

Victorian Restaurants in the West End

Yo Maenobo

Explanatory Notes

P: *Punch*, L: *The Illustrated London News*, G: *The Graphic*, T: *The Table*, Ts: *The Times*.

D: Davis, Nathaniel Newnham-, *Dinners and Diners, Where and How to Dine in London*, 1899 (1781 e.118).

The dates of publication, titles, shelf marks at the Bodleian Library, pages and so forth are noted in round brackets. However, not all of them are necessarily noted. For illustrations pages are not usually indicated.

7. Hats

In the illustrations by Phil May, Greig, Wilson and Tom Browne we have seen a variety of restaurants and their characteristics. In these pictures, gentlemen are always without hats, while ladies have their hats on, almost without exception.

This phenomenon also pre-dates the 1890s. People strictly conformed to this rule in the restaurant of the Savoy, the dining saloon at the International Exhibition in 1862, the whitebait restaurant at Blackwall and, going back another fifty years, Rowlandson's eating house. Since there are no ladies portrayed in the Savoy, just one lady at Blackwall and no ladies again in Rowlandson's illustration, it can be said that no substantial data is available for a statistical comparison of ladies and gentlemen's dining habits. However, it seems that male customers continued their no-hats rule for at least a century.

It is not the case that there are no gentlemen wearing their hats inside. The man and

his ladies depicted in the foreground at the International Exhibition are being shown to a table and he would remove his hat and coat as he sat down, and give them to the waiter. He must make it a rule to take his hat off inside the room, while the two men at the right end of the Savoy are behaving suspiciously.

The new enlarged edition of *Dinners & Diners, Where and How to Dine in London* published in 1901 (1781 e.218) has a beautiful illustration on its cover showing a scene with guests arriving, in which the gentlemen's hats are held in their left hands and the ladies have no hats. Are they arriving at a grand dinner at an opera house? According to *The Graphic* in 1881 (17/12/81G) and *Punch* in 1889 (20/07/89P), ladies and gentlemen seeing a play are both hatless. In Thomas Rowlandson and Augustus Charles Pugin's <Opera House> in *Microcosm of London* (2nd Vol., c.1810) the gentlemen are bareheaded and ladies wear their hats.

Had there been changes in these social customs around the end of the century? Neither of the two gentlemen in <The Cheshire Cheese> by Harry Morley in *The Gourmet's Guide to London* by Nathaniel Newnham-Davis published in 1914 (1779 f.14) has his hat on.

After a gentleman has come into a restaurant with his hat on, what does he do with it? He hangs it on the wall or on the hatstand with his coat. <Scene — A Restaurant near Leicester Square> is very crowded and there are so many hats on the hatstands that they seem to be floating. However, in <Our "House Party" at Christmas> (30/12/93P), in which William Ewart Gladstone is delivering an address, hats are left untidily in a corner of the room. This is a clear contrast with Rowlandson's depiction of three-cornered hats, typical of the age, hung methodically hooks attached to bars on the walls.

There were three occasions when gentlemen would have meals with their hats on. The first is when they are in the open air, as at the Savoy, where the gentlemen on the terrace enjoying the scenery, sit with their hats on. <The tea on the terrace of the House of

Commons> (02/09/93L) is a popular theme in pictures of this age, and in his <The Political "Five O'clock"> (13/06/96P) E.T. Reed depicts MPs with their top hats on, ladies wearing decorative hats and waitresses wearing white ribbons.



The second occasion is when eating at a low quality establishment. We have already noticed a gentlemen with his hat on in A.B.C.'s tearoom. The male customers in the Café near the entrance of the Royal Victoria Music Hall have their hats on without exception (20/08/81G) and the man with his cloth cap on in Tom Browne's <A Two-penny Pie> in *The Night Side of London* takes "a seat in a little box-like stall in an 'eating-house'" in London's south-east district.

The third is an exceptional case. In Harry Furniss' <The Dining Room> Joseph Cowen alone is dining with his hat on, and in "a cheap Italian restaurant in Soho" (*The ILN* Summer Number, 1900), there is also just one man dining with his hat on. The latter is illustrated in a short novel.

When we look through *Punch*, there are some pictures of gentlemen eating with their hats on, for example, in <Overheard at a City Restaurant.> (27/03/97P) As with the Italian restaurant above, the hats suggest that the restaurant has a cheap atmosphere*.

8. Families

In the principal dining saloon at the International Exhibition of 1862, there seem to be

parents and children at the table in the right foreground. The second table in the central line also seems to have a family. However, from pictures dating from Rowlandson's eating house in c.1815 to Tom Browne's Café Boulogne in *The Night Side of London* in 1902 it is difficult to find any depictions of parents with their children in restaurants. Among Richard Doyle's works, there is not a single scene of a family eating out at the table. The reason for this was that it was not easy for children accompany their parents into a restaurant, though it had become usual for a man to dine there with his wife or another lady.

When Jose Harris refers to upper-and middle-class families in his *Private Lives, Public Spirit: Britain 1870—1914* (Oxford University Press, 1993. The Penguin Social History of Britain, 1994), he writes, "Children were subject to rigid discipline, long hours of brain work, adult standards of rationality and self-control, formality and distance in relations with parents." (p.85) It seems that the word "distance" means not only psychological but also physical distance.

There was a detectable change in these habits in the 1870s and new trends became "fashionable practice by the 1890s. In many families 'reasoning' with children replaced corporal punishment and learning by rote. Silence at meals was replaced by encouragement of 'conversation'; and 'little people should be seen and not heard' was denounced as a 'stupid saying'." (p.86)*

Doyle's <A Pic-nic> (*Punch*, The First Half, 1850, p.216) depicts the time before this domestic change. The boy who is wafting away wasps in front of the smiling butler is part of a family at the picnic. The girl who is peeking at the adults frightened at the frogs also is part of a family at the picnic. We could never imagine that they are whipped for spelling mistakes. The scenery is peaceful. There are lovers to the upper right: the gentleman with a sunshade looks at the lady with her hands folded. To the left we can see a wooded valley with a road for stagecoaches. Three birds are flying leisurely and a young poet is deep in thought. Behind him a donkey is thinking about

his own fate.

Everything is happy—the fleeing dog with a roast bird in his mouth, the jumping frog with both her hands up beside the wet guide book, even the gentleman on his back having wine dripped into his eyes like eyewash seems to be happy. However, in the lower right corner the poor look on.

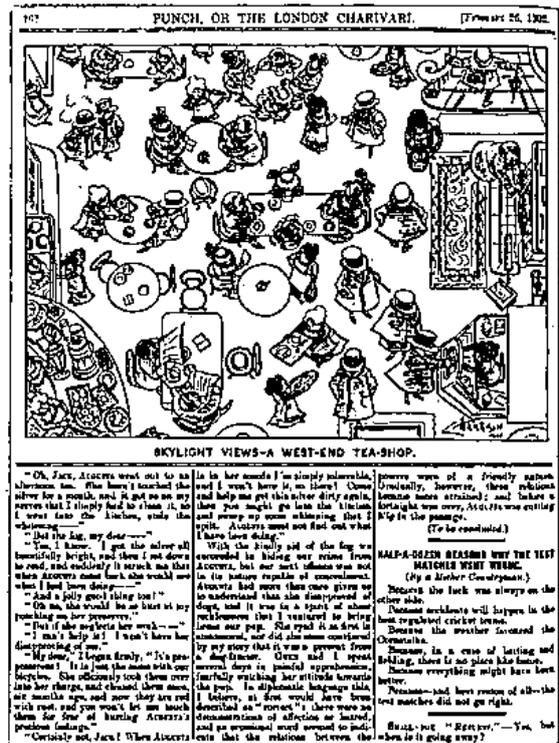
According to Jose Harris, "by contrast with their French and German counterparts, British working-class families rarely appeared together in public places, a habit influenced by the greater size of their houses, the prevalence of gardens, the rarity of cheap restaurants and the rough masculinity of British pubs." (p.94) This describes an era later than that depicted in this caricature of a picnic. However, since he is referring here to restaurants, I would like to quote another of his remarks; "By the end of the century the growth of apartment blocks and service flats, the burgeoning habit of eating in restaurants, and the rise of metropolitan clubland were all cited as signs of the decline of family life." (p.92)

The family meal pictured at the International Exhibition may be considered in some sense as a successor of the picture <A Pic-nic>. When "many thousands of families, including both the middle and poorer classes" participated in <Music and Refreshments: The Band in Regent's Park on Sunday Evenings> (11/09/80L), *the ILN* emphasized this phenomenon of "different classes of our London population quietly mingling in a common entertainment with so little fuss or mutual constraint."

Furthermore, a family in a holiday context is, as <A Pic-nic> shows well, often vague as a unit. "The burgeoning habit of eating in restaurants" showed family as a unit clearly, though it may have been a result "of the decline of family life."

<Skylight Views—A West End Tea-shop> (26/02/02P) is one of the bird's eye view series by Charles Harrison. In this edition of *Punch*, just one year after the end of the

Victorian Age, we finally meet a family who are enjoying themselves at a tearoom, in other words, not at home or on a picnic. The children are not a nuisance to their parents and are free from both nurse's and governess' hands. Furthermore, it is worth noting that separate tables, already quite familiar to us, appear in eating and drinking establishments.



Customers enter at the top left of the picture and go out through the bottom right. No one is intended to have a view from the

windows, probably because they are on the ground floor. In the upper right corner a gentleman with an umbrella is going up the stairs, perhaps to a special room on the first floor or something similar. Standing men have their hats on except the man washing his hands. Seated men have their hats off except the man sitting alone at the round table. Female customers have their hats on. The employees are all women without hats. There are no smokers besides the three figures who are just entering. Perhaps the smoking room is located next door.

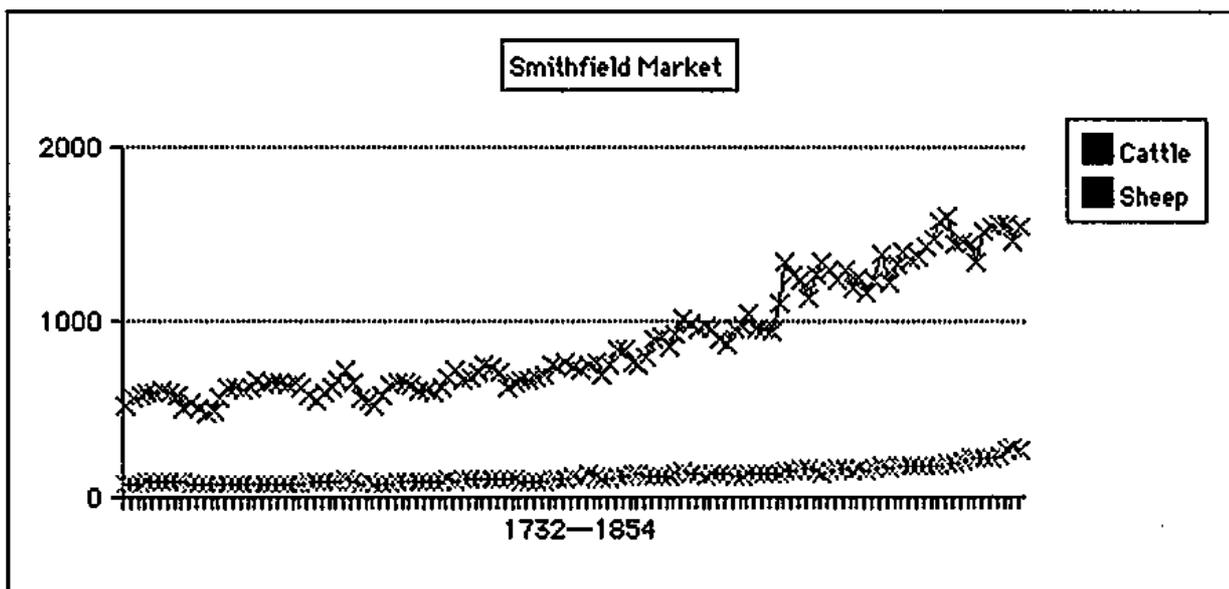
Throughout his career, Phil May does not depict a scene where parents and children are eating away from home.

9. Beef

"The royal baron of beef" was roasted at the great kitchen fire in Windsor Castle for the Queen's Christmas dinner party in 1894 (22/12/94L). The Albion Lamp Company advertised its Oil Cooking Stoves with roast beef in them (10/06/93G, 01/06/97G). In James Greig's <Insult to Injury> a customer calls to a waiter, saying, "I say, waiter, bring me a hatchet." "A tough steak" is a problem for him and beef seems to

be expected as a main item at restaurants. However, in <Cramming> a Harrow boy answers to his uncle about his class that he has "any amount of roast beef or mutton for dinner," and in <Conclusive> a guest shouts, "Waiter! I say—this is pork! I want mutton!" (27/07/95P)

British Historical Statistics has a table <Cattle and Sheep Brought for Sale at Smithfield Market 1732—1854.> The editor B.R. Mitchell indicates that the Smithfield statistics "do not include pigs*, and pigmeat was traditionally the most important sort of flesh consumed by the poorer classes." Mitchell's comments do not decrease the importance of this table. The average annual sale of cattle between 1745-1754 was 71,800. Between 1795-1804 this rose to 120,330, and almost doubled between 1845-1854 to 232,400. On the other hand, the average annual sale of sheep between 1745-1754 is 625,000, between 1795-1804 this figure was 782,300, and between 1845-1854 it nearly doubled to 1,486,600.



In the mid-eighteenth century nearly 8.7 times more sheep than cattle were handled at Smithfield. By the beginning of the nineteenth century this figure dropped to 6.5 and again dropped slightly to 6.4 in the mid-nineteenth century. Consumption of beef and mutton grew at about the same rate.

Phil May's first work in *Punch* dates from 1893, and in 1891 in his pre-*Punch* age he drew a full-length picture titled <The late Lord Randolph Churchill> in <On the Brain> sequence (1900, *The Phil May Album Collected by A.M. Moore*, 1707 d.16). Lord Churchill has a comparatively long menu in his left hand on which we can read the word of "Beef" and "Mutton", but the menu in a fat walrus-like gentleman's right hand cannot be read (*Phil May's Sketch-book, 50 Cartoons*. (1895, 17006 b.10)).

People say that the nineteenth century was the century of mutton**. Can a comparison of two books verify this claim? One is the most important English cookery book of the eighteenth century, *The Art of Cookery Made Plain and Easy* by Hannah Glasse first published in 1747. The edition I have used, which was published in 1995, is a republication of the 1983 facsimile edition and provides a useful index. The other is *The Wife's Own Book of Cookery, Containing Upwards of Fifteen Hundred Original Receipts* by Frederick Bishop (268 b.22). It was published in 1856, about a century later than Glasse, and also has an index. The author was a cuisinier to many of the first families, but at the same time paid proper attention to the domestic economy. According to the indices, the former has thirty-four items of beef and thirty-two of mutton, while the latter has seventy-four and only forty-nine.

This analysis is, of course, not statistically precise. The most serious problem is that cookery books do not necessarily reflect daily life. Secondly, we have to consider the different classes of society carefully. For the record, C.E. Francatelli's *A Plain Cookery Book for the Working Classes* published in 1861 (reprinted ed. by Pryor Publications) provides recipes for four kinds of beef dishes and three of mutton. And thirdly we can consider the next generation. In this regard, I would like to quote Phil May's caricature in

1901 from his own magazine *Phil May's Illustrated Winter Annual*, 1902=1903 (Per. 2705 e.100) where a little girl asks a butcher for a pound of tough steak. "*Little Girl*.—'Caus' if it's *tender*, *father* eats it all!" Two whole legs on the bone hang behind him on the wall.

In *The Table* (N. 1781 c.1) of 1887, a total of twenty menus of the Cafe Royal (15/01/87T), the Holborn (26/02, 11/06, 05/11/87T), the Hotel Victoria (04/06, 08/10, 31/12, 31/12/87T), the Hotel Metropole (01/10, 01/10, 08/10, 12/11, 19/11, 10/12, 10/12, 17/12, 17/12, 24/12/87T) and the Criterion (15/10, 19/11/87T) appear. In total, Ris de Veau, Filets de Bœuf and Aloyau de Bœuf appear fifteen times and Selle de Mouton, Hanche de Mouton, Noisettes de Mouton and Cotelettes de Mouton twelve times.

Mitchell's table finishes in 1854 because Smithfield Market was closed in 1855. This market was depicted by Rowlandson in a watercolour in c.1816*** and <The Last Day of Old Smithfield Market> (16/06/55L) appeared in *the ILN*. In 1868 *the ILN* also carried the news titled <Opening of the New Meat Market at Smithfield> (05/12/68L) with two etchings, one of whose subtitle was <Carving the Baron of Beef at the Banquet.>

In *Eat, Drink, and be Merry; or, Dainty Bits from Many Tables Anecdotes* by Harry Blyth, he talks about "plum-pudding—the joy of the child, the horror of the dyspeptic," (c.1877, 268 c.533(1), p.73) and then makes the following comments regarding roast beef.

"Of all the viands which have gone before, or follow after, what, we gravely ask, surpasses roast beef? Be it sirloin, or baron, it is an Englishman's glory. The French may shrug and the Germans stare—they may revel respectively in their frogs and their sausages—but give Old England its roast beef as the backbone of its supplies, the staple element of its sinews! Round the glowing table with a baron of beef aboard, redolent from every pore, John Bull subsides into jocund contentment, and rises from

his feast with a grateful sense that he has dined, and well too. A fitting set-off to such fare is a hearty plum-pudding, and although *one* will assert itself well without the other, yet in the absence of our beef we were a miserable race indeed. Your knick-knacks and your gew-gaws may have their sway, they may spice the intervals which elapse between-whiles, but at best they are only sorry morsels, flimsy substitutes, for the stern stamina which is summed up in our stolid roast-beef.

"Everyone knows how the loin of beef received the honour of knighthood, and was styled the "Sir Loin":—

"Our Second Charles, of fame facete,
On loin of beef did dine ;
He held his sword, plac'd o'er the meat,
Arise, thou famed Sir Loin !" (pp.74-75)

10. Vegetarianism

It is interesting to note that the Savoy was proud of its pure drinking water supplied by an artesian well over 420 feet deep. And Monsieur Escoffier's veritable cuisine Parisienne at the Savoy must have included "The Finest Native Oysters" which were advertised by Rule's restaurant in the same book entitled *Fun, Frolic, & Fancy*. Scott's also advertised "Oysters and Lobsters." (D)

In the *ILN* in 1861 an article entitled <The First Day of Oysters: A London Street Scene> (10/08/61L) appeared. It explains that "on the 5th of August oysters can be lawfully sold and eaten;" and "the number sold by the costermongers in the streets is no less than 124,000,000 annually."

In 1894 Harry Furniss depicted <The G.O.M. and the Queer Oyster> (24/02/94P) in *Punch*. This is W.E. Gladstone at an oyster bar in the February when the grand old man finally retired. His trademark big stand-up collar was the invention of the artist.

The oyster is an interesting food. This marine product is eaten standing up. It is said that culture spreads downwards, with oysters, however, the opposite is true. Eaten raw, its freshness is vital and so British oysters are most prized. A caricature appearing in *Phil May's Summer Annual*, 1892 prices "natives" at double the price of "blue points." The quote reads, "Are you sure these oysters *are* fresh?" "Fresh! I should say they are fresh. Why, I just opened one for a gentleman, and it bit his lip."

In <A Salve for the Conscience> (24/12/92P), the Vegetarian Professor says, "No, Madam, not even Fish. I cannot sanction the Destruction of Life. These little Animals, for instance, were but yesterday Swimming happily in the Sea," to which Mrs. O'Laughlan comments, "Oh but, Professor, just think it's the First Time the poor little Things have ever been really Warm in their Lives!"

In the preceding issue of this Christmas Eve *Punch* a long description of a vegetarian restaurant appeared. The situation was as follows. "Scene—"The Nebuchadnezzar's Head," in the City. Time—the luncheon hour. The interior, which is bright and tastefully arranged, is crowded with the graminivorous of both sexes. Clerks of a literary turn devour "The Fortnightly*" and porridge alternately, or discuss the comparative merits of modern writers. Lady-clerks lunch sumptuously and economically on tea and ginger-pudding. Trim waitresses move about with a sweet but slightly mystic saintliness, as if conscious of conducting a nutritional mission for the dyspeptic."

J.B. Partridge depicts a conversation between an elderly lady with short hair and spectacles, who is sitting alone, with a waitress. The lady is clearly not a vegan like Mr Binks who enjoys a pleasant dish of "potatoes, greens, carrots, beans" (22/05/86P) but she wants poached eggs, though the vegetarian professor could not destroy even the life of a fish. An advertisement for "Buckwheat Cakes and Syrup" can be seen on the wall.

The definition of vegetarianism may not have been very strict, but it can be said to have three motivations. The professor's refusal to sanction the destruction of life is widespread and the waitress "conscious of conducting a dietic mission" makes sense not only for the dyspeptic but also for those with gout. In the elderly lady's case, a view to economy should, however, perhaps be overlooked.

In *the ILN* in 1851 a depiction entitled <Soiree of the Vegetarian Society, in Freemasons' Hall> (16/08/51L) appeared. "The vegetarian course consisted of savoury pies, bread and parsley fritters, moulded ground rice, blancmange, cheesecakes, and fruit." The only toast was "in iced water, milk, tea, and coffee." One sentence from the speech ran: "There was more nutriment in twopenny-worth of peas than in a shilling's worth of beef **."

The year-end dinner of London Vegetarian Society in 1886 was held at the Queen Victoria Restaurant, 303, Strand. Its menu was as follows: "Soups: Brown haricot, artichoke. Porridge: Wheatmeal, semolina. Savouries: Lentil pie (brown crust) and apple sauce, tomato farcie and rice, macaroni au gratin, vegetable fritters. Vegetables: Mashed potatoes, baked potatoes, cauliflower, haricots, stewed celery, tomatoes, fried parsnips, baked turnips (in milk.) Hot Sweets: Gooseberry tart and custard sauce, Christmas pudding, dietetic pudding, milky rice pudding, stewed apples and raisins, stewed pears. Cold Sweets: Stewed apricots, figs, French plums. After this followed a dessert of fruit." It was explained that "teetotalism was assumed to be an adjunct to vegetarianism." (11/12/86T)

Gout was already a problem by the time of Rowlandson's <Comforts of Bath: 'Gouty Gourmands at Dinner'> (*The Drawings of Thomas Rowlandson in the Paul Mellon Collection*. Catalogue Compiled by John Baskett and Dudley Snelgrove. 1977, 17006 c.373) and economising on food expenditure was also a major issue, as even Alexis Soyer wrote books called *Charitable Cookery; or, the Poor Man's Regenerator* (1781 e.2(1)), and *A Shilling Cookery for the People: Embracing an*

Entirely New System of Plain Cookery, and Domestic Economy (268 c.316)***. Soyer was not only a famous cook at the Reform Club**** and famous for Soyer's Sultana's Sauce but also a well-known author of *The Gastronomic Regenerator* (46.452) for the upper class and *Modern Housewife* (49.1626) for the middle class.

It is surprising that *A Shilling Cookery* was Soyer's work, but his preface explains his motives well. "While actively employed, under the authority of government, in a mission to Ireland, in the year of the famine, 1847, it struck me that my services would be more useful to the million than confining them, as I had hitherto done, to the wealthy few."

After the 1870s when *Beeton's Penny Cookery Book* (1781 f.271) was published, we can see the implementation of major social welfare projects—illustrations like; <A Lesson in Cookery to the London Poor> (11/01/73G), <After the Feast—Distribution of the Remains of the Lord Mayor's Banquet at Guildhall> (22/11/79G), <Crumbs from the Rich Man's Table—Distributing Food to the Poor at Guildhall after the Lord Mayor's Banquet> (10/11/83G), and <A Christmas Dinner Given by Actors to Poor Children in Lambeth.> (25/12/86G) In 1887, the same year that Mrs Warren's *Cookery for an Income of £200 a Year* (1781 e.41) was published, "Vegetarian Restaurants" appears as an entry in *Dickens's Dictionary of London* (Per. G.A.Lond. 16° 168) with references to seventeen restaurants. There had been no such entry in earlier editions*****.

In the 1870s, along with <A Lesson in Cookery to the London Poor>, such pictures as <The School of Cookery at the International Exhibition> (26/04/73G) and <National Training-school of Cookery at South Kensington> (18/07/74G) are found. Cookery may have been reconsidered from the viewpoint of social welfare. The latter consists of <Morning> and <Afternoon> activities, with the "Seasoning Fricandeau of Veal*****" illustrating "Practical Cookery." The frontispiece of *Food and Home Cookery* by Catherine M. Buckton in 1879 (268 c.522) shows a humble <Cookery

dietetic scale, which is of extreme value in one country may be almost useless in another: what is good wholesome food to one man, often proves most pernicious to another." (p.22)

11. Prices

Jones of the Dandelion Club in *Punch* in 1858 bragged, "Dooood jolly, I should say, to marry on £300 a-year!" (30/01/58P) However, according to Mitchell, occupations with nominal annual earnings over £200 in 1861 were generally, government high-wage, clergymen, solicitors and barristers, clerks (exc. govt.), surgeons, medical officers, engineers, and surveyors. This was also valid in 1891.

The prices of menus are rarely found in *Punch's* caricatures, but we can examine two rare examples. "Reasonable! What! 7s. 6d. a-head for half a sole, a cutlet, and rhubarb tart?" (04/06/64P) "Bill, sorr? Yes, sorr. It's foive-and-six-pence including the cigyar, and that makes six shillings sorr!" (16/11/95P) We can also read the notice "Try our 2/6 Xmas Dinner" on the distant wall in Phil May's <The Genial Season> in 1894. "Hot Luncheon" (06/09/73P) was provided at the same price at another shop in 1873.

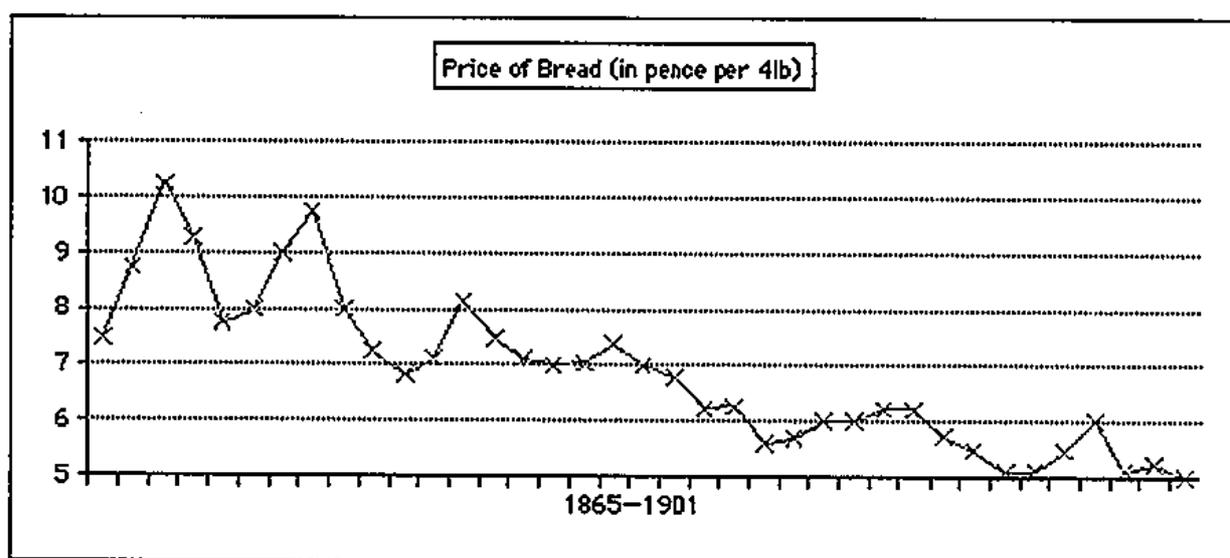
Phil May's economy of line* made him an excellent observer of society. In his works we can sometimes see the prices of food, for example Cow Brand butter cost 1 shilling per pound and milk 4 pence per quart (18/08/94P). Tarts were reduced in price to seven for 3 pence (13/04/95P) and Fresh lobsters cost from 6 pence to 1 shilling (13/07/95P). In *Phil May's Summer Annual*, 1892 a notice "Claret



Cup 6d" is seen. In *Phil May's Guttersnipes, 50 Sketches* (1896, 17006 d.66) we can see a sign for a drink at 1 shilling per glass on an icecream stall** and 2 pence per pound of strawberries. In that same volume we can see many notices with prices on the show window of Brown's Coffeehouse.

For more information on prices around 1890, we can turn again to *Dickens's Dictionary of London* of 1887 and 1888 and Baedeker's *London and its Environs* of 1889 (G.A.Lond. 16° 42) and *Black's Guide to London* of 1891(G.A.Lond. 16° 52). They show that a dinner usually cost 3s. 6d. or 5s.

Mitchell's <Average Price of Bread in London—1545—1925> shows that the price kept falling, despite considerable differences between years. It cost 5.69 pence per pound in 1888, 6.02 in 1889, 6.00 in 1890 and 6.21 in 1891. The average of these four years was 5.98 pence per pound. According to an advertisement for Hedges & Butler, 155, Regent Street in *The Graphic* in 1891 (07/11/91G), a dozen bottles of Pale Sherry cost 20 shillings, Port 21 shillings, Beaujolais and Macon's Red Burgundy 20 shillings, Champagne 42 shillings, Claret from Bordeaux 14 shillings, Hock 20 shillings and Madeira 36 shillings. *The Times* at this time cost 3 pence, and *Phil May's Summer Annual*, 1892 cost 1 shilling.



We can calculate that 5 shillings could purchase dinner at a restaurant, or 10lb of bread or twenty days' newspapers. If a restaurant dinner were enjoyed once a week, £13 would be spent a year, which is not particularly expensive. Since a bottle of nice wine and a generous gratuity could be added***, it must be very difficult to keep the whole cost at 5 shillings.

In c. 1870 *Beeton's Penny Cookery Book: being Useful Recipes for Good Breakfasts, Dinners, & Suppers, at a Cost Varying from 10d. to 2s. a Day for 6 Persons* was published. Her cheapest weekly bill of fare was for a man, his wife and four children, with an income of 10s. per week. His expenditure for breakfasts, dinners, and suppers was estimated at 5 shillings 10 pence weekly—working out at 10d. per day. The following sentence quoted from *The Times* is seen on its brown front cover. "Good cookery means economy****: bad cookery means waste."

In 1871 Thomas Low Nichols compiled a volume with the amazing title of *How to Live on Sixpence a-Day* (200 i.22-1)***** and the 2nd edition (200 i.22-2) was published very soon that same year. A further new edition (200 h.148-10) followed in 1878. Harry Blyth refers to this "somewhat remarkable little book" in the following way, "The tendency of the age appears to be to exaggerate the importance of meat, to eat much, to waste more,—hence the necessity of advocating frugality." (c.1877, 268 c.533(1), pp.13-14)

According to the <Restaurant Management> in *The Graphic* in 1883, "In a very large hotel or restaurant the head cook receives from 400*l.* to 800*l.* a year; the pastrycook about 300*l.*; the roaster rather less; the sauceman from 12*l.* to 15*l.* a month; the fishman and greenman from 50*l.* to 80*l.* a year." (17/03/83G)

It is interesting to note that Karl Marx published the first of his important works in 1848, which was the very year that Soyer's *Charitable Cookery* was presumably published. Marx died in 1883, so Soyer, Beeton and Nichols, et alii were all living in

an age conscious of the theories of socialism.

12. Location

The Descriptive Map of London Poverty 1889 by Charles Booth (reprinted ed. by London Topographical Society) presents seven classes of social dwelling in different colours on his map of London. For example, black for the poorest area and yellow for the wealthiest district. Light blue shows the band third from the bottom i.e. comparatively poor. According to the explanatory note, the income in the light blue areas is "18s. to 21s. a week for a moderate family." People in this category could not afford a 3s. 6d. dinner, let alone a 5s. one.

When the restaurants mentioned in *Dickens's Dictionary of London* in 1887 and 1888 and two guidebooks to London in 1889 and 1891 are transposed on to Booth's Map, we can find no restaurants in the light blue, darker blue and black areas. Only four restaurants can be found in the purple "mixed" area.

At the other end of the scale, however, only one restaurant is found in the upper class yellow areas. Most restaurants in London are located in the red areas inhabited by the middle classes.

There is a caricature of Piccadilly Circus just such an area in *Punch* in 1888 (21/04/88P). On the right side of Shaftesbury Avenue the *Piccadilly Restaurant* is seen, newly opened in the Pavilion Music Hall. On the left side the restaurant *Monico* can be seen. The address of *Monico* was Tichborne Street in 1889 and Piccadilly Circus in 1891. The road named Tichborne Street disappeared. Shaftesbury Avenue itself was a new road*.

Monico appears in a coloured poster of Great Western Railway** which depicts a gorgeous evening at Piccadilly Circus in the prewar days. However, I would like to

quote a menu enjoyed by two gentlemen from *Dinners and Diners* in 1899.

Hors-d'œuvre variés.
Consommé Bortsch.
Crème à la Reine.
Soles à la Nantua.
Poularde Valencienne.
Tournedos Princesse.
Canards sauvages. Sauce Port wine.
 Salade.
 Biscuits Monico.
 Petits fours.
 Dessert.



They tried "the 5s. *table d'hôte* in the Renaissance room on the first floor***," sitting "at a table by one of the windows." The room was "a symphony in gold and grey."

"In the centre of the room, among the little tables, a palm grows out of a great vase. There are blue glass shades to the electric globes that drop from the ceiling, and the silver lamps that stand on the table are curtained with crimson."

The dinner was at seven-thirty and "most of the couples" left for the theatre "soon after" their arrival. "One bottle 210" i.e. the 210th one on the wine list was costlier than the courses and the total of the bill was one pound and twelve shilling six pence. Liqueurs and coffee were also enjoyed.

Notes

7* A man may dine with his hat on when he dines alone. However, Jos. Cowen does

not seem to be alone in Harry Furniss' <The Dining Room.>

8* We cannot find a father in Cadbury's advertisement in 1886 (31/07/86G) and he joins the Cadbury-loving family ten years later (31/10/96G).

9* The number of livestock including pigs in 1851 in Great Britain was as follows: Cattle 4,200,000, Sheep 28,500,000. and Pigs 1,500,000. George Dodd, *The Food of London*, 1856, p.212.

9** For example, Sarah Freeman's book entitled *The Victorians and their Food* has another title *Mutton and Oysters*.

9*** Thomas Rowlandson depicted the complete view of Smithfield Market in two versions; one in Adrian Bury, *Rowlandson Drawings*, 1949 (17006d.550), and one in colour in John Hampson's work.

10* *Fortnightly* was started in 1865 as *The Fortnightly Review* (Per. 3977 d.59).

10** A vegetarian restaurant's owner named Eustance Hamilton Miles included an "A B C D E F of Cookery" in his *What Foods Feed Us*, and E stood for "economy." E.U. Miles, *Eustance Miles Restaurant Recipes* (5th ed., 1907), pp.49-52 (1781 f.140).

10*** The frontispieces of these books show his portrait. A coloured version can be found in his *Culinary Relaxations*, 1845 (45. 1670).

10**** In *the ILN* of 1842 there is a depiction entitled <Kitchen Department of the Reform Club House> where "a dinner for six hundred persons can be cooked." (03/12/42L) The one in *London Interiors* (1st Vol., 1841, G.A.Lond. 4° 57) is an older image.

10***** *The Graphic* article in 1880 entitled <Vegetarian Dinners> refers to "the Alpha Food Reform Restaurant, 429, Oxford Street" (07/02/80G) and we can find "The Alpha Restaurant, 23, Oxford-st" in Dickens's Dictionary of London, eleven of the seventeen vegetarian restaurants located eastward of the Temple Bar.

10***** *The Book of Household Management* by Mrs Beeton, 1863 (250 m.87) and *Warne's Model Cookery and House-keeping Book*, 1868 (268 b.15) have beautiful coloured illustrations of "Fricandeau of Veal."

11* Phil May was also interested in Japan. On a wall in a picture in 1894 a strip of paper shows his name written in *katakana*. *Phil May's Illustrated Winter Annual* (Per.

2705 e.100, Walpole e.1052). And in *Punch* in 1898 a Japanese doll is held by a crying girl (04/06/98P). He shows a characteristic sympathy not only for the lower classes but also for childhood.

11** We can see a coloured icecream stall by Phil May in *The Graphic Christmas Number*, 1898. "1d & 2d" appear on a stall in 1881 (23/07/81L).

11*** Karl Baedeker, originator of the Baedeker Guides, wrote as follows in 1889 in his *London and its Environs* (G.A.Lond. 16° 42): "Many of the more important streets also contain *Wine-stores* or '*Bodegas*', where a good glass of wine may be obtained for 2-6*d.*, a pint of Hock or Claret for 8*d.*-1*s.* 6*d.*, and so on." (p.12) Furthermore, he writes: "Waiters in restaurants expect a gratuity of about 1*d.* for every shilling of the bill, but 6*d.* per person is the most that need ever be given." (p.15)

11**** "Economy" was as popular as "Family" in the titles of cookery books. For example, *The Economy of Cookery* by F. Volant and J.R. Warren, 1860 (268 c.333). According to the front cover, the authors were "assistants to the late A. Soyer."

11***** A book with more vague title *How to Live Well upon a Small Income* (11th ed., c.1856) had been published earlier.

12* Shaftesbury Avenue can be found in the London map in 1888 (reprinted ed. by London Topographical Society), however, Tichborne Street cannot. In the London map in 1843 (reprinted ed. by Old House Books) the latter can be found and the former cannot.

12** George Harvey Collection. A picture postcard of Mayfair Cards.

12*** There was also an ordinary restaurant on the first floor at Monico (D).

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ウェスト・エンドのビクトリアン・レストラン

19世紀後半のウェスト・エンドにはレストランが叢生して、テンプル・バーの西にはロクなチョップハウスがない、などと揶揄された時代とは今昔の感があった。この論集の前号で、そのレストランの楽しみの六つの点景をえがいたが、ここに、なお六つを描出して、ビクトリア朝ロンドン生活の一端を瞥見してみた。挿絵は、註記した一葉以外、すべてオクスフォード・ブルックス大学図書館蔵本からの複写をもちいた。