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# Repast

Quarterly Newsletter of the Culinary Historians of Ann Arbor

## DISCOVERING ESCOFFIER AND THE FUNDAMENTALS OF COOKING

by Daniel G. Hugelier

*Dan Hugelier is a Professor in the Culinary Arts department at Schoolcraft College in Livonia, MI, where he has taught courses in Restaurant Cooking and Preparation and in A la Carte operations since 1991. He is one of four Certified Master Chefs teaching in that department and one of 70 in the entire U.S. Chef Hugelier, who is of mixed Flemish and German ancestry, lives in Fenton, MI with his wife and son.*

I was 23 years old when I had the opportunity and fortune to be promoted to Executive Chef of the Detroit Athletic Club. Young and a bit unsure of the tremendous responsibilities involved in serving the club membership, I moved into the glass-enclosed chef's office that was situated in the middle of the brigade-style kitchen. I explored the cabinets and shelving areas of the office, sorting through wonderful menus from every prestigious function one could imagine. There were also schedules, invoices, trade publications, and recipes. Then I came upon a copy of *The Escoffier Cook Book: a guide to the fine art of French cuisine, the classic by the master chef*. It was an English edition of *Le Guide Culinaire*.

I had never really examined Escoffier's work from the perspective of a working chef, and I wondered if it had any real value. I started to leaf through the pages and understand the passages. Prior to the recipes I discovered his interpretations and the meaning to his approaches. He had such an eloquent, descriptive writing style that I was intrigued. But I wondered: how well could the instructions of Georges Auguste Escoffier, first set down so many decades earlier, be carried out in a restaurant setting in the early 1970s?

### A Path that Led to Escoffier

The path that led me to Escoffier had begun to materialize many years earlier. In fact, my interest in becoming a chef was rooted in childhood experiences in my grandmother's kitchen. I had fond memories of her pies made with fresh fruits from the orchard, their tender crusts shortened with lard. I recalled pots of soup with beef shank, leeks, and tomato, the surface of the rich broth blanketed with a thin layer of fat. When we walked home from school,

## Escoffier Centennial Issue

Celebrating the 100th anniversary of the first edition of Georges Auguste Escoffier's *Le Guide Culinaire* (Paris: Flammarion, 1903)



the smell of freshly-made bread permeated the entire neighborhood. My grandmother also made *confit* of wild pheasant, bottling it in small mason jars. She would add the "essence," intense coffee-colored drippings, to cover nature's awesome bounty. We would go fishing and enjoy this cold jellied pheasant with warm bread for lunch.

Those feelings of appreciation led me to a path of discovery. Throughout high school I worked in small restaurants and clubs, learning everything I could about cooking, working the line, coming in early on my own time for the privilege to learn butchery. My journey was fueled with constant stimulus from the European chefs who pursued their livelihoods in Michigan. I wanted to do more. Formal cooking with fine accompaniments intrigued me and inspired me to seek out the best restaurants. I applied for a job and was accepted at The London Chop House, which was Detroit's premier restaurant.

As Saucier at the London Chop House I had a fine teacher in Chef Milos Cihelka, C.M.C. He was a proponent of Escoffier's recipes and techniques, modeling important research methods for me to follow. Once, I had the honor to cook a luncheon for Escoffier's niece who was visiting from France. One of the dishes I remember making for her is *Salmis de caneton*, a preparation of duckling traditional in Normandy. As described in *Le Guide Culinaire*, the bird is browned in an oven and its breast meat carved into slivers, which are lined up in a baking dish along with butter, minced shallots, and seasonings; the result is then oven-glazed in a special sauce. The sauce is made, after the carving, by sprinkling the bird's carcass with red wine and crushing it in a duck press.

### A Self-education at the Feet of a Master

Later, when I ran across Escoffier's cookbook on my first day at the Detroit Athletic Club, I decided to experiment by cooking directly from some of his recipes. I soon found that most of them produced marginal results because of my

*continued on next page*

## DISCOVERING ESCOFFIER *continued from page 1*

lack of attention to details in certain areas. What was called for was a long process of learning-by-doing. I went back to the sections of the book that covered techniques and procedures. I found that reading passages within certain preparations helped me improve my understanding of the nature of the products used. For example, wild game needs to be aged, and the maturity of a creature determines what cooking approaches one should take. Older animals make great soups, stews, and braises. Gradually I refined the sauces, stocks, and basic preparations of everything I worked on.

Over the next ten years I would prepare as many of the recipes in Escoffier's cookbook as I could. The DAC happened to be one of the few places in the country that would allow such experiments in cooking. I embraced the challenge, but this entailed a real commitment to excellence. For instance, when a recipe called for truffles, I needed real truffles—nothing less would do. I was also in search of varieties of aged cheese not allowed for sale here in America. I sought out morel and chanterelle mushrooms, fresh Dover sole, and sweetbreads. Escoffier knew how to handle every part of a creature's anatomy, even the intestines of an aged woodcock (*bécasse*) for an exotic *paté*. The members supported each and every dish we prepared with enthusiasm, and the encouragement was overwhelming.

During my tenure at the DAC I cooked for many gourmet organizations, including Lester Gruber and the Commanderie Bordeaux Society, the Chaine de Rotisserie, and the Physicians' Wine and Food Appreciation Group. These guests were ecstatic about food and wine. They would smuggle wonderful aged cheeses from France and Switzerland for our monthly gourmet experiences. Members would visit the kitchen and invite me to partake of rare wines from their private collections. I would swirl a glass of expensive Burgundy into the pan drippings, knowing that only wealthy people, heads of state, and royalty had eaten this way

before. It was the guests who stood up and applauded without hesitation at the end of such a meal, who really fueled my passion for cooking.

### World-class Artistry

As a young boy Escoffier had dreamed of becoming a sculptor, and part of his later fame was to decorate tables and dishes with superlative works of art that he created from ice, sugar, or wax. In this tradition, I found two sketches of very ornate and detailed ice sculptures from a French *garde-manger* chef of the 1940s. These overwhelmed me with excitement. At first, I couldn't imagine ever being able to carve something so complex and intricate. However, all of the notations accompanying the sketches were exact and precise in every detail. I started carving ice that year—and I didn't stop for 25 years. I entered every competition I could. And every holiday buffet was an opportunity to practice theme and artistic pieces, which always seemed to inspire me to my next challenge.

The ice sculptures and old menus allowed me to showcase new dishes and presentations, earning respect at work and in the culinary community as well. The competitions led me to Europe and Asia, exploring the cuisines of the world. These trips were for the business of cooking, not for touring. They opened up to me a world in which chefs and pastry chefs are able to exchange their ideas at a high level. We were from many different nations, but when it came to the world's classic dishes we were almost always in agreement about the proper way to prepare them. One key reason for that is that most professional chefs still consider Escoffier's works as a benchmark to begin the processes of cooking.

In my later years *Le Guide Culinaire* had even more to offer me. I competed in professional cooking contests, which led me to become a member of the USA Culinary Olympic team in 1980, 1984, and 1988. Suddenly I was cooking in Germany, Austria, Singapore, Japan, even South Africa. I continually referred to Escoffier's works for ideas. The USA team is the only group of chefs to win the prestigious international hot-food category three times in a row. Formerly, American chefs were perceived as capable of little more than hamburgers and hot dogs. Our hard work and success in international competition helped change those preconceived notions and gain respect.

In 1988 I took a further step, attempting the Master Chef exam at the Culinary Institute of America (CIA) in Hyde Park, NY. Still lacking any formal education in cooking, I had to cram for the nutritional element of the exam and learn basic computer skills. The ten-day exam schedule and long hours were grueling. Each day I was presented with a mystery basket of ingredients: fresh game birds, eels, assorted fish, *foie gras*, organ meats, everything you could imagine. Unusual ingredients were added to the mix, things that would trip up a young or inexperienced chef. In every case, Escoffier was what I used as reference. I cross-referenced with Richard Hering's *Dictionary of Classical and Modern Cookery*, Prosper Montagné's *Larousse Gastronomique*, and a work by Henri Paul Pellaprat. Escoffier prevailed, and I cooked in his memory with sincere respect for the path he set for me.

Many people ask me today, "Where did you go to school to become a chef?" I offer a comparison and tell them there is no school that you can attend to become a lawyer—you can go to law school, but the real learning begins *after* that. The same holds true for chefs. What they most rely on is street-wise experience, hard work, dedication, and a good cookbook! ■

# Repast

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Editor.....Randy K. Schwartz  
CHAA President.....Carroll Thomson  
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For information about memberships, subscriptions,  
or anything in this newsletter, contact:

Randy K. Schwartz  
2222 Fuller Court #1101A  
Ann Arbor, MI 48105-2316  
tel. 734-662-5040  
Rschw45251@aol.com



# ESCOFFIER'S KITCHEN BRIGADES: THEN AND NOW

by Randy K. Schwartz

In 1864 Auguste Escoffier, a mere 18-year-old, commanded the entire cooking brigade at the Hôtel Bellevue on the outskirts of Nice.

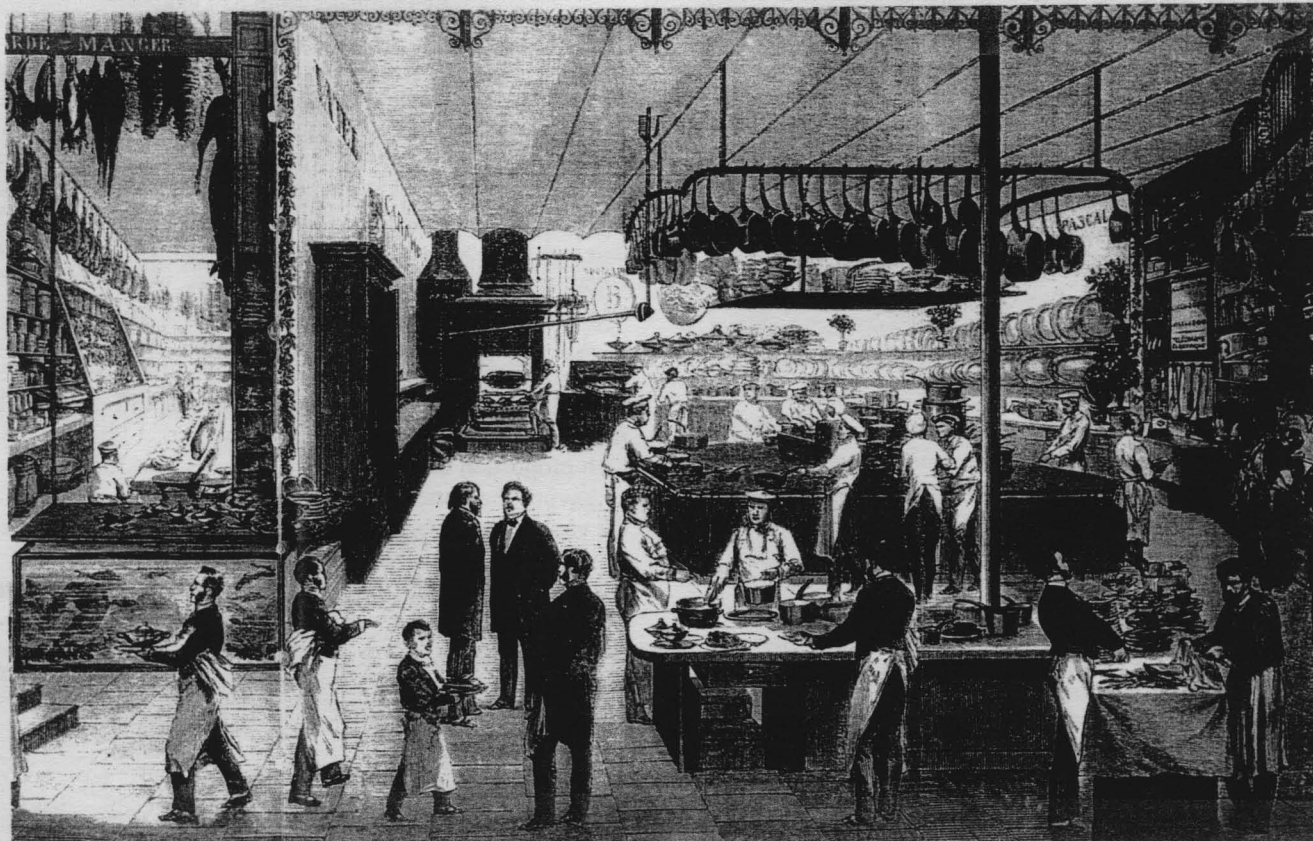
The brigade system at this time, which had evolved in France over centuries, is described in Timothy Shaw's *The World of Escoffier* (London: Zwemer, 1994). "Brigades varied in size," Shaw writes, "from five or six men in a minor establishment to nearly a hundred in a really large one... Under the overall command of a *chef de cuisine*, a brigade was divided up into a number of separate *parties*, each responsible for a particular type of work or culinary process, and each with its own *chef de partie*. One can get a good idea of what one of the really big Paris kitchens of the Second Empire looked like from the famous engraving [below] of that of the Café Riche after its enlargement by its proprietor Louis Bignon in 1865. The *table chaude*, where the waiters collect the plates of food, is in the foreground; the *garde-manger* [larder and prep area] is in a separate room to the left. The middle of the kitchen is filled by a colossal cast-iron stove; and in the far corner stands the fine *rôtissoire* with its formidable array of spits and, next to it, its traditional companion, the charcoal-burning grill whose classical mouldings and elaborately embellished chimneypiece were always an impressive feature." (pp. 75-6)

In the system that Escoffier inherited in Nice, each station of the brigade was responsible for preparing its own dishes. But later, when he took charge of great restaurants in Paris and London, Escoffier made the system much more efficient. The formerly autonomous units became squads that cooperated together to prepare a dish efficiently and quickly so it could be served at the proper temperature. As conceived by Escoffier, the process of producing a single dish was one in which each station contributed its assigned task along the way, an insight that reshaped the restaurant industry much as Henry Ford, on the other side of the Atlantic, would soon reshape the automotive industry.

"Brigade" was an apt military metaphor for the process. Chain of command and division of labor, so important to a modern army, were also crucial if a vast and sweltering modern kitchen was to be run smoothly. (Escoffier appreciated the need for discipline; in 1870, during the Franco-Prussian War, he'd served as *chef de cuisine* for a section of the French army's general staff under siege in Metz.) The burst of cooking activity at each mealtime was called a *coup de feu*, "volley of fire," the military term for an artillery barrage. Shaw compares the *rôtisseurs* to the artillery unit, the *sauciers* to the infantry, and the *garde-manger* to the commissariat. "Speed and perfection were everything," he writes; "the cooks, perspiration pouring down their faces from the glare of red-hot metal, struggled and shouted and strove with the nightmarish determination of men fleeing for their lives from a burning building." (p. 92)

After World War 2, kitchens became increasingly mechanized and compact. Job differences between head chefs and those below them narrowed, and the basis for promotion of cooks changed from what it had been in Escoffier's day. Many of the most complex traditional dishes, and the brigade system so well suited for assembling them, began to fall out of favor. Recently, however, in the late 1990s, chefs such as Alain Ducasse and Anthony Bourdain revived and popularized many aspects of Escoffier's brigade style of management.

This year at Schoolcraft College (where I teach mathematics), the Culinary Arts department has moved into a spacious new building and developed a third-year post-associate degree program. Chef Dan Hugelier has designed a new curriculum based consciously on Escoffier's brigade concept. In addition to a demonstration kitchen and a much expanded student-run restaurant, the new facility includes teaching stations for 16 students each: charcuterie, pastry kitchen, bake shop, production kitchen, and the restaurant kitchen itself with a 50-foot food line. Third-year students will practice at a total of 15 different stations entailing various aspects of food preparation, nutrition, and entrepreneurial skills. Schoolcraft, in 1999 named among the top five chef schools in the U.S. by *Business Week*, is marketing this new third-year culinary program nationally and internationally. ■



# CONFESSIONS OF A COOKING STUDENT



## COMING TO TERMS WITH *LE GUIDE CULINAIRE*

by Richard Weinkauff

*Rich Weinkauff graduated from the Culinary Arts program this past May at Schoolcraft College in Livonia, MI. With several earlier degrees in forestry and biology under his belt, for two decades he held hospital and pharmaceutical positions requiring such skills as small-animal brain surgery, development of anticonvulsant drugs, and management of clinical databases. In his new career so far, Rich has worked as a sauté cook and pastry cook at Loving Spoonful (Farmington Hills) under the guidance of chef-owner Shawn Loving, another Schoolcraft graduate. In April, Rich captained the Schoolcraft team at the American Culinary Federation's Baron H. Galand Knowledge Bowl Competition, capturing the top medal in the Midwest Region.*

**M**y first exposure to Escoffier's *Le Guide Culinaire* occurred many years ago in a local bookstore. I was searching for a cookbook that could take a place alongside my stained and beaten copy of *The Joy of Cooking*.

In college I had had to travel light, and *Joy* had met my requirements for a general cookbook that contained nearly all the pearls of cooking wisdom required by a casual student of the culinary arts. Traces of many of my dishes graced its pages, including the Bourguignonne sauce described on page 350, which stained the last chapter on Pickles and Relishes as well as the entire Index. I needed a complement to this one-book library, and my metamorphosis from grad student to working stiff accorded me not only an increase in pay but an apartment lease, which meant that my library could expand to the size of a bookcase rather than a milk crate.

It didn't take long on that first perusal to decide that *Le Guide Culinaire* wasn't for me. As far as I could tell, it didn't tell me how to *cook* much of anything. It lacked ingredient lists, didn't have pictures, and appeared to be utterly useless. True, I was amused by the recipe for Roasted Figpeckers, but if I wanted to cook Weird Stuff I could always whip up a Broiled Armadillo from *Joy*, or maybe Stuffed Boar's Head. I remember walking out of the bookstore with a copy of *Cooking the Nouvelle Cuisine in America*. That was about as French as my culinary library was going to get that year.

### Escoffier as an Assigned Textbook

Twenty years later I found myself drinking coffee at 3 a.m., trying to bolster my courage to make a phone call that

would change my life. After 18 years of clawing my way up to middle management at Parke-Davis, a corporate takeover coupled with a generous buyout package gave me the chance to start a completely different career at 43 years of age. I was going to Culinary School. Shortly after making that call at 4 a.m. to the automated registration system at Schoolcraft College, I was in the program.

On the first day of class I was reintroduced to *Le Guide Culinaire*. My opinion of the tome had changed little in the ensuing twenty years, but the book was now a required purchase. I wasn't excited about buying it, but it would look good crammed onto the bookshelf with the eighty-three cookbooks I had acquired since *Joy*, and it might even impress my beer-drinking buddies. However, an entire semester after this purchase the book still sat uncracked on the bottom shelf of my bookcase. It had debuted at around eye-level before migrating down to the shelf where one throws those gag-gift cookbooks one gets from co-workers, like *SPAM: The Amazing True Story of America's "Miracle Meat,"* *The White Trash Cookbook*, and *Iron Chef: the Official Book*.

However, amid morning classes that first semester I had the opportunity to spend some time in American Harvest, the student-run campus restaurant, where I first tasted *timbales*, *marchand de vin sauce*, *ballotines*, *brandade*, *Sole Bonne-Femme*, and other dishes based on Escoffier's recipes. I figured I must be missing something about the book if this kind of food could be created from such horrible instructions. As the second semester began I decided to give Georges Auguste a second chance. In order to acquaint myself with important culinary terminology and garnish combinations, I began reading various of his recipes and procedures.

### An Epiphany from Salt Cod

My first real attempt at understanding Escoffier occurred when I was assigned to research and prepare codfish *brandade* for the next day's menu in Restaurant Operations class. I turned to recipe number 1805 and read the procedure. The very first sentence seemed to confirm my initial opinion about the uselessness of the book: "Cut the fish into large square pieces and poach..." How much fish? I was ready to dismiss the book again, when I realized I might be able to figure this out on my own, no thanks to old G. A. I read through the recipe once more, and deduced that this preparation was really just an emulsion of mashed, cooked salt cod, oil, and milk. It's not that different, really, from any other kind of emulsion, except that this one has a high proportion of fish in it. He does describe the end result as having the consistency of mashed potato, and describes the cooking process fairly well, including specific references to tools required—like a wooden spatula—and the heat of the pan. I could do this, I thought. I've made emulsions before, I've heated a pan with oil to smoking, I've made mashed potatoes, I've poached fish. "This guy really assumes you know how to cook before you pick up his book," I muttered to myself.

That was it. Epiphany! You have to know how to cook before you can begin to use Escoffier correctly—*begin to*



use. *Le Guide Culinaire* is not a cookbook, and wasn't meant to be what I consider a cookbook. It is a guide for cooks who know how to cook. This, I felt, was my first step toward being a chef someday. I was learning that I had to master many simple, basic, but intrinsic skills and preparations before I could make sense of levels of instruction offered by someone like Escoffier. It's the same way in martial arts: once a student achieves a rank of black belt, the real path to learning has just begun. *Le Guide Culinaire* was now a little more familiar to me. I understood better for whom this man was writing 100 years ago.

In a more recent course, I completed a rotation at the Sauce Station. For one of the objectives, I was assigned to make a classic *sauce tomate* (tomato sauce). I had made my own version of tomato sauce hundreds, possibly thousands of times over the years, so this was second nature and seemed easy. I made the sauce, complete with carrots and onions and salt pork as called for in the classic preparation. While it was simmering I had a brief conversation with one of the chefs. He mentioned something about finishing the sauce through the food mill, making the "bit and brace" motion with his hands. I stopped for a moment and re-read the procedure. Escoffier mentions that the sauce should be "passed through a fine strainer," not milled. It seemed like a small point, but it would affect the final consistency of the sauce, and I wanted to get it right. I wanted it to be classical Escoffier, not northern New Jersey "gravy." Scanning the first chapter of *Le Guide Culinaire*, which is devoted to sauces, I realized that nearly every recipe specifies that the sauce should be "passed through a fine strainer," which is different from simply pouring it through a coarse strainer to remove the solids.

Escoffier's discussion of sauces thus triggered a second epiphany for me. The author, I realized, had assumed a reader already practiced at making and tasting these sauces through years of apprenticeship. Such an experienced cook would know whether a particular sauce should be strained through a *chinoise* or else be finely milled, solids and liquids together. It also struck me that the procedure written in my English translation of *Le Guide Culinaire* is just that, a translation. In fact, it is something even more indirect: it is a translation of an *interpretation* that the translators made of the original French. My own decision, as cook, to mill the entire contents of the sauce rather than strain it was a final layer of interpretation. I'm not certain what this man specifically intended when he wrote the words that were translated as "pass through a fine strainer," but I inferred that I needed to purée all the salt pork and carrots and onions in the sauce. And I did so with my Braun Hand Blender, whizzing around at 60,000 rpm.

### You Can Never Know Too Much

My ownership experience with this book is slightly different than with my other cookbooks. It has evolved slowly over the past two years: a volume once sandwiched between gag-gifts and old newspapers has become a book that has lost its shiny paper jacket, one that bears scars and gouges from miles of being carried in a book bag, one that displays some stains and water damage from moist hands leafing through it on the job. When it does sit on a shelf, it

does so at eye-level again. Not even *The Joy of Cooking*, my first cookbook, the most stained and kitchen-weary of all my books, traveled in the back seat with me to school or work as Escoffier has. As with a good movie, I keep discovering parts of *Le Guide Culinaire* that I hadn't noticed before, and rediscovering parts that I'd forgotten to remember.

My most recent discovery has been the Preface, Foreword, and Introductions to the second through fourth editions. Normally I never read those parts of books. I have no interest in an author's interminable listing of names of obscure people who were kind enough to put up with his years of writing. But the other day, reading those pages in Escoffier, I was struck by how true and timely his words were. He speaks of the knee-jerk reaction many cooks have when asked by a customer to change, eliminate, add to, or modify a dish based on their preferences. He states that the one principle in this business is to satisfy the person you are serving. And he defends simplification of techniques and preparations by saying "simplification does not necessarily rule out beauty."

Perhaps the most significant of his words do not refer to cooking at all, but to how people learn and make progress. Escoffier asserts that one can never know too much; the cook should embrace new methods, new recipes, and be sensitive to fashion and trends in order to satisfy customers. I find myself wondering, then, just what is meant by "classical Escoffier" when that phrase is used to describe the dishes and cuisine in this book? His aim, he emphasizes, has been to produce a guide that leaves the cook free to make personal interpretations, to change recipes and add new ones, just as the author himself did in each edition that appeared over the span of 18 years. So, it seems to me that "classical Escoffier" might be described as learning enough about cooking to realize that you need to learn more.

I'll bet that Escoffier would even approve of my Braun 6000 Purée-O-Matic Hand Blender. ■

A brand new biography is available to readers interested in Auguste Escoffier. Kenneth James, the former Director of Scientific Defence for the British Ministry of Defence, has written *Escoffier: The King of Chefs* (London: Hambledon Press, 2003; 320 pp., \$29.95 cloth). The book follows the artist's life from his boyhood in Provence through his brilliant direction of restaurants in Paris, London, and New York and his interaction with social and political leaders. James also includes succulent interludes on such topics as the roasting of duck, the preparation of lobster, and the proper use of an omelet pan.

If you find yourself in Provence, don't forget to visit the museum located inside the restored house where Escoffier was born in the village of Villeneuve-Loubet (formerly Villeneuve-sur-Loup). Founded by Escoffier's student Joseph Donon, the Musée de l'Art Culinaire opened on May 2, 1966. On display are family memorabilia, cooking utensils, exquisite sugar sculptures and other arts of the table, as well as a reconstructed Provençal kitchen typical of the 18<sup>th</sup> and 19<sup>th</sup> Centuries. The museum library includes some 1,000 books and magazines and 7,000 old menus.

## AN UNLIKELY PASTRY APPRENTICE



## THE ESC-HO-FFIER CONNECTION

by Carlo Coppola

*Carlo Coppola, a graduate of the Culinary Arts Program at Schoolcraft College in Livonia, MI, teaches courses there in food and culture, wines and spirits, and foreign-language culinary terminology. He also holds a Ph.D. in Comparative Literature from the University of Chicago, and teaches courses on India and the Middle East, as well as Linguistics, at Oakland University in Rochester, MI. He last wrote for Repast in Summer 2001, reviewing Maya Kaimal's Savoring the Spice Coast of India.*

Literary readings for my Food and Culture course at Schoolcraft College include Isak Dinesen's well-known, incandescent *Babette's Feast* (1949), and Robert Olen Butler's less famous "A Good Scent from a Strange Mountain," the title story in his 1993 Pulitzer Prize-winning collection about Vietnam, the war the United States lost there, and its aftermath. For anyone who has read the Dinesen novella, or has even seen Gabriel Axel's 1986 Academy Award-winning film based on the story (which we also view and discuss), this reading is an obvious choice for such a class.

The choice of the Butler story is not as obvious. It allows me to make a serendipitous connection between a person every culinary student has heard of, Georges Auguste Escoffier (1846-1935), and someone whom none of my students under age 40 seems to know about, Ho Chi Minh (1890-1969). One could justifiably ask, perhaps with skepticism: A connection between Escoffier and Ho? Yes, there is an Esc-Ho-ffier connection, as will be shown below, and from this connection the Food and Culture class moves on to talk about lemon grass, *nuoc mam* sauce, the Vietnam War, and to what extent, if any, the war helped popularize Southeast Asian cuisine. The latter is arguably the hottest (in both the spice sense and the popularity sense) and chic-est food in the United States today.

The Butler story is set in the large Vietnamese refugee community of New Orleans, Louisiana. It is a dark, complex, profoundly emotional tale intertwined with themes of memory, friendship, forgiveness, politics, death, and the afterlife, threaded throughout with a metaphor of scent, the "good scent" in the title of the story, the smell of sugar clinging to a man's hands. The dying centenarian Ð□o has recurring dreams that a friend from his youth, Ho Chi Minh, the founding father of the Democratic Republic of Vietnam, comes to visit him three times. Ho, with sugared hands, is trying hard but unsuccessfully to remember the recipe for glaze fondant, an icing that "Maestro" Escoffier had taught him in London. The dying man, who had also worked in the

kitchen at the same hotel, had parted company with Ho by turning to Buddhism rather than Marxism. On his last visit Ho, his mind "very much distracted," complains, "There's something still wrong with the glaze." He can't seem to remember how to make it properly. After Ho leaves, Ð□o observes:

I know what it is that he has forgotten. He has used confectioners' sugar for his glaze fondant and he should be using granulated sugar. I was only a washer of dishes but I did listen carefully when Monsieur Escoffier spoke. I wanted to understand everything. His kitchen was full of such smells that you knew you had to understand everything or you would be incomplete forever. (Butler, p. 249)

As compared to Dinesen's story, students have to work hard to understand Butler's. They are left to connect various and disparate themes, images, and voices in the story. Ð□o seems to be suggesting that Ho did not "understand everything," and that he is destined to be "incomplete forever." One can understand why this collection is not readily available in present-day Vietnam.

Although fiction, Butler's story contains a number of historical facts, chiefly that Ho was at one point a pastry chef, and that he had apprenticed under Escoffier at the Carlton Hotel in London in 1914. In fact, the glaze fondant recipe is #4355 in Escoffier (1979, p. 519).

One could predict from Ho's early life that he might become a revolutionary, but one can only attribute to happenstance his brief career as a *pâtissier* for the most distinguished chef of the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries. Ho was born in 1890, the youngest of three children, in a village in central Vietnam. His father was a minor functionary at the court of a ruler who was propped up by the French colonial regime. To register his objection to French rule, Ho's father quit his position and became an itinerant teacher. Inheriting his father's liberal politics, young Ho participated in a series of tax revolts, which resulted in his expulsion from school and earned him a reputation as a troublemaker. The French police started a dossier on him while he was in his teens. Sailing for Marseilles in 1911 as a galley boy aboard a passenger liner, he traveled widely throughout the world and did not return to Vietnam for 29 years.

His travels took him in 1913 to the United States, where he worked as a laborer, attended meetings of Marcus Garvey's Universal Negro Improvement Trust in Harlem, and witnessed a Ku Klux Klan lynching. In 1914 he moved to London where, despite poor health, he worked shoveling snow—the exposure to the cold probably accounted for the disfiguring of his hands—then as a furnace stoker in a lodging house, and eventually as a dishwasher at the posh Carlton Hotel in the fashionable Belgravia section of the city. There he met and eventually worked as a pastry assistant to Escoffier, specializing in cake-making. In his second autobiography, published in English in 1958, Ho, who at this time had taken the name Ba, literally "uncle" in Vietnamese (he used over 50 aliases during his lifetime), describes his interaction with Escoffier as follows (the use of the third person is intended as a sign of humility):



Each of us had to take turns in the clearing up. The waiters, after attending the customers, had to clear all the places and send them by means of an electric lift to the kitchen. Then our job was to separate china and silver for cleaning. When it came to Ba's turn he was very careful. Instead of throwing out all the bits left over, which were often a quarter of a chicken or a huge piece of steak, etc., Ba kept them clean and sent them back to the kitchen. Noticing this, the chef Escoffier asked Ba: "Why didn't you throw these remains into the rubbish as the others do?"

"These things shouldn't be thrown away. You could give them to the poor."

"My dear young friend, listen to me!" Chef Escoffier seemed to be pleased and said, smiling: "Leave your revolutionary ideas aside for a moment, and I will teach you the art of cooking, which will bring you a lot of money. Do you agree?"

And Chef Escoffier did not leave Ba at the job of washing dishes but took him to the cake section, where he got higher wages.

It was indeed a great event in the kitchen for it was the first first [sic] time the "kitchen king" had done that sort of thing. (Ho, pp. 10-12)

Ho biographer William J. Duiker (2001, p. 589) indicates that Escoffier does not mention this incident in his autobiography. Moreover, Duiker points out (p. 588) that there are different versions of Ho's two autobiographies, as well as a plethora of articles in newspapers, journals, and magazines, many of them under pseudonyms, thus creating a bibliographic nightmare for anyone trying to sort out the facts of Ho's life. Some (anti-Ho) commentators suggest that the incident with Escoffier never occurred, that it's a fanciful addition by communist hagiographers. Some of these latter, in turn, claim that Ho haughtily refused Escoffier's offer to teach him how to cook and became a photo finisher instead. This version seems to muddle facts, chronology, and place, as will be shown below.

To complicate matters even further, many people writing or commenting about this connection (not only historians but chefs as well, such as Anthony Bourdain) err by stating that Ho worked under Escoffier in Paris. There is a logic here: Escoffier was a French chef, and Ho did live for a time in Paris. However, at that time Escoffier was working in London. Indeed, it was in London at The Carlton where, in addition to studying English, Ho was a pastry chef. Later in Paris he lived impecuniously in a hovel in the slums, although he did indulge in one luxury—American cigarettes, preferably Camels or Lucky Strikes rather than French ones—and occasionally he would go to cabarets to listen to Maurice Chevalier sing. Following World War I, he tried unsuccessfully to meet with President Woodrow Wilson at the Versailles Peace Conference (1919) to present a program for Vietnamese representation in the French legislature and eventual sovereignty, which is alluded to in Butler's story. A year later he participated in the establishment of the French Communist Party. Eventually, Ho was fluent not only in French, but in English, Russian, and Chinese as well. His major employment in Paris after leaving London was retouching photographs. He did this "with a very delicate hand, the same fine hand that Monsieur Escoffier had admired in London." (Butler, p. 241) ■

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## The *Misérables* of the Kitchens

The helping hand that Escoffier extended to Ho Chi Minh and other needy immigrant workers was not out of character for a man whose whole life was stamped with a strong social conscience. A blacksmith's son from the small, provincial village of Villeneuve-sur-Loup, Escoffier himself had experienced as a boy the hardships of a restaurant kitchen, which were especially brutal for apprentices who stood on the bottom rung of the cooking hierarchy. Later, as *chef de cuisine*, he pressed his cooks to break habits of drinking and gambling to which they'd been driven by the stress of their jobs, and to dress better and project more pride and dignity whenever they left the kitchen. He encouraged some to use their scarce off-hours to write, draw, or paint, and he took an active role in several charities that established mercy funds and a retirement home for impoverished or elderly former cooks and their families. It was while in London in 1910, a time when British statesman David Lloyd George was inaugurating the first welfare measures, that Escoffier wrote and had printed in Paris his pamphlet *Projet d'Assistance Mutuelle pour l'Extinction du Paupérisme* (Mutual Aid Project for the Abolition of Pauperism), a proposal to establish a universal Friendly Society dedicated to financial relief of the very poor, including cooks. "A country which assigns more than one thousand million pounds annually to its military and naval forces," he wrote, "should logically be able to provide a tranquil and carefree old age for all its people." Elsewhere in the tract he offered, "The majority of socialist theories, even the most exaggerated, rest on an undeniably just basis." Timothy Shaw, in *The World of Escoffier*, notes with irony that the night Germany invaded France in August 1914, Lloyd George dined at the Carlton Hotel from Escoffier's menu, while in the kitchen that very evening Ho Chi Minh prepared vegetables as a *commis entremettier*.

— R.K.S.

# A BANQUET OF 19<sup>TH</sup>-CENTURY FRENCH CUISINE



## LEARN FROM THE MASTERS

by Barbara Santich

*Dr. Santich, one of the world's leading scholars of gastronomy, is Manager of the Graduate Program in Gastronomy at the University of Adelaide, South Australia. In collaboration with Le Cordon Bleu she inaugurated that program in Winter 2002, one of the first in the world leading to an MA in gastronomy. Dr. Santich serves on the editorial board of the journal Petit Propos Culinaires and is the author of numerous books and articles on medieval, French, and Australian gastronomy, including The Original Mediterranean Cuisine: Medieval Recipes for Today (1995).*

Genius comes in clusters, it's been said— Italian artists of the early Renaissance, for example. This is no less true of chefs in the 19<sup>th</sup> Century. It began with the inspired genius of Antonin Carême (1784-1833), ended with the far-sighted reforms of Auguste Escoffier (1846-1935) and included, as only slightly lesser stars, Antoine Beauvilliers, Jules Gouffé, Félix Urbain-Dubois, and Louis-Eustache Ude. In terms of culinary excellence and achievements, the 19<sup>th</sup> Century has no parallel.

These names are all French— and for good reason. Throughout the 19<sup>th</sup> Century, as French cuisine set the model for restaurant and *haute* cuisine throughout the world, the social and cultural environment, particularly of Paris, favored the flowering of gastronomy. As Paris established itself as the social, administrative, and gastronomic capital, Grimod de la Reynière gave advice to the *nouveaux riches* on what, how and where to eat, and restaurants not only made possible public debate on food and eating but also stimulated the development of cuisine.

This succession of intelligent, practical, and imaginative chefs did not necessarily revolutionize French cuisine in the way the “nouvelle cuisine” chefs of the 1970s did. The concern of the 19<sup>th</sup>-Century masters was more to rationalize and simplify— even if many of their dishes seem anything but simple today. Escoffier simplified even further, modifying dishes so that they were more appropriate to the values and lifestyle of the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries, but continuing within the same structure. His influence in the 20<sup>th</sup> Century was such that many of the classics developed in the early 19<sup>th</sup> are in no way incongruous or unacceptable to modern palates— as I discovered when I organized a “19<sup>th</sup>-Century Masters of French Cuisine” banquet. It was a splendid dinner held on May 30, 2002 at the Grange Restaurant of the Hilton International in Adelaide, Australia.

### The Banquet Takes Shape

When the possibility of a collaboration with Grange Restaurant chef Cheong Liew was first mooted, I had no hesitation in choosing 19<sup>th</sup>-Century France— or, more specifically, Paris— as the preferred context. In addition to my own fascination with this exciting period, I had also just begun teaching Principles of Gastronomy, the first course in the Graduate Program in Gastronomy, and was discussing with students the particular circumstances of this flowering of gastronomy and its repercussions.

Cheong enjoys doing collaborative events of this sort, usually with other chefs but occasionally with me (for example, we had previously collaborated on a medieval dinner). My own role was to design a menu and to research the recipes— a relatively easy task, since the State Library of South Australia has an excellent collection of 19<sup>th</sup>-Century cookbooks, both the original French editions and English translations. From the thousands of recipes published, the menu had to feature dishes that were typical of the 19<sup>th</sup> Century but also feasible in a 21<sup>st</sup>-Century kitchen, with ingredients locally available and without the vast kitchen staffs that chefs such as Carême and Escoffier would have commanded. It was necessary, too, to devise a balanced menu with enough options to suit all tastes.

More importantly, however, we had to decide on an appropriate style of service, one that would not prove disconcerting to contemporary diners but would still retain a degree of authenticity and allow for elaborate presentations in the style of Carême. In the early 19<sup>th</sup> Century *service à la russe* was introduced, in which diners were presented with a series of individual plated dishes according to a formalized menu, with all carving done in advance. This way of dining gradually supplanted the older *service à la française* in which a succession of “services,” each composed of a variety of dishes, was arranged on the table for guests to serve themselves. For our banquet we chose a compromise combining elements of both styles. Dishes would be served in the accepted order of a menu, but a number of dishes would be placed on the table at one time as in *service à la française*. Wines would be selected to match particular courses, in the style of *service à la russe*. A consequence of this decision was that the standard restaurant tables had to be replaced by larger, wider ones that could accommodate a number of sizable platters, and guests would need to dine at tables seating twelve or more. This, coupled with the unusual shape of the restaurant, meant that waiting staff had to carefully plan the placement of the tables so as to allow enough space for the delivery of platters as well as for some displays.

Although the dinner was not widely advertised— mainly by newsletter and in the hotel itself— it was attended by 80-90 diners, about as many as the room could accommodate with the re-configuration of tables. Many of the guests were people who dine fairly frequently at the Grange and take a keen interest in food and wine. Some of my own students also attended. There were, of course, some dedicated “foodies.” I have in mind one particular couple who heard about the dinner and traveled from Melbourne (an hour by jet) just for this event. In addition, a state parliamentarian (and ex-Cabinet minister) who has a passion for food and wine dined with us.

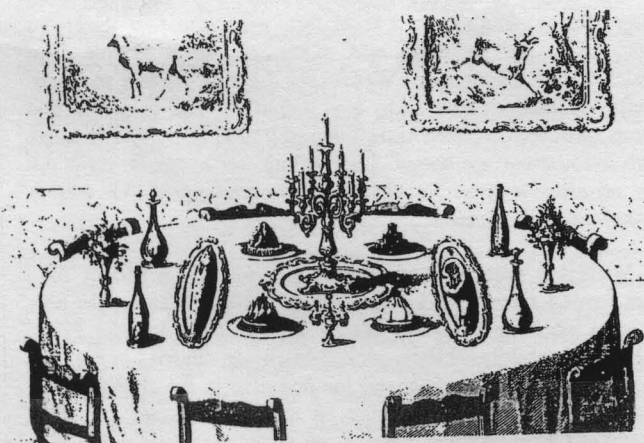


## A Celebration of Genius

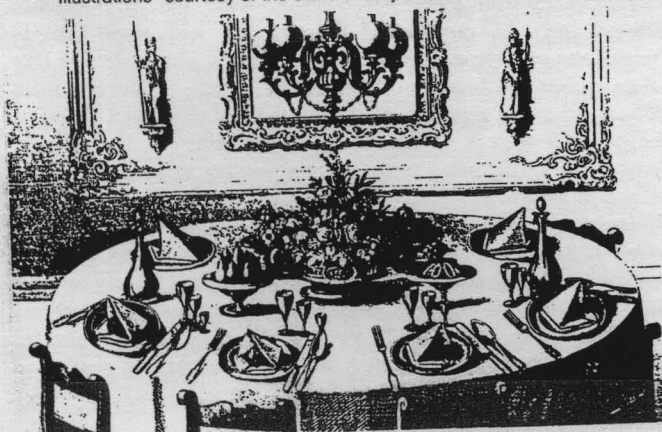
The Grange kitchens had begun preparations almost a week before the dinner. Master *pâtissiers* created a basket out of sugar, to be filled later with fruit ices; a large, pear-shaped mold to hold the elaborate sugar-glazed pastry known as *croquembouche*; and *croquants*, the crunchy little basket-shaped almond *petits fours* that would be filled with fruit-shaped marzipan. So far as possible, period recipes were followed to the letter—except in the case of Salmon à la Rothschild.

Salmon à la Rothschild was an invention of Carême, who worked as chef to the Rothschild family in the early 1820s. The dish involved a large salmon coated with a thick layer of whiting forcemeat, on which were arranged overlapping slices of truffle in the shape of half-moons so as to resemble the fish scales. The salmon was poached in four bottles of champagne, served with a Venetian sauce and garnished with an extravagance of seafood: fillets of sole à la venitienne, crayfish tails, mussels, and fried smelts. Such a dish seems appropriate for a family as wealthy and opulent as the Rothschilds! Cheong's innovation (and mindful of budget) was to replace the truffles with mushroom *duxelles* to which had been added some truffle parings, which were just enough to give a hint of truffle. By popular acclaim, this was the dish of the dinner, and in fact it has since been added to the regular menu of the Grange Restaurant.

By all accounts, this was not only a grand spectacle but one of the most memorable dinners guests had eaten. For me, one of the most gratifying aspects was the exquisite flavor balance and subtle familiarity of so many of the dishes, a confirmation that the cuisine of these 19<sup>th</sup>-Century culinary masters, refined and perpetuated in the *grande cuisine* codified by Escoffier, is as worthy of reverence as any of the creations of contemporary chefs.



Service à la française (top) and service à la russe (bottom).  
Illustrations<sup>1</sup> courtesy of the State Library of South Australia.



# Banquet Menu



Canapés au thon mariné (tuna canapés)  
Canapés au saumon fumé (smoked-salmon canapés)  
2000 William Fèvre Petit Chablis



Huîtres au beurre d'écrevisses<sup>1</sup> (oysters with crayfish butter)  
Bouchées aux huîtres<sup>2</sup> (oysters in puff pastry)  
Huîtres en coquilles<sup>3</sup> (oysters grilled in their shells  
with herbs and breadcrumbs)  
Beignets soufflés au fromage, dits Pignatelli<sup>4</sup> (cheese fritters)  
Ramequins de fromage<sup>4</sup> (cheese in puff pastry)  
1999 Hugel Riesling



Bisque d'écrevisses (crayfish bisque)  
2000 Château de Fuissé Pouilly-Fuissé (a Chardonnay  
white Burgundy)



Saumon à la Rothschild<sup>5</sup> (salmon cooked in  
champagne, Rothschild style)  
Concombres à la crème<sup>3</sup> (cucumbers in cream)  
2000 Georges Dubœuf Beaujolais "Chiroublés"



Ballottine de cailles<sup>4</sup> (boned quail stuffed with chicken mousse)  
Pigeons en compôte<sup>3</sup> (ragoût of pigeon with  
shallots and button mushrooms)  
Chartreuse de légumes<sup>5</sup> (vegetable mold)  
1999 Domaine Champy "Beaune" Premier Cru (a red Burgundy)



Aloyau braisé aux tomates et champignons farcis, et aux  
croquettes de pommes de terre<sup>4</sup> (braised beef sirloin with stuffed  
tomatoes, stuffed mushrooms, and potato croquettes)  
1997 Château Duhart-Milon, Pauillac (a Bordeaux red)



Sugar basket of fruit ices<sup>6</sup>  
Croquembouche<sup>6</sup>

Charlotte Russe<sup>7</sup> (Bavarian cream molded in ladyfingers)  
Fromage glacé à la crème grillé et à l'orange (praline  
and orange ice)  
Pudding glacé, dit Nesselrode<sup>4</sup> (Nesselrode pudding)  
Petits pots au café noir (coffee custard)  
Molded jellies  
Gâteau de Compiègne (Compiègne cake)  
Non-vintage Veuve Clicquot-Ponsardin (a champagne)



Petits fours

Descriptions of certain dishes can be found as follows:

<sup>1</sup>Félix Urbain-Dubois, *The Household Cookery-book: practical and elementary methods* (London, 1871).

<sup>2</sup>Félix Urbain-Dubois, *Nouvelle cuisine bourgeoise pour la ville et pour la campagne* (Paris, 1895).

<sup>3</sup>André Viard, *Le Cuisinier Imperial: ou, L'art de faire la cuisine et la pâtisserie pour toutes les fortunes* (Paris, 1806).

<sup>4</sup>Jules Gouffé, *Livre de cuisine: comprenant la cuisine de ménage et la grande cuisine* (Paris, 1867).

<sup>5</sup>Antonin Carême, *French cookery: comprising L'art de la cuisine française, Le pâtissier royal, Le cuisinier parisien* (London, 1836).

<sup>6</sup>Gustave Carlin, *Le Cuisinier Moderne: ou, Les secrets de l'art culinaire* (Paris, 1887).

<sup>7</sup>Antonin Carême, *Le Pâtissier royal parisien, ou, Traité élémentaire et pratique de la pâtisserie ancienne et moderne, de l'entremets de sucre, des entrées froides et des socles* (Paris, 1815).

## Artisanal Bread, Cheese, and Maple Syrup are CHAA Program Topics

Almost all of the world's maple syrup is produced in the northeastern U.S., with Michigan among the top five states. Although Ann Arbor isn't ideal for it, maple sugaring was a longtime specialty of the well-established Bolgos family at their farm on Joy Road. When Roger and Mary Sutherland bought their homestead on nearby Warren Road in 1966 they noticed maples scarred from old harvests, and they soon began producing syrup as a family project with their five children. Roger, a beekeeper and emeritus Schoolcraft College biology professor, described the process to us with a slide presentation "Maple Sugaring in *Historical Times*" at the CHAA meeting on January 19.

Maple syrup and its sugar, Roger told us, were basic cooking ingredients for Indians of the Great Lakes. They would gash the trunks of maples, birch, and other species and collect the sap in hollowed logs and birch-bark baskets. Sap is only about 3% sugar by weight; to reduce it to syrup, Indians tossed in fire-heated stones to boil off water, or they allowed the sap to freeze overnight and then removed the ice layer. European settlers learned the process and increased its efficiency, driving spiles into the trees and collecting the sap in buckets, then boiling it all night in iron kettles inside a "sugar shack" until it sweetened to about 65% sugar. Michigan naturalist and Indian observer Henry R. Schoolcraft noted in 1884 that for farmers, maple sugaring was a glad harbinger of spring, "a sort of Indian carnival... a season of hilarity and feasting." During discussion, Jan Longone noted an 1803 American cookbook in which 3 of the 25 non-British recipes utilized maple syrup.

The Univ. of Michigan's Clements Library is a treasure for culinary historians. Clayton Lewis, recently appointed Curator of Graphic Materials there, gave us a wonderful "show and tell" on February 16, "Culinary Images from the Clements Graphics Collection." The collection includes copies of America's first food-related images, which are engravings of crop-tilling scenes from Sir Walter Raleigh's lost colony of Roanoke (c. 1585). Among the images that Clayton showed us were a Samuel de Champlain map bordered by drawings of edible plants of North America (1612); a series of color etchings depicting cane sugar production in the Lesser Antilles (1823); a color lithograph of volunteers serving refreshments to American Civil War soldiers; a color lithograph of the Southern California Citrus Fair (Chicago, IL, 1886); a photograph of Conewango Refining Co.'s oilfield workers eating eggs and bacon for breakfast at the Bright Stock Inn (western PA, 1928); color lithographs gracing a box of Fralinger's Salt Water Taffy (Atlantic City, NJ, c. 1930s); and decorative labels from wine and liquor bottles and from fruit and vegetable shipping crates.

David Jaymes told us that he "gets a big rise" out of a bread oven that he built in his backyard in 1992. Jaymes, a professor of French at Oakland Univ. (Rochester, MI), gave a slide presentation on March 16, "The History and Construction of Masonry Ovens." Inspired by a visit to a farmhouse in Franche-Comté, he procured plans and built a Roman-style brick oven with a 36"-deep, 30"-wide baking chamber and an arched roof. Heat from a wood fire circulates by conduction, radiation, and convection, and after 5-6 hours the brick reaches 625° F., sufficient to bake a batch of 8-12 large loaves of rustic bread in 35 minutes. He's used a recipe from Edward Behr's newsletter *The Art of Eating* (Peacham, VT) based on *poolish* starter, the sponge of flour, water, and yeast introduced to France by Viennese bakers in the 1840s. But his preferred recipe is a sourdough from Nancy Silverman (La Brea Bakery, Los Angeles, CA) based on a starter of grape must. This is traditional French bread, its thick crust and large, round shape important historically because they prolonged shelf life.

There were earlier such ovens in the Balkans, but it was the ancient Romans who perfected the shape of the masonry oven. The Roman design prevailed for public ovens and private bakeries in France through feudal and revolutionary times until the mid-1800s, when the firebox was separated from the baking chamber to enable continuous baking. Later, highly-refined flour and piped-in steam were used to bake lighter breads with thin, crispy crusts, such as the long, thin *baguette*, eaten fresh, that became popular in cities in the 1930s. Many rural French ovens were abandoned after WW2, and traditional bread was nearly forgotten until interest was revived in the 1980s by Paris artisanal baker Lionel Poilâne (he perished in a helicopter crash last October).

Artisanal cheese maker John Loomis spoke to us on April 13 about "Traditional Cheese Making in the 21<sup>st</sup> Century." Raised in a local dairying family, Loomis is now managing partner at Zingerman's Creamery, established in Fall 2001 on a former dairy farm in Manchester, MI. There, cream cheeses and *gelato* are hand-made from cow's milk; goat's-milk cheeses will be added this Fall. To learn artisanal methods used there and at Loomis Cheese Co., an earlier venture producing Great Lakes Cheshire, Loomis toured or worked for several cheese makers in England and Ireland.

The most important factor in cheese is the quality of the milk. A more underlying group of factors makes up *terroir*, the impact of the land, including soil, climate, vegetation, and geography. Vegetation explains why the French strictly regulate the grazing elevations of cows used to make Beaufort cheese. Historical and social factors such as pasteurization practices can also be important. To minimize destruction of beneficial bacteria, Zingerman's purchases raw milk from Guernsey Farms Dairy (Northville, MI) and heats it at lower-than-normal temperatures but for half an hour ("low temperature, long hold" pasteurization). The creamery uses no preservatives, and no binders to keep whey from oozing after packaging; in a taste test, we found that its cream cheese lacked the off-taste and gumminess of a sample rival product. CHAA member Ari Weinzwieg, Loomis' partner and a co-founder of Zingerman's Deli, has fought for the principle that artisans must rely on deep knowledge of tradition in order to judge which innovations are sound. Cheesecloth, for example, turns out to be an ideal wrapper for cheeses, and replacing it with wax or shrink-wrap is ill-advised.

Managing editor at the *Detroit Monthly* and a former food writer for the *Detroit Free Press*, Patty LaNoue Stearns has now written a cookbook, *Cherry Home Companion* (Arbutus Press, 2002). In her childhood Patty picked Michigan cherries in the Hart region, and she and her husband Joe now live in the cherry capital itself, Traverse City. In her May 18 talk "The Sweet and Tart History of Cherries," Ms. Stearns, who trained at the Cordon Bleu in Paris, noted that it was French settlers who first planted Montmorency and other tart cherries along the St. Lawrence Seaway and who ornamented their gardens with these trees in Detroit and elsewhere around the Great Lakes. The protective lake effect makes Michigan an ideal cherry region, producing about 20% of all sweet and 70% of all tart cherries in the U.S. (60% of the nation's crop is of the tart type). Nevertheless, the industry remains very vulnerable to fluctuating weather and prices. Recent efforts at market expansion include quick-frozen packing, cherry-infused meats (minute steak, ground beef, sausage, etc.), and cherry wines and other spirits. CHAA members presented the audience with three dishes baked from Stearns' cookbook: cherry-caramel nut bars, chocolate-cherry *biscotti*, and bittersweet-chocolate cherry cake. The book includes 130 sweet and savory recipes collected from Stearns' own files, from fellow food writers and chefs, and from the Cherry Marketing Institute. ■



# MORSELS & TIDBITS

The latest sign that the discipline of food studies has come into its own is the award of the Erasmus Prize for 2003 to **Alan Davidson**, the British former diplomat who has been the leading light behind the scholarly journal *Petit Propos Culinaires*, the cookery imprint Prospect Books, and the annual Oxford Symposia on Food and Cookery. The prize of €150,000 is given annually by the Netherlands for exceptional contributions to European culture, society, or social science. The citation stated, in part: "Everyone is aware of the importance of food, but as an aspect of human culture, food is often underrated. The preparation of food and behavior patterns associated with eating reflect social structures and relations... The study of eating habits therefore is not only the field of physicians, biologists and marketing research, but of sociologists, anthropologists and historians just as well. The anthropological and historical study of food and the culture of eating has developed into a widely practiced specialism in its own right." The Oxford Symposium this year will be held on September 12-14 at St. Antony's College, Oxford, UK, with the theme of Nurture, including child nourishment, the "nature vs. nurture" question, and schemes to separate nurture from the act of eating.

"As Worthless as Savorless Salt"? Teaching Children to Cook, Clean, and (Often) Conform" is CHAA founding member **Jan Longone's** most recent contribution to the journal *Gastronomica* (Spring 2003). The illustrated article surveys U.S. publications (1850-1925) that were designed to teach children about food, or to teach parents about doing so. Jan shows that this literature often engaged issues of society and socialization, going well beyond practical cookery per se. For instance, Emily Huntington, in *The Cooking Garden: A Systemized Course of Cooking for Pupils of All Ages* (New York, 1885), taught that women who didn't do their chores well would be "as worthless as savorless salt." By contrast, George Adams Woods' *Kritters of the Kitchen Kingdom and How to Make Them* (Boston, 1922) included instructions for making a suffragette corn-cob doll called The Militant Corn-Elia Cobb. The same issue of *Gastronomica* contains two letters from *Repast* editor **Randy Schwartz**, one on the fattening of goose livers in Gascony, another on the vegetarianism debate in 18<sup>th</sup>-Century Italy.

The Directory of Food and Beverage Museums is a new online database created by **Shirley Cherkasky** of the Culinary Historians of Washington, D.C. (ChoW) with assistance from *Repast* editor **Randy Schwartz**. Our thanks to *Food History News* editor **Sandra Oliver** (Isleboro, ME) for hosting the directory on the website [www.foodhistorynews.com](http://www.foodhistorynews.com). The database can be browsed in a variety of ways. It includes the names, locations, contents, and visitor information for 400 museums worldwide, with plans to add an additional 700 soon.

*Ann Arbor News* columnist Don Faber has profiled at least two CHAA members recently. Don's story on March 24 described how member **Phil Zaret**, owner of local copy shop Accu-Copy, has spent years directing musicals for the Thurston Community Players. A May 6 column profiled our President, **Carroll Thomson**, noting her past careers as a school administrator and café owner and her ongoing volunteer work for the First Congregational Church of Ann Arbor, the National Farm and Garden Women's Club, the Univ. of Michigan Matthaei Botanical Gardens, and the UM Clements Library.

There is perhaps not one of us who hasn't been influenced in some way by the teachings of **James Beard** (1903-85), often called "the Father of American Gastronomy." This past May 5, which would have been his 100<sup>th</sup> birthday, over 1,600 food

industry professionals paid tribute to his legacy at a \$300-a-plate reception organized by the James Beard Foundation at the New York Marriott Marquis. Over 30 renowned American chefs each presented one or more dishes related to Beard's approach to cooking; Jimmy Schmidt of Detroit's Rattlesnake Club, for instance, prepared seared Hudson Valley *foie gras* with caramelized three-pear salad. Beard himself began life on the opposite coast in Portland, OR, where his father worked at the port customs house and his mother, an English woman, ran a boarding house. In the 1930s Beard launched a successful food-shop and catering business. Moving to New York after World War 2, he began writing articles and books on cooking, and appeared regularly on TV's first cooking show (1946). The first three sentences of his *Beard on Bread* (1973) are as clear a record as any of the sensitivity that he imparted to U.S. cooks: "Good bread is the most fundamentally satisfying of all foods; and good bread with fresh butter, the greatest of feasts. However, unless we bake it ourselves, it is hard to come by a loaf of bread these days delicious enough to stir the senses. We are offered spongy, plasticized, tasteless breads, presliced, doctored with nutrients and preservatives, and with about as much gastronomic importance as cotton wool." Those hungry to learn more will want to get hold of the biography by Robert Clark of Seattle, *The Solace of Food: A Life of James Beard* (South Royalton, VT: Steerforth Press, 1993).

Before the breakup of the U.S.S.R., **Sharon Hudgins** studied U.S.-Soviet strategic relations and earned a master's degree in political science at the University of Michigan. Later, she began gathering culinary observations of Russia when she and her husband Tom worked as teachers in southern Siberia. Her 1996 paper on the foods of the Buryats, a Mongolian people of Siberia, won a prize at the Oxford Symposium on Food and Cookery. Now living in McKinney, TX, she has just published *The Other Side of Russia: A Slice of Life in Siberia and the Russian Far East* (College Station, TX: Texas A&M University Press, 2003; 352 pp., \$34.95 cloth). Her travels provide a window on everyday life in frozen plateaus and "high-rise villages" like Vladivostok and Irkutsk, giving a cultural and historical context for customs, foods, celebrations, schools, and the developing market economy. Culinary descriptions range from *hors d'œuvres* made of sea slugs and *roulades* of raw horse liver to banquets washed down with champagne and vodka, often in candlelight when the electricity failed.

**Eunice Dauterman Maguire**, a History of Art professor at Johns Hopkins University, is a scheduled keynote speaker at "Feast, Fast or Famine: An International Conference on Food and Drink in Byzantium," to be held July 11-12, 2003 at the Council Chamber, 7th Floor Hughes Building, University of Adelaide, Australia. The conference is a collaborative effort of the Australian Association for Byzantine Studies and the University of Adelaide Research Centre for the History of Food and Drink.

**Rachel Laudan**, who wrote the lead article in our Spring issue, will be the keynote speaker at a Food History Symposium being organized by the International Association of Culinary Professionals (IACP) this autumn. The gathering is scheduled at the Mississippi University for Women in Columbus, MS on September 19-21, 2003. Consistent with this year's theme, "Learning While We Eat: Resources for the Study of Food," participants will explore a variety of ways to learn about food and its history, including through travel, literature, journals, oral history, and archaeology. ■

# CHAA CALENDAR

(Unless noted, programs are scheduled for 4-6pm at Ann Arbor Senior Center, 1320 Baldwin Ave.)

July 13, 2003

Summer participatory theme picnic,  
"Let's Get Stuffed!"  
(from Cornish pasties to cannelloni).  
3-6pm at the home of Marion & Nick Holt,  
5069 Bemis Road, Ypsilanti, MI

September 21, 2003

"Let's Go Nuts Together"  
Linda and Fred Griffith, authors of  
*Nuts: Recipes from Around the World That  
Feature Nature's Perfect Ingredient*

October 19, 2003

"Moveable Feast Memories"  
Ricky Agranoff and Pat Pooley, founders  
and former owners of the Ann Arbor  
restaurant The Moveable Feast

November 16, 2003

"Edible Aquatic Insects in  
Chimalhuacan, Mexico: Survival of  
a Prehispanic Economy"  
Prof. Jeffrey R. Parsons, University of  
Michigan Department of Anthropology

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~~Jean and Dan Longone~~  
~~1207 West Madison~~  
~~Ann Arbor 48103~~

*First Class*

