

TIM MANN  
MR. PEANUT

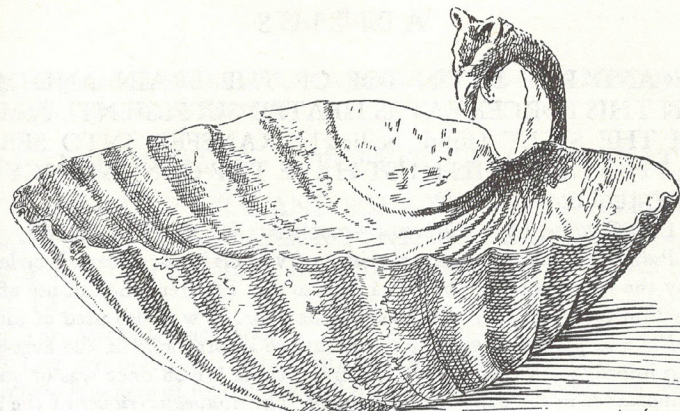




POMPEII: WINE STOCK ROOM OF A TAVERN

Wine was kept in these great jugs, tightly sealed with plaster and pitch, properly dated and labeled, often remaining for many years. Some writers mention wine thus kept for a hundred years; the porosity of the earthen crocks, often holding fifty gallons or more, allowed evaporation, so that the wine in time became as thick as oil or honey, which necessitated diluting with water.

Smaller amphorae, with various vintages readily mixed, were kept cool in "bars" very similar to our present ice cream cabinets, ready for service for the market. (The illustration was used to draw the wine from the amphorae.)



FRUIT OR DESSERT DISH, SEA-SHELL SHAPE

The curved handle ends in the head of a griffin. Ntl. Mus., Naples, 76303; Field M. 24298.

## BOOK V. LEGUMES

### *Lib. V. Osprion [1]*

- CHAP. I. PULSE, MEAL MUSH, PORRIDGE, ETC.
- CHAP. II. LENTILS.
- CHAP. III. PEAS.
- CHAP. IV. BEANS OR PEAS IN THE POD.
- CHAP. V. BARLEY BROTH.
- CHAP. VI. GREEN BEANS, BALEAN BEANS.
- CHAP. VII. FENUGREEK.
- CHAP. VIII. GREEN STRING BEANS AND CHICK-PEAS.

### I

MEAL MUSH, MUSH, PULSE, PAP, PORRIDGE, POLENTA  
*DE PULTIBUS* [2]

[178] JULIAN MEAL MUSH *PULTES JULIANÆ* [3]

**J**ULIAN PULSES ARE COOKED THUS: SOAK WELL-CLEANED SPELT, PUT IT ON THE FIRE; WHEN COOKED, ADD OIL. IF IT THREATENS TO BECOME THICK, CAREFULLY THIN IT DOWN. TAKE TWO COOKED BRAINS AND HALF A POUND OF MEAT GROUND AS FOR FORCEMEAT, CRUSH THIS WITH THE BRAINS AND PUT IN A POT. CRUSH PEPPER, LOVAGE AND FENNEL SEED, MOISTENED WITH BROTH, A LITTLE



WINE AND PUT IT ON TOP OF THE BRAIN AND MEAT. WHEN THIS FORCEMEAT IS HEATED SUFFICIENTLY, MIX IT WITH THE SPELT [finish boiling] TRANSFER INTO SERVICE DISH, THINNED. THIS MUST HAVE THE CONSISTENCY OF A HEAVY JUICE [4].

[1] List. *Osprios*; G.-V. *Ospreon* — cookery of leguminous plants.

[2] *Puls* — formerly a simple porridge of various kinds of cereals or legumes, eaten by the Romans before bread came into use. *Puls* remained in use after the introduction of bread only as a food of the poor. It was also used at sacrifices. The *pultes* and *pulticulæ* given by Apicius are illustrations of the ever-present desire to improve — to glorify, as it were, a thing which once was or still is of vital importance in the daily life of humans. The *nouveaux-riches* of the ancient and the modern world cannot find it easy to separate themselves from their traditions nor are they wont to put up with their plainness, hence the fancy trimmings. The development of the American pie is a curious analogy in this respect. We see in this the intricate working of human culture, its eternal strife for perfection. And perfection is synonymous with decay. The fare of the Carthusian monks, professed, stern vegetarians, underwent the same tortuous evolution.

[3] Named for Didius Julianus, the emperor who was a vegetarian. Of course, his majesty could not live on a plain porridge, hence the Apician artistry. The *pultes* were popular with the many professed vegetarians though the obliging cooks mixed finely ground meat in this and other porridges.

Our various cream soups and legume purées — those most salubrious creations of modern cookery are no doubt lineal descendants from the Apician *pultes*. They are so scarce comparatively because they require all the ingenuity and resourcefulness of a gifted cook to be perfect.

[4] Dann. remarks that this formula is wanting in List. Both Lister's first and second editions have it.

[179] GRUEL AND WINE *PULTES ÆNOCOCTI*

PORRIDGE AND WINE IS THUS MADE: [1] FLAVOR THE PULSE WELL WITH WINE [2] AND IMMERSE IN THE JUICE DAINTY MORSELS [3].

[1] Tor. sentence wanting in other texts.

[2] Tor. *Oenogari*; G.-V. *Oenococti*.

[3] Tor. *cupedias*; *copadia*.

[180] SIMILAR *SIMILAM* [1]

OR FLAVOR COOKED SPELT WITH THE LIQUOR OF DAINTY PIECES OF PORK, OR CAPON [2] COOKED IN WINE [3].

[1] Tac. *inulam*; Tor. *mulam* — misreading.

[2] Tor.; List. *apponis*.

[3] For practical reasons we have which appears as one in the texts.

[181] MILK TOAST

PUT A PINT OF MILK AL A NEW [clean] POT; BREAK STIR WELL TO PREVENT I SARY [3].

[1] Tor. *pulticula tractogala*.

[2] List. *tres orbiculos tractæ*; *Tractum* is a piece of pastry, a r for this purpose.

[3] The text continues without

[182] HONEY PAP

HONEY AND MEAD A WITH MILK, WITH THE A OIL.

[178-183] PULSE

[1] Tor. *Alia pulticula*.

This is a verbatim repetition of

LENTILS

[183] LENTILS AND C LENTICULA EX

PUT THE LENTILS IN A salt]. IN THE MORTAR CR SEED, MINT, RUE, AND VINEGAR, ADD HONEY A VINEGAR TO TASTE AND COOKED COW-PARSNIPS WHEN THOROUGHLY CO OIL AND SERVE IN AN AP

[1] Tor. *De Lenticula et Casta*

[2] List. again: *ex spongiolis si* 431.

[3] *Boletar* — a "mushroom" *viridem mittis*; Tor. *inuolutari* —

Tim Mann  
Mr. Peanut

From 4.11.2026 to 6.6.2026

Tim Mann (American b. 1990 in Woodstock, IL) lives and works in Chicago where he holds a BFA from the School of the Art Institute of Chicago (2013). He is a co-founder and co-director of Prairie, an artist-run exhibition space in Chicago, as well as the Managing Director at MICKKEY, a commercial gallery that focuses on exhibiting emerging and mid-career artists. Recent exhibitions include Julius Caesar (Chicago), Apparatus Projects (Chicago), Baader-Meinhof (Omaha), Chess Club (Hamburg), Everybody (Tucson), The Suburban (Milwaukee), and Benny's Video (New York).

Met him pike hoses

1500 S Western Ave #407  
Chicago, IL 60608

Met him pike hoses was founded by Julian Van Der Moere in 2025 and is located in Pilsen's Midland Building. Pronounced as either *metempsychosis* /mə-tem(p)-si-'kō-sas/ or as *met him pike hoses* /'met 'him 'pik 'hōzəl/, the name makes reference to a recurrence in James Joyce's *Ulysses*: a mispronounced word that comes to stand in for errant phrases or encounters, something muttered under one's breath or to be stumbled over in one's mind. The model for this space is anti-strategic, with an interest in general disjunction or with being out of time; presenting local artists, international artists, historical works, bootlegged works, anonymous works, non-art objects, performances, texts, films, etc.

This print was typeset by Lucas Reif in Matthieu Cortat's Louize (2011), a revival of Louis Perrin's Augustaux (1855). 100 copies were printed by Chicago Printworks.



*What you aspire to as revolutionaries is a master. You will get one.*

Let us think first of the myth of '68, in fact it is long gone. Long dead, corpsic roadkill stretched through the high-ways of time. Think of the busloads of hippies in San Francisco just a year earlier, they too arrived dead. Or the 70s Italian autonomia movements severing its bound head with the PCI. Or of the penultimate failure of the Tarnac 9. Varied modes of existential failures.

*... the inflexible rule that the proof of the pudding is in the eating'*

The contemporary intellectual left look to these cadavers, not with a pinched nose, but instead the uncanny optimism for reanimation. Supposedly these myths of revolution hold such good bones for stock, good stitching, a good puppet, good mascots—see here Antonio Negri as the Tupac Coachella hologram. If an idea is born dead, then it cannot die. It is suspended.

*The world has been turned upside down. French farmers began to turn their town marker road signs upside down as a form of protest.*

I think of the suspension of Peter Sellers in *Being There*. The Gardner and Eve and Raphael, luncheon myths of *Paradise Lost*. But also, myths of late 70s American politics, consumerism, of mass culture, journalism, sensationalism. I see the late and complicated Peter Sellers watching tv learning how to be someone, to experience the world through a character. An ever-changing cast of characters, limited only by the amount of time one is willing to spend in front of the tv set.

*Don't you do it Mr. Peanut.*

Originally drawn by a young schoolboy, Antonio Gentile, in 1916, Mr. Peanut was killed on January 22, 2020. He fell from a branch to save Wesley Snipes and Matt Walsh. He was 104 years old. He was reborn eleven days later on February 2, 2020. Mr. Peanut for most of his existence did not speak; starting in 2010 he was voiced by Robert Downey Jr., then Bill Hader, Keith Ferguson, and most recently Woody Harrelson in the Netflix feature-length *The Electric State*.

These recent bouts of reanimation or reincarnation are not the first for Mr. Peanut. In 1974 Mr. Peanut ran for mayor of Vancouver. At the final counting of ballots Vincent Trasov, I mean Mr. Peanut, received 2,685 votes for 3.4% of the vote.

*We're in unincorporated territories now.*

Now what? What follows, what comes next? Hamlet speaks of the dread of afterlife: *But that the dread of something after death, The undiscover'd country, from whose bourn No traveller returns, puzzles the will...*

I can do away with myths now, instead, I want my memories. Myths deaden me. Memories are how we live forever. My friends live on as my bodily remembrance of them. I do not remember '68, it was conjured, always dead. I remember the laughter of friends gone. I must find my new routines, my new stories, my new experiences. Today I shall don my top hat, gloves and spats, cane in hand I shall wander the streets as an immortal nut. I will be known as Bartholomew Richard Fitzgerald-Smythe, but my friends will just call me Mr. Peanut.

—JULIAN VAN DER MOERE

