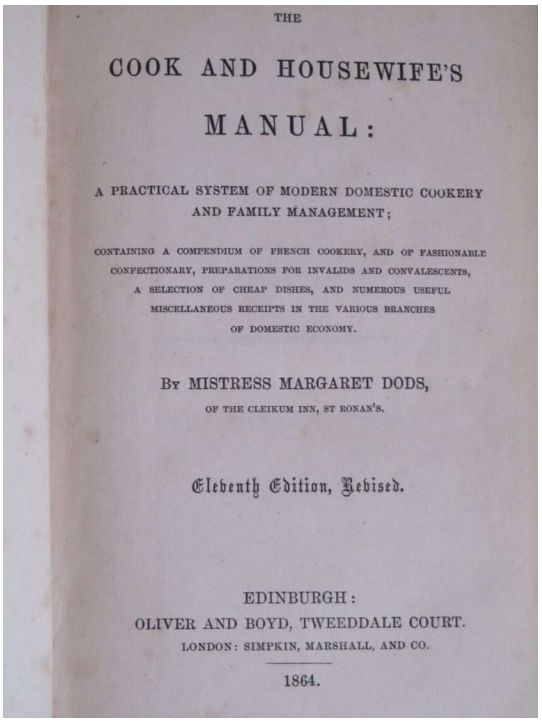
‘“Let us to the wark”, she cried’: Gender, Gastronomy and Intertextual Play in The Cook and Housewife’s Manual

By Lindsay Middleton


THE

COOK AND HOUSEWIFE'S

MANUAL:

A PRACTICAL SYSTEM OF MODERN DOMESTIC COOKERY AND FAMILY MANAGEMENT;

CONTAINING A COMPENDIUM OF FRENCH COOKERY, AND OF FASHIONABLE CONFECTIONARY, PREPARATIONS FOR INVALIDS AND CONVALESCENTS, A SELECTION OF CHEAP DISHES, AND NUMEROUS USEFUL MISCELLANEOUS RECEIPTS IN THE VARIOUS BRANCHES OF DOMESTIC ECONOMY.

By MISTRESS MARGARET DODS,

OF THE CLEIKUM INN, ST RONAN'S.

Eleventh Edition, Revised.

EDINBURGH:
OLIVER AND BOYD, TWEEDDALE COURT.
LONDON: SIMPKIN, MARSHALL, AND CO.

1864.

‘[“What a style o’ language!” whispered Mrs Dods; “but I maun look after the scouring o’ the kettles!.”]’. So comes the parenthetical exclamation of Margaret (Meg) Dods, a fictional character in Sir Walter Scott’s novel, *Saint Ronan’s Well* (1823). This sentence does not come from Scott’s novel, set in a spa town in the Scottish borders, but is instead found in the introduction of *The Cook and Housewife’s Manual:* a popular non-fiction cookbook published in Edinburgh in 1826. With over nineteen editions published over the course of the nineteenth century, *The Cook and Housewife’s Manual* is an intriguing blend of fictional and instructive writing, in which functional recipes sit alongside characters and narrative borrowed from Scott. Though she is never mentioned in the text, the cookbook was authored by Christian Isobel Johnstone, a prolific Scottish author, editor and journalist. Amongst her many accolades, Johnstone founded

the *Inverness Courier*, *The Schoolmaster and Edinburgh Weekly Magazine*, and *Johnstone's Edinburgh Magazine* with her husband, edited the *Edinburgh Chronicle,* and wrote numerous novels throughout her lifetime. Through a short examination of the cookbook's paratexts, introduction and related non-fiction cookbooks, this article will show how Johnstone played with multiple genres within *The Cook and Housewife's Manual*, mobilising popular fiction to both poke fun at and undermine the period's distinction between high-minded masculine gastronomy and uncomplicated female cookery.

The front page of *The Cook and Housewife's Manual* does not hint at the cookbook's fictional underpinnings. The capacious title, listing the 'Soups, Gravies, Sauces, Ragouts' and 'Pies, Puddings, Pastry, Pickles and Preserves' covered in the book's contents, was common for the period. Underneath, the book is credited to 'Mrs Margaret Dods, of the Cleikum Inn, St Ronan's', echoing the eighteenth- and nineteenth-century habit for cookbook authors to cite the institutions they were linked to next to their names – in Meg Dods's case, the fictional inn in the town of Saint Ronan's (Johnstone 1826: titlepage). Female cookbook authors often went by 'Mrs' rather than their first name, and if they were linked to institutions, they tended to be cookery schools they ran or worked in. Male chefs who authored cookbooks typically cited the names and houses of the noble patrons they were employed by as a way of establishing reputation, or, later, clubs and restaurants. Indeed, comparing *Housewife's Manual* to popular contemporary cookbooks demonstrates how Johnstone deliberately emulates common features of the culinary genre. Elizabeth Cleland's 1755 *An Easy Method of Cookery*, for example, has a similarly long title, and underneath her name is a note that clarifies the book is 'Chiefly intended for the Benefit of the Young Ladies who attend Her School' (Cleland 1755: titlepage). Later in the century, 'Mrs Beeton' became such a successful brand name that cookbooks continued to be published under it for years after Isabella Beeton died, age 29. The paratextual framing of *Housewife's Manual* thus reflects non-fiction cookbooks of the period. As a result, if readers were unfamiliar with *Saint Ronan's Well*, the link to Scott's novel may have gone unnoticed. Though both the setting and author of the cookbook were fictional, there are no explicit signs that the cookbook is employing a fictional setting: allusions to the intertextual backdrop are subtly woven into information that nineteenth-century readers would expect to find on a cookbook's titlepage. It is via this generic play, however, that Johnstone embarks on her 'novel attempt of endeavouring to conciliate the lovers of what is called

“light reading” and to gain their attention to that which they may consider a vulgar and unimportant art’, that is, cookery (Johnstone 1826: 7).

Housewife’s Manual contains a lengthy introduction which features multiple characters from *Saint Ronan’s Well*, as well as other characters from popular Scottish fiction, including Dr Redgill from Susan Ferrier’s novel *Marriage* (1818). In the introduction, Johnstone pulls upon Scott’s novel as a historical backdrop. The cookbook was seemingly written because Mr Touchwood, a meddlesome character who inadvertently gets involved with the affairs of the other characters, lost his appetite after events ‘recorded at large in that entertaining and highly-popular history, entitled, “St Ronan’s Well”’ (Dods 1826: 13). Johnstone’s reference to *Saint Ronan’s Well* as ‘history’ is interesting because of the cookbook’s link to Scott. Scott was (and still is) central to debates about the category of ‘history’ in fiction. In the introductory chapter of *Waverly, or ‘Tis Sixty Years Hence* (1825), Scott discusses the associations ‘history’ has depending on presentation. He asks: ‘if my Waverly had been entitled “A Tale of the Times,” wouldst thou not, gentle reader, have demanded from me a dashing sketch of the fashionable world’ (1825: 3). Reflecting on Scott’s use of history, Helen Kingstone discusses the different temporal categories enlisted by nineteenth-century authors: ‘Scott invokes the recent past as an intermediate category between history and modernity’ (2017: 147). Saint Ronan’s Well, however, is the only novel Scott set at the time it was written. The use of ‘history’ in the cookbook’s introduction thus aligns the novel with Scott’s other works set in the past. Using this exchange between genres, and confluence of timelines, Johnstone situates her cookbook within ongoing literary debates about the significance of time and truth to history and fiction. Moreover, this underlying emphasis on history sets the tone for the masculine exchange about gastronomy that Johnstone satirises throughout the remainder of the introduction.

When it comes to food and dining, the male figures in Johnstone’s introduction are primarily concerned with novelty and historical authority. Spurred on by regaining his health, Touchwood takes it upon himself to teach Dods ‘the mystery of preparing culinary devils of all denominations; be-sides soups, ragouts, sauces, and the whole circle of the arts of domestic economy, — an entirely new system, in short, of rational practical cookery’ (Johnstone 1826: 14). Here, Johnstone uses a trope frequently employed by male cookbook authors of the period: the masculine gastronome/author educates the woman cook, showing her an ‘entirely

new system' of cookery, as part of the masculine culture of gastronomy. Scholars including Stephen Mennell, Ruth Cowen, and Priscilla Pankhurt Ferguson chart how a group of men in the late-eighteenth and early-nineteenth century, including Alexandre-Balthazar-Laurent Grimod de la Reynière (1758–1838), Jean-Anthelme Brillat-Savarin (1755–1826), and Marie-Antoine Carême (1784–1833), established gastronomy through restaurant culture and their own writings, using a language that was inherently masculine. The Greek-derived term 'gastronomy' was taken up in French and English to signify 'the art and science of delicate eating', and 'Gastronome' signified the distinguished palate of the male culinary practitioner (Mennell 1985: 267).

Crucially, gastronomy relied on the exclusion of women. Deborah A. Harris and Patti Giuffre describe Carême and Escoffier closing doors to women, so male chef roles were not feminized via links with domesticity (Harris and Giuffre 2015: 30). This habit extended to culinary writings and was often combined with a preoccupation with the past, or, as Mennell describes it, 'a brew of history, myth, and history serving as myth' (1985: 271). It is demonstrated by nineteenth-century cookbooks like William Kitchiner's *Apicius Redivivus: or, The Cook's Oracle* (1817). Kitchiner's cookbook opens with a twenty-nine-page preface, in which his musings on the art of cookery features famous male authors and thinkers including Ovid, Pythagoras and Dr Johnson. Kitchiner takes pains to elevate his writing so it is divorced from what he calls the 'repellents of roasting and boiling, frying and broiling' by peppering his prose with masculine allusions and verbose language, and after his lengthy exploration of historical gastronomes, he outlines the qualities required of the perfect 'cook' or 'housekeeper', who is exclusively referred to as 'she' or 'her' (Kitchiner 1817: 3). His disdain for female cooks is clear. He continues, with 'the majority of those who set up for masters and mistresses of this art, are grovelling, dirty creatures: selfish, and pilfering every thing they can: others add indolence to insolence' (Kitchiner 1817: 16). Kitchiner thus implies it was the duty of the male expert to mould their cook or housekeeper into someone who could maintain culinary standards. That culinary education is the purpose of his writing, which upholds the gendered vocabulary whereby 'cooks' and 'housekeepers' are women, but 'epicures' and 'gourmands' are men.

It is this gendered divide, and the rhetorical expression of it in cookbooks by male authors, that Johnstone satirises using the characters of Ferrier and Scott. The

introduction outlines the 'celebrated churchman and gourmand' Dr Redgill visiting the inn (Johnstone 1826: 14). Redgill, Touchwood, and other male characters establish a gentleman's club called the Cleikum Club where they muse over the science and philosophy of food. Again, the motif of the club directly relates to the culture of gastronomy Kitchiner situated himself within: Kitchiner hosted weekly meetings of his 'committee of taste', composed of eminent society members who gathered for meals and conversation (McConnell 2004). In the club's introductory lecture, Touchwood turns to culinary history, from the 'hairy man of the woods' to the 'sumptuous entertainment of the Romans' (Johnstone 1826: 32, 35). This invokes a longue durée of eating that showcases Touchwood's knowledge, situates him in this masculine history, and aligns him with contemporary gastronomical authors – like Kitchiner, Scott also mentions Dr Johnson (Johnstone 1826: 23). Johnstone depicts the male writer attempting to balance an 'entirely new system' of cookery with multiple histories, satirising the recurring need in cookbooks to claim be both 'new' and historical. By depicting Touchwood, Redgill, and the other male characters creating a dining club, and sharing lectures around historical gastronomy and 'the science of cookery in all its branches', Johnstone positions them alongside their real-world gastronomical counterparts, and pokes fun at both (1826: 31).

Johnstone creates a clear divide between Dods's culinary practice and Touchwood's lectures: 'These, though exceedingly valuable from the curious facts they contained, as well as for their philosophical deductions, Mrs Dods had no patience for' (Johnstone 1826: 31). Dods's protestations often take the form of vocal interruptions in the text: 'Let us to the wark', she cried; 'what business ha'e thae lang ink-horn-tailed words wi' teaching vies to make Cock-a-leekie or Friar's chicken?' (Johnstone 1826: 31). Later, Touchwood's lecture is parenthetically interrupted by Mrs Dods: '["What a style o' language!" whispered Mrs Dods; "but I maun look after the scouring o' the kettles."]', and this note clearly satirises the masculine tendency to fuse food with historical musings, while women got on with the 'wark' of cooking (Johnstone 1826: 33). Moreover, Dods's colloquial, working-class Scots which jarringly interrupts the prose of Touchwood's lectures, combined with her mention of Scottish dishes like Cock-a-leekie soup, creates stark contrast to Touchwood's high-minded speech and philosophical lecture topics. Johnstone uses dialect to both perform and mock the 'style o' language' and gendered claims that govern nineteenth-century cookbooks, and point to the national differences between the characters. Pam Perkins writes about the

political and national underpinnings of Johnstone's use of Scott's characters:

> *By combining elements of the national tale, as practiced by Scott and others, with domestic instruction and a dash of political satire, Johnstone not only produces a very marketable cookbook; she also provides a sly, sidelong glance at the literary politics of her day. (Perkins 2000: 255)*

Like Dods's interjections, however, the Scottish dishes in the cookbook are relegated to a section entitled 'Scotch National Dishes' in Part 1 of the cookbook, while Part II contains chapters on different styles of cooking that are not specifically Scottish: '1. Boiling; 2. Roasting and Baking', and so on. While Dods's derision of Touchwood's lectures and championing of Scottish food and women's culinary knowledge creates a sympathy for both of the latter, implicit in Johnstone's satire was the reality that Scottish national cuisine and women's knowledge were frequently considered as secondary in the period. As the English Dr. Redgill declares, 'Scotland has absolutely retrograded in gastronomy' (Johnstone 1826: 22)Beyond the introduction, Scott's characters are only found in the cookbook's footnotes. Johnstone's recipes are written in a crisp, detached tone, and the cookbook can be practically used regardless of her references to Scott's narrative. Johnstone's gendered critique is made starker by the plain language in which she writes her recipes, via the female pen of the fictional Dods. The introduction, written to entertain readers with its pastiche of gentlemen's clubs, returns to Johnstone's prefatory 'attempt […] to conciliate the lovers of what is called "light reading" and to gain their attention to that which they may consider a vulgar and unimportant art' (1826: 7). By using Scott's characters to satirise the habits of male cookbook authors and champion women's knowledge and writing, Johnstone also points to the underlying snobbery that might drive readers to view literature as more worthy of reading than 'unimportant' cookbooks. Johnstone's intertextual play thus criticises gendered attitudes towards both cookery and writing. She mobilises numerous genres within *The Cook and Housewife's Manual* to elicit laughter, while simultaneously suggesting that more attention should be paid to the women working in kitchens and writing cookbooks, rather than the 'lang ink-horn-tailed words' of male authors.

References & Further Information

Cleland, Elizabeth. 1755. *A New and Easy Method of Cookery* (Edinburgh: Printed for the Author)

Cowen, Ruth. 2007. *Relish: The Extraordinary Life of Alexis Soyer, Victorian Celebrity Chef* (London: Phoenix)

Ferguson, Priscilla Pankhurst. 1998. 'A Cultural Field in the Making: Gastronomy in 19th-Century France', *American Journal of Sociology,* 104.3: 597-641

Harris, Deborah A. and Patti Giuffre. 2015. *Taking the Heat: Women Chefs and Gender Inequality in the Professional Kitchen* (London: Rutgers University Press)

Johnstone, Isobel Christian. 1826. *The Cook and Housewife's Manual* (Edinburgh: Printed for the Author)

Kingstone, Helen. 2017. *Victorian Narratives of the Recent Past: Memory, History, Fiction* (London: Palgrave Macmillan)

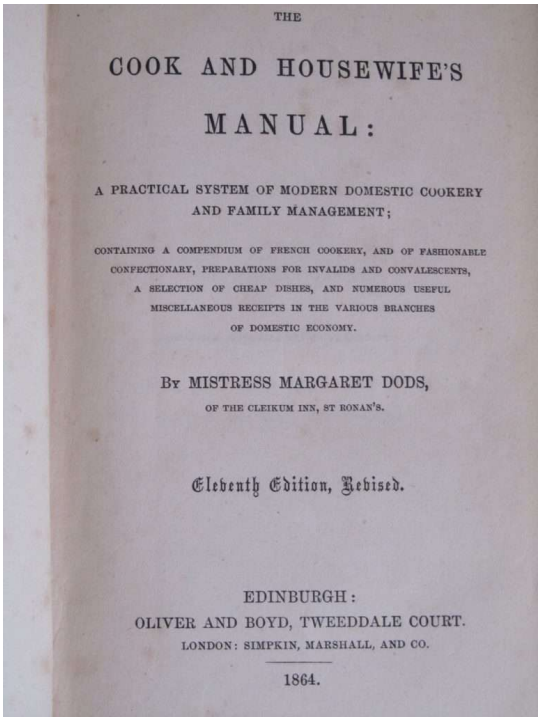
Kitchiner, William. 1817. *Apicius Redivivus: The Cook's Oracle* (London: Samuel Bagster)

Mennell, Stephen. 1985. *All Manners of Food: Eating and Taste from the Middle Ages to the Present* (Oxford: Basil Blackwell)

Perkins, Pam. 2000. "A Taste for Scottish Fiction: Christian Johnstone's *Cook and Housewife's Manual* ." *European Romantic Review* 11.2: 248–58.

Scott, Sir Walter. 1825. *Waverly, or, 'Tis Sixty Years Since* (Paris: A. and W. Galignani)

—– [1823] 1995. *Saint Ronan's Well*, ed. by M. Weinstein (Edinburgh: Edinburgh University Press)



THE

COOK AND HOUSEWIFE'S

MANUAL:

A PRACTICAL SYSTEM OF MODERN DOMESTIC COOKERY AND FAMILY MANAGEMENT;

CONTAINING A COMPENDIUM OF FRENCH COOKERY, AND OF FASHIONABLE CONFECTIONARY, PREPARATIONS FOR INVALIDS AND CONVALESCENTS, A SELECTION OF CHEAP DISHES, AND NUMEROUS USEFUL MISCELLANEOUS RECEIPTS IN THE VARIOUS BRANCHES OF DOMESTIC ECONOMY.

By MISTRESS MARGARET DODS,

OF THE CLEIKUM INN, ST RONAN'S.

Eleventh Edition, Revised.

EDINBURGH:
OLIVER AND BOYD, TWEEDDALE COURT.
LONDON: SIMPKIN, MARSHALL, AND CO.

1864.

'["What a style o' language!" whispered Mrs Dods; "but I maun look after the scouring o' the kettles!."]'. So comes the parenthetical exclamation of Margaret (Meg) Dods, a fictional character in Sir Walter Scott's novel, *Saint Ronan's Well* (1823). This sentence does not come from Scott's novel, set in a spa town in the Scottish borders, but is instead found in the introduction of *The Cook and Housewife's Manual:* a popular non-fiction cookbook published in Edinburgh in 1826. With over nineteen editions published over the course of the nineteenth century, *The Cook and Housewife's Manual* is an intriguing blend of fictional and instructive writing, in which functional recipes sit alongside characters and narrative borrowed from Scott. Though she is never mentioned in the text, the cookbook was authored by Christian Isobel Johnstone, a prolific Scottish author, editor and journalist. Amongst her many accolades, Johnstone founded the *Inverness Courier*, *The Schoolmaster and Edinburgh Weekly Magazine*, and *Johnstone's Edinburgh Magazine* with her husband, edited the *Edinburgh Chronicle,* and wrote numerous novels throughout her lifetime. Through a short examination of the cookbook's paratexts, introduction and related non-fiction cookbooks, this article will show how Johnstone played with multiple genres within *The Cook and Housewife's Manual*, mobilising popular fiction to both poke fun at and undermine the period's distinction between high-minded masculine gastronomy and uncomplicated female cookery.

The front page of *The Cook and Housewife's Manual* does not hint at the cookbook's fictional underpinnings. The capacious title, listing the 'Soups,

Gravies, Sauces, Ragouts' and 'Pies, Puddings, Pastry, Pickles and Preserves' covered in the book's contents, was common for the period. Underneath, the book is credited to 'Mrs Margaret Dods, of the Cleikum Inn, St Ronan's', echoing the eighteenth- and nineteenth-century habit for cookbook authors to cite the institutions they were linked to next to their names – in Meg Dods's case, the fictional inn in the town of Saint Ronan's (Johnstone 1826: titlepage). Female cookbook authors often went by 'Mrs' rather than their first name, and if they were linked to institutions, they tended to be cookery schools they ran or worked in. Male chefs who authored cookbooks typically cited the names and houses of the noble patrons they were employed by as a way of establishing reputation, or, later, clubs and restaurants. Indeed, comparing *Housewife's Manual* to popular contemporary cookbooks demonstrates how Johnstone deliberately emulates common features of the culinary genre. Elizabeth Cleland's 1755 *An Easy Method of Cookery*, for example, has a similarly long title, and underneath her name is a note that clarifies the book is 'Chiefly intended for the Benefit of the Young Ladies who attend Her School' (Cleland 1755: titlepage). Later in the century, 'Mrs Beeton' became such a successful brand name that cookbooks continued to be published under it for years after Isabella Beeton died, age 29. The paratextual framing of *Housewife's Manual* thus reflects non-fiction cookbooks of the period. As a result, if readers were unfamiliar with *Saint Ronan's Well*, the link to Scott's novel may have gone unnoticed. Though both the setting and author of the cookbook were fictional, there are no explicit signs that the cookbook is employing a fictional setting: allusions to the intertextual backdrop are subtly woven into information that nineteenth-century readers would expect to find on a cookbook's titlepage. It is via this generic play, however, that Johnstone embarks on her 'novel attempt of endeavouring to conciliate the lovers of what is called "light reading" and to gain their attention to that which they may consider a vulgar and unimportant art', that is, cookery (Johnstone 1826: 7).

Housewife's Manual contains a lengthy introduction which features multiple characters from *Saint Ronan's Well*, as well as other characters from popular Scottish fiction, including Dr Redgill from Susan Ferrier's novel *Marriage* (1818). In the introduction, Johnstone pulls upon Scott's novel as a historical backdrop. The cookbook was seemingly written because Mr Touchwood, a meddlesome character who inadvertently gets involved with the affairs of the other characters, lost his appetite after events 'recorded at large in that entertaining and highly-popular history, entitled, "St Ronan's Well"' (Dods

1826: 13). Johnstone's reference to *Saint Ronan's Well* as 'history' is interesting because of the cookbook's link to Scott. Scott was (and still is) central to debates about the category of 'history' in fiction. In the introductory chapter of *Waverly, or 'Tis Sixty Years Hence* (1825), Scott discusses the associations 'history' has depending on presentation. He asks: 'if my Waverly had been entitled "A Tale of the Times," wouldst thou not, gentle reader, have demanded from me a dashing sketch of the fashionable world' (1825: 3). Reflecting on Scott's use of history, Helen Kingstone discusses the different temporal categories enlisted by nineteenth-century authors: 'Scott invokes the recent past as an intermediate category between history and modernity' (2017: 147). Saint Ronan's Well, however, is the only novel Scott set at the time it was written. The use of 'history' in the cookbook's introduction thus aligns the novel with Scott's other works set in the past. Using this exchange between genres, and confluence of timelines, Johnstone situates her cookbook within ongoing literary debates about the significance of time and truth to history and fiction. Moreover, this underlying emphasis on history sets the tone for the masculine exchange about gastronomy that Johnstone satirises throughout the remainder of the introduction.

When it comes to food and dining, the male figures in Johnstone's introduction are primarily concerned with novelty and historical authority. Spurred on by regaining his health, Touchwood takes it upon himself to teach Dods 'the mystery of preparing culinary devils of all denominations; be-sides soups, ragouts, sauces, and the whole circle of the arts of domestic economy, — an entirely new system, in short, of rational practical cookery' (Johnstone 1826: 14). Here, Johnstone uses a trope frequently employed by male cookbook authors of the period: the masculine gastronome/author educates the woman cook, showing her an 'entirely new system' of cookery, as part of the masculine culture of gastronomy. Scholars including Stephen Mennell, Ruth Cowen, and Priscilla Pankhurt Ferguson chart how a group of men in the late-eighteenth and early-nineteenth century, including Alexandre-Balthazar-Laurent Grimod de la Reynière (1758–1838), Jean-Anthelme Brillat-Savarin (1755–1826), and Marie-Antoine Carême (1784–1833), established gastronomy through restaurant culture and their own writings, using a language that was inherently masculine. The Greek-derived term 'gastronomy' was taken up in French and English to signify 'the art and science of delicate eating', and 'Gastronome' signified the distinguished palate of the male culinary practitioner (Mennell 1985: 267).

Crucially, gastronomy relied on the exclusion of women. Deborah A. Harris and Patti Giuffre describe Carême and Escoffier closing doors to women, so male chef roles were not feminized via links with domesticity (Harris and Giuffre 2015: 30). This habit extended to culinary writings and was often combined with a preoccupation with the past, or, as Mennell describes it, 'a brew of history, myth, and history serving as myth' (1985: 271). It is demonstrated by nineteenth-century cookbooks like William Kitchiner's *Apicius Redivivus: or, The Cook's Oracle* (1817). Kitchiner's cookbook opens with a twenty-nine-page preface, in which his musings on the art of cookery features famous male authors and thinkers including Ovid, Pythagoras and Dr Johnson. Kitchiner takes pains to elevate his writing so it is divorced from what he calls the 'repellents of roasting and boiling, frying and broiling' by peppering his prose with masculine allusions and verbose language, and after his lengthy exploration of historical gastronomes, he outlines the qualities required of the perfect 'cook' or 'housekeeper', who is exclusively referred to as 'she' or 'her' (Kitchiner 1817: 3). His disdain for female cooks is clear. He continues, with 'the majority of those who set up for masters and mistresses of this art, are grovelling, dirty creatures: selfish, and pilfering every thing they can: others add indolence to insolence' (Kitchiner 1817: 16). Kitchiner thus implies it was the duty of the male expert to mould their cook or housekeeper into someone who could maintain culinary standards. That culinary education is the purpose of his writing, which upholds the gendered vocabulary whereby 'cooks' and 'housekeepers' are women, but 'epicures' and 'gourmands' are men.

It is this gendered divide, and the rhetorical expression of it in cookbooks by male authors, that Johnstone satirises using the characters of Ferrier and Scott. The introduction outlines the 'celebrated churchman and gourmand' Dr Redgill visiting the inn (Johnstone 1826: 14). Redgill, Touchwood, and other male characters establish a gentleman's club called the Cleikum Club where they muse over the science and philosophy of food. Again, the motif of the club directly relates to the culture of gastronomy Kitchiner situated himself within: Kitchiner hosted weekly meetings of his 'committee of taste', composed of eminent society members who gathered for meals and conversation (McConnell 2004). In the club's introductory lecture, Touchwood turns to culinary history, from the 'hairy man of the woods' to the 'sumptuous entertainment of the Romans' (Johnstone 1826: 32, 35). This invokes a longue durée of eating that showcases Touchwood's knowledge, situates him in this masculine history, and aligns him with

contemporary gastronomical authors – like Kitchiner, Scott also mentions Dr Johnson (Johnstone 1826: 23). Johnstone depicts the male writer attempting to balance an 'entirely new system' of cookery with multiple histories, satirising the recurring need in cookbooks to claim be both 'new' and historical. By depicting Touchwood, Redgill, and the other male characters creating a dining club, and sharing lectures around historical gastronomy and 'the science of cookery in all its branches', Johnstone positions them alongside their real-world gastronomical counterparts, and pokes fun at both (1826: 31).

Johnstone creates a clear divide between Dods's culinary practice and Touchwood's lectures: 'These, though exceedingly valuable from the curious facts they contained, as well as for their philosophical deductions, Mrs Dods had no patience for' (Johnstone 1826: 31). Dods's protestations often take the form of vocal interruptions in the text: 'Let us to the wark', she cried; 'what business ha'e thae lang ink-horn-tailed words wi' teaching vies to make Cock-a-leekie or Friar's chicken?' (Johnstone 1826: 31). Later, Touchwood's lecture is parenthetically interrupted by Mrs Dods: '["What a style o' language!" whispered Mrs Dods; "but I maun look after the scouring o' the kettles."]', and this note clearly satirises the masculine tendency to fuse food with historical musings, while women got on with the 'wark' of cooking (Johnstone 1826: 33). Moreover, Dods's colloquial, working-class Scots which jarringly interrupts the prose of Touchwood's lectures, combined with her mention of Scottish dishes like Cock-a-leekie soup, creates stark contrast to Touchwood's high-minded speech and philosophical lecture topics. Johnstone uses dialect to both perform and mock the 'style o' language' and gendered claims that govern nineteenth-century cookbooks, and point to the national differences between the characters. Pam Perkins writes about the political and national underpinnings of Johnstone's use of Scott's characters:

> *By combining elements of the national tale, as practiced by Scott and others, with domestic instruction and a dash of political satire, Johnstone not only produces a very marketable cookbook; she also provides a sly, sidelong glance at the literary politics of her day. (Perkins 2000: 255)*

Like Dods's interjections, however, the Scottish dishes in the cookbook are relegated to a section entitled 'Scotch National Dishes' in Part 1 of the cookbook, while Part II contains chapters on different styles of cooking that are not specifically Scottish: '1. Boiling; 2. Roasting and Baking', and so on. While Dods's

derision of Touchwood's lectures and championing of Scottish food and women's culinary knowledge creates a sympathy for both of the latter, implicit in Johnstone's satire was the reality that Scottish national cuisine and women's knowledge were frequently considered as secondary in the period. As the English Dr. Redgill declares, 'Scotland has absolutely retrograded in gastronomy' (Johnstone 1826: 22)Beyond the introduction, Scott's characters are only found in the cookbook's footnotes. Johnstone's recipes are written in a crisp, detached tone, and the cookbook can be practically used regardless of her references to Scott's narrative. Johnstone's gendered critique is made starker by the plain language in which she writes her recipes, via the female pen of the fictional Dods. The introduction, written to entertain readers with its pastiche of gentlemen's clubs, returns to Johnstone's prefatory 'attempt […] to conciliate the lovers of what is called "light reading" and to gain their attention to that which they may consider a vulgar and unimportant art' (1826: 7). By using Scott's characters to satirise the habits of male cookbook authors and champion women's knowledge and writing, Johnstone also points to the underlying snobbery that might drive readers to view literature as more worthy of reading than 'unimportant' cookbooks. Johnstone's intertextual play thus criticises gendered attitudes towards both cookery and writing. She mobilises numerous genres within *The Cook and Housewife's Manual* to elicit laughter, while simultaneously suggesting that more attention should be paid to the women working in kitchens and writing cookbooks, rather than the 'lang ink-horn-tailed words' of male authors.

(c) The Bottle Imp