

**FURTHER MUSINGS ON SYLLABUB,
OR WHY NOT “JUMBLE IT A PRITIE WHILE”?**

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This essay was first published in **Petits Propos Culinaires** 53 (1996)

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*Thy White Wine, Sugar, Milk, to-gether Club
To make that gentle Viand Syllabub*

William King 1704

To attempt a serious essay on such a bubbly subject as syllabub could well be a contradiction in terms, since the OED gives an alternative definition of the word, as “*something insubstantial and frothy: esp. floridly vapid discourse or writing*”. John Wesley had this usage in mind in 1768 when he likened English literature “to whipped syllabub” when compared with the loftier works of the Greeks and Romans.¹ At a risk then, of writing syllabub about syllabub, I hope the notes below will clarify some of the problems encountered in modern attempts at recreating these frothy drinks or aereated curds, so popular in the 17th and 18th centuries.

King’s couplet outlines the classic ingredients of what is surely the most Arcadian of all English summer refreshments, but gives no indication of how these elements were combined.² In actuality, a range of methods were used to produce syllabubs of quite different character and a careful comparison of early recipes reveals an extraordinary willingness on the part of housewives and their maids to experiment with new and sometimes suprising techniques. The following is an attempt to classify these methods.

1. Syllabubs direct from the cow

Williams (PPC 52) is right to be sceptical about this approach. I can also confirm from my own experiences, that milking a cow straight into a bowl of sweetened cider, ale or wine produces a result that differs radically from 20th century expectations of what a syllabub should be. Although a bubbly froth initially forms on the top of the liquid, this quickly subsides and the mixture separates into a creamy whey below a floating mass of clotted, stringy curd, of a kind more likely to grace a baby’s bib than a regal banquetting table.³ Unless your syllabub cow is extremely well-groomed, the congealing milk will also be garnished here and there with cow hairs and the odd speck of bovine dandruff, a most unappetising prospect, at least to our modern eyes.

It is possible that a farmhand would have happily slaked his thirst with a rude refreshment of this kind, but surely not an aristocratic banqueteer expecting a “daintie syllabub” in a delicate spouted glass. If the method, described by authors like Hannah Glasse does not work, how were syllabubs made under a cow? It is conceivable that the difficulty lies with our perceptions of what we consider palatable today. Perhaps we should simply assume that the unsavoury liquor described above was perfectly acceptable to our ancestors. However, it is possible to demonstrate that fine frothy syllabubs were made under the cow.

Recipes for direct milked syllabubs are actually rather scarce in both manuscript and printed sources and are significantly outnumbered by directions for other methods. There is evidence to indicate that many instructions for syllabubs made at the udder (which date chiefly from the 18th century), are based on the uncritical repetition of a misunderstood recipe from John Nott's *Cook's and Confectioner's Dictionary* (1723). Nott lifted his recipe, almost word for word, from Robert May (1660), who in turn had borrowed it from W.M., the author of *The Compleat Cook* (1655) - **see recipes 1, 2 and 3**.⁴ W.M.'s recipe is in fact one of the earliest printed receipts for a syllabub known to me and makes a delicious, cider-based banquetting dish which does not require the services of a cow, as thick cream is poured with force into the sweetened, nutmeg flavoured cider and simply stirred "exceeding softly once about".

Nott reincarnated this perfectly edible bubbly cream into what he calls *A Worcestershire Syllabub*, adding the afterthought: "If it be in the Field, only milk the Cow into the Cyder, &c. and so drink it." This unfortunate editorial addition to W.M.'s 1655 recipe seems to have led to Nott's amended version becoming the model for most subsequent directions for making syllabubs from the cow, such as those offered in *The Family Magazine* (1741) and in the works of such influential authors as Glasse and Briggs - **see recipes 4 and 5**.⁵ It is likely that these writers never tried out their interpretations of Nott's directions. I have, and they don't work.

After making her "fine Syllabub from the Cow", Glasse directs us to "pour over the Top half a Pint or a Pint of Cream" - perhaps to disguise the inedible mess below - reminiscent of that dreadful scum which forms on soapy bathwater in a hard water district, hardly the "fine froth at the top" described by Briggs. Despite this persistent practice of publishing untested recipes, making the evidence of the cookery books unreliable, excellent foaming syllabubs were made in the milking pail, though other, slightly more involved methods were employed to ensure success.

There is certainly enough evidence to suggest that the tradition of making syllabubs from the cow was established by Tudor and early Stuart times, as there are constant allusions in pastoral poetry and drama to milkmaids, often in the guise of nymphs, making "sillyebubes for their Lovers".⁶ In 1605, Sir Henry Wotton tells us that:

"Jone takes her neat-rub'd pail and now
She trips to milk the sand-red cow
.... Jone strokes a sillibub or twain."⁷

In Ben Jonson's unfinished pastoral drama *The Sad Shepherd* (first published 1640) we learn that syllabubs may have sometimes been made with ewe's milk - "Strain Ewe's milk into your cyder syllabub and be drunk to him".⁸ It is interesting to note that at this time, milk was strained through a sieve called a sile, so it is possible that the word *sillabub* is derived from this Old Norse term (*sil-* variants - *syle*, *syell*). This is more likely than the commonly accepted, but far-fetched origin from the combination of *Sillery* - a wine from the Champagne district and *bub* - bubbles.⁹ Dr. Johnson in his *Dictionary* of 1755 gives an alternative derivation based on the Dutch *sulle* (a pipe) and *buych* (paunch) since "sillabubs are commonly drunk through the spout out of a jug with a large belly".¹⁰

The earliest printed recipe I am aware of for a direct milked syllabub (and it works well) is *To make a plain Syllabub* (1669) in Sir Kenelm Digby's Closet.- see **recipe 6**.¹¹ The cow is milked directly into a pint of unsweetened verjuice, the curd removed (perhaps through a sile) and the remaining liquid beaten with extra cream, sugar and a little sack. The finished article is served in a syllabub pot strewn over with sugar. This syllabub is of a kind described in the 16th century - perhaps the sort Sir Thomas Cogan had in mind in 1584 when he advised that "A posset or selibub made of Verjuice, is good to cool a cholericke stomacke".¹²

I have made this exactly as directed by Digby, with crab apple verjuice. Rather unpromising, ropey, pale brown curds form when the jets of warm milk hit the acid liquor, but these are easily skimmed off and the residual creamy whey is transformed into a wonderful cumulo-nimbus spume by beating it for a short time with extra cream, sherry and sugar. When left to rest in a cool place for a few hours, a small amount of clear liquid settles to the bottom of a high head. After twenty four hours, the foam has set into a spongy, aereated mousse, so firm that the glass pot can be inverted without the contents spilling out. When generously sweetened to allay the acidity of the verjuice, this makes a suprisingly delicious and refreshing syllabub which would have been ideal for consuming by eating the frothy curd with a spoon and drinking the liquor below through the spout of the syllabub pot.¹³

2. Bottle-shaken or "jumbled" syllabubs

Sir Kenelm's receipt suggests that there was a little more technique to making syllabub than simply milking a cow into a bowl of sweetened spiced wine or cider. Another method was also used which reversed his process, eliminating the need to skim off the curds. It involved adding cream to the wine in advance, sometimes by shaking the two together in a large bottle (at least 25% of cream to wine). The resulting emulsion was then put into the syllabub pot or "neat-rub'd pail" for finishing under the cow.

Enriching the wine mixture in this way prevents the formation of unpleasant curds and allows a richer froth to rise on the surface. Rebecca Price (1681) gives a recipe - *A sillabub. My Lady Sheldons' Receipt* in which a quarter of a pint of white wine is fortified with "a skimming dish of creame" before it is taken to the cow.¹⁴

The following directions are from an anonymous manuscript of c. 1677, which has nine quite different recipes for syllabubs in a section devoted to creams, six of which are published here for the first time.¹⁵

An other curious silabub

take a pint of whit wine and a quarter of a pint of cream put them together in to a glass bottell efter you have sweetened it with suger and jumble it a pritie while together then put it in to a sylabub pot and milk upon it for any other sylabub let it stand 2 or 3 hours befor you eate it you must put a sprig of rosmary and a litell lemon pile nutmeg and mace in the bottell befor you jumble it and tak it out when you goe to milk up it

This is a very effective way of producing a successful direct milked syllabub and may have once been a commonly-used technique. After it has stood for a few hours the result is a delicious, smooth, creamy lather, floating on a layer of spicy hippocras, completely devoid of unpleasant curds.

At first glance this process appears to be related to the pottle-shaken method described by Lady Elinor Fettiplace mentioned by Williams (PPC 52).¹⁶ It is however, entirely different. Fettiplace's 1604 recipe requires a much higher proportion of cream to wine (25% of wine to cream) and is richly fortified with 3 egg whites, making its own foam as the pot is shaken. It was not necessary to call upon the services of a cow to create the final froth. In fact it is really a form of whipt syllabub, as Lady Elinor clearly instructs us to remove the bubbles as they form - "as the froth riseth take it up, & so dish it & serve it". It is interesting to note that Fettiplace's pottle-shaken technique resurfaced among the matrons and housewives of the southern states of America in the 19th century, as witnessed in *The Carolina Housewife* of 1847, where it is given as a method for making "Solid Syllabubs".¹⁷

3. "Dry cow" or "wooden cow" syllabubs

A great deal of inconvenience attends the manufacture of syllabubs at the cow's teat. As well as the danger of contamination from motes and hairs (or worse), a sudden movement of the cow's hoof can easily result in the floor of the milking stall being flooded with expensive wine or sack and the destruction of a precious pot. It is not surprising that more effective and convenient methods were developed. One of these was to make use of an instrument called a "dry" or "wooden cow", described in the following recipe for an interesting Restoration milk shake of red currant juice, also from the 1677 manuscript cited above:

To make silebubes of rip curence

pick your curence clan then stue them in a pott of water or if you be in hest bruse them in a heire sive or in a cloth and when you have gotten the clire juse put sum suger to it and put it in your gles or glesis and skuert sum milk on it with an insterement called a drie cow.

This device is first mentioned in print by William Salmon in the 2nd edition of *The Family Dictionary* published in 1696 - "squirt your Milk and Cream into the Pot, with a wooden Cow, sold at the Turners". In another recipe which Salmon added to the 4th edition of 1710, we are clearly told that this mysterious instrument was a syringe - "squirt the Milk and Cream into the Pot with a wooden Syringe".¹⁸ This was probably like a modern bicycle or stirrup pump and may have been related to a device called a butter squirt, used in the kitchen for making syringe fritters and jemelloes.¹⁹

A more advanced version of the dry cow was described by the Canon of Winchester in 1758: "Dr. Hayles hath actually published what has been for some time talked of, a tube of tin with a box of the same at the lower end of it...that is full of small holes. This engine, with the help of a pair of bellows, blows up cream into syllabub with great expedition. This complex machine has already procured the doctor the blessing of the housekeeper in this palace, and of all such as she in the present generation (who

know the time and labour required to whip this sort of geer), and will cause his memory to be held in reverence by all housekeepers in the generations that are yet to come.”²⁰

4. Poured or teapot syllabubs

A housewife who could not boast a live, or even a wooden cow, could resort to pouring cream or milk into the alcoholic liquor from a jug or teapot from on high, an efficient way of creating a fine frothy head if the mixture is poured slowly in a thin, but steady stream, though a lot of mess is created from splashes. An early example of this technique is described by the same anonymous author of c. 1677:

to make the ledy kents silebub

scald a quart of cram and a quart of milk with sum mace and nutmeg cut in to it with a litell lemon pile then take it of and stir it untell it is but as hot as milk for the cow then put half sak and helf whit win with a litel jus of lemon and suger file your silebub pote helf full with it then power your cram very hie into it this is best to be mayd the day befor you eat it ...

Both the wooden cow and the poured methods are only successful if the milk is heavily enriched with cream (as much as 50/50), or cream alone is used - modern whipping cream gives good results. When made only with milk, even fresh from the cow, as in Glasse’s version, it tends to curdle - **see recipe 4**. Sir Kenelm Digby (1669) gives a recipe for a plum or cherry syrup syllabub, which he says could be made with either direct milking, squirting or pouring . - **see recipe 7**.²¹

5. Heated syllabubs

A very unusual variation on the poured method, which uses a hot water jacket to set the curd is included in the same 17th century manuscript source and is described as:

the best and new silabub

take a quart of whit win and halfe a pint of sake three lamons and efter you have sqused all that will com out of the outward rind of all the three in the win then lave on of - rinds in the win then put to it a pound of loef suger beat all thes together above an hour with a sprig of rosemary - then take three pints of the best sweet cream and power it in to the wine standing up on a hie table then put your silabub mead thus in a glass pot in to a peal of hot water for tow hours it must stand up to the brim and you must keep the water hott all that tim then take it out and let it stand in a seller fowr hours or more take out the lemon when you have don beating of it you nid not beat it above helf an hour

Bathing the syllabub in hot water for two hours in this way, accelerates the transformation of the bubbly foam into a wonderfully smooth and solid curd, which floats on its own clear reservoir of wine. Served cold from the cellar in a large glass pot with a spout designed for communal savouring of the pungent liquid trapped below, this aristocratic cream would have made an elegant dish at a summer banquet.

6. Whipt syllabubs

By the 18th century this extremely effective method was by far the most popular and the resulting ethereal froth became one of the important wet sweetmeats of the grand

rococo dessert, vying for attention with ices and jellies on elegant pyramids of glass salvers.²² However, as the Canon of Winchester indicated, the technique required considerable patience and the great deal of whisking or milling would have made it a fatiguing and unpopular job. In 1668, Shakespeare's godson Sir William Davenant observed "Her elbow small she oft does rub: Tickled with hope of Syllabub".²³ Despite the aching wrists and elbows of the poor kitchen maids, there are more extant recipes for whipt syllabub than for any other method.

To make a whipt syllabub, cream was poured into the wine mixture and beaten with birch rods, willow twigs or a chocolate mill. Whisks made with rosemary branches were popular as they contributed a flavour to the cream. The resulting layer of slightly oily bubbles was carefully skimmed off with a spoon and transferred to a dish or horse-hair sieve to drain. The mixture was whisked again to produce more foam and the process repeated, one layer of bubbles being heaped up on another. Although it might take an hour or so, a whipt syllabub made from a pint of cream produced an enormous quantity of insubstantial suds - enough to fill a gallon pancheon.

After a long period of draining on the sieve - up to a full day - the foam was transformed into a much drier, extremely light fluff. This was usually spooned onto sweetened wine, or coloured whey, and served in wide topped glasses, completely different in form to the earlier syllabub glasses with spouts.²⁴ Mrs Raffald (1769) advises us to alternate these glasses with red and white wine and to serve them on a salver - **see recipes 8 and 9.**²⁵ The painting "The Sense of Taste" by Philip Mercier (1689-1760) illustrates this perfectly, as it shows alternating red and white wine syllabubs capped with froth and served on a silver salver in exactly the same manner.

Perhaps the most courtly recipe for whipt syllabub is one given by Salmon (1696), in which a pint of wine is flavoured with black cherry or mulberry juice, scented with a perfumed comfit, and whipped with a pint of cream with a specially made whisk - "make a rod of peel'd Willow, put to it a Branch or two of Rosemary stript from the leaves, wind about the rod a Limon-peel". As the rising froth was spooned into syllabub glasses, the oil in the lemon peel was squeezed between the layers - **see recipe 10.**²⁶

7. Syllabubs made with egg whites

The following recipe from the 1677 manuscript source is a typical whipt syllabub, but note the inclusion of egg whites. These were occasionally added to syllabub liquors to reinforce the mix and ensure good quality bubbles.²⁷

to make a whipt silebub

tak a pint of new milk and helf a pint of cram a quarter of a pint of sak as much whit win and the jus of a lemon sweeten it to your tast then mile it with a socallet mile and as the froth risis tak it of and ley it in your disis or silebub glasis and if it stands for five hours it will eat mor soft put in the whits of tow eggs before you begin to mile it

The following recipe from the same collection is not a syllabub at all, but a mousse or aereated custard, closely allied to the Tudor banquetting dish called *Snow* or *Snow*

*Cream.*²⁸

Lady Clalands silabub or cram

tak the whits of six eggs and put to it a quart of good cram if you wold have it whit if yollow tak the yolks of tow with the whits and efter you have baten them put them to your cram and sum mace soe boyl it kiping it sterin tell it is enough then sweten it with suger and when it is could serve it up

8. Solid or everlasting syllabubs (or whip for a trifle)

At some time in the 18th century, it was discovered that lowering the proportion of wine and using a thicker cream, enabled whipt syllabubs to be made without the tedious process of spooning off the bubbles as they rose. After a short period of vigorous whisking these thicker mixtures set into a uniform lather, rather like modern whipped cream. A certain amount of liquid might form at the bottom of the bowl, but these “solid” syllabubs were firm and stable enough to last for a number of days and became known as everlasting syllabubs. In consistency they were heavier than the earlier whipt syllabubs and proved to be the perfect topping for the Georgian trifle, a sweet which contained all the major elements of the dessert in one dish. The professional Berkeley Square confectioner Frederick Nutt, made his trifle whip with the aid of a freezing pot - **see recipe 11.**²⁹

Most of the members of the syllabub family described above are known to us because there are surviving recipes, but there may well have been others which are not documented in the cookery texts. A glass jug by George Ravenscroft from the late 1680's, was sold at Phillips in 1975, engraved with the words “Honey Syllabub”. The form of this elegant vessel is entirely different to the better known glass syllabub and posset pots of this period, with their spouts and twin handles. Its very narrow neck suggests that honey syllabub may have been a simple drink, without the usual layer of froth or curd spoonmeat.³⁰ I have mentioned honey syllabub in the hope that someone may come forward with a recipe from a manuscript source.

I would like to acknowledge the generous assistance of cow 53 at Thrimby Manor Farm, Cumbria.

References

1. John Wesley, *Works* (1872) XII 410
2. William King, *Mully of Mountown* (1704) 18
3. It is interesting to note that the curdled milk vomited by a baby was known in Yorkshire as “posset”. O.E.D. The clots that form when milk is poured into wine were used to improve the efficiency of the woollen filter through which hippocras was strained. The tiny curds block the mesh and trap the tiny spice particles, ensuring a clearer drink.
4. See John Nott, *The Cooks and Confectioners Dictionary* London 1723 S. 189., W.M, *The Compleat Cook in The Queens Closet Opened* London 1658 (fourth edition) p.111, Robert May, *The Accomplisht Cook* London 1685 p. 295.
5. See Hannah Glasse, *The Art of Cookery made Plain and Easy* London 1758 (sixth edition) p. 288., Richard Briggs, *The English Art of Cookery* London 1794 (third edition) p.402

6. Thomas Nashe, *Prognostication* (1591) (Grosart) II. 165, see also John Marston, *The Metamorphosis of Pygmalion's Image* (1598) 60. - "Ye Granta's white Nymphs, come & with you bring some sillabub".
7. Sir Henry Wotton, *Description of Spring* (1605)
8. Ben Jonson. *The Sad Shepherd* from *Ben Jonson, The Works* (1640)
9. see Gervase Markham, *The English Housewife* London 1656 (sixth edition) p. 144
10. Dr. Samuel Johnson, *Dictionary* London 1755
11. Sir Kenelm Digby, *The Closet etc.* London 1671 (second edition) p. 114
12. Sir Thomas Cogan, *The Haven of Health ...Augmented.* London 1612
13. The syllabub-pot mentioned in Digby's recipe was probably a larger version of the "little Glasses with Spouts" mentioned in another recipe for "A Syllabub" which he had obtained from Lady Middlesex - Digby *op cit* 108 -109. This vessel is illustrated in Randle Holme's *Academie of Armory and Blazon* Chester 1688 and is described as "...a posset pott, or a sallibube pott, haveing 2 handles, with a pipe on the side..." A similar sketch (dated 1668) of a syllabub pot by the London glass dealer John Greene was drawn to illustrate an order to the Venetian trader Alise Morelli - see *Records of Glass Seller's Company* (1660's) Mss Sloane 857 - see Maciver Percival *The Glass Collector* Herbert Jenkins London 1921 and G. Bernard Hughes *English, Scottish and Irish Table Glass* B.T. Batsford London 1956. See also - Peter Brears, in *Rare Conceites and Strange Delights in Banqueting Stuffe*, ed. C. Anne Wilson, Edinburgh University Press 1991 p. 76. Surviving 17th and early 18th century glass syllabub pots of this kind can be seen in a number of specialist glass collections, though the best are no longer in Britain. The Corning Museum of Glass in New York and the National Gallery of Victoria in Melbourne have outstanding examples.
14. Rebecca Price, *The Compleat Cook* ed. Madeleine Masson Routledge & Kegan Paul 1974 p.164.
15. This manuscript receipt book, which is in my possession, is of unknown provenance, but has a pen trial dated 1677 in the margin of one page.
16. Hilary Spurling, *Elinor Fettiplace's Receipt Book* Penguin 1987 pp. 115 - 116
17. *The Carolina Housewife* by "A Lady of Charleston" 1847
18. William Salmon, *The Family Dictionary* London 1710 (Fourth Edition), p. 489 (229 and 232)
19. See May *op cit* p. 274 and *The Whole Duty of a Woman* London 1737, p.490
20. A. Hartshorne, *Old English Glasses*, London and New York (1897), p. 307
21. Digby, *op cit* p. 186
22. See R.J. Charleston, *Glasses for the Dessert I* in *The Glass Circle 5*, ed. Charlston et al, Antique Collectors' Club 1980, pp. 27 - 30
23. Sir William Davenant, *Vacation in London, Works.* (1673) 289
24. The evolution of the eighteenth century whipt syllabub glass from its spouted predecessor is a remarkable example of stylistic development resulting from the changing nature of the syllabub itself and its growing importance in the English rococo dessert. A detailed account of this is given by Tim Udall, in *Glasses for the Dessert II* in Charleston et al, *op cit* p. 33 - 40 and by Helen Mckearin, in *Possets, Syllabubs and their Vessels* in Charleston et al, *op cit* pp. 57 - 64.
25. Elizabeth Raffald, *The Experienced English Housekeeper* London 1784 (ninth edition) pp. 207 - 208
26. William Salmon, *op cit* p. 489 (230)
27. See Digby *op cit* p. 113, also Elizabeth Moxon, *English Housewifery* Leeds 1775 (Eleventh Edition) p123 (263) and Charlotte Mason, *The Lady's Assistant* London 1775 p.452
28. *A Proper Newe Booke of Cokerye* 1545 ed. C.F. Freyre Cambridge, 1913. p. 37
29. Frederick Nutt, *The Compleat Confectioner* London 1790 (Second Edition) p. 98
30. *Country Life*, 2nd Jan. 1975 p. 11

Recipes

1. A Worcestershire Syllabub

Fill your Syllabub-pot with Cyder, put in a good Quantity of Sugar, and a little Nutmeg; stir these well together; then put in as much thick Cream by two or three Spoonfuls at a time, as if you were milking it; then stir it round very gently, and let it stand two Hours, then eat it.

If it be in the Field, only milk the Cow into the Cyder, &c. and so drink it.

John Nott *The Cooks and Confectioners Dictionary* London 1723 S. 189.

2. An excellent Sillabub

Fill your Sillabub-pot with Syder (for that is the best for a Sillabub) and good store of Sugar and a little Nutmeg; stir it well together, put in as much thick Cream by two or three spoonfuls at a time, as hard as you can, as though you milke it in, then stir it together exceeding softly once about, and let it stand two hours at leaft ere it is eaten, for the standing makes the Curd.

W.M. *The Compleat Cook in The Queens Closet Opened* London 1658 (Fourth Edition) p.111

3. An excellent Syllabub

Fill your Sillabub pot half full with cider, and good store of sugar, and a little nutmeg, stir it well together, and put in as much cream by two or three spoonfuls at a time, as hard as you can, as though you milkt it in; then stir it together very softly once about, and let it stand two hours before you eat it, for the standing makes it curd.

Robert May *The Accomplisht Cook* London 1685 p. 295.

4. To make a fine Syllabub from the Cow

Make your Syllabub of either Cyder or Wine, sweeten it pretty sweet, and grate Nutmeg in, then milk the Milk into the Liquor; when this is done, pour over the Top half a Pint or a Pint of Cream, according to the Quantity of Syllabub you make. You may make this Syllabub at home, only have new Milk; make it as hot as Milk from the Cow, and out of a Tea-pot, or any such thing, pour it in holding your Hand very high.

Hannah Glasse *The Art of Cookery made Plain and Easy* London 1758 (Sixth Edition) p. 288

5. Syllabub under the Cow

Put a bottle of either red or white wine, ale or cyder, into a China bowl, sweeten it with fugar, and grate in some nutmeg, then hold it under the cow, and milk into it till it has a fine froth at the top; strew over it a handful of currants, clean washed and picked, and plumped before the fire.

You may make this syllabub at home, only have new milk. Make it as hot as milk from the cow, and out of a tea-pot, or any such thing, pour it in, holding your hand very high.

Richard Briggs *The English Art of Cookery* London 1794 (Third Edition) p.402

6. To make a plain Syllabub

Take a pint of verjuyce in a boul, milk the Cow to the verjuyce; take off the Curd, and take sweet Cream and beat them together with a little Sack and Sugar; put it into your Syllabub-pot; then strew Sugar on it, and so send it to the Table.

Sir Kenelm Digby *The Closet etc.* London 1671 (Second edition) p. 114

7. A Syllabub

Take a reasonable quantity (as about half a porrenger full) of the Syrup, that hath served in the making of dried Plumbs; and into a large Syllabub-pot milk or squirt, or let fall from high a sufficient quantity of Milk or Cream. This Syrup is very quick of the fruit, and very weak of Sugar; and therefore makes the Syllabub exceeding well tasted. You may also use the Syrup used in the like manner in the drying of Cherries.

Digby *op. cit.* p. 186

8. To make LEMON SYLLABUBS a second Way

Put a pint of cream to a pint of white wine, then rub a quarter of a pound of loaf sugar upon the out rind of two lemons, till you have got out all the essence, then put the sugar to the cream, and squeeze in the juice of both lemons, let it stand for two hours, then mill them with a chocolate mill, to raise the froth, and take it off with a spoon as it rises, or it will make it heavy, lay it upon a hair sieve to drain, then fill your glasses with the remainder, and lay on the froth as high as you can, let them stand all night and they will be clear at the bottom; fend them to the table upon a salver, with jellies.

Elizabeth Raffald *The Experienced English Housekeeper* London 1784 (Ninth edition) p 207

9. To make WHIP SYLLABUBS

Take a pint of thin cream, rub a lump of loaf sugar on the outside of the lemon, and sweeten it to your taste, then put in the juice of a lemon, and a glass of Madeira wine, or French brandy, mill it to a froth with a chocolate mill, and take it off as it rises, and lay it upon a hair sieve, then fill one half of your posset glasses a little more than half full with white wine, and the other half of your glasses a little more than half full of red wine, then lay on your froth as high as you can, but observe that it is well drained on your sieve, or it will mix with your wine, and spoil your syllabubs.

Raffald *op. cit.* p 208

10. Syllabub Whipt

Take a pint of White-wine, and a pint of Black Cherry Juice, or Mulberry Juice; put into a large wooden Bole, sweeten it well with good white Sugar, put in also a great perfume Comfit, add to it a pint of Cream, make a rod of peel'd Willow, put to it a

Branch or two of Rosemary stript from the Leaves, wind about the rod a Limon-peel; after you have stirr'd the Wine and Cream well together whip it till it froths; take off the froth with a spoon, and put it into your Glasses; between every Layer of froth squeeze in some of the Spirit of Limon-peel; let it stand a Day after it is made before it is eaten.

William Salmon *The Family Dictionary* London 1710 (Fourth Edition) p. 489 (230)

11. Whip for a Trifle

Take one pint of cream, put it in a freezing pot, put the pot into a little ice in an ice-pail, and whip your cream with a whisk mix your wine and rind of an orange in another bason, and the juice of an orange and sugar according to your palate; put your cream in and mix it, then pour all the liquor into a dish that your trifle is to be in and put the froth of the cream over it, and put what your fancy likes to garnish it with, add different coloured sugar nonpareils and some small biscuits of different forts.

Frederick Nutt *The Compleat Confectioner* London 1790 (Second Edition) p. 98

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