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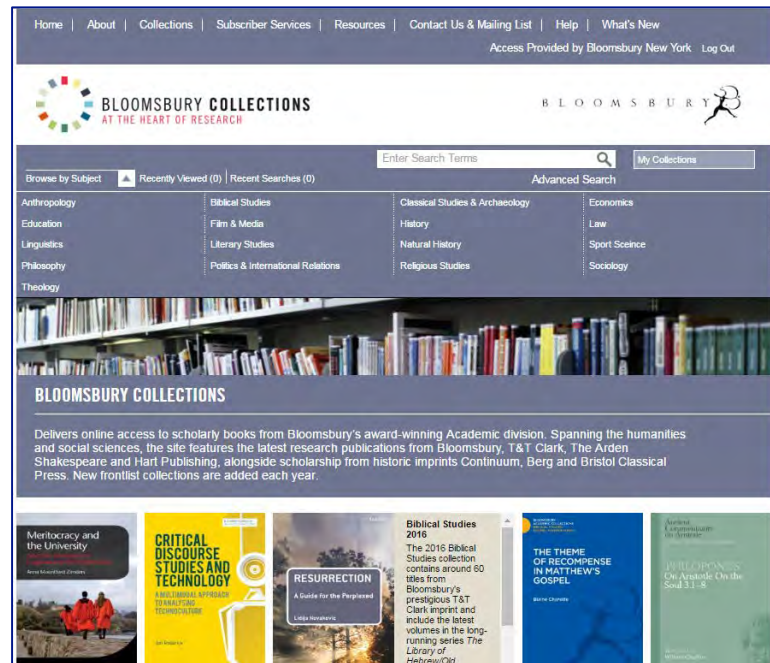
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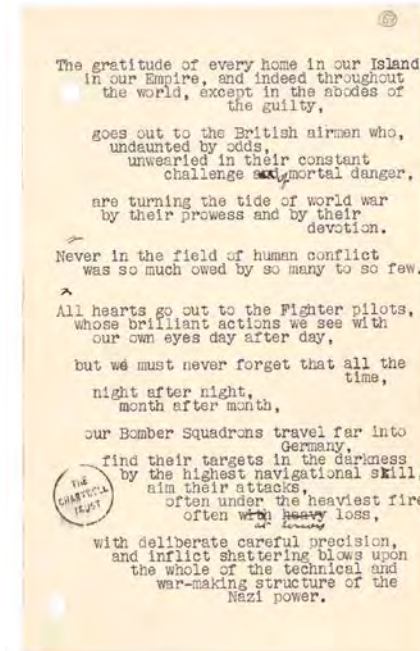
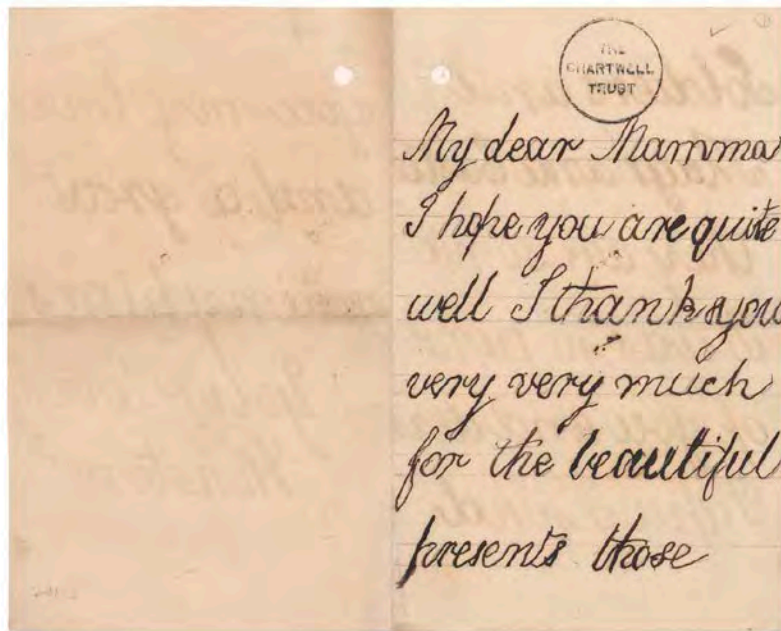


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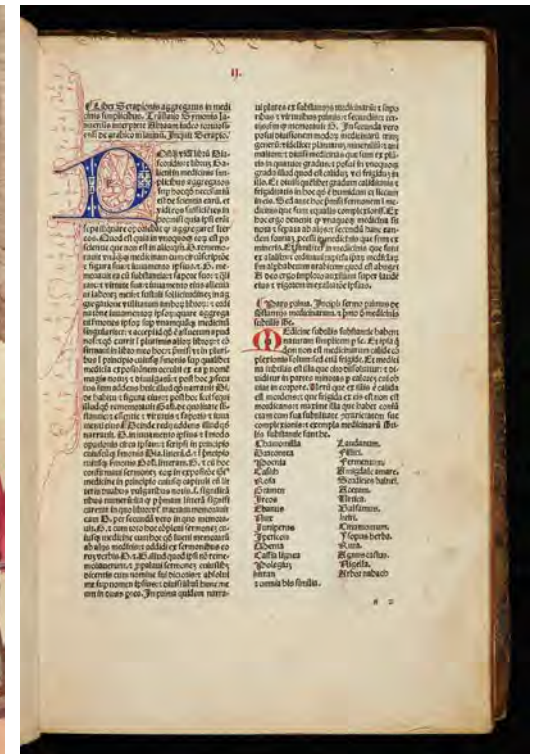
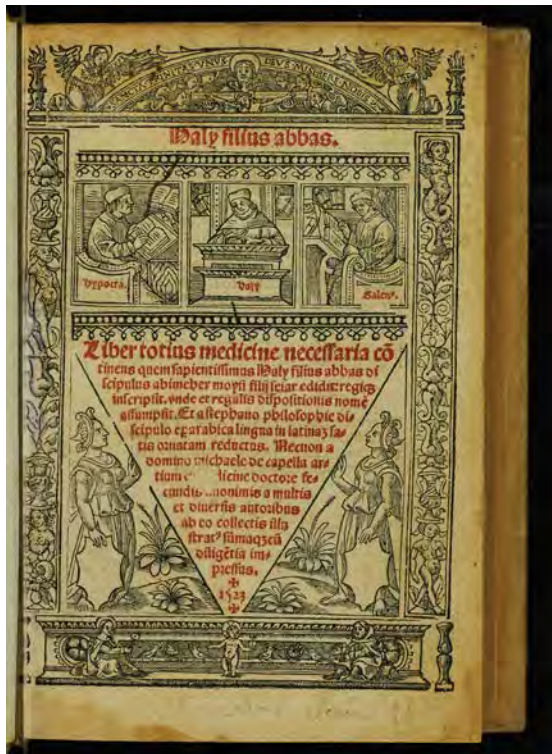
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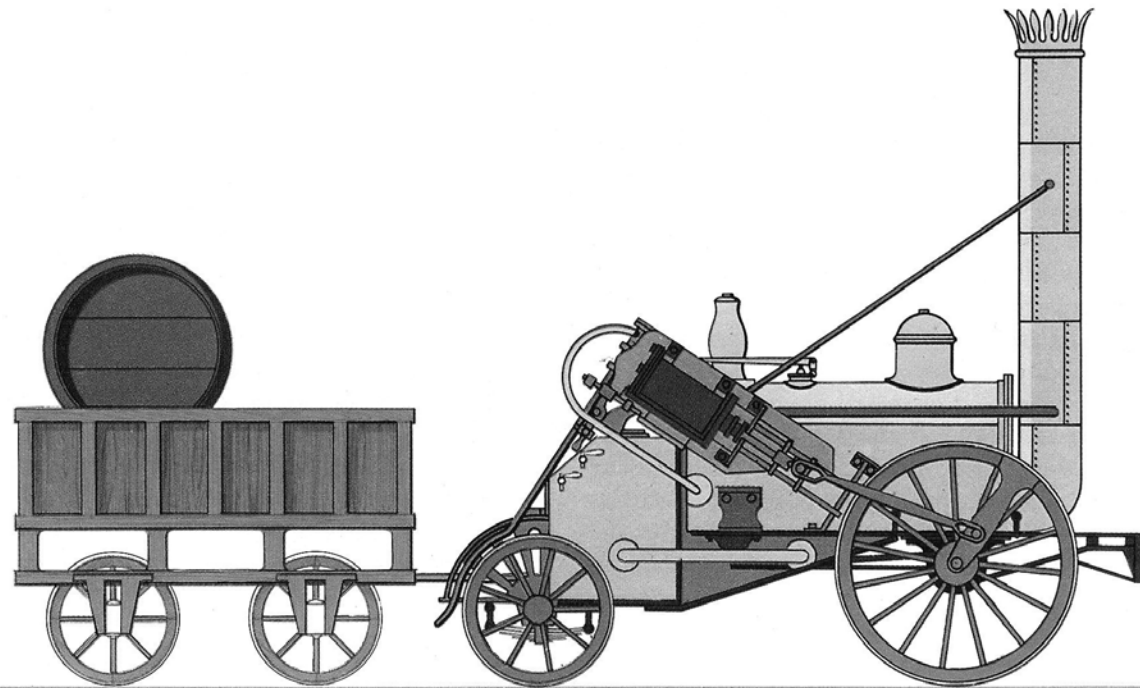
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FIGURE 1. The scientific eater Santorio Santorio and his "weighing machine," engraving (London: Newton, 1716). © Wellcome Library, London.

the theory no doubt was, and certainly influential; but Santorio's dietary recommendations, as well as his view of the place evacuation had in the structure of the so-called non naturals, remained firmly Galenic.

The second medical trend to make an impact was the iatrochemistry (or chemical medicine) of Paracelsus. This saw disease and the processes of the body in chemical terms. However, even authors who followed Paracelsus in prescribing chemical drugs did not stray far from Galenic tradition. The structure of Joseph Duchesne's *Le postrait de la santé* was largely familiar, as was much of the advice, but the rationale was now chemical.¹⁴ For instance, Duchesne regarded black pepper as least rather than most warming, its spicy quality coming from the "aromatic salt" it contained, which broke down all the incrustations and viscosity in the stomach and

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FIGURE 3. The overindulgent eater "Comfort in the Gout," engraving by Thomas Rowlandson (1785 and 1802). Excess in food and drink (and perhaps something else), as a gray diner is served his supper. © Trustees of the British Museum.

discussions relating to diet, health, and morality—especially that of rich, white men—during the latter half of eighteenth century (figure 8.3).

Some of this dietary writing revolved around the place of vegetables in a healthy diet. In 1743, the year Cheyne died, the Florentine physician and naturalist Antonio Cocchi advocated "an herbaceous, aqueous, sparing and tender diet," as part of a healthy regimen.¹⁵ Cocchi, who put more trust in regimen than medicines, advocated a diet of fresh, uncooked vegetables and fruits, and clear water, avoiding meat and fish. Not only would it keep people healthy longer, it would also prevent diseases such as gout, elephantiasis, and rheumatism, and suppress "by temperance, our most noxious desires." This was all caused by an excess of crude, indigestible

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FIGURE 4. The abstemious eater "St Carlo Borromeo at Supper," painting by Daniele Crispì (1628). Church of Santa Maria della Passione, Milan. Photograph by Giovanni Dall'Orto.

Just how far should one go? Medical writers acknowledged that the occasional fast might be good for one's health, concocting excess humors that had collected in the stomach, in addition to the undeniable spiritual benefits; but few physicians considered it wise to imitate the saints to the letter. That said, in a society still feeling the effects of the Protestant and Catholic Reformations, both of which shared in a revived Augustinian sense of bodily self-discipline and spirituality, it is no surprise that the dietary works of the late sixteenth century are more ascetic in tone than previous ones. This moralizing element was already present in Galen, in his idea that to stay healthy one must live "rightly"; health and virtue were closely linked.¹⁶ However, it becomes the *raison d'être* of works such as

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FIGURE 7. The kitchen from the doll's house known as "May Foster's House" (made 1800). Very few pre-1800 kitchens survive in historic contexts with contemporary years and contents, although within a doll's house, because of the date of its construction, this kitchen does evoke how a late Georgian hearth may have been equipped in a middle English household. Photo © Victoria and Albert Museum, London.

ooking pot names might have been lacking in comparable English households (although regional terminology can complicate identification), but by the middle of the eighteenth century, the presence of stewpans and skillets, orange pots, tea kettles, boilers, and pots in copper, tin, bellmetal, and brass, suggests diversification and specialization by usage. This said, both artisan and English inventories across the period display a common property: what differentiates wealthier households from poorer ones in their cooking equipment is not necessarily more specialized tools, but rather a greater quantity of a similar range of tools, and better quality materials.¹⁷



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promenading and carriage riding, extending the axes into huge tree plantations and, at the Villas Borghese and Pamphili, a hunting park that contained groves, cow pastures, and a lake with ducks and other waterfowl. At both the Villas Borghese and Pamphili, the design of the parks was more coherent than what we can surmise for the Villa Giulia: these two parks were unified through continuous tree plantings that tied together the formal and the informal areas, relying on the unity provided by a limited range of tree species. For example, in both parks, tall umbrella pines, fir trees,holm oaks, and laurels predominated, planted in clear and massive groupings. Also, both hunting parks contained very large open areas with meadows treated naturalistically, as if they were untouched pieces of the open Campagna farther away from Rome: perceptually graspable in a single glance because of their openness, and conceptually referring to a single comprehensive category—the grazing landscape—they provided a higher level of coherence than the plantings predominant at the Villa Giulia. Yet, even so, all of these parks relied on the juxtaposition of several distinct components (formal garden, *boscetti*, meadows, etc.) in homage to an ancient aesthetic of contrast and surprise.¹⁰ The larger landscape was one element, not the whole narrative.



FIGURE 8: Park of the Villa Pamphili, built 1645–70, bird's-eye view. From Giovanni Battista Falda, *I Giardini di Roma*, reedition by Joachim von Sandrart (Nuremberg, ca.1685). Private collection, photograph by the author.

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INTRODUCTION



FIGURE 9: Bloodletting (phlebotomy) was used frequently in the Middle Ages.

medieval thought. Whether most individuals dwelt on such cosmic thoughts on a day-to-day basis is doubtful. But most people with any exposure to learned traditions (say, through listening to preachers' sermons) would probably have recognized certain basic tenets of medieval scientific and medical thought:

ADAM MAZIE

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and women who chased the sensory thrills synonymous with the decade's consumer culture found them chiefly in urban areas. New York's Coney Island is a case in point. Its enclosed amusement parks continued to dominate the leisure industry decades after their construction around the turn of the twentieth century. Thousands of New Yorkers flocked to the seaside resort to escape the confines of the city proper and to enjoy the pleasures of food and drink, racy shows, and mechanical rides in the decade before the Great Depression. Coney Island's attractions encouraged consumers to thrill in the sensory dissonance that served as a funhouse mirror of the city streets. "Coney Island and its generation of cultural institutions," Avila reminds us, "invited audiences to revel in the dissonance, vulgarity, and exuberance of urban industrial culture" (Avila 2004: 112–13). Unlike later theme parks of the Disney variety, Coney Island served as a meeting ground for pleasure seekers of a wide range of economic, ethnic, and national backgrounds. Inside, park-goers abandoned restraint for an experience that transformed the jarring physical hallmarks of modern urban life, including socially heterogeneous public spaces, into pleasurable thrills (Sally 2006).



FIGURE 12: Luna Park, Coney Island, at night. Public domain.

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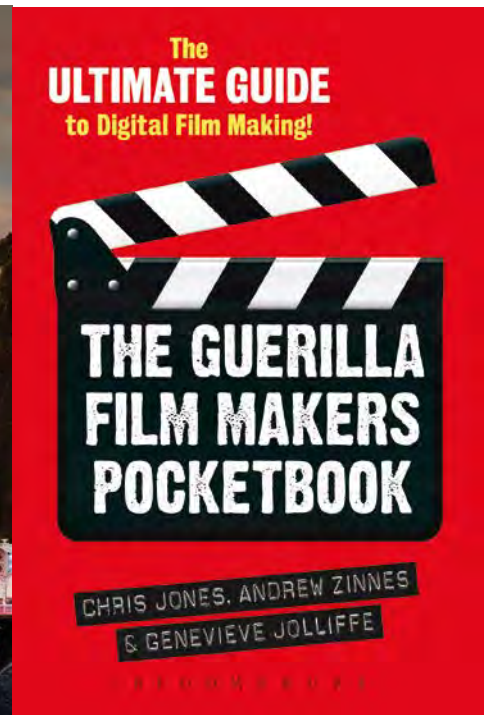
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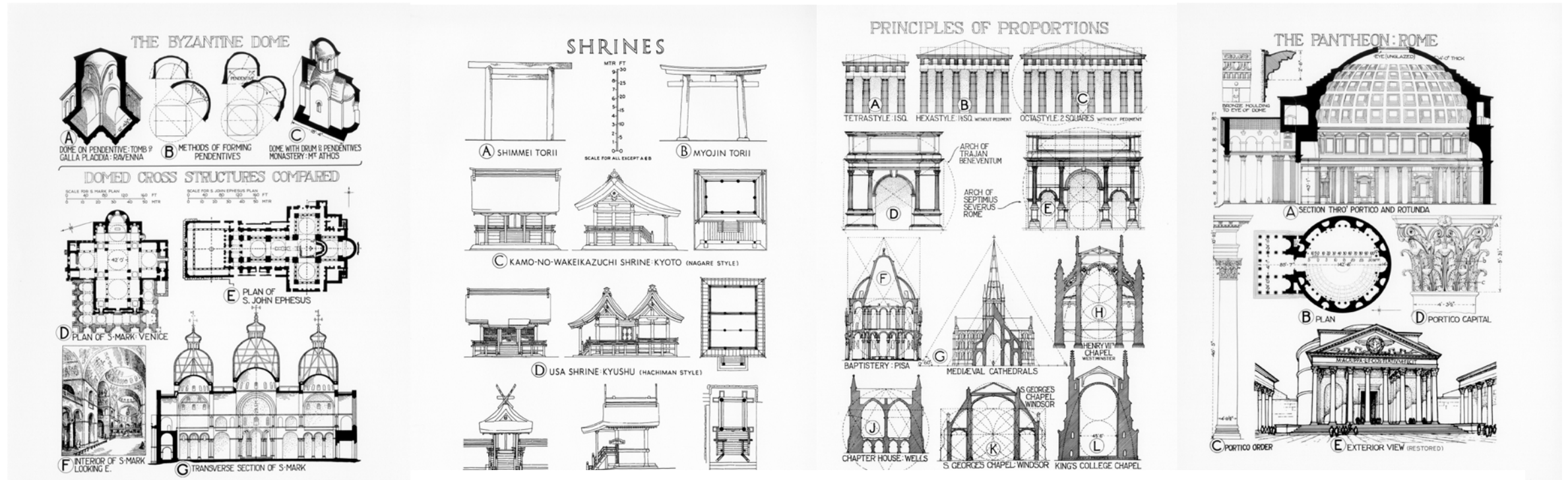
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