

# Two Portuguese Recipes

THL Joana de Bairros

## Extant Recipes

There is a grand total of one Portuguese cookbook from the SCA period that is widely known. This is the *O livro de Cozinha da Infanta Dona Maria de Portugal*. This is apparently in the National Library in Naples<sup>1</sup> but I have not been able to substantiate this. It is believed that Infanta Maria, who was the niece of the Portuguese King João III, took this book to Naples on her marriage to Alexander Farnese in 1565. Jodi Campbell believes that this was written by several women towards the end of the Fifteenth Century.<sup>2</sup>



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<sup>1</sup> According to the publication details on the pdf at <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

<sup>2</sup> Campbell, p. 64. She discusses this book and the importance of it as a particularly female object as several of the recipes are attributed to different women including one we shall try.

<sup>3</sup> Infanta Dona Maria from [https://commons.wikimedia.org/wiki/Category:Female\\_portrait\\_paintings\\_by\\_Anthonis\\_Mor#/media/File:Margarita\\_de\\_Parma\\_y\\_Mar%C3%ADDa\\_de\\_Portugal\\_esposa\\_de\\_Alejandro\\_Farnesio\\_\(Museo\\_del\\_Prado\).jpg](https://commons.wikimedia.org/wiki/Category:Female_portrait_paintings_by_Anthonis_Mor#/media/File:Margarita_de_Parma_y_Mar%C3%ADDa_de_Portugal_esposa_de_Alejandro_Farnesio_(Museo_del_Prado).jpg)

The book is certainly written in the Portuguese language of the Early Modern period. This causes some issues for a modern audience in terms of accessibility. There is an English translation of the book on [medievalcooking.com](http://medievalcooking.com)<sup>4</sup>. I used this translation in my first few attempts at Portuguese cuisine but it did not feel entirely accurate to me. One issue was that several, of what appeared to be period, recipes included quantities, for example, ‘230 gramas de leite e 230 de açúcar’. I have found very few quantities listed in the period recipes I have cooked and certainly none containing modern measurements. My suspicions were confirmed when I showed this to my Portuguese tutor, Joana Rocha. She read several of these and pointed out that some of the words in this version were in Brazilian Portuguese.<sup>5</sup>

I set out on a quest to discover a better Portuguese version of this book. I was happily in luck as there were two versions in European Portuguese. The best of these was published in 1967 and happily there is an online version at [gallica.bnf.fr](http://gallica.bnf.fr)<sup>6</sup> What I particularly liked about this one was that it provided a literal transcript from the original book as well as a version with more modern spelling.<sup>7</sup> It also had some choice words about the earlier 1963 version from which the English version on [medievalcooking.com](http://medievalcooking.com) is translated. The introduction points out the Brazilian Portuguese used in the 1963 version and describes it as ‘não impecável’<sup>8</sup> or ‘not correct’.

There is also a recent pdf of the book by a Portuguese cooking company called Amass Cook.<sup>9</sup> This uses the transcripts in the 1967 version but modernises the language to be more suitable to a modern audience. For the most part this is in keeping with the original although we found we needed to be cautious with this version as there are variations in grammar and vocabulary.

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<sup>4</sup> <https://www.medievalcooking.com/notes/tratado.html>

<sup>5</sup> Which as the Portuguese did not first land in Brazil until 1500 make is incongruous in an late 15th century recipe book. There are major differences in spelling and vocabulary between European and Brazilian Portuguese. They are further apart than British and American English.

<sup>6</sup> <https://gallica.bnf.fr/ark:/12148/bpt6k3241888/f31.item#>

<sup>7</sup> I will show how this looks later on when I get to the recipes

<sup>8</sup> p. XI, <https://gallica.bnf.fr/ark:/12148/bpt6k3241888/f25.item.zoom>

<sup>9</sup> <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

## My Goal

My project was therefore to create redactions of these recipes for SCA cooks. I wanted to be able to cook these recipes so I needed them to be in English. I felt it important to include modern cooking techniques and equipment to make these easier to cook for a wide variety of people. I wanted my redactions to keep the concept of the original but use modern technology to make them easier to cook in a modern kitchen.

My first task however was to translate the original versions into English. Unfortunately I am not a fluent Portuguese speaker and while I can order coffee and say I like cats, I certainly cannot cope with large amounts of 15th century Portuguese filled with technical culinary terms. I do however have frequent online Portuguese lessons with Joana Rocha in Portugal. I therefore sent her the Amass and 1967 versions of each recipe I wanted to translate and together we used both of these to create a workable English translation. We used the Amass version as our base but when that did not make sense or we felt a word did not fit the rest of the recipe we went back to the 1967 version. I then cooked these translations several times so I could create a modern recipe.

## My recipes

The two recipes I chose to cook from the book are both recipes that I felt encapsulated Portuguese cuisine both in the past and present. *Pastéis de Leite* are described by Portuguese cook Virgilio Gomes as being the ‘ancestor of the Pastéis de Nata’<sup>10</sup> which is the famous Portuguese Custard Tart eaten by almost every tourist to Lisbon. There are some key differences include that whole eggs are used rather than just the yolks and the pastry in the period version is a sweet shortcrust rather than a puff.

The other is a marmelada. In English speaking countries we think of marmalade as a sweetish orange jam-like substance that goes well on toast. Indeed the English word

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<sup>10</sup> <http://virgiliogomes.com/index.php/cronicas/369-pastel-de-nata-casa-se>

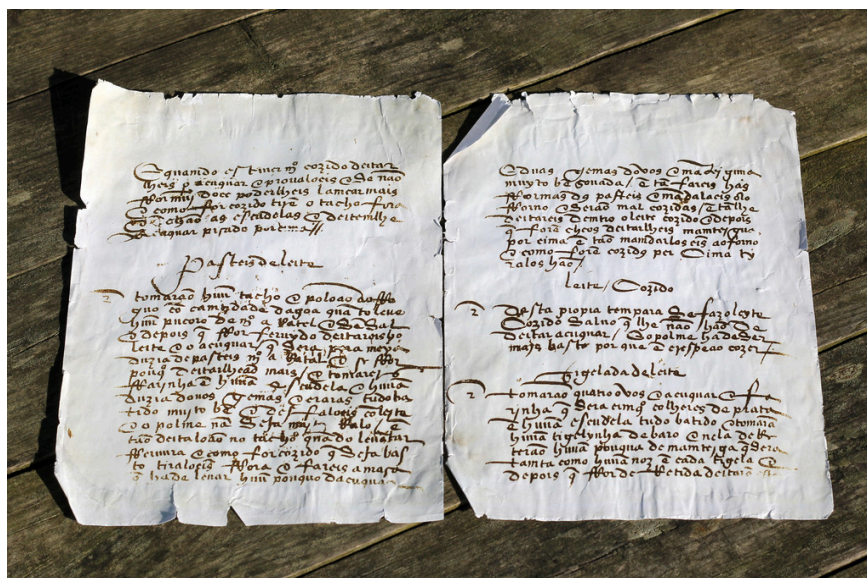
marmalade comes from the Portuguese idea of ‘marmelada’ or *marmelo*, Portuguese for... quince. Modern and 16th century Portuguese recipes for marmelada tend to produce more of a paste than the modern concept of a jam. The consistency of this paste made it very easy to transport, Henry VIII apparently was given a box of ‘marmaladoo’<sup>11</sup> as a present. It wasn’t until the 18th century that the English started to produce the jam-like orange conserve. Joana R assures me that even today Portuguese families get together to make marmelada and there is great competition as to whose family has the best recipe and whose is the best colour!

## My Recipes

For each recipe I will provide the 1967 transcription of the original, the Amass modernised Portuguese version, Joana and I’s translation, my redaction and a discussion of differences and methods.

## Pastéis de Leite

### Original



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<sup>11</sup> <https://www.atlasobscura.com/articles/what-is-marmelada>

<sup>12</sup> <https://receitasimplesecomocoracao.blogspot.com/2020/04/pasteis-de-leite-da-infanta-d-maria.html>



## Literal Transcription of Original in 1967 version

### *Pasteis de leite*

ẽ tomarão huũ tacho e poloão ao ffo-  
guo cõ cantidade dagoa quãto leue  
huũ pucoro de meyo arratel e sã sal  
e depois q̃ ffor feruydo deitareis ho  
leite e ho acuquar | q̃ sera pera meya  
duzia de pasteis meyo arratal e se ffor  
pouquo deitarlheão mais | e tomarejs  
ffarjnha ẽ huũ escudela e huũ  
duzia douos gemas e craras tudo ba-  
tido muyto bẽ e desfalois cõ leite  
e o polne nã seja muyto rralo | ẽ-  
tã deitaloão no tacho quãdo leuãtar  
fferuura e como for cozido q̃ seja bas-  
to tiralois ffora e fareis a masa  
q̃ hade leuar huũ pouquo dacuquar

e duas gemas dovos e mãteiguua  
muyto bẽ souada | ẽtã fareis has  
fformas dos pasteis e mãdalais ao  
fforno e serã mal cozidas | ẽtã lhe  
deitareis demtro o leite cozido e depois  
q̃ forẽ cheos deitarlheis mãteigua  
por cima ẽtã mãdarloseis ao forno  
e como forẽ cozidos per cima ty-  
raloshã |.

<sup>13</sup> Literal transcription of original on page 68 and 70 of the 1967 version  
<https://gallica.bnf.fr/ark:/12148/bpt6k3241888/f230.item.zoom>

## Modernised Spelling in 1967 version

### Pastéis de leite

Tomarão um tacho e pô-lo-ão ao fogo com quantidade de água quanto leve um púcaro de meio arrátel, e sem sal. E, depois que for fervido, deitaremos o leite e o açúcar — que será, para meia dúzia de pastéis, meio arrátel; e se for pouco, deitar-lhe-ão mais. E tomaremos farinha numa escudela e uma dúzia de ovos, gemas e claras, tudo batido muito bem, e desfá-lo-eis com leite; e o polme não seja muito ralo. Então, deitá-lo-ão no tacho. Quando levantar fervura, e como for cozido que seja basto, tirá-lo-eis fora e fareis a massa, que há-de levar um pouco de açúcar

e duas gemas de ovos e manteiga, muito bem sovada. Então fareis as formas dos pastéis e mandá-las-eis ao forno, e serão mal cozidas. Então lhe deitaremos dentro o leite cozido e, depois que forem cheios, deitar-lhes-eis manteiga por cima. Então mandá-los-eis ao forno e, como forem cozidos por cima, tirá-los-ão.

<sup>14</sup> Recipe in slightly more readable Portuguese on Page 69 and 71 of <https://gallica.bnf.fr/ark:/12148/bpt6k3241888/f231.item.zoom>

## **Amass 2020 Modernised Portuguese Version**

Leva-se ao lume para ferver meio arrátel de água sem sal. Quando ferver, deita-se meio arrátel de leite e meio arrátel de açúcar, o que dará para meia dúzia de pastéis. Numa escudela deita-se farinha, uma dúzia de ovos inteiros e bate-se bem. Desfaz-se a mistura em leite para formar um polme não muito fino. Deita-se este polme na calda, e leva-se ao lume. Mal esteja cozinhado, tira-se do lume. Prepara-se uma massa que deverá levar um pouco de açúcar, duas gemas de ovos e manteiga e sova-se bem. Fazem-se as formas de pastéis e mandam-se ao forno até estarem meias cozinhadas. De seguida deita-se o recheio de leite, e um pouco de manteiga por cima. Levam-se ao forno até estarem cozinhados por cima<sup>15</sup>

### **Joana R and Joana d B's translation**

Take to the fire to boil half an arratel of water without salt. When boiled, pour in a half an arratel of milk and half an arratel of sugar, which will make half a dozen pastries. In a dish (escudela) pour in flour, a dozen whole eggs and beat them well. Dissolve the mixture of milk to form a fine batter. Pour this batter in the syrup, and take to the fire. When it is cooked, take it off the fire. Prepare a dough that should take a little sugar, two egg yolks and butter and beat it (knead it?). To make the forms of the pastry and take away to the oven until they are half cooked. Then pour in the filling of milk, and a little butter on the top. Take to the oven until they are cooked on top.

### **My Recipe**

#### Pastry<sup>16</sup>

225gm flour

100gm unsalted butter

2 egg yolks

Pinch of Salt

1 T sugar

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<sup>15</sup> Pp. 27-8 in <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

<sup>16</sup> Based on <https://www.bbcgoodfood.com/recipes/basic-shortcrust-pastry>

2 T water

### Filling

200ml water

200ml milk

200gm sugar

6 eggs

⅛ c of flour

100gm butter

### Method

1. To make the pastry, blend all the ingredients together in a food processor until they become a ball of pastry. Put this ball in clingfilm in the fridge to rest
2. To make the custard, boil the water then take the pot off the heat. Add the milk and sugar to the water. Stir well and leave to the side off the heat.
3. Beat the eggs together with the flour until smooth. Then beat this mixture into the water/milk/sugar mix.
4. Put this back on the heat and cook until thick. Put to one side.
5. Roll out the pastry and cut rounds out of it to go in a muffin tin.
6. Parbake the pastry crust for around 10 mins
7. When done, pull out of the oven and fill the cases with the custard. Put a small piece of butter on top of each pie
8. Put back in oven at around 200°C until golden brown on top

### **Differences, adaptations and general interest**

1. I took the BBC Good Food shortcrust pastry recipe, which I have used before, and added in the egg yolks and sugar specified in the original. I only added a T of sugar as the recipe specifies only a little and I figured for balance I did not want the dough too sweet. This produces a lovely silky dough!
2. There is of course the adaptation of the method with modern technology. I must prefer to make pastry in a food processor as otherwise I make a giant mess and not as much pastry.
3. I noticed with interest that the original clearly specifies that the milk, water

and sugar for the custard should be in equal amounts and I have found this to work very well. I was curious as to what a *arratel* was. The Amass book says it is .459kg.<sup>17</sup> I am not sure how they came to this amount or how it relates to period measurements, however I went for 200gm as being just under ‘half an arratel’ as specified and found that this made a good amount of custard for 12 pies. This, and not using 12 eggs, avoids filling every vessel in the kitchen with custard..

4. I found with joy that an ‘esculeda’ was a particular type of bowl and there were several extant examples. I realised that I had bought an almost identical one from Mediterranean Foods!!



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### **Finished Product:**



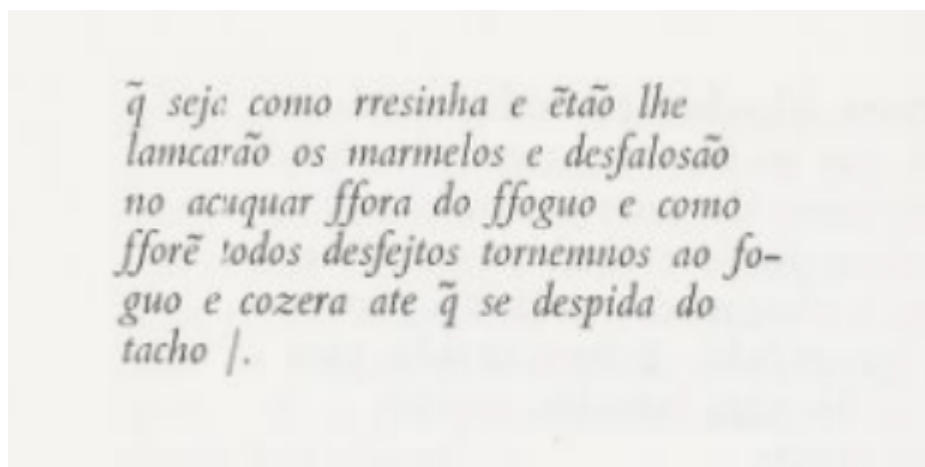
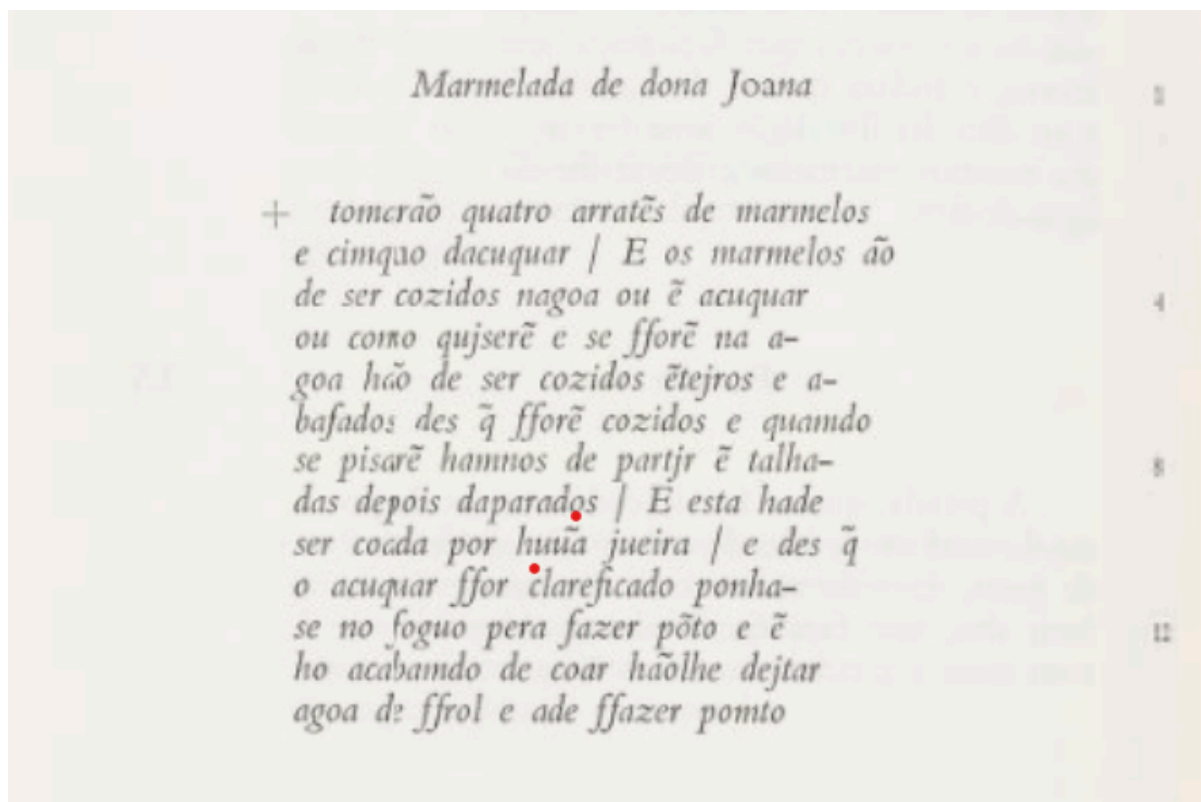
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<sup>17</sup> Page 53 of <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

<sup>18</sup> Esculeda from around the same time as the cookbook from <http://www.matriznet.dgpc.pt/MatrizNet/Objectos/ObjectosConsultar.aspx?IdReg=112936>

## Marmelada de dona Joana

### Literal Transcription of Original in 1967 version



### Modernised Spelling in 1967 version

<sup>19</sup> p. 124 and 126 in <https://gallica.bnf.fr/ark:/12148/bpt6k3241888/f284.item.zoom>



+ Tomarão quatro arráteis de marmelos e cinco de açúcar. E os marmelos hão-de ser cozidos na água, ou em açúcar, ou como quiserem. E se forem na água, hão-de ser cozidos inteiros, e abafados dêz que forem cozidos. E quando se pisarem, hão-nos de partir em talhadas, depois de aparados. E esta há-de ser coada por uma joeira. E dêz que o açúcar for clarificado, ponha-se no fogo para fazer ponto; e em o acabando de coar, hão-lhe deitar água-de-flor. E há-de fazer ponto

que seja como resina; e então lhe lançarão os marmelos e desfá-los-ão no açúcar, fora do fogo; e como forem todos desfeitos, tornem-nos ao fogo e cozerá até que se despeça do tacho.

### *Marmelada de Dona Joana*

Pesam-se cinco arráteis de açúcar e quatro arráteis de marmelos. Cozem-se os marmelos em água ou calda, a gosto.

Caso sejam cozidos em água os marmelos devem ser inteiros e depois deixados tapados no tacho quando prontos. Devem descascar-se e depois cortar-se em fatias, sendo depois passados numa peneira.

Caso se queiram cozer em calda, então prepara-se uma calda de açúcar em ponto de resina, à qual se adiciona um pouco de água-de-flor depois de coar. Adicionam-se os marmelos, que se desfazem no açúcar fora do lume. Mal estejam desfeitos, colocam-se novamente o tacho ao lume e cozinham-se até a marmelada se despegar do tacho.

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### **Joana R and Joana d B's translation**

Weigh 5 arretals of sugar and four arretals of quince. Boil the quinces in water or sugar syrup (or as you wish). If they are boiled in water the quinces should be whole and then left covered when ready. You should peel and cut them in slices, then pass them through a sieve. If they are boiled in syrup, in that case prepare sugar to the point of resin, to which one adds a little flower water after it is sieved. One adds the quinces, which will break apart in the sugar outside of the heat. As soon as they are broken apart, put the pan back in the fire and cook until the marmalade unsticks from the pan.

### **My Recipe**

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<sup>21</sup> p.45 in <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

## Ingredients

This recipe is all about proportions so you will need to adjust based on the amount of quince you have. I usually start with 5 good sized quinces. You want more sugar than quince so you will need to weigh the amount of quinces you end up with.

Flower water is not especially specific but I used orange blossom water as ‘flor-de-laranja’ (orange flower) is mentioned in a recipe in the same cookbook.<sup>22</sup>

5 quinces

1.25 kg of sugar

½ T of orange blossom water (or you could use rose water)

## Method

1. Wash the quinces in cold water to get rid of the exterior fuzz
2. Put the quinces in a slow cooker. Put enough water in to come halfway up the quinces. I tend to put it on overnight for 8 hours. The quinces need to be soft.
3. When they are cool, take them out of the water, remove the skin, core and seeds. Be careful not to get any of the harder parts in the interior otherwise your paste will be grainy.
4. Put the pulp in the food processor and blend until smooth.
5. Add in the orange flower water
6. Weigh the quince pulp. Take the amount of quince you make and divide by 4. (e.g. 1 kg/4 = 250gm) Times this amount by 5 (e.g. 250 x 5 = 1250gm). This will give you the amount of sugar to add to your quinces.
7. Put the sugar in a big pot with around half the weight in water (e.g. 625gm of water)
8. Heat this at a medium heat until the sugar is fully dissolved into the water.
9. Take the pot off the stove and add the quince paste. This will make the quince become quite liquid.
10. You now need to boil this mixture for a long time to remove the moisture and thicken it. I suggest at least half an hour. Stir it as regularly as possible to stop it catching on the bottom of the pot.
11. Pour the mixture into a shallow dish lined with baking paper. Leave in the sun

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<sup>22</sup> Page 41 of <https://www.amasscook.com/shop/manual-de-cozinha-da-infanta-d-maria/>

or in an oven on a very low temperature to dry out. This can take up to 3 days.

### **Differences, adaptations and general interest**

1. We have arratels again. I decided to keep the 4:5 ratio with more sugar.
2. I find several benefits to cooking quinces in the slow cooker. It is very easy! I found it much easier than peeling and cutting up raw quince which is very hard. Here you can easily peel the skin off by hand. You also get more quince this way as you don't lose as much flesh when peeling them. The other major advantage is there is a lot of pectin in the skin and core of a quince which will aid in the setting of your paste. This is another instance where modern technology does the job very well and with less hassle.
3. The period instruction says to 'pass through a sieve'. I took this to mean that the quinces needed to be smooth before going into the sugar. I found the food processor gave me this consistency with little hassle. Again the joys of the modern kitchen.
4. From here on the recipe becomes more confusing to make out. I don't think if they are only initially cooked in water that you should not add sugar as the recipe seems to suggest as it defeats the whole purpose which is to preserve the quinces.
5. 'Boiling sugar to the point of resin' also was a point of contention. Initially I decided to take that as taking the sugar to a 'soft ball stage' where it becomes like a resin when added to cold water. The issue with this came when I added the quinces as it had the effect of turning the quinces into a jelly rather than a paste. It also did not 'unstick from the pan' as suggested in the recipe as it was too thin to do anything like this. This did not work for me in terms of the period idea of marmelada as a firm quince paste. I decided instead, on the suggestion of Meisterin Christian to go back to the Quince Paste recipe in Santich.<sup>23</sup> This is a favourite of mine as I know it works well. In this the quinces and sugar is boiled together to make a thick paste which is then spread out to dry. I chose to follow Santich's process here as I felt it would give me the consistency that I wanted.
6. I took broken apart to mean the thin mixture you get when you add sugar to quince. The recipe makes it sound like it is talking about pieces by saying

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<sup>23</sup> Santich, p. 170. This recipe is based on a 14th century Italian cookbook

breaking apart but if you have already sieved it that seems like a strange instruction. Equally confusing is the instruction as when to add the flower water. It says after sieving but is phrased in a way that it seems that the sugar is being sieved which does not seem right. I've chosen to add to the quince mixture to be in keeping with the sieving instruction.

7. Be careful when boiling the sugar and quince mixture. As Santich puts it, it 'erupts'. Molten quince and skin do not make a happy combination. When the pot really gets going I put an oven glove on and stir the pot with this. Do keep a very close eye on it and if you can stir it continuously then do so.
8. I am not entirely sure about the instruction for it 'unsticking from the pan'. This could also be translated as coming away from the side of the pan. I found when it got to the point of being fully boiled it did coagulate in the centre of the pot where the most heat was.
9. I appreciate any suggestions on these instructions as I have not made a lot of preserves before so this was not familiar ground!
10. The recipe doesn't give any further instructions after it is cooked so again I followed Santich's suggestion in her recipe.<sup>24</sup>

### Final Thoughts

I have had a lot of fun experimenting with these two recipes. I feel like the Custard Tart recipe is closest to the original as the instructions were much clearer. The Marmelada had some contradicting points and the lack of clarity around some instructions made it more difficult to interpret. I do feel that incorporating Santich's recipe, resulted in a final product more in keeping with the idea of quince paste from period. I want to continue with this project to translate and redact more of these recipes! There are 6 recipes in this particular cookbook that feature quince so I have others to try out! I am happy that the recipes I have produced work and are accessible to a modern audience which was one of my main aims of this project.

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<sup>24</sup>Santich, p. 171

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