

MARZENA KEATING

THE PAST, THE PRESENT AND THE FUTURE:
TIME IN *MONICA'S KITCHEN*

INTRODUCTION

Beth M. Forrest and Greg de St. Maurice state that “food is also ephemeral, really only physically existing in the present; but because of the mind and shared cultural forms, food can also occupy the past and the future” (3). Their observation in reference to time, as it will be illustrated throughout this article, is also applicable to cookery books. When we look at any recipe presented in culinary texts, we can see that time plays a significant role in the preparation of a given dish. Apart from this basic instructive function, there are numerous other ways in which time manifests its presence in cookery books, for example, through the provided memories of the author which may constitute “a record of a life” (Theophano 121) and through the performative function of the recipes which can be viewed as “scripts of a performance” (Tippen 50). Hence, the aim of this article is to illustrate that cookbooks can be treated as a valuable source for the analysis of the past, the present, and the future.

Situated within the fields of culinary history, history of everyday life, and narrative studies, this research is based on content analysis of Monica Sheridan’s cookbook entitled *Monica’s Kitchen*, published in 1963. It explores how time manifests itself in numerous ways in this publication. *Monica’s Kitchen* has been selected for three main reasons. First, although the significance of cookery books as historical documents, cultural artefacts, and literary texts is by now well established (Appadurai 1988; Bower 1997; Mitchell 2001; Albala 2012), in the Irish context, it is still at an early developmental stage (Shanahan 2014; Mac Con Iomaire and Cashman 2011; Cashman 2013). Second,

MARZENA KEATING, PhD, Pedagogical University of Krakow, Department of History and Culture of the English Speaking Countries; e-mail: marzena.keating@up.krakow.pl; ORCID: <https://orcid.org/0000-0002-9125-8562>.

Monica Sheridan, an extraordinary Irish cookery writer and broadcaster, has received very little scholarly attention and her texts have remained under-examined for the culinary information that they may yield. Morgan Wait even claims that Sheridan “is probably worthy of a study in her own right” (44). Third, *Monica’s Kitchen* is categorised as a cookery book, but it is much more than a collection of recipes and cooking techniques. As the author herself states in the introduction, “This book is not presented as a formal culinary guide, or an anthology of reheated recipes culled from various sources.... It is mainly a record of enjoyment I have got from preparing essentially simple dishes for an ordinary household” (n.p.).

While the publication has a structure typical to any cookbook, with chapters devoted to different food categories, it mainly features various food-centred stories. As it intersperses recipes with narrative, it can be viewed as a “recipistolarly” publication, adapting the term coined by Doris Witt (11). Furthermore, Anne Bower argues in relation to community cookbooks that they can be read as fiction because they have such components of literature as settings, characters, and plot (29–50). In the context of the theme discussed in this article, Bower’s observation related to the setting which “includes historical time” (33) is especially important as cookbooks can provide a valuable insight into the characteristics of a particular historical period. In order to elicit such important information, Barbara Wheaton’s structured approach to the analysis of cookbooks seems particularly useful.¹ According to Wheaton, while reading any cookbook, the scholar should pay attention to such aspects as ingredients, equipment and workplace, techniques used, meal, the cookbook itself as a genre, the role of the author and the reader, and the worldview (1–14). Wheaton’s methodology along with the studies provided by Anne Bower, Carrie Helms Tippen, Janet Theophano, and David Sutton have guided this research.

1. MONICA SHERIDAN: AHEAD OF HER TIME

Long before the likes of Darina Allen, Rachel Allen, and Richard Corrigan became renowned for their cookery programmes, Monica Sheridan had pioneered cookery shows on Irish television. Sheridan (1912–1993) has the distinction of being “Ireland’s first television cook,” and due to licking her fingers frequently

¹ The author of this article attended a five day seminar in the Schlesinger Library, Harvard University in June 2017, where under the supervision of Wheaton the practical application of her structured approach to cookbooks was followed through.

on air, she was popularly known as “finger licking Monica”. She had her own cookery programme on Radio Éireann in the 1950s called “It’s Fun to Cook”, she presented her own live cookery programmes on Telefís Éireann in the 1960s called “Monica’s Kitchen” and “Home for Tea”, published three cookery books, *Monica’s Kitchen* (1963),² *The Art of Irish Cooking* (1965), and *My Irish Cook Book* (1966), and wrote numerous articles for various magazines, including *The Irish Times*, *Woman’s Choice*, and *America’s Gourmet*. By the time she published *Monica’s Kitchen*, she had been well-known and admired by her viewers and listeners, and therefore, as noted in *The Nationalist and Leinster Times*, her cookbook was expected to be a great success (O’Rourke 12). Her cookery writing style was informal and irreverently humorous, as exemplified by the quote from her cookbook analysed in this article: “But it is a mistake to provide too much food. The best chance of ever getting rid of your guests is that hunger will drive them home” (187). Reading such well-written texts, it may seem quite surprising that apparently, according to her husband Nail, as quoted in *The Irish Press*, Monica was “an extraordinary bad speller” (K. C. 10). Nevertheless, because of her style of writing in particular and the attitude to cooking in general, Sheridan was called “the Julia Child of Ireland.” Adams notes that “Dublin television had little to offer with the exception of the Irish counterpart to Julia Child in America. It was Monica Sheridan, equally without nonsense” (109).

During the 1960s, thanks to the influence of the media, domestic and overseas television, radio and newspapers, and due to the increased foreign travel, Irish people started to be more adventurous with their food (Sexton 2005, 239). Nevertheless, writing about pizza, pasta or pâté de foie gras in 1960s Ireland, Sheridan was quite ahead of her time, given that the spread of pizza itself even throughout Italy had not happened until the 1950s and 1960s (Helstosky 28–29). In reference to pizza, Sheridan explains: “Some years ago I came back from Italy wild with enthusiasm about Pizza, a dish I had never eaten, and never seen before” (141). Although she does not provide a recipe for pizza, she presents a description of one that she watched being made in Florence (142). She begins her story with a detailed depiction of a small shop with a built-in hearth, then turns to the description of the preparation of pizza, to complete it with the ready dough being pushed into the hearth (142). Reminiscing about her past travelling experiences, the author provides her

² In her cookbook Sheridan makes acknowledgements to Radio Éireann, *The Irish Times*, *Creation and Gourmet* (New York) as some of the material used in *Monica’s Kitchen* had appeared there.

readers who could not afford to travel abroad with a chance to experience, what Theophano calls, “tabletop tourism” (2002, 272), travelling vicariously through exploring or solely imagining some foreign countries and dishes presented in her cookery book.

2. FOOD-RELATED MEMORIES AND CULINARY STORIES

Sheridan’s cookbook is replete with references to the past. For example, before providing a very long recipe for Butter à la Bourguignonne with some detailed description of its preparation and serving (196–98), the author relates to the time when a young French girl called Danyeale spent holidays in her house (195). The story featuring snails that Danyeale wanted to cook is filled with numerous funny remarks made by Sheridan who was quite sceptical to consume them. Hoping that collected snails may die during the night, to her distress she observed that “next morning, the brutes, instead of being shyly coiled up in their shells, were rampant and entwined around each other in what was, probably, a farewell embrace” (195). Having spent nearly the whole day preparing the snails, she found out that there was no suitable cutlery for this dish and straightened paper clips had to be used instead. The story finishes with Sheridan’s husband exclaiming that “[they] must have snails often” and Sheridan adding “OVER MY DEAD BODY,” as she finds them unpalatable, to say the least. It is interesting to note how Escargots à la Bourguignonne, a classic French delicacy associated with haute cuisine, is juxtaposed with simple paper clips used in order to consume them and the disgust expressed by Sheridan in reference to their flavour which could be compared to “a hard-worked baby’s teat” (198). Actually, through the pages of her cookery book Sheridan tries to strip *la grande cuisine* of its mystery and complexity, showing that sometimes introducing only a little change in the kitchen can make a difference, like for example, complementing ordinary dishes with more sophisticated sauces (129–35).

Another interesting story provided by the author refers to the time when her husband and his friend decided to open oysters that she had received as a Christmas present; an endeavour which ended up with “the table covered with splashes of blood,” “a bucket full of mutilated oyster shells,” “hands swathed in bandages,” and “only nineteen edible oysters available” out of the “long hundred” (25–26). Such vivid descriptions also occur in relation to other kinds of seafood, for example, when Sheridan refers to the process of killing

a lobster and a crab. In order to prepare a grilled lobster, she gives the following piece of advice: “If you are married to a commando, a fishmonger or a surgeon, get him to kill a live lobster by running a skewer through the cross at the head” (34), whereas “to kill a crab,” as she explains, you must “turn it over on its back. It is pretty helpless in that position, except for the claws, which would take the hand off you if they got the chance” (35). In contrast to “ornamental cookery” trying to “extenuate and even to disguise the primary nature of foodstuffs,” Sheridan does not strip her preparation of “the brutality of meat or the abruptness of sea-food” (Barthes 78). In the past, killing the animal was a common activity that preceded the cleaning and the preparation of the dish, but with the increased accessibility of the commercially produced products, it ceased to be performed in the domestic setting on a large scale.

The aforementioned stories, featuring the characters, the setting, and the plot, seem to represent some real events depicted by Sheridan in a time sequence. Such stories elevate this cookbook from instructive manual to a literary text that captures readers’ imagination. Often Sheridan’s readers need to look through quite long and detailed descriptions to be able to decipher recipes for a particular dish. Sheridan tells us her story that can be revealed when we leap into the past from the information that she provides through the pages of her cookbook. We can find some more personal references related to her family members. For example, she explains that “[she] come[s] from a family of fourteen children (81),”³ that her mother-in-law is “the best mushroom cook” (101), that her mother “made wonderful brown bread” (161), and her daughter called globe artichokes “pully-off artichokes” (110). She must have led quite an affluent life as she mentions her maid Mary when the story of snails is told (196). Sheridan’s personal accounts are, however, fragmented and partial. While this style can be regarded as “episodic and anecdotal, nonchronological and disjunctive” (Jelinek 14–15), Theophano rightly observes that “the cookbook becomes a memoir, a diary—a record of a life” (121), adding that “cookbooks, as memoirs, are saturated with the vivid details of the author’s everyday reality” (123). Thanks to those personal anecdotes and experiences, often scattered throughout the text, readers gain some insight into Sheridan’s life and form a connection with the author.

While the past is represented in the food memories provided by Sheridan, memories themselves should not be treated only as the property of the past.

³ According to a biography written by Patrick Long, Monica Sheridan had six brothers and six sisters, whereas the information provided by Sheridan and also given in the press illustrates that she had thirteen siblings (7 sisters and 6 brothers) (K. C. 10).

In the introduction to the discussed cookbook, Sheridan writes, “you can indulge in the sort of discriminating extravagance which can make a meal into an event to be remembered” (n.p.). She invites her readers to create the dishes in the present that will be worth recollecting in the future. This short remark brings to mind David Sutton’s “prospective memories” (19), memories that are formed in the present in order to be remembered in the future. Significantly, such food memories can be created from mundane and repetitive activities and not necessarily from important ritual events (Sutton 28). The stories provided by Sheridan mainly relate to such ordinary and funny past occasions, which, although seemingly trivial, constitute an important material for creating memories that are recalled by the author.

Apart from food-related memories, Sheridan also provides some information regarding the Irish culinary past, complemented with recipes for traditional Irish dishes. In reference to Irish stew, one of the most renowned traditional Irish dishes, she explains that it “was made, not from mutton but from kid,” adding that “in those far-off days, sheep were too valuable to put in the pot for the poor man’s family dinner” (80). Indeed, traditional stew was made from basic and cheap ingredients that were easily available in the past (Cowan and Sexton 35). Not surprisingly, the Irish stew features potatoes, which despite the tragedy of the Great Famine, have never ceased to play an important part in Irish cuisine. Sheridan herself illustrates that it is inconceivable to prepare dinner without potatoes: “Like a woman without her scaffolding, no dinner seems respectable without them” (104).

Writing about salmon, featuring frequently in Irish mythology and regarded as the “king of fish”, Sheridan states that in the past it actually was not a valued type of fish, and allegedly workers in the salmon-fishing regions refused to work if more than three times a week they were provided with the dinner featuring salmon (22). She shows the difference in the treatment of the salmon in the past and in the present, where it is regarded as a luxury. This example illustrates how certain products change their status over time. Brown bread can also be viewed as a perfect instance of this. Sheridan highlights that “one of the great traditions of Irish home cooking is the excellence of our brown bread” (163). Yet, in the late nineteenth century home-made bread started to be viewed as inferior in comparison to “white baker’s bread” (Sexton 1998, 85). Foodstuffs change their status due to numerous socio-cultural, political, and economic factors and people’s attitude toward certain foods is determined by culture.

3. A WINDOW INTO 1960s IRELAND

Monica's Kitchen also provides insight into 1960s Ireland and the Irish culinary scene at the time. As with the personal accounts, the information related to the situation in Ireland has to be deciphered from the scattered clues provided throughout the text. If we look at the ingredients themselves, the author often points out to the lack of availability as well as the costs of certain products. Among the expensive and/or scarce foodstuffs she lists basil (5), sole and plaice (43), partridge (64), and parmesan (140). In reference to expensive kinds of cheese, she advises her readers to substitute them with hardened cheddar that has been left uncovered near the refrigerator (124). She seems to attempt to cater for the needs of both more and less prosperous readers. This is also in evidence in the frequent references to electrical appliances, for example, refrigerators and electric beaters and acknowledging the possibility of the lack of thereof in some households (130, 140, 167). In the recipe for Pressed Tongue the author even offers an alternative solution if the refrigerator is not available: "If you have no refrigerator, leave [the tongue] to set on a stone floor in a cool larder" (75). Rhona Richman-Kenneally rightly observes that the popularity of refrigerators in Ireland was quite delayed and they "only became pervasive in both urban and rural areas by the late 1970" due to numerous economic and socio-cultural aspects, including the access to electricity in the 1960s (81). While Sheridan herself must have been in possession of a refrigerator, she was aware that some of her readers might not have had this commodity.

Other appliances featured in *Monica's Kitchen* especially in the form of images presented on separate unnumbered pages include modern cookers, electric mixers, and dishwashers. Beneath one of the images presenting the showroom model kitchen she writes: "For your kitchen—the heart of the house—the best available equipment is a lifetime investment," while under another one she praises electricity which "brought a new brightness and efficiency to cooking in the home" (n.p.). Such details related to the appliances provide some information about the technologies which were promoted and used at the time. As the use of technologically advanced equipment promised better and more modern living conditions, a very strong emphasis was put on modernising homes with up-to-date appliances, especially in 1960s Ireland, when a rising standard of living brought an increase in purchasing power. Richman-Kenneally states that technological changes occurring in the domestic context were a "part of the wider narrative of social, cultural, and economic change unfolding in the nation at that time" (89–90). Nevertheless, the description of a modernised

kitchen would have mirrored mainly the lifestyles of more affluent echelons of Irish society and conveyed only the aspirations of the less prosperous. Furthermore, despite the emphasis on modernity and progress, the images of electric-powered technologies reinforced traditional roles of women viewed as housewives responsible for managing the domestic life. In the introduction Sheridan clearly states that “women do not cook for other women, or for themselves,” adding that “men are the natural audience for a woman’s skill” (n.p.). In her cookbook the author perpetuates clearly defined gender roles in the food context—women are responsible for cooking, baking, and cleaning (162), whereas men are breadwinners whose duties are connected with food procurement, including hunting and fishing (63, 191). Although female participation in paid employment was increasing in Ireland during the 1960s, the dominant beliefs regarding gender roles were still very conservative (Russell et al. 400).

Alongside technological innovations Sheridan presents also more traditional methods, for example linked to seasonality of produce. While technological changes and increased access to convenience food throughout the 1960s started to slowly weaken the strong dependence on seasonality, the importance of seasonal produce was emphasised by the author in her cookbook. Among seasonal produce the author mentions mushrooms which appear in the fields at the end of the Irish summer and are superior to any commercially grown ones (100), apples which enable the cook to “make an eye-catching apple tart” (169), fresh strawberries and raspberries perfect for a fruit flan (168), and walnuts, which are perfect for a pickle (201). Not only the consumption of fruit and vegetables but also of eggs depended on seasonality. Without modern rearing techniques, efficient transportation, and refrigeration, it was a challenge for a housewife to keep eggs fresh. Finding a means to preserve eggs for long months was particularly important. Sheridan equips her readers with the three most practical methods for preserving eggs, namely in waterglass, lard, and butter (121–22). For example, eggs preserved in lard can keep fresh for at least six months (122). As illustrated by these examples, the preoccupation with seasonality was still very evident in Ireland during the 1960s.

Such details related to the products and appliances apart from providing insight to economic situation and technological development during the given period also give some hints on the targeted readers of the publication. As stated above, *Monica’s Kitchen* seems to have catered both for the needs of more and less affluent female readers. The cookbook, as advertised in the press in the 1963, was targeted at female readers who needed to cook economically

and those more fortunate who were able to afford more extravagance in their kitchens (“Monica’s Kitchen” 3). Furthermore, Sheridan often addresses her potential readers in a more direct way. For example, in the introduction she advises a young bride with a fussy husband to “take up golf, or bridge, or gossip” (n.p.) and in relation to organising dinner parties, she explains that she is going to be practical and provide a suitable suggestion to those who have two small children, cannot rely on any help, and do not have too much money to spare (191). From such hints another observation can be made, mainly that targeted readers of this publication must have been primarily town-based, as it is quite unlikely that women in the countryside would have played bridge or organised cocktail parties during the 1960s.

In reference to organising cocktail parties she also reminds her readers to prepare some special beverages for dieters (188). As far as her dieting readers are concerned, she advises them, for example, to use cottage cheese, which is “an excellent substitute for butter” and can be spread on “those cardboard biscuits that slimmers eat” (148). In the 1960s, a growing emphasis on dieting could be witnessed as a result of several factors, including the development of food technology, more complex marketing techniques, and increased consumerism (Gagliardi 68). While Sheridan’s remarks could be viewed as a part of this wider discourse, the author herself seems to express some scepticism towards dieting. For her “cooking is an art, not a science” and “if you’ve a real interest in food, a love of experiment, and the courage to try anything once—you can forget about caution and calories” (n.p.). This attitude is clearly presented by the author throughout the whole cookery book, in which she shows her enthusiasm for cooking and experimenting with food.

4. THE PRESENT AND THE FUTURE: PERFORMATIVE ROLE OF THE RECIPE

Time most vividly manifests itself in the recipes, as illustrated in Monica’s recipe for Florentines provided below:

- 4 oz. castor sugar
- 2 oz. cherries
- 2 oz. ground almonds
- rice paper
- 4 oz. blanched almonds thinly cut
- 2 oz. butter

1 tablespoon top of milk

Melt butter in saucepan with milk. Add sugar and melt it. Add ground and sliced almonds and cut-up cherries.

Place very small teaspoons on rice paper. Bake in moderate oven till nicely browned, 10–15 minutes. Cool biscuits. Trim and brush underneath with melted chocolate. (170)

First, the amount of time required for baking the biscuits is clearly stated. As Źarski emphasises, “one of the most important pieces of information directly influencing the quality of the prepared dish is time” (182, my translation). In some cases, however, the author does not provide the specific instructions related to the time required for the preparation of certain dishes. For example, in reference to poaching salmon, she states that approximately 20 minutes should suffice to cook a three-pound cut of fish, however, as a potential cook “you must be your own judge of that” (20). The responsibility is shifted here by the author to the potential cook that needs to make some independent decisions. Sheridan often encourages her readers to treat her suggestions only as a guide and “rely on [their] own charm” both to prepare the dishes and to look for some produce (202).

Furthermore, as far as the time in recipes is concerned, the speed of preparation is often at stake. As Alan Warde highlights, “Time, however, is precious and often recipes are recommended because they are quick, easy, clean, fast, requiring limited preparation of ingredients, minutes-only, manageable, for the busy housewife, take seconds or moments, etc.” (48). Sheridan makes one interesting remark in relation to time: “Your own time is far more valuable than the ingredients you use, and it is the height of extravagance to waste half-an-hour beating a cake that has anything other than the best materials in it” (162). Therefore, she encourages her readers to only use butter for making cakes as it is not too expensive and is incomparable to other alternatives, for example margarine. Another quite surprising piece of advice to come from a cook is provided in reference to organising children parties, where the author encourages her readers who either cannot or have no time to bake to simply go to the shop to buy the ready-made equivalents (208). Many of the recipes presented in *Monica’s Kitchen* seem, however, quite time-consuming, as for example Boned Chicken that took Monica 2 days to prepare (56) or Trout (Cured) that had to be prepared over the span of 8 days while “it took only six days to make the world,” as Sheridan remarks (23–24). In general, the author refrains from providing many time-saving suggestions.

Second, the imperative mood used in the recipes demonstrates that a potential cook is required to perform a certain action. Carrie Helms Tippen

aptly states that “recipes are scripts of a performance, whether they are read and performed in the imagination or physically performed in the kitchen” (50). Similarly, Kyla Tompkins emphasises “the doingness” of the recipe and “its embeddedness in the temporality of the everyday” (442). While recipes are “at least ‘twice-behaved’ between the cook who writes them and the cook who reads them,” those with historical roots are performed numerous times and in various places (Tippen 50–51). This is the case also with recipes for various traditional Irish dishes which have been passed on and prepared from generation to generation. Regardless of whether such recipes were changed and adapted by various cooks or they were prepared following the traditional methods and using the original ingredients, Theophano rightly observes that “many recipes and memories preserved in these texts are savoured as mementos of the past and a way of life that may no longer exist” (51).

As in the case of the aforementioned Irish stew, ingredients could change, but the dish is still treated as a traditional Irish fare, which reminds people of the difficult past when anything that they could afford was put in their pots. Including in her cookbook traditional Irish dishes and ingredients, the author also provides an image of shared culinary experience, hence, strengthening her relationship with her Irish readers. She might with her typical sense of humour question the existence of Irish cuisine, asking the rhetorical question “Who says we have no native cuisine?” in reference to the herring that is prepared mainly by pouring poteen on it and setting it alight (48), she nevertheless, illustrates in her cookbook that Ireland can pride itself on plentiful foodstuffs that are used in many traditional Irish dishes.

Third, the recipe itself has a structure and the instructions featuring there should be followed in a given order, which Bower calls “the linear process of the recipe”, starting from taking certain ingredients, going through the preparation process, and ending with a desired dish (37). The success of delivering a given dish depends on numerous aspects, including following the instructions step by step. Sheridan, however, in her typically witty way, realises that she might be blamed by her readers if something goes wrong during the preparation process. In the recipe for Mousseline Sauce she writes: “If it is a success, you can pat yourself on the back. If it is an utter failure, and you feel like cursing me, throw some flour into it and use it for thickening the soup” (133). The author engages with her readers and does not leave them to their own devices but provides a suggestion how to at least not waste the unsuccessful sauce and make some use of it.

CONCLUSION

As Theophano points out, “Women have conserved a whole world, past and present, in the idiom of food. In their personal manuscripts, in locally distributed community recipe compilations, and in commercially printed cookbooks, women have given history and memory a permanent lodging” (49). In line with this observation, this article has illustrated that Monica Sheridan through various pieces of information included in her publication provides insight into 1960s Ireland and also to the more distant Irish culinary past. Furthermore, the author builds a relationship with her readers as she not only exchanges culinary knowledge but also shares her own stories and experiences. Most of Monica’s recipes are complemented with some personal anecdotes, and therefore we are able to get to know the author of this publication as well.

Actually, the recipes with the common structure with an instructive mode are rather rare in *Monica’s Kitchen*. As Susan Leonardi observes, “Even the root of *recipe*—the Latin *recipere*—implies an exchange, a giver and a receiver,” adding that “like a story, a recipe needs a recommendation, a context, a point, a reason to be” (340). All those elements are provided by Sheridan in her cookbook, which is much more than an instructive manual. While the suggested recipes can be performed by the readers, the book thanks to various images and descriptions offers also a kind of escapism and a journey to the world of culinary adventures. Although it is quite unlikely that an average Irish woman in the 1960s tried to prepare such dishes as Cheese Soufflé (123–24) or Escargots à la Bourguignonne (195–98) suggested by Sheridan, the real value of such recipes resided in their ability to bring some exoticism to often dull reality of household chores, to offer entertainment to the readers, and to broaden their culinary knowledge of foreign dishes. Nevertheless, the author also provides a plethora of simple dishes based on seasonal and available local ingredients that can be easily prepared by majority of her readers. Hence, there is a place in her cookbook for innovation and novelty as well as continuity and tradition.

Although this research did not explore all the examples in which time manifests itself in *Monica’s Kitchen* and neither did it exhaust the theme of time in cookbooks in general, it has given rise to the importance of analysing the past, the present, and the future in culinary discourses. Tompkins argues in reference to recipes that they “consistently reference what we might call micro-theories and micro-performances of time, exhibiting a now-ness” (443). As this text has illustrated, this observation can be more broadly applied to

many cookbooks which entwine the past, the present, and the future. Furthermore, this article has also proved that Monica Sheridan and her works are worthy of much more academic attention.

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THE PAST, THE PRESENT AND THE FUTURE:
TIME IN *MONICA'S KITCHEN*

S u m m a r y

Situated within the fields of culinary history, the history of everyday life and narrative studies, this article, based on a content analysis of Monica Sheridan's cookbook entitled *Monica's Kitchen*, explores various ways in which time manifests itself in this publication. This research aims to illustrate that cookbooks can be treated as a valuable source for an analysis of the past, the present and the future, and ultimately, add to the growing body of research focused on an Irish culinary history of the twentieth century.

Keywords: Irish culinary history; Irish cuisine; Irish cookbooks; Monica Sheridan; *Monica's Kitchen*; 1960s Ireland.

PRZESZŁOŚĆ, TERAŹNIEJSZOŚĆ I PRZYSZŁOŚĆ:
CZAS W *MONICA'S KITCHEN*

S t r e s z c z e n i e

Usytuowane na pograniczu takich dyscyplin jak historia kulinarna, historia codzienności oraz badania nad narracją, niniejszy artykuł bazujący na jakościowej analizie treści w książce kucharskiej Moniki Sheridan pt. *Monica's Kitchen* analizuje różne sposoby, w jakich czas uwidacznia się w tej publikacji. Artykuł ten ma na celu ukazanie tego, że książki kucharskie mogą stanowić cenne źródło w analizie przeszłości, teraźniejszości i przyszłości, a także wzbogacić rosnącą liczbę badań skoncentrowanych na irlandzkiej historii kulinarnej XX wieku.

Słowa kluczowe: irlandzka historia kulinarna; irlandzka kuchnia; irlandzkie książki kucharskie; Monica Sheridan; *Monica's Kitchen*; Irlandia lat 60.