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ABOUT *LABERINTO*

Laberinto An Electronic Journal of Early Modern Hispanic Literature and Cultures (ISSN: 1090-8714) is a peer-edited, electronic journal dedicated to the exploration of Hispanic literature and culture from the early modern period. In addition to occasional special-topic editions, *Laberinto* accepts unpublished academic article submissions on an ongoing basis. It is indexed by MLA International Bibliography, ITER, EBSCO, and the Open Journal System (hosted by the University of Toronto Libraries).

With a transoceanic perspective, *Laberinto* seeks interdisciplinary works that focus on a variety of literary and cultural texts and themes. Articles that center on marginalized authors and figures, world-wide cultural interactions, African Diaspora Studies, Indigenous Studies, Asian Studies, Women and Gender Studies, Queer Studies, and Colonial and Postcolonial Studies, among others, are especially welcome.

Laberinto also seeks submissions that analyze visual arts in relation to the early modern period. Areas of particular interest include painting, architecture, maps, book illustration and illumination, film, videos, gaming, photography, and websites. Pedagogical articles of substance are also welcome, especially regarding Digital Humanities, Digital Storytelling, and Artificial Intelligence. Submissions should be completely developed articles with works cited.

Laberinto Journal is published annually.

OPEN CALL FOR PAPERS

Author submissions should be between 5,000 and 8,000 words, including Works Cited, in Spanish or English, and conform to the latest MLA format and the journal Style Guide (link below). To ensure blind peer review, the author's name should not appear anywhere in the document, including notes and Works Cited.

Please send your manuscript for consideration in one email directed to both Juan Pablo Gil-Oslé (jgilosle@asu.edu) and Daniel Holcombe (daniel.holcombe@gcsu.edu).

For book review inquiries, please also email both Drs. Gil-Oslé and Holcombe.

Style Guide: https://www.academia.edu/93497246/Laberinto_Journal_Style_Guide

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The path to knowing and understanding a culture or society almost certainly, at some point, passes through the kitchen. Carolyn A. Nadeau's critical translation of Francisco Martínez Montañó's extensive cookbook that he called his *librito*, or little book (xiii), *Arte de cocina, pastelería, vizcochería y conservería* (1611), is an academic endeavor of love, ensuring that readers achieve a vividly splendid understanding of early modern Spanish society by inviting them to dine. More specifically, she invites them *to cook*, just as Martínez Montañó did when he wrote this cookbook with the blessing of Philip III's privilege in 1610 (3). Indeed, addressing this cookbook as a historic artefact formulates the foundational scholarship that has led to this substantial critical translation, one that promotes a palatable understanding of the culinary history of late-Renaissance and early-Baroque Spain.

The study of culinary history does not solely address the consumption of meals. It also explores their preparation and the familial traditions and cultural rituals that embrace this entire process: meal planning, preparation, service, and consumption. Nadeau underscores the reasons why the study of culinary history has been so important to cookbook readers: "Cooking manuals are key to understanding culinary history [...] they are cultural artefacts that reveal ingredients and flavours of a certain community and time period. They highlight regional, ethnic, or international cooking practices and tastes" (4). The author continues by explaining why such texts are particularly relevant to present-day readers: "These prescriptive texts allow readers today to visualize kitchen spaces and equipment, often simply evoked by action [...] In other words, cookbooks provide evidence of the values of a specific cultural and historical moment [..., and] provide insight into the life of a master cook and others who work in the kitchen" (4).

Nadeau also reveals Martínez Montañó's very practical reason as to why he wrote this cookbook: "... to preserve in writing recipes for future cooks so that they do not have to commit them to memory" (5). Although many chefs and cooks of merit often proudly prepare meals from memory, rarely measuring ingredients or following recipes, important techniques, unique measures, and other variables in the kitchen change significantly over time. As such, the documentation of nuanced culinary processes and recipes found in Nadeau's book is invaluable, especially after the passage of so many centuries.

The book begins with a detailed introduction in which Nadeau explains the value of both approaching a cookbook as a cultural artefact and documenting Martínez Montañó's biographical history. It contextualizes late-sixteenth and early-seventeenth century Spain, Spaniards, and the Spanish Court as framed by the early modern Spanish kitchen. Nadeau outlines the cookbook's organization, the wide variety of ingredients used, the cultural reception and emergence of Spanish cuisine, the techniques and ingredients uniquely attributed to Martínez Montañó, his resulting legacy, and references found in subsequent cookbooks. This last theme then inspires an exploration of the various editions of the cookbook.

In the main section, Nadeau's translation and critical notes appear juxtaposed with the original Spanish text, providing scholars of early modern Spain, food studies, and culinary history with an exceptionally detailed reading experience. The notes provide cultural, historic, societal, and linguistic clarity, accompanying the reader throughout the entire cookbook. This critical edition offers essential context as to how cookbooks used to be organized, how the five hundred six recipes featured were read, and why Martínez Montañó's efforts to document his recipes and techniques have remained relevant over the centuries.

The appendices are also quite valuable, further clarifying the kitchen equipment used and weights and measurements. A detailed glossary outlines the various themes and terminology referenced. Moreover, the third appendix provides perhaps the most appreciated resource: photographic documentation of Nadeau's painstaking recreations of select recipes. Readers will find this appendix, in addition to Martínez Montañó's "purposeful visual imagery" (4) or descriptive visualizations of the food and its preparation throughout his cookbook, extremely helpful in comprehending these recipes that could have very easily been lost to time.

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