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and Aviation in the Twentieth Century: The Pan-American Ideal, is a professor at Liverpool Hope University. Rather than being a rehash of the narrative of rationing, food controls and efforts to improve agricultural production in wartime that might be implied by its title, this is a focussed study of the workings of the National Kitchen in the First World War and the British Restaurant in the Second. This is most welcome. As one who is just old enough to have been taken to a British Restaurant, for this example survived in Bath until the mid-fifties, I have always had a fondness for the concept – enhanced by the grand reception accorded to Dot, the lady who took me, who had previously been on the staff. Professor Bryce's account gets down to business, is full of facts and most instructive. A book to be recommended.

Miguel de Baeza: *Los Cuatro libros del arte de la confitería* (1592), intro. by M. García Ruipérez and M. del Prado Olivares Sánchez: Antonio Pareja, Editor, 2014: 161 pp., paperback.
Joaquín Gacén, *Manual de Repostería* (1804–07), ed. by S. Gómez Laguna: Institución Fernando el Católico, Zaragoza, 2000: 112 pp., paperback.
Today's wide-angled histories of food look closely at Spain, but they do not yet cover every area of culinary creativity. Confectionery, for example, is generally left in the shadows while the spotlight shines on chocolate, seemingly as addictive to study as it is to eat. Perhaps that is why enterprising small Spanish publishers have been turning their hands to reprints of key sixteenth- to nineteenth-century confectionery sources. These may not be hot off the press, but they are worth searching for now while still available, whether new or as used copies, since they reveal a little-known, richly developed, distinctive craft only anecdotally mentioned in fictional and dramatic works.

The most important source, *Los Cuatro Libros del Arte de la Confitería* (1592), was the first Castilian confectionery manual. Written in Toledo by a working confectioner, Miguel de Baeza, of whom nothing is known, its recipes were used until well into the nineteenth century, but only two original copies of the book survive in libraries and neither is digitally available. Lightly modernized and easy to read, this reprint has a brief introduction, but the sixteenth-century text quickly shows how *confiterías* built a commercial niche for themselves by pulling away from apothecaries, who made medicinal sweets, and from aristocratic cooks, who prepared dairy creams and pastries. De Baeza kept to sugar work involving fruits, flowers, almonds, egg whites for clarifying sugar, a few spices like musk and sandalwood, and, in just one of his 83 recipes, egg yolks and flour for spongecakes. No fats, gelatines, milk or chocolate appeared and neither did large-scale sugar sculptures of any kind. Items were small, even tiny, or spoonable. Here were affordable sweets to buy all year round, even in Lent and on the days of each week when meat and fish were off the menu.

De Baeza's tone is amusingly secular. He highlights Portuguese recipes, explains the names of cakes based on sugars, and comments drily that confectioners' spongecakes are better than those baked in monasteries. White and muscovado sugars from unirrigated mature Caribbean canes were his favourites, but he bought home-grown sugar too. The recipes of today's supposedly 'traditional' Spanish sweetmeats, which were in reality early modern Christian sweets, but many with acknowledged semitic and Arabic origins, are revelations. Back then *membrillo* quince paste was honeyed not sugared, Andalusian *piñonates* were flour-free, Cuenca's *alajú* was made with pure fruit solids, and the small white sugar and almond paste figures we still know were available in dozens of shapes, mainly now disappeared: various animals and birds, knights or armed men, women with fruit baskets, hats, letters, miniature furniture … but none of today's fish. Written with precise quantities, the book's recipes often end firmly, '*Y esta es la orden.*' Published two decades later and included in this reprint, the city's confectionery statutes were similarly strict. Products were confiscated and heavy fines imposed if confectioners used the wrong sugar or almond variety.

We find De Baeza's repertoire almost intact just over two centuries later in Joaquín Gacén's *Manual de Repostería*, an Aragonese workshop manuscript written between 1804 and 1807, just before Carême revolutionized French *pâtisserie*. Gacén added in fifty new aromatized sugars, crystallized fruits or confits, *yemas* (candied egg yolks), *menjar blanc* made with goat's milk, drinks and *licores* – many of them previously published in Juan de la Mata's 1747 French-influenced courtly manual of sweets and desserts – but among the new recipes he included only a dozen or so calling for dairy products, fat and flour. Chocolate is mentioned, but no recipe given. In his very brief introduction to this reprint, Santiago Gómez Laguna suggests that Gacén lacked original spirit, since he offered only a few variations, but reading the recipes closely, one can see he enjoyed disagreeing with earlier tastes, boiling times, and other techniques.

Even so, his recipes show a remarkable continuity, as influenced by the strictness of confectioners' guilds (only proven old Christians could join until the 1830s), the religious eating calendar and the lack of a buying public for new confectionery manuals. Popular cultural patriotism must have played a role in preserving the repertoire too: Gacén himself left his employment twice to fight against Napoleon's troops.

Curiously protected in this way, the early sweetmeats were to find a place in new generations of nineteenth- and twentieth-century confectionery manuals focussed on novelties like regional flour and fat biscuits, custards, and French pâtisserie, and hence they survived. Even more remarkably, a few of the sweetmeats, modernized but recognizable, are among the greatest success stories of today's Spanish artisanal *confitería*.

Vicky Hayward