

CATALAN 

## 101 Mestre Robert: Libre del coch / Libre de doctrina pera ben servir

## 101.1 Barcelona: Carles Amorós 1520 (November 15)

*Title:* Libre de doctrina Pera ben Seruir: de Tallar: y del Art de Coch: ço es de qualseuol manera d' Potatges y salses Cōpost p lo diligēt mestre Robert coch del Serenissimo senyor dō Ferrando Rey de Napols. Libre del Coch.

*Colophon at the end, g, v<sup>o</sup>:* Fonch estampada la present obra a quinze d'l mes d' Noembre. En la nobla Ciutat de Barcelona: per Carles amoros prouensal. Lany Mil D.xx.

*Description:* 4<sup>o</sup> (19 x 14 cm). LVIII leaves (leaves II, LIII, LVIII misnumbered I, LIIII, LI; leaves LIIII, LVI, LVII not numbered). a–f<sup>8</sup>, g<sup>10</sup> (last v<sup>o</sup> blank). 32 lines. Gothic, headlines in bolder types. No RT. Tp in red and black, ornamental border and woodcut showing king at table, page and cook. Last leaf g<sub>10</sub> r<sup>o</sup> with printer's mark.

*Ref:* Aguiló 2005, Palau 192527, Simon Palmer 958, Norton 202, Martín Abad 1104, Vindel VI:1913

*Loc:* BC Barcelona

The book is organized in 228 chapters (one for each subject or recipe): 13 about carving, 12 about offices at a court, the rest are recipes, mainly culinary recipes divided into meat and fasting dishes. Santich has shown that the recipes reveal an increasing sophistication in the use of spices by recommending specific spices for specific dishes instead of a mixture of spices for everything. This is the first cookbook printed in Spain, within the borders of the old kingdom of Aragon, one of the big powers in the Mediterranean in the late Middle Ages and allied with the kingdom of Naples (Southern Italy). Nothing is known about the author, who is presented on the title page as Master Robert, cook to King Ferrando of Naples. Ferrando or Ferrante I, who was born in Catalonia, married an Italian and resided mainly in the Naples region with a court strongly influenced by Catalans. It is possible that the recipes have been composed in this multicultural atmosphere during Ferrante's reign (1458–1494). A part of the recipes (ca. 60) are based on an old Catalan manuscript, *Libre de Sent Savi*, but Santich points out that others have strong similarities with recipes in Italian collections, even if they have been adopted to Catalan tastes. (Lit: Santich). To describe the cuisine they represent Laurioux uses the expression "syncrétisme culinaire italo-aragonais" (Laurioux 1997 p. 209). Martín Abad says the illustration in the BC Barcelona copy is from ca. 1530 and incorporated in the manuscript later. The book was translated into the Castilian (Spanish) language in 1525 (see 1301). Carlos Amorós was one of the most important printers in Barcelona in the first half of the sixteenth century. A reprint, *Mestre Robert: Libre del Coch*, was published in 1977, 1982 and 1996 (Barcelona: Curial Edicions Catalanes), with an introduction and commentaries by Veronica Leimgruber.

### 101.2 [Barcelona: s.n. ca. 1518–30]

*Title:* Libre de doctrina pera ben Seruir: de Tallar: y del Art de Coch: ço es de qualseuol manera de potages y salses. Compost per lo diligent Mestre Robert Coch del Serenissimo senyor don Ferrando Rey de Naples.

*Description:* 4<sup>o</sup> (19 x 13 cm). XLVIII leaves (leaves IV, V, XLVII, XLVIII missing in BU Barcelona copy). A–F<sup>8</sup> (A<sub>4-5</sub>, F<sub>7-8</sub> missing). 37 lines. Gothic. No RT. Tp in red and black, woodcut with cook sitting on a stool stirring food in a pot.

*Ref:* Aguiló 2006, Norton 202 (note), Vindel VI:1911, Simon Palmer 960

*Loc:* BC Barcelona, BU Barcelona (impf)

Norton estimates this edition to be from ca. 1530, Aguiló thinks it may be the editio princeps, from before 1520, while Vindel dates it to [1518?]. A facsimile edition was published in 1988 (Borrñana: Ediciones histórico-artísticas), ISBN 84-86468-14-0.

### 101.3 Barcelona: Carlos Amoros [1519 ?]

*Title:* Libre de doctrina pera ben Seruir: de Tallar: y del Art de Coch cs de qualseuol manera d' potatges y salses Cōpost p lo diligēt mestre Robert coch del Serenissimo senyor dō Ferrãdo Rey de Napols. Libre del Coch.

*Description:* 4<sup>o</sup>. Woodcut as in 101.1

*Ref:* Vindel VI:1912

Vindel bases his information on the title page reproduced by Aguiló in 2005. He says this is not the 1520 edition because he has observed some differences in the typography of the title page and in the border. Norton and Martin Abad have the same observation. The title page is the second page in the 1520 Amoros edition (see 101.1). Nothing else is known of this edition.

### 101.4 Barcelona: Jaume Cortey 1520

*Ref:* Palau 192527 (note)

Palau refers to the library of Mr. Miquel and Planas where he has seen a copy with leaves IX–L and two leaves for table of contents and colophon. According to Palau, the colophon reads: “Estampat en Barcelona, en casa de Jaume Cortey librater, 1520.” This does not seem probable, taking into account that the earliest documented activity of Jaume (or Jaime) Cortey as a bookseller is 1533 and his period as printer is 1552–64 (Lit : Delgado p. 163).

### 101.5 Barcelona: Carles Amorós 1535 (January 15)

*Title (after Aguiló):* Comença lo libre lo qual ha compost lo diligent mestre Robert Coch del Serenissimo senyor don Fernando rey de Napols.

*Colophon at the end (after Aguiló):* Fonch estamat la present obra a quinze d'l mes de. Gener. En la nobla Ciutat de Barcelona: per Carles amoros prouensal. Lany. Mil.D.XXX.iiiiij. Deo gracias.

*Description (after Palau and Aguiló):* 4°. 59, [2] leaves. a–g<sup>8</sup>. 38 lines. Gothic. Table of contents.

*Ref:* Aguiló 2007, Palau 192528

*Loc:* IC Sevilla had a copy of the book, but it has been lost.

The copy was noted by Hernando Colón in his catalogue *Abecedarium B* with the number 14466. Aguiló's and Palau's notes are from this copy.

### 101.6 Barcelona: Carles Amorós 1539

*Title (after Palau):* Libre de doctrina pera ben servir de tallar y l'art del coch.

*Colophon:* Impres en Barcelona Carles Amoros prouensal. 1539

*Ref:* Palau 192529

*Loc:* According to Palau, who refers to Torres Amat, a copy of the book was in the Biblioteca de San Jeronimo de Helson.

### 101.7 Barcelona: Jaume Cortey 1560

*Title (after Aguiló):* Libre del coch.

*Colophon:* Barcelona Jaume Cortey, 1560.

*Description:* 4°. Gothic.

*Ref:* Aguiló 2013, Palau 192529 (note)

*Loc:* Aguiló reports that a Mr. Bulbena from Barcelona was the owner of an incomplete copy of this edition.

### 101.8 Barcelona: Pau Cortey and Pedro Malo 1568

*Title:* Libre del Coch. Aci comensa lo libre lo qual ha cōpost lo diligent mestre Robert, coch del serenissim senor don Ferrãdo rey d Napols.

*Imprint:* En Barcelona any. 1568.

*Leaf 58, before the table of contents:* Ara de nou remirat per Gaspar de mossen Ciurana.

*Colophon:* Fonch estampada la present obra en la estampa de Pau Cortey y Pedro malo, any 1568. Deo gracias.

*Description:* 4°. LI, [II] leaves (XLIX is misnumbered XLVIII). a–f<sup>8</sup>, g<sup>5</sup>. Gothic. 36 lines. No RT. Woodcut showing three people, one with a bottle.

*Ref:* Aguiló 2014, Palau 192530-2, Simon Palmer 959

*Loc:* BC Barcelona

Pau (or Pablo) Cortey was the brother of Jaume Cortey and took over his business in 1565. In 1568 he started the collaboration with Pedro Malo. Malo was one of the most important printers in Barcelona in the last part of the sixteenth century and continued printing until 1590.

### 101.9 Barcelona: Pedro Malo 1578

*Title:* Assi comensa lo libre lo qual ha compost lo diligent mestre Robert Coch del serenissim Senyor Rey Don Ferrando Rey de Napols. &c.

*Imprint:* En Barcelona any del senyor. M.D.Lxxviiij.

*Colophon:* Fonch estompat en la molt insigne ciutat de Barcelona, en casa de Pedro Malo, any de la natiuitat del senyor. M.D.Lxxviii.

*Description:* 4<sup>o</sup> (20 x 14 cm). LI, [III] leaves (XLIX, L, LI misnumbered XLX, XLIII, LVIII). A–F<sup>8</sup>, G<sup>6</sup> (G<sub>3</sub> misnumbered G<sub>2</sub>, G<sub>6</sub> blank). Gothic. 36 lines. No RT. Border on tp and woodcut showing three people, one with bottle.

*Ref:* Palau 192533, Simon Palmer 943

*Loc:* HS NewYork

This seems to be a new printing of the 1568 edition, with small changes.