookery recipe should be more qualified for being labelled within the genre category than the simpler medieval variant.

supply the reader with instructions on how to prepare a dish (Görlach, 2004:123). Second, he argues that throughout the centuries its function has also proved stable – any changes that have taken place are mainly those that concern the people (cooks, audience), the utensils, and the ingredients.
However cookery recipes also suit the Cinderella text description supplied by Hoey. Cookbooks are text colonies consisting of recipes that have the property of functioning equally well on their own just as much as their function within the unit (text colony/cookbook).

Perhaps it is more correct to look at what level the linguistic analysis is concerned with – is it the external characteristics that are described, or are the internal features the topic? Is it a matter of terms being mixed up because one cannot distinguish apples from pears – because some call them fruits, the umbrella term, while others prefer to call them by their proper name. Asking for a fruit is not quite the same as asking for an apple or a pear, however it is very close.

There seems to be no simple solution as to what terms to employ when analysing and discussing language – linguistic terminologies offer a variety of diverging explanations, which invite to further discussions and interpretations. Some critique of the inconsistent treatment of terms states that this field *is* confusing (c.f. Lee 2001).

Genre, text type or Cinderella text within a discourse colony – numerous terms, all suitable for describing cookery recipes, however, aiming for a tidy terminology, the choice was made to use *text type* for labelling cookery recipes. By choosing text type, the focus will be on specific linguistic features such as grammar and lexicon, features that will be further analyzed in 5.3 and 5.4. Text type thus stands out as the most versatile and neutral term in the context of describing and discussing the linguistic features of cookery recipes. This is also the most general term, and it is hoped that it will constitute a broad and neutral fundament for an unbiased linguistic analysis/discussion. It is not the terms in themselves that are troublesome in the context of text analysis – it is rather the seemingly inconsistent use that becomes problematic. This, anyone who wants to discuss texts must deal with when conferring with and interpreting the different theories that are offered. Thus, in this context, it seemed appropriate that this chapter ends with the words of Lee (2001:40-41), who pertinently states:

> At the risk of rocking the boat, I would also like to say that, personally, I am not convinced that there is a pressing need to determine "all the text types in the English language" or to balance corpora on the basis of these types.

5.3 The Grammar of Cookery Recipes

The cookery recipe is a text type of instructional characther with its own grammatical peculiarities, vague language (see 5.4) and particular layout – so what is the nature of cookery recipes? Most importantly, at the grammatical level, the cookery recipe stands out from 'ordinary' prose in the sense that the verb form is always in the imperative mood – the mood used for giving advice/instructions, or for putting forth a request or a command of some sort. The period or exclamation mark normally ends an imperative sentence, however this is rarely so in Middle English, as punctuation marks in general are scarse. Sentences in the imperative mood usually omit the clause subject (thou/you): *Take cawlys strepe hem fro þ^{e} stalkys* (f.6r) and *take rybbys of bacon' boyle it* (f.6v) – the real clause subject is implied.

Also modern cookery recipes employ the imperative mood: *Deseed the pepper and peel the onion* (Oliver, 2013:168) and *Drain the sweetcorn and put into a food processor* (Lawson, 2009:235). The use of the imperative mood can thus be said to constitute one of the most prominent grammatical features of cookery recipes, in its most basic form. In addition recipes generally omit the real clause subject. The recipes address some second person singular *you/thou* – the real clause subject, which is more often than not implicit (i.e. omitted). It might be worth noticing that for modern recipes there is a tendency of employing a more jovial and personalized style, exemplified by Oliver (2013:118) who gives his readers smart tips on how to use leftovers: *If **you**'re not going to use all the leftover brisket within 2 or 3 days, simply portion it up and freeze for making meals in future weeks*. Here Oliver chooses to address his audience ***you*** when giving a personal advice – but in the recipe itself, including the instructions are written in the imperative mood, he omits the real clause subject (you).

With respect to punctuation the modern recipe does, contrary to the medieval recipe, include full stops and commas more generously – however the exclamation mark is obviously not used – recipes do not give orders, they give directions. As most modern recipes include a list of ingredients where only one ingredient is displayed on each line (often in two columns, though), the use of commas and full stops is naturally not necessary for those sections. Nevertheless the 'body' of the recipe, in which the preparation of the dish is explained, follows regular punctuation rules – thus employing full stops, commas – and perhaps dashes – like 'ordinary' prose.

On the grammatical level cookery recipes are identical to a set of for instance prison regulations: *Do not exceed the ration. Do not waste food. Do not carry food from the dining*

room. (Regulation#33 Dining Room Rules)[21] – or the text of the odd instructional booklet: *Press the shutter button lightly. Press the movie button to start shooting, and press it again to stop.*[22] Prison regulations, instructional booklets and recipes are all examples of text-types written in the imperative mood, what makes the one category different from the other is decided by the content and the use. These texts are directed at different audiences and their functions are not the same – nevertheless all three give instructions of some sort and are grammatically speaking identical.

The imperative mood is in short what distinguishes recipes and its likes from for instance narrative or academic prose, which are usually written in the indicative mood. It would be considered both strange and inappropriate if for instance a newspaper article was written in the imperative mood. The imperative mood, though, is not a text type – it is merely the particular verb mood that can in theory be employed for a variety of different texts with different functions serving different audiences, just as much as the indicative, subjunctive and infinitive verb moods can.

5.4 The Language of Cookery Recipes

The following sections are concerned with the said vagueness notion of medieval recipes. First the vagueness notion will be discussed, after that the cookery recipes of the MS Sloane 442 will be scrutinized in regard to this said vagueness.

5.4.1 The Notion of Vagueness

Medieval cookery recipes are described as vague with respect to procedures, weights and measurements, thus a substantial amount of familiarity with cooking is required in order to succeed with the kind of instruction they give. A close look at the recipes of the MS Sloane 442 reveals that any prepartion of these dishes would involve, to the novice cook, undertaking a rather difficult, if not impossible task. Even a skilled cook would most likely find quite a few of these recipes challenging – the biggest challenge consisting of the fact that specific measurements and weights are scarse, and lacking even, in addition to the vagueness of those

[21] This is an excerpt of Regulation #33 as found in the original 1954 'Alcatraz Prisoners Rules & Regualtions' online facsimile copy on http://www.alcatrazhistory.com/ebook.htm.
[22] From the instructional booklet 'Canon Power Shot SX700 HS'.

that are present. Furthermore the time lapse of more than five centuries between medieval and present-day recipes, certainly adds another element to concider – the social context, which obviously has changed a great deal, both in terms of audience as well as function – (these two aspects however are further discussed in 5.4.3).

How is it possible then to get the different ingredients proportioned correctly with directions such as '*Take thynne mylke of almonds…*, *Boyle fresch brawn…*, *Take hennys or porke…*, *Choppe veell…*, *Boyle datys…*, *put þer-to powdur of gynger & canell…*'(MS Sloane 442: ff.16v, 17v, 13r, 13r, 14v, 14v)? The quantity of almond milk is not given, how much meat of boar, hen or pork is meant, how much veal is to be chopped, how many dates do the indefinite plural form 'dattys' actually involve, and how much spice is needed? Then there is the uncertainty of timing, illustrated by *a lytyll, but a whyle, not to longe, lange, Inogȝh*, adverbs and expressions about time, all found in MS Sloane 442 in combination with 'boyle', indicating how long something is supposed to boil. Such indications are relatively vague, at least compared to the norm of modern cooking instructions – one would expect at least an approximated timing, given in minutes or hours. Unless the cook is well versed in the looks, taste and texture of medieval dishes, the preparation of them involves some rather random choices when it comes to the above-mentioned directions, where vague timings are the rule and quantities are in many cases completely omitted.

Before studying this particular feature of omission, one needs to establish what this notion of 'vagueness' implies. Gleaning the established general understandings of medieval recipes among linguists and medievalists (Carroll, Görlach, Henisch, Hieatt and Butler, Scully) may shed light on the reasons why the notion of 'vagueness' seems to be the most prevailing one in this field. Even though Channell's studies of vagueness in the English language are not concerned with medieval recipes as such, her studies are considered important because they supply reasonable input in this field, constituting a platform in which the vagueness notion can be understood.

Henisch argues that medieval recipes appear 'disconcertingly unfamiliar', due to the way 'directions on quantities and timing' are dealt with (Henisch, 1976:142). What this means is that much interpretation of the directions is left to the cook. Two examples that can illustrate this are; *put þer-to sugur a gret dell* and *temper it vp with wit sum of the mylke & þer-to sugur Inogh* (MS Sloane 442:16v and 14v). Obviously the implication of these instructions is that the cook must know already the dishes and their respective cooking procedures, unless 'a great deal', 'some' and 'enough' proved to have been fixed entities in the Middle Ages.

Henisch's arguments are further confirmed by Scully, who states that 'What is frequently lacking in these early recipes is a precise indication of quantities, times and heats'(Scully, 1995:24). However, he also emphasizes that in the Middle Ages, the position of cookery books was quite different, the audience was a very restricted one – their use was not intended as 'popular books' for the general audience, quite contrary to the present situation. Görlach too claims that English medieval recipes generally are 'imprecise and variable in form' and 'the lack of explicitness and absence of of proper quantifications are obviously the rule', using 'hony, nowt to moche', 'take ynow powder of canel', and 'a good quantyte/and a lytil of Rys' as examples (Görlach, 2004:125, 130).

Hieatt and Butler are very pertinent in this matter by claiming that 'The earliest English recipes, then, are terse, leaving a great deal up to the cook's basic knowledge, but nevertheless precise and discriminating in directions for seasoning and colouring' (Hieatt & Butler, 1985:8). They underline the need for basic knowledge in order to cook from medieval recipes, which can be said to be almost an undisputable fact after having gone through a vast number of medieval recipes. However, their argument about being 'precise and discriminating in directions for seasoning and colouring' is more intriguing, because whether *colour it wiþ alkenet yfoundyt, Do þerto ayre, raisouns corauns, sugur and powdour of gynger, powdour douce, Do þerto butter, safroun & salt, & raisouns corauns, & a litel sugur with powdour douce* are precise directions or not, clearly depends on the reader's knowledge of and experience in cooking.

Quite confusingly, Görlach claims to be on the same terms as Hieatt and Butler, although his arguments completely contradict Hieatt and Butler's statement – their 'precise and discriminating in directions for seasoning and colouring' is rather the opposite of his 'lack of explicitness' and 'imprecise and variable in form' – as Carroll (2009:57) timely points out. According to Channell 'vague language is not bad or wrong, but nor is it inherently good. Its use needs to be considered with reference to contexts and situations, when it will be appropriate, or inappropriate' (Channell, 1994:197).[23] Channell's studies are concerned with modern language considered to represent Standard British English. However some parallels can be drawn between her theories and findings on what she defines as 'approximated quantifiers with non-numerical vague quantifiers' and the linguistic reality of medieval recipes. Both written and spoken modern English make use of a wide range of vague

[23] 'Channell´s study is wellknown, and her typology has since been adopted by other reserachers' (Carroll, 2009:61).

linguistic features which all have in common the need to understand an utterance or written text within a certain context.

Carroll states that Channell's 'approximated quantities' 'are likely to be rare in medieval recipes, since quantification of any kind is rare. For example, a typical recipe contains no numbers and no measurements' (Carroll, 2009:61). She uses the following recipe to illustrate her argument about missing numbers and measurements.

> *Malaches of pork. Hewe pork al to pecys and medle it with ayren & chese igrated. Do þerto powdour fort, safroun & pynes with salt. Make a crust in a trap; bake it wel þerinne, and serue it forth.*[24]

The above recipe gives no quantities – however it does give one vague measure: 'bake it well'. Carroll's study includes several different witnesses of *The Forme of Cury*, and she states that 'Each manuscript of *FC* contains at least one recipe which uses recognizable units of measure'. These few indications such as *ounces, viii galones, a potell, ii pounde* are used to quantify ingredients (Carroll, 2009:62). Then she names a few quantifiers used to indicate size; *as grete as apples, as þin as paper, of þe length of a litel fyngur,* and a couple of others to indicate measurements; *2 ynch deep, a foot brode* (Carroll, 2009:64). According to Carroll the most frequent of the existing quantifiers are nevertheless the non-numericals. These are for instance vague quantifiers often signalling small amounts like *a lytel,* and *a fewe* (Carroll, 2009: 65). Then some quantifiers are categorizes as vague because they are seen as neither small nor large – which also leaves great room for interpretation; *a porcioun, a quantite, sum, somdel*, *ynowh* of something (Carroll, 2009:66).

Carroll's study of *The Forme of Cury* reveals that quantifiers and measures are present in small quantities, but the vast majority of them supply the reader with only vague indications. Perhaps most importantly however, her study concludes that much of the reason why medieval recipes are thought of as vague, may be explained by 'the omission of information, particularly of specification of ingredient quantities, temperatures, and timings. This omission, unfortunately the feature hardest to quantify, must be the feature which most contributes to the modern reader finding medieval recipes alien' (Carroll, 2009:78). Carroll actually argues that recipes are not as vague as the majority of scholars seem to think, as the

[24] Translation of this recipe: "Malachis of pork". Cut pork all to pieces and mix it with eggs and cheese grated. Add therto *poudre fort* [seasoning], saffron & pine nuts with salt. Make a crust in a cooking vessel; bake well therein and serve forth.

notion of vagueness largely depends on the context and the reader, an aspect put forth also by Hieatt and Butler. Carroll claims that in regard to the perception of medieval recipes, several factors must be taken into consideration – '…cultural familiarity is and issue. The different role of the cook in society, the vastly different literacy rates, the lack of timepieces, and many other factors contribute to distance their world from ours, and to leave very different expectations for recipe texts' (Carroll 2009: 77). Her research in the field of medieval cookery recipes and vague language is in many respects concurrent with Channell's study of vagueness in the English language in general. They both agree on the fact that whether language is vague or not all depends on context.

One conclusion that one may draw from these studies is that medieval recipes are vague, or rather, perceived as vague. However, there is also an element of vagueness in modern recipes. A glimpse from a couple of modern cookery books reveals this; *then season to perfection […] serve with seasonal greens* and *then season to perfection, going heavy on the black pepper* (Oliver, 2013:188, 204). Oliver[25] takes for granted that the reader is able to 'season to perfection'– he gives no indication of quantities or what kind of seasoning he has in mind, except that one should 'go heavy on the black pepper'. Neither does he give any quantities nor examples of 'seasonal greens' – readers must figure out for themselves, which greens are in season (perhaps not obvious to everyone, because these days most greens are available all year round in the shops). Also Lawson[26] instructs her readers to *salt and pepper to taste,* confident that the audience knows exactly how much salt and pepper this potato and mushroom gratin needs (Lawson, 2009:39). This 'modern vagueness' is without doubt rather insignificant compared to 'medieval vagueness' – adding the right amount of spices is perhaps not the most intriguing task in the field of cooking – acknowledging that 'the right amount' very much depends on the individual palate. In regard to quantities of spices, modern recipes are usually generously equipped with precise amounts (except from the 'salt and pepper to taste' measure), whereas medieval recipes hardly give any measures for spices, making *seson it vp wit powdur & salt* another typical feature. Other examples of expressions used in connection with spices are ***do/put þer-to*** *salt powdur of peper and oþur powdur of canell* and ***temper it vp wit*** *wyn & powdur of gynger canel & wit galentyne.* Omission of

[25] Jamie (James Trevor) Oliver (born 1975) is a British cook and chef. Once discovered by BBC in 1997, after making an unscripted appearance in a documentary about the restaurant, "Christmas at the River Café", his career escalated.

[26] Nigella Lucy Lawson (born 1960) is a passionate amateur cook (self-taught) with an MA in medieval and modern languages from Oxford. Her career as a food writer and amateur cook has literally brought her both fame and fortune. She has enjoyed great success with her cookery series on television, particularly the award-winning *Nigalla Bites* and *Nigella´s Christmas Kitchen.* She has also had great successful with her ten cookery books, many of them huge best-sellers, of which three brought her credit in the form of book awards. (wikipedia).

quantities proves to be a common feature in medieval recipes, it concerns all kinds of ingredients, also spices.

Seson it up with is comparable with today's *salt and pepper to taste*, or Oliver's *season to perfection* (however the latter is not quite representative of the majority of cookery books). In modern cookery books, the *season to taste* principle is employed mostly for salt and pepper, whereas more specific quantities (table- spoon, teaspoon etc.) are given for other spices. Using a modern cookery book classic, Costa's *Four Seasons Cookery Book* as an example, a search in the new Kindle edition reveals that the treatment of salt is actually much the same as that of medieval recipes. As much as forty-three recipes call for salt, without giving a precise indication of quantity, the reader must 'salt to taste'. Six other recipes call for 'a pinch' of salt, eight more give a precise quantity measured in teaspoons/millilitres, and finally two recipes give an exact amount of salt to be added in ounces/grams. In the medieval recipes, 'seson it vp' occurs in combination with all spices/flavourings, including salt, suger, and herbs – the general rule appears to be an omission of quantities, and those few indications mentioned are of a vague character (a little, some, a great deal etc.). However in modern cookery books 'season to taste' is used only for salt and pepper – when the recipes call for spices, precise quantities are employed.

Why do modern cookery books treat salt in such a 'careless' manner? The answer may partly be the fact that salt is, in the case of British cuisine (and Norwegian, for that matter), probably the most frequently used flavouring, and its basic or common nature then, makes the mention of any specific quantity superfluous – salt is a flavour that people are familiar with and thus know approximately how much to add in order to get the wanted 'effect'. Modern cookery books treat spices and herbs more carfully, compared to salt – using mostly precise quantities. Though both spices and herbs are frequent ingredients in cookery recipes, and have been so ever since the Middle Ages (i.e. that is how far back documentation in the form of recipes goes, obviously herbs and spices were in use also before this period), there has been a change in how they are referred to. Medieval recipes refer to all ingredients in the same way (general vagueness and omission), modern recipes have continued the tradition of omitted/vague spcifications only for salt (and pepper) – at some point specific quantities for spices and herbs became more common. The treatment of salt vs spices is as a rather puzzling feature. Salt is probably the ingredient that has the highest potential of ruining a dish if used too generously, so including a precise measure could be very useful, particularly to the novice cook.

5.4.2 Vague Language in MS Sloane 442

How are cooking directions and quantities dealt with in the MS Sloane 442? Is there a concordance with previous, comparable studies regarding vagueness? In order to verify to what extent the recipes of MS Sloane 442 follow the same pattern as in Carroll's study of the *Forme of Cury*, some of the characteristic features of cookery recipes have been studied in detail and systematized in the tables below. A close study of these aspects concerning vagueness shows that there is a general agreement with the results from Carroll's study.

First of all, as a means to give an indication of a potential vagueness of cooking directions (i.e. specification of preparation methods), tables V and VI indicate the uses of the word 'boyle' (boil) and its synonyms (i.e. those involving the same kind of cooking procedure). To boil something is a very basic cooking procedure, present in a vast number of the recipes, thus it appears as a natural feature by which to start. Next, by virtue of being frequently used, the verb 'take' is subject of scrutiny (*take cawlys, take coloppes of porke*…etc). Finally, a category of miscellany, here named 'modifiers' is studied as well – all in the search for signs of the vagueness in question. In sum a study of the following fours tables should constitute the material needed in order to draw some conclusions regarding the said vagueness of 'cookery language'.

The first four items in table V are all cooking directions that give no further details other than to boil/parboil/boil up – timings, and what heat to use are not mentioned. 'Boyle', 'parboyle', and 'seeþe' must be seen as vague cooking directions in this context. They make up 75 tokens of omission of information, as they reveal but the cooking method itself (boyle, parboyle, seeþe) and not one word about how long to boil the ingredients or what kind of temperature to opt for, apart from 'seeþe' which obviously implies cooking at a low heat. The last two items in the table have modifiers, thus cooking directions have been expanded on to some extent, as shown in table V.

Table VI shows the distribution of boyle/parboyle in combination with modifying attributives. Spelling variation has not been of any concern in the table, neither variation in word order – consequently there are some hidden variations of the tokens listed. All the tokens in the table are verbatim examples from the transcription, however in the case of several tokens of one kind, the table represents the spelling of the first folio listed, whereas the rest may be slightly different (contentwise all of them are equal, though). There is a slight chance that personal judgement may potentially have coloured the results, in the sense that the level of knowledge of cooking procedures and 'cookery language' are seen as 'colouring

agents' in the judgement process. Nonetheless, all tables are based on physical findings, so the results represent reliable data.

Table V The use of 'boyle' and its synonyms

boyle as sole indicator	**48** occurrences
parboyle as sole indicator	**22** occurrences
seeþe as sole indicator	**5** occurrences
boyle it/hem vp	**15** occurrences
boyle/parboyle + modifiers*	**48** occurrences
seeþe + modifiers	**6** occurrences

* All the cases where the verb 'boyle' occurs in combination with 'modifiers' are displayed in the next table. Modifiers in this sense involve both whole sentences as well as single words. (ex: *lange* or *as þ^{u} seisth þ^{t} good ys*)

Though none of the cooking directions listed as precise indicate any specific timings, they are all the same precise – the only 'catch' is that one must pay close attention to pots and pans, keeping it all under surveillance – wait until they come to the boil before adding more ingredients – or cook until tender, or keep an eye on the mussels so that they can be pulled off the fire the minute they open. 'Cook until tender', however, is an example of individual judgement and a case of doubt. On the one hand one could argue that it is easy to verify when vegetables are tender, and end the cooking process before they turn into mash, likewise to cook meats until they are no longer tough. On the other hand these processes may not be obvious at all, because they depend on the context – is the cook experienced, is he an amateur, or is it someone who has never cooked anything in his whole life? 'Boil until tender' might as well be replaced by 'boil enough', 'boil for a long time' or even 'boil a little' – to the novice they may all seem like confusingly vague directions, whereas the expert, familiar with both the dish in question as well as cooking procedures, has no trouble at all following such instructions. The nature of cooking directions found in medieval recipes clearly allows for a great deal of individual judgement. Direct indications of timing are simply non-existent. A general lack of timepieces implies that specific timings were not needed – the wristwatch and the clock on the mantelpiece were not yet a part of the history.

Table VI The representation of boyle/parboile + modifier

boyle/parboile + modifier	*Occurs on the following folios of MS.S.442*	*Vague cooking direction*	*Precise cooking direction*
boyle hem tyl dey opyn	6r		x
boyle hem tyl þey be Inowȝg	11r, 6r, 8v, 10r, 13r, 24r, 21r, 22r, 10v	x	
whenne they boyle do in þ^{e} whythe of lekys			x
boyle hym a good whyle	7r	x	
parboyle/boyle hem/hym/it well	7r, 9v (2x), 22r, 24r	x	
parboyle þ^{e} qwythe of lekys tendyr	7v		x
(ȝif þ^{e} poke be noȝt tendyr) boyle it bettyr	8r, 21r		x
lat it no mor' boyle	8r 2x		x
ster it wen it boylyd	8r, 9v		x
boyle it tyl hit be resenabill thykke & tyl þy whethe be tendur	8v		x
lat it boyle as þ^{u} seisth þ^{t} good ys	8v	x	
ster hem wel for brennyng in the boylyng	9r		x
boyle it þ^{t} it be ryȝt tenþur	9v	x	
when it boylyt ster it	9v, 11r		x
when it boylyt cast in þ^{e} pelettes	12v		x
boyle it as mortrewys	14r	x	x
parboyle hem in good lycour tyl dey ben Inogh	11v	x	
when it ys boylyd do þer-yn	15v	x	
when it boylyd	15v		x
boyle it a lytyll	17v, 19v	x	
lat it noȝt boyle	17v		x
boyle fresch brawn in fay water tyll it be tendur	17v	x	x
parboyle hym þ^{t} day be steff thorwȝ	18v		x
parboyle hem a lytyl	18v	x	
when it be-gynnyt to boyle scome it clene/when it boylyt scome it clene	20v, 22v, 23r 21v, 22r		x x
boyle but a lytyll	22v	x	
boyle but a whyle	23r	x	
lat it boyle lange	23r	x	
lat yt not boyle to longe for brennyng of almondes	23r	x	
boyle ȝour fyssche always tyl ȝe seson it	24v	x	

As Carroll argues, it is probably not so much the vagueness of the existing quantifiers and measurements in themselves that contributes to the vagueness label of medieval recipes, but more all those incidents where these have been completely omitted. Another method of finding examples of this omission of quantities and measurements, is by counting how many times the verb 'take' followed by ingredient(s) occurs without further specification, compared to the number of times take + ingredient + modifier occurs – modifiers meaning 'quantities' in this context. Furthermore it is of course also interesting to see if the modifying tag is of a vague or specific nature. This way of making statistics however needs 'handling with care', as a straightforward computerised linguistic count very impractical, if not impossible. First one has to discard all tokens of 'take' where these do not represent examples of 'take + ingredient', i.e. those cases where the modifiers are omitted, and thus perform a count by studying every single occurrence of 'take' one by one. Then there is the additional challenge of spelling variation – which all studies of authentic Middle English language need to take into concideration.

Verbs like *grynde, frye,* and *draw* also occur with ingredients (+ modifiers), and could have been studied as well, however the reason for choosing to look at the use of 'take', is the very nature of recipes in a linguistic sense. The language of recipes has a quite simple structure, and some characteristics are very outspoken, like that of 'take + ingredient (+ modifier)' – a feature represented by 146 tokens in MS Sloane 442. The extensive use of 'take' is literally quite eye-catching. In fact 79 of 140 recipes have 'Take + ingredient(s)' as the initial words in the body of the recipe, exemplified by *Take fresch porke or moton soden tendur, take brede drawyn wit red wyne, Take conynes, take melke of almondes, take swete creme of cow mylke, Take gode wyte wyne* (MS Sloane 442:ff. 8v, 10r, 10v, 11r, 15v, 25r). Eleven of these have modifiers attached to them. For 130 of these 146 tokens, the ingredients stand on their own, without any further specification of quantities (modifier). Then on as little as nine occasions, the modifiers leave no doubt about how much is meant of something (i.e. a quantity easily understood by readers today – regardless of the degree of familiarity with cooking). Finally seven tokens give some indication of quantity, however of a rather vague nature (to the present-day readers).

The study of 'take' in MS Sloane 442 clearly shows that omissions are by far in the majority, compared to the use of 'take + ingredient + specific modifiers/modifiers'. Undoubtedly these figures strengthen Carroll's theory of omission as the largest contributor of the vagueness label. Quantifiers are rare but not totally absent, the precise ones are compatible

Table VII The representation of the verb 'take'

take + ingredient	**take + ingredient + specific modifier**	**take + ingredient + vague modifier**
'Take + ingredient' is present on as much as **130** occasions. Here follows a handful of examples;	taka ***a*** gooss (7r)	take ***sum of*** þ^{e} melke (14v)
	Take ***þ^{e} nombel of a*** der (9r)	take ***sum of*** þ^{e} melke (16v)
take cawlys (6r)	Take ***an*** hare (10v)	take ***some of*** þ^{e} elys (18v)
Take chekenys sodyn tendur (12v)	Take ***þ^{e} bowelys of a*** calff (11v)	take ***som of*** þ^{e} same brawn (18v)
take fat off moton or beeff (13v)	Take ***flesche of a*** Roo (12r)	take powder of canell ***a gret del*** (20v)
take brawn of capon (15v)	Take ***a*** kydde (13v)	
take blanchyd almondes (18r)	take ***þ^{e} bar' Iylkys of a*** bor' (14r)	take ***sum of*** þ^{e} same wyne (24r)
take gode wyte wyne (25r)	Take ***a*** crabbe or ***a*** lobster (20v)	take ***mor'*** fysshe (24v)
	Take ***a*** breme	

with modern standards, though the vague ones call for haphazard choices – as *some of, a great deal, and more of* an ingredient are intriguing measures. So at least judged by modern linguistic standards the figures from this table *do* signal a high degree of uncertainty regarding quantities. It is nevertheless by far the vast number of missing modifiers that really contributes to the notion of vagueness – at least when one tries to study these recipes for the purpose of potentially using them as proper cooking directions. Again the need for exceptional cooking skills manifests itself in particular through the omissions – one normally expects more accurate directions than 'take meat of lamb and boil it' and 'take a great deal of cinnamon' in order to make a recipe functional.

Table VIII includes a selection of modifiers present in the manuscript. Modifiers as they appear here must be seen as a group of 'miscellaneous' because they do not belong to a fixed entity or word class, however the majority are adjectives and adverbs. The modifiers include instructions that indicate quantities, timing, mode etc. 'All kinds of, a little, some, not much, enough, a taste of, a part of, a great deal, small, big' are all vague indications. 'Two days, as big as hazelnuts, the size of plums, the size of an eggyolk, a cupful, half a dozen' on the other hand, are surprisingly precise, though these are in this context the exceptions to the rule, with just a very few occurencies, most of them occur only once. 'A portion' of something may be both precise and vague, depending on the context. It is at times found also in modern recipes, the size and cooking directions for this portion is then given somewhere else in the cookery book. This is not the case for medieval recipes – they do not elaborate on what this said portion implies.

Table VIII Modifiers

Modifiers used in combination with ingredients /cooking procedures found in MS.S.442
hew/kut/grynþ^{e} it ***gret/smal***, cut almondes ***in lengche,*** cut it in ***smale leschis no mor' þen þy fyngur***
a keuþ^{e} milk, ***a cupfulle*** of swethe wyn
almaner of good herbys
make ȝour stuff ***as gret as heselnotys***, make it in pelettes ***as grett as a plomme,*** make ***smale rownþ^{e} ball***
reysens fryd ***a lytyll***, ***hew*** hem ***but a lytyl***
a gret quantyte of al powdur gynger, ***good quantite*** of vergeous
a porcon of clene larþ^{e}, a good porcon of sugur
a good whyle/ a whyle
some of, a party of, a grett dell
nowȝt moche of þ^{e} broth
too days
Inowgh/almost Inowgh/ as þ^{u} seisth þ^{t} good ys
a talage of powdur, ***a dragge*** clowys maces, ***a lyour of*** crustes
leches ***íij or ííij*** in a dysche
when he is ***somdell cold***, so þ^{t} it be ***somdel dowcet***, þ^{t} it be ***somdel brown'***
loke dy fyer be ***not to hastyff*** , set hem on an ***hesy fyer***
put ***a quarte & a pynthe*** of þ^{e} best wyn'
make peletys ***of þ^{e} gretmesse of þ^{e} ȝolke of an eye***
halff a docen' fyggis

5.5 Conclusion – Context: Function and Audience

The conclusion that can be drawn from the study of these medieval cookery recipes is that in regard to the vagueness question, one should first of all acknowledge that the notion of vagueness is relative. It is very much dependent on the audience and the context – one will have to look at the function of the cookery recipes before judging whether they are vague or not. Clearly the modern reader finds these recipes vague inasmuch as they ommit precise measurements and timings. The intended audience of MS Sloane 442 was of course the fifteenth century reader – these recipes were not adressed to readers of the twenty-first century.

Who, then, was this fifteenth century reader? One can of course only assume who s/he was – maybe the cook or the head of a large household, or the wealthy nobleman/woman.

However what is obvious is that neither of them would actually be in need of more precise recipes than those already offered by the MS Sloane 442. First of all, the cook would be skilled, thus s/he knew how to make all the dishes – and if ever s/he *did* make use of the recipes, it would be as a memory aid. In addition, the preciseness of modern recipes, concerning issues such as timings and temperatures, would be superfluous in the medieval setting as most people had no precise timekeeping devices such as a timepiece – however in the late Middle Ages some households may have had an hour-glass to keep track of time. In addition the cooking facilities offered few opportunies to regulate the temperature. Moreover if the recipes were intended for the head of the house, s/he would not need to worry about vagueness – since the recipes were in his/her case probably meant as a proof/token of wealth, a means to keep record of all the dishes served at the big occasions, or simply a handy selection of recipes to choose from in order to vary the meny. In any case s/he would not be in charge of cooking. Also if one takes into consideration that literacy rates in medieval times were not particularly high among the lower classes (where most cooks would be situated), it is perhaps unlikely that there would be a particularly large audience for cookery recipes among the cooks.

Any text must be understood within the context it was meant to be read, which means that one cannot label medieval cookery recipes as vague, since they are only vague to the modern reader – for whom they were not initially intended. Carroll (2009:80) states that:

> Modern readers do expect quantities and specifications in their recipes. This is partly because recipes are expected to instruct a wider audience today than they did in the medieval period, and may be used to instruct new ideas and tastes, rather than provide crib sheets of the necessary for familiar favourites. However, when a writer assumes familiarity and experience on the part of the reader, it is possible to omit a great deal of specification, even to the extreme…

As an example of 'omission to the extreme', Carroll uses Hieatt's recipe for venison pie (Hieatt 1988:197): *just skin a chunk [of venison], sprinkle it with pepper and perhaps cinnamon, wrap in pastry, and bake.* Though this medieval recipe forms part of an adapted recipe collection, Hieatt has in this case chosen to omit a quite substantial amount of information, as she assumes that her audience are those eager amateur cooks who know all too well how to make a pie.

The vagueness of the cookery recipes in the MS Sloane 442, from the point of view of the modern audience, is a typical feature of medieval cookery recipes. The medieval cookery recipe is not vague if the audience is the medieval cook or the nobleman/woman, whereas for the amateur cook of today, medieval recipes are considered too vague for practical use. Modern readers of cookery recipes are not a uniform group, they are readers of all social layers and skills – some of them are professional cooks, but the vast majority will be amateur cooks – which is, as Carroll underlines, likely to be the reason why the majority of modern cookbooks employ a precise language that is easily understood by their audience.

However cookery recipes may be characterized as a text type that, regardless of context and audience, has remained relatively stable through time – in the sense that the recipe has always included the same elements – ingredients, cooking direction, and some typical grammatical features – the imperative mood and the rather consistent omission of clause subject. These elements have stayed the same for centuries, so the changes that have taken place in regard to layout and content. Recipes have most likely changed in order adapt to its audience and the practical use. What can be stated for a fact is that modern recipes are clearly meant to be cooking directions, whereas the purpose of medieval cookery recipes is more uncertain – it may actually be the case that they were never intended to be cooking instructions at all.

Furthermore these recipes are also good examples of the spelling variation in ME, they are consistently inconsistent in spelling. The 'worst' example from the MS Sloane 442 in this respect is perhaps the spelling of *through*, which has been listed with twelve different forms in LALME *(þorwȝ, þorwȝ, thorowght, thorow, throwȝ, þerew, thorwe, dorwgh, durwe, durghe, drowgȝ, þ^{e}rew*). However there are actually eleven more forms[27] that have not been listed in the LALME description of LP Essex 6021 (*dorwe, d^{o}rwgȝ, dorwȝte, þorwg, trowȝt, trowȝ, throw, þorwȝgh, thorwgh, þorwȝg, drowȝg*). When there was no national standard of written English to guide the scribes, they would probably either imitate the language of the manuscripts they were copying (if they were copying), or they would write the way they spoke – or a mixture of the two.

On the one hand spelling variation is of course one of those elements that makes the reading of ME cumbersome. On the other hand spelling variation is also what makes the study of ME so fascinating. Though the online MED is a gift for those who want to look up

[27] This of course only refers to the cookery section of the MS Sloane 442, as the medical section has not been part of the study. There could be other forms in the medical sections, though these are in that case not accounted for in this study.

medieval words, the spelling variation sometimes makes it difficult to find the right words despite this valuable tool – because the spelling may be very distant from what one would expect it to be. For instance when <d> and <þ> are used interchangeably in the MS Sloane 442 it is not immediately obvious that the word *þyschys* means *dishes*. Neither is it easy to figure out what *turwsake* means, when there is no modern word that looks anything like it – one could guess that perhaps it was a herb (which it is) – but when the word for it in MED is *turn(e)sole* (a herb in the spurge family), it is not evident (and here knowledge of French does not help much either, because the French *tournesole* means *sunflower*, which is not the same). What may help is when the one of the forms listed in MED also occurs in the MS (*turnesole*), so that one can compare (however in this case Hieatt 1988 was of great help). Adding the fact that there is a certain French influence in the cooking vocabulary, one has to admit that reading medieval recipes is perhaps just as intriguing and challenging as reading academic articles on unfamiliar subjects. Moreover one has to know some French in order to understand that *chawff* probably means *heat* because it reminds much of the French verb *chauffer* (which means *to heat*).

By force of being a master's thesis the immediate purpose of this edition is obvious. However the intention is also to make the recipe collection of the MS Sloane 442 available for a larger audience – for the purpose of studying both the language as well as the recipes of this particular collection. The modern audience will then be able to judge for themselves whether these recipes are functional units, as presented in this edition, without being adapted. With some knowledge in medieval food, combined with exceptional cooking skills, one might be able to treat guests with medieval dishes such as stewed lobster, venison pie and subtleties.

Finally the study of the hands in the MS Sloane 442 uncovers the fact that the LP Essex 6021 might be in need of a revision – that is when raising the question whether there ought to be more than three hands listed in the LALME description. This query then may be said to constitute the starting point for yet another study in Middle English.

PART II: The Edition

6. Editorial conventions

6.1 A Diplomatic Edition

This edition, being a diplomatic one, aims to represent the layout and conventions of the manuscript as closely as possible. Ideally the transcription contitutes a verbatim representation of the manuscript, in addition to supplying a relatively similar layout compared to the original. Nonetheless, in the process of converting handwriting into typed characters, some editiorial choices have been made.

First of all attention should be drawn to some of the features in a handwritten text, which are particularly challenging to convert into characters offered by a regular computer keyboard. To represent certain letters, medieval manuscripts usually employ space saving abbreviations in the form of various strokes, curtailments or squiggles. These are not easily represented by the signs and characters offered by a standard writing programme on the computer. Some adjustments are therefore necessary, due to the obvious differences between handwriting and typed/digitised characters.

Secondly the formal requirements of a thesis are to some extent a hindrance in the making of a diplomatic transcription in what concerns marigins and line spacing. Though the size of the original MS Sloane 442 is no bigger than an A4 sheet, the medieval manuscript is very crammed, which in turn allows the inclusion of more lines. The A4 sheet allows thirty two lines within the formal thesis requirements – however the MS Sloane 442, taking f.13v as an example, includes thirty two lines *and* approximately seven more blank lines. Obviously this discrepancy is slightly problematic if one strives for a diplomatic edition. Standard margins and line spacing simply do not leave enough physical space on the page in order to represent every single line on some of the folios. Thus with respect to margins, there are a few discrepancies from the formal guidelines in order to obtain the best possible diplomatic transcription, though the vast majority of the folios are made in accordance with the norm.

The decision to disregard the norm on a few occasions has enabled both marginalia as well as an increased number of lines to perfectly fit in on one page – otherwisethis would have been an impossible act within the allowed standard margins. In practice this means that on some of the pages in the transcription, the margins have been shrunk for the purpose of fitting a complete folio onto one single page of the thesis. The original MS has also been

consulted to ensure that the transcription here presented is as diplomatic as intended. The editorial choices are all accounted for in the following sections.

It must be added that the cookery recipes of the Sloane 442 manuscript are not destined to form a part of any particular corpus, consequently the editorial conventions are not in concordance with one specific set of guidelines, rather their fundament is based on an ecclectic choice regarded as the best suited for this particular manuscript edition. However editorial choices have not risen like a phoenix from the ashes, the guidelines of the MEST Project as well as Petti's have been gleaned at for advice during the whole process.

6.2 Layout: Margins and Line Spacing

Attention must be drawn towards the layout of the manuscript, as the making of a transcribed version of 'diplomatic standard' is not as straightforward as it may seem. Admittedly technical issues have to some extent made the prosess of turning this handwritten document into a digitised diplomatic copy more difficult. A disproportionate amount of time has been spent in the cumbersome making of the desired transcription layout. However the time spent was worthwhile, as the finished product has been given a 'satisfactory appearance', furthermore the process proved to be both interesting as well as instructive.

First of all the standard thesis margins do not enable an accurate representation of all the folios in the manuscript. In medieval manuscripts the margins employed for rectos and versos have different measures – a feature found also in the layout of modern books. The left hand margin is wider on the verso while the left hand margin on the recto is narrower, the opposite for right hand margins (verso: narrow margin and recto: wide margin).
On the first folios of the cookery section marginalia have been added. This feature is present on ff. 6v-9v, whereas from folio 10r onwards marginalia are completely absent. The marginalia consist of a repetition of the recipe headings found in mid-position on top of each recipe. Marginalia occur in the right hand margins on the rectos and in the left hand margins on the versos. In the transcription the marginalia have been placed in more or less the same positions as in the MS, even though this means a breach with the regular norms for thesis layout. The purpose of marginalia on these few folios is a bit unclear, as they only repeat the headings, thus carrying no particular meaning. Nonetheless it was concidered important enough to be represented in a dipomatic manner in the transcription, as this scribal variation may indicate the presence of one more hand.

In particular due to the presence of marginalia, the layout of the MS Sloane 442 does not conform to thesis requirements, the standard margins are simply too wide. To amend this situation, margins have been 'tampered' with to a certain degree, so that the 'written on' surface has in fact been enlarged both in width and height on all four sides on some folios. However this has been done with utmost care and in the smallest scale possible. From f.10r onwards marginalia are completely absent, by which at least the right and left hand margin dilemma is eliminated.

Making a three column table with invisible lines, has enabled a correct placement of left and right hand marginalia. In addition this three column system also enabled the marking of each page with folio number (left column) and line number (right column) in the margins. Placing folio numbers in the margins, 'saved' one line on each folio.

Another challenge concerning layout was hidden in the blank lines in between the recipes. The number of recipes on each folio in fact varies from one to five recipes. Adding the blank lines in between recipes, the variation in number of lines becomes quite significant. This is problematic if the goal is to represent a completely diplomatic copy of the manuscript that includes all blank lines, because there will be too many lines. To compensate for the lack of physical space, the original extra spacing in between recipes has been eliminated, for the sake of keeping within the norm when possible. The aim is of course to stick with the formal thesis requirements in regard to layout and only break the rules when it is absolutely necessary. Still on some folios it was inevitable that also the top/bottom margins had to be reduced some millimetres.

Line spacing in the MS is not in accordance with modern standards, thus constituting a slight problem as it also affects the layout. For instance single spacing or no space at all is frequently used between the last line of a recipe and the heading of the succeeding one, whereas double spacing is used between the heading and its recipe body – which is rather contrary to modern standards. It has been regarded as less important to represent a fully diplomatic line spacing, whereupon line spacing in the transcription has been adapted to suit the formal requirements (margins), thus a compromise was reached so that formalities and diplomacy are united.

In addition to the irregular line spacing (compared to present standards), there is the presence of the extra large capitals that may descend more than one line. The large capitals occur mostly in the initial word of a heading as well as in the first word of the recipe body. A diplomatic representation of this feature would corrupt the line spacing, so in this respect the actual letter size cannot be employed. Particularly large, embellished capitals are nevertheless

represented by a change of script and the use of bold writing (all letters in the transcription then follow the 'one size fits all principle'), so that these capitals differ from the others without disturbing the regular line spacing (see also 5.1.5). Transferring the original layout to the transcribed text in the most accurate manner is thus as good as accomplished. The transcription has, as far as possible, been produced with the same layout as the original MS.

6.3 Abbreviations, Curtailments, Superscript, Macrons, and Otiose Strokes

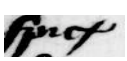
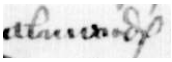
Medieval scribes made use of various strokes or signs – the MS Sloane 442 also contains these features, all of them are represented in the transcription in some way, and the following sections will explain and give account for the editorial conventions. Compared to Latin manuscripts, English vernacular manuscripts are 'nicer' to the reader in the sense that the scribes made use of fewer abbreviations and curtailments. The MS Sloane 442 only includes a handful, making the decoding process less cumbersome. The abbreviations and curtailments are relatively easily distinguished, leaving relatively little doubt about the scribal intention, by consequence they have all been expanded, thus taking the advice of Petti (1977: 35). The different abbreviations are accounted for, and illustrated with examples from the MS Sloane 442. However the superscript has been retained, as the making of a diplomatic edition justifies the keeping of superscript as it appears in the MS.

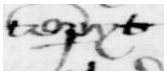
 Letters written in superscript in the MS are transcribed as such without any expansions. Abbreviations like w^{t} (with), þ^{e} (the), þ^{t} (that), and þ^{u} (thou) have a high frequency in the MS. A common feature like this is easily understood by the present day reader, with some knowledge of Middle English, thus an expansion of these seems unnessesary. Invariably 'þ^{o}' occurs instead of 'do', however this was common in the late medieval period, consequently also this feature is retained in the transcription. (see LALME LP Essex 6021).

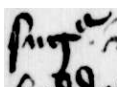
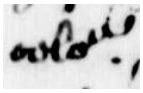
1:  (7r) 2:  (10v) 3:  (21v) 4:  21(v) 5:  (21v) 6:  (19v) 7:  (24r)

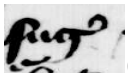
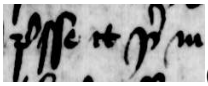
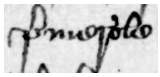
The frequently used Tironian nota represents the Latin *et* i.e. the conjuction *and* (Petti 1977:23). These images show that the execution of the sign varies, in which the third and last examples are actually the only ones that are found in Petti's description (or Graham and Clemens for that matter). The other variants are not depicted – however there is no doubt that they are just as much Tironian signs as number three and seven. These are represented in the

transcription by their modern equivalent '&', which prevents any confusion with the cases where the scribe has spelled out 'and' in full – moreover it is regarded as the most diplomatic representation.

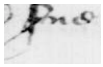
 (11r)  (6v)  (7r) The function of curtailments is 'to shorten the end of a word by one or more letters' (Petti 1977: 22). According to Petti these word-final curtailments of 'spic', 'almond', and 'wort' represent *es* in most English manuscripts after the fifteenth century, 'though very occasionally signifies simply *s*' (Petti 1977: 23). Also in the MEST Project's list for 'Transcription of suspension and contraction marks' this sign is expanded with *es*. The scribal intention of this sign in the MS is without doubt to indicate a plural ending, thus this curtailment (always in word-final position) is represented by 'es' written in italics (*es*), as in the three examples cited; spic*es*, almond*es*, and wort*es*.

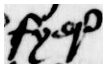
 (6r) A horizontal bar across the desender of the letter p represents an abbreviation of *er/re* or *ar* – depending on which word it appears in. The transcription employs the expansion, so that the two examples read 'temp*er*yt' and 'p*ar*boyle'.

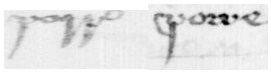
 (15r)  (9r) This abbreviation or breviograph always represents –ur, and is consistently expanded as *ur* in the transcription (sug*ur* and colo*ur*) thus following the guidelines of both MEST and Petti. Despite consistency in editorial actions, the scribal actions are not as consistent, which the next brevigraph is an example of. Obviously there is a slight confusion between the –ur and the –er breviographs/abbreviations. The transcription consistently accounts for all original spellings, thus avoiding amendments and normalisations.

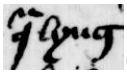
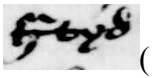
 (9v)  (14r))  (6r) These are examples of the –er/re/ri breviograph, also consistently expanded by *er* and *re* (*ri*) in the transcription. 'Sug*er*' and 'p*re*sse it þ*er*-in' are typical examples of the use. The third example of *ri* as in p*ri*merole (6r), however this is not a very common feature in English according to Petti (1977: 24), in fact this is the only example of its kind in MS Sloane 442. The example of sug*er* also shows the scribal variation or the er/ur confusion, as 'suger' occurs with two different breviographs. However this does not represent anything unique in the sense that it merely reflects the fact that written English in this period was not yet standardised, and (Norman) scribes 'spelt the

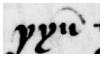
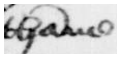
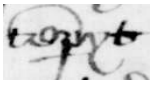
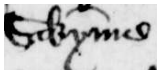
language as they heard it' (Barber et al. 2009: 161). When to use *er* or *re* is understood from the context. Any scribal inconsistencies in abbreviations are retained in the transcription.

 (7r) A slant descending stroke from top of the 's' crossing over to the left ending i a curl to the right represents an abbreviation of *er*, like the example of 's*er*ue' – found in a majority of the recipes in which they 'round off' by some variation of 'serve them/him/it forth'.

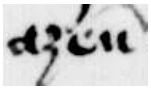
 (16v) Frequently 'r' in word-final position has an upwards curl towards the left ending in a downwards curl, like the example of f.16v shows. Visually it is at times very similar to the *er/*re breviograph, however the editorial decision is not to treat them in the same way, obviously there is a significant difference between the two. According to Petti (1977:24) this 'curled r' represents *re*. Though there is a clear difference (visually) between the regular long r and the long r with an extra backwards curl attached to it, this feature is signalled in the transcription by the apostrophe (') only. Despite Petti's suggestion to retain this feature, it is regarded as more adequate to transcribe the curl with the apostrophe – as there is some doubt connected to the scribal intention of the squiggle. The example of f.16v shows the long r with a curl, which could mean 'fye*re*' – however the same word occurs on many other occasions with absolutely no curl on the r – fyer, consequently the apostrophe is used because it will not corrupt the scribal intention. On the other hand, there are examples that adds to the confusion about scribal intention, such as these two examples taken from the same recipe on f.7v.

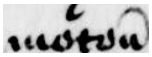
 The heading reads *Blaunche porre* and the marginalia reads *Blaunche porr'*– one could easily argue that the latter was most probably meant to be *porre* with a final 'e' as in the heading (see Petti 1977:24). Also those who are familiar with the Norwegian language would immediately see the resemblance with the Norwegian word for leeks *purre* and the *porre* in the manuscript ('porrum', however is the Latin form, which is more likely the origin of 'porre'). In the manuscript *porre* and *lekys* (from the Germanic 'leek') are used interchangeably, with the same etymological meaning. The recipe on f.7v actually names porre/porr in the heading and marginalia, whereas the body of the recipe refers to the 'qwythe of lekys'. This might seem a bit confusing, however in regard to the potentially missing 'e', the apostrophe has been employed to mark this, thus following the same procedure as for the other final strokes/otiose strokes (as in the above example).

 (15v)  (15v) These two supralinear signs/suspension marks shaped like an open ‘a’ are identical. However the first is an abbreviation of *–ua* whereas the second represents *–re*. Slightly confusing, but according to the MEST transcription guidelines and Petti (1977: this sign or suspension always represents *–ua* after *q*, and *–ra* in other combinations. The two examples thus read q*ua*lyng and g*ra*tyd in the transcription, both representing a consistent use (see also Clemens and Graham 2007:89-93).

 (13v)  (8v)  (6r)  (6r)

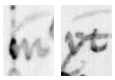
A macron above the word can be a contraction that refers to an omitted letter in the middle of the word (Honkapoja 2013:2.2). Macrons may at a first glance seem somewhat confusing, as the use appears slightly haphazard. However a meticulous study of the same words with or without macrons (those that are spelled out) shows that the use of them is rather consitent – the inconsistency lies more in the frequency – sometimes the word is spelled out, sometimes a macron is used instead, a fact that acutally facilitates the interpretation of them. Macrons represent ‘n’ (*n*), ‘m’ (*m*), or ‘ne’ (*ne*). The above examples (þy*ne*, tha*n*ne, te*m*p*er*yt, and Swy*m*me) are all represented in the manuscript both with macrons and without them – thus the use of the macron can be verified against the words that are spelled out in full. Whether to use ‘m’ or ‘n’ should be understood from the contexts.

 (14r) A macron represents a nasal (m/n/ne), however there are lots of instances of macron-looking strokes with no obvious function – these are called otiose strokes. In the transcription they are represented by the apostrophe ’ (aʒen’). This example shows an otiose stroke detached from the word-final letter, which obviously carries no lexical meaning.

 (13v) A curl or otiose stroke is frequently attached to word final letters, as shown in the example – also marked with the apostrophe (moton’) in the transcription. Though otiose strokes and macrons are look-alikes, the context usually reveals whether it is a stroke of embellishment or if it is meant to represent an abbreviation. By consequence the editorial choice is to mark final curls of this kind with the ’ (apostrophe) in the transcription. There is no doubt that the word ‘moton’ needs no extra letter, nor does ‘aʒen’’. Most word-final strokes, as shown in these two examples, are marked with the apostrophe because they have no lexical function.

 Here is one example of how the scribe solves the 'minim problem', by making a curl at the beginning of a letter. This stroke looks like an inverted macron – the word reads 'ín' in the transcription (i.e. the stroke represents the dot over the i), and can be compared to the next example.

 Here the macron probably represents the dot over the 'i', and appears as 'ín' in the transcription. Macrons were frequently employed to reduce the 'minim problem'. However as a rule all extra curls attached to letters, carrying no lexical meaning, whether in mid- or final position, are marked with the apostrophe. It appears on occasions in the MS that 'in' is spelled 'inne' – so strictly speaking this macron might represent *–ne*, however to avoid any confusion the transcription will have to do with 'ín'.

 Petti (1977: 27) refers to the 'diacritic' – the 'oblique hairline resembling a short *virgule* which was placed over *i* to distinguish it from other minims' thus serving the same function as some of the macrons above. The hand on ff.23r-25v employs this sign also above the 'y' for some reason. This feature is however not retained in any way in the transcription for the 'y', as the word programme was not very cooperative on the part of this letter in combination with the accent (´). The diacritic above the 'i' is marked in the same way as above 'í'.

6.4 Punctuation and Special Signs

Punctuation carried less importance in the medieval text compared to the significance of punctuation in modern texts. The most commonly used punctuation mark in the MS Sloane 442 is the punctus (.) – however this punctuation mark is not fully comparable to its modern equivalent the 'full stop'. Punctus is employed on the occasions where ingredients are listed – signalling a pause, but it is also to signal a full stop. Whether the punctus occurs on the base line, in mid-position, or in elevated position appears to be rather inconsistent, also the size of the dot varies, whether this apparently inconsistent use is intentional or not is hard to tell. One can understand why Petti (1977: 25) finds medieval punctuation confusing at times. The fact that punctus (.) occurs in various positions, rather haphazardly distributed, makes the job of defining its position vis à vis the baseline rather cumbersome. By consequence the editorial decision stranded on disregarding its position and placing all variants of the punctus on the baseline.

The punctus occurs with larger spacing in the MS – i.e. not immediately after the preceeding letter, but with a blank space in between. This particular feature however has been retained in the transcription. Also the virgule (/) occurs with larger spacing in the manuscript, by consequence both punctus and virgule appear with spacing on both sides, in concord with their respective representations in the manuscript, contrary to modern punctuation, which leaves no space between the puntuation mark and the preceding word/letter. The punctus is also used to 'enclose numerals' as in . ìij . (Petti 1977: 26)

The manuscript contains some special signs that probably carry no particular meaning other than being embellishments. These are represented by symbols regarded as relatively close look-alikes found in the list of advanced symbols in the Word programme. The following three symbols are employed in the transcription: 'ƺ', '~', and 'ς'.

6.5 Capitals, Headings, and Underlining

Medieval manuscripts are often embellished in some way, most comonly by means of enlarged, embellished capitals. Extra large capitals with lots of curlicues, typically marked the beginning of a new section. These looked like beautiful ornaments in some manuscripts, very often embellished with ink in different colours (blue and red were a lot more expensive to produce) as well as highlighting made from gold leaves. Usually the scribe would leave open spaces in the manuscript so that the illuminator or rubricatior to do this job (Clemens and Graham 2007: 25). Typically the scribe would leave enough space at the beginning of the chapter, section or a new page for the illuminator/rubricator to make the beautiful large capital that stood out from the rest of the text.

The capitals in this recipe collection are both enlarged and embellished to a certain extent, however they are all produced by the scribes themselves, without the assistance of any illuminator/rubricator. The fact that some capitals are larger than the other letters, and consist of some extra curls and swirls, makes the job of representing them in modern typeface more challenging. Enlarged capitals will corrupt the line spacing since they often both dip below the baseline as well as stretch above the top of a standard line. As one has to be economical with space, no spacious lines can be allowed for the sake of representing this feature. Nevertheless the capitals that are typically 'embroidered' and enlarged, are discreetly marked in bold with Lucida Blackletter typeface to signal this feature, thus maintaining the regular line spacing. Lucida Blackletter represents a typeface that to a certain degree imitates the image of the curled enlarged capitals. This particular typeface has been used only for the

capitals that are extra large, dipping below the baseline.

There is also the noteworthy use of the double 'ff' in the MS instead of a capital F. Thus 'ff' functions as a capital, and the use is regarded as consistent – other variants of this 'capital' is absent. Petti argues for keeping this feature in a diplomatic transcription, thus all cases of 'ff' are retained, represented in the transcription by ff in the same Lucida Blackletter. On one occasion (f.9v) double f occurs in the middle of a sentence, clearly not a capital, however the first of them is weak in colour, and the whole incident could be seen as a scribal error. Another feature is the capital I/J that Petti advises to transcribe uniformly as I (Petti 1977: 35), which has been done in this transcription.

Most recipe headings are underlined, thus facilitating a quick scan for a partiular recipe. Why some are not underlined could perhaps be explained by the deterioration of the MS and the fact that some lines may have faded away with ageing. Otherwise the scribe(s) may have forgotten to underline some of the headings, though it is most likely a result of fading. Underlining is represented in the transcription in concordance with the manuscript (thus inconsistent) in order to stick to the diplomatic conventions.

6.6 Variation in Letter Shape

Some letters are represented in more than one way in the MS. The transcription will make no distinction between the most frequently used single-compartment 'a' and the more sparingly used double-compartment 'a'. The latter is the one used for capitals and invariously in word-initial position, otherwise hardly ever seen in mid-position. The 's' comes in three different shapes. The long[28] 's' usually occurs in front and mid-position, leaving the round 's', usually referred to as 6-shaped or sigma 's' (may be confused with 'o'), and the kidney shaped 's' to word-final positions, though variation may occur. It is too complicated to signal the variation in letter shapes, by consequence the transcription does not treat the variations of 's' and 'g' any differently either. For the most part the 'g' is of the closed type, whereas the occurences of the 8-shaped or closed 'g' are very rare.

V-shaped 'r' and long 'r' both occur in the MS. The long 'r' is by far the most frequently used. There is no obvious system as to which position the scribe would use these two variants. For instance the word 'creme' appears with both v-shaped and long 'r. By consequence the transcription employs the standard keyboard 'r', making no distinction

[28] The term 'long' indicates that the desender dips below the baseline as in 'g' and 'p'.

between the two variant letter shapes. It is regarded as appropriate that these four letters ‘a’, ‘s’, ‘g’, and ‘r’ thus be represented by only one character each, without interrupting with the scribal intentions – if there were any. In this context it is most likely that a letter shape in itself does not carry any meaning.

Other letter shapes may also vary, however not in the distinct manner as these examples. Nevertheless, it is worth noticing the rather consistent u/v-feature, with the use of ‘u’ in mid-position and ‘v’ in front-position, which affects the transcription. In medieval manuscripts the letters ‘u’ and ‘v’ are used interchangeably. The transcription retains the feature as it appears in the manuscript. By consequence words like *never, serve, up,* and *put* are true to the MS, thus the transcription reads *neuer, serue, vp,* and *put*.

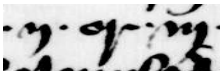
An equally interesting feature is the way the thorn character and ‘d’ are used interchangeably. There may seem to be some confusion around the use of these two. The scribe uses thorn where one would expect ‘d’ and vice versa. Examples from the MS are words like þo (do), þyschys (dishes), and to-ged*ur* (together). This feature is, however on terms with the LALME description of the LP 6021 Essex, which denotes the use of etymological *þ* and *þ*/*th* for etymological *d* (eLALME).

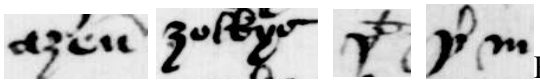
6.7 Crossed-out Words and Final ll̶

Handwritten documents are not flawless, and the MS Sloane 442 is not unique – naturally some scribal errors occur here and there, some the scribe discovered and corrected himself – others are left for eternity. The scribe who made an error, would probably have the means to erase it by using pumice or in some other way scraping off mistakes/faulty bits, however the simplest method would be to cross out, which is the method used in the Sloane 442. Scribal errors appear in the transcription with a horizontal bar across the mid-section, thus copying the original. Incidents of ink clutter or illegible readings are commented on in footnotes.

Final double ll frequently appears with a horizontal bar across the mid-section of the letters (ll̶). This feature has been retained in the transcription. The bar most likely represents the omission of a final letter, most commonly *-e*, but possibly also *-m* or *-n* (Petti 1977: 22-23). However, the uncertainty of its funtcion made this an easy editiorial decision, whereby this appears in the transcription as **ll̶** in bold, thus not to be confused with any other crossed-out letters (scribal errors). Interestingly on one occasion ll̶ is found in mid-position (on f.23r), but most likely this represents a scribal error, thus the incident has not been marked in bold.

6.8 Numerals, Symbols, and Special Characters

 (16v) This is an example of numerals, it reads ‘two or three’ – transcribed as ‘íj . or . ííj’. All numerals with the letter i are represented in the same manner (í), the last however always written as a j. Every folio in the recipe collection has been numbered on the recto in the upper right hand corner, however this feature is not represented in the transcription, it is regarded as a feature that might have been added at a later stage. However, on folio 3r the Arabic numeral ‘2’ occurs three times in the mention of ‘þ^{e} 2^{e} cowrs’ (the 2nd course). This folio has not been included in the transcription as does not contain recipes – however it has been included in Appendix 1, because it lists three different menus.

 Both the yogh <ȝ> and the thorn <þ> characters have been retained in the transcription, securing the most diplomatic representation and not obscuring the scribal intentions, as shown above in the four examples of *aȝen’, ȝolkys, þ^{t}, þer-in*. <þ> would normally represent the modern ‘th’, but is invariably used in the MS in places where one would expect to find ‘d’ (see 6.3), constituting an adequate reason for retaining it. The use of <ȝ> varies too, as *aȝen’* (again) and *ȝolkys* (yolks) show.

6.9 Word Division

Some words are divided into two (or even three) parts in the MS, though they are thought of as one word, at least in modern English. Examples of these are ‘to geþ*ur*’ and ‘a way. These are hyphenated in the transcription (to-geþ*ur*, a-way), thus indicating that they are considered as one word, though written as two (or three) in the MS. Moreover some word divisions in the MS that are due to line shifts, the scribes have left without any hyphenation. This feature is represented by a regular word-division in the transcription (with a simple hyphen (-)), as in modern English. In some of the cases of word-divisions occuring on two lines, the scribe has actually put in a hyphen – which looks like a slanted equal sign, which is retained as an equal sign (=) in the transcription, signalling that it is an original word division and not an editorial one. Nevertheless on the last ff. of the recipe collection scribal word divisions occur with only a single slanted line – however this is marked in the transcription by the same word division mark (=) as the other scribal ones.

6r Wortys in lenten' or in flesche tyme ζ

Take cawlys strepe hem fro þ^e^ stalkys and Bett*es* Borage
Auence . vyolete . Malowes . p*ar*cely . beteyne p*ri*merole
pacyens . wythe of lekys . croppys of nettlys p*ar*boyle hem . And
ley hem on a bord . p*re*sse owt þ^e^ wat*ur* of hem . heu hem smale
And do þ*er*-to otemele. then thake broth of cong*ur*. t*ur*buth or
halybut . or Samon' . or other fressche fysche. do it in a potthe
wit þ^e^ forsayde herbys. whenne þe brothe ys at þe boylyng'
casth ín þe herbys. boyle hem . vpp loke dey ben salthe
ȝyff þ^u^ lacke brothe / boyle elys . take hem vpp' strypp' þe*m* fro
þ^e^ bonys . grynde it te*m*p*er*yt vp wit þ^e^ ~~ss~~selff broth'. do a~~ll~~
to-geþ*ur* in a potthe . And make vp þ^e^ wortys a-for-sayþ^e^
Also þ^u^ may ȝyff þ^u^ willt . whessche moskelys . set hem ~~ar~~ on'
þ^e^ fyyr' . do to hem as Moche wat*ur* as dey may Swym*m*e ynne.
boyle hem tyl dey opyn'. then powr owt þ^e^ broth trowȝt a
stray'now*ur* . pyke owt þ*e* mosky~~ll~~ . grynde hem temp*er*e hem wit
þ^e^ selff broth'. set þ^e^ herbys ouyr þ^e^ fyyr' . boyle hem . when
dey ben boylyd ynowe . put to hem þ^e^ drawyn' moskelys & salt
þ^u^ maysth if þ^u^ wilt . drawe pesyn' throw' a st*re*yno*ur* . and make vp
dy wortys wit fayr' wat*ur* . put þ*er*-to clene oyle þ^t^ hat be fryyd
ynne be-forr' . and ín þ^e^ boylyng' alye hem vp wit pesen drawen'
be-foryn'. but lat noon' otemele come þ*er*-ynne . þ^u^ maysth ȝyff
þ^u^ wilthe p*ar*boyle wythe of lekys . p*re*sse owt þ^e^ wat*ur* heu hem
smalle . then take canabens[1] and fayre wat*ur* . set hem on þ^e^
fyyr'. whenne they boyle do yn þ^e^ whythe of lekys. lat noon'~
othemele come þ*er*-ynne salt hem and s*er*ue hem forth'

Or To make canabens .

Take fayre withe benys lay hem in rennyg' wat*ur* too days
chaw*n*ge þe wat*er* . take hem vp lay hem drye . thanne

[1] The fourth character (which is illegible) is crossed out and replaced by a supercript 'a'.

6v drye hem on' a he*n*sche ryȝt hard . And thenne schele hem at a melle & fye a-way þ^e^ hullys And scleue þ^e^ benys ín . tree or fow*ur* pecys at þ^e^ most . And ~~fye~~ feye hem clene . & so þ^u^ mayst kepe hem as long' as þ^u^ wilt

Canabens .

Canabens. Take canabens . whessche hem . or ȝyff þ^u^ wilt strepe hem a lityl and make hem vp' wit melke of almond*es* and put þ*er*-to sugyr and salt . And owt of lentyn' do þ*er*-to kow melke & butt*ur* claryfyed & sugyr and salt & s*er*ue hem forth'.

Canabens wit bacon'

Do swethe broth in a potthe . & wassche þ^e^ canabens clene & do þ*er*-to .. boyle it vp do no oþ*ur* lyco*ur* der-tho loke þey be salt and s*er*ue hem forthe . And take rybbys of bacon' boyle it do a-way de skynne ley hem in a other dysche . & s*er*ue it fort as þ^u^ s*er*uyst venyson' wit forme*n*te .

Canabens wit.bacon'~

Buttyrd wortys .

Butteryd wortys. Take alman*er* of good herbys þ^t^ þ^u^ mayst gethe . pyke hem . swessche hem . p*ar*boyle hem . hew . hem . boyle he*m* vp in fayr' wat*er*. put þ*er*to fayr' butt*ur* claryfyyd a gret quantyte. when dey ben boylyd I-nowȝg' salt hem . lat noon' othemele come þ*er*-ín . myce bred in sma~~ll~~ gobett*es* do it[1] in a dysche powr' wort*es* a-bouyn'.

. kaboches .

kaboches Take withe kaboches . kutthe hem fro þ^e^ stalkys . wessche hem clene . p*ar*boyle he*m* p*re*sse owt þ^e^ wat*ur* hew hem but a lytyl & ín flessche tyme do broth of beeff in a potth or of caponys . or of other good flesche . whenne it boylyd do in þ^e^ kaboches

[1] MS: 'doit' without word division

7v

Lentyn' ffoyles

lentyn' foyles

Take þe same man*er* of herbis . as þu doyst to Iowt' & ~~oy~~
oynownys clene paryd p*ar*boyle hem p*re*sse owt þe wat*er* do hem
ín a pott' . frye reysens ín clere oyle þt hath be fryed ínne
beforn' & do þ*er*-to . wit a p*ar*ty of the oyle . boyle hem vp wt mylke
of almond' . putt þ*er*-to sug*ur* & salt . & s*er*ue it ff*orth*[1]

Longe wortys .

longe wort'.

Take þe same man*er* of herbis & boyle pesyn take hem
fro þe fyer' . take owt þe clerysth & make hem vp þe same
man*er* . saue þe sug*ur* . & s*er*ue he*m* forth' .

Blaunche porre .

Blanche porr'

. l .

Take thykke mylke of almond' do hit in a potth' . p*ar*boyle
þe qwythe of lekys tendyr' . p*re*sse owt þe wat*er* . hew hem
grynde hem . tempyr hem wit þe same melke & do to-ged*ur*
wit sug*ur* & salt . boyle it vp . ȝif þu wilt þu may alie hit wit
payndemayn' . or wit crom*m*ys of qwhythe brede drawn' wt þe
same mylke . s*er*ue it forth wit salt ele ȝif þu haue hit .

Pome porr'

Pome porr'

Boyle qwhithe pesyn' . hole hem take hem' fro þe fyer' . when'
þey haue rostleyd a whyle . take owt þe cleryst in-to a-noþ*ur*
potthe . haue melke of almond' I-drawn' vp wt whithe wyn'
fyges of al amalek sugyr' & salt. & reysens fryd a ~~ly~~tyll
ȝiff þu wilt do to-ged*ur*. boylyt & s*er*uyt forth'

. Gyngandr' .

gyngandyr'

Take þe hedys of hak fyssche a-lone ~~d~~ þe sown'dys
And þe lyu*er* . do it in a pott' to-ged*ur* . make clene þe poke do
it der-to. seed it in fyssche broth'. or fayr' wat*er* tyl hit
be te*n*dyr . thanne take it vp . lay it on' a bord' take a-way
þe bonys . saue de fyssch'. dyse de lyu*er* & þe sown'þe ȝif þe

[1] This is the only incident of the kind in these cookery recipes where *forth* is abbreviated with a stroke through the mid-section of the double ff. Otherwise it is spelled out.

7r & marybonys al to brokyn' boyle it vp . do þ*er*-to safferan' & salt when' it[1] ys boylyd I-nowȝ . a-lye it vp wit g*ra*tyd breþ[e]. lok þay chargeaunt of kaboches somde~~ll~~ & s*er*ue hem forthe

Hare or powderyd goos in wort*es*

Do good broth of beeff . or of other good flessche & mary bonys in a pot seþ[e] hit on' þ[e] fyyr' . choppe an har' in pecys & put þ*er*-to . ȝiff þ[u] wilt whesche hym' in þ[e] same broth þ[t] þ[u] wilt boyle hym' ínne . & draw þ[e] broth throwȝ a straynow*ur* wit al þ[e] bloþ[e]. thenne take cawl' and þ[e] withe of lekys & other herbys & otemele . hew hem smalle to-geþ*ur*. ȝif he ben an holde har' boyle hym'. a good whyle ar þ[u] casthe in þy worthys/. ȝyff it be a ȝong har'. casthe hym and þ[e] wortys //[in]//to-ged*ur* . or elys taka a gooss of a vyȝtys powderyng' choppe hym' putt hym ín þ[e] wort*es* in þ[e] same man*er*. & s*er*ue hym' forthe .

Har' or powd*ur* go[3] in worthys .

/Iowtys on flessche days/

Take p*ar*celye and oþ*er* good herbys p*ar*boyle hem' well' in wat*er* p*re*sse owt þ[e] wat*er*. hew hem ryȝt small*e* or grynde hem'[2] ȝif þ[u] wilt . & þ[u] may hew a lytyl fat porke & grynþ[e] þ*er*-w[t] temp*er* it vp w[t] swethe broth. and hit ~~h~~ be somdell' chargeaunt of the herbys . do it in a pott . boyle it . And lie it vp þ*er*-wit . And ȝif þ[u] wilt þ[u] myȝt draw breþþ[e] w[t] som of the broth . & a-lie it vp a lityl þ*er*-w[t] . salt hit & s*er*ue it forȝth' w[t] rybbys of bacon' . or of fatt' flessche ȝif þ[u] wilth . And fyssche days . þ[u] myȝt p*ar*boyle herbys And make hem' vp in þ[e] same man*er* wit broth of fresche fyssche or w[t] elys w[t] a dysch melke of almond*es* & sug*ur* and salt & lat noon' oþ*er* licow*ur* come þ*er*-ynne . ~

Iowtys

[1] MS: illegible
[2] MS: 'hym' has been corrected to 'hem'
[3] A part of the word is missing.

8r

poke be noȝth tend*ur* boyle it bettyr & do it to-ged*ur*. Cut whithe
bredþ^{e}. temp*er*e it wit þ^{e} same broth' & wyn'. drawe a pyn leco*ur*
putt it in a potthe . putth þ*er*-to powd*ur* of pep*er* . gyngeu*er*
& galyngale . ~~& galynga~~ & cane~~ll~~ & a good colo*ur* of safferan'
set it on þ^{e} fyer . ster' it wen' it boylyd . put in þ^{e} fyssch'
ster' it soffth for brekyng' þ^{e} fysch . seson it vp wit
powd*ur* of gyngeu*er* . & a lityl veneg*ur* salt & lat it no mor'
boyle . / þ^{u} maysth and þ^{u} wilt take þ^{e} sown'd . þ^{e} lyu*er* and þ^{e} poke
of þ^{e} coddlyng' and makyd in þ^{e} same man*er*. ȝ

Elys ín s*er*oppe'.

ffle elys. choppe he*m* in colponys . do he*m* in a pot . þ^{o} þ*er*to
oynown'ys & herbis hewen' to-geþ*ur* . hole clowys & maceȝ
Inyby~~ll~~ & powd*ur* of pep*er* . powd*ur* canelle a grett de~~ll~~ &
fayr' wat*er* . draw a lyour of bred wit wyn' . do it to-ged*ur*
sett it on' þ^{e} fyer . steryt wen' it ys colo*ur*d wit sawn'der'
seson' it vp wit powd*ur* of gyngeu*er* veneg*ur* and salt & lat
hit no more boyle . s*er*ue it ȝ

Elys' yn sorr'

Pykes & Elys in ballok broth'

Splat pikes schalþ^{e} hem sclyue hem . & culpn' he*m* in a pot
put gret oynown'ys ~~yy~~ my*n*syd & herbys þ*er*-to . sesee[1] it vp
wit a liour' of bred . put þ*er*-to maceȝ and clowys . & powd*ur*
of cane~~ll~~ I-nowȝgh . & a lytyl safferan . put to hem stokkefisch
as moche as is þ*er*-in of þ^{e} elys . lat þy pikes boyle in an esy
sawce . & s*er*ue hole pike for lord*es* . & q*ua*rterys of a*n* oul pomys for
other men . lok þey ben sesownþ^{e} in keuþ^{e} . & put þy broth'
& þy stuffe a-boue vp-on' þy pykes . and s*er*ue he*m* forth .

. pykes .

. fformente in lentyn wyt porpays .

[1] This probably ought to have been spelt 'seson'.

. ffformente. Take whete clene pylyd in a mortyr . & clene fannyd . & seed hit tyl it be brokyn'. Thanna grynþ^e blanchid almo*n*dys ín a mort*er* . & drawe þ*er*-of a melke & boyle it tyl hit be resenabi~~ll~~ thykke & tyl þy whethe be tend*ur* . colo*ur* it w^t safferan' & lesche þy porpays whan' it is sodyn'. and lay it in dischis be it-selff & s*er*ue it fort wit formynte' ȝ

Peletes' ín sarcene .

peletes yn sarcen' Take fresch porke or moton' soden' tend*ur* . pike owt þ^e bonís' hew it . grynþ^e hit smalle in a mort*er*. Temp*er*e it vp wit eyryn' yn þ^e gryndyng' & put þ*er*-yn pep*er* an'd safferan and salt . take fresch broth . clene tryed . sett it to þ^e fyer in a large vesce~~ll~~ lat it boyle . & seson' it vp wit þ^e same colo*ur* . than*n*e make smale rowu*n*þ^e ba~~ll~~ . put he*m* in þ^e boylyng' broth'. & lete hem boyle þ*er* tyl dey ben I-nowȝg . than*n*e take hem vp & lete he*m* þrye . & lat þy broth kele . blow of þ^e fatthe . tak almond' wesche hem temp*er* he*m* wit þ^e same broth'. & draw þ*er*-of a keup^e melke . put þy mylke in a swete potth . set hit vp on' þ^e fyer'. put þ*er*-ín powd*ur* of pep*er* & cane~~ll~~ . & a por= cyowu*n* of sawn'þer . to make a sarcene colo*ur* . loke þ^e most of h^s colo*ur* be of h^s owyn' keup^e. putt ín clowys maceȝ & resens of corans . lat it boyle as þ^u seisth þ^t good ys . ȝif hit be to thykk . a-lay it wit swete wyn'. put ín sug*ur* wan' þy spyces ben tend*ur* . put ín þy pelett*es* ín þ^e same bruet ȝif hym' a talage of powd*ur* gyngeu*er* and vergeous . And s*er*ue forth þ^e pelett' wit þ^e brueth .íij. or .íííj. ín a dysch' as a potage for þ^e secunde cow*ur*s

Tho make Iussalle .

9r Thake swethe broth of capons And elys . oþ*er* broth of the besth' þ^{t} þ^{u} may haue . sett hit vp on' þ^{e} fyer' in a brodþ^{e} vesce~~ll~~ . colo*ur* it wit safferan' . put sawge þ*er*-to . kuth it gret' and salthe brek eyryn' . þraw hem throw a straynow*ur* . temp*er* g*ra*tyd bred w^{t} þyn' eyryn'. loke thy broth' be boylyng'. put ínne þyn' eryn' & thyn' h*er*bys ben' meddelyd to-ged*ur* . when hit be-gynnyt to stewe . take owt þy stykke and t*ur*ne þyn' crudþ^{e} a-bowthe w^{t} a scomer . loke dy fyer be not to hastyff . when' hit is throwȝ kuet take it of the fyer . and tunyr hyt a swyle . & s*er*ue it fort ȝ

168 170 175

Tho make lesche lardes of .íij. colo*ur*is

178

Tak clene cow mylke . And puttyt ~~in the~~ yn .íij. pott*es* and breke to eyche a qua*n*tyte of eyren'. as þ^{u} seisth it ys to don'. colo*ur* on red^{e} wit sawnderis . and a-nother wit safferan' . And þ^{e} thrydþ^{e} w^{t} grene herbis. And put to eche of hem a porcon' of clene lardþ^{e} . loke it be þ^{e} fatthe of bacon' wel I-sode*n* . dyse hit sma~~ll~~ . parte hit ín .íij. pott*es* . put to salth'. boyle hem wel alle .íij. at onys stere hem wel for brennyg' in þ^{e} boylyng'. and in þ^{e} boylyng' take hem down'. casthe hem in a cloth . eche of hem a-boue oþ*ur* and wynþ^{e} thy cloth to-ged*ur*. and presse owt a~~ll~~ þe Ius . then*n*e take hem owt a~~ll~~ hole . take hem owt al hole . make leches .íij. or .ííij. in a dysch' & s*er*ue hem forth

Tho make lesche lesche lardes of íij. colo*ur*is .

185

Tho make nombe~~l~~ of a der'

190

Thake þ^{e} nombe~~l~~ of a der'. and þ^{e} ~~br~~ blodþ^{e} þ*er*-wit p*ar*boyle he*m* in fresche broth'. thenne take hem vp . scaldþ^{e} brown' crustys of breþþ^{e} in þ^{e} same broth . thanne kutthe þyn' nombe~~l~~ sma~~l~~ And putthe hem in a potthe to þ^{e} same broth' tryed trowȝ a straynow*ur* . lathe hem boyle we~~ll~~ . draw þy colo*ur* . seson' it vp þ*er*-wit þ^{t} it be ken-þ^{e}ly rennyg' . do þ*er*-to pep*er* kane~~ll~~ & oþ*ur* powd*ur* and temp*er*e hit wit whythe wyn' . & put to dy nombe~~l~~ . loke þy colo*ur*

Tho make nombe~~l~~ of . l .

195

9v

stonþ^{e} be þy cane~~ll~~ . sesoon it wit salt and s*er*ue it ffforth’ 197

Gruell enforsyd

Thake marybonys and fresche b^{e}eff’. And make a good gruell . than’
draw it þorwȝ a straynou*r* . þen take fayr’ porke tend*ur* soden . þo 200
a-way þe skynne . And pyke owthe þ^{e} bonys . And synuys . grynþ^{e}
it smal in a mort*er* . And temp*er* it wit þ^{e} same gruel þ^{t} is þrawe
make it smoth . lat it stonþ^{e} resenabyly by þ^{e} flesche . seson
it vp wit safferon’ and salt . þanne set it be þ^{e} fyyr’ and lathe it
boyle & s*er*ue it forthe 205

Chaudrown’ of Sawmon’.

Take þ^{e} drawȝthe of þ^{e} sawmon . make it as clene as þ^{u} may . do it
yn a pot and al þ^{e} blood of þ^{e} sawmon[1] þ*er*-w^{t} boyle it þ^{t} it be ryȝt
tenþ*ur* soden in broth of þ^{e} same fysche . take it vp & hewe it smal~~l~~
ȝif it be a femal grynþ^{e} þ^{e} spawne . do it toged*ur* to þ^{e} brothe . draw 210
a lyo*ur* of whythe bredþ^{e} . wit whynne. do þ*er*-to powþ*ur* of pep*er* canel
And set it on þ^{e} fyer’ . when it boylyt ster’ it . seson’ it vp wit powd*ur*
of gyngeu*er* . vyneg*ur* . salt & saffron’ . þ^{u} may s*er*ue it fort in-steþ^{e} of
potage . or e~~ll~~ sauce for ~~swau~~ sawmon . 215

Cokkys of kyllyng /

Thake cokkes of kyllyng . kut hem smalle . do hem in a broth of
ff rysche sawmon . boyle hem wel . do to hem melke of almonþ’ . And
bredþ^{e} drawyn . colo*ur* it wit safferon’ sawnderys and sug*er* powd*ur* of
pep*er* and s*er*ue it forth And oþ*ur* fysche a mong as t*ur*but pyke or 220
sawmon choppyd and hewyn’ . And seson it vp wit wyn’ vyneg*ur*
and salt

Lesche puen’/

Thake mylke of almondys temp*er* it wit whythe wyn’ & wat*er* . take
p*ar*ci~~ll~~ and oynyons . cut it . & þo þ*er*-to eles choppyd and boylyd. and 225
þ^{o} yn’ safferon’ and hoole pep*er* & hole clawys . & seson’ it vp wit
powderys & salt/ , . ffyleteȝ ín galentyne .

[1] Ink cluttering in the MS obscures the legibility slightly, the most obvious reading is however ‘sawmon’.

10r

Take þ^e^ brestys of Rybbys of porke fle of þ^e^ sckyne' . þo þ^e^ flesche on' a broche . rest it tyll it be al-mosth Inowȝgn . take it of choppe it on' pecis do it in a potthe wit oynownys cut gret . hole clowys mac*es* quibibs do to-ged*ur* and a q*ua*ntite of swethe broȝth . draw a liow*ur* of paryng of crust*es* of whythe bredþ^e^ wit good ~~wyng~~ wyn' & a litil blodþ^e^ a-ley it a lytil . and þo þ*er*-to powd*ur* of pep*er* a litil . & canel a good q*ua*ntite sette it on þ^e^ fyr' . ster' it . when' it is boyled I-nowȝg' . loke it be nowȝth chargeant . seson' it vp wit powd*ur* of gyng*er* vyneg*ur* and salt/

& Nombeles of porpays or of oþ*ur* fysch'

Parboyle nombeles of porpays . & ȝif þ^u^ whilth some of þ^e^ fisch cut it smal put it in a pot . draw alyo*ur* of crust*es* . wit þ^e^ same broth & a q*ua*ntite of þ^e^ blood & red wyn' . do it to ged*ur* in a pot wít[1] powd*ur* of pep*er* clowys[2] & canel boyle it vp . ster' it . seson' it vp wit powd*ur* gyng*er* vyneg*er* and salt/ Make nombeles of venyson' in þ^e^ same man*er* . and make nombeles of congyr codlyng . & oþ*ur* good fysch in þ^e^ same man*er* .

. Porpays in galentyne/ .

Take porpays þo away þ^e^ skynne . cut it in smale leschis . no mor' þen þy fyng*ur* or lasse take bred drawyn' wit red wyn' . & put þ*er*-to powd*ur* of canell . & powd*ur* of pep*er* . boyle it . seson' it vp wit powd*ur* of gyng*er* vyneg*er* and salt . & ȝeue it a colo*ur* of safferon'

Porpays or venyson' in broȝth' .

Take þ^e^ skyn' of porpays . & mor' of þ^e^ fisch . ȝif þ^u^ wilt chopp' it in pec*es* . wit oynownys and herbis cut gret . hole clowis mac*es* powd*ur* of pep*er* & of canell . þ^o^ it in a pot to-ged*ur* wit fayr' wat*ur* or wit broth of fisch . and a p*ar*ty of wyn' . boyle it vp . ȝif þ^e^ fysch be good . it wil a lye it self . or ellys drwe' a lyo*ur* of crust*es* . & powd*ur* of gyng*er* and salt . Make venyson' in broth in þ^e^ same man*er*.

Hare yn Cyueȝ . /

Smythe an hare in sm^a^le pec*es* p*ar*boyle hym' in swete broth wit h^s^ owyn' blood . cast hym' in cold' wat*er* pyke hym' vp clene . do hym'

[1] MS: 'wtt' with a macron above the middle t, indicates a corretion to 'wit'.
[2] Partly illegible, though 'clowys' seems to be the right word judging from the context.

10v

in a pot . clarifye þ^e^ broȝth . do þ*er* to oynownys & herbis mysyd
take hole clawys mac*es* & powderis . and drawe a dyn' lyo*ur* of crust*es*
w^t^ red wyn' do to-ged*ur* . boyle it þ^t^ it be I-nowȝgh . seson it vp
wit powd*ur* of gyng*er* . vyneg*ur* and salt . lathe it haue a colo*ur*
of þ^e^ blood

. Hare yn paapelade./

Take an hare hew hym' in pecis . p*ar*boyle hym in wat*er* . clarifie
þ^e^ brothe . put it to þ^e^ flesch . boyle it . seson' it vppe w^t^ dowce
powd*ur* & salt . take lecssyng' of past frydþ^e^ or wafferys cowche
hem in þyschys . & dresse þ^e^ sewe a-boue

Hare ín talbot/

Hew an hare in pec*es* . p*ar*boyle hem in good broth w^t^ his blood
trye þ^e^ flesch in-to a pott grynþ^e^ almond*es* vn-blanchyd . temp*er*
hem vpp' wit þ^e^ same broth . drawe þ^e^ mylke . & þo þ*er*-to oynown'ys
p*ar*boylyd . & hole spyc*es* & powd*ur* fort seson' it vp wit powd*ur* & salt
& a q*ua*ntithe of wyn' & a lytil sug*ur*

. Conynes' in graue / .

Parboyle conynes' in good broth . take hem vppe . smythe hem
in pec*es* . kepe hem clene . do hem in a potte . & hole clowys
mac*es* . & oynownys cut su*m*del gret . & powd*ur* . & blanchyd almo*n*þ^s^
grynde hem drawe hem wit þ^e^ same broth . & þykke mylke
& þ^o^ to-ged*ur* & whythe sug*ur* . boyle it . loke it be salt . messe it
forth . cast þ*er*-on a dragge clowys mac*es* & myncyd gyng*er* &
blanche powþ*ur* & s*er*ue it forth

. Conynes in cyve .

Take conynes choppe hem in pec*es* þ^o^ hem in a pott take oynownys
& good herbis . chopp þ^o^ to-ged*ur* boyle hem vp in swethe broth
þ^o^ þ*er*-to powd*ur* of pep*er* . make a lyo*ur* of paryng of crust*es* of whithe
bred drawen wit wyn' . and lytyl ~~br~~-blood . a-lye it vp butt
a lytil . do þ*er*-to powd*ur* of canel a gret del . seson' it vp witt'
powd*ur* of gyng*er* vyneg*ur* & salt/

Conynes ynne clere Broth

Choppe' conynes in pec*es* . washe hem clene . þo hem in a potthe . do
þ*er* to clene broth and wyn' . boyle hem tyl þey be Inowȝg . loke þ^{t} it
haue nowȝt moche of þ^{e} broth . seson' it vp wit powd*ur* of gyng*er* a gret
q*ua*ntite and v*er*iows drawe it drowgȝ a straynou*r* . salt it & s*er*ue it forth

../ Oystris in grave . /

Schele oystrys in-to a pot wit þ^{e} sewe p[…][1] put þ*er*-to fayre wat*er*
p*ar*boyle hem take hem vp . þo hem in fayr' wat*er* . pyke hem clene
blanche almond*es* grynþ^{e} hem temp*er* hem vp wit þ^{e} same broth
draw vp a good mylke . do it in a pott wit oynowns & hothe spic*es*
al hole . & a lyty~~ll~~ powd*ur* & sugyr . boyle it vp to-ged*ur* . do þ^{e}
oystris þ*er*-to . & s*er*ue hem forth . & cast þ*er*-to ȝow*ur* drage. and
hole spyc*es* a-bovyn . and blanchyd powd*ur* .

. Oystris in ceue .

ȝ Take oystrys . p*ar*boyle hem in fayr^{e} wat*er* . & þ^{e} selfe sewe . do hem
in fayr' wat*er* . wasche . pyke hem . trye þ^{e} broth þorwg a straynou*r* do to
ged*ur* . make hem vp as þ^{u} þosth conyng . a~~ll~~ same blood . & colo*ur* hem
wit sawnþ^{e} rys . Chekenes in creteney .

Boyle chekenes in good broth' . reyse þ^{e} þyes & þ^{e} wyngys & þ^{e}
broth' . take melke of almond*es* vnblanchyd . drawyn vp w^{t} þ^{e} same
broth' . & powd*ur* of cane~~ll~~ drawyn' wyt a p*ar*ty of wyn' . do þ*er* to sug*ur* saffron'
& salt / do all*e* in a pott . set it on þ^{e} fyer . ster' it when it boyled
seson' it vp wit powd*ur* of gyng*er* and v*er*geous . lay þ^{e} chekenys hoot
in a dische . haue ȝolkes of eyryn' Isodyn' hard*es* & fryde a' lyti~~ll~~
& cowche on a-bouyn' þ^{e} wyng*es* and þ^{e} þyes .

Cretney

Thake brawn' of caponys' & of oþ*ur* good fowlys p*ar*boyle it dyse it cast
it in a poot wit cow mylke . boyle it þ*er*-wyt /take payn' demayen .
draw it wit sowr' of þ^{e} mylke . & put to-ged*ur* . take sodyn' eyryn' . hew
þ^{e} whythe cast þ*er*-to . seson' it vp wit powd*ur* . sug*ur* . saffron' & salt And
a-lye it vpp' wit þ^{e} ȝolkys of eyryn' sodyn' hard . frye hem a lyty~~ll~~
lay hem in dischys powwr' þ^{e} sewe a bouyn' & florysche it wit a*n*neys
in confyyt Capownys' ín con*n*ceys

[1] Illegible, probably an attempt to write *put* since this word follows directly after.

11v Take capons halff rostyd do hem in a pot put þ*er*-to swete broth'
And a p*ar*ty of red wyn' . steu it vp to-ged*ur* þ^{t} it be I-nowgh trye
þ^{e} broth . ȝyff þ^{u} wylth þ^{u} may draw þ*er*-to a lytyl lyour of paynemayn'
And dyryn sodyn' hard . hew þ^{e} whyte þo þ*er*-to . wit sug*ur* saffron' &
salt . set it on þ^{e} fyer . when it boylyt . A-lye it vp wit ȝolkys
of eyryn' . loke þ^{t} it be ren*n*yng/ seson' it vp wit powd*ur* of gyng*er*
a gret de~~ll~~ And v*er*geous . reyse þ^{e} þyes And þ^{e} wyngys & þ^{e}
brestys þ^{t} þay hang by bay hem hot in dischys plante hem wit
hard ȝolkys of eyryn' & powd*ur* a-bouyn' /

. Chekenys in cawde~~ll~~.

Thake chenys[1] p*ar*boyle hem in good lyco*ur* tyl dey ben Inogh'. colo*ur* þ
broth' with saffron' . take vp de chekenys . r^{a}yse þ^{e} þyes . þ^{e} wyng*es* and
þ^{e} brestys . a-lay þ^{e} broth wit ȝolkys of eyryn' in man*er* of cawdel seson'
it vp wit sug*ur* & salt . chowche þ^{e} chekenys in dyschis & dresse þ^{e}
sew a-bouyn' & strowe on powd*ur* of gyng*er* & s*er*ue it forth' .

. Soupes .

Take mary & do it in a pot . w^{t} hony powd*ur* of pep*er* gyng*er* and cane~~ll~~
And a lytyl ale with bred cut in scheues tost hem . cowche hem in dischis
loke þ^{e} syryp' be salt . & haue a colo*ur* of saffron' & powd*ur* a bouyn'

Chaudon' of veel .

Take þ^{e} bowelys of a calff make hem clene seþ^{e} hem in fresch'
broth' cut hem smal . take powd*ur* And wyn' or vyneg*ur* . or ale . a lye
it wit bredþ^{e} . take past of flo*ur* of whete make pelet*es* þ*er*-of . frye
hem in grece & put to ged*ur* . . Chaudon' of pygg*es* feyth'
Thake swynys feyt clene scaldyd . And þ^{e} groyn' & þ^{e} eerys
boylyd in fresch' broth' take hem vp cut cut[2] hem sma~~ll~~ do hem
in a pot trye þ^{e} broth' drawe a dyn*n*e lyow*ur* of whythe bred &
wyn' . & put to-ged*ur* & make a þyn' foyle of pasth cut in smal pelet*es*
frye hem . seson hem vp' wit powd*ur* of pep*er* & salth . colo*ur* it wit saffron'
do þ^{e} peletys hot in dyschis & presse þ^{e} sew a-bouyn'

. Dowse . desyr'.

Blanche almond*es* grynde hem . drawe hem vp wit swethe wyn' . &
ȝiff þ^{u} w[...] wilt wit a p*ar*ty of swethe broth' þo it in a pot . do-þ*er* to

[1] Probably ought to have read 'chekenys'.
[2] The MS reads 'cut' twice.

12r a quantite of swete sug*ur* þ^{t} is ryȝt whythe . take porke or veel
sodyn' grynde it sma~~ll~~ . meddyl hit wit ȝolkes of eyryn' . powd*ur*
& salt / And make peletys of þ^{e} gretmesse of þ^{e} ȝolke of an eye .
haue a bato*ur* of ȝolkes of eyryn' & paryd flo*ur* . t*ur*ne þ^{e} peletys
þ*er*-yn' . take hem'vp frye hem . rolle hem in þ^{e} panne þ^{t} þey may
be rownþ^{e} . layd hem hothe in dischis dresse þ^{e} sew a-bouyn'
loke þ^{t} it be ~~ryn~~ rennyng' . And on fysche days þ^{u} make it in
þ^{e} same man*ur* wit pike haddoke or codlyng . & loke þy sew be
wel colowryd wit saffron' .

. Bruet of lombardye .

Thake hennys chekenys conynges . or oþ*ur* good flesch' soden
& tryed do it in a pot do . þ*er*-to mylke of almond*es* & pep*er* a-lay it
wit bred . & þo þ*er*-to ȝolkys of eyryn' sodyn' harde growndyn' &
drawyn' vp wit Ius of p*ar*cely . þ^{o} þ*er*-to a lytyl grece or a lytyl
bott*ur* clayfyed . or þ^{e} fatte of porke & seson it vp wit powd*ur*
salt & vyneg*ur* & make red as blod wit alkenet

. Bruet of almayne .

Take veel or porke choppyd in pec*es* cast it in a pot . grynde
almond*es* draw hem vp wit swete broth & put it to þ^{e} flesch'
boyle it . put þ*er*-to powd*ur* of pep*er* and sug*ur* . when it is boylyd nerhanþ^{e}[1]
Inowg' . seson' it vp wit powd*ur* gyng*er* & v*er*geous' . colo*ur* red as
blod wit alkenet and s*er*ue it forth' . ~~Bruet~~

. Bruet of spayne .

Cut venyson' in longe lechis & frye hem or rost hem w^{t}
powd*ur* . whesche hem ~~wit~~[2] wyn' . take sug*ur* & melke of almond*es*
clowes maces & quybylys boyle al to-ged*ur* . seson' it vp wit
powd*ur* & vyneg*ur* . Bruet Roo.

Thake flesche of a Roo. choppe it . p*ar*boyle it do it in a pot . take
þ^{e} same broth' & oþ*ur* swethe broth drawyn' durghe a strano*ur* put
it to þ^{e} flesche wit oynownyws & erbis hol clowys mac*es* & quybylys
boyle al to-ged*ur* . ȝyff it be neþ^{e} a-lye it a lytyl wit crust*es* . or ellys

[1] This word should probably be *nerhonde (nearhand),* meaning 'near in time'. The occasional mixing of 'd' and 'þ' made this difficult to interpret.
[2] Some illegible superscript scribbles has been added above the crossed out 'wit'.

12v or elys wit whythe bred . drawyn' w^{t} a lytyl of þ^{e} same broth' 387
& of þ^{e} same blod . colo*ur* it wit safferon' do þ*er*-to salt . powd*ur* of pep*er*
And oþ*ur* powdr' of cane~~ll~~ þ^{e} mosthe del & s*er*ue it fort . & make
a~~ll~~ oþ*ur* sewys in þ^{e} same man*er* al saue þ^{e} ostem*e*n*t* / boyle it 390
& s*er*ue it fort for p*er*npa~~l~~

. Chekenys' in bruet /

Thake chekenys sodyn' tend*ur* & þ^{e} broth' cold*es* & tryd do it
in a pot . drawe a lytyl lyo*ur* wit wyn' & sug*ur* & þ^{o} þ*er*-to seson'
it vp w^{t} powd*ur* of gyng*er* v*er*g^{e}ous & cane~~ll~~ þ^{t} is drawyn' durwe 395
a straynou*r* . & colo*ur* it wit safferon' .

Stewed lombard .

Thake porke rostyd & choppyd do it in a pot . do þ*er*-to wyn'
sug*ur* hole oynowu*n*ys clawys gyng*er* saffron' sawndrys & almo*nd*e*s*
fryd .temp*er* it vp wit wyn' & powd*ur* of gyng*er* canel & wit 400
galentyne & colo*ur* it wit saffron' & sawnder*es* cheff

. An oþ*ur* stewyd lombard .

Grynde almond*es* drawe hem vp w^{t} swethe broth' take veel
& porke . par' it fro þ^{e} skynne . hewe it grynþ^{e} it sma~~ll~~
do þ*er*-to mynsed datys . reysonys of corans & good powd*ur* 405
make it in pelett*es* as grett as a plom*m*e . sett þ^{e} melke on
þ^{e} fyer' . ster' it wel . when' it boylyd cast in þ^{e} pelett*es*
lete it stewe vpp' in fyr' put þer to powder' & salt . & s*er*ue
it forth' in þ^{e} same man*er* . 410

. Stewed coloppes .

Take coloppes of venson' . rost hem þ^{o} hem' in a pott'
do wyn' þ*er*-to . hole spic*es* & powd*ur* of pep*er* & canel . boyle it
vp wit powd*ur* of gyng*er* & powd*ur* of pep*er* & canel . boyle it
vp wit powd*ur* of gyng*er* & ~~vengg~~ venegyr' & s*er*ue it forth' 415

. Bruet Tuskyne .

Take broþ^{e} of & of mary-bonys' & of oþ*ur* good flesch þo it
in a pot choppe' chekenys in pec*es* & erbis hole[1] clowys
mac*es* & powd*ur* 'of pep*er* . & þo to ged*ur* & set it on' þ^{e} fyer . gry*n*de
porke & veel rawe wit ȝolkys of eyryn' put þ*er* to resonys 420
of coran's powdres & salt saffron' meddyl it to geder . And
when ȝo*ur* pot boylyd make ȝo*ur* stuff in pelet*es* as gret heselnotys

[1] Partly smudged MS: the most obvious reading is 'hole'.

13r & cast hem in a-nouyn' . in þ^e^ boylyng colo*ur* it wit þ^e^ Ius of saffron' p*ar*cely & oþ*ur* good erbis boylyd vpp' . put þ*er*-to a lytyl wyn' seson it vpp wit powd*ur* of gyng*er* & veneg*er* & s*er*ue it forth'

Bruel[1] **Sarcenes** .

Thake venyson boyle it trye it þo it in a pot . take almonþ^e^ mylke . drawyn' vp wit þ^e^ same broth' cast in oynowny*n*s . alye it vp wit flo*ur* of rys . & cast on clowys aftur' þ^e^ boylyng take it down' . seson' it vp wit powdrys & wyn' & sug*ur* & colo*ur* it w^t^ alkenet/

Bruet of kydd*es* .

Take kyddes or veel . choppyd p*ar*boyle it & trie it do it in a pot take melke of almondys . drawyn' vp w^t^ fresche broth' do þ*er*-to hole clowys . & a-lye it vpp' wit flo*ur* of ryys & þo g^e^te þ*er*-in . And afft*ur* þ^e^ boylyng seson it vp' w^t^ vynegyr & powd*ur* of pep*er* . gyng*er* & canel sug*ur* & salt & s*er*ue it forth'

Blaunche bruet

Take hen*n*ys or porke halff rostyd & choppyd . do it in a pot do almonde mylke þ*er*-to . A-lye it vppe wit flo*ur* of rys / do þ*er*-in a lytyl broth' of wyn' & hole clowys and maces . seson' it vp wit vyneg*er* & powderys / And a lytill sug*ur* straynyd wit alkenet / .

Sauce sarcens . /

Make þykke mylke of almondes do it in a pot wit flo*ur* of rys . saffron' gyng*er* maces quybylys canell & sug*ur* . rynse þ^e^ botteme of þ^e^ dyschis wit fat broth' . when þ^e^ seu ys boylyd . messe it fort . & stykke þ*er*-yn almondes fryed wit sug*ur*

. Veel in bukinadde[2]

Choppe veell in pec*es* . do it in a pot . do þ*er*-to oynown'ys cut gret . & herbis and good powderys . clowys maces sug*ur* . saffron' & salt . boyle it wit a lytyl swethe broth' . afft*ur* put þ*er*-to cowe*n* mylke . boyle it vp' wit ȝolkys of eyryn ' . so þ^t^ it be ren*n*yng & s*er*ue it forth' . þ^u^ may make it wit mylke of almond*es* . in þ^e^ same man*er* . & when' it is boylyd . seson' it vp wit powd*ur* of gyng*er* & veneg*ur* .

. **Pyuenade** .

Thake mylke of almond*es* . drawyn' wit swethe' broth' . do þ*er*-to

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1 This is probably meant to read *bruet* instead, as *bruel* makes no sense here.
2 One of the letters is illegible, most probably an 'a' thus 'bukinadde'.

13v

pynnys a greet deel . take wardowu*n*ys & quynces & costard sodyn' & grawdyn' & drawyn þorwȝ a straynou*r* . wit wyn' and good powderis . do it to-ged*ur* boyle s*er*ue it fort as ren*n*yng potage . . kydde stued .

Take a kydde . ȝif þ^{u} willt þ^{u} may rest it a litil or ellys choppe' it a lytyl raw in pec*es* do it in a pot . do þ*er*-to oynonowu*n*ys herbys . & swethe broth' and wyn' . & hohe hole clowys mac*es* & powd*ur* . & stue it to-ged*ur* . seson' it vp wit sawce gyng*er* or galentyn' . & wit a lytyl lyo*ur* of bredd . saffron' & salt

. Stued' p*ar*tryche' .

Take p*ar*trych' or wodecok . drawe' wassche hem clene . sto*m*p hem vp wit hole clowys . chowche in a pot of herde . do-þ*er* to datys cut gret . reysonys of corans & wyn' . and as moche of swethe brothe & salt . stoppe þ^{e} pot set it on' a cole fyyre . when it is boylyd Inowȝ . seson' it vp wit powd*ur* of gyng*er* and v*er*geowus . & a lytil colo*ur* of saffron' & s*er*ue it forth'

A losed beeff

Take lyre beeff . cut it in þyn*ne* leches lay hem on a bord . tak fat of moton' or of beeff . herbys and oynowu*n*ys hewyn' to-ged*ur* smal strowȝ þe leche of beeff wit powd*ur* of pep*er* & a litil salt . þan' strowyn' on' sueet of þ^{e} erbys . & rolle vp þ*er*-yn*ne* . put hem on a broche rost hem ȝif þ^{u} wilt þ^{u} may endor' hem . & make hem a s*er*uise . or ell put hem in wyn' and so moche fresche broth' . & þo hem in a pot to-ged*ur* . wit hole clowys and mac*es* . herbys & oynown'ys hewyn' smal & powd*ur* saffron' and salt . a-lye it wit sauce gyng*er* or galentyn' . stewe it to-ged*ur* & s*er*ue it forth'. /

ȝ Pyke yn sauce .

Take pyke þyȝt hym and þ^{e} powche & þ^{e} fee. seeþ^{e} hem in halff wyn' & halff wat*er* . casth þ*er*-to p*ar*cell and oynowu*n*ys mynced smal . lat hem to-ged*ur* . & seeþ^{e} a pyke in good pike sawce . and as he . seþit blow of þ^{e} g*ra*ue . & cast it to þ^{e} powche and fee . take pay./ =nemayn' . or tend*ur* bred & cut it in man*er* of bruesse . tost it on' a rost yryn' . þen' mynce þ^{e} powche and þ^{e} fee . but fyrst boyle sauce gyng*er* wit þ^{e} powche & wit þ^{e} fee . to alye it wit ale .

cast þ*er*-to

14r

cast þ*er*-to a gret q*ua*ntite of al powd*ur* gyng*er* salt & saffron' . & good q*ua*ntite of
v*er*geowus . þan' cast þ^{e} bred in a cargeow*ur* . & þ^{e} pyke a-bouyn' . and cast þ^{e}
sauce of þ^{e} powche & þ^{e} fee a-bouyn' vp-vn þ^{e} pike in þyschischis[1] & s*er*ue
it hoot //

Turbut tostyd yn Sauce .

Kyt away þ^{e} fyn*n*ys of turbut . & cut þ^{e} fysche in man*er* of an hastewth
put it on a rowu*n*de broche . whan it is halff rostyd . spryng on smal salt
take v*er*geous or veneg*er* . and wyn' powd*ur* of gyng*er* a lytil & cast þ*er*-on
in þ^{e} rostyng . and haue a vessel þer-vnþ*ur* . to kepe þ^{t} droppyd dowu*n* . &
cast it aȝen' ou*er* . when' it is rostyd Inowgȝ hethe þ^{e} sauce & cast
it on' þ^{e} fysch' in dyschis al hoot .

Sawmon' Rostyd ín Sauce .

Cut a samon' in rownd pec*es* rost hem on a rost iryn' . tak powd*ur*
canell & wyn' draw it þorwgȝ a straynou*r* . mynce oynowu*n*ys smal . & þo to-
ged*ur* . boyle it . take veneg*er* or v*er*geous . & powd*ur* of gyng*er* & salt do þ*er*-to
lay þ^{e} samown' in þischis . and powr' þ^{e} syryp' a-bouyn'

. Brawn' ín Confythe .

Sede ffresche brawn' tyl it be Inowgȝ' . pare it and grynde it ín
a mort*er* . temp*er* it wit melke of almond*es* drawyn' þorwgȝ a straynou*r*
in to a pot . do sug*ur* þ*er*-to Inowgȝ & powd*ur* of clowys . lat it boyle
take flo*ur* of canell .or powd*ur* of canel Inowgȝ & þo þ*er* to . & boyle it .
þo þ*er*-to powd*ur* of gyng*er* . take it out of þ^{e} pot . do it in a lyn*n*yn'
cloth' & p*re*sse it þ*er* in . þan*n*e lethe it fayr' . but not to þyn*n*e'
take þ^{e} bar' Iylkys of a bor' . & schete hem endelong*er*is . thorwgȝ
þ^{e} leschis & s*er*ue hem fort a lesche in a dische .

Blawnchid brawn' .

Make a steff mylke of almond*es* blanchid . dyse þ^{e} brawn' smal
do it þ*er*-to in a pot wit sug*ur* and salt . boyle it to-ged*ur* . þ^{t} it be
Inowgȝ . lath it be dowcet . do it in a basyn' . ~~las~~ lat it stonde .

[1] This is probably 'dyschis' misspelled - also *þ* is occasionally used instead of *d*.

14v

lat it stonþ^{e} tyl it be cold' . & ~~lesche~~ leche it so þ^{t} it be not tho
thynne & s*er*ue it forth a leche or .íj. in a dische .

Leche Lumbard' . /

Boyle datys in swethe wyn' . grynde hem & drawe hem
wit þ^{e} same wyn' . as chargeaunt as þ^{u} may þ^{o} hem in a pot
& sug*ur* þ*er*-wit . boyle it put þ*er*-to powd*ur* of gyng*er* & cane~~ll~~ a gret
dee~~ll~~ . stere it we~~ll~~ [1] to-ged*ur* . ȝif it be not styff I-nogh . put
þ*er*-to hard ȝolkes of eyeryn' . or g*ra*tyd bred . or ȝif þ^{u} wilt boyle
brawn' . & draw it hot þorwg' a straynou*r* wit lichow*ur* . & þ^{o} to-ged*ur*
in þ^{e} boylyng . and so þ^{u} may þ^{o} . wit alman*er* of leche lu*m*bard*es*
þ^{t} þ^{u} makys . & in lentyn' þ^{u} myȝt make brawn' of sownþ^{s} of fysch'
when' it is boylyd take it owt of þ^{e} pot do it on a bord & p*re*sse
it to-ged*ur* . when it it[2] cold' cut it in lecheȝ & s*er*ue it forth a leche
or .íj. in a dysche & powr' a lytyl clar' a-bouyn' /

Taylee .

Take thykke mylke of almond*es* drawyn' p vpp' wit wyn' . do it in
a pot do þ*er*-to raysons & fygg*es* . & þatys cut & sug*ur* & good powder*es*
& salt boyle it vp' colo*ur* it wit saffron' & messe it fort a stondyng
potage

Blannk desyre . /

Blanche almond*es* grynde hem . drawe hem wit swethe broth' . & make
a thykke mylke þ*er*-of . tak brawn' of caponys sodyn' tend*ur* hewyn' & groddyn'
smal . and te*m*p*er* it vp wit su*m* of the mylke & þ*er*-to sug*ur* Inogh' . & boyle
it as mortrewys . take su*m* of þ^{e} melke boyle it & cast it in a cloth'
as creme . & haue out clene þ^{e} wat*er* . & put it tho þ^{t} oþ*ur* . & a-lye it vp
þ*er*-wit . put þ*er*-to a cupfu~~ll~~ of swethe wyn' . & loke þ^{t} it be salt &
dowcet & s*er*ue it forth . and on' fysche days . tak pyke . haddok
or codlyng' . s^{o}dyn' . do away þ^{e} skyn' & þ^{e} bonys . & make it ìn þ^{e}
same man*er* as þ^{u} doyst þ^{t} oþ*ur* . & draw þy mylke . wit þ^{e} broth of
fresh cong*ur* . or of oþ*ur* fresche fysche .

. Blawman'ger . ς

[1] A supralinear *do* has been inserted here in the manuscript, the lettersize is the same as the rest, thus not ordinary superscript.
[2] The correct word ought to have been 'is'.

15r

Take a thykke melke of almond*es* blawnchyd . drawyn' vp wit
fayre wat*er* . grynþ^{e} rysse boyle hem vp wit þ^{e} mylke . thake brawn'
of capons' or of faysantys or of p*ar*trichis sodyn' tend*ur* & tosyd smal
put þ*er*-to sug*ur* & salt . loke it be stondyng' . & dresse it fort as rys
kut almond*es* in lengche . frye hem a lytyl . & meddyl hem wit
sug*ur* & planthe clowys a-bouyn & on fysche days . take pyke or
haddok wel sodyn' . & pike þ^{e} fysche fro þ^{e} bonys . & rubbe it dorwgh'
a straynou*r* wit þy honþ^{e} þ^{t} it be ~~smll~~ smal . & put it þ*er*-to in-
steþ^{e} of flesche .

. Blannk dowcet / .

Take brawn' of capon's grown'dyn' & drawyn' vp wit wyn'/ do it in
a pot do þ*er*-to a lytyl hony or sug*ur* . and a-lye it vp wit almon'dys
& powd*ur* of gyng*er* . and cowche of on' ȝolkys of eyryn' . And on fysche
days . take p*ar*che pike . or haddok / . or oþ*ur* good fysche . & worche it
vp in þe same man*er* . & make peletys of past & put þ*er*-on . as þ^{u} doyst
ȝolkys on þ^{t} oþ*ur* .

. Chykeney .

Do almon'de mylke in a pot . take kernelys of okerorys
rostyd . grynde hem . draw hem vp wit wyn' or ale . do þ*er*-to a good
porcon' of sug*ur* sawn'derys saffron' & powd*ur* . seson' it vp wit vyneg*ur*
& powderys . & take þ^{e} schellys & set on' a bonyn' / . puy amo*ur* .

ς Blannk desyre .

Take ȝolkys of eyryn' sodyn' hard & saffron' & bred grown'dyn'
temp*er* it vp wit cow mylke . boyle it . do þ*er*-to whyte of eyryn'
cut smal . & spynde of porke coruyn' þ*er*-to . A-lye it vp wit raw
whythe ȝolkys of eyryn'

. Dage . /

Take porke grown'dyn' & rys cryued . do it in a pot wit
þ^{e} broth of þ^{e} same . do þ*er*-to sawnderys powderys & sug*ur*
seson' it vp wit ~~sug*ur*~~ vyneg*ur* . & when' it is dressyd cast on' almon'dys

cut . & fryd . & gynger mysyd . & powdur of gynger in maner as ꝯ

. ffforye .ꝯ

Take flowur of rosys . wasschen and growndyn' & almonde mylke . & take Brawn' of capon & growndyn' / & loke þt it be stondyng . & cast þer-yn sugur . & cast þer-on flourys of rosyn' . & serue it forth'

. Sypres .

Take porke soden' . grynde it temper it vp wit mylke of almondes drawyn' wit broth' . & a party of wyn' . or ellys a lytyH vynegur do þer-in fyges and resons' of corans . sugur saffron' & salt . boyle it a-lye it vp wit ȝolkys of eyryn' . when' it ys boylyd . do þer-yn powdur of gynger & messe it forth as mortrewys . & cast a grage a-bouyn' .

. Creme boylyd . ꝯ

Take swete creme of cow[1] mylke do it in a pot . do þer-to buttur clarifyed . set it on þe fyer' . ster' it . when' it is boylyd . haue ȝolkys of eyryn' drawyn' drawyn' thorwgh a straynour in-to a bolle . & powr' boylyd creme þer-to . wit a ladyH ster' it well for qualyng . & put it in a pot aȝen'. & ȝiff it be neþe ȝeue it a lytyl mor' of þe fyer' loke þt it haue swethe sugur Inowgh' . & of þe b butur . & lo[2] it be stondyng as mortrweys . & colour it wit saffron' . loke it be saltyd & messe it forth' & strow on powdur of gynger

. Lymed mylke .ꝯ

Take cow mylke and sugur . do it ín a pot sett it on' þe fyer' . when' It boylyd . a-lye it vp wit ȝolkys of eyryn' . & loke þt it be rennyng ~~Inowgh~~ . & nowȝt to chargeant . take whythe bred cuted in smal soppys do hem in dyshys loke þe mylke be salt . & powr' it a-bouyn' . . Mortrewys of ffyssche /

Take howu'de fyssche . haddok and coddelyng sodyn' . & pyke it clene fro þe bonys . do away þe skyn' . þe lyuer þer-wit grynde almondes wit broth of þe fyssche . make a good mylke of almondes blanchyd temper vp þe fyssche þer-wit . do þer-to paynemayn' gratyd & sugur . set it on þe fyer' . when' it boylyd . loke it be stondyng ' . messe it forth' & strow on blanchyd powdur . /

[1] Ink stain on letter number two. The letter is replaced by a superscript 'o'.
[2] This word should probably be 'loke' judging out of context.

16r

Blanche mortrewys' . ~ of fysche ꝛ

Take haddok coddelyng or dornbak soden' . pike owthe þ^{e} bonys
do a-way þ^{e} skyn' . grynde þ^{e} fysche . make mylke of almond*es* blanchyd
temp*er* vp þ^{e} fysche þ*er*-wit . take paynemayne Ig*ra*tyd & sug*ur* sett it
on' þ^{e} fyer' when' it boylyd . loke it be stondyng' . messe it fort
& stow on blanche powd*ur* .

Mortrewys of flessche .

Take brawn' of capons' & porke soden tend*ur* . grynde it temp*er* it
vp wit mylke of almond*es* wit brothe . set it on þ^{e} fyer' . do þ*er*-to
sug*ur* & saffron' . when it boylyd . take some of þ^{e} melke boylyng fr'
þ^{e} fyer' . alye it wit ȝolkys of eyryn' . þ^{t} it be chargeant . & ster'
it wel þ^{t} it q*ua*~~ylygn'et q*ua*~~ wele q*ua*lyng put it to þ^{t} oþ*ur* & ster' it wel
to-ged*ur* . s*er*ue it forthe as mortrewys . & strow on' powd*ur* of gyng*er* .

Blan'che mortrewys of fflesche .

Take brawn' of^{1} capon' or p*ar*trych' or fesant' sodyn' tend*ur* . hew
it smal . t~~emp*er* it vp~~ on' a bord . gryn'de it take mylke of almond*es*
blanchyd . & þ^{o} as þ^{u} doysth wit flesche .

Mortrewys Ducas

Take brawn' of capons' or fesantys sodyn' tend*ur* . & hew it grynde
it smal . temp*er* it wit melke of almondys . drawyn' wit osay seson'
it vp wit sug*ur* & good powderys & salt . & ȝyff þ^{u} wilt þ^{u} may alay
it wit paynemayn'

Payne fondew ..ꝛ

ffrye bred in grece or in oyle . put it in red wyn' . gry*n*de it
wit reysens . & draw it wit hony claryfyed & glayr' of eyryn'
& wat*er* schome it clene^{2} & put it tho þ^{t} oþ*ur* . do þ*er*-to clowys
mac*es* & paryd gyng*er* myn'syd & good powder^ & salt . loke it be
stondyng & florysch' it wit a*n*neys in confyyt /

Cawde~~H~~ /

Draw ȝolkys of eyryn' þorwȝ a straynou*r* . wyt wyn' or wit ale . þ^{t} it be

[1] Superscript 'o' replaces a crossed out 'a'.
[2] Superscript 'e' replaces an illegible letter.

16v

ryȝgh' renyng put þer-to sugur saffron' & noo salt . bethe it wel to-gedur
set it ouyr þe fyer' of clene char'-colle . ster' well þe bottom & þe sydys
tyl hit be schaldyng hooth . þu schalt sele be þy staff . when it be- ~~comeit~~
gynnyt to come belyne . þan take it off . & ster' it al-way fasth' . & ȝiff
it be noþe a-lye it wit some of þe wyn' . ȝiff it come to hastyly set
it in cold' water to þe myddyl of þe poth . & ster' wel al-way & serue it
forth'

Cawdell ffery ··

Take thynne mylke of almondes . drawyn' wit baster or wit oþur
swethe wyn' . do it in a pot wit sugur & saffron' . set it on' þe fyer'
ster' it when' it is at boylyng . haue ȝolkys of eyryn' in a bolle drawyn'
þorwȝgh a straynour . lathe hoot wyn' renne þer-to . & ster' it euer-mor'
well for qualyng tyl it be a-lyed . so þt þe þynke it be stondyng . ȝiff
owȝth leue of þe wyn' kepe it . put þy cawdel in-to þy pot' . ȝiff
it be ne þe set aȝen ouer þe fyer' steryng al-way . make it not to hot
for qualyng . ȝiff it be chargeant . a-lye it wit þe þemenant of þe
wyn'. & dresse it fort a stondyng potage . strowe on' blanche powdur
þu mayst ȝiff þu wilt draw paynemayn' & make it vp in þe same
maner . Or þu may ȝyff þu wilt . setthe clene wyn' ouer þe fyer'
& when' it is at boylyn'g haue ȝolkys of eyryn' drawe þorwgȝ
a straynour in-tho a bolle . put þy wyn' þer-to & saffron' & loke it
be be stondyn'g . & serue it forth . & strowe blanche powdur aboue

Charlet /

Do chow mylke in a pott . haue sodyn' tendur or ell of
þe loyne veel . hew it smal . do þer-to saffron' & salt . set it on þe fyer
when it is at boylyn'g . haue ȝolkys of eyryn' . straynyd þorwȝg
a straynour . put þer-to wyn' or ale . bethe it to-gedur . put þer-to melke
ster' it when it be-gynnyt to ryse . sett it fro þe fyer' . hele
it lathe þe crudþe gadur . serue it fort . íj . or . íij . leches in a dysche'
wyt þe whey . ȝyff þu wilt haue it en-forsyth . lay it in a cloth
or on a bord . and presse it tho-gedur . lyke chese . þan cut ít
in leches . in smal peces . & lay . íj . or . íij . in a dysche . grynde
almondes y-blanchyd . draw vp a dykke mylke wit wyne / .

17r

put þ*er*-to powd*ur* of gyng*er* . of canell a gret dell . off sug*ur* & saffron'
or sawnderys & salt . & hole clowys & mac*es* . seth it on þ^{e} fyer' . ster'
it we‖ . when it is at boylyng . take it of . & powr' on þ^{e} charlet

Perys ín conffythe . ς

Take hony boyle it a lyty‖ . do þ*er*-in sug*ur* . powd*ur* of galyngale clowys
bressed a*n*neys . saffron' & sawnderys . & cast þ*er*-in þy perys . soden &
paryd & & cut on pec*es* & wyn' & vyd vyneg*ur* . & seson' it vp wit powd*ur*
of gyng*er* & cane‖ & þo þ*er*-ín so þ^{t} it be brown' . Make quync*es* ín
þ^{e} same man*er* . a‖ saue vyneg*ur* do þ*er*-to clowys & mac*es* . & ȝiff
þ^{u} will . do þ*er*-to clowys mynced . & colo*ur* it wit saffron'

Perys in syryp' ·ς

Boyle wardowu*n*ys þ^{t} þay be somdel tend*ur* . par' hem . cut hem &[1] pec*es*
drawe a gret del of cane‖ . þorwgh a st*ra*yno*ur* . þree tymys . or on fow*ur*
wit good wyn' do hem in a poot . put þ*er*-to sug*ur* a gret de‖ . &
powd*ur* of a*n*neys . clowys & mac*es* & ȝiff þ^{u} willth dat*es* al-so my*n*syd
& reysens of corans . set it on þ^{e} fyer' . & when' it boylyd cast
in perys' lat it stew to-ged*ur* . when it is boylyd . loke it be
brown' of cane‖ . put þ*er*-to powd*ur* of cane‖ . & powd*ur* of gyng*er*
a gret de‖ . let it be somdel dowcet & s*er*ue it forth' .

Perys ín Compost / .

Take wyn' & a gret del of cane‖ and whyth sug*ur* . set it on þ^{e}
fyer' . lath it noȝt boyle . draw it drowȝg a st*ra*yno*ur* . lethe datys
dyn . & do to-ged*ur* in a pot . boyle wardowy*n*s .par' hem . cut hem'
cast hem in de seryp' . & sawnderys þ*er*-wit . boyle hem . a-lye hem
vp wit chardequí*nc*es . & salt / loke it be dowset & chargeant . do it
out of þ^{e} vessel in a treu vesse‖ . lathe it kele . par' smale reysons
& take tryed gyng*er* paryd . com hem . íj . days or . ííj . in wyn'^{ee}
& þen lay hem in hony claryfyed cold' a day & nyȝt . þan take
þ^{e} reysens out of þ^{e} hony . & cast hem to þ^{e} peris[2] in compost
& s*er*ue it fort wit syryp a‖ cold'

. Brawn' Rya‖ .. Brawn' sypres' . Brawn' bruse

[1] Judging from the context, this ought to have been 'in'.
[2] MS: superscript 'e' replaces some illegible letter.

17v Boyle ffresch' brawn' in fayr' wat*er* ty~~ll~~ it be tend*ur* . blanche almond*es* grynde
hem . draw hem vp . wit som of þ^e broth' . & a p*ar*ty of wyn' . as hothe as þ^u
maysth' . þan make hoth'. & þo þyn' brawn' in a st*ra*yno*ur* hoth' . & draw it
wit þ^e melke hothe . do þ*er*-to sug*ur* a gret de~~ll~~ & vyneg*ur* . set it tho
þ^e fyer' . boyle it . salt it . do it in a-noþ*ur* vessel . when it is cold'
yff þ^u may noȝwt hau it out chawfe þ^e vesse~~ll~~ wit-out in hothe
wat*er* . or elys aȝens þ^e fyer' . lay a cloth . on a bord' . & t*ur*ne þ^e vessel
vp-se down' þ*er*-on' . & schakethe it þ^t fa~~ll~~ out . cut it in dyn' lechis
& s*er*ue it forth' . íj . or . ííj . in a dysche . & strow on powd*ur* of gynd*ur*
& paryd gyng*er* Imysed' . wit a*n*neys clowys mac*es* & a*n*neys in confythe
ς ȝyff þ^u wilt þ^u may draw som' þ*er*-of wit þ^e same broth' . & wit a p*ar*ty
of wyn' ~~wil~~ w^t-out melke . colo*ur* ryd as bryȝt as lambre w^t saffron'
when' it is cold' dysyt . & florysch þ^t oþ*ur* þ*er*-wit . or elys þ^u may
cut it in leches as þ^u þoist[1] þ^t oþ*ur* & s*er*ue fort in þ^e same man*er*
Or ȝiff þ^u willt þ^u may t*ur*ne it vn-to a-noþ*ur* colo*ur* wat þ^u wylt
ȝif þ^u wilt haue a grene colo*ur* . draw it w^t[2] melke of almond*es*
& grynde Inn'blande as in a mort*er* & saffron' þ*er*-wit . Or elys
put þ*er*-to saffron' when' it is grown' moche or lyty~~ll~~ . afft*ur*
þ^u wilt make þy colo*ur* . & colo*ur* it þ*er*-wit . when' þ^u takyst it fro
ffyer' . And þo þ*er*-wit as þ^u þedyst wit þ^t oþ*er* ς ȝyff þ^u wilt þ^u may þo þ*er*-to
powderis or þ^u may put þ*er*-to a gret quantite of canel geng*er*
And sawnderis . to makett brown' & s*er*ue it fort in þ^e same man*er* .
Or ȝiff þ^u wilt þ^u may take t*ur*sawke . wasche it & wryng' it we~~ll~~
in þ^e wyn' . þ^u seson' it vp þ*er*-wit . when' it is boylyd colo*ur* it
þ*er*-wit . blew . or ~~sangr~~ sanguayn' . whe þ*ur* þ^u willt . & þ^o þ*er*-wit
as þ^u dedist wit þ^t oþ*ur* . Or þ^u may ȝiff þ^u wilt . when' þ^u
takist it ffro þ^e fyer . & hast a~~ll~~ seson' it . haue fresche brawn'
sodyn' tend*ur* and when it is cold' . ket it in thyn' lechis
Or dyse it or cast it in a pot . & ster' it to-ged*ur* . and put
it in-to þ^t oþ*ur* foste~~ll~~ . when' it is cold' lechis . & þ^o þ*er*-wit as
þ^u dedyst w^t þ^t oþ*ur* . Brawn' Rya~~ll~~ in lentyn'
Take sown'dis of stokfysche þ^t ben we~~ll~~ dryde . & lay hem in wat*er*
and eche day chawnge þ^e wat*er* twynnis . than' take hem vp . lay hem on

[1] Looks like a superscript 'd' above 'oi' in the MS, though this seems to make little sense.
[2] A superscript 't' replaces the letters 'yl' which have been crossed out.

18r a bord' & schrape[1] hem clene wit þ^e egge of a knyfe . whassche hem ~~s~~
sedde hem in fayr' wat*er* . take hem vp . seeþ^e hem in broth of cong*ur*
or of oþ*ur* goode fysch' ti~~ll~~ day be tend*ur* . or ellys in þ^e same wat*er*
and put elys þ*er*-to to amende þ^e broth' . þan blanche almond*es*
greu*n*de hem & draw hem wit þ^e same broth' hoothe . & make
vp þ^e sowndys . & grynde hem wit þ^e same broth' soothe . & ȝiff
þ^u wilt þ^u may take some of þ^e elys þ*er*-to . & temp*er* hem vp wit
þ^e broth' hoothe . draw it as hoot as þ^u may suffir þyn honþ^e
þ*er*-yn*n*e . make it in a~~ll~~ man*er* as þ^u makyst brawn of flesche
and ȝiff þ^u wilt when it ys seson'nyd whythe . take eyryn &
breke an hoole in þ^e gret enþ^e . & þo owthe a~~ll~~ þ^t is in þ^e
eye . whessche þ^e schellys drye hem . set hem in salt vp ryȝth'
and put þ*er*-ín som of þ^e whythe brawn' . & take som of þ^e
same brawn' cold' colo*ur* it wit saffron' . meddy~~ll~~ it wit powder*es*
put þ*er*-in pepyns . of þ^e gretnesse . of þ^e ȝolke of an eye . put
þ*er*-ín . & fylle it wit þ^e brawn' . þ^t it stande fulle . when it is
cold' . pille of þ^e sche~~ll~~ . set hem in salt as egg*es* or in cryspis
& puche hem wit clowys a-bouyn' . íííj . or fyue in an egge .
ffylle vp þ^e crown' wit blanche powd*ur* . and s*er*ue hem forthe in-
stede of eyryn' . þ^u may do wit brawn' of flesch in þ^e same
man*er* . or þ^u may þo þ*er*-to somdel of powd*ur* gyng*er* & & change .
þ^e colo*ur* . cut it in pec*es* . s*er*ue it fort as þ^u dedyst brawn' in
flesche tyme

Bytryne ín ſentyn' .

Take brawn' þ^t þ^u makyst in lentyn' . do þ*er*-to powd*ur* of pep*er* . & a
lity~~ll~~ powd*ur* of clowys . & powd*ur* of cane~~ll~~ a gret de~~ll~~ & sawnderis
so þ^t it be brown' of sawnderis . ȝiff þ^u wilt take blanchyd almond*es* & dyse
hem in-to a p*ar*ty of wyn' & a p*ar*ty of vyneg*ur* . & do to-ged*ur* .when'
it is boylyd put in-to a-noþ*ur* vesse~~ll~~ . when it is cold' leche it
& s*er*ue it fort as þ^u doyst brawn' Rya~~ll~~ .

Bytryne ín fflessche tyme

Take cany*n*es feet clene scaldyd sede hem in wyn' & wit a p*ar*ty
of swete brothe þ^t dey ben tend*ur* . take hem vp lay hem on a bord'
pike away þ^e bonys & kepe þ^e seynowes . hew a~~ll~~ to-ged*ur*
grynde it temp*er* it vp wit þ^e same broth' . do it in a pot .

[1] Superscript 'a' above the 'a' which is already there, though just slightly illegible.

18v dyce þ^e^ sowndys . take blanchyd almond*es* . powd*ur* of pep*er* . powd*ur* of clowys
& a lytil powd*ur* of cane~~ll~~ . and gret del of sawn'deris . or ȝiff þ^u^ wilt
saffron' ~~alyl~~ alytyl . set it on þ^e^ fyer' . when it is boylyd put þ*er*-
to ȝolkys of eyryn' . & pownd*ur* of gyng*er* mysyd sma~~ll~~ . vyneg*ur* and
salt put it in a vesse~~ll~~ . when it is cold' leche it & s*er*ue it forth'

Venyson' Rostyd . ς .

Take fayr' feelett*es* bonden . cut away þ^e^ skyn' . p*ar*boyle hym
þ^t^ dey be steff thorwȝ . larde hem wit salt lard . put hem on'
smal'e brochis . rost hem . ȝiff it be neþ^e^ þ^u^ mayst bast hem .
take hem off cut hem in brode lechis . lay hem in dischis . straw
on' powd*ur* of gyng*er* & salt . do wit butt*es* off venyson in þ^e^ same man*er*
& s*er*ue hem fort

<u>The sydys of deer' of hey grece I-rostyd .</u>

Wasche hem do a-way þ^e^ fylett*es* . do hem on' a broche . & schoiche
ou*er*-dwarthe . & aȝen crosse-wyse . in man*er* of losenges . in þ^e^ flesch'
syde . rossche hem . take red wyn' powd*ur* of pep*er* & salt & basthe
hem alway ti~~ll~~ day ben' Inowȝg . haue a chargeow*ur* vnd*ur*-neþ^e^
to kepe þ^t^ fallyt . & bast it þ*er*-wit aȝen . þan take it off . smythe
it as þ^u^ lyst & s*er*ue it forth'.

<u>Chikenys ffarsyd /.</u>

Schalde ~~þ~~ chekenys . breke þ^e^ sckyn' sckyn' at þ^e^ nekke behynde
and blowe hem þ^t^ sckyn' ryse fro þ^e^ flesch' . draw hem. chopp off
þ^e^ hedd*es* . whassche . hem . tak ffarsor of fatt sodyn' pikyd & hewyn'
sma~~ll~~ wit raw ȝolkys of eyryn' . and hard ȝolkys crom*m*yd sma~~ll~~
& reysans of corans . powderis erbys p*ar*boylyd & hewyn' sma~~ll~~
saffron' & salt do to-ged*ur* . & ffarse ȝow*ur* chekenys þ*er*-wit . by-
twene þ^e^ fflessche & þ^e^ sckyn' . & then *re*pleung[1] hem in hoothe
broth' . & þen make hem smoþ^e^ wit þyn' hon . þ^t^ þ^e^ ffarsor be
d euyn' vnþ*ur* þ^e^ sckyn' . p*ar*boyle hem a lytyl . rosthe hem . ȝiff þ^u^
wolt þ^u^ may endor' hem & s*er*ue hem fort as þay ben'

<u>. Chykenys endoryt / .</u>

[1] This is a unique use of something that appears to be the *re*-abbreviation in word-initial position.

19r Sckalde chekenys draw out þ^e brest bon wit þyn' hond' saue þ^e
flesch'. lat þ^e sckyn' be hoole . rost hem tyll dey ben Inowȝg
þen endor' hem wit ȝolkys of eyryn'. when þ^e endoryng is
steff & hard lat hem no mor' rost . Endor' kydde in þ^e same
man*er* . In þ^e rostyng t*ur*nyng aȝens þ^e fyer' .

ffelett*es* off porke endoryd

Rost ffylett*es* of porke . endor' hem wit þ^e same bot*ur* . as þ^u doyst
chekenys . t*ur*nyng a-bowt ou*er* þ^e spethe .

Pekok Rostyd .

Breke þ^e nekke by þ^e hed . kepe þ^e scken' hoole . put a pyn'
þorwȝg þ^e sckyn' of þ^e necke . blowe hyym þ^t þ^e sckyn aryse
fro þ^e fflesche . ffle of þ^e sckyn wit þ^e federys . kepe it hole . draw
þ^e pekok . lat þ^e legg*es* ben on' & þ^e bon off þ^e necke . stuff/hym
wit-yn' wit powderys & salt . do hym on a broche . trusse þ^e feet
to-ward þ^e body' as he was wenthe to sytthe on þ^e p*er*che . & sett
þ^e necke a-boue þ^e spethe . & in þ^e same man*er* rost hym' & bast
hym wyn' powderis & salt . when he is rostyd . take hym off .
& when he is somdell cold' . set þ^e sckyn vp on hym . & sow hym
or prykke it to þ^e body . & sett hym on a tarage & sprede þ^e
tayle a-brode . & s*er*ue hym fort as he war' a quyk pekok /

Capon' off hey grece I-rostyd .

Scle a capon' of hey grece . ou*er* euyn . schald' hym . draw hym
at þ^e vent . drawe hys lyu*er* & hys gyser at þ^e gorge . take þ^e leeff off
grece . p*ar*celly & a lytyll ysope & rosmary . & a leff or íj off sawge
& do it to þ^e grece[1] . hew it smalll & hard ȝolkys of eyryn' [.....]t[2]
cromelyt smalll . & resons of corans . good powderis & saffron' & salt
meddyl it to-ged*ur* . farse ȝo*ur* capons þ*er*-wit . broche hym . loke he be
stauche at þ^e vente & þ^e gorge . þ^t þ^e farsor may not out
rost hym long*es* wit sokyng' fyer . kepe þ^e grece þ^t fallyt /

[1] MS:Second 'e' is in superscript as replacement for an error/ink stain.
[2] Illigible/Smudged MS.

19v & basth hym' þ*er*-wit . kepe hym moysth tyl þ^{u} s*er*ue hym forth . sauce hym in wyn' & gyng*er* as þ^{u} þosth an oþ*ur*

Capowns Stued .ç

Take p*ar*cely sawge ysope rosemarye & tyme . breke it a lyti~~ll~~ by-twene dyn' honþ^{e} . & stoppe þ^{e} capons þ*er*-wit colo*ur* hem wit saffron' cowche hem in an herdyn pot . yff þ^{u} haue it . or e~~ll~~ in a brasse pot . & lay splent*es* vnþ*ur*neþ^{e} . & e~~ll~~ a-bowte þ^{e} syd*es* . so þ^{t} þ^{e} caponis' towche not þ^{e} syd*es* . ne þ^{e} bottom of þ^{e} pot & strowe on of þ^{e} herbis in þ^{e} pot . among þ^{e} capons . put a q*ua*rte & a pynthe of þ^{e} best wyn' þ^{t} þ^{u} may gethe[1] . & no noþ*ur* lyco*ur* . an qwʒelue a syluyr dische a-boue . þ^{t} þ^{e} brerd*es* of þische be wit-ynne þ^{e} brerd*es* of þ^{e} pot or e~~ll~~ take a[2] a lydde þ^{t} is made maþ^{e} þ*er*-forr' . & make a boto*ur* of qwhithe of eyryn' & flowr' & powþ*ur* a-bouyn' on þ^{e} lydde & al a-bowthe þ^{e} brerd*es* . & stoppe yn lynnown' cloth or papyr a-mong þ^{e} batow*ur* . by-thwene þ^{e} lydde & þ^{e} pott . so þ^{t} þ^{e} brethe go not owth . loke it be thykke of batow*ur*[3]. & sett þ^{e} pott on a char'-colle fyer' to myd-syþ^{e} . & set a quelme vp-on þ^{e} lydde þ^{t} it a-ryse not wit þ^{e} hethe . & lathe it stewe esyly & long' when þ^{u} trowyst it is I-nowʒg . take it fro þ^{e} fyer' ʒiff it be a pot of erde . set it on a wespe of stre . þ^{t} it towche nogh' þ^{e} cold' grownd' for brekyng of þ^{e} pot . when þ^{e} heth it we~~ll~~ ou*er*-passyd . take of þ^{e} led . & take owut þ^{e} capons wit a prykke & lay hem in a-noþ*ur* vessel~~l~~ . tyl þ^{u} han sen hym[4] a~~ll~~ þ^{t} þay ben I-nowʒgh . & ʒiff it be neþ^{e} cowch hem in aʒen & stewe hem bett*ur* þanne[5] make syryp' of good wyn & mynsed datys . & cane~~ll~~ draw wit þ^{e} same wyn' . do þ*er*-to reysens of corans sug*ur* saffron' & boyle it a lyti~~ll~~ . take it fro þ^{e} fyer' meddy~~ll~~ powd*ur* of gyng*er* . wit a lytil of þ^{e} same wyn' & þo þ*er*-to . lay þ^{e} capons in dischis'. do a-way þ^{e} fatthe . of sewe . & þ^{o} þ^{e} sewe to þ^{e} syrypp'. & powr' a-bouyn' on þ^{e} capons & s*er*ue hem forth . a rybbe of a ~~befe~~ beeff & a capon' in a dysche' .

[1] MS: The first 'e'is cluttered by ink and thus replaced by a superscript 'e'.
[2] MS: One can tell that it is an 'a' even though it is cluttered, yet it is repeated.
[3] MS: Ink clutter partly obscures legibility, 'batow*ur*' is the most probable reading.
[4] MS: Superscript 'e' above 'y'.
[5] MS: Slightly illegible, the most obvious reading is 'þanne'.

20r

Petidaw

Take garbages of ȝonge gees . þ^e^ hedd*es* neckys & wyng*es* . þ^e^ geser & þ^e^ harthe . & þ^e^ líu*er* . boylit I-nowȝgh . lay it on abord' . cut þ^e^ wyng*es* at þ^e^ Iowutis . & þ^e^ ffeet fro þ^e^ legg*es* . & cut eu*er*y clow fro oþ*ur* . cut þ^e^ geser & þ^e^ herthe & þ^e^ lyu*er* in longe lechis . haue fayr' whythe grece hoothe in a fryyng panne . & cast in a~~ll~~ þ^e^ flesche . ffrye it a lyti~~ll~~ & put þ*er*-to powd*ur* of pep*er* a lytil & salt . haue ȝolkys of eyryn' . drawyn' d^o^rwgȝ a st*ra*ynou*r* . & powr' in a ffryyng panne . when' it is harde alytil t*ur*ne it & frye it nowgȝ to moche but as it may vnneþ^e^ holþ^e^ to-ged*ur* . & s*er*ue it forthe .

Goos or capons' ffarsyd ·ç

Take p*ar*cely & swynys grece . & þ^e^ suet of a schepe p*ar*boyle hem in freshce broth' . take hem vp do þ*er*-to harde ȝolkys of eyryn' & heu hem to-ged*ur* wit þ^e^ Ius of grapis or mynsyd oynowny*n*s . & powd*ur* of gyng*er* . canel pep*er* & salt & farse ȝow*ur* capons or gees þ*er*-wit broche hem make hem stau*n*che at þ^e^ vente. & at þ^e^ gooet . so þ^t^ þ^e^ farso*ur* go not out & rost hem vpp' .

·ç Brestys off moton in sawce ·ç

Take brestis off moton' rostyd . choppe hem take v*er*geous . chawff it in a vessel ou*er* þ^e^ ffyer' . do þ*er*-to powd*ur* of gyng*er* . & cast it ou*er* þ^e^ moton' choppyd .

·ç Pyggys ffarsyd .

Take porke sodyn' tendyr . do away þ^e^ skyn' & þ^e^ bonys . hew þ^e^ fflesche & halff a docen' fyggis þ*er*-wit . grynde it smal wit ȝolkys of eyryn' . & þ^o^ þ*er*-to a few reysens fryd . & powd*ur* sug*ur* & saffron' & salt . ȝiff þ^e^ porke be fat þ^o^ þ*er*-to g*ra*tyd bred . & ȝiff þ^u^ w……..til[1] creyme of cow mylke . & ffarse ȝo*ur* pigg*es* þ*er*-wit but no to fu~~ll~~ ffor brekyng . sewe þ^e^ bely . rost hym s*er*ue hym' fort wit sauce gyng*er* .

.Turbut boylyd.∴ç

Nape[2] a trowȝt in þ^e^ hed . make þ^e^ sauce of fayr' wat*er* p*ar*cely .

[1] Some illegible letters.
[2] This word makes little sense, it is more likely that *make* was the intended word.

20v & salt . when it be-gynnyt to boyle scome it clene . draw þ^e^ trowȝt
as ȝiff þ^u^ wilt haue hym rownd cut hym on' þ^e^ bakke . in too
plac*es* . or . íij . noȝt thorwȝg . & drawe in þ^e^ stooche ney-þ^e^ hedþ^e^
as þ^u^ doist a Rownd pyke . & þ^e^ sauce is v*er*te sauce . s*er*ue hym fort
cold' . cowche on hym faylyt of p*ar*cely Or e~~ll~~ seþ^e^ þ^e^ powche
as þ^u^ doyst þ^e^ powche of a pike . & mynse it wit þ^e^ g*ra*ue & powd*ur*
of gyng*er*.

·ȿ**C**rabbe or lobster .

Take a crabbe or a lobst*er* . stopp' hym in þ^e^ vent . wit/on off his
lytyl clowys . seþ^e^ hym in fayr' wat*er* & no salt . Or elys stopp' hy*m*
in þ^e^ same man*er*e & cast hym in a-nouyn . & late hym bake . s*er*ue
hym cold' . & sauce hym wit vyneg*ur* .

Breme in sauce .

Take a breme . drawe hyma at þ^e^ bely & prikke hym in þ^e^ chyne
boon' . íj . or . íij . rost hym on a rost yryn' . take wyn' boyle it
cast þ*er*-to powd*ur* of gyng*er* & v*er*geous . do þ^e^ breme in a dysche &
powr' þ^e^ syryp' a-bouyn' .

Breme in brace .

Dyȝthe a breme in þ^e^ same man*er* . take powd*er* of cane~~ll~~ a
gret del . drawe it dorwe a st*ra*yno*ur* wit red wyn' . put hoole clowys
mac*es* sug*ur* & sawnderys þ*er*-to set it on' þ^e^ fyer' . when it boylyd
put þ*er*-to powd*ur* of gyng*er* & vyneg*ur* v*er*geons . loke it be chargeant
of powderis . lay þ^e^ breme in a chargeow*ur* . & powr' þ^e^ brace
a-bouyn'.

Tenche in brace .

Split tenchys be þ^e^ bakke . evyn' porwȝ þ^e^ hedde . so þ^e^ bely
be hole[1] do a-way þ^e^ drawȝt . schooche hym' a lyti~~ll~~ . ou*er*thwarthe
in þ^e^ fishce syde . lay ou*er* a rost yryn' . rost hym' til he be Inowȝg
lay hym in dischis þ^e^ fysche syþ^e^ vp-ward . take þ^e^ same brace
as þ^u^ þoisth to þ^e^ breme powr' it þ*er*-on & s*er*ue it forthe . /

[1] MS: A superscript 'e' replaces the partially smudged final letter.

21r

Sole in brace

ffflee solys . drawe hem . rost hem þ^{t} þey ben I-noȝgh' . lay hem in dischis . make brace as þ^{u} þoist for þ^{e} breme . a~~ll~~ saue clowys and mac*es* & powr' it þ*er*-on & s*er*ue it forth

Storgeon Boylyd .

Take storgeon . cut of þ^{e} fynnys fre fro þ^{e} tayle . to þ^{e} hedde on þ^{e} bakke syde . chynne hym as a sawmon & þ^{e} sydys in fayr' pec*es* . and make a sawce of wat*er* & salt . when it boylyt scome it clene . cast þ^{e} pec*es* þ*er*-yn' . & lathe hem boyle I-noȝgh . take hem vp s*er*ue hem forth wit foylys of p*ar*cely wet-in vyneg*ur* & cast þ*er*-on in dischis . þ^{e} sauce þ*er*-to ys vyneg*ur*

ς· Haddok yn gyne ·ς

Drawe an haddok at þ^{e} bely . ȝiff he be large cut of þ^{e} hedþ^{e} rost þ^{e} body on a rost yryn ti~~ll~~ he be Inoȝgh stepp' breed in þ^{e} brothe of sawmon . or of oþ*ur* good fysche . drawe wit þ^{e} broth a thyn lyo*ur* . hew p*ar*celly' & ~~þ*er*^{e}~~ þo þ*er*-to . & agret qua*n*tite of red wyn' . hole clowys mac*es* powd*ur* of pep*er* & a gret þ*er*e~~ll~~[1] cane~~ll~~ & þ^{e} lyu*er* of þ^{e} haddok & þ^{e} powche clene schauyn' . but þ^{e} powche be Inoȝgh . boyle it bett*ur* in a-noþ*ur* broth to þ^{e} lyuyr' & hewen smal in-to a pott & resens of corans . saffron' sawnerís & salt . boyle it vp wit powd*ur* of gyng*er* & v*er*geous . & þo a-way þ^{e} sckyn' of þ^{e} haddok . lay hem on a chargeo*ur* & powr' þ^{e} gyne a-bouyn' & s*er*ue it fforthe .

Soupys chawmbyrlayn . ς

Take wyn cane~~ll~~ . powd*ur* gyng*er* & sug*ur* of eche a porcon' . stepe it aswyle to-ged*ur* . hong a st*ra*no*ur* ~~of~~ ou*er* a vessel lat it renne þ*er*-ynne . íj . or . íij . take paynemayn' cut it in man*er* of bruesse tost it in brode scheuys & cast þ*er*-on . blanche powd*ur* powr' þ^{e} syryp a-bouyn' & s*er*ue it forth' .

Codlyng . lyng . hake . or . haddok .

Draw hem at þ^{e} bely sckale hem clene wit þ^{e} egge of a knyff . wasche hem make þyn'[2] sawce of wat*er* & salt . when

[1] MS: This is obviously a rare misspelling of 'de~~ll~~'.
[2] MS: Some illegible clutter above 'y', though the word is clearly 'þyn'.

21v it boylyt scome it clene & cast ín þ^e^ fysch & þ^e^ lyu*er* þ*er*-wit
& sauce it wit garlyk . strypp' þ^e^ haddoke & s*er*ue hym cold' wit
sauce gyng*er*

·Baase molet . or breme .

Dr^a^we a~~ll~~ þ^e^ at þ^e^ belyy . sckale h clene wit þ^e^ egge of a k^n^yff
wasche hem . make þy sawce of wat*er* and salt . when it boylyt scome
it clene . schooche þ^e^ fische . ou*er*thwart þ^e^ to þ^e^ syde . cast it in-to
þ^e^ boylyng sauce . & p*ar*cely boyle & s*er*ue it fort su*m*dell hot . Baas
& þ^e^ molet sauce gyng*er* . & þ^e^ breme wit garlek

. Cong*ur* . t*ur*but . & halybut /

Schald' a cong*ur* not in to hot wat*er* ffor brestyng of þ^e^ sckyn' . cut of þ^e^
hedþ^e^ . & ȝif þ^u^ wilt þ^u^ may clene out þ^e^ cong*ur* a lytil be-for þ^e^ nauy~~ll~~
by þ^e^ bely so þ^t^ þ^u^ may louce þ^e^ gut . take it out at þ^e^ throthe . & þ^e^
lyu*er* & þ^e^ gut & a~~ll~~ þ^e^ þrawȝt cut a~~ll~~ þ^e^ bely ou*er*thwarthe in rown'þ^e^
pec*es* . loke þ^e^ heris ben schouyn' a-way . boþ^e^ on þ^e^ bely & þ^e^ bakke
fro þ^e^ hedþ^e^ to þ^e^ tayle . & schaue clene a~~ll~~ þ^e^ fysche . but saue þ^e^
sckyn' hole . & loke it be ryȝt drawe . þ^e^ Turbut by þ^e^ fyn' by neþ^e^
þ^e^ gylle & cut of þ^e^ hedþ^e^ . þ^e^ whythe syþ^e^ fro þ^e^ blake . & geþ*ur* of
þ^e^ gylle wit a knyff of boþ^e^ syþ^s^ . ȝiff þ^e^ t*ur*but be large . cleue hym
down' ryȝt by þ^e^ chyne . ȝ & ȝiff he be lyti~~ll~~ cut hym ou*er*thwarthe
endelong þ^e^ rybbys chyne . and þ^o^ hee halybut in þ^e^ same man*er*
cast it in ffay wat*er* & þ^o^ þ*er*-to but a lyty~~ll~~ salt or e~~ll~~ noon . when
it boylyt scome it clene . when þ^e^ cong*ur* is I-noȝgh take it vpp'
wit a scom*er* . lay it in a vessel wit fayr' wat*er* & salt . ín an-oþ*ur* vesse~~ll~~
and þ^e^ t*ur*but or þ^e^ halybut ys boylyd powr' owthe þ^e^ brothe &
put þ*er*-in a lyti~~ll~~ cold' wat*er* . take vp þ^e^ fysche wit þyn' hond*es*
ffor brekyng & lay it in wat*er* & salt . & s*er*ue þ^e^ cong*ur* . þ^e^ hedþ^e^ &
. íj . or . íij . pec*es* by-for þ^e^ nauy~~ll~~ in a chargeow*ur* for þ^e^ soueraynys
strow on ~~folye~~ foylys of p*ar*cely . & s*er*ue þ^e^ remenant for oþ*ur* .
men . & sauce it wit v*er*te sauce . Off t*ur*but or halybut .oon . or
. íj. off þ^e^ breddyst pec*es* in a chargeow*ur* . & sauce it wit v*er*te sauce
& strowe on foylys of p*ar*cely

. Giruard & Roche boylyd .

22r Draw hem in þ^e^ syþ^e^ fro þ^e^ fyn downward & saue þ^e^ sownþ^e^ & þ^e^
reffett wit-yn' hem . sclat clene þ^e^ poke & saue it clene . lat it hong
by wasche hem . make þy sauce of wat*er* & salt . when it boylyt scome
it clene & cast yn' þ^e^ fysche . when it is boylyd . I-noȝgh . take it vp
esyly wit a schom*er* . lat it drye & s*er*ue it fort cold'. sauce it wit sauce gyng*er*

·ς Plays solys & flownderys .boylyd .

Draw þ^e^ plays vnþ*ur* þ^e^ fyn' . kut þ^e^ hed by þ^e^ gylle . clene hym a lytil
afft*ur* þ^e^ schulliers a-long-ast þ^e^ chynne on þ^e^ whythe syde . ffl ee þ^e^
Soole . draw hym by-neþ^e^ þ^e^ gylle . lat þ^e^ he be on . / draw a ffl ownd*ur*
a þ^e^ bak-syde vnþ*ur* þ^e^ ff yn'. stooche ou*er*thawarth þ^e^ brest . as a saynt
andrewys cros in withe syde . wasche hym make þy sauce of wat*er*
& salt . when' it boylyt scome it clene . & cast in þ^e^ fysche . strow
on p*ar*cely put þ*er*-to ale scome it . s*er*ue it forthe . & þ^e^ ffl own'þer*es*
in þ^e^ same sauce . & þ^e^ solys drye . sauce hem wit whythe wyn'
or ale powd*ur* of gyng*er* & mustar'

. Welkys boylyd ·ς

Do welkys in a pot . wit wat*er* . so þ^t^ day may' ffl ete þ*er*-yn . set he*m*
on an hesy fyer'. Lat hem stonde sokyngly & long or day seeþ^e^
þan take he*m* off & powr' a-way þ^e^ wat*er* . & wit a prykke pyke he*m*
out of þ^e^ schelle . do a-way þ^e^ hat of þ^e^ forhedþ^e^ do he*m* ina vessel
wit cold' wat*er* so þ^t^ þay be vnneþ^s^ wethe . & a gret del off salt
scowr' hem þ*er*-wit þyn' honþ^s^ . þ^t^ a~~ll~~ þ^e^ sckynne go off . wassche he*m* in
ííj . wat*er*is . or . íííj . & lay hem in clene wat*er* tyl þ^u^ s*er*ue hem fort . þan'
þ^o^ he*m* a-brod in dischis/ & strow þ*er*-on foylys of p*ar*cely

Perche boylyd

Draw a p*er*che at þ^e^ gille . lat þ^e^ bely be hole . make a steff
sauce of wat*er* & salt . & ȝiff þ^u^ wilt þ^u^ may put þ*er*-to ale . when
it boylyt scome it clene . & cast þ*er*-in þ^e^ p*er*che . lat it boyle wele/
þan strype off þ^e^ sckyn' on bothe þ^e^ syþ^s^ . lat þ^e^ hed be on & þ^e^
tayle . lay hym in a dysche . strow on hym foy~~l~~ of p*ar*cely . s*er*ue hym
cold'. sauce hym wit vyneg*ur* .

ffresche makerell yboylyd

Draw a makerell at þe gylle . saue þe bely hole wasche it . make
þy sauce of water & salt . when it boylyd cast in parcely & croppys of
myntes . & Inne þe fysche þer-to . serue it fort . & sauce it wit verte sauce

Schrympys boylyd /~

Take quyk schrympis pyke hem clene . make þy sauce of water &
salt . when it boylyt cast hem yn' . lat hem boyle but a lytyll . powr'
a-way þe water lay hem drye . when þu schall serue hem lay hem
in dyschys rownde al a-bow þe syde of þe dysche . & lay þe bak-syþ[s1]
vn-to þe wardys . & euery cowrs wit-yn' oþur . al-way reysyng vn-to
hyȝche . tyl ȝo come to þe myddes of þe dysche wit-yn' . þay stop'
vpp' de myddyll . scharp' in hyȝth'e & serue hem ffort hothe . & sauce
hem wit vynegur .

Soupys in-dorr' . ç

Blanche almondys grynþe hem . temper hem vp wit fayr' water
in-to a goode mylke . drawe it dorwȝte a straynour in-to a pot . do þer-
to saffron'. and ȝiff þu wilt þu may colour it a lytyll þer-wt . put þer-
to sugur & salt . set it ouer þe fyer'. ster' it . when it ys at þe boylyng
do it yn' ł alytill good wyn'. take it fro þe fyer' . ster'. it for
quaylyng . haue whythe bred cut in dynne scheuys as brues
tost it a lytyll ouer a rost yryn' þt it be somdel brown' . depe it
a lytyl in wyn' . & lay it aȝen on þe rost yryn' frye it . & þo
a lytyl mylke in þe dyschys . & cowche . íj . or . íij . lechys
of bred in þe dysche & powr' on mor' mylke a-bouyn' & serue
it forthe .

Hothe mylke off almondes

Blanche almondes grynde hem draw hem vp wit fayr' water
þo þer-to sugur & hony claryfyed set it on þe fyer' . salt it . ster' it
when it boylyt . serue it forthe hothe . & bred tostyd in a-noþur
dysche .

Cold' mylke off almondes .

Do | fayr' water in a dysche or in a pot . do þer-to blanchyd
sugur . or blak sugur or hony claryfyd . so þt it be somdel dowcet
do a lityl salt þer-to . set it on þe fyer'. when it ys at boylyng

[1] MS: Superscript 'e' is crossed out and replaced by another superscript 's'.

23r scome it clene . lat it boyle but a whyle . þan take it of & lat
it kele . blanche almond*es* . grynde hem temp*er* hem vp wit þ^{e} same
wat*er* in-to a dykke mylke . put þ*er*-to a lytyl wyn' þ^{t} it haue a lytil
sauer þ*er*-of & s*er*ue it . cut bred in schyuys . tost on a rost yryn' 1055
tyl dey wey somdel brown' . þan bast it a lytil wit wyn'. & lay it
a-ȝen on þ^{e} rost yryn' þ^{t} it be hard & s*er*ue it fort in a-noþ*ur* dische
wit þ^{e} mylke .

Storgeon' for sopers

Take calues fete & þ^{e} flesshe of þ^{e} hede & þ^{e} long*es* sedyn dendr' hew ít smale 1060
temper ít w^{t} same broþ^{e} or ȝyf þ^{u} wylt þ^{t} may grynd ít & strow of folys of p*ar*cele
& poud*er* of pep*er* & poud*er* of clowys ȝyf þ^{u} wylt & salt boyle it to-gedyr take
it vp lay ít on clene bord kepe yt wele to-gedyr þ^{t} yt renne not al ode wen
yt ys colde cut ít yn lechys of veneger y*n* a bol of t*er* & mynsyd onyons foyles
of p*ar*celle & my*n*sed gyng*er* lay þ^{e} legches þ*er*yn & wen þ^{u} seruyst hem lay noo in 1065
yn a dysshe & somdele of þ^{e} sauce þ*er*-wyth ~~~

Colde leche Veand

Take quínc*es* boylyd par' hem peke oute þ^{e} corys & do away þ^{e} sky*n* & cut yn pe-
cys do hem yn a pot of erþ^{e} do þ*er*-to whyte grece hony or sug*er*is stoowed yn a-ley
he*m* vp wyth hony claryfye & raw ȝolk*es* of eyeryn & a lytyl melke of almond*es* saf- 1070
feron & leche yt fayr'~~~~

leche lombard

Claryfy hony put þ*er*-to hony late yt boyle lange þa*n* put þ*er*-to almo*n*d*es* cut sma=
le & gratyd brede þ^{t} yt way charsant ster' yt wel to-gedyr late yt not boy-
le to long for brennyng of almond*es* take g*ra*tyȝt brede strow yt on a clene 1075
borde take yt oute of þ^{e} pot lay yt þ*er*-on & strow on mor' gratyȝt brede &
couche yt to-gedyr þ^{t} yt ren not to brode wen it is cowlde cut ít brode
lechys & s*er*ue ít forþ^{e} íj or ííj lechys yn a dysshe & strow on poudyr of
gyng*er* ȝyf þ^{u} wylȝt þ^{u} may do it hote haue smale cofyns bakyn by-for' & pou= 1080
r' it þ*er*-yn & s*er*ue ít forþ^{e} ín-stede of baky*n* mete Or ȝyf þ^{u} wylt pour' yt
by þ^{t} on syde & creyme of almo*n*d*es* or ells a stondyng potage of quy*n*is
or of frute coloured ȝolow & fyl vp þ^{t} oþ*er* syde & strow on annys yn co*m*fyt
oþ*er* drage wat þ^{u} wylt & s*er*ue yt forthe ~~~~~~~~

23v

Cowlde bruet of rabettes

Grynde reysonys or dates & draw hem vp osee put þer-to creyme of almondes & poudyr of canyl a grede dele draw þem wt swete wyne & poudyr lombarde poudyr of graynys & poudyr of gynger & a lytyl vynygyr & wyte sugyr set yt on þe fyer' & wen it ys boylyd take yt offe put yt yn a bol haue rabettes bulezt yn good broþe & salt take hem vp vn-vache by þe bak fro þe bonys on boþe þe sydes & ley hem yn þe sew wen þu shalzt serue hem lay hem yn dysshys & pour' þe sew þer-to & serue it forþe & zyf þu wylt chope hem yn pyces & rayse þe þyis & þe wynges of þe chekenys & kepe hem hole & chope þe body & do yt yn þe sew & serue yt forþe on þe same maner as sew ryal or egr' douce ~~

Dyvers desyr'

Grínde reysonys draw hem wt ossee or wt oþer swete wyne þt yt be somdele þinne do yt yn a pot do þer-to mynset dates & reysonys of corans clowes & mace poudyr of peper poudyr lombard sugyr & take pygges clene scaldyt kyde lomd conynges or chekynys choped smal yn pyces fryeyt do yt togeþer seson yt vp wt poudyr gynger & salzs & zyf þu wylte take venygyr & make egr' douce þer-of & serue it forþe zyf þu wylt grynde almondes & do yn þe same maner & colour' it wt turnesole or late ít be wyte weþer þu wylzt zyf þu wylzt þu may make past of zolkys of eyeryn & paryzt flour' makе it a þynne foyle & cut it yn smale peletes or ells yn pynes & fry hem yn wyte grece late þe flesshe be oute & wen þe sew boyleþe do ít þer-to & serue ít forþe Or yf þu wylzt make foyles of past & couche þer-yn flesshe of caponys & porke soden & gounden seson ít vp wt poudereſ & salzt make peletes þer-of eche of þe grettnes of þe fyngyr loke it be wel closyd & fryid do it ín dysshys & þe syrep a-bouen? late no vynygyr cum þer-yn zyf þu wylzt maybe a stondyng potage þer-of draw yt more ca chargeant & dresse yt forþe as mortres þt þu makyst of resenes of þe same colyr as þt oþer by-for' & depарte þt wythyn þe dressyng & yf þu wylt make þer-of a bakyn mete haue a coffyn bake be-for' & put þer-yn eche by hym-sylfe or ells departe to-gedyr þt on wyth þt oþer rede & serue it forþe weþer þu wylt coulde or hote & strow on a drage or paryt gynger mynsyd anes yn comfyte & blaunche poudyr

24r & s*er*ue yt forþ^{e} wen' yt be yn furme of potage or of baky*n* mete yn wat
kynde þ^{u} wylȝt make yt & ȝyf þ^{u} lyst þ^{u} may ley yt w^{t} ȝolkys of eyery*n*
& aft*er* þ^{e} boylyng take su*m* of þ^{e} same wyne & set it on þ^{e} fyr' yn a pot
we*n* yt ys at boylyng haue ȝolkys of eyery*n* draw yt þerew a strynur
yn a bol & pour' yn þ^{e} wyne sowtely & rennyng & ster' yt yn þ^{e} bol
for quallyng & loke be ryȝt chargeaunt of ȝolkys & put yt fast y*n*-to þ^{t} oþ*er* sew
þ^{t} yt ys made be-for' ster' yt wel to-gedyr set yt forþ^{e} loke no vynygyr cu*m*
þ*er*-to loke yt be douset & sumdel bydyng of poudyrs & þ^{u} wylȝt make yt
of fysshe þ^{u} may yn þ^{e} s^{a}me man*er* as þ^{u} dytdyst wyth flesshe / take calwer'
samo*n* braces & molett*es* splatted & coppyd yn pyc*es* & fry yt & do þ*er*-w^{t} sa þ^{u}
dytdyst w^{t} flesshe Or take pyk p*er*che eles haddok & braces soden pyke
oute þ^{e} bonys grynd yt medele yt w^{t} gode poudere*s* & salȝt & make yt yn
rounde peletes haued batour' made w^{t} mylke of almo*n*d*es* put pelet*es* þ*er*-yn
Take he*m* vp fry he*m* hoyle rolly*n*g he*m* kepe he*m* round lay he*m* yn dysshes &
pour' þ^{e} seryp a-bouen & ȝyf þ^{u} w^{t} wylȝt þ^{u} may do w^{t} flesshe yn þ^{e} same man*er*

Viande Royal

Grynde resonys draw he*m* w^{t} venyger bast^{a}rd claryosey or w^{t} þ^{e} best wyne
þ^{t} þ^{u} may haue take dat*es* cut grete resonys of cora*n*s clowes maces pí=
nes & flour' of cane~~ll~~ ȝyf þ^{u} haue yt put yn a pot[1] & sum of þ^{e} wyne þ*er*-
wyth & suer claryryed a grede dele & paryd gyngyr þ*er*-wyth boyle
yt we*n* yt ys boylyȝt y·now take þ^{e} seryp of þ^{e} raysens & creyme of
almo*n*d*es* þ*er*-wyth & past rya~~ll~~ & pyuadegobet ryal & gyng*er* yn co*m*fyȝt
& charde quyns or charde wardou*n* & poudyr of gyng*er* & canyl do al toge=
der yn a pot set yt on a fyer' ster' yt wel we*n* yt ys at boylyng take yt
of loke þ^{t} yt be douset & þ^{t} yt haue y-now of pouders & su*m*dele salt
dresse yt forþ^{e} as flat potage & ȝyf þ^{u} s*er*ue yt forþ^{e} hote florysshe yt
wyth blossomys of safferon haue fysshe braune soden & draw yt þru
a strynor colour'yt w^{t} safferon þat yt be as bryȝt as lambyr we*n* yt ys couwe florysshe þ*er*

[1] MS: 'put' with superscript 'o' above the 'u'.

Grynde resonys draw hem vp w^{t} þ^{e} same man*er* of wynys as þ^{u} dedyst þ^{t}
oþ*er* by fore put þ*er*-to creyme of almond*es* do yt yn a pot do þ*er*-to al maner
of hote spyc*es* as þ^{u} dedyst þ^{t} oþ*er* & paryt gyngyr & dat*es* cut & suger
claryfyed & do þ*er*-to sum of wyne boyle yt wel take yt of & put yt
to þ^{t} oþ*er* wyth poudyr canyl gyng*er* lombart & oþ*er* gode poudyr set yt
on þ^{e} fyer' ster' yt wel we*n* yt ys at boylyng take yt of loke þ^{t} yt
be doucet & þ^{t} yt haue y-now of poudyrs loke þ^{u} haue braune of
caponys fesaunt*es* or p*ar*trychys sode*n* tendyr & tosed smalle put þ*er*-
to late yt not be stondyng loke yt be ryȝt brou*n* of cane~~l~~ &
saundres & safferon & messe yt forþ^{e} a flat potage florysshe
yt forþ^{e} wyth sugyr styket vpon & we*n* yt boylyth loke no leme
of fyer' ryse a-boue þ^{e} pot no a-boue þ^{e} vyanut ryal for brenny*n*g
of þ^{e} sew ~~~~~~~~ς

Bely of[1] on fysshe days

Splaȝt pekys & te*n*chys elys & perchys coppe he*m* & do he*m* togedyr yn a pan
boyle yt w^{t} redwyne take yt vp lay yt on a clene cloþ^{e} lay yt vp on a borde pi=
ke oute þ^{e} bonys strype of þ^{e} skyn kepe þ^{e} pyc*es* hole & couche he*m* yn dysshes /
þ^{e} peke & þ^{e} tenche þ^{e} geþ*er* & þ^{e} culpens of þ^{e} helys & strype þ^{e} skyn of þ^{e} þy*es*
& couche on a dysshe & ou*er*-charge not ȝour' dysshes ou*er* mykyl w^{t} ȝour' fyshe
set he*m* yn a coulde place þ^{e}r' þay may stond sty~~l~~ & set þ^{e} pan a-ȝen ou*er* þ^{e} fyr'
take barbyl or cung*er* or plays or þornebak or turbut or oþ*er* gode fysshe þ^{t} wyl
a gely & þ^{e} skyn of þ^{e} he~~l~~ loke þey ben clene & do þ*er*-to boyle yt yn þ^{e} same
broþ^{e} þa*n* scome yt clene þ^{t} þ*er* leue not fat of þ^{e} fysshe þ*er*-on take yt vp
w^{t} a scom*er* do yt wer' þ^{u} wylȝt pour' þy broþ^{e} þ^{e}rew a clene cloþ^{e} ynto a cle=
ne pot set yt a-ȝen to þ^{e} fyr' put þ*er*-to poudyr of pep*er* & longe pep*er* bruset
yn a mort*er* or þ^{u} may ȝyf þ^{u} wylȝt haue smale baggys of lenny*n* cloþ^{e} íij or íííj
& put ȝour' pouders þ*er*-yn swe þ^{t} þ^{e} pouders goo not oute & honge he*m* on
þ^{e} sydys of þ^{e} pan wyle ȝe boyle ȝour' fysshe alwey tyl ȝe seson yt þa*n* take
he*m* oute & wrynge oute þ^{e} broþ^{e} & do þ^{e} bagg*es* a-wey & þ^{t} ys bett*er* man*er* þa*n*
take vp sum þ*er*-of $^{\&}$pour' yt on þ^{e} brerde of a dysshe tyl yt be cowld þ^{e}r' shalȝt
þ^{u} se ȝyf yt be chargeaunt & ells take mor' fysshe þ^{t} w^{t} a gely & boyle yt þ*er*-yn

[1] Probably the name of one or two of these fish in the recipe is missing, i.e. 'Bely of tenche'.

25r do a-wey þ^e fysshe seson þ^e broþ^e wyth vynygyr & salȝt colour' yt w^t wat*er* of saf=
feron douce þ^t haþ^e be soked longe to-gedyr so þ^t þ^e wat*er* haue draun' oute þ^e colur
of þ^e safferon & þ^t shal kepe ȝour' gely cher' & bryȝt as þ^e lambr' do a drape
or in on þ^e brede of a dysshe & þ^u shalt se yf þ^e colour' be gode salt yt take
a clene cloþ^e bynd þ^e corner*es* to-gedyr & hong yt vp pour' þ^e gely þ*er*-yn
& haue a vessel þ*er*-vndyr to kepe yt þ^t yt re*n*nyth not oute & fyl vp þ*er*-w^t
ȝour' dysshes & whe*n* þ^e most hete ys w^t-drawyn plante yt blanchyt almo*n*=
dys þ^t þ^e may honge þ*er*-yn & falle nouȝt þ^e botom & hole clowys & mac*es* we*n*
ys coulde florysshe yt a-boue*n* w^t paryt gyng*er* & s*er*ue yt forþ^e ~~~~~

Crystal Gely

Take gode wyte wyne þ^t wyl holde ys colour'& boyle ȝour' fysshe þ*er*-yn &
do þ*er*-wyth yn man*er* as ȝe do wyth þ^t oþ*er* & ȝeue yt none oþ*er* colour' þan shalt þ^u haue
gely as bryȝt as selu*er* & s*er*ue yt forþ^e ~~~~~

Gely of flesshe /

Sle conyngg*es* & scalde pygg*es* take of þ^e skynnys scalde chykeys draw he*m*
& ȝyf þ^u wylt may charpe a kyde & do hyt to-gedyr boyle yt yn red wyne
take yt vp lay yt on a clene cloþ^e dry þ^e pyc*es* of þ^e kyde & of þ^e conyngg*es*&
of þ^e pygg*es* & couche yt yn dysshes coppe þ^e cheke*n*ys do þ*er*-to set þ^e dysshes
yn a coulde place þ^t yt may stonde styl set þ^e broþ^e a-ȝen to fyr' loke þ^t
yt be wel scomyt þ^t þ*er* leue no fat þ*er*-on take calues fete clene scaldyt
clene he*m* seþ^e he*m* yn þ^e same broþ^e tyl þey be tendyr loke þ^e broþ^e be sleue
scomymet vp yqal man*er* as þ^u dost þ^e flesshe fyl ȝour' dysshys þ*er*-w^t & do
þ*er*-to yqal man*er* as þ^u dest to fysshe ~~~~~

Creyme of almo*n*dys

Blanche almo*n*dys grynde he*m* kepe he*m* as wyte as þ^u may te*m*p*er* vp a ryk mylke
w^t fayr' wat*er* draw yt vp yqal clene pot set yt on þ^e fyer'ster' yt wel
we*n* yt be-gynnyth to seþ^e take yt of ȝyf þ^u haue y moche do þ*er*-to a dysshe
ful of vynygyr ȝyf þ*er* be lytyl do yn þ^e lesse hele þ^e pot late yt stonde
lytyl wyle haue a clene cloþ^e holdyn a-buode by twyne fowr'me*n*ster-
yt & cast þ^e creyme þ*er*-yn w^t a ledyl a-buode as þ^e cloþ^e & rub þ^e cloþ^e vndyr-

25v neþ^{e} towart & frowart w^{t} þ^{e} egge of a ladyl þ^{t} þ^{u} may draw oute þ^{e} wat*er* 1205
þa*n* gadyr to-gedyr yn-to þ^{e} myddyl of þ^{e} cloþ^{e} bynde þ^{e} corner*es* to-gedyr
honge yt on a pyn lete þ^{e} wat*er* soke oute do yt yn a bol te*m*p*er* yt vp wyth
whyte wyne bese yt w^{t} a sauce tyl yt be as soft as þ^{u} wylt ~~~

hages of almayne

𝔇raw eyryn þ^{e}rew a strynor & p*ar*boyle p*ar*soly yn fat broþ^{e} hew yt y*n* harde ȝol= 1210
kys of cyeryn to-gedyr do þ*er*-to poudyr of gyng*er* sug*er* & salȝt & cake mery & put
yt yn a streynor ende late yt honge y*n* a boylyng pot p*ar*boyle yt take yt vp
late hy*m* kele cut yt smal take þ^{e} drawu*n* eyery*n* put he*m* yn a pa*n* loke þ^{e} pa*n*
be moyst of grece late þ^{e} batour' þe*n* a-brode yn-tyl a foyle couche þ*er*-yn þ^{e}
harde ȝolkys of eyery*n* & þ^{e} mery & þ^{e} p*ar*celle & turne þ^{e} four' sydys to ge- 1215
þ^{t} yt close a-boue*n* & lygge squar' take of þ^{e} same batur' wete þ^{e} egg*es*
þ^{t} yt hold stauche & close yn þ^{e} stufe t*ur*ne yt vp soden & fry yt on boþ^{e} syd*es*
& s*er*ue yt forþ^{e} ~~~~~~~~~~

Quist*es*

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eLALME, see McIntosh et al.

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ffor þ^{e} knyȝthys tabyH /
The ffyrst cowrs .
Venyson wit formente
Vyand bruce
Borys hedþ^{s}
Swan Rostyd
pyke in sauce
Custede halibath
And a sotylthe .

The 2^{e} cowrs .

A potage Icallyd gely
A n pottage blaunce desore
pyggis I-rostyd
kyd I-rostyd
chkelys[1] indoryd
Breme in sauce
Tartys . brawn' bruce
Conyngges I-rostyd
And a sotilthe

The thrydþ^{e} cowrs

Bruet of almayne
Stewed lumbard
Venyson I -rostyd
pecokys I -rostyd
p[……][2]rostyd
[…..]rostyd
R…rey^{s} rostyd
payne puffe
partrych boylyd
A dysche of gely
Long ffretoures

ffor þ^{e} kyngges Tabyh
wit sy[…]p[…]cer??

The ffyrsthe cowrs

Venyson wit fyrmente
Vyand bruse
Grethe fflesche
Borys hedþ^{s}

[1] Probably meant to be 'chekenys'
[2] Illegible letters are marked with dots and put in square brackets.

Appendix 1: f.3r

[…][3]
Capons of hyȝt g^{e}od resy
Swan' rostyd
ffesantes rostyd
Grethe tarthys
And a sotilte

þ^{e} 2^{e} cowrs

Blancke desor'
pyggis rostyd
kyde Crane
ffesantes heyron'
Chykenys rostyd
Breme in brace
Tartes Brawn' bruse
Conyggges rostyd
And a sotylthe .

þ^{e} thrydþ^{e} cowrs'

Bruet of almayne
St^{e}we lumbard
Venyson' Cygret (?)
Chekenys partryche
peions . Rabettes
Quails larkys rostyd
payne puffe &
perche boylyd
A dysche of gely
lon' ffretoures
A nd a sotylthe

ffor þ^{e} kyngges tabih
on fysche day

þ^{e} ffyrsth cowrs

C[…]bil & oþ^{ur} potage
powderys frysche
pyke . lomperay .
ffresche fysche
A nd Ibakyn methe

[…][4]

[3] Illigible signature
[4] Illegible initials.

List of Courses

þ^{e} 2^{e} cowrs

A potage I[…]
& a-noþur po[…]
Sawmon' […]
Giruad […]
And elys rostyd
And oþur rostyd me[…]

þ^{e} thrydþ^{e} · cowurs

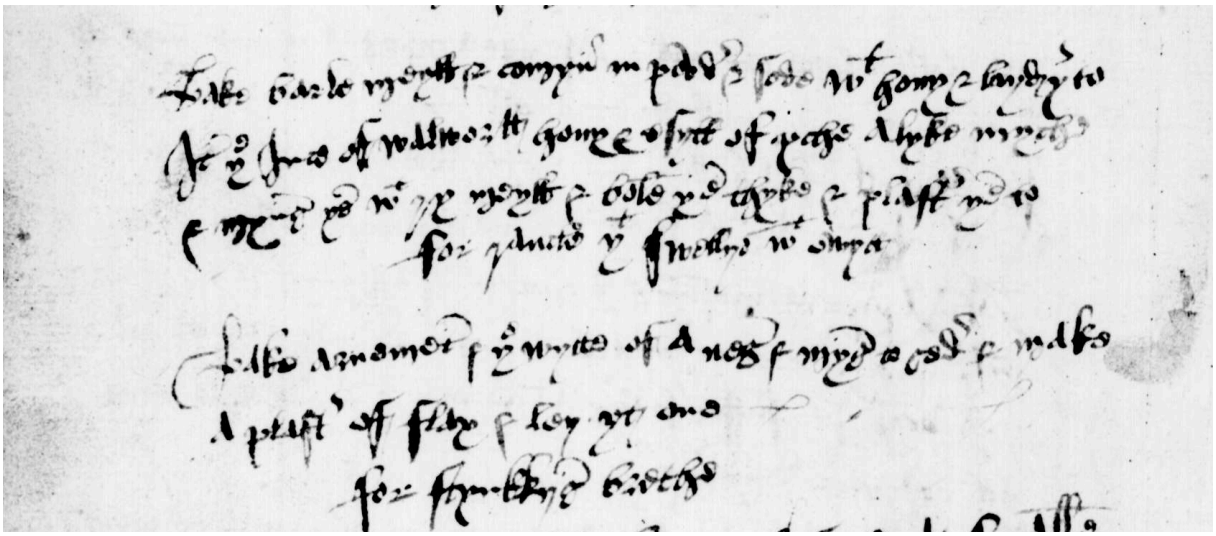
A potage
Trught . perche
ffflawnderys
Scrympys
Crabbys · And
Lopsterys boylyd
And a bakyn methe

ffor the pyne In the Ey
Take the Iuse off Red
ff[…]
íj or ííj droppys & putt yt
In the sor' ys and take
ther-of Rest […]

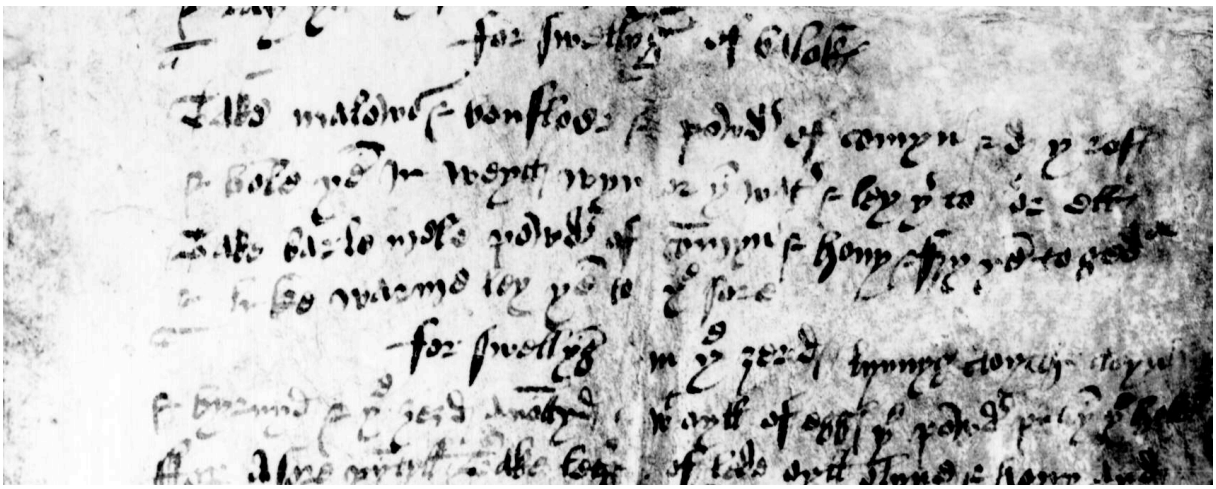
Appendix 2: A Fuller Discussion of Hands in MS Sloane 442

The image examples from the MS that follow are divided into three categories – 1A-F, 2A-D, and 3A-B, each category successively discussed. Category 1 represents hand I, the second represents hand II, and the third hand III.

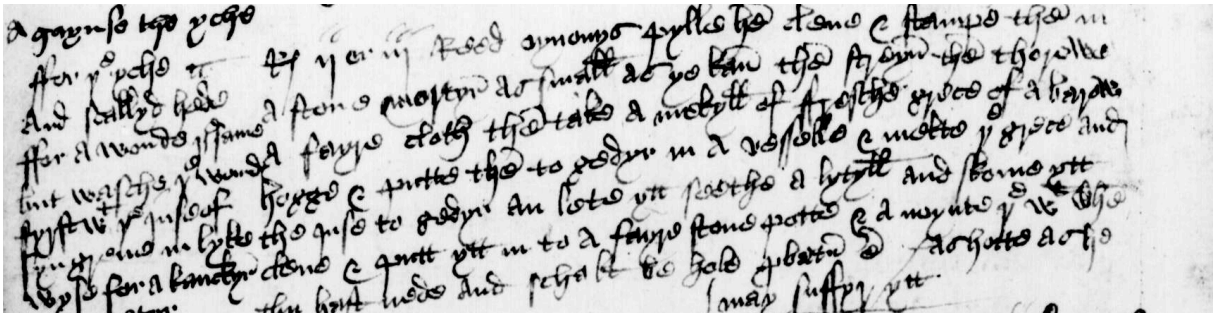
Ex.1A f.33v 'medical section'



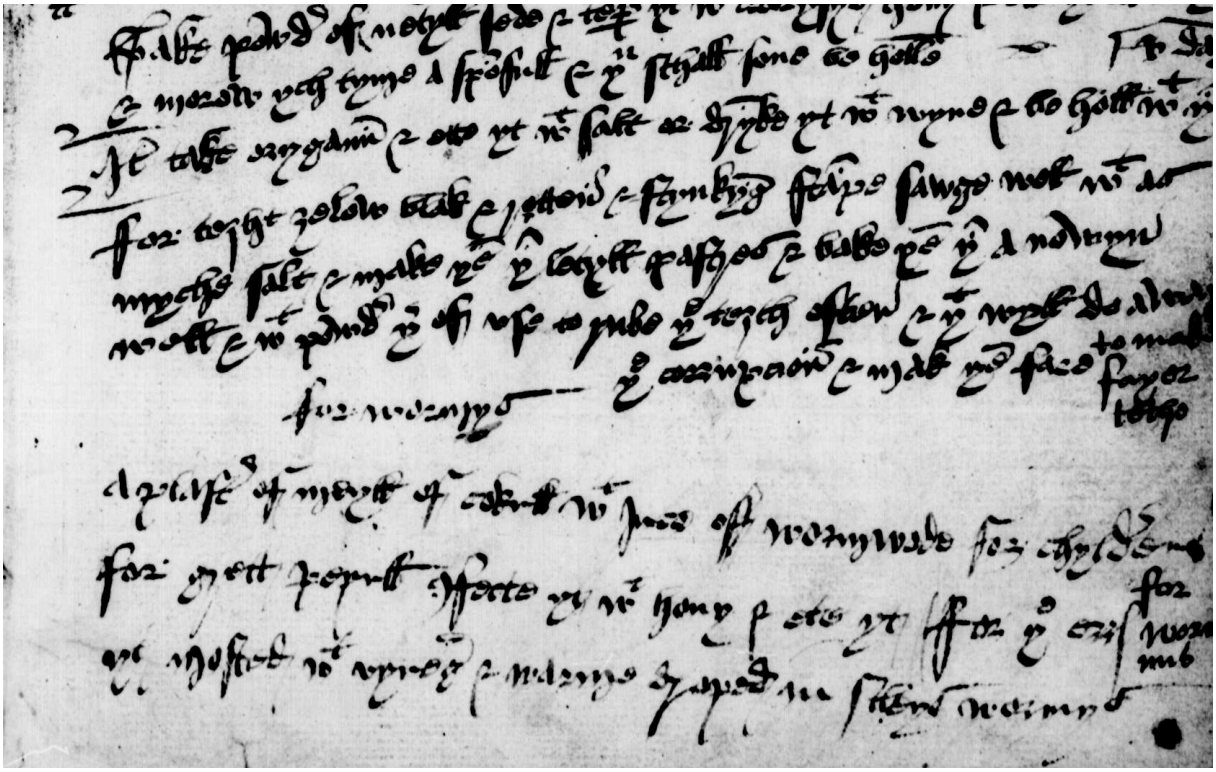
Ex.1B f.2r 'medical recipes' (located in the beginning of cookery section)



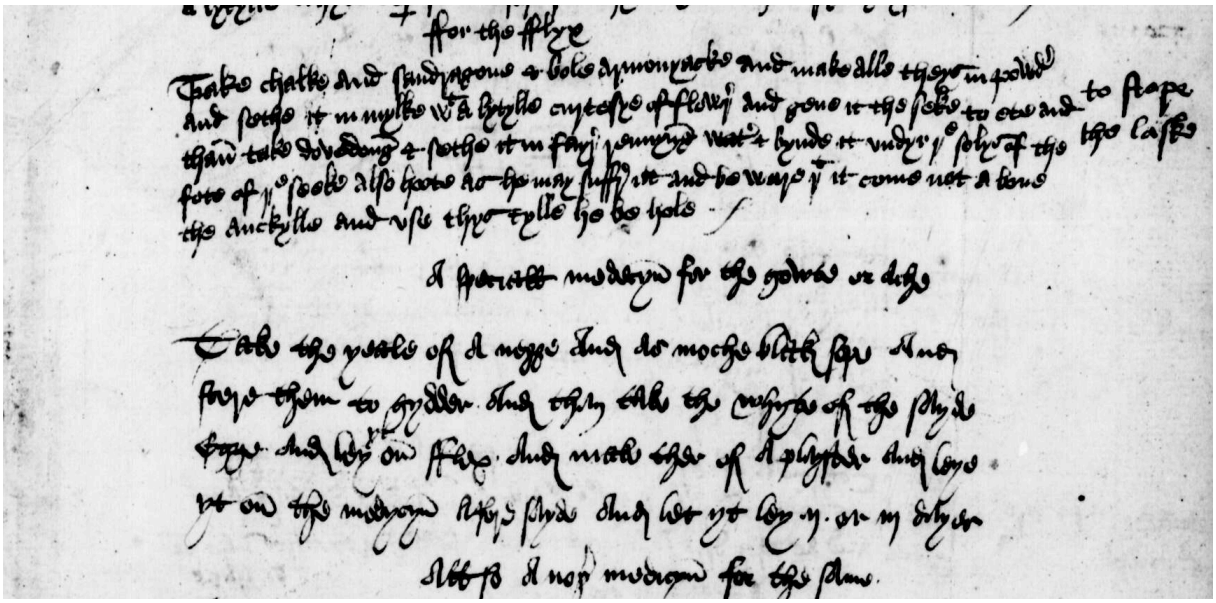
Ex.1C f.31v 'medical section'



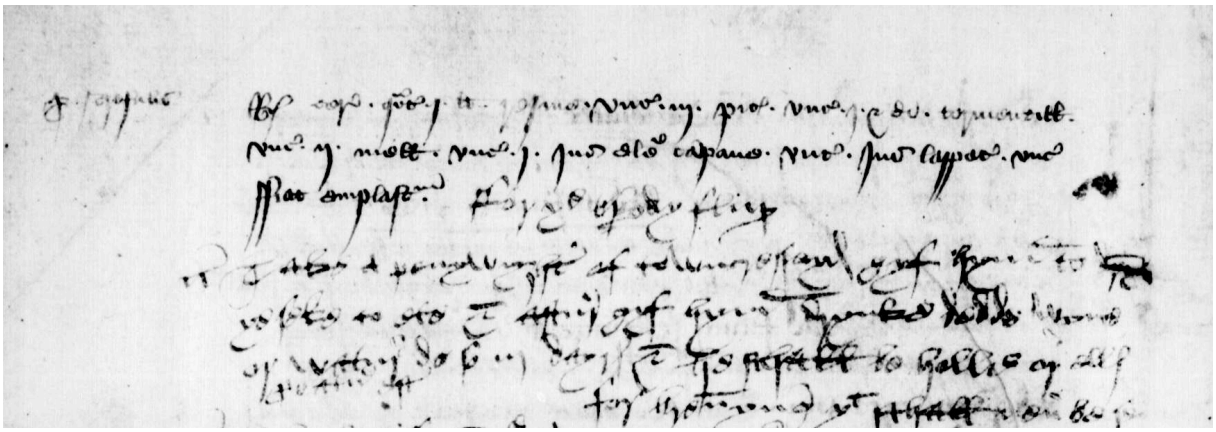
Ex. 1D f.28r 'medical section'



Ex. 1E f.29r 'medical section'



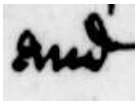
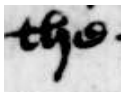
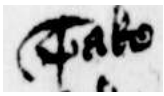
Ex. 1F f.66v 'medical section'

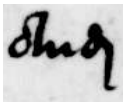
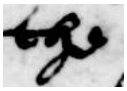
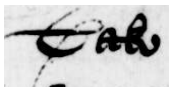


All the images 1A-F are listed as examples of folios ascribed to 'hand I', in order to give account for only three hands, as listed in the BL Catalogue. However as the images clearly show, the handwriting on these folios varies a lot, thus justifying a closer study.

The script on ex.1C f.31v tilts upwards to the right. The open form 'w' is carried out in two strokes (with a pen lift), whereas the open form 'w' in the following image of ex.1D f.28r is written in a single stroke (without a pen-lift) – resulting in two differently shaped characters that might indicate that the hand is not the same. Another feature, present in the examples on ff.2r, 28r, and 33v, but absent in the example on ex.1C ff.31v, is the '2-shaped' 'r' (employed for both Anglicana and Secretary).

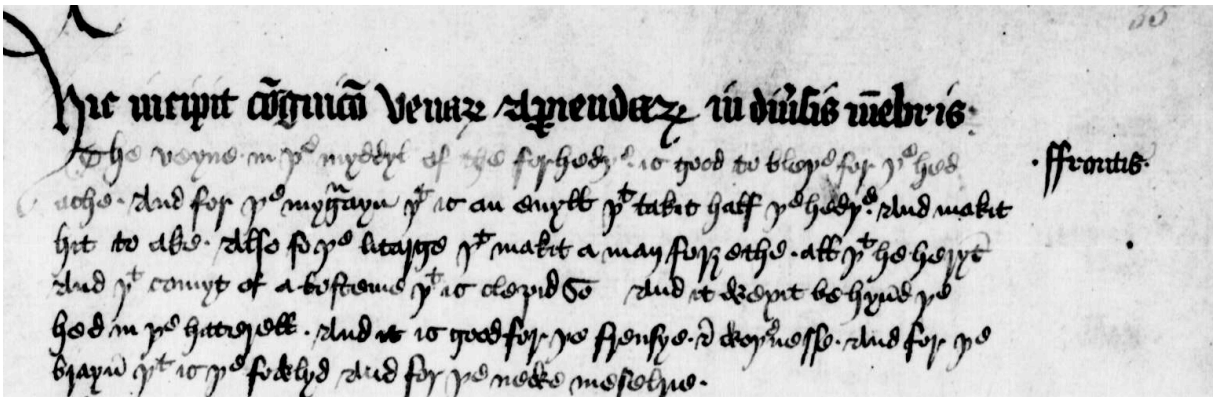
The script on f.31v has many of the same features as the script on f.6r, but there are some features that make them different. First of all the hand on f.31v is untidy compared to the example of f.6r, due to the 'upwards tilting', in addition the 'w' employed is not the same. F.31r has an open variant perfomed with two pen strokes that are typical of Secretary, whereas on f.6r the 'w' has the more elaborate '113'-shape, typical of Anglicana. Also on f.31r only the double compartment 'a' of Anglicana is used whereas on f.6r and its likes, the single compartment Secretary 'a' is predominant. In sum these discrepancies place f.31v in the 'hand I section' and f.6r in the 'hand II section'.

Hand A f.29r  'and'  'the'  'Take'

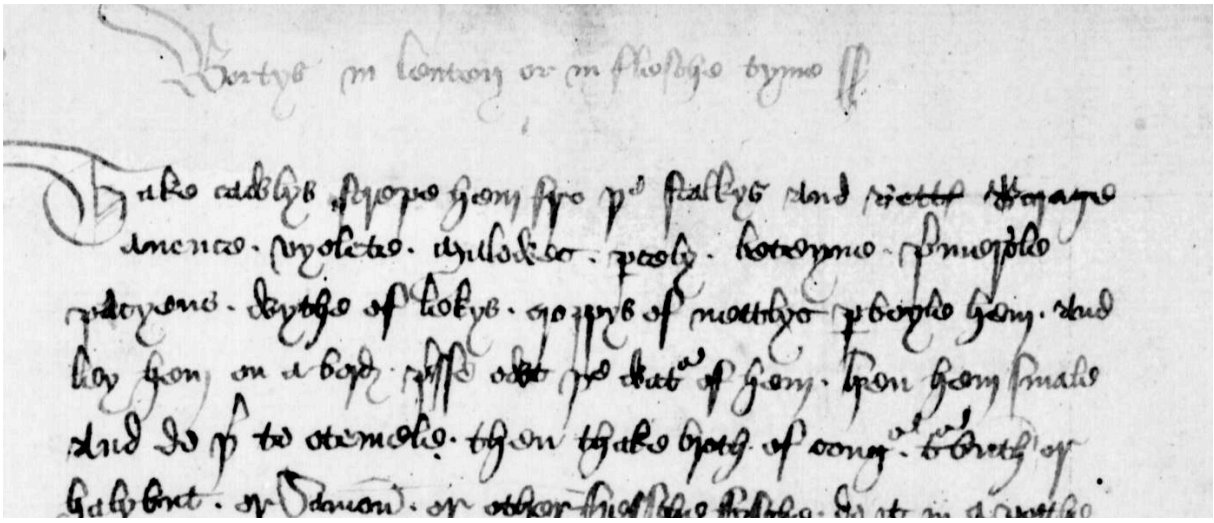
Hand B f.29r  'and'  'the'  'Take'

The above examples, taken from ex.1E, illustrate how the three words 'and', 'the', and 'Take' are executed with different strokes on the same folio, most likely by two different hands. Hand A employs the double compartment 'a' in 'and' along with a looped 'd' that ends in an upward stroke to the left. The execution of the 'a' is completely different from hand B, who also employs a rather 'abnormal' looking double compartment 'a' that reminds more of an 'o' linked with a modern 'l'. Hand B also employs the looped 'd' – however his 'd' ends in a downward stroke. Next one should note that hand A links the 't' and the 'h', but leaves the 'e' 'on its own', contrary to hand B whose characters are joined up all three – the curved stroke of the 'h' makes a backward curl to the right, resulting in a joined 'e' (reversed, open form). Finally the capital 'T's in hand A and hand B are executed with differently performed curls and strokes that affect the looks. It is thus more than just the visual first impression that makes up the conclusion that the above examples of hand A and hand B most likely represent two different hands.

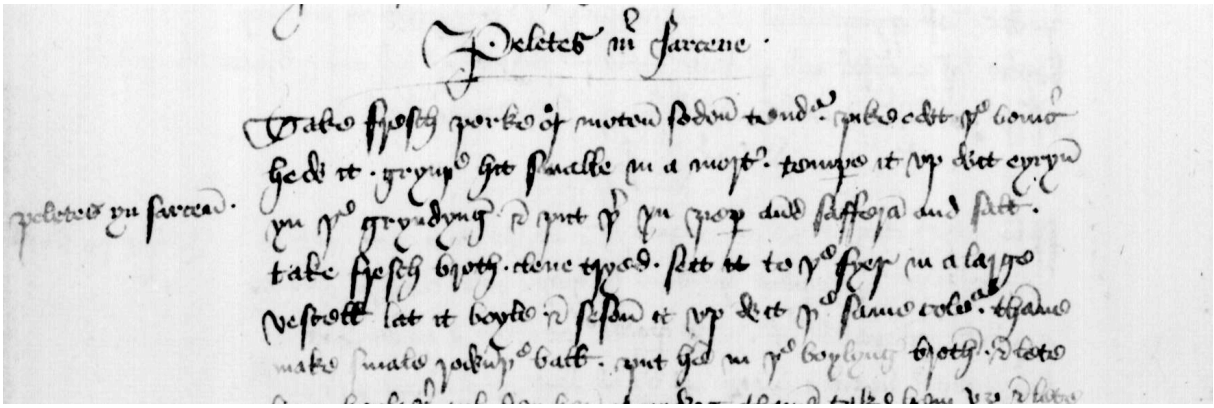
Ex.2A f.35r 'medical section'



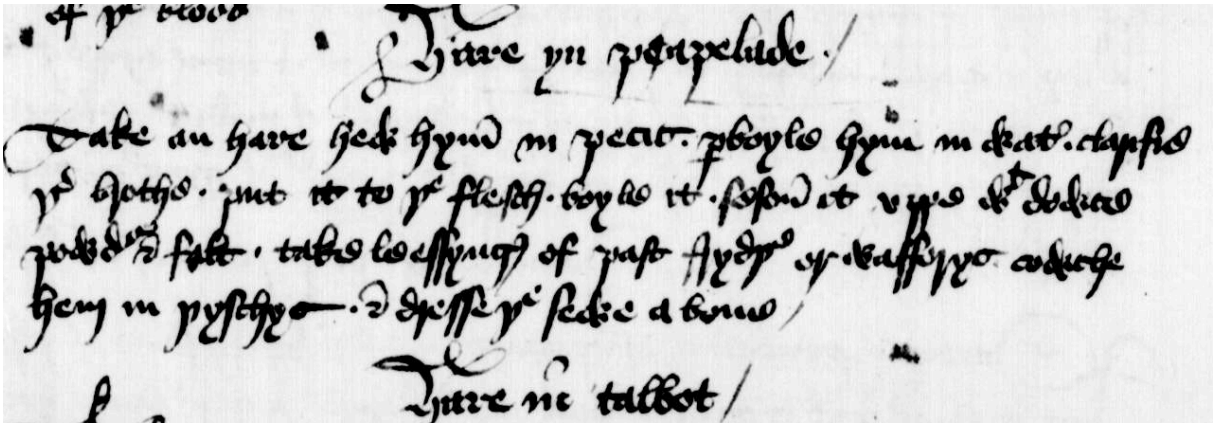
Ex.2B f.6r 'cookery section'



Ex.2C f.8v 'cookery section'



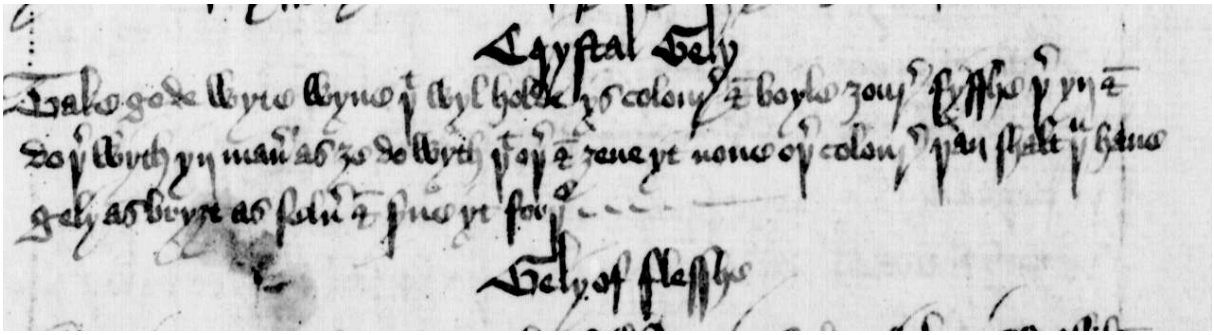
Ex.2D f.10v 'cookery section'



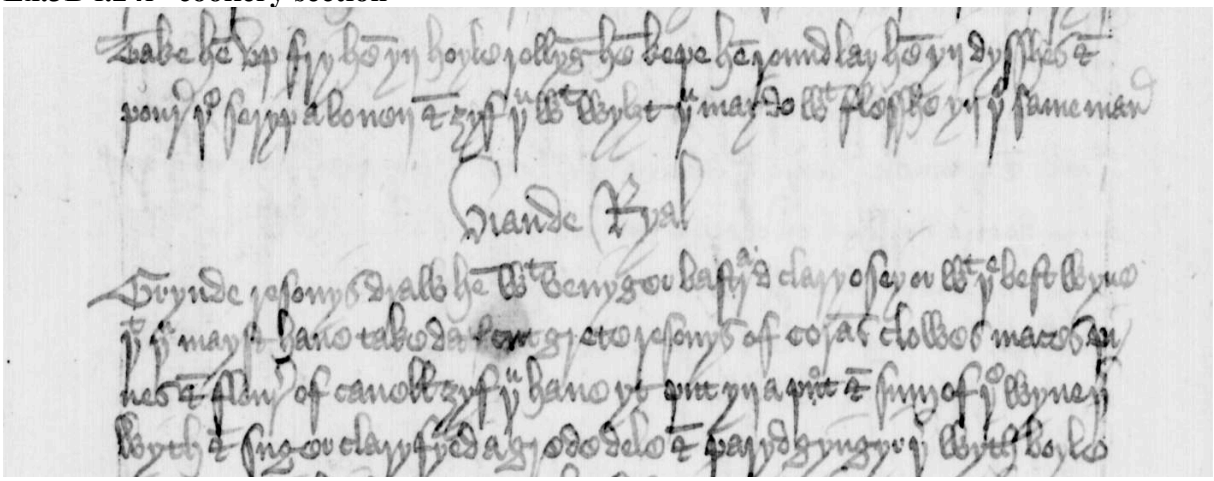
Examples 2 A-D represent images of what has been labelled 'hand II', characterized by a slanted, relatively even and neatly executed script. The script on ff.6r-9r is slightly more upright than the rest of the folios ascribed to hand II. Due to the 'thicker' looking pen strokes and darker ink from f.9v onwards, the preceding folios have either been written with a 'lighter' hand or executed with a thinner tip of the pen than is the case for the other folios – or the change might simply be caused by a change of writing tools. Ff.6r-9r are in addition more 'spacious' than the other folios ascribed to Hand II, in fact the more 'crammed' folios allow for two or three more lines than on ff.6r-9r. On top of thsese characteristics comes the fact that the execution of capitals change to some extent into more elaborate/embellished shapes from f.9v. Moreover the decending stroke of 'h' and also the long 's' are slightly longer on ff.6r-9r. There are also marginalia on ff.6v-9r whereas the rest of the cookery section has none, though the medical section includes some marginalia.

On the grounds of the changes that occur on f.9v – change of ink, more lines on the folios, slightly more slanted hand, end of marginalia (in the cookery section), and somewhat differently looking capitals, one could argue that ff.6-9r there is a slight chance that they were written by another scribe. In that case Hand II would comprise two hands.

Ex.3A 25r 'cookery section'



Ex.3B f.24r 'cookery section'



Hand III, found uniquely on ff.23r-25v, looks very unlike the other scripts, though most of the same features of hand I and II are present, the strokes are differently executed. The script is upright, like the script on ff.6r-9r, and is very neatly executed with even letter shapes and the large loops of the 'd' swing even more toward the left side than is the case for the other hands. Word final long 'r' has a very elaborate upward curl attached to it, a feature also present on other folios, however not as large and distinct as this one. Though claiming so is probably biased, this hand does have a rather feminine look to it. There is a fair chance that a woman may have contributed in the production of the MS, since according to Millward and Hayes, female scribes were not as rare as previously thought (Millward and Hayes 2012: 160).

Contrary to hand II, hand III uses the closed 8-shaped 'g' consistently. In addition macrons are carried out with a straight horizontal line above letter, contrary to the curved macrons present in the rest of the MS. In general the loops of the 'h', 'l', 'd', and initial 'v' are larger, taller, and more elaborately executed. It might be worth noticing the extensive use of diacritics (see Petti 1977:27). While this sign is usually employed to distinguish the 'i' from other minims, interestingly it is by this hand used not only above the 'i', but also eagerly

above the ‘y’, even though the letter is not affected by the minim problem. The ampersand symbol is also equipped with a straight ‘top-stroke’. In addition hand III uses another variant of the ampersand symbol compared to the other hands (looking much like a ‘ȝ’ with a bar across the mid-section).

The evidence of this report may not be enough to draw any conclusions about hands involved in the MS production – however it sheds light on the the fact that the variation in these hands is relatively prominent, thus it is much in its place to raise the question if the number listed in the BL Catalogue is correct. It is in the case of hand I it seems very unlikely that one scribe produced all these different looking handwritings, which in fact looks like the work of four different persons. A more in-depth study of the whole bulk of paleographic evidence that this MS consists of would probably enable a more precise answer with respect to the number of hands. This study of the hands raises the question whether the number of hands listed is correct. However the extent of the query is considered too comprehensive to be fitted into this project – though it would have been an interesting strand to pursue. Nonetheless this limited study clearly points in the direction of the presence of more than three hands.

Appendix 3: Middle English Variation

Though the full picture is more nuanced, the Norman Conquest (1066) is frequently put forth as the one major incident in the history of the English language that contributed to the 'fall' of OE and the coming of ME, and in a way the event does represent a paradigm shift.

> For some centuries, English ceased to be the language of government, and there was no such thing as a national, standard literary English; and when English did once again become a major literary language across the whole country it had changed a good deal under the influence of the conquerors.
>
> Barber, Beal, and Shaw 2009:144

The Norman rulers, who spoke Norman French, must have exercised some influence on the English language, yet the language did not change overnight, and influence from previous invaders and settlers is likely to also have contributed to these changes.

During the period between 43-426 AD, when England was a part of the Roman Empire, people spoke Celtic (the ancestor of modern Welsh) (Rogers 2011 [2005]:185). Then German-speaking peoples from the continent invaded the country – profiting from the political vacuum that arose when the Roman troops withdrew – taking over what are today England and southern Scotland (Rogers 2011 [2005]:185). Later also Norse peoples (Vikings: Swedes, Danes and Norwegians) invaded parts of Britain – with particularly aggressive attacks in the ninth century. Viking armies might have taken over the whole of England if King Alfred had not won the battle of Guthrum at Edington in 878 (Barber, Beal and Shaw 2009:138). However King Alfred and the Vikings split the country, so that the Vikings controlled the Danelaw (Northumbria, Danish Mercia, and East Anglia) and King Alfred controlled the south (English Mercia, Wessex, and Wales) (Barber, Beal and Shaw 2009:138).

There must have existed some bilingualism in the period, as the Old Norse and Old English were 'reasonably similar' – following that Danes (Vikings) and Englishmen would speak each other's languages, and mixed marriages would have lead to biligual children (Barber, Beal and Shaw 2009:140). However it was the language of King Alfred and not that of King Cnut that continued to be used at the end of this period, though it was obviously subject to the mixing in of a good deal of Scandinavian (Barber, Beal and Shaw 2009:140).

In the OE period there were most likely a variety of dialects, but written evidence that may attest it is scarse – a lot of manuscripts, OE as well as Latin, were distroyed by the

invading Vikings (Millward and Hayes 2012:136). Written OE has been grouped into four dominant dialects/forms, though, based on the surviving texts (of which the vast majority was written in the West Saxon dialect). These four dialects were West Saxon, Kentish, Mercian, and Northumbrian – however the last two are frequently grouped into one – Anglian (Barber, Beal and Shaw 2009:110). The dialect that developed into a relatively uniform written literary language that spread, was the West Saxon, so the Old English one refers to is often the Late West Saxon language. This 'standardised' OE variant was maintained through the eleventh century, mainly in a few monastic communities. Surviving OE writings from this period are those of the *Anglo-Saxon Chronicles*, however the most famous literary work is *Beowolf*, which is actually written in an Anglian variant, with some features from West Saxon (Barber, Beal and Shaw 2009:114, 110).

'Winchester emerged as the capital of England at this time, and with the sponsorship of King Alfred, its monastery became a recognized centre of learning in Europe with a large library' (Rogers 2011 [2005]:185). Within the monastic community of Winchester one was particularly concerned with orthography, and it is from this community that the standadised variant of OE spread. The scribes of this community tended to copy manuscripts in their own dialect (West Saxon), and other moansteries seemed to follow in their lead. Also the monastic houses of Worcester and Rochester were concerned with the preservation of OE[1] (Clanchy 1993 [2005]:212). Though text production in the OE period was limited, and usually restricted to the elites, it was often located in the monastic centres. However one of William the Conqueror's doings after the Conquest was to replace most of the scribes with French speaking scribes, and it must be said to be rather impressive that one managed to keep the Anglo-Saxon Chronicle going for as long as until 1154 (the Petersborough Chronicle) (Millward and Hayes 2012:145, and Barber, Beal, and Shaw 2009:173).

Centuries without a written standard probably widened the gap between writing (of the now 'extinct' Late West-Saxon) and speech (Middle English dialects). When English again regained its position as written language, it is likely that the 'pre-Conquest' written OE was relatively distant from the late Middle English spoken dialects – especially considering that at the time of the Conquest there probably already existed a certain gap between spoken and written language – inasmuch as written language tends to be concervative in form. However it should be emphasized that ME did not just 'happen' overnight with the Conquest – the new

[1] Clanchy is one of those who use the term Anglo-Saxon for Old English.

spelling conventions of ME might have contributed to the impression that the shift from OE to ME was more sudden than was really the case (Barber, Beal and Shaw 2009:161).

After the Conquest the official language became Norman French, though the most freqently written language was still Latin. For more than two centuries English was reduced to merely a spoken language and definitely the lowest ranking of the three languages (Latin, French, and English) that were in use under Norman reign, even though it was the language of around ninety-five per cent of the population. William the Conqueror replaced the vast majority of the English noblemen (many had died in battles) with his own French- speaking followers, and the exproriated lands were redistributed to the new French-speaking elites. Also scribes were replaced by Normans, probably William must have seen the advantages of controlling the written word. Since English was not written for a long while, one could say that OE in a sense buried/masked the changes that took place in oral English, making OE the written evidence that occludes the changes in oral language.

A complex linguistic situation, with a ruling class who, for the most part, did not speak the same language as their underlings, must have led to some 'mixed-up'[2] linguistic variants in order to facilitate communication between the two groups. In addition some of the new gentry took English wives, whereby their offspring may have been bilingual. To what extent the mixing of French and English have influenced the changes in the English language in the late Middle Ages might be discussed. If the Norman Conquest never took place, written English might have developped in a completely different direction, the Scandinavian influence might have been even stronger – though one will never know. There is no doubt however that French has influenced the English lexicon, as a generous amount of Norman and French loanwords[3] are proof of (Barber, Beal, and Shaw 2009:155-160) Millward and Hayes 2012:150). Nevertheless Scandinavian loanwords[4] are also frequent, and probably the sum of all 'linguistic influence' exercised by invaders, conquerors and new settlers, has without doubt contributed to the shaping of the English language.

Moreover the phonological changes known as the Great Vowel Shift in the mid-fifteenth century (thoroughly described by Millward and Hayes (2012:153-159), and Barber,

[2] There have been several studies concerned with language mixing, in which the English language has been described as a pidgin, creole, creoloid, patois, and koine respectively – though all these labels represent interesting approaches, they are considered far too complex to be discussed here.

[3] Many of these are related to rank, law, and otherwise have 'an aristocratic stamp' – some examples are *baron, duke, prince, sovereign, judge, court, crime, justice, abbey, clergy, saint, service, apparel, costume, art, beauty, chant, colour, romance, veal, beef, mutton, pork* (and it is interesting to notice that for instance these foodstuffs have English equivalents: *calf, ox, sheep, and swine*) (Barber, Beal, and Shaw, 2009: 156-157).

[4] The Scandinavian loanwords are more 'ordinary' in character compared to the French ones, like *sister, leg, neck, knife, skill, skin, sky, flat, loose, smile, take* (Barber, Beal, and Shaw, 2009: 143).

Beal, and Shaw (2009:163-167)), Machan suggests, might be seen as the sociolinguistic consequences of the late-medieval immigration to London, particularly from East Anglia (Machan 2003: Ch.1 The Ecology of Middle English). The period when London establishes its place as national centre for commerce and the seat of government coincides with these phonological changes. Also the near proximity to England's first University – Oxford must probably also be seen as part of this process.

The completely 'new look' of the written language, represented by the new orthography, must be the most prominent change that took place in the shift from OE to ME (Barber, Beal, and Shaw 2009:161). The changes in spelling were for instance seen in the weakened inflectional system where the OE-endings *-an*, *-on*, *-un*, and *-um* were simplified into one single ending *-en*, later on reduced to *-e*. Also word-final *-a*, *-u, -e* became only *-e*, whereas both *-as* and *-es* endings became *-es*, and *-aþ* and *-eþ* became *-eþ* (Barber, Beal, and Shaw 2009:167-168). In general the case system was considerably simplified. Weakened inflections also affected the ME verb system. Though OE verbs had many inflections, it only had two tenses: present and past. This system was to be replaced by a complicated system that built upon the use of primary auxiliaries (be, have, do) and the modal auxiliaries (shall, should, will etc.) (Barber, Beal, and Shaw 2009:171). With ME came some new consonants; <ȝ> was much replaced by <g> though it was retained for the fricatives, and <þ> and <ð> were replaced by <th> (however thorn is still much in use in Middle English until 1400). There were several visually different spellings in ME compared to OE, all of which are sysematically described in Barber, Beal, and Shaw (2009:161-163). Finally the Great Vowel Shift represented a gradual sound change concerning the vowels and diphthongs, which would eventually affect orthography. In short the pronunciation of these changed, physically speaking, from being pronounced in a back position to a more frontal raised position, resulting in what one might call a more 'lax' pronunciation – insofar as the pronunciation itself might be described as a less cumbersome process.

The changes from OE to ME, some of which are just briefly explained here, concern written language – as long as text is the only available material for the study of linguistic changes, one can only assume, by referring to the Uniformitarian Principle[5], that changes in

[5] The Uniformitarian Principle concerns the idea that one must first look to the present in order to find the answers about the past, or as Machan puts it; 'Nothing (no event, sequence of events, constellation of properties, general law) that cannot for some good reason be the case in the present was ever true for the past' (Machan, 2003: Ch.1/loc.138). Transferred to society and language this implies that 'the linguistic forces which operate today and are observable around us are not unlike those which have operated in the past. Sociolinguistically speaking this means that there is no reason for claiming that language did not vary in the same patterned ways in the past as it has been observed to do today (Romaine, cited in Machan, 2003: Ch.1).

written language reflect changes in oral language as well. As the Middle Ages come to an end and the Renaissance is on the verge, written English becomes less variable, simultaneous with the increasing use of the so-called Chancery Standard – 'the official language of the London administrators and the direct ancestor of modern Standard English. […] The dialects of spoken language did not die out, but those of the written language did – and although there are some late survivals, they are no sufficient basis for a dialect atlas' (eLALME Vol.1: Ch.1.1.2).

All languages are both constant and subject to changes, or as Lass puts it; 'a language is a population of variants moving through time, and subject to selection' (Lass 1997:377). Also Middle English is the sum of several factors that contributed to this highly variable written language. For a long period under the French-Norman rulers written English was not in use as Old English more or less ceased to exist. Contact with people of other nationalities (invaders), as well as the migration that took place within the country made their impressions on the English language. Thus when written English again regains its status in the late Middle Ages, a national written standard is lacking, so speech, represented by the various regional dialects, becomes the model for written language.

Appendix 4: Example Recipes

The following example recipes visualize the development in recipe layout, but they are also meant to illustrate the changes that have taken place with respect to the language of cookery recipes, though the imperative mood is still employed, the modern recipes are of a much more precise characther in regard to measures and timings.

Ex.1 MS Sloane 442

f.7r /Iowtys on flessche days/

Take p*ar*celye and oþ*er* good herbys p*ar*boyle hem' well' in wat*er*
p*re*sse owt þ^{e} wat*er*. hew hem ryȝt small*e* or grynde hem' Iowtys
ȝif þ^{u} wilt . & þ^{u} may hew a lytyl fat porke & grynþ^{e} þ*er*-w^{t}
temp*er* it vp w^{t} swethe broth. and hit ~~h~~ be somdell' chargeaunt
of the herbys . do it in a pott . boyle it . And lie it vp
þ*er*-wit . And ȝif þ^{u} wilt þ^{u} myȝt draw breþþ^{e} w^{t} som of the
broth . & a-lie it vp a lityl þ*er*-w^{t} . salt hit & s*er*ue it forȝth'
w^{t} rybbys of bacon' . or of fatt' flessche ȝif þ^{u} wilth . And
fyssche days . þ^{u} myȝt p*ar*boyle herbys And make hem'
vp in þ^{e} same man*er* wit broth of fresche fyssche or w^{t} elys
w^{t} a dysch melke of almond*es* & sug*ur* and salt & lat noon'
oþ*er* licow*ur* come þ*er*-ynne . ~

f.12r . Bruet of lombardye .

Thake hennys chekenys conynges . or oþ*ur* good flesch' soden
& tryed do it in a pot do . þ*er*-to mylke of almond*es* & pep*er* a-lay it
wit bred . & þo þ*er*-to ȝolkys of eyryn' sodyn' harde growndyn' &
drawyn' vp wit Ius of p*ar*cely . þ^{o} þ*er*-to a lytyl grece or a lytyl
bott*ur* clayfyed . or þ^{e} fatte of porke & seson it vp wit powd*ur*
salt & vyneg*ur* & make red as blod wit alkenet

Ex.2 Acton 1845 *Modern Cookery for Private Families*

TO ROAST PORK.

When the skin is left on the joint which is to be roasted, it must be scored in narrow strips of equal width before it is put to the fire, and laid at a considerable distance from it at first, that the meat may be heated through before the skin hardens or begins to brown; it must never stand still for an instant, and the basting should be constant. Pork is not at the present day much served at very good tables, particularly in this form; and it is so still less with the old savoury stifling of sage and onions, though some eaters like it always with the leg: when it is ordered for this joint, therefore, prepare it as directed for a goose, at page 160, and after having loosened the skin from the knuckle, insert as much as can well be secured in it. A little clarified butter or salad oil may be brushed over the skin quite at first, particularly should the meat not be very fat, but unless remarkably lean, it will speedily yield sufficient dripping to baste it with. Joints from which the fat has been pared, will require of course far less roasting than those on which the crackling is retained. Brown gravy, and apple or tomata sauce, are the usual accompaniments to all roasts of pork: except a suckling pig they should always be thoroughly cooked.

Leg of pork of 8 lbs., 3 hours; loin of from 5 to 6 lbs., with the skin on, 2 to 2 1/4 hours; spare rib of 6 to 7 lbs., 1 1/2 hour.

TO BOIL NEW POTATOES.[6]

These are never good unless freshly dug. Take them of equal size, and rub off the skins with a brush or a very coarse cloth, wash them clean, and put them without salt into boiling, or at least, quite hot water; boil them softly, and when they are tender enough to serve, pour off the water entirely, strew some fine salt over them, give the a shake, and let them stand by the fire in the saucepan for a minute; then dish and serve them immediately. Some cooks throw in a small slice of fresh butter, with the salt, and toss them gently in it after it is dissolved. This is a good mode, but the more usual one is to send melted butter to table with them, or to pour white sauce over them when they are very young, and served early in the season.

Very small, 10 to 15 minutes: moderate sized, 15 to 20 minutes. *Obs.* — We always, for our own eating, have new potatoes steamed for ten minutes or longer after the water is poured from them, and think they are much improved by the process. They should be thoroughly boiled before this is done.

[6]Acton's directions for how to boil potatoes are really thorough, and slightly humorous – how could one ever go wrong with these instructions?

Ex.3 Francatelli 1852 *A Plain Cookery Book for the Working Classes*

No.12. COW-HEEL BROTH.

Put a couple of cow-heels into a boiling-pot, with a pound of rice, a dozen leeks washed from grit and cut into pieces, and some coarsley chopped parsley; fill up with six quarts of water, set the whole to boil on the fire, skim it well, season with thyme, pepper, and salt, and allow the whole to boil very gently on the hob for about two hours. You will thus provide a savoury meal at a small cost.

No.13. BACON AND CABBAGE SOUP.

When it happens that you have a dinner consisting of bacon and cabbages, you invariably throw away the liquor in which they have been boiled, or, at the best, give it to the pigs, if you possess any; this is wrong, for it is easy to turn in to a better account for your own use, by paying attention to the following instructions, viz.: — Put your piece of bacon on to the boil in a pot with two gallons (more or less, according to the number you have to provide for) of water, when it has boiled up, and has been well skimmed, add the cabbages, kale, greens, or sprouts, whichever may be used, well washed and split down, and also some parsnips and carrots; season with pepper, but *no* salt, as the bacon will season the soup sufficiently; and when the whole has boiled together very gently for about two hours, take up the bacon surrounded with the cabbage, parsnips, and carrots, leaving a small portion of the vegetables in the soup, and pour this into a large bowl containing slices of bread; eat the soup first, and make it a rule that those who eat most soup are entitled to the largest share of bacon.

Ex.4 Lawson 2007:119

COQ AU RIESLING

I have always loved the Alsatian version of coq au vin and this is it in a stunningly streamlined version. I replace the onion with leek, buy chicken thighs and ready-cubed lardons. The brown meat is always best in a stew. In fact, nearly always best full stop. I don't bother to sear the meat, which means you really need skinless portions; unbrowned chicken skin is not pretty. If you're not buying thighs, but thigh fillets, then it is probably more helpful to think in terms of boned weight, rather than the number of portions: go, here, for about 1.25 kilos.

I tend not to add any cream to this first time around but, if I have a small amount left over, I add a little double cream and turn it into a pasta sauce. I like to eat my coq au Riesling as they do in Alsace, with a huge pile of buttered noodles. Whether you add cream or not is entirely up to you.

2 x 15 ml tablespoons garlic oil
150g bacon lardons
1 leek, finely sliced
12 boneless, skinless chicken thighs
3 bay leaves
300g oyster mushrooms, torn into strips
1 x 75cl bottle Riesling
double cream
salt and pepper to taste
1-2 tablespoons chopped fresh dill to serve

1 Heat the oil in a casserole or large, wide pan and fry the lardons until crisp.

2 Add the sliced leek and soften it with the lardons for a minute or so.

3 Cut chicken thighs into 2 or 3 pieces each, tip them into the pan with the bay leaves, torn mushroom and wine.

4 Season with salt and pepper to taste and bring to the boil, cover the pan and simmer gently for 30-40 minutes, stirring in the double cream for the last couple of minutes if you want. Like all stews, this tastes its mellowest best if you let it get cold and then reheat the next day. But it's no hardship to eat straight off. Whichever, serve sprinkled with dill and together with some buttered noodles.

Serves 6

Ex.5 Oliver 2013:140

MINCE & ONION PIE

CREAM CHEESE PASTRY

Many generations have been brought up on pies like this. I didn't want to steer too far from tradition, so I've kept this one very humble and beautiful – it's all about a simple filling and a damn good pastry recipe. Serve with some steamed seasonal greens and a spoonful of mashed potato, and you know everything will be all right…

Serves 6

Total time: 1 hour 40 minutes

600g minced beef

olive oil

3 large red onions

8 spigs of fresh thyme

225g plain flour, plus extra for dusting

1 heaped teaspoon English mustard

2 tablespoons balsamic or red wine vinegar

1 beef stock cube

100g unsalted butter

1 big pinch of cayenne pepper

100g full-fat cream cheese

1 large egg

Place a large pan on a medium-high heat, then put in the beef and a lug of oil. Fry for around 15 minutes, or until all the liquid has evaporated, breaking it down with a wooden spoon as you go. Peel and roughly chop the onions and add to the pan, strip in the thyme leaves, and cook for a further 10 minutes, or until the onions are soft and starting to brown. Stir in 1heaped tablespoon of flour, followed by the mustard, tomato purée and vinegar. Crumble in the stock cube, pour 640 ml of boiling water, then simmer for 30 minutes, or until thickened, stirring occasionally. Season to perfection.

Meanwhile, put 200g of flour, the butter, cayenne pepper and cream cheese into a food processor and pulse until it starts to come together. Tip out on to a flour-dusted work surface and pat and bring it together – try not to overwork it, or you'll have chewy, instead of lovely, crumbly pastry. Wrap in clingfilm and leave to rest in the fridge until needed.

Preheat the oven to 180ºC/350ºF/gas 4. Once the pie filling is ready, tip into a pie dish (roughly 25cm). On a flour-dusted work surface, roll out the pastry so it's slightly bigger than your dish. Beat the egg, then brush the edge of the dish. Roll the pastry around your rolling pin, then unroll on top of the pie. Roughly trim away the excess, and pinch the edges to seal (use any leftover pastry to decorate the top, if you like). Brush the pastry with eggwash and bake for around 30 minutes on the middle shelf of the oven, 45 minutes if cooking from cold, or until beautifully golden. Serve with seasonal veg.

Appendix 7: Glossary of culinary terms (main sources: MED, OED, and Hieatt 1988)

Some abbreviations used

adj. – adjective
adv. – adverb
n. – noun
pa. – past
p. – participle
pl. – plural
pr. – present
v. – verb
Fr. – French

A

ale n. – ale, beer
alkenet n. – alkanet, plant root used to make red colour
almond, almonþ^{e} n. – almond
anneys ,annys n. – anise, herb with a sweet taste of liquorice, both the seeds and the stalks were used
auence n. – avens, herb and spice, the root reminds of cloves, also medicinal use

B

bakyn methe n. – pie, pasty
ballok broth n. – fish stew
bast v.pr.– to baste; the action of pouring liquid over the meat to keep is moist during the roasting process
basth- see *bast*
batour, batowur n. – batter
beeff n. – beef, ox

benys n.pl. – bones

beteyne n. – betony, a herb that was also used for medicinal purposes (against anxiety f.ex.)

bettes n.pl. – beet greens

blanche, blanche, blannk adj. – white

blanche powdur n. – white powder: mixed whithe powdered spices, usually containing suger and spices like ginger, nutmeg and cinnamon – might be the same as **dowce powdur**

bloþ[e] n. – blood

bonys n.pl. – bones

borage n. – borage, herb, the leaves are edible

borys n. – boar

bowelys n.pl. – bowels (in cooking, the intestines – like liver, heart, lungs)

boyle, boylyng v. – boil

brace n. – the fat from frying: braising sauce

brasse pot n. – cooking vessel made of brass

brawn n. – meat

bred, brede, breed, breþ[e] **breþþ**[e] n. – bread

breme n. – bream is both a sea and freshwater fish, lots of different variants

brestys n. – breast

broche v.pr. (hym) – the action putting meat on a broche (spit/skewer)

broche n. – spit/skewer used for cooking meat (or fish) over an open fire

brothe n. – broth

bruce v.pa.p. – bruised, crushed

bruet, brueth n. – broth, or food cooked in broth

bukinadde n. – sauce for veel

butter, buttur, buttyr n. – butter

C

calff n. – calf, veal

calues fete n. – feet of calf

canabens n.pl. – dried white beans

canell, canyl n. – cinnamon (Fr. *canelle*)

capon, capownys n. – male chicken, castrated so that it becomes large and fat

cawdell n. – sauce or custard thickened with egg yolks

cawlys n.pl. – cabbages

ceue n. – broth, sauce, juice

charde quyns/ charde wardoun n. – preserves of quinces/wardens (pears)

chargeant, chargeaunt adj. – thick

chargeowur n. – serving dish/tray of some sort

charlet n. –meat boiled in custard of some sort

chawff v. – heat

chaudon, chaudrown n. – sauce or pottage usually made of the various inner organs

chekenys, chykeney, chykenys n.pl. – chicken

chese n. – cheese

chop, chope, choppe v.pr. – chop

chowche v. – arrange

chyn n. – chin

claryfyed v.pa.p. – clarified, clarified butter is made by melting the butter so that the milk proteins fall to the bottom and the clean fat can be poured out and used for frying in

cleue v. – split

clow n. – claw, on bird's feet

clowes, clowys n.pl. – clove, a spice (not to be confused with cloves of garlic)

codlyng, coddlyng n. – small/young cod

coffyn, cofyn n. – coffin made from pastry (for filling)

cokkes, cokkys n. – cockles, saltwater shellfish

coloppes, colponys n.pl. – slices

comfyte, comfyȝt, confyte, confyyt n. – candy, preserves – annys yn comfyte: candied anise

connceys n. – sauce for capon

congur, congyr n. – conger; sea eel

conynes, conyngges n.pl. – rabbits

corys n.pl. – kernels, seeds

couche, cowche v. – arrange

cowrs n. – course

crabbys n.pl. – crabs

crane n. – crane, wading bird

creme, creyme n. – cream, custard

creteney, cretney n. – dish made from chicken, also sauce

cromelyt pa.p. – crumble (i.e. make crumbs of something)

crommys n.pl. – crumbs

croppys n.pl. – sprouts, tips (croppys of nettlys: the young leaves of nettles)

crudþ^{e} n. – curd, curdle

crustes n.pl. – the crust of bread

cubebe, cubebs n. – Java peppercorn. This variant is rare in Europe today, however common in the Middle Ages, imported from Java via the Arabs. Expensive spice, but cheaper than the 'regular' black pepper. See also **quibibe, quybylys.**

cuplens n.p. – slices

cyue n. – onion sauce

D

dage n. – a dish of rice and ground pork boiled in broth

dates, dattes n.pl. – dates

der', deer n. – dear

desor', desore, desyr n. – dish from Syria (Fr. 'de Syrie), so 'blaunche desyr' means white dish from Syria

dornbak n. – thornback, fish

doucet, douset, dowcet adj. – sweet tasting

dowce powdur n. – mild powdered spices, usually mixed with sugar

dragge n. – a sprinkling of

draw, drawen, drawyn v. – blend, also the action of removing entrail

drawȝthe n. – entrails

dykke adj. – thick, 'dykke mylke' (thick milk) is cultured milk (soured)

dysche, þyschys n. – dish, plate

dyse v. – dice

E

egge n. – blade, edge

ele n. – eel

elys n.pl. – eels

endor v. – to put a layer of glace on a piece of meat or a roast, egg yolks were frequently used

erbis n.pl. – herbs

erde n. – clay (pot of erde)

esy sauce – 'gentle' sauce, cooked at a low heat

eyeryn, eyryn n.pl. – eggs

F

farsor, farsour n. – farce of meat (today one usually employs the term *minced meat*)

fete n. – feet

ffesantes n.pl. – pheasants

fflawnderys n.pl. – flounders, flat sea fish

fisch, fishce, fysch n. – fish

flat potage – thin pottage/soup

fle of v. – skin, flay

lesche, flessche, flesshe n. – meat

fflorye, florysche v. – garnish

flownderys, fflown'þer*es* n. – flounder, flat sea fish

fondew, payne fondew – bread soaked in sweet sauce

fformente, formente, furmente n. – a dish of boiled hulled wheat

foyle n. – leaf

foylys n.pl. – leaves

frute n. – fruit

frydþ^{e} adj. – fried (as in past frydþ^{e}: fried pastry/pasta dough)

fyges of amalek n.pl. – figs of Amalek (MED suggests Malaga)

fygges n.pl. – figs

ffyletes n.pl. – fillets

fyn n. **fynnys** pl. – fin (of a fish)

fyr, fyyr n. – fire

fyrmente n. – dish of boiled hulled wheat

fysche, fyssche n. – fish

G

galentyne n. – spicy sauce thickened with bread

galingale n. – galanga (root) used as a spice, also medicinal uses

garbages n.pl.– garbages in this sense are the various intestines of the animal, like liver, lungs, kidneys

garlek, garlyk n. – garlic

gely n. – a sort of aspic: spiced jelly made of fish of meat broth with pieces of fish or meat

genger n. – ginger

giruard n. – gurnard, also known as sea robins, bottomdwelling sea fish, firm white flesh

gobettes n. – bits, small pieces

gooet n. – gut, the intestines, might be a specific part of the intestinal tract

goos, gooss n. – goos

gorge n. – throat (from Fr.*gorge*)

gratyd, gratyȝt v.pa.p. – grated

graue n. – sauce or broth that the meat/fish is cooked in

grece þ^{t} fallyt – fat drippings (from the roasting of meat)

grene herbis – green herbs

grethe flesche – good meat

gretmesse n. – size

groddyn', growndyn pa.p. – ground, crushed, stamped

gruell n. – pottage with pork meat (sometimes also beef)

grynde, grynþ^{e} v.pr. – grind, crush something (to powder), stamp small/into small pieces

gylle n. – gill **gyngandr, gyngandyr, gyngeuer** n. – ginger, spicy root**gyser** n. – gizzard of a fowl, or the liver.

H

haddok, haddoke n. – hake, a sea fish mild in flavor, whiting family

hages n. – haggis: a dish of entrails and herbs, chopped into pieces, stuffed into an animal's maw and boiled

hages of Almayne – stuffed omelette

hak fyssche n. – hake, a sea fish mild in flavor, whiting family

halibath, halybut n. – halibut, sea fish in the flounders family

hare n. – hare

harthe n. – heart

heddes n. – head

hensche n. – an instrument (comb) for carding flax

hennys n.pl. – hen

herbis, herbys n.pl – herbs

herde (erde) n. – baked clay – pot of herde: clay pot

herdyn adj. – made of clay

heu, hew, hewe, hewyn v. – chop

hezelnotys n.pl. – hazelnuts

hole, hoole, howude adj. – whole

hothe adj. – hot, strong

hullys n.pl. – hull, the tough outer part of the grain (those that are removed to make fine flour)

I

indorr v. – endore, make golden with egg batter

inowgh adj. – enough

iowt, iowtes, iowutis (7r) n. – a soup or pottage of boiled vegetables made of meat or fish broth, thickened with bread crumbs

irostyd v.pa.p. – roasted

iryn n. – iron, **rost iryn** – roasting iron

ius n. – jus

K

kaboches n.pl. – cabbages

kanell n. – cinnamon

kele v. – cool

kernelys of okerorys n. – probably acorns (okekornes)

keupe, keuþ[e] n. – cup

kow melke – cow milk

kuth v.pr. – cut

kyd, kyde, kydde n. – kid (baby goat)

L

lambyr n. – amber (the colour of amber = yellow)

lardes n. – pork fat

leeff off grece n. – the layer of fat surrounding the kidneys or it may also be some particular part of a bird: the throat tissue

leche, lesches, lechis, lechys, lecssyng n. – slice, strip of

legches n.pl. – legs

lekys n. (qwythe of lekys) (7v) – leeks (the white part of the leeks)

lentyn n. – lent (long fasting period)

lichowur, liour, liowur n. – layer

liuer n. – liver

lombard, lumbard n. – lobster

lomprey n. – lamprey, freshwater fish (sucks blood from other fish)

longes n. – lungs

lopsterys n.pl. – lobster

losenges n.pl. – broad noodles

louce v.pr. – loose, be rid of**lycour, lycowr** n. – liquid **lyuer** (n) - liver

M

maces, maȝes n. – mace: the hard outside of the nutmeg, used as spice

makerell n. – mackerel, sea fish

malowes n.pl. – mallow, herb, both leaves and flower were used, also in medicine

marybonys n.pl. – marrow bones

mawmeny n. – dish of chopped meat(s) and spices, mawmeny ryal has no meat but instead nuts and dried fruits (honey and sweet wine)

melke of almonds – almond milk

melle n. – water mill for grinding grain

messe it fort v. – serve it forth

mortrewys n. – dish of boiled and ground meat/fish

moskelys n. – mussels

moton n. – mutton

myce, mynsyd, mysyd v. – mince, minced

mylke n. – milk, ‘dykke mylke’ is cultured milk (soured)

N

nauyll n. – navel (on the fish this is of course an imaginary spot, since a fish does not have a navel)

neckys n. 20r – neck

nettlys n.pl. – nettles

nombel n. – the large edible inner organs of the animal: lungs, stomach, and heart – nombel also refers to the stew or soup made from these

O

onyons n.pl. – onions

otemele, othemele n. – oatmeal

ouerthwarthe adv. – across, crosswise

oyle n. – oil, vegetable or animal

oynownys, oynyons n.pl. – onions

oystris n. – ostridge

P

paapelade (hare in paapelade) n. – sauce (for hare)

pacyens n. – patience, dock, spinach dock, a herb used as a green/salad

parboyle v. – parboil

parcelle, parcill n. – parcely**party** n. – part, portion

partryche n. – partridge

paryng n. – trimmings (for ex. bread crusts or fruit peels)

paryt v. – trimmed, finely shredded

past n. – pastry or pasta dough

past, pasth n. – pastry or pasta dough (recipes for leavened bread dough do not occur)

payndemayn, paynemayn' n. – white bread of the best quality

pecys n.pl. – peas

peke n. – pike

peletes, pelettes, peletys n.pl. – (a meat ball or other) food prepared in the shape of a ball – most of the recipes in the Sloane 442 refer to 'peletes' made of dough.

peris, perys n.pl. – pears

pesyn n. – peas

petidaw n. – dish of goose oddments

pike, poke, pyke n. – a (relatively large) carnivorous freshwater fish of the Esox family

pines n.pl. – pine nuts

plays n. – plaice, a flat fish

plomme n. – plum

pome porr' n. – a fruit dish

pomys n.pl – a fruit of some kind

porcon, porcyowun n. – portion

porre n. – leek (blaunche porre – the white of leek)

porke n. – pork, meat from pig

porpays n. – porpoise; sea animal

porpays in galentyne – porpoise served in a spiced sauce made of bread and wine

potage n. – potage, soup

potthe n. – pot

powche n. – stomach

powders n.pl. – powders i.e. powdered spices

powdur fort – strong powder i.e. a blend of hot powdered spices (like pepper)

powr v. – pour

primerole n. – primrose

puen n. – lesche puen (proven) – dish of eels in almond milk

pygges, pyggis n.pl. – pigs

pyke up v. – coat, cover

pynes, pynnys n.pl. – pine nuts

Q

qualyng pr.p. – curdling, coagulating

quibibe, quibibs, quybylys n. – Java peppercorns see *cubebs*

quinces, quynces n.pl. – quince, a hard yellow and bitter fruit, in the rose family, grows on small trees, related to apples and pears, must be cooked

quistes n.pl. – wood dove

quyk pekok – live peacock

qwhithe pesyn n.pl. – white peas

qwhythe brede – white bread

R

rabettes n.pl. – rabbits

rede adj. – red (colour)

reffett n. – probably the edible entrails of the fish (liver and roe)

rennyng pr.p. – runny, thin

resons of corans (n) 19r– dried currants (small raisins) (from Fr. *raison de Corinthe sec*)

reysens, reysonys n.pl. – grapes (from Fr. *raisin*)

roche n. – roach, a small fish, found in fresh and brackish water

roo n. – roe deer

rosemary n. – rosemary, a herb

rybbys n.pl. – ribs **rys, rysse** n. – rice

S

safferan, safferon n. – saffron

sauce verte – green sauce, made from herbs

sawge n. – sage, a herb

sawmon n. – salmon

sawnder, sawnderis, sawnderys, sowndys, sawnþ^{e}rys n. – sandalwood, used for colouring

schele (hem) v. – scale

schrympis, schrympys n.pl. – shrimps

sckale (hem) v. – scale (to scrape off the fish shells)

schald v.pr. –scold

schellys n.pl. – shells

schepe n. – sheep

scheues, scheuys, schyuys n.pl. – slices (cf. the Norwegian/Danish 'skiver')

schooche v.pr. – score, make cuts

sckyne n. – skin

scleue, sclyue v. – split

scome v.pr. – scim

scomer n. – skimming utensil (f.ex. a spoon with holes in it)

scrympys n.pl. – shrimps

seed, sethe v.pr. – simmer

seroppe n. – syryp

sesownþ^{e} v. – season

seue, sew, sewys n. – liquid, sauce

sewe v. – sow

seynowes n. – sinews (muscle tissue, the chewy parts of the meat)

skynne n. – skin

smythe v.pr. – cut up, divide

sokyng' fyer 19r – slow fire, low heat

soole, solys n. – sole, sea fish in the flounder family

sopers n. – the evening meal

soppys n.pl. – sops, bread to mop up liquid

sotilte, sotilthe, sotylte n. – subtlety, a dish mainly meant as a surprise dish in order to impress guests, more a piece of art than a palatable dish, food made to look like something that it is not

sowndys, sownþ^{e} n. – the swim bladder of the fish, used as thickening agent or glue

spethe n. – spit

spices, spyces n.pl. – spices

splat, splaʒt v. – split

stauche, staunche (steken) v.pa.p. – stabbed, stuck

ster, steryt v. – stir

stewe v.pr. – to cook slowly at a low heat

stokfysche, stokkefisch n. – stockfish, dried cod (or other fish)

stondyng pr.p. – thick

storgeon n. – sturgeon, a large sea and freshwater fish, however the dish named **storgeon for sopers** is a 'mock' fish dish, as it is made from veal, containing no fish at all.

stranour, straynour, straynowur, strynur n. – strainer (kitchen utensil)

strepe v.pr. – strip, remove from

suet, sueet n. – sauce, broth, jus

suger, sugar, sugyr n. – suger

swete, swethe adj. – sweet, fresh

T

talage (of powdur) n. – taste, flavor

talbot n. – sauce made of the blood from a hare, also the name of a dish (of hare in talbot sauce)

tarage n. (MED:targe) – a small round shield used for combat, but in this context used as a serving tray

tartes, tarthys, tartys n.pl. – baked pastry dish with filling like meat, cheese or fruit, sometimes baked with a lid of pastry on the top as well (i.e. a pie)

tayle n. – tail (on an animal)

taylee n. – sweet and thick potage of (dried) fruits and almond milk

temper, tempyr (it up) (7r) – stir in, mix

throthe n. – throat

þ^{e}yes n.pl. – thighs

tost v. – toast

tried, tried, tryd v.pa.p. – drain

turbut, turbuth n. – turbot, fish in the flatfish family, lives on the bottom in the sand

turnesole n. – a herb (spurge family) used in cooking/dyeing for its blueish-purple colour

tursawke n. – this is most likely *turn(e)sole*, see *turnesole*

tyme n. – thyme, herb

V

veel n. – veal, calf

veneger, venegur n. – vinegar

vente, **vent** n. – belly (from Fr. *ventre*)

venyson n. – venison

vergeous, vergeowus, veriouws n. – verjuice, sour juice – especially from grapes

verte adj. – green

vescell, vessel n. – small container for storing or serving food (like a cup, pot, dish, etc.)

vyȝtys powderyng n. – white powder – white powdered spices

vyolete n. – violet, most likely the 'viola odorata' which was used both for cooking and medicinal purposes

W

wafferys n.pl. – thin, crispy waffles

wardowunys n.pl. – warden pear, cooking pear

welkys n.pl. – whelks, large sea snails

whessche v.pr. – wash

whete, whethe n. – wheat

whithe wine n. – white wine

whythe wyn n. – white wine

wit whynne n. – white wine

wodecok n. – woodcock

wortys n. – greens/vegetables/herbs, **longe wortys** probably uncut greens

wyn n. – wine

wyng*es* n. – wings

Y/ȝ

y-now, ynowe adj. – enough

ȝolkys n.pl. – yolks (eggyolks)

ȝolow adj. – yellow

yryn n. – iron, **rost yryn –** roasting iron

ysope n. – hyssop, a herb