

GASTROSOPHY

A MEDIUM FOR THE TRANSMISSION  
OF PROFESSIONAL GASTRONOMY

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The choice of topic goes back considerably longer, and arose from the intersection of four major interests; one was cuisine, hospitality and eating: the second oenology; the third, food psychology; and the fourth, training. One cannot sustain these interests without becoming acutely conscious of the place food, wine, eating, hospitality and meaning has in cultural life.

Since many other people enjoy these four subjects singly or in concert, I hope in reading this work, they will share some of the enjoyment which I had in writing it. The work is dedicated primarily to my parents, but also to Monsieur Jacques Labat, who took a raw teenager and moulded him, to accept and desire the preparation of food as a performance, with the striking visual appeal of

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**ABSTRACT**

This thesis is an investigation into the specialist subject area of gastronomy, its principal focus however will be in the realm of gastrosophy. Gastrosophy comes from the Greek root 'sophos' meaning wise: if one combines wisdom with the practical skills associated with the affairs of eating and hospitality then one is dealing with gastrosophic concerns. These words housing unusual sounds can be demystified quite simply by looking at the Greek origins of their various parts or by referring to the glossary of terms at the rear of the thesis; if you take the word gastronome, 'nomos' comes from the Greek root for law, and gastro deals with the stomach. Therefore it can be stated that gastronomes in extraction deal with the laws of the stomach and the judging of cookery and cuisine.

The gastrosopher then is an individual who combines both theory and practice in a given area of hospitality. This work will feature the chef gastrosopher. The title 'gastrosopher' is an honourable and influential one, conferred on those who work within the hospitality field and who are considerably knowledgeable about or set the

pace of the industry. A gastrosopher does not need to be a chef. However chef gastrosophers have usually tended to be influential. Some are writers and also excel at passing on their knowledge to gastrosophic novitiates, to the point today that whether gastrosopher or not, the title 'chef', generally confers cachet, influence and prominence. Gastrosophers tend to be trend setters, they can become media personalities by appearing on television and contributing to newspapers.

It is therefore within this important field that the present study is located. The thesis investigates the individuals who have sown the seed of modern gastronomy and ensured its propagation and dominance at the pinnacle of culinary expression. What can be gained from such a study and to whom can it be levelled? This enquiry into gastronomy may benefit the individual who has an interest in any of the subject fields. It will also assist those who are interested in a professional view of gastrosophy that is rooted in both academic and professional experience. This chapter examines the objectives and hypotheses of the dissertation, displays the methodologies utilised in its production, introduces the main thrust of the works central foci (that of gastrosophy and gastronomy), and attempts to delineate and expand the range of both fields.

**CHAPTER ONE**

## **OBJECTIVES AND HYPOTHESES**

This work is a study in gastronomy with a particular focus on 'gastrosophy'. It is argued that the two fields of gastronomy and gastrosophy are inextricably linked. The study will explore the complementary development and patronage of both gastronomy and gastrosophy from their hypothetical and acknowledged origins to their place in modern society. The thesis will also posit a prognosis from its findings on the likely status of gastrosophy and gastronomy in the future.

Gastronomy is not easy to define, as can be seen from the number of authors who have declined to attempt definition. For the purposes of this dissertation and elaborated upon later in the chapter, gastronomy is defined as the art or science of good eating. The special feature of this dissertation is its focus on gastrosophy which may be defined as a specialism for professional expertise in gastronomy and hospitality.

This work examines not only the relationship between gastronomy and gastrosophy but how each relates to the commercial and domestic provision of hospitality. This dissertation will examine both commercial and domestic

hospitality and assess whether a blend of both could prove to be mutually rewarding. Embedded deeply within the tradition of gastronomy lies the concept of 'meaning and generous exchange'. The implied message here is that hospitality is freely given. However its real or imagined value lies in the signification, (sense or purpose intended) we assign to it through the use of a dedicated metalanguage which is understood by gastronomes and gastrosophers.

Much nearer the surface within the tradition of gastrosophy lies the concept of 'profit oriented exchange', which means that chef gastrosophers provide hospitality as a business where profit is ultimately the goal to sustain the enterprise, bank, financial backers etc. In the middle, linking the two together, exists hospitality. Meaning has substantial importance in our daily lives and this is by no means diminished when it is applied to gastronomy and gastrosophy, the words 'meaning' and 'rich meaning' will reappear throughout this work.

There exists a gastrological and gastronomic metalanguage which is used freely by both professional and amateur in this field. As well as providing the basis of communication, rich meaning develops, extends and expands meaning to form this specialist metalanguage. MacClancy (1992) argues that we feed just as much on that which is

symbolic and meaningful, he also states that food is used as metaphor, it can be a way of adding layers of expressiveness.

Just as some would consider the rule-based use of meanings as the central feature of human social existence, so rich meaning is hypothesized by the author to be a central feature of the commercial and domestic existence of gastrosophy and gastronomy (Open University, 1985). Levi-Strauss (1966) states that 'food is not only good to eat but also as good to think with'. By way of example the advertising campaign for Haagen-Dazs classified as a 'gourmet' fresh cream ice cream uses lexivisual images to add weight to its campaign.

It relies upon the viewer to add and enrich the meaning and has used young good looking individuals and couples usually in various states of undress. The perfection of their bodies in close proximity to a tub of Haagen-Dazs where the advert declares 'dedicated to pleasure' leaves the viewer in no doubt that there is more to the product by our description and image alone than is initially viewed and read. By the time one adds all of their layers of experience and meaning to the advert it can have become much more alive and imposing. Gastronomes and gastrosophers have enriched their own specialism which by its nature demanded its own language.

A problem with gastronomic bodies is that they are in many cases deficient in a thorough knowledge and understanding of the requirements of commercial businesses. Neither fully comprehend and appreciate the needs and requirements of the other. Specifically hotels and restaurants require to operate as profit centres and therefore each aspect of professional hospitality has to be costed out. Normally domestic hospitality is freely given and not generally costed out. Gastronomic bodies tend to view food in isolation from commercial provision. The relevance of this for the present work is that the gastrosophers involved are all both commercially and gastronomically oriented. Since insufficient attention has been paid to both professional and gastronomic hospitality in these quite specific areas, this work will set out some of these elements and define the needs to bring about a more rounded definition of the requirements of both parties.

The experience of one generation cannot be completely understood without looking back to that of its predecessors. To explain changing tastes we have to view the matter historically. Thus, the thesis employs a quasi historical approach to the subject matter in order to produce a context for understanding gastrosophy and gastronomy. This word 'history' conveys two prevailing meanings in academic study, it alludes to what in reality happened in the past and to the account of that past in

the work of historians. This work addresses both meanings in its historical treatment of gastrosophy (Tosh, 1984).

One of the characteristic and marked features of the profession is its fiery and sometimes intense controversies over the objectives and the limitations of historical study. The historical content in this work inevitably reflects the author's own views, and are appropriately declared at the outset. Our cultural tastes and needs being the product of social experience, resultant from encounters in the home, community, or social class within a larger society are very important. However social forces which shape the taste of one generation, are themselves seen as the legacy of extended processes of social development running back many generations (Mennell, 1985). Those shaping our tastes to a fair extent are the gastrosophers and other industry professionals and also the gastronomes who set favourable or otherwise seals on what is produced.

Gastronomy is often ill defined, and individuals have difficulty with when to attach the label gastronomy, and therefore how to apply gastronomic values to the alimentary experience in the first instance, and consequently to hospitality in general. There is correspondingly a massive trend today in pseudo gastronomy, (food and wine snobbism). One objective will

be to present the reader with a collection of contemporary practices in cuisine and gastronomy. The work will compare and contrast the gastrosopher and the gastronome, set out reasons why this is necessitated, and ask whether the two are indeed complementary.

Gastrosophers have for centuries banded together forming Confreries (brotherhoods) and gastronomic orders. The work will hypothesize their salience and possibilities for growth, continuation or decline in the later part of the 20th century and beyond. A later section in this thesis will look at the range of wine and food confreries which have held court since the Middle Ages, some of which were revived long after the French Revolution and others which are comparatively modern, assessing their influence on gastrosophy and gastronomy.

One important aspect of the work will be to question if quality nutrimental intake is the only or principal gift of gastronomy and if not, what comprises the gastronomic experience and way of living; who are the gourmets and gastronomes, and from what backgrounds and professions do they come; who are the driving forces behind gastronomy and what is it that motivates them; and finally, what can we learn from both of these groups the gastronomes and the gastrosophers.

## METHODOLOGY

This thesis employs more than one research method or technique of investigation. Methodology is the theoretical study of the logical basis of research, of collecting data, and of interpreting and analysing the findings. The content of this research study arose from and was executed by a combination of "desk (literary) research" and primary research comprising interviews with prominent gastronomes, gastrosophers and chefs from Britain, France and Germany and with members of four gastronomic bodies, three of which had an intermix of both professionals and amateurs, namely, La Confrerie de la Chaine des Rotisseurs, The Ordre Mondiale des Gourmet Degustateurs, and the Academie de Gastronomie Brillat Savarin. The fourth organisation was the British Gastronomic Academy which has since changed its name to the British Academy of Gastronomes and comprises no professionals.

The desk research involved consulting published and unpublished material issued by organisations, and many individuals in the United Kingdom, France and Germany. Specific titles under the heading gastronomy are few. Exceptions to this are Gastronomy (Harrison, 1982), British Gastronomy (Bowden, 1975), Gastronomy as a Fine Art (Brillat-Savarin, 1975), Larousse Gastronomique;

Cours Gastronomique (Cadet de Gassicourt, 1809); Gastronomie (Valby, 1990); Gastrosophie (Vaerst, 1851).

There has only been one book written directly about gastrosophy and that was in 1851 by Baron Vaerst, the title translated as The Art of Enjoying Food. Authors have tended to avoid titles like gastronomy and gastrosophy because their foci tend to be aspects of gastrosophy and aspects of gastronomy. To properly define either, one must weld the results together into a whole. The quite sizable literary output of many gastrosophers and to a lesser extent gastronomes have been reviewed in the three countries mentioned above, ie: Great Britain, France and Germany.

Both subjects by their very nature compel us to investigate an expansive field of thought, criss-crossing in every direction. For the purposes of this thesis gastronomy and gastrosophy are viewed by the author as requiring a multi-disciplinary approach. The secondary research involved much time over a period of several years obtaining the views of individuals involved in gastronomy and gastrosophy in the United Kingdom, France and Germany, using participant and non-participant observational techniques and informal (unstructured) interviews. The opportunities for all three were afforded by the author's active involvement in the four organisations mentioned

earlier in this chapter. In all cases, the author's involvement in a research programme was undisclosed.

Participant observation has continuously been the principal method of ethnographers. It is frequently bonded with data from other origins, especially informal unstructured interviews. In reality, the tag participant observation is from time to time used in preference to 'ethnography' and 'fieldwork', this can however cause ambiguity. Participant observation is just one method of data assembly and not the crowning grand design for social research.

Participant observation enthusiasts argue that the essential thing about social life is what it means to those involved. This research topic deals with a social issue, 'alimentary philosophy', what gastronomers obtain from gastronomic living and experience. The only valid way of getting at these meanings is participation in the lives of those who share them, the gastronomes themselves. In research terms today it has become perfectly acceptable to use different techniques in one study, and to use different techniques for the study of different topics.

The research had been carried out since the 23rd of July 1988, and has taken the form of obtaining the views of gastrosophers and gastronomes. Both gastrosophers and

gastronomes had to be approached informally for interviews because early experience found that even unstructured interviews with chefs invoked a challenging reply or suspicion in many cases which negated the interviews, it was therefore necessary to tread carefully. Conversations with prominent gastrosophers gleaned better results in the long run. Many gastronomic dinners were also attended where the gastrosopher in many cases performed the role of introducing the menu to those gathered and returned at the completion of the event to allow for questions from the assembled gastronomes. It was therefore possible to view the interplay between gastrosopher and his public in a covert fashion.

Gastronomes were very hard to successfully contact away from the gastronomic gathering and it was found that only the the most self assured who were usually the premier gastrosophers could respond instantaneously and with conviction to informal unstructured interview outwith one of these events. It was also found that by observing these people in what could be described as their 'natural habitat' (the social event where the gastronome would have a more heightened sense of awareness due to gastronomic expectation) produced more valid results if the researcher was able to covertly infiltrate the group with the purpose of describing the culture and life style of the

gastronomes being studied in a way that was as faithful as possible to the way they saw themselves.

The most important aspect of the researcher's work was that it was naturalistic, and that accounts given were fixed in the natural setting of what was being described. Part of the research focussed on observation of the gastronomes and gastrosophers talking, watching and listening to them. It was found necessary to participate in these events and receive the same kinds of information prior to dinners and other occasions in the gastronomic calendar.

It would also produce more fullblooded and sounder results if the research did not focus in isolation on a single gastronomic body, and so others were cultivated. Individual gastronomic and oenological events were also attended, and individual gastronomic events were arranged at The Scottish Hotel School. This enabled an element of personalisation to be built into the study in line with its gastrosophical objectives, including the authors own distillations and interpretations on the state of gastronomy and gastrosophy founded on over 20 years experience in the hotel industry and gastronomy.

**WHAT IS GASTROSOLOGY?**

The gastrosopher is an individual who combines theory and practice in the hospitality field, or as Vaerst (1851) puts it: "This is indeed along with the practical working knowledge and wisdom in a given area, the most particular duty of the gastrosopher". Gastrosoph is from the Greek root 'sophos' meaning wise, in this case one skilled in matters of eating. For the purposes of this thesis the gastrosopher is he or she who works practically in some field appertaining to hospitality, food and beverage, and who would therefore also be classified as an industry professional of some note. Examples could be in the area of service, cooking, beverage, management, production, science or technical fields, farming, supply, oenology, for example a master of wine, sommelier, negociant, brewer, supplier, wine writer or journalist, export director, and specialist importer and distributor.

The modern coining of the term gastrosophy was by Baron Vaerst in 1851. Vaerst was a German aristocrat and writer. The gastrosopher can be an individual with a great and private love of food and drink, or be the prophet, writing about and sharing their meditations and philosophies on food and beverage, appertaining to their jobs, or areas of specific interest within the spectrum of hospitality. This can be achieved on two levels; firstly the cognitive (private) level, and secondly, for what is perceived as the greater good of others, the public level.

This word 'hospitality', stems from the Latin noun 'hospice' meaning a place of entertainment or shelter (Christian, 1979). The word is charged with meaning, and will appear in the text throughout the work in one form or another. It is therefore necessary to consider at this point some definitional aspects of the term. Chambers dictionary defines hospitality as 'a friendly welcome, and entertainment of guests'. Webster's dictionary defines it as 'the act of behaving in a warm and friendly manner', or 'entertaining with generous kindness'.

In the hotel and catering industry, hospitality management is a term that has come to replace hotel and catering management as a description of administrative activity in that industry. In 1979 the HCIMA (Hotel and Catering Industry Management Association) decided to alter the title of their monthly journal to Hospitality (HCIMA Journal December 1979). In the December 1979 issue, Jan Berger, the editor, wrote: "Hospitality is the people business of providing security, physical and psychological comfort for reward" (Lockwood & Jones, 1984: 7).

All areas of the industry were included under this umbrella definition. Hoteliers had for well over a century been aware of the importance of hospitality in the hotel and catering industry. Two Swiss Hoteliers, Ruch and Tuor (1951) writing for the published work Professional

Knowledge, ( a book published by Bachman, 1951) penned the following: "Anyone who follows this profession of selling food and drink without being a real host to guests, is on the wrong tack". They continue: "pleasant relations between head and staff infuse hotel and restaurant with a friendly spirit and the staff perform their task with a feeling of inner satisfaction; this creating a friendly pleasant atmosphere in which the guest feels at home" (Bachman, 1951).

In reality there are individuals, both proprietors and managers for whom the sale of food and drink is carried on primarily as an economically driven activity where hospitality would not be seen to enter the equation. In many cases there are far from pleasant relations between head and staff, management can be too young and inexperienced; lack of life experience can in fact be responsible for attitudinal entrenchment, a 'them and us' syndrome, where the manager feels that he/she must come down on the staff to maintain order. Staff working within this regime, when given the chance to obtain a break, milk the situation to advantage.

Staff locked into situations like those above would not go about their jobs with inner satisfaction, and there is liable to be a far from friendly atmosphere in which to operate, and one in which guests would be made to feel

secure and at home. The 87 years old French Grand Gastronomer Jean Valby states that, "hospitality is the pillar of civilisation", "it is food and friendship". Valby is a food philosopher who travels the world for series of gastronomic extravaganzas, he is also author of several works over his lifetime. For Valby hospitality is all encompassing, including the food, wine, people, and service in fact the total experience. Nowadays there has grown a more pragmatic and systematized application to hospitality.

Burgess (1982) sees the essence of hospitality as positive social relationships stimulated by friendly, welcoming, open, warm, courteous, and generous behaviour of the host, spawning the hospitable environment. This buttresses and fosters the complete feeling of security and comfort established by the physical construction, decor, design, and locus of the facility.

Lastly, the specification and furnishing of accommodation, appliances and equipment, in which to relax, eat, sleep, bathe and shower, in concert with the provision of food and beverage, service, entertainment and leisure activities is seen as the essence of hospitality management this time advanced by Nailon (1982), who underscores the importance of human resources and their management.

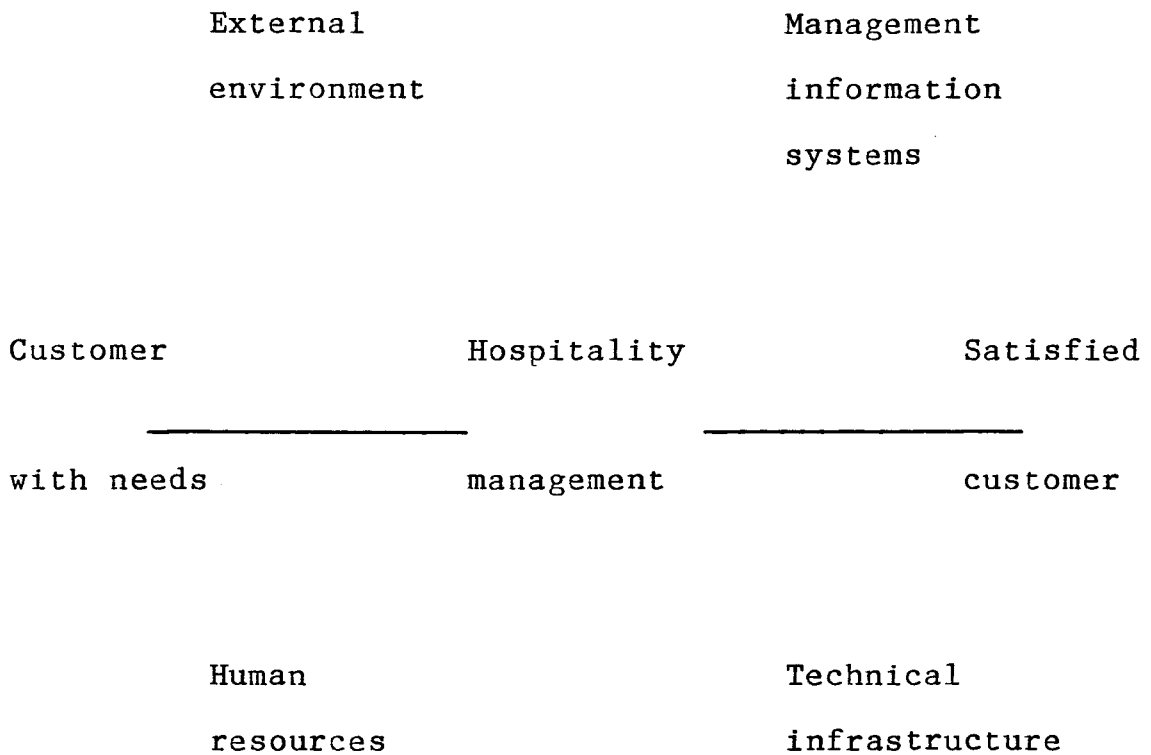
Human resources (Figure 1.1) are deemed by Nailon to be one of four prime areas of management responsibility and transaction in a hospitality situation, moreover it is valuable to consider human resources not in separation from external environment, management information systems and technical infrastructure, but interacting with these other systems individually or in concert. This allows hospitality management to be viewed as the animated coordination and balancing of the inter-relationship of the four systems represented. Its aim and function is the provision of physiological and psychological comfort, and security as a business enterprise, at a predetermined standard of service, through provision of goods and services.

The hospitality debate and definitions supplied relate to both amateur and professional gastronomy. Staff perceptions are salient because hospitality is not provided in isolation, it concerns holistic provision and in a professional institution staff can build or destroy the perception of good or great hospitality. Alain Ducasse Executive chef of the three Michelin star 'Louis XV' restaurant in the 'Hotel de Paris' Monaco states that his restaurant's continued success is resultant from everyone excelling at their particular job. 'The staff's role can not be underestimated'.

Figure 1.1 Hospitality Model

HOSPITALITY MODEL

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Source: Nailon, (1982). International Journal of Hospitality Management, Vol 1 No 3.

Gastronomy and gastrosophy are important components of hospitality and should also be viewed holistically, and not seen as comprising simply food and beverage in isolation. Many of today's gastronomes and some hoteliers and restaurateurs continue to subscribe to practical homilies on hospitality, as seen at the beginning of this extract and through Mr Valby. It is all too easy to remove the aesthetic glamour, excitement and romance from hospitality and gastronomy.

Gastrosophers are just as likely to follow this theme, of the aesthetic, and use practical homilies. They obviously gain excitement from their work and at the very best view it as a romance. The two fields of gastronomy and gastrosophy are thus inextricably linked. They both deal with gastronomy, the difference between them being that in the case of the gastrosopher, a knowledge base exists in some area of the hospitality industry. Gastronomy without professional input, and vice-versa, breeds sterility. One side cannot survive without the other. On both sides there are those who view their knowledge base as superior as opposed to complementary, continually seeking supremacy rather than accord.

Discordant notes sounded by some gastronomes have become one of the main reasons for applying the label gastrosopher. However there are distinctive differences

and concerns in the two subject fields, and other just as distinguishing similitudes. One of the main barriers to membership of gastronomic bodies is that the professional is not welcomed and membership is not therefore given. Other barriers to entry can be to those involved in the academic field and industry education.

This applies not simply to professional chefs and waiters but also to the majority of hospitality professionals. There are very few organisations with the mix of professional and amateur joined under a gastronomic banner. Noted and prominent exceptions are 'La Confrerie de la Chaine des Rotisseurs'. 'Ordre Mondiale des Gourmet Degustateurs', and the 'Academie de Gastronomie Brillat-Savarin'.

### **La Confrerie de la Chaine des Rotisseurs**

Historically the individuals who had charge of meats of all kinds whether game, poultry, or even fish which were all highly valued commodities was appreciable. La Confrerie de la Chaine de Rotisseurs was instituted in 1248, as The Royal Guild of Oyers Rotisseurs, (goose roasters to the crown) under Saint Louis, King of France. It is a guild which is thought to be the oldest

gastronomic order in the world and whose influence burgeoned until it dominated the roasting of all meats destined for the spit or the rack, and the activities of the Guild were always under the royal patronage.

The novice of the spit under the Ancien Regime first had to work as an 'ecuyer trancheur' (squire carver) who was in sole charge of slicing the meats at the king's table. The task was from time to time shared with the 'grand ecuyer tranchant' who served the meat (Montagne, 1938: 402). When the ecuyer trancheur had served his time as an apprentice he was contracted as a 'maitre rotisseur' (master spit-roaster) which was the most prestigious and honoured title of their profession. This guild whose main objective was to uphold and perpetuate the standards of quality befitting the Royal Table was granted a Royal Charter and a distinctive coat of arms in 1610.

One hundred and seventy nine years later, in 1789, the Chaine as well as all other ancient guilds were suppressed for fear that they might conceal revolutionary activity. On Easter 1950, three gastronomes, Jean Valby, Curnonsky, (Elected Prince of Gastronomes, so named after a public referendum in May 1927 to crown him Prince of Gastronomes), Doctor Auguste Becart, and two professionals, Louis Giraudon and Marcel Dorin joined together in Paris, deciding to revive the form of

tradition of La Chaine by restoring its pride and culinary excellence, lost in a period of wartime starvation. The Chaine des Rotisseurs was re-incorporated and the coat of arms of the ancient guild was restored to the fraternity.

Table 1.1 outlines the goals and aspirations of La Chaine des Rotisseurs according to its Grand Maitre President M. Jean Valby. Table 1.2 sets out the administration of the organisation under the July 1st 1901 Law. (This law underpins many of the French gastronomic organisations).

The Grand Argentier and Vice President of La Chaine has stated that the aim of La Chaine is to promote all cuisines, particularly the national cuisines of host countries. This makes the organisation both elitist and yet truly representative of and representing its membership internationally nationally and regionally throughout the world in 118 countries with around 85,000 members both amateur and professional, 80 per cent of members coming from outside the hospitality industry (Great Hospitality, 1992, 10, 1).

### **Ordre Mondiale des Gourmets Degustateurs**

The function of the Ordre Mondiale des Gourmets Degustateurs, whose remit takes in wines, liquors, and

**Table 1.1. The goal and aspirations of La Chaine**

The goal and aspirations of the Chaine des Rotisseurs is to group all over the world Gastronomes and Professionals who enjoy and appreciate good food. After being nominated, each member has to be formally inducted during a Chapter event; before receiving their insignia, the member shall take the obligatory oath of the Rotisseurs. To honour themselves, members of the Chaine wear their insignia in order to prove the special attention accorded to Confreres. The Confrerie de la Chaine des Rotisseurs is also a chivalry in which members are united in friendship with the duty to fraternise in harmony and to respect and support each other.

**Table 1.2. Administration of the Chaine des Rotisseurs**

'The administration of the Chaine des Rotisseurs. World Headquarters. 7 rue Aumale -F-75009 Paris. Consists of a Board of Directors. 12 French members, (under the July 1st 1901 law). They consist of the following; Grand Maitre President - Grand Chancelier President Delege - Grand Conseiller Culinaire Vice-President Delege - Grand Argentier Vice-President - Grand Archiviste Vice-President, et 7 Grand Conseillers Administrateurs.

A Conseil Magistral consisting 50 international members. Seven members who become National Officers in each country consisting of, Baillie Delege President - Chancelier: Administration - Argentier: Finances - Conseiller Gastronomique (non professional) - Conseiller Culinaire (professional) - Charge de Missions - Charge de Presse.

Regional officers in each country number six, consisting of a Bailli President - Vice Chancelier, Argentier Adjoint du Bailli, Administration et Finances - Vice Conseiller Gastronomique (non professional) - Vice Conseiller Culinaire (Professional) - Charge de Missions - and a Charge de Presse.

alcohols is to assemble gastronomes, writers, professional caterers, barmen, and butlers who wish to gather information on wines, old brandies and superior liquors that are well recognised and appreciated by true connoisseurs. The Ordre originated in Paris, being the desire of Jean Valby, to bring these professionals together in harmony. The Ordre is an association according to the French Law of July 1st 1901, and consists of French citizens, the Ordre now runs in many other countries with members in Germany and Great Britain.

The Ordre organises dinners and functions where wines spirits and brandies will be featured, exhibited, explained and sampled. Conferences, meetings, and other assorted activities are organised from time to time throughout the world. The association supports various other gastronomic societies, guilds, and associations who possess the same aims and objectives as themselves. Upon enrolment as a member one has the responsibility to fraternise in harmony, to behave in a brotherly fashion and show respect to the other representatives of the Ordre as well as swap ideas, savour and sample wine.

Members are appointed through secret vote with a majority of three fourths of those voting, and elections must be approved by the General Assembly. The oath of the Ordre Mondiale can be seen in Table 1.3.

**Table 1.3. Oath of the Ordre Mondiale des Gourmets  
Degustateurs**

You, who join the Order, bind yourself solemnly in front of the vine which will consecrate your talents, so that you will better remember the commitment you are undertaking. To us no other emblem can be worthier witness to this oath.

This ancient and venerable stump is over half a century old and for more than five decades, it has implored the clemency of the heavens.

It has swayed lasciviously in the wind burdened with amber grapes.

It has defied the storm clouds, wailed in the wind and cracked under severe winter frosts.

It has been cheered, day after day by the reassuring sound of the wine growers foot-steps.

It has borrowed from the breeze a prayer of remembrance as the coffin of the old man who had planted it, was being carried-by to his final resting place.

Its roots have searched the soil doggedly, splitting rocks apart to discover the precious substances of life. It has caught the flavour of the air and with arms outstretched has woven fifty times over the sun soaked dress of a new vintage.

It was wept for joy every Spring and adorned the hills each year with rejuvenated freshness. And when Autumn came, it has presented the civilized world with the finished gift of its mysterious achievement.

this old vine symbolizes everything, vigour, endurance, labour, obstinacy and love.

It was created for the sole purpose of inducing song and dreams.

This vine deserved than an oath such as yours, with all your appreciation should put the final seal on a life so rich in unselfish generosity. Other vines have taken its place, cultivated with the same love, guaranteed by your oath, to always find a devoted admirer who will understand their eternal message.

## **The Academie de Gastronomie Brillat-Savarin**

The Academie de Gastronomie Brillat-Savarin originated in 1955 in the Great Amphitheatre of the Sorbone University in Paris in order to commemorate the 200th anniversary of Brillat-Savarin, author of Physiologie du Gout. The President of the French Republic, Monsieur Rene Coty was the guest of honour of this function. General Ganneval Secretaire General of the Presidence of the Republic and member of the Brillat-Savarin family was in attendance.

The Academie is a French Association, again administered according to the French law of July 1st 1901. Its primary function is to group gastronomes, press or media and professional caterers in order to sustain and promote the elegance of regional cooking, and widen its appeal. The Academie also wishes to promote the advancement of gastronomy in France and abroad. The organisation consists of a maximum of three hundred members: fifty academic members and two hundred and fifty members at large. The Academy annually organizes literary awards as well as a competition for young professionals working as sommeliers and waiters.

## **WHAT IS GASTRONOMY?**

In the previous section, a distinction was made between gastronomy and gastrosophy and it was suggested that a tension exists between gastrosophers and gastronomes. A reductionist and easily manageable explanation of gastronomy is that it is concerned with the enjoyment of food and beverages. In this case, it is nearly everybody's subject! We all know what we enjoy, and we would like to think we understand why we enjoy a given food or drink. The individual's gastronomic values in general can be based on many foundations - cultural, geographical, social - alimentary socialization and learning goes on unconsciously, though cultural assumptions are made about what is good to eat.

Gastronomy is for the purposes of this study, viewed as a hypothetical construct. A construct that is hypothetical is one the existence of which is inferred, and for which unambiguous objective evidence is not fully available. Many critical theoretical entities are hypothetical constructs. Gastronomy is currently not a clearly defined subject with beginning, middle and end: there is a great deal of overlap with many other subjects, callings, professions and trades which encompass those outlined in Table 1.4.

This work will exploit the lack of definition and strict adherence to classical discipline setting out areas but

**Table 1.4 The business of gastronomy can overlap with differing subjects, callings, professions and trades.**

Anthropology	(Arnott, 1976. Farb, 1980).
Archaeology	(Tannahill, 1973).
Biology	(Cracknell & Nobis, 1985).
Baker	(Hanneman, 1981).
Butcher	(Leto, 1985).
Brewer	(Jackson, 1992).
Caterer	(Cracknell, Kaufmann & Nobis. 1987).
Chef	(Cracknell, Kaufmann & Nobis. 1983).
Cookery	(Cracknell, Kaufmann, 1972).
Commodities	(Davis, 1984).
Confectioner	(Lodge, 1992).
Consumer Studies	(Cannon & Walker, 1989).
Dietician	(Montignac 1989).
Distiller	(Cooper, 1983.).
Economics	(Medlik, 1989).
Farmer	(McGee, 1992).
Finance	(Kotas, 1986).
Florist	(Titterington, 1990).
Geography	(Hunter, 1973).
Herbalist	(Titterington, 1990).
History	(Mennell, 1974. Tannahill, 1973).
Horticulturalist	(Arcier. Titterington, 1990).
Hospitality	(Fuller, 1985).
Marketing	(Lockwood, Jones, 1989).
Medicine	(Hinchcliff, & Montague, 1988).
Nutrition	(Balmforth, 1992).
Oenology	(Robinson, 1990. Johnson, 1991).
Patisserie	(Hanneman, 1971).
Psychology	(Weinburg, 1972).
Philosophy	(Brillat-Savarin, 1826).
Physiology	(Ramanumurthy, 1969).
Politics	(Mitchell, 1975).
Service	(Lillicrap, Fuller, 1975).
Scientist	(McGee, 1992).
Vintner	(Stevenson, 1991).

not boundaries involved in the subject. This eclecticism forms part of the total enjoyment which can be obtained when gastrosophers or gastronomers, armed with their cognitive catholicism allow themselves free reign across disciplines.

A useful working definition of gastronomy is the 'study of food'. In most uses of the word gastronomy, food is the pre-eminently held factor. Gastronomy can be viewed as the art or science of good eating. Gastronomy can be subdivided into four main areas which are: practical gastronomy, theoretical gastronomy, technical gastronomy, and food gastronomy (Harrison, 1982).

### **Practical Gastronomy**

The practical side of gastronomy is concerned with the practice and study of the preparation, production and service of the various foods and beverages from countries around the world, i.e. the cuisines which will be examined in more detail later in the thesis. The conversion of foods and beverages into complete dishes, menus and drinks used in these countries is one of practical gastronomy's specialist areas. It is also an area where the gastrosopher is supremely active.

Practical gastronomy has to do with the techniques and standards involved in the conversion of raw produce into aesthetic, nationally, regionally, and culturally specific edible products. Practical gastronomers comprise chefs and food service personnel, those in contact with the general public, like sommeliers, trancheurs, and chefs-de-rang.

### **Theoretical Gastronomy**

This supports practical gastronomy, for its concern is a systems and process approach focussing on recipes, cookery books, and writing. It records various procedures which must be carried out to maximise success. It is the source of creativity which has inspired and upheld the classical and national dishes of the world for centuries. This again is the field for gastrosophers combining their practical abilities, with theoretical input to maximise training and efficiency. Theoretical planning for the physical processes individuals have to go through, when formulating and preparing events, menus, dishes and drinks are all part of the business concern of theoretical gastronomy.

### **Technical Gastronomy**

Technical gastronomy gives rigour and underpins practical gastronomy. It is much more than the mere knowledge of specifications for plant and machinery, and how they can effect production and service (spatial engineering). It looks at systematic evaluation of anything in the gastronomic field demanding appraisal. It is also much more than the multiplication of recipes to achieve bulk preparation for any given event, with its subsequent subdivision into portions. It is a link between the small scale operation and mass manufacture. Menu engineering, which is defined as a sales mix analysis view, that advances these views in great depth, developed by Michael Kasavana of Michigan State University also forms part of the technical approach in gastronomy. It is a tool which can be utilised to ensure success, by observing performance and variables and recording and analysing these to maximise potential.

Technical gastronomy also evaluates convenience foods, new and evolutionary plant, new production methods like sous-vide, and the skills and equipment necessitated to place these into production and safely monitor performance of them over trial periods. The technical side also assesses the validity of specific foods to given organisations. R&D (research and development) technicians, development chefs, and food scientists work in this area, consultant chefs also specialise here, as do group chef executive.

## **Food Gastronomy**

Food gastronomy is concerned with food and beverages and their genesis. Fundamentally, the role of wine in relation to food is to harmonise, in order to maximise the enjoyment to be had from both. Traditional styles of catering necessitate a wide variety of foodstuffs in their production. The greater complexity employed in the menu, the greater the likely number of commodities will be necessitated. Those working with foodstuffs and beverages require an ongoing product knowledge and continual update, for food products and beverages change with the seasons. Actively assessing demand, quality and storage considerations even through dried goods and frozen foods, will maximise return. Time is also a prime consideration in food gastronomy. As Worrall Thompson (1991: 86) has noted:

So many chefs come out of full-time chefs colleges and they just haven't got a clue about the speed of work or service. They are technically correct and know how to carve a chicken or cut through some meat, but they cant get used to the pace.

Gastronomy then is the study and appreciation of food and drink. It can involve detailed knowledge of some of the well known national dishes and beverages of the major countries of the world. Gastronomy also provides a platform for an understanding of how food and beverage resources are used in a particular situation. Through gastronomy, it is possible to build a picture of the similarities of approach used in various countries and cultures in terms of their foods and beverages. What may be important however, is the contrasting approaches in the use of the same or similar aliments in different countries.

Gastronomy is also a recognition of these factors relevant to the foods and beverages eaten and consumed by a group, locality, region or even a nation. The study of gastronomy also involves a study of the factors impinging upon the delectation of food and how such delectation can be maximised. Gastronomy is also an examination of the terms 'good food' and 'good wine' (or other such beverage), and in 'whose terms'. If in terms of the provider, what are the measure used in assessing what will be eaten. In terms of the consumer, then the question of quality, general standards, appreciation and price need to be considered.

Gastronomy and gastrosophy are subjects without clearly defined boundaries, they are both fields with extending horizons, they are, however, subjects which are open to all interested parties, consumers and providers. Gastronomy is something which is generally seen to apply to the wealthy customer in the restaurant, and has focussed primarily on the ability of consumers to enjoy the meal, though economic elements are very apparent in the generally held concept that 'all', gastronomes must be well off.

Gastronomy has been concerned with the quality of the wine and the way in which the totality of food and wine i.e. the meal complements the situation and those at table. Accepting that the quality of the food is important, then gastronomy is concerned with the assessment and improvement of that quality in the context of the occasion.

### **GASTROGEOGRAPHY**

As indicated earlier, this thesis is primarily concerned with gastronomy and gastrosophy in Germany, France and the United Kingdom. Accordingly relevant geographical and historical factors are included. Geography concerns both gastronomes and gastrosophers in many individual ways.

Geography can be interpreted as the research medium describing the surface of the earth, involving study of the earth's physical features, vegetation, climate, products, soils and peoples. The information used by the geographer is drawn from multiple fields, such as biology meteorology, astronomy, geology, and anthropology.

Though geography is allied closely to the physical sciences of geology and biology, many consider it within the domain of the social sciences. Geography's foci are on the nature of place, the connection between places and the association of individuals with their habitat. Geography like most other sciences can take subdivision with ease into numerous specialised fields. Physical Geography (see Figure 1.2 below) involves a study of such things as oceans climate and vegetation, (land, water, and environment = physical geography). With further division these can subdivide into Climatology and Oceanography.

Physical geography is affected by environment, climate, the oceans and vegetation. These have all played a substantial role in the three countries which are the focus of this study, namely, Germany, France and the U.K. The cooking in coastal regions of the three countries has been dominated by the sea. For example Hamburg has, in the main, daily hauls of fresh fish bound for the city's chic and polished restaurants, including sole, plaice, eels,

**Figure 1.2 Gastrogeography**

Physical Geography =  
Environment  
Land and water.

Economic Geography =  
Resources and  
Food Production.

Human Geography =  
Culture and Tradition.

Medical Geography =  
Diseases of Diet and  
Nutrition.

All Concern Gastrosophers and Gastronomes.

and turbot, which are the predominant species in German waters. Shellfish also abounds with Heligoland lobsters, mussels, and oysters a speciality. Fruitful and generative coastal plains provide fine cattle and poultry. The rivers teem with carp, trout and pike, and those same rivers provide an ideal microclimate on the steep banks of the Rhine and its tributaries, for great wines from the German vineyards. Culinary frontiers can be drawn on all three maps, with in Germany, Frankfurt set on this culinary borderline or divide. Hamburg Baden and Munich are the main centres of culinary excellence in the country.

France's geographical position is such that it is positioned to receive the best from what is a great climatic variation. In the south, the Mediterranean gives fruit and vegetables a full flavour and lusciousness. There are many hidden riches in the south, cool sea breezes and substantial sunshine produce vines in profusion, whilst the diversity of climate and soil type produce character and variety, with 45% of French wines come from the south. In the north there are excellent shellfish, oysters, mussels, lobsters etc. Fine creams and butters like Echire are produced in this colder climate, as is the famed French onion. A substantial peasant diet with aliments which can be stored or preserved throughout the winter months exists to the centre, east and southwest of the country. In the west there are the foie-gras

regions. On these substructures the contrasting regions have evolved their astonishingly divergent identities. It should be remembered that the final boundaries were not laid down until the middle of the last century.

Britain has been important since the time of the Caesars, when their armies descended to plunder grain stores. Today Britain's importance lies in its ability to market and export the best of its produce, mainly Scottish beef, and the island's pork and lamb. With no single part of Britain more than sixty miles from the sea, fishing is also important with scallops, lobster, prawns, and scampi being exported throughout the world. Venison which has also a major market goes mainly to Germany and France.

Gastrogeography is made up of Anthropogeography (sometimes called Human Geography), which studies distribution of human communities on the earth in relation to geographical environments. Medical Geography, also part of gastrogeography, deals with diets and nutritional diseases. Medical geography has been born out of an enthusiasm for knowledge, and the consuming desire to understand ourselves and our environment. As the centuries have advanced information concerning health and disease has evolved, becoming more scientific, buttressed by evidence found to establish address and focus connections between health and diet.

Gastrogeography in extraction then, is the geography of cooking and eating habits, ordained by climate, soil, crops, history, tradition, psychology, commerce and national character. According to Dennis-Jones (1971) "The world can be divided into culinary zones, which are marked as those provided by political boundaries, altitudes, rain, religion, crops, skin colouring, and many other geographical factors, which are mapped in modern atlases".

The world may be divided into areas with contrasting approaches to food and eating which are clearly defined as frontiers. Evolutionary considerations become very relevant. It can be viewed that dividing the subject of gastronomy into separate areas is to derive a concoction of interesting sub-sets. There is much to find out about current eating habits and modes, and a great imbalance to rectify concerning the distribution of food across the nations of the world.

## **GASTROHISTORY**

Scientists, social scientists, and historians are all engaged in different branches of the same study: the study of

man and his environment, of the effects of man on his environment and of his environment on man. The object of the study is the same: to increase man's understanding of, and mastery over, his environment (Carr, 1964).

History has assigned to it the task of judging the past, of instructing the present for the benefit of ages to come (Von Ranke, 1952).

Gastrohistory deals with the history of hospitality, gastronomy and gastrosophy under the umbrella heading, 'gastrohistory'. Once again it can be easily visualised that this in itself is a massive area and just as gastrogeography has been subdivided into specialisms so has the history of hospitality. Our history is collective memory, the store of experience through which individuals can cultivate a sense of their social identity and their ultimate prospects. One of the firmest bonds consolidating large social groupings are their members awareness of a common history showing how group identity has prevailed through shifting circumstances.

Gastrohistorical sources encompass every kind of evidence which individuals have left from their past activities: records from oral tradition passed down through the ages, the written word, technologies, material artifacts, the arts, photography, film, and video as well as the shape of the landscape. Among the humanities and social sciences history is unique in the great variety of its source materials. The historian frequently draws on other specialists like the archaeologist, anthropologist and art historian. We shall observe that from the High Middle Ages (c, 1000-1300) onwards, the written tradition took precedence over the oral tradition, and the written word survives in great abundance, much more so than for any other source for Western history (Tosh, 1984).

The fifteenth and sixteenth centuries testify to not only a visible growth in the keeping of records by the state and other corporate bodies, but also the rapid spread of printing which encouraged literate production of many different kinds, especially writings religious and alimentary in nature. Written sources are more often than not precise as regards place, time and authorship, and can reveal the actions and thoughts as no other source can do of the men and women whose vitality gives the study an edge.

## CONCLUSIONS

Chapter One has set the framework for this research in gastronomy by outlining the objectives and hypotheses of the thesis on the geographical, quasi-historical and methodological bases employed. In the execution of this work it is expressly anticipated that just as gastrosophy and gastronomy suffered in the past from ill conceived facades of elitism, the content will not simply be read by an academic elite, for the material is intended for a popular audience, since food concerns everybody: it is in the author's words, symbolic philosophy and as MacClancey (1992) so aptly puts it, power; love; religion; taboo; it is defining and restricting; it is class.

Gastronomy can become theatrical at the height of its expression, where it can stimulate, tantalize and seduce a willing clientelle into parting with their money in the most pleasant of surroundings. The customer can be cognitively stimulated when introduced possibly through the media, by mail-shot, television or word of mouth to learning of new culinary experiences, where the chef can today marry tradition with modernity or present some new preparation, presentation or philosophy. Today, in much of Western society we no longer simply eat food to fill our bellies, it could be said that we also consume

culture to a greater or lesser degree. Today we have also seen a bridging of the division between domestic and corporate hospitality. Corporate hospitality now blends aspects of its domestic neighbour, which can be viewed in the top establishments, and in chapter three, where the chef gastrosopher is now given carte blanche as amphitryon. (A person who entertains guests at his/her table and undertakes responsibility for their happiness while under his/her roof). Today's bon vivants are confident and willing to pass responsibility for the happiness of their guests to the chef gastrosopher who in turn has had to undergo a metamorphosis to become more accommodating to the requirements of classical and contemporary hospitality.

One of the latest vogueish entertainment ventures is to sell CD recordings featuring a chef presenting his latest recipes laced throughout with classical and neo classical musical interludes. There have been so many advances during the 20th century in gastronomy and a filtering out of what is seen as dated and unfashionable preparations and ways of thinking about hospitality. What has come successfully to pass is that many individuals in the three countries featured are now able to express culinary and to a lesser degree nutritional beliefs, facts and figures, provided through various media to a public who are becoming increasingly aware of what they consume.

They can be said to consume culture to the extent that they now have greater social mobility through travel, tourism and cultural fusion which gained momentum in the 20th century to the extent that there now exists a cuisine sans frontiere with gastrosophers and chefs who are able and willing to implement it. The structure of this thesis, is bound up with the overall methodological approach, which employs a historiographical account (contained in Chapter 2), desk (literary) research, and primary research which employed participant and non participant observational techniques and informal unstructured interviews with gastrosophers and gastronomes in the three countries in focus: France, Germany and Great Britain.

**CHAPTER TWO**

## INTRODUCTION

The aim of this chapter is to examine the key issues in the history of gastronomy and in particular to assess the prominent role of French cuisine in gastronomy and the evolution of British Gastronomy. The chapter examines the forces which have shaped peoples diet throughout the course of time. Gastronomic history is significant and far reaching in its own right, and its importance is also salient to gastrosophy for both interact with each other.

Gastronomy is a relatively modern term, however there is abundant evidence of exoticism in cuisine much earlier. This chapter commences with a history of food in which it is stated that the history of food is an action history, that it is participable and in some ways affects us all for we do not eat randomly but have distinct ideas as to what comprises our food, which can be formed from our parents and other nurturers, by community, sub-culture, society, the geographic region in which we reside, the country we live in, and what has been consumed in the past through domestic tradition.

Brief examination is made of the gastronomy of the great civilisations of Egypt, Macedonia, Greece and Rome which have all influenced our culinary heritage. After the decline of Rome Italy's cookery endured and was at the forefront of the world where it prevailed until the sixteenth century. From then we can detect the materialization of France as one of the foremost culinary authorities in the world which has been sustained and built upon to this day, having journeyed from Ancient Egypt to Greece, from Greece to Rome and from Italy to France.

The Medieval and Renaissance cuisines to the rise of France and the genesis of a Grand Cuisine established in the seventeenth and eighteenth centuries will be documented, as will work of the founding fathers of gastronomy namely Brillat-Savarin and de la Reyniere. It will be established that primarily because of the French Revolution, France realized such prodigious eminence in the eighteenth and nineteenth centuries and progressively shifted some of her culinary enlightenment and skills to Britain through the movement of some of her brightest talent in the form of gastrosophers.

The twentieth century cuisines will also be documented in this chapter. Maurice Edmond Sailland, better known as Curnonsky writing during the 1920s classified French

cookery into four distinctive categories; haute cuisine, cuisine bourgeoisie, cuisine regionale, and cuisine improvisee later to be known as nouvelle cuisine. Movement through all of these cuisines will be outlined and where categories have changed through the course of time these will also be stressed (Youell and Kimball, 1985).

### **A BRIEF HISTORY OF EARLY GASTRONOMY**

The history of Gastronomy is ascertainable back to the ancient civilisations of the Egyptians, the Macedonians the Greeks and Romans. Food in ancient Egypt was both abundant and varied even for the poorer classes. Their cooking displayed refinement and long before there were any imported foods from abroad there was an erroneous view that Egypt was a complete desert and totally arid. However meat especially mutton, game and fish abounded; cereals, spices like turmeric, fruit and vegetables such as asparagus, okra, bamia, leeks and several types of onions were also produced (Montagne, 1938). The eighteenth dynasty of the Pharaohs, 500 B.C. saw Egypt at the height of richness and power. The Egyptians had learned to use cattle for work, and also for food and drink. Beef was eaten by the upper classes but could be tough depending on the cooking methods utilised, the poorer classes eating

boiled or roasted mutton, goat and poultry, (pork was acceptable though not widely eaten).

Outside of Egypt by 500 B.C. Greece had become dependent upon the importation of wheat for their bread (Leeming, 1991). The Greeks in fact produced a great variety of bread products, some historians numbering seventy types, with barley bread being given to the poor. In western society, it was the advent of Greek civilisation which brought into public record the preferential eating habits of ancient societies. Greater variety was introduced in foods, not simply through diversity, as in a greater abundance of fish and seafood which was plentiful, or new crops, but in the forms basic commodities took.

It is the combined experience and knowledge of successive generations of cooks that have enhanced our awareness of taste. When the ancient Greeks began to enjoy the pleasures of the table they were gourmands rather than refined gourmets, ie, they ate heartily but fed very badly, consuming all kinds of combinations of foods.

Regrettably there are no intact copies of Greek cookbooks which survive to this day. However fragments of Archestrates' writings remain, and most of his recipes deal with roasting and frying. Much of what is known of Greek gastronomy is based on the writing of Archestrates

Sauces (Peterson, 1992). Gastronomy was outclassed by gluttony, and the connoisseur by gourmandism. Through time the Greeks became more discriminating in their choice of food and eventually they allowed their cooks to use the skills and knowledge acquired in deciding what were the most appropriate food combinations able to keep their masters in better health, and also save them money. Historians have variously speculated that the Greek dietetic system linked with Greek medicine powerfully influenced both Middle Eastern and Western European cuisines. (Peterson, 1992).

The sybarites of the trading city of Sybaris became recognised for their cuisine to the extent that the city was the centre to which more famous Greek cooks directed themselves for education in the art. Cooks were allowed to exert full authority over the organisation of their kitchen. At that time many of the cooks working in Greece had been brought from Sicily. The flair and innovatory skills of the Sicilian cooks was such that they had made a reputation for themselves in the culinary arts, by their ability to prepare eye catching displays of foods from the simplest of ingredients. They created many new dishes, and with each new dish invented, the creator had complete copyright on it for twelve months before any other cook was allowed to feature it.

This led to abandon, as each master urged his cook to produce even more sumptuous dishes for the feasts to which he invited his guests. These functions set an increasingly high standard of production skills, by making ever more demands on the creativity of the cooks. Gradually the rich transformed their gluttonous habits and through the influence of their Sicilian cooks, developed as gourmets. The Greeks came to regard cookery as an art form, with eating and drinking as its expression.

A great deal of what we know about Roman cooking originates from before the first century A.D. in the writings of Marcus Gavius Apicius who described the art of the table in a collation of recipes dating from c.42 BC to 37 AD and outlined cookery and its processes and dining in Imperial Rome. However much more can be pieced together of earlier happenings. Ancient Romans were developers of gastronomy, their intentness at pilfering new aliments and new methods of doing things during their many conquests adding greatly to their own culinary customs and practices. After Rome had been rebuilt in 390 B.C. the very rich vied with one another for the high quality of the dishes they offered at their dinner parties.

The range of food products was invariably increased by new ingredients brought back from each new country conquered. Lucullus, 110-57 B.C. was one of the conquerors, and he

brought back so many rare and unusual foodstuffs that his fame spread and surpassed his reputation as a general to infamy as the greatest gourmet of all times. This need to conquer other lands has been one of the most powerful influences in the development and growth of gastronomy. We can still view the Romans' mark today in our food, with the sauerkraut or sauerbraten of contemporary Germany, Ricotta cheese tart, gnocchi and the sweet-sour sauces of Italy.

Lucullus spent his wealth on giving sumptuous feasts and banquets, for which these choice and unfailing commodities were cooked by the most intricate methods, and ornamented in the most elaborate style. Today we speak of a "Lucullan feast", as meaning an Epicurean occasion at which the standard of the food, wine, cookery and service are of the highest order, and a restaurant named after Lucullus would obviously have to be sybaritic because of this visible link with holistic exoticism. Today, Lucullan wine tastings accompanied by food to compliment the wine is provided at different times of the year in Germany by the 28th generation Count Erwin Graf Matuschka-Greiffenclau of the Schloss Vollrads. The family Greiffenclau has 775 years of experience of viticulture and have estimably the longest winegrowing tradition in the world according to lengthy research carried on in France, Spain and Italy.

The Romans ate their feasts from a reclining position rather than seated at the table and plenty of space was allowed for the entertainment that became an integral part of the feast. As recumbent dining became unfashionable and sitting upright at table became normalized dishes founded upon finely diced chopped or minced food components were succeeded by joints of beef, game, poultry and pork. The main reason for the transition was the necessity to use both hands while eating which came into fashion with the eating of larger joints. Carving then became an art form entrusted to the carving officer who came well up the household hierarchy in noble dwellings.

Meat at table was identified with status, and would hold this significant position until the later period of the twentieth century. Large quantities of meat were eaten by affluent Romans. Pork especially was considered to be a delicacy. Together with the early gastronomes were several Emperors, Trimalcion renowned for his lavish feasting and entertainment, Petronius, Emperor Nero's immortalised 'arbiter of elegance', and Atheneus the Greek author. Lucullus and other notables liked to offer guests such performances as dancers, clowns, singers, musicians, magicians and raconteurs to amuse, excite and titillate guests in order generate an atmosphere that would cause the event to end in an orgy, thus satisfying all the

senses. These events were obviously confined to the very wealthy.

In the works of Petronius and other noteworthy Romans one might quite easily conceive Rome to be a city of eternal banquets and sumptuous feasting however if one looks deeper into Roman history these gatherings were in fact the exception and not the rule for Latin cooking originated from a humble and quite meagre custom. The Romans mainly drank water dispelling another myth that they constantly and in great numbers consumed vats of wine.

The Romans bred stock in large numbers and had interests in agriculture, but it was with the commercialism of the salt trade that greater links with Etruscan and Greek communities was established (Montagne, 1938). The pay cheque which we enthusiastically wait for each month derives its name from salt. The Latin *salarium* from which we obtain salaries, was the Roman legionnaire's salt ration. The salt was produced by evaporation at river mouths, and became ingrained in the language. We speak of people being the salt of the earth, being worth their salt, for salt was identified with the good life and with wealth.

The development of gourmandism became well reported in Roman manuscripts with the lavish banquets in Imperial Rome of Tiberius, Lucullus, who adopted the refinements of the Greek courts in the East, Cicero, and Pompey. The excesses of the affluent are well reported in history, sufficient to note laws such as that passed by Fannius in 204 B.C. to eliminate orgies and gluttonous behaviour in households. By now customs and rules of etiquette had become well established, both in the eating at table and attendance by slaves allocated to specific aspects of service. Cooks once regarded as toiling slaves became culinary artists and demanded high wages to match their new found position.

Aesthetics gradually had central importance, and colour was stressed with saffron commonly used to obtain yellow, green obtained from spinach or leek juices, shades of red were gained from sandalwood and sunflowers. To Britain, the Romans brought with them a discernment for food, and were enlightened concerning its preparation, embracing centuries of experience. Among the first plants they brought were the cultivated varieties of various fruits and vegetables, such as pears and apples; cabbages and onions. They also brought herbs and spices. Pepper was the colonizing Roman cook's favourite seasoning, closely followed by ginger and cinnamon.

Cooking-soda and olive oil were also used. The Romans brought with them pheasants, rabbits and guinea fowl to Britain; However the last two species died out after the Romans left and were not re-introduced until several centuries later. Wheat was favoured by the colonizing Romans and they urged the Gauls to grow it as opposed to rye and barley. Bread was held in high esteem and was often flavoured with fennel poppy or cumin seeds. It was the Romans who brought the vine and wine with them on their travels. Beer cider and perry made from pears was also available (Johnson, 1990). The Romans brought garum made from the brine of fermented and salted fish, and asafoetida which smelled strongly of garlic. These all came to be used in Britain and Gallo-Roman territories just as much as in Rome itself. The Greek's gave semantical meaning to food stuffs. If the concept of good eating is semantically conjoined with the indulgence permitted by affluence, then possibly garum, might qualify as one of the first exponents of gastronomy (garum was a salty fish relish whose main esculent commodity is hazy and contested by historians and others alike.)

As in Greece, where principal proponents of the gastronomic arts had not been cooks, but gourmands, so too in Roman society the pursuit of the subject depended on the gourmand. Apicius who lived in the reign of Tiberius and whose prodigality in cuisine was mentioned by Pliny

the Elder, collated recipes (from the Latin recipe "take") and methods used by leading cooks and published them in the first known cookery book.

Etymologically, it is interesting to note the role in Greek and Roman large households, of the "archimagirus"- or chief imaginor or creator - who was responsible for drawing up the list of fare, and so indicating the first menu composer. Foodstuffs brought by the Romans, can be viewed as much more than food for survival alone. Wherever the Roman Legions marched they brought Roman civilization with them in the first century A.D. they were in Scotland and Germany as well as many other countries.

The Romans also carried away to Rome the alimentary specialities of the countries they had conquered. This has been viewed to have caused a certain amount of culinary homogeneity. During the period of invasions following the decline of the Roman Empire, Gallo-Roman traditions intermingled with offerings from the barbarian invaders whether Goths Franks or Vandals and were by degree remodelled into what is commonly termed today medieval cuisine.

#### **MEDIEVAL AND RENAISSANCE CUISINE AND THE RISE OF FRANCE**

After the fall of the Roman Empire, gastronomy took sanctuary in the monasteries until the fifteenth century when Renaissance revival in the arts and good living was predominantly promoted by the Vatican. It is with the royal and religious courts from the 5th to the 10th century that we find bountiful resources and aliments becoming readily attainable. The monastic orders lived off the land, produced wines spirits and herbal liqueurs, and manufactured their own breads and cheeses. It can be reasoned that the cooking of the monasteries and other religious orders in large part shaped regional gastronomy and with the royal households developed the features of a culinary art.

Apicius' book was placed in print and gastronomy kept alive during the Dark Ages. The most eminent and distinguished food at this time came from the Borgia's of Rome, a Spanish Italian family who were at the height of their power during the late 15-16th centuries, Alfonso 1378-1458 was the founder of the family fortunes and became Pope Calixtus III from 1455-1458, Rodrigo Borgia became Pope Alexander the VI in 1475/6-1507 and the Italian families like the Medici's of Florence beginning with Giovanni de Medici who became pope Leo X, and who was a well known theatrical epicure.

During the 11th century rotisseurs and cuisiniers in general were part of lordly households residing within the castle. In Lordly princely or royal kitchens, there were appreciable numbers of staff. The kitchen was divided up between various services which continued quite separately through the offices of well regarded functionaries, and so the maitre queux, 'administrative chef,' was solely responsible for the entrees. The rotisseurs took sole responsibility for roasting and spit roasting, they were entitled 'hateurs', a word depicting its roots to 'hatier' - andirons or firedogs which were adorned with hooks for supporting spits (Valby, 1991).

Hateurs had to choose the meat and lard it then supervise the roasting process, and were also charged with the task of basting the meat and poultry during cooking. Old people who were of no use for general kitchen work and children were titled happpelapins (galopins) or spit turners. Happpelapins translate as small gophers or general dogsbodies. Customarily royal and lordly kitchens employed more rotisseurs alone than the total cuisiniers employed in today's largest kitchens Larousse Gastronomique (1991).

We can hypothesise how these elite rotisseurs in lordly households later become public rotisseurs, this can be gleaned with the help of historians from the Middle Ages.

'Funk-Brentano' (historian of the middle ages) expressly tells us that many castles flourished and became genuine villages. Through time the skilled workmen and women living and labouring for their Lord or royal personages: the armourers, smiths, saddlers, weavers, tailors, lacemakers and embroiderers etc, increased in number day by day until in the end they assembled themselves into what could be termed self help associations, who payed subscriptions and called themselves 'fraternities' (Valby, 1990).

It was mainly the accumulation of a number of abbeys monasteries and lordships which fashioned the embryo of cities. Evidence can still be found today of such evolution in some large towns, eg, Abbeyes de St. Georges, a Rennes, de St. Melaine. These towns developed and assorted trades bodies swiftly viewed that it was both advantageous and essential to band together, so as to make their work easier and accomplish more by learning from each other.

These were associations for perfecting techniques and mutual assistance. They now had the approval of their Lords to work for the rest of the castle, and also for any other customers requiring their assistance. Their masters gained also in that they retained the services of these individuals and also received fees and dues.

Workshops were now to be found external to the castle yard, spreading themselves into the 'forming' city, and having to display their wares to gain sales.

These through the passage of time were the origins of shops available to the passerby (Valby, 1990). Those who lived in the newly formed cities were by convention meat and bread eaters. The guilds and fraternities of butchers, rotisseurs and bakers were very powerful organisations in the city partly because individuals fortunes could be quantified by the amounts of these aliments which they were able to purchase.

The fraternities later mainly assembled themselves by professional alliance in streets in specific areas; arising from the grouping of these craftsmen, many streets and areas have kept their name down the centuries to this day. The fraternities imposed guidelines and regulations on their membership, establishing themselves into brotherhoods; possibly religious brotherhoods in the first instance followed by trade corporations thereafter.

We can hypothesize that these customs and rules subsequently became professional laws, which would have become obsolete if it were not for, (in the time of Saint Louis), Etienne Boileau or Boyleaux, a provost of Paris who had the idea of assembling all of the regulations

together in a commendable compilation by the name of 'book of Trades' in 1258. Workers associations were given the name of 'corporation' or 'guild'. Many guilds which were around at this time are still alive today and many others have been formed since. A substantial number of them relate to food and beverage guilds.

The first really professional master chef who springs to mind is Taillevent or sometimes spelled Taillevant who worked for a striking group of French royal households (Willan, 1992). In 1326 'Guillaume Tirel' (born Pont-Audemer, c, 1310; died Pont-Audemer c, 1395, he is buried in Hennenbont in the priory of Notre Dame) from Normandy, the boy who would become the first prominent French chef to make his mark on gastronomic history, became a kitchen aid (happelapin) at around fourteen years of age for Queen Jeanne, (Jeanne d'Evreux) wife of King Charles IV (Page and Kingsford, 1971).

Taillevent was entrusted to turn the roasting spits in front of the open fires. He was known variously as Taillevent because of his dexterity and speed, others state that it was because of the length of his nose. In 1346 he entered the service of Philippe de Valois, King Philip IV as (keu) cook. In 1349 he was given a house in Saint-Germain-en-Laye for the standard of service the King had received. He also soon became an ecuyer (squire) and

shortly after joined the household of the Dauphin in that position, becoming cook in 1355. He held the same position in other famous houses, for the Duke of Normandy 1359-61, Charles V, 1368-73, and later in 1381 for Charles VI, who honoured him, and in 1392 elevated him to master of the king's kitchen provisions. Larousse Gastronomique (1990).

Tirel is best known for Le Viandier thought to be the first professional treatise written in France, and upon which all French cooking was founded until in 1472 J.B. Platina's De Honesta Voluptate eclipsed it. Le Viandier was commissioned by King Charles V, and Le Viandier is thought to have been prepared prior to 1380 with some authors implying that it was commenced as early as 1373 (Page and Kingsford, 1971). The principle feature of Le Viandier is that it learnedly and expressly documents the foodstuffs of the 14th century something which the King wished various masters and specialists of the time to do in their own fields. The complete translation of the title into English follows:

"Hereafter follows the Viandier  
describing the preparation of all  
manner of foods, as cooked by  
Taillevent, the cook of our noble  
king, and also the dressing and

preparation of boiled meat, roasts,  
sea and freshwater fish, sauces  
spices, and other suitable and  
necessary things as described here-  
after".

As can be surmised, viande in original French implies all foodstuffs, not just meat. The work particularly details a complete synthesis of all aspects of cookery, and the aliments eaten in the 14th century. Many copies of Le Viandier spread among the haute monde and chefs prior to the printing press. The main offering of Le Viandier lay in its emphasis on soups, spicy sauces, mainly saffron, pepper, ginger, cinnamon, and ragouts including not only meat game and poultry, but also fish. The principal cooking methods mentioned were roasting and boiling. An aspect of Le Viandier's importance is that it upholds and confirms all that we know about medieval cuisine, and shows the influence of the Romans and Greeks to great effect as well as the absorption of the aliments they brought with them into the indigenous food patterning of a nation.

Many copies of Le Viandier were in circulation among chefs and noblemen prior to the printing press and showed the then popularity of sweet and sour dishes in Europe as a

whole, example, German gruel with onions, almonds and lards of bacon Larousse Gastronomique (1990). Parallels can be drawn between Roman and medieval cooking and many writers have made this distinction drawn from Taillevent's book and the work of Apicius (Willan, 1992).

Naturally there had been very good cooking before Taillevent but it is from the medieval age onwards and Taillevent's book Le Viandier that haute cuisine as we understand it today became important, it developed into an expression of power and splendour reflecting human spirituality. It can be noted without doubt that between 1341 and 1626 a world died and a new world emerged.

Renaissance means new birth, the transition from the Middle Ages to the modern world. Renaissance man, typified the Renaissance ideal of wide-ranging culture and learning. In arts and science the Renaissance in France confirmed vital advances, but not however in the art of cuisine, for there was not so much a decline but more of a stagnation in technique and taste which was slow to change, in fact the pace of change for the peasantry in Britain and France and the rest of Europe was virtually imperceptible, however this would all change in the following century.

At this time Le Viandier was still a great classic medieval work. However in food and eating there was a switch of focus to literary endeavours in cuisine, a situation which has blossomed ever since. The initial focus of attention in writing was towards healthier eating combatting of obesity and health matters in general. Interest in dietary and health matters greatly interested doctors scholars and intellectuals.

Traces of culinary creation, individuality of taste and personal achievement, can be recognised as rooted in the Renaissance period. The New World now introduced ingredients such as chocolate, and potatoes, coffee came from the Middle East. Resultant of the long wars between France and Italy diplomatic reciprocity, and sovereign marriages, trade between the two nations increased; vegetables and fruits arrived from Italy, sugar was popularised having once been used only for it's perceived therapeutic value.

Tableware such as forks appeared and it was frowned upon to pick up aliments in one's fingers. Crockery and glassware was popularized ousting pewter, and plates now appeared instead of the trencher. Kitchen equipment was also to gradually change, and the meal became more cultured with increased varieties of dishes appearing. The three basic courses remained as in Medieval times; for

example a banquet's first course would spotlight more often than not a hot liquid concoction like a potage, fricassee or hash. The second course would be a roast and or boiled meat, poultry or game, and for dessert, small cakes dried fruits etc would be served followed by dairy produce fresh fruit and sweet items served in a separate room.

### **The Fount of Gastronomy**

French cuisine has an international image of authority and esteem. The cuisine has been instrumental in affecting all Western cuisines. France has often been described as the birthplace of gastronomy, but how did it take on this mantle? Most definitely, France is a country of moderate climates and amazing varieties of produce which can be culled from its many regions. There are in fact many great gastronomies, however this super abundance of fresh quality produce alone does not explain one of the world's greatest gastronomies, for gastronomy needs its 'gastrosophers', as well as eager patrons and novices who spur on the professionals to greater sophistication and presentation.

Many groups and individuals in history have brought about gradual change in cooking and eating habits. The difference which can be viewed in our time is that

transitory phases in cooking and eating habit can be as fleeting as a decade. Just how far back we have to go to locate the origins of the gastronomic activity worldwide has already been discussed, but in France we look in the direction of two very dissimilar communities, the Gauls and the Romans.

Right back through the centuries each age could be identified not only by its artefacts but also by the distinctive aliments enjoyed by the wealthy. The Romans brought a highly sophisticated cuisine, and Roman epicurianism ebbed and flowed in French diet for hundreds of years. The earliest French writing on culinary matters dates from the beginning of the 14th century and records more of what the elite ate than what peasants could access. The haute monde were provisioned from their lands and held absolute hunting rights.

The effect of Le Viandier lasted up until the rise of the Florentine chefs under Catherine de Medici and publication of Le Cuisinier françois by the founder of French classical cuisine, Francois Pierre de la Varenne in 1651 which introduced a new appreciation of the culinary art and produced 30 editions in some 75 years. The book has variously been praised and undervalued however it must be remembered that there were few current works in the field of cookery appearing in France throughout the 16th

century, and no matter what was said of Le Cuisinier francois it was the first book with any surviving influence since Le Viandier.

If one looks at the reason for this work's runaway success it becomes clear that it was the first to chronicle the enormous development and progress which French values and court cooking had undergone during the enlightening influence of the Renaissance. But major changes also arrived as a result of the marriage of Catherine de Medici of Florence to Henry II of France in 1553. Catherine was in fact chosen to marry Henry II by his father Francois I (1515-1547) for he was well aware of Italy's power in the arts and politics, it would also not have escaped his notice that Lyon the banking capital of Europe at that time had a burgeoning Italian population (Willan, 1992).

Catherine was only 14 years old when she married Henry II, but her influence should not be underestimated, she controlled France after all for over 50 years, her dominance was partly attributed to the fact that she was the wife of one French king and mother of another three. Catherine brought her own cooks, pastry cooks (considered to be individuals of influence in the larger households) and domestic staff to the French court in 1553 and they reproduced their own Florentine specialities and other Italian practices stemming from the Medici court, which

assisted in refining and improving the then standards of french hospitality and cuisine. It is from here that can be seen a subtlety, delicacy, care and love moving in to French cuisine (Page and Kingsford, 1971).

It must also be stated that the French readily raised this new cuisine to new heights of courtliness, and seized for themselves the culinary leadership of Europe. Catherine was also charged with having introduced the Florentine art of table decoration to court which included the finest silverware, glasses, table linens, earthenware, and the fork Larousse Gastronomique (1990). Distinct French cuisine is easily traced back to the 1500s, whereas distinctive and distinguished British cuisine dates from the 1700s. Catherine a Tuscan, was also acknowledged as having introduced the artichoke to France which caused considerable scandal at the time for her fondness of the vegetable was considered sinful since it was generally considered to be an aphrodisiac and unsuitable for consumption by a young woman (Willan, 1992).

Chroniclers at Louis XIV court left graphic accounts of the king's colossal consumption, and Catherine's ability to match it. She was also known to have frequent indigestion. This entire period was known as one of excess. Gradually France overtook Italy as the foremost country in the art of cooking and began to lead the world

in matters of gastronomic excellence (Mennell, 1985). Michael de Montaigne a French essayist summarising the spirit of the new cuisine affirmed that it was literally this emergence of a great attention to detail, harmony and balance which made the Renaissance arts so momentous.

A later French Medici queen, Marie de' Medici, wife of Henry IV is also credited with similar achievements to Catherine's only at the beginning of the 17th century. The close of the Middle Ages coincided with a cultural watershed - the creation of the printing press. St John states, "in the beginning was the word", and right up until the 14th century the oral tradition was the only real way in which cooks and chefs could learn their craft. Printed word began in the 15th century, c. 1475 when Johannes Gutenberg developed the principle of movable type (Mennell, 1985).

Individual national tastes emerged from the prevailing European tradition: 1494 saw the middle ages end; and implications for gastronomy from the written word were immense for alimentary subjects featured significantly amongst the earliest printed material. The very first cookery book appears to have been the much acclaimed "kuchenmeisterey" which was published in Nurnberg in 1485, and was to be reissued in a total of 56 editions. By c.1650 cookery books had been printed in all of the major

Western European languages, and from here onwards the growth in printed matter concerning all aspects of eating, aliments, and cookery grew until today where we have reached saturation point.

Tastes in food particularly for the haute monde markedly developed in the first century or more of printed texts. The written word on culinary matters was picked up on much more quickly in France than in England where changes were much more gradual. We are given the hint that a lot of these early works were written for practitioners by practitioners, the reason forwarded is that the books were printed in what was classed as native or vulgar languages and not the more elite and scholarly Latin. One can of course only hypothesize whether this was indeed the case for very little direct evidence exists, and scarcely any governments collected data on the literacy of their communities before the nineteenth century.

Rates of literacy are thought to have increased considerably however between the Renaissance and the French Revolution. Between 1540 and 1640 in England a revolution in literacy is spoken of having taken place and Italy followed pace. The written recipes and books on food topics and the beau arts broke the absolute dependency on oral tradition within circles of professional and literate cooks. Identification with dishes and their ingredients

were now more readily fixed in the mind, the entire exercise heightened giving recipes a prescriptive character.

Later on as recipes became more distinctive and measurements more precise and necessary for perfecting results, printed recipe collections can be hypothesised to have brought into play pressures toward conservatism and conformity versus change and innovation, and also a pressure toward literacy for the men and women operating in craft fields. With all of these pressures there came about amongst practitioners who now shared a common repertoire of recipes and production methods, a shared social prestige, technical cohesion, and professional elite which has stood the test of time and can be viewed to this day.

#### **THE GENESIS OF A GRAND CUISINE: THE 17 and 18th CENTURIES**

The transformation to new classic cuisine really appeared in the seventeenth and eighteenth centuries, demanding the skills of a literate, trained group of professional cooks who operated in the homes of the noble elite, the wealthy, on ocean going liners and in hotels. Peasant fare slowly became acceptable to the haute monde for during that period it was vogueish. Truffles were withdrawn from

peasant cookery and became uniquely for aristocratic consumption; a similar fate would befall morels and other aliments (Brears, 1985).

In ordinary homes regional cuisine and bourgeoisie cuisine was influenced by non-professional cooks who were in the main women (Hubert-Bare, 1991). Grande cuisine was by degree casting off countless former distinguishing aspects, and was now stimulated by everyday peasant and bourgeois kitchen essentials, like lentils, pumpkins, asparagus and root vegetables.

Yet another appreciable distinction in cooking references of the Middle Ages and those of the seventeenth century concern the substitution of butter for lard. In Viandier lard was most prominently used but in the seventeenth century butter was now allowed on fast days and also during Lent, and like the morel and truffle, butter was to become one of the central aliments in the new classic cuisine. The roux appeared in the seventeenth century, based on flour and butter, and was a requisite as a thickening agent. The roux was first mentioned in Le Cuisine Francois written in 1651 by Francois Pierre de La Varenne, kitchen steward (ecuyer de cuisine) to the Marquis d'Uxelles.

The dominant fluid flavouring agents in medieval sauce making were vinegar and verjuice, which were very acidic. Vestiges of these sauces can be viewed in simple sauces like the English mint sauce, the French vinaigrettes, relishes and salsas. Some more modern versions have been refined and a diminished acid content remains as in sauce Robert. Other far reaching departures comprised the procedure of reduction, which would lend sauces a good consistency. Gravy (jus) resulted from deglazing the pan in which meat had roasted (Peterson, 1992).

These were the forbears of the fonds de cuisine, the central preparations upon which cooks in the 1800s would build an entire thesis of cuisine. The last prominent cook of the 1600s Francois Massialot provided 23 recipes for coulis or cullis, (which was based on reduced meat stock scented with herbs and thickened with bread) (Hubert-Bare, 1991). The age of sauces and saucing had begun, and a new aesthetic evolved with criteria that are not unlike those of today, other sophistications included mousses, quenelles boudins and godiveau.

These preparations are simple today utilising current technology (like food processors) but at the time they emerged, they were incredibly complex and involved for the cook. The aristocracy set itself standards of estimable taste in their kitchens, keeping up with the new

taste of the nobility became a vital and marketable area for new authors of cookbooks and was in demand by the rising bourgeoisie some of whom were investing in country estates.

Many books were marketed towards country and landed gentry. In 1654 two important volumes were published Les Delices de la Campagne and Le Jardinier Francois written by Nicholas de Bonnefons, an ardent contemporist and valet to King Louis XIV. One volume addressed food preservation and horticulture the other focussed on cuisine. One of Bonnefons primary maxims was that 'aliments should taste as nature intended, with the ability to keep possession of their full flavour' (Hubert-Bare, 1991).

During the classical Baroque period under Louis XIV, (1638-1715) to the Rococo age of Louis XV, (1710-1774) much change was undergone socially as well as culinarily. Court life under Louis XIV and Louis XV saw the conclusion of a reconstitution of French nobility since the reign of Francois I progressively removing legal barriers to noblemen engaging in trade and industry (Valby, 1990). In culinary terms there was also at this time a rejection of excesses and a pursuit of delicacy.

## THE ENLIGHTENED EIGHTEENTH CENTURY

Haute cuisine had been flourishing at least from the mid 1600s, however a massive landmark in the history of French eating came about as a result of the Revolution. Cookery in France would remain stable in the latter half of the 1700s much more so than it would in Britain, where England having a fairly strong tradition and prestige particular to itself in the style of food it presented was stagnating (Mennell, 1985).

Louis XIV enjoyed very formal table service, his maitre d'hotel staged theatrical dining occasions once or twice a week at Versailles where the king was virtually on show for everyone to see. However with the succession of the Regent Philippe d'Orleans, some far-reaching transformations were brought about. The Regent a man who also liked to eat well, differed however from Louis XIV in that his idea of good taste was commensurate with closeness and fellowship.

Disagreement amongst cuisiniers continued in this century as in the last, with some striving towards modernity and lightness in cuisine and others wishing to stick to the ancient methods. The nouvelle cuisine of the time was well established by the 1740s but it was very labour intensive and presented dishes which were complex and extravagant.

There was a great deal of conjecture and hypothesizing about food, Francois Marin wrote in 1739: "modern cuisine is a kind of chemistry" (Willan, 1992). Marin was amongst the 18th century's greatest cooks, who dignified sauces, placing them in a classification of their own, he also stated that stock was "the soul of sauces" and was imperative to the emergent nouvelle cuisine. Another prolific writer was Menon although not much is known about his life, even his first name remains a mystery (Willan, 1992).

However, Menon was one of the most widely read authors of his day. More than 100 years separated him from La Varenne when cookery was still rooted in Italy and the medieval ways. Menon is remembered because of his Souper de la Cour which provided abstract and technical guidance to professional cooks, while Cuisiniere Bourgeoise was an astute and level headed work which became a bestseller and was pitched for women readers, with its recipes based on market produce and foods from the garden (Willan, 1992). In La Science du Maitre d'Hotel Cuisinier Menon stated:

Cookery refines the coarse elements  
of foodstuffs, strips the tiniest  
pieces to take advantage of the  
earthy extracts they contain. It

brings them to perfection, purifies  
them and, in a way, transforms them.

This could be viewed as the parlance of the alchemist, and analogies would be drawn between the chemist and the cook, both intent on the pursuit of excellence through the development of techniques to form a distillation founded on the basic elements adaptable to a multiplicity of conditions and circumstances. Vincent de la Chapelle whose sauce espagnole (Spanish sauce) is still produced and still a classic put together "Le Cuisine Moderne" and like Marin set out the cardinal criteria of grande cuisine (La Chapelle, 1735; Marin, 1739).

As modernist theories progressed and flourished so to did philosophy and the slow fuse was lighted for the Revolution. During this period cuisine burgeoned and the haute monde spent ever larger sums on entertaining. The bourgeois could not follow aristocratic trends and so for them adjustments had to be made and regional dishes sprouted and became important. Less complicated production caught the eye of some aristocrats, however it was more of a flirting with native specialities, on occasion to meet reasons of health and girth, and to a lesser extent by virtue of concern for egalitarianism La Nouvelle Maison Rustique 1740).

Most of the top cooks wished to work in Paris, and the first Parisien cafes were created in which intense political discussions took place. In France the auberges or inns existed as long ago as Roman times and the abbeys welcomed travellers right up to the time of the French Revolution in 1789. Post-houses where stage coaches stopped overnight or waited whilst horses were changed increased in number until the arrival of the railway age, and inns played a social as well as a political role (Leeming, 1991).

#### **GASTRONOMY: THE FOUNDING FATHERS**

During the late eighteenth and early nineteenth centuries French gastronomy prospered from the overtures made by the founding fathers of modern gastronomy and others. The two gentlemen most historically noteworthy amongst these individuals are Jean Anthelme Brillat-Savarin and Grimod de la Reyniere.

**Jean Anthelme Brillat-Savarin** Born on the 2nd of May 1755, in Belley, in the Ain district, the son of Marc-Anthelme Brillat; he spent all of his youth in Bugey, where he gained his interest in cookery from Aurore Brillat his mother who was an accomplished cordon bleu

cook. The area was famed for its source of rich local produce. Having studied law at Dijon and joining the bar at Belley, Brillat-Savarin later became a French magistrate and gastronome having studied also chemistry and medicine (Tannahill, 1975).

An aunt called Savarin left him a fortune on the strictest condition that he took her name, hence Brillat-Savarin. Larousse Gastronomique (1990). The fall of the Girondins in 1793, not long after Brillat-Savarin was elected Mayor of Belley, forced him into exile because the revolutionary tribunal accused him of moderatism, issuing a summons against him, he was denounced as a republican, arrested, and sentenced to be shot. He escaped from prison and was exiled to Switzerland, he then moved to Holland, from where he set out for the United States of America, staying there three years. Brillat-Savarin lived in America on the income from French lessons, and also from his earnings as a violinist with the orchestra of the John Street Theatre in New York.

Brillat-Savarin enjoyed many culinary excursions in America until in 1797, he was granted approval to return to France, where in 1808 he was made a 'chevalier de l'Empire'. During his time in exile he lost all of his personal possessions including a vineyard. After a period he was appointed councillor to the Supreme Court of

Appeal, a post which he continued to hold until his death. Brillat-Savarin was to remain unmarried, his leisure time spent formulating treatises of varying kinds on history, and economics including a work on the duel.

His interests were many and varied his spare time taken up by archaeology, astronomy, chemistry and gastronomy; appreciating good restaurants especially Very, Grand Vefour, Tortoni and Beauvilliers. He frequently had company at home in the Rue de Richelieu in Paris, where he hosted assorted meals and cooked himself, specialities like tuna omelette, fillet of beef with truffles, and stuffed pheasant (Drayton, 1975).

### **The Physiology of Taste**

Two months prior to his death, the book which would eventually establish him a legendary figure had been published and arrived in the bookshops: it was a turning point in gastronomic literature created by a cultivated and highly developed gastronome. Its full title was "Physiologie de gout ou Meditations de Gastronomie transcendante, ouvrage theoretique, historique et a l'ordre du jour, dedie aux gastronomes parisiens par un docteur, professeur, membre de Plusieurs societes litteraires et savantes" or La Physiologie du gout - The Physiology of taste (1826) (Drayton, 1975).

The book was an instant best-seller arousing Balzac's excitement and the envy of Careme. Some complained of the book's omissions, one of which was a chapter on wines. Brillat-Savarin's aspiration lay in his desire to fashion the culinary art as a true science, calling on medicine, physics, chemistry and anatomy, which made the text pedantry, an unfairness to Brillat-Savarin for he was a tremendous scholar, and storyteller, who could be anecdotal with an elegant humour, after all his work was didactical (fitted to teach an art or science) tracing cause from effect scientifically. Having kept body and soul together through all regimes from the Empire to the restoration, he finally died after contracting a cold during a mass commemorating Louis XVI which took place in the basilica of Saint-Denis on 8th September 1826. He was buried in the 'Pere Lachaise cemetery in Paris' (Leeming, 1991; Larousse Gastronomique 1990).

His Physiology de gout, remains for many individuals to this day an instructive informed and pleasant read for amateur and professional alike. Brillat-Savarin was, in spite of those who would snipe at his success, an erudite scholarly individual, gastronome, and master whose work came at precisely the right time for the edification and education of the rich and informed bourgeoisie, who had a great respect for the past but admired progress and the good life they were living (Drayton, 1975; Mennell, 1985).

**Alexandre Balthasar Laurent Grimod de la Reyniere** who was born in Paris in 1758-1837. Reyniere was handicapped by a genetic malformation of the hands, one hand was shaped like a claw and the other like a goose's foot. He was rejected by his aristocratic mother and ultimately gave up his entire family. Grimod's father was a wealthy fermier-general (tax collector). Grimod would appear to have compensated for his handicap with his utter passion for food.

While striving for his law degree, he developed a taste for scandal, his extravagant behaviour made him quite infamous. He published Reflexions philosophiques sur le plaisir par un celibataire, while working to become a qualified barrister. Shortly after he qualified he arranged an extraordinary dinner at the end of January 1783, sending the following invitation cards to his guests (Larousse Gastronomique, 1990):

You are invited to attend the funeral procession and burial of a feast that shall be given by Master Alexandre Balthasar Laurent Grimod de la Reyniere. Esquire. Barister to the high court. Drama correspondent of the journal Neuschatel, at his residence in the Champs-Elysees. You

are invited to attend at nine o'clock  
in the evening and the meal will be  
served at ten.

Grimod was a French writer and gastronome, one of the best drama critics of his day, he was also besotted with literature. After one especially disquieting embarrassment, which was never disclosed, his family secured an order against him under the king's private seal, sending him on retreat for three years from April 1786 to 1789, to a Bernardine monastery close to Nancy. At the table of the Abbot he came across the art of good eating, which still existed in monastic settings. Grimod set about improving his knowledge in his further retreats, in Lyon and Beziers (Montaigne, 1938).

By way of earning an income he started in business in Lyon as a grocer, selling also perfumery and hardware. During this time he travelled the length and breadth of the various fairs in the south of France, but returned to Paris on hearing of his father's death in 1792. At his father's mansion in the Champs-Elysees, he re-established his lavish dinner parties, and once more returned to his work as a drama critic, but was later banned from doing so and he then turned to writing about restaurants; which resulted in his series, Almanach des Gourmands

(1804-1812). This covered de La Reyniere's reminiscences of Paris including a very successful food guide. In 1808 he issued his Manuel des amphitryons which equipped the nouveau-riche of the period with an insight into what Grimod believed should be the customs, etiquette and rules of conduct that they should abide by.

Grimod also stamped his authority on gastronomic affairs by setting up of a 'jury of tasters', awarding a gastronomic certificate entitled 'legitimation' to foods or dishes which were presented to them. The Jury met periodically at Grimod's mansion in the Champs-Elysees, where in sober fashion, they tasted and consumed that which was brought by tradesmen who were basically seeking publicity from the 'legitimation' pronounced 'always usually favourable' by the gastronomic court.

De La Reyniere's most influential jury members comprised the Marquis de Cussy, Cambaceres and Gastaldy; a doctor and gastronome who expired at table when he was almost a centenarian! Once again Grimod after a while fell foul of complaints and had to give up his jury. He was even accused of bias. Placed in jeopardy by the prospect of law suits Grimod discontinued issue of the Almanach. By now his mother had also died and he inherited the last of her extensive wealth. He married the woman he had been living with for the last twenty years and went to live in rural

countryside among his enduring friends Doctor Roques and the Marquis de Cussy. Grimod de la Reyniere died on Christmas Eve in Villiers-sur-Orge, 1837 during the midnight feast (Larousse Gastronomique, 1990).

### **Amphitryons**

Grimod popularised the word amphitryon in his published work Manuel des amphitryons in 1808. He was one of the first to lay out what he thought to be correct behaviour at the table. As maintained by Grimod, consideration and diplomacy was necessary, as well as generosity, good management, the employment of a good chef, and the critique and acknowledgement of good food. Despite the fact that the word is infrequently used today outside gastronomic circles, one rule ordained by Brillat-Savarin continues unaltered: "To invite someone to be your guest is to undertake responsibility for his happiness all the time that he is under our roof".

The amphitryon therefore is an individual who entertains guests at their table. The origins of the word are sketchy. According to mythology Zeus, wishing to tempt the mortal Alcmene took on the form of her husband - Amphitryon and gave her a son Heracles. In Moliere's

comedy stirred up by this story, the servant Sosoe, uncomfortable for having to serve to masters and resolving ultimately to serve the one who guarantees him board and lodging, says, "The real Amphitryon is the host who supplies dinner" insufficient in its self since one also is required to know how to do it and execute it successfully".

### **THE GENESIS, MULTIPLICATION AND ACCULTURATION OF THE RESTAURANT**

The celebrated chefs of of this period now had to harmonize their labour with respect to public as opposed to private dining and in doing so they quickly refined French cuisine (Leeming, 1991: 124). The new patrons perused the penmanship of the founding fathers; Brillat-Savarin and de La Reyniere as well as eminence gris (influential individuals behind the scenes) authors on a gastronomic theme and in doing so were stimulated, and gained a rounder comprehension of the worth of their cuisine, and grew to evaluate it by dint of frank critiques themselves.

Contrasted against the aristocrats and beau monde, the new bourgeois and nouveau riche preserved their country roots and a comprehension of the source of their food. It is

interesting to note that the "virgin model", of eating place open to the public, which came to be known as a 'restaurant', made its appearance in Paris some two decades before the Revolution. Their emergence was a great stimulus to the rapid development of more refined and elaborate food in the hands of the famous chefs of the Napoleonic and restoration periods, among whom the most famous would be Careme; this was the period of not just haute cuisine, but a 'grande cuisine' was developing and a conclusive coup de grace was given to cuisines of former times.

The division between domestic and professional cookery expanded as did related division between male and female cooks. Aligned to the advent of a cookery profession, catering to a dining public, there also surfaced the 'bourgeois gastronome', not a cook or professional in the hospitality field, but one knowledgeable in the art of eating, and a leader of public opinion in matters relating to taste. The restaurant could trace its ancestry back to several different kinds of institution, though none of them had quite matched the restaurants combination of style, and type of food. Nor could they match the social milieu and social function of the restaurant. In the 1700s you could only eat at the inns, which served at fixed times an equally fixed menu.

Earliest forerunners of the restaurant, were, conceivably, the cookshops, characterised in accounts of medieval cities around the early 1100s, where individuals could send their own meat to be cooked, or where they might also buy a hot dish ready cooked, and be able to choose from joints, pies, and puddings. This was important to the lower citizenry, but frequented by all ranks. The larger houses were the only places with adequate means of cooking. The cookshops gradually, in England and elsewhere, evolved into the more sociable coffee houses in the late 1600s and, in London these became the hub of political machinations and pecuniary knowledge. (Mennell, 1985: 137).

Closest to the later restaurants in the mid to late 1700s apropos of their social functions and in the foods they served, were English taverns (the word 'tavern' signifies originally, a place where men went to drink wine, as contrasted with the ale-house where beer was sold). In the tavern one might expect the socially superior client to frequent on a regular basis. Indeed these venues became in the later 1700s, centres of social life. In France to attract and retain valuable business the aubergiste fed their customers well, keeping the inns open all day. The inns were haunts of the working classes, and drink with a limited table d' hote menu was daily available.

The taverns reputation for quality grew. However, in Paris there was little equivalent. The first restaurants opened there in the last years of the ancien-regime. A restaurant is an establishment where food and beverage is prepared, served and consumed, between set hours, either from an a'la Carte, or fixed price menu, i.e. table d'hote. The word first appears in the 1500s, meaning as has been outlined a food which restores, (from restaurer), used more specifically for a rich soup capable of restoring ones strength.

Restrictions by the guilds which concerned the preparation of certain foods - some having the ability to sell potages or broths but not pies others ragouts and not roasts - meant that restaurants in the form recognisable to us today was a laboured and gradual development. We know that the word restaurant itself meant a restorative or broth, and very gradually the word began to mean an eating house. In 1765 a man named 'Boulanger', who sold soup in the Rue Poulies, christened his soups "restaurants" and wrote on a sign, "Boulanger sells magical restoratives", adding to the sign a joke in culinary Latin:

Venite ad me omnes qui stomacho  
laboretis, et ego restaurabo vos.

(Come to me; all you whose stomachs  
labour and I will restore you)

With a desire to build up his menus and unable to serve ragouts, or sauces, because he was not a member of the corporation of traiteurs, he had the idea of serving his customers sheeps feet in white wine sauce. The traiteurs brought a lawsuit against him, which publicised both Boulanger and the sheep's feet. Eventually Boulanger won the case and a parliamentary decree that his dish was not a ragout, was a triumph for, everyone rushed to try it. Even Louis XV had the dish at Versailles, however the king who was a real gourmand did not share the general enthusiasm.

The restoratives were laid out on small marble tables, and eventually inspired other "restaurateurs" to start up establishments in a similar manner. Later on in the eighteenth century restaurants as distinct and separate places from inns and hotels started to emerge in Paris and around 1770 they became so popular that they spread across France and on to other European countries.

In France with the initial rumblings of the Revolution the clasp of the guilds eventually broke and privileges and monopolies eliminated, the restaurateur was now given

freedom to serve full meals from a repertoire which included all classifications of dishes. The restaurant as Brillat-Savarin tells us enabled everyone: "To make, according to his purse or according to his appetite, copious or delicate meals, which formerly were the prerequisite of the very rich".

A few restaurateurs became national celebrities after Boulanger. Antoine Beauvilliers, a chef (1752-1820) who would lead the classical school of thought of his time left the employ of the Comte de Provence, (later Louis XXIII) to gain prominence as a restaurateur, and the first recorded chef proprietor. He often welcomed his guests in the regalia of an officier de bouche de reserve wearing his dress sword (Cracknell and Nobis, 1985). Beauvilliers established in the 1780s, (various dates for this have been recorded namely 1782, 86, and 89) La Grande Taverne de Londres, the first restaurant deserving of the name. The establishment became the first successful enterprise at a high level and was the initial legitimate restaurant as we know it in Paris.

Beauvilliers introduced the innovation of writing his dishes on a menu and producing them at small individual tables. He was also as Brillat-Savarin records the first to issue an "inflated bill" (Willan 1992: 144). Beauvilliers however had to close this restaurant because

of revolutionary activity, his favour with the aristocracy during this period cost him 10 months in prison. However upon his release he moved and opened a second restaurant, in his own name and this time the embodiment of gastronomy in its period. On the eve of the Revolution in 1789 an augural date in history, Beauvilliers, opened a restaurant in the Galerie de Valois du Palais Royal (Hubert-Bare, 1991).

In 1814 he wrote L'Art de Cuisine, in which he treated food service, food management, and cooking as an exacting science, this was to be the first creditable book to succeed Menon's La Cuisiniere bourgeoise in seventy years (Willan, 1992). He also joined forces with the man considered to lead the romantic school of thought of the period, Careme, the last great chef in private service, to write La Cuisine ordinaire, both men were considered to be rivals during their lifetime. Beauvilliers' reputation lasted throughout the Empire and Restoration with the doors of his business not closing until 1825 five years after his death, and before competition between himself and Careme could become bitter (Mennell, 1985).

Now was a time in which restaurants could flourish more out of necessity, as aristocrats fled the country in fear, and enterprising chefs left without jobs sought others in the new restaurants or opened businesses of their own.

Doubt does not exist as to where the supply of personnel came from: restaurateurs had in general, learnt their trade in noble households (Mennell, 1985).

During the Revolution even condemned people enjoyed their food, for restaurateurs had contracts to provide for rich prisoners with quality meals prior to being guillotined. Indeed the ringleaders of the Revolution were frequently gourmands: Danton, Mirabeau, and Saint-Just all dined in restaurants of note like the Freres Provencaux and Meot, where they relished epic dinners. Whether the Revolution caused the rise of the restaurant, or whether, as is more believable, it merely accelerated a trend already under way, there is no doubt that the advent of the restaurant marked a new stage for the cookery profession, and for cookery itself (Hubert-Bare, 1991).

The gastronome equalled money and influence, (they led opinion) the gastrosopher - power and wisdom, and the chef - knowledge, aestheticism and patronage. The customer also now had a wider choice with better atmosphere, and they could decide what they wanted to pay and so eat accordingly. By this time coffee chocolate and tea had become daily beverages and ice-cream earlier a gem of the nobility was popularised in one cafe. In the region of Normandy, Marie Harel from the village of 'Camembert' made a cheese that was later to be treasured worldwide, and

pate de foie gras (goose liver pate) the Alsatian speciality had become much prized (Montagne, 1938; Hubert-Bare, 1991).

One thing which the Revolution did do to some effect was abolish the guilds and their privileges, which made it easier for people to open a restaurant. Those who mainly took advantage of this were the cooks and servants from the large houses, whose owners had bolted because of the revolution. A general feeling of wellbeing existed after the revolution, following such a riotous period, this coupled with the chance of enjoying what was after all, usually only available to the aristocrat and the rich; i.e. the chance of enjoying the fruits of the table, created an atmosphere in which restaurants became an established institution.

#### **DEMAND TO BE SELF CONSCIOUSLY MODERN AND AVANT GARDE**

Eating out in the late 1700s was more a part of the life of rich gentlemen in London than in Paris, respectable modern gentlewomen did not eat out until well into the 1800s. One noted restaurant Aux Trois Freres Provencaux, opened in 1786 at the Palais Royal, was pioneering and was run by Barthelemy, Maneille and Simon. The three however were not 'freres' - brothers, but brothers in law, and

were not (as one might also think from the restaurants title) from Provence. They were much respected in the years after the Revolution. They closed in 1869, but it was in this place that great chefs and cuisiniers of the 1800s like Duglere, Casimir, and Moisson carried out their initial campaigns (Larousse Gastronomique, 1991).

The advance in the art which restaurants have made is immense. The deputies of the revolutionary period helped to establish, securely, the fashion for eating in restaurants. Within the developing social figuration, modes of individual behaviour and cultural tastes were looking to be innovative and avant garde. Innovation did not rest on gastronomy for this was a period of great change. In music the Baroque period 1600-1750 had come to a close and the Classical period 1750-1840 was underway to be followed by the Romantic era. Modern expressiveness was revealed also in the form the new writer on gastronomic matters - the gastronomic critic took, with food history and gastronomic gossip high on the list of reading matter for those on the fashionable scene after the Revolution. This was also the period which saw the proliferation of gastronomic dining clubs.

Hayward (1852: 24), hints at other ways in which social and political changes of the Revolution increased public demand for restaurants, though these are purely

speculative: "Very tentatively the nouveaux riches preferred to eat in restaurants because the patriotic millionaires who had enriched themselves by the plunder of the church and nobility, were fearful in those troubled times, of declaring the full extent of their opulence, and thus, instead of setting up an establishment, preferred gratifying their epicurean inclinations at an eating house".

It is not just changes in wealth which chronicle eating at home or eating out, but changes in the food which was wanted, especially below the ranks of the very wealthiest. The leading chefs of the post-Revolutionary era evolved a much more complex and ornate cuisine, from the remnants of courtly food, which had already implanted its authority as a model to be imitated, further down the social scale, and to a much greater measure than in England. Only the richest could produce a resemblance of this food in their homes - for it called for costly ingredients and a large kitchen staff, as can be viewed by the model on 'The stratification and division of labour in the kitchen' in Chapter Three.

Grimod de la Reyniere. (1806: 16), argues, that 'a full time specialist rotisseur was essential if the highest standards were to be attained in roasting, for it required his full attention, and a cook; whose casseroles marmites

and ovens requires complete attention, could not conceivably roast as well'. Thus the road to highly stratified systems was underway. Though restaurants with highly stratified operations were very expensive to frequent, it was still much cheaper to visit them than to attempt to attain the economically preclusive standards of hospitality in the home. Eventually there came about restaurants to suit all pockets in Paris.

None of the speculations about the growing demand for restaurants is as concrete as the effects of the Revolution on the supply side. The revolutionaries wished to displace conventional aspects, and multiple viewpoints; radically setting aside the guilds and, closing the aristocratic kitchens, sending their cooks out to seek alternative employment. Supply need not be seen purely in a response to existing demand, it can be viewed through the workings of fashion, which can create its own demand (Mennell, 1985; Willan 1992). There was more equality now between chef restaurateur and diner than there ever could have been with the cook and his noble patron. Yet at the start of the 1800s the fawning, and grovelling emphasis of the prefaces with which the chefs of the 1600s and 1700s, who were author-cooks, (gastrosophers) devoted their recipe books would have been unthinkable, an example of this type of writing is laid out in Table 2.1.

**Table: 2.1. Soyer's Preface.**

To his Royal Highness  
The Duke of Cambridge.

Your Royal Highness

The gracious condescension which permits of  
the dedication of this work to your Royal  
Highness, adds another the many claims  
upon my devotedness and my gratitude.

I have the high Honour to be  
Your Royal Highness'

Most obedient and humble Servant.  
Alexis Soyer.

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The above formed the preface to one of Soyer's books, The  
Gastronomic Regenerator (1847).

New routes to the summit of the culinary profession were possible, rather than go through the process of humbling themselves and seeking favour with one of a trifling number of rich patrons, aspiring cooks could now gladly challenge each other for the custom of a greater body of diners-out. Mary Berry writing in post Revolutionary France, penned the following though not especially, with

cooks in mind however; it is quite apt (cited in Mennell, 1985: 142):

The fashionable tradespeople and professors of the arts of luxury, now feeling independent of all protection from their superiors, trusted entirely to the superiority of their talent, or their taste, for success (1828: 148).

Under the directory of France from 1795-1799 until the beginning of the First Empire in 1804, when revolutionary activity had at last diminished, and the French were still in a period of conspicuous excess and gourmandism, a resurgence of interest in gastronomy was noticeable, but in neither country was there a sudden or total switch, from great chefs working in the private households of great men, to working in restaurants for the public. Gastrosophers everywhere however put pens to paper and wrote about the pleasures and love of eating in an intellectual and erudite fashion. It is now; at this point in the history of gastronomy that we see the emergence of authoritative figures whose influence through time saw them classified as the fathers of gastrosophy.

## THE NINETEENTH CENTURY: THE GOLDEN AGE OF GASTROSOPHY

It is during the nineteenth century that the great master chefs start to materialise and have left us dishes which are international classics to this day. It is now that we can observe massive changes in these grand kitchens, the partie system evolves with its specialist chefs, cast iron stoves are introduced and the spit and accompanying fires are supplanted by ovens. We now also see the emergence of the "chef" proper, who manages his brigade with consummate skill. The classification and cataloguing of basic preparations were now also set down.

\In this century the gratification of the palate was paramount, and the confidential and intimate dinners, suppers and sexual manoeuvring seen around table in the last century has disappeared or gone underground. Gourmands are unashamedly male and egoistic, they now attend dinners which are male only assemblies and as lone misanthropes frequent the very best restaurants. France was in a state of flux with much diplomatic and political machinations and rebuilding to organise and execute.

The grande cuisine was at the height of its powers France now considered itself a culinary rocket; indeed it classified itself as the capital and principal exponent of good taste in everything esculent. Major culinary events

were staged and executed by the premier chefs of the time; namely Careme and Talleyrand. Aliments arrived in Paris from the four corners of the globe and were much appreciated by Parisiens. Grimod de la Reyniere wrote at the time: "It is the place where respective qualities of everything that man uses for food are best appreciated and where the ways of transforming them for the benefit of our senses are best understood" (Grimod de la Reyniere, 1806).

It is here that we are able to view the formation of the cardinal culinary principles and techniques, which were to later form the genesis of an "international gastronomy" a cuisine sans frontiere. Pot Roasting (Poele) and braising (Braise) appeared as two contemporary methods of cooking in this century. Certain meats and fowls could be slowly cooked in lidded pots, and by taking the basic kitchen fonds as their basis, they too were recorded and included in the classic culinary repertoire. The use of butter and other fats increased and sauces became thicker now and masked the dishes. Service of food also received some remodelling, 'service a la francaise' where dishes for a given course were all laid out on the table at one time lost favour though survived to some extent longer with the bourgeois, for they saw it as a sign of their success and wealth.

'Service a la russe' was now ascendant, with various dishes served one after the other, and presented to the guest at table, this style displayed the chefs endeavours off to a much better advantage. Careme and others brought back and revitalised the banquet as a means of allowing the wealthy to flaunt their wealth. Eventually as the ball started rolling with tourism and the prosperous traveller visited the elegant spots in Europe in pursuit of the best fare and top hotels, French chefs were in a prime position to influence and contribute to the art of providing great hospitality. Culinary style and table manners had evolved from the cook houses taverns and restaurants and fanned out all over the Western world for those who could afford it.

#### **THE TWENTIETH CENTURY**

By this point Grande Cuisine had peaked and the only options open to it were stagnation or decline which could lead in theory to a new culinary Renaissance. The masters' works it would appear could not be surpassed, they could only be recast. However one man appeared on the scene, Edouard Nignon who was born in Nantes, (1865-c.1934) who would be judged to be one of the paramount masters of French Cuisine. He trained in the most prestigious restaurants in France: The Maison Doree; Bignon; Potel et Chalbot; Magny; Noel Peter's; Laperouse; Paillard;

Claridges in London and L'Ermitage in Moscow, he was also head chef to the Tsar, President Woodrow Wilson and the Emperor of Austria. In 1918 he managed the restaurant Larue, exchanging his white toque and chefs jacket for the black uniform of a maitre d'hotel. He was author of three books: L'Heptameron de gourmets ou Les Delices de la cuisine francaise (1919), Le Plaisirs de la table (1926) and Eloges de la cuisine francaise (1933). Nignon was renowned as a lover of literature and was accredited, although he was much less known than other masters, with revolutionizing cuisine in his lifetime. There was an inflexible stereotypical regimentation which had formed over the years in international gastronomy which had to be broken down, and this was enabled by the onslaught of the First World War (Larousse Gastronomique, 1990: 722-3).

Also instrumental in this process was 'Pampille', the pseudonym for Marthe Allard, who produced Le Bons Plats de France in which were featured regional specialities highlighting boiled chicken (poule au pot) boiled beef (pot-au-feu). These were simple appetizing dishes which directly differentiated themselves from the expensive creations of grande cuisine. The next step on the push for transition in cuisine and a breakdown of the monopoly of standardisation was the eight day fair held in Paris in 1923. It was a fair for regional gastronomy where the French themselves would light upon the treasure store of

neglected dishes from all over the country, something which the (CNAC) the National Council of Culinary Arts founded in 1989 is out today to strengthen and will be discussed further Chapter Four.

Once again a figure would appear on the scene, another culinary heavyweight and literary giant, who has already been mentioned in this work, Maurice Edmond Sailland, known as Curnonsky (1872-1956). He was one of the greatest gastronomic writers and crusaders. Born in Angers, Sailland transformed classical cuisine by way of his writing. Curnonsky was a eminent conversationalist, and successful journalist and novelist, and it was he who proffered a well informed and erudite analysis of prevailing and regional dishes to a now eager populous.

This alone may have accorded him only fleeting influence as a gastronomic arbiter had he not accomplished something else. Between 1921-28 he produced, in collaboration with Marcel Rouff the 28 volumes of La France Gastronomique; with Austin De Croze, Le Tresorier Gastronomique de France in 1933; with P. Andrieu, Le Fines Gueules de France in 1935; and, without a collaborator, Cuisine et Vins de France in 1953, and in 1940 he founded the significant and influential journal of that name.

Sailland also was a rival to Michelin in that he edited a Guide des Touristes Gastronomes with maps of each department of France and listed restaurants the dishes served and their ingredients (Sunday Times, 1991). The focus and direction was now clear and had been launched to end in a climax in the 1970-80s in a form of culinary reformation which would make French cuisine one of the most absorbing and attractive in the world, and also lay the ground for other 'national' gastronomies to feature their own regionally distinguishing aliments as a favourable focus. Curnonsky had ensured the perpetuation of regional French cooking and had made their recipes freely available to everyone.

Once more dietetics came to the fore as it had done in the early days after Gutenberg, this time it had a still wider audience and became intricately entwined with gastronomy. This coupling was advanced by the French gastronome and nutritionist (1875-1964) Dr Edouard Pozerski de Pomiane. Pomiane was head of the food physiology department at the Pasteur Institute, and it was here that he spent his whole working life. He investigated digestion and dietetics and his writings were lively and humorous and he is to this day still admired as one of modern France's most popular gastronomic writers along with Curnonsky.

It can readily be hypothesized that at no time in the annals of food history have there been such a multitude of consumers so acquainted and informed about that which they consume as in the later part of the twentieth century. Once again diet and health have been fused together and have taken centre stage. In the Western world we now seldom regard our food with the phraseology of staving off pangs of hunger and also with phrases along the lines of eating and drinking for pleasure alone.

By eating the correct food and of course taking moderate exercise we can now expect to improve our quality of our lives. The health giving diet can be viewed as a route to a long and active life (Leeming, 1991:170-171). We have been assisted along this route by our oral and well documented history, from the medicogastronomy of the Greeks with later assistance by the Arabs, and up through the centuries with concern over gluttony and poor diet to current medical and nutritional advice. Great chefs and chef gastrosophers have worked tirelessly to refine the foods we eat until in this century we arrive at cuisines nouvelle, the latest in a long line of refinements in our food with the new cuisines of today and a greater body of professionals than ever before to express it.

## **CUISINES NOUVELLE**

New cuisines are not necessarily contemporary cuisines, 'new' cuisines having been present in Greek and Roman times, (Apicius spoke of nouvelle cuisines in the first century A.D.) and in the Middle Ages. However the term's probable first recorded usage was in the 1740s for the new cuisine of Menon, Marin and La Chapelle. In 1755 Louis Mercier wrote about the lightness and delicacy of La Cuisine Changee, stating that "the new cuisine is good for our health and will prolong our lives". The term rises again phoenix like from the 1880s and 1890s, attaching itself at intervals to the chefs of the Escoffier generation.

Once again it becomes evident that there was a 'push' on to make gastronomy scientific. By the end of the Second World War, dieticians food experts and nutritionists were making themselves heard. What was needed in gastronomy was the combination of 'good health' and 'good cuisine'. This was gradually taken up and gained momentum in France in the 1960s, when it was applied to the works of the chefs and gastrosophers, Paul Bocuse, Roger Verge, Michel Guerard, Raymond Olivier, Jean and Pierre Troisgros, Alain Senderens, Jacques Maniere and Jean Delaveyne.

The first murmurs of any real or imagined change came around the time the Troisgros brothers and Paul Bocuse visited Guerard for a meal at Le Pot-au-Feu in the early

1970s. After this meeting the men saw much of each other, however another source of inspiration came in the form of Jean Delaveyne who was a mentor to Guerard and has often been termed his spiritual father Blake and Crewe (1978). This was a period of collaborative endeavour and great collusion, with these great chefs joining the new culinary campaign (Lazareff, 1992).

Guerard joined with the food critics and journalists Henri Gault and Christian Millau in 1972 to advance uncomplicated natural presentations in food. A publicity campaign ensued with a contemporary ethic and novel recipes, and in doing so the 'nouveaux cuisiniers' launched 'another' Nouvelle Cuisine which was at this point in time no more than the generation of journalistic technospeak, recreated to explain this particular culinary movement, and was no more than a distillation of the individual and diversified cuisines formulated and coined by Gault and Milau.

Nouvelle cuisine was in essence a manifestation of a defection from the Escoffier orthodoxy which did not simply take place in France but also elsewhere in Europe. It was an acknowledgement without an agenda (part of the problem of nouvelle cuisine) that change was necessary, a response from the desire to question and innovate by a melting pot of young and inspired talent more so than a

coordinated action against dogma. Guerard, Bocuse and others still had a lot of respect for Escoffier but needed the freedom to evolve without being harnessed to strict classical codifications.

With the theories which Guerard put forward, and the recipes provided in 'La Grande Cuisine Minceur' Guerard amalgamated dietetics, aesthetics, health, ethics, and gastronomy. Stereotypic dishes from the time between Careme and Escoffier went out, rejected as over-rich and over complex, indigestible with preparations which had become tired and associated with a previous age.

In came the canon of respect for flavours and textures of individual aliments. Mousses were again the fashion though now the hard work had been taken out and replaced by the ease of food processors. Cooking methods like steaming poaching and the use of microwaves were in vogue and lighter more elegant saucing appeared. The roux was discarded and yoghurt, vegetable purees, reduced creams and butters were in favour.

The nouveaux cuisiniers embraced and advocated authenticity, natural production and simplicity. Principles guiding this new movement were total freshness of ingredients, lightness and harmony in all components and accompaniments, use of the basic and simplest cooking

methods and types of presentations. The blueprint was made visible and championed by Gault and Milau in their magazine and gastronomic guides. Paul Bocuse had been viewed as the originator of one of the most recent styles with his 'Nouvelle Cuisine Francaise' in 1975. Bocuse is also one of the strongest critics of some of those culinary pirates who sought to emulate his efforts, he states that "I thought a bargeload of kiwi fruit, had hit one loaded with broccoli spears, and the salvage operation had flung these rediscovered items widespread throughout the restaurants of Paris" (Cracknell and Nobis, 1985: 185-6). To balance the view, Bocuse is not considered to be without sin, for he has often been accused in France as being piratical himself.

Bocuse has also stated that too many chefs were operating confidence tricks on their customers, by serving very small portions, which were supposed to provide a lighter diet, with the accent on freshness of produce and new combinations of ingredients. He was amongst the first of a majority who felt exactly the same thing was happening to them. Some felt that the new system opened itself to abuse from pretenders, with only economic thoughts in mind, caring little for the health and wellbeing of their customers. Nouvelle came to signify small portions, fromage blanc instead of cream no sugar and few

carbohydrates. Sadly it was all too easy for the exquisite to become the ridiculous.

In a counter action to the former statement, many chefs, gastrosophers, gastronomes and their public, were avid followers of the hypothesis that a system of cookery which demanded a love, with more thought and feeling involved in its execution and prescription than blind adherence to the classical repertoire, and with balance, nutrition and health as counterpoints, could evolve to the betterment of the industry and the customer as a whole.

The new cuisines were given differing titles some of which are listed in Table 2.2. Table 2.3 outlines Prescription in Nouveaux Cuisines.

Words with rich meaning were descriptively fashionable among gourmets of this new cuisine, light, airy, delicate, succulent, etc prevailed, and some misuse of the principles occurred from inexperienced and over zealous chefs overcompensation by too much decoration under use of foods on the plates, (tiny portions) over charging, curious combinations etc took much of the goodness away from what was and is a marvellous concept in cuisine.

Claude Fischler in an article for Le Monde, titled the 'Socrates of the Nouvelle Cuisine' wrote: "The artist in

**Table: 2.2. The New Cuisines**

Nouvelle Cuisine	Haute Cuisine
Cuisine du Terroir	La Cuisine Moderne
Cuisine Maigre	Minceur Exquise
Cuisine Naturelle	Cuisine Minceur
La Cuisine Gourmande	La Grande Cuisine Minceur
Cuisine du Marche	Cuisine of the Sun
Cuisine Grande Mere	Cuisine Parfumee
Cuisine de Civilite	Cuisine Courante
Cuisine Improvisee	Cuisine Etrangere
Cuisine de Sensibilite	Cuisine du Femme
Cuisine Heureuse	Cuisine sans frontiere
Cuisine Spontanee	Cuisine du Soleil

**Table: 2.3. Prescription in Nouveaux Cuisines**

1. A rejection of unnecessary complication in the production of foods. The phasing out of elaborate dishes, and of rigid formulae and the introduction of simplicity in cooking methods.
2. A reduction of cooking times, to bring out true and some would argue forgotten flavours. Rapid cooking was order of the day, since the cooked food is more likely to retain its maximum nutritional value by this method. Steaming and cooking en papillote also gained ground. Dry methods were applied where foods were cooked in non stick pans where oils could be lightly sprayed over the pan instead of being poured in. Other dry cooking methods were employed like grilling and true roasting.
3. An insistence in the purchase of the freshest possible ingredients, across a full range of aliments. With daily purchasing where possible.
4. A visible reduction in the volume of dishes available on the menu.
5. A reduction in the use of strong marinades with game served fresher and not high. Light sauces were in, usually based on meat juices, or wine, essences, or light stocks which could be reduced.
6. A turning towards regional dishes for inspiration, and away from Parisien classicism in haute cuisine.
7. An elimination of rich and creamy sauces, bechamel and espagnole, with the roux now frowned upon. There was an increase in the use of good unsalted butter, lemon juice, vinegar and fresh herbs. Natural harmony of the accompaniments was also a prerequisite. Flour, anything disguised or denatured, liaisons, fats which were saturated, and indigestible mixtures were frowned upon.
8. Equipment used in the kitchen changed, they employed new techniques, Elizabeth David who died in May 1992, suggested that cuisine nouvelle could not have developed the way it did had it not been for the invention of the modern food processor which appeared at much the same time as the new cuisine. In general equipment was ultra modern, and microwave cookers were used professionally, they also displayed less distrust of frozen foods; using it intelligently.
9. Dietetic implications were important and some senior chefs employed the services of nutritionists. The consumption of salt sugar and fats were to be reduced.
10. Inventiveness and experimentation was in evidence, as was the economic benefits that could follow such a concept.
11. Normally, plated service of food requiring an increased hands-on approach, which was also labour intensive evolved and a new aesthetic appeal proved this point. Guide Gourmand de France (1970) (See Mennell, 1985: 163-4).

this field is no longer characterised by his overpowering authority, but rather by the opinionated modesty of an exponent of the maieutic art: in place of the cook as mercenary of the kitchen stove, we now have the Socratic cook, midwife at the birth of culinary truth" (Larousse Gastronomique, 1990).

Nouvelle cuisine emerged in an uprising against the Escoffier orthodoxy, markedly as stultified in international hotel cuisine. Like the ideas of Careme and Escoffier, the influence of nouvelle cuisine spread around the world. It can now be seen that this model will undergo **seeding, codification, desensitisation, and renewal**. The seed was sown in the students of Fernand Point of the Pyramide in Vienne, codification came in the 1970s through the work of initially Roger Verge et-al, and the publicity from Gault and Milau, it then spread throughout the world, in Britain through the work of gastrosophers like Mosimann, Blanc and the Roux Brothers.

We can now quite clearly see that with its routinisation and uptake, with less than experienced practitioners, and those who have gone for the economic kill; these new and diverse cuisines under the most recent banner of 'nouvelle', will experience desensitisation and become a doctrine to be replaced. Wood (1992) quoting writers like Mennell, Levy and Barr and Levy, states that "nouvelle

cuisine is simply the latest stage in the development of French haute cuisine".

The cyclic revolution in synopsis, has amongst other things, always sought simplicity with more discrimination, and a moving towards enhancing natural flavours from the principal and accompanying ingredients and generally a lightening of saucing. What has always happened is not an overthrowing of history and the past, but rather, a moving forward in the long term process of development, utilising the very best from each evolution, where tastes are refined continuously and cooking refined in tandem to satisfy them.

There has been as Escoffier aptly put it, 'civilising of taste'. Each new development has involved chef gastronomers not merely in an overthrow of the last, but also a renewal of recognisably the selfsame pursuits of simplicity, refinement, restraint, and increasingly, a conscious calculation of precisely how each new seed will be received by a captive audience.

If one really ponders the subject, it was not feasible to expect practitioners to emancipate cuisine from well over a century of repetition albeit reverential to the old masters without some problems occurring. Gladly it would seem that the over zealous analytical period appears to

have come and gone, and the establishment internationally of institutions reconstructed by looking to their national heritage like France and the work of the CNAC, and subtly blending the rusticity of certain cuisines with enlightened approaches to Nouvelle Cuisine, international gastronomy has never looked in greater shape.

Throughout the history of cuisine it has been alluring to ascribe change to the attributes, determination or discrimination of seriously committed chefs and gastrosophers. In actuality it is very different. Change is an acknowledgement of and reply to the demands of the customer or client, to transformations in our way of life, to developing trends in other areas. When one considers everything which has taken place over this century it is inconceivable to think that cuisine and gastronomy would remain stationary. Individuals can now cultivate their palates just as much as they cultivate their brains, for it is prudent to take intelligent regard of the foodstuffs, with which one intends to stoke the human furnace. And what is more, in the current climate it is not only intelligent, but socially acceptable to discuss and proclaim our diet.

Chapter Three will define and analyse the concept of gastrosophy from its historical origins to contemporary time, placing the chefs in their cultural context. The

chapter will then go on to profile a selected group of chef gastronomers chosen from the three countries in focus; France, Britain and Germany.

**CHAPTER THREE**

## **INTRODUCTION**

The aim of this chapter is to examine the concept of 'gastrosophy' which has a complex history. It differs from the previous chapter in that it draws on original research. It should be recalled that this chapter could have been constructed around any gastrosoph, but the chef is used as a gastrosophical example. As stated in Chapter One, a Gastrosopher is defined as an individual who combines both theory and practice in a given area of hospitality. The gastrosopher is he or she who works practically in a given field appertaining to hospitality, and therefore classified as an industry professional of some note. In focussing on the chef this chapter will provide a detailed description of the chef's art, and is constructed in three parts.

The first part comprises a resume of known gastrosophical modern history which will place chefs in both historical and cultural context. The second part will profile a small sample of chef gastrosophers in France, Germany, and Britain, with coverage of their lives and work, their clientele and their fame. Those chefs examined may be generally regarded as being among the most highly esteemed

in the profession. The list is by no means exhaustive and omissions must rest on the constraints of the work, and also the three countries in focus.

The chefs brought together in the sample were not, as such, selected individually by the writer (which might have presented an obvious bias) but were selected on the basis of informal enquiries of individuals within the hospitality industry with whom the author has had contact over a number of years. These included prominent gastronomes, academics, journalists, managers and chefs. Chefs were chosen whose names cropped up in conversations upon the nature of gastronomy in several countries this was later narrowed down to the three countries in focus. As noted in Chapter One, the chef gastrosophers brought together for this thesis are:

Anton Mosimann	(GB)	Raymond Blanc	(GB)
Dieter Muller	(G)	Eckart Witzigmann	(G)
Paul Bocuse	(F)	Michel Guerard	(F)
Marc Meneau	(F)	Dominique Nahmias	(F)
Roger Verge	(F)	Paul Haeberlin	(F)
Jean Troisgros	(F)	Pierre Troisgros	(F)

Key: (GB) = Great Britain. (F) = France and (G) = Germany

The country code specifies that the gastrosopher aligned to it operates within that country, it should not be posited that the chef was born in that country. For example Mosimann is a Swiss, Blanc French, Witzigmann, Austrian, and Haeberlin from Alsace.

The above chefs were all contacted by letter to take part in this work. There was also a backup letter enclosed from Anton Mosimann, introducing the author to the other gastrosophers. As noted earlier, gastronomes and gastrosophers are hard to contact away from the dining or gastronomic experience, and after several attempts at contacting M. Roger Verge, and Madame Dominique Nahmias both failed to respond to requests, and therefore commentaries on their work contained in this thesis has been drawn from largely secondary sources. Eckart Witzigmann did not respond to the letters but was visited at Aubergine in Munich in September of 1992.

Having had initial responses from all of the other gastrosophers, this opened the door to contact them again if necessary. Many of the chefs provided short professional life histories, and specimens of their menus (either originals or photocopies). I was also in some cases able to speak with the chef's private secretary or public relations department. After this direct method of information gathering was underway, combined with some

interviews, the desk 'literary' research which had been commenced previously was built upon and an interpretative method utilised. Drop files had been opened on each gastrosopher and information from published and unpublished works, various organisations, television, video, the press, and other media scanned. Consultations with individuals who had dined at the gastrosochers restaurants or who had contact with them was sought. In general this information stemmed from members of The British Gastronomic Academy, The International Academy of Gastronomy, La Confrerie de la Chaine des Rotisseurs, and L'Ordre Mondiale des Gourmets Degustateurs as well as British gastronomes. Information from the various food guides was also gathered. In the profiles of the chefs included later in this chapter, material has been included from these sources combined with information from their own works to form a composite picture.

The third part of this chapter will try to construct a profile of the archetypal gastrosopher ie, hypothesize what goes into the making of a gastrosopher, what are the common threads binding these individuals, and how they differ from others in the same field, also addressing if and how chefs differ from other categories of gastrosopher.

## **GASTROSOPHY**

Gastrosophy comes from the Greek root 'sophos' meaning wise. The word has been variously used throughout history but was specifically coined by a German nobleman, Baron von Friedrich Christian Eugen Vaerst whose book in two volumes titled *Gastrosophie oder die Lehre von den Freunden der Tafel*, (The Teachings of the Joy of the Table) was published in Leipzig in 1851 and was to be Vaerst's last work. Baron Vaerst suggested that the gourmet and gastrosopher's skills are complementary.

Vaerst himself was inspired by Karl Schall. Little is known of this man suffice to say that he stimulated the foundation of Vaerst's gastrosophy. Vaerst was an aristocratic intellectual and gastronome in the mould of Brillat-Savarin and Grimod de La Reyniere. Vaerst's gastronomic point of view was often expressed in investigative form. Vaerst wrote, "there is one end in the consideration of the hearts of the gourmand, gourmet and gastrosoph and how it rejoices the stomach longingly, and they lick their lips" (Vaerst, 1851). Many paragraphs in the book place emphasis on the business of culinary skill and the heightened sense-awareness of these individuals, and this will form one of the main themes of the following discussion, namely: "Do chef gastrosophers have a

product to sell", and this product, must it constantly evolve if the paying customer is not to become jaded or tired with it. Thus the designer/chef has the options to look to the future or to past traditions for inspiration but the end result from these patrons of the art must always appear fresh.

The term patron has variously meant in history a guardian saint, (protector of a particular group or nation) then a protector, one who encourages, an upholder, a champion etc to the more modern and current usage as applied in the later part of the heading above viz, a proprietor of a restaurant, and not as some might still wish to allude to the obsolete, slave owner. Today the chef gastrosopher, though not always a proprietor of his own business, can be viewed as a guardian, protector, champion, and upholder of gastronomy and gastronomic values along with other gastrosophers for in many instances they encourage young chefs, novitiate gastrosophs, and guest patrons by maintaining the necessary stimulus and flow of ideas which keeps the field of hospitality fertile.

#### **THE TEMPLES OF LUCULLUS: 20th CENTURY GASTROSOPHERS**

This section offers an account of the most distinguished

gastrosophers in France, Germany and Britain considered by some gastronomes to keep the gastronomic flame burning in their countries, their restaurants considered to be temples to gastronomy sometimes expressed in the famed rule of the five Cs: possessing "Character - Courtesy - Calm - Charm - and Cuisine" (Relais Gourmand, 1992). Nearly all of these individuals are or were chefs-patron being either exclusive or part-owners of their holdings.

It has been noted that gastrosophers are born and not made. This thesis however stresses the socialisation and heightened sense-awareness of these individuals who have in many cases had upbringings where food was primarily respected, and a good deal of time or emphasis was placed upon food in the home or working environ. It is necessary to look no further than Verge and the influence of his Aunt Celestine, Mosimann, and his early love for the look and feel of ingredients, (his family owning a farm and small family restaurant), and Guerard who played around pastry shops, thriving on the scents of foods. Some of the gastrosophers discussed are what could be termed 'chef tycoons', but not all of these chefs have settled in large cities, some have based themselves in the countryside or smaller towns. None of the gastrosophers whose work is discussed in this chapter have restaurants which might be remotely considered modestly priced although they have all offered dedicated attention to detail, excellent service

and craft skills, which to their patrons in many cases give much more than value for money, providing individual experiences, holistic gastronomic experiences, complete enjoyment across food, beverage, service, decor, furnishings, atmosphere, lighting, etc.

### **Georges Auguste Escoffier**

La bonne cuisine est celle ou les choses  
ont le gout de cequelles sont.

Good cooking is that in which things taste  
of what they are.

Before proceeding to analyse twentieth century gastrosopher chefs it is necessary to mention the contribution of Escoffier, who was generally considered to be king of the Ancienne cuisine (Levy, 1984). Above is an axiom formulated by Georges Auguste Escoffier (1846-1935). It is a statement that today is uppermost in the minds of all good chefs and could be considered as being well before its time when uttered by Escoffier, and displays neatly the transition from ancient to modern during this

period. Escoffier started work at his Uncle's restaurant in Nice at the age of thirteen, which was quite near to his home, in the village of Villeneuve-Loubet, his father was a local blacksmith. Escoffier trained with his uncle for six years and from there, at nineteen years of age, he would eventually spend five years in Paris working at the Petit Moulin Rouge restaurant as a commis rotisseur (Mennell, 1985; Cracknell and Nobis, 1985).

After military service in the Franco-Prussian war he gained employment at the Hotel Luxemburg in Nice before reappearing at the Petit Moulin Rouge where he would spend six years as head chef (Willan, 1992). In 1878 Escoffier attempted to go into business on his own, opening a small restaurant in Cannes. However he decided this was not really for him as he missed the bustle of a large kitchen. In 1879 he became a director of an outside catering company which he operated for five years; in the interim he assisted in the formation of the Societe Culinaire Francaise, and in the founding and writing of the journal with Phileas Gilbert, titled L'Art Culinaire. Escoffier wrote in one of his diaries: "Society had little regard for the culinary profession. This should not have been so, since cuisine is a science and an art and he who devotes his talent to its service deserves full respect and consideration".

His wish was to be granted though sadly not in his own lifetime. Today's top chefs are indeed granted full respect and consideration: some might even make comment that it has gone from one extreme to another. In 1883 Escoffier took over as head chef at the Grand Hotel in Monte Carlo which was being managed by Cezar Ritz. Ritz had lost his chef Giroix to the rival Hotel de Paris. At the close of the season both men transferred to the Grand National Hotel in Lucerne, where they spent the next six or so years (Cracknell and Nobis, 1985). These early resorts were frequented by the Prince of Wales, and the Emperor of Austria. The Ritz-Escoffier twinning was to work like a magnet, with the diadic coupling attracted a continuous stream of glittering nobility and aristocracy (Willan, 1992).

These two men were greatly responsible for the universalised mass appeal and emancipation of gastronomy through a greater transfer away from modest clusters of gastronomy in private houses to the greater number of commercial enterprises open to all and heedless of status or title. Ritz had a gift for making his guests most welcome, and Escoffier added a further attraction in his magnificent cuisine which was associated with a break from heavy sauces and garnishes from the 18th century (Cracknell and Nobis, 1985: 184).

Escoffier streamlined work practices and conditions to allow smooth running of his kitchens just as he streamlined the food being served to clients. He banished drinking and smoking in his kitchens, done what was possible in his time to eliminate the extreme heat of the kitchen, barred the wear of dirty chefs whites, and appearance in public of chefs dress. Shouting of orders was also eliminated. Escoffier's motto was 'faites simple', preferring simply cooked vegetables lightly sprinkled with chopped parsley, he insisted that everything must be edible and gave up the tradition of ornamentation which had prevailed with Careme, out went hatelets (skewers) and architectural set pieces and in came simplicity. Analogies were drawn between Escoffier and Careme, stating that Escoffier was to Careme what the New Testament was to the Old. Escoffier and Ritz played a massive role in the popularising of the fashionable hotel the classical repertoire and their large menus (Mennell, 1985; Cracknell and Nobis, 1985: 148). In 1890 he opened the Savoy in London in association with Ritz and Echenard where he remained until 1898, the beau monde of Europe followed, for by now Escoffier's was classed as a supreme talent in the kitchen.

In 1898 Escoffier followed Ritz to take charge at the Carlton Hotel, at that time one of the most famous in Europe (Cracknell & Nobis, 1985). Escoffier was said to

have left for personal reasons when in fact both men had been sacked by the Savoy for fraud and theft. Savoy company records prove the disappearance of over £3,400 of wine and spirits in the first period of 1897. Confessions of larceny were signed by Escoffier and Ritz, and two former employees signed in January of 1900. There is much more to the story than meets the eye, the British food columnist Paul Levy uncovered the archive in 1985.

It was however Escoffier who handed over the doctrines of the classical cuisines of Europe into the twentieth century, with the publishing of Le Guide Culinaire at the height of his powers in 1902, which ironically came at a time when he was working in London. Guide Culinaire became the definitive text and it was not until the 1970's that its potency was seriously threatened amongst the leading hotel kitchens, displaced by nouvelle cuisine. The historical and cyclical characteristic of cookery since the revolution has been one of seeding, codification, desensitization and renewal which seems to be allied to and develops from intervals of a transitional nature in the social circumstances of the catering profession. Escoffier's systematised codifications were founded upon a series of stock-based sauces, which permitted his cooking to travel well beyond France and so become truly international (Sunday Times, 1992).

## **The Stratification and Division of Labour in the Kitchen**

The *Partie* system is a specific historical phenomenon credited to Escoffier. Since Medieval times the kitchen staff had been divided into sections, each more or less separated. It has been highly stratified in the largest establishments, with major, and basic divisions of kitchen labour (Mennell, 1985). The system comprises highly skilled, semi skilled, and manual operators including those who are involved in prolonged training, the latter spending this period progressing from corner to corner within the system until a desired standard is met. Unfortunately the system of indentureship has almost been lost with few established organisations offering training agreements any longer.

Whether operating the *partie* system or, as is becoming the norm in country houses, small inns, private hotels, or smaller non-*partie* system establishments - adapted systems - one thing remains paramount, and that is that under this '*partie*' system chefs are completely reliant on each other: team work is essential and cuts across, above and below skill levels and departments. One such place operating without the restraint of a *partie* system is the Carved Angel restaurant in Dartmouth, Devon headed by Joyce Molyneux, where the chefs and waiters take turn about doing each others jobs quite successfully. The inter

dependence displayed has been a major feature of the partie system, it also has preeminence in unstructured operations. The full classical brigade is laid out in individually named Tables: 3.1, 3.2 and 3.3.

**Table: 3.1. The Complete 'Grand' Partie System**

**Full Brigade**

Maitre Chef des Cuisines:	Executive Chef.
Chef de Cuisine:	Head Chef.
Executive Sous Chef:	Deputy Head Chef, with Executive status.
Sous Chefs:	Usually non working chefs directing the kitchen operations. Their status numerically imposed.
Chefs de Partie:	Section Heads. Specialists.
Ist Commis De Cuisine:	Directly responsible to the section head, takes over in his/her absence, and controls the commis working.
Commis de Cuisine:	A cook in training, or assistant cook, not sufficiently skilled to be designated a chef.
Aprenti:	Apprentice.

**The Premier Chefs**

Chef Saucier:	Sauce Chef.
Chef Garde Manger:	Larder Chef.
Patissier:	Pastry Chef.
Chef Rotisseur:	Roast Chef.
Chef Poissonier:	Fish Chef.

**Table 3.2 The Body of the Brigade**

**The Body of the Brigade**

Chef Entremettier:	Vegetable Chef.
Chef Potager:	Soup Chef or Cook.
Chef Froitier:	Buffet Chef.
Bouchier:	Butcher.
Charcutier:	Sausage maker. Pork Butcher.
Chef Rotisseur:	Roast Chef.
Chef Grillardin:	Grill Chef.
Confiseur:	Confectionery maker.
Glacier:	Ice cream maker and ice sculptor.
Chef Tournant:	Relief Chef.
Hors d'oeuvrier:	Hors d'oeuvre maker.
Chef de nuit:	Night Chef.
Boulangier:	Baker.
Volailleux:	Poulterer.
Poissonier:	Fishmonger.
Saladier:	Salad maker.
Trancheur:	Carver, always a skilled chef, normally from the larder.
Chef de Garde:	Duty Chef.
Chef de Banquets:	Banqueting chef.
Chef Communar:	Staff cook.
Patronnet:	Young apprentice pastry cook.
Stagiare:	Chef or cook from another hotel or restaurant throughout the world gaining experience.

**Table 3.3 Semi Skilled and Manual Sector of the Partie System.**

**The semi skilled and manual sector**

Aboyeur:	Kitchen barker, clerk.
Annonceur:	As Above. (vide Escoffier).
L'econome:	Store keeper.
Le secretaire de cuisine:	Kitchen clerk.
Plongeur:	Pot washer.
Cafetier:	Still room operator.
Garcon de cuisine:	Kitchen porter.
Vaisselier:	Crockery washer.
Porteur:	Porter.

## **Escoffier's legacy**

The partie system has always provided the means of sensitising, stimulating, training, and developing individuals to the stage where a thorough grounding and eventual specialism in the craft can be formulated. The chef gastrosophers career path is influential in forging a rounded knowledge of cuisine. This is most usually gained by developing expertise founded on the production of classical dishes. Escoffier's own career path was analogous to the rise of large international hotels, and this came to be his medium. To some his regime was seen as a bureaucratically founded phenomenon which constrained innovation in cuisine.

The consequences of the partie system on gastrosophers was that it spawned and promoted a culinary aristocracy, some of whom were able to achieve worldwide acclaim. Britain, Germany and other European countries benefited from injections of French talent at this time. The partie system also provided a hierarchy, therefore a training which controlled the profession and provided developmental stages, (parties) according to developed skill - these skills had to be mastered and were a requirement for promotion. It was a means of managing the division of labour, but it also provided employers with a mechanism

for breaking up the division of labour into more calculable units thus allowing tighter cost controls. Inherent however to the rise of the chef gastrosophers was the partial rejection of the partie system because it (a) stultifies cuisine, (b) limits scope for creativity, and (c) takes responsibility away from the individual and gives it to the group. However whatever view is taken Escoffier's influence in the history of cuisine cannot be ignored.

Many of his dishes are legendary, with 'tournedos Rossini' named after the composer Gioachino Antonio (1792-1868) who was a famous Italian operatic composer and Peches Melba' created for Helen Porter Mitchell (1861-1931) the diva, Nellie Melba, a stage name from her connection with Melbourne. Melba was an Australian soprano and regular patron of the Savoy Hotel. The fresh raspberry coulis used in the preparation of this dish did not appear classically until several years after its creation and Peches Melba were originally presented on the back of a swan carved out of a single block of ice (Willan, 1992).

A method of preparing Poularde was created by Escoffier at the Carlton for Edward VII (1841-1910). There is also a 'Saumon Edward VII'. Alphonse XIII King of Spain, had dishes created for him by Escoffier utilising fillets of sole, a second utilised poularde. 'Alice' another piece of

famed Escoffier terminology was used as a method of preparing sole and also another for a sweet dish. He named them after Princess Alice, Countess of Athlone, and sister of King Edward VII (Clarke, 1969).

In 1920 Escoffier was made a Chevalier of the Legion of Honour and Officer of the Legion in 1928, both given for having enhanced the influence and importance of French cooking throughout the world Larousse Gastronomique (1990). Escoffier was regarded as the emperor of the kitchens of the world, a title conferred upon him by the Emperor William II, who spent a time on the steamer, Imperator of the Hamburg-America Line which Escoffier had joined to take charge of the imperial kitchens. In the course of a conversation with Auguste, the Emperor, congratulating him said: "I am the Emperor of Germany, but you are the Emperor of chefs".

Escoffier retired to Monte Carlo in 1921; he was now 73 years of age and had polished and pursued his art for 62 years. His writing which carried great influence and authority, will best be remembered in works like Le Guide Culinnaire written in collaboration with Phileas Gilbert and Emile Fetu, and Le Livre des Menues published in 1912. In the latter, Escoffier sketched out the criteria which would emphasize a well planned meal; the season should be borne in mind, the meal should be appropriate to

the guests and to the occasion, and excessive dishes should be minimalized, and also if time was short to curtail the menu. He also wrote Le Fleurs en Cire, Ma Cuisine, published in 1934, Le Riz and Le Carnet d'Epicure.

In all he revised the Guide Culinaire four times and before he died had written the preface to Larousse Gastronomique. He died in February 1935, nearly 89 years old. He is still viewed as one of the most important chefs of the last one hundred years, in his time he was also deemed to be one of gastronomy's principal revolutionaries, and the industry owes many of its most prized classical dishes to him. Most importantly it is with Escoffier that we put an end to Medieval cookery's excessive and luxuriant displays. Gluttony had conceded to gourmandise and quantity succumbed to quality.

### **Fernand Point**

A man is not a machine and a great chef gets tired - but the clientele must never know it.

Fernand Point was well known for statements like the one above. In a way it was part of his professional signature. Escoffier had dominated the culmination of cuisine ancienne, but Point was the father of modern gastronomy and gastrosophy. To a greater extent than any other chef Fernand Point (1897-1955) characterised the representation to the world of the high class French restaurant which endures to this day, he had a profound influence on gastronomy and aspiring gastrosophers. Figure One displays the gastrosophic succession from the medieval masters through the masters of ancienne cuisine to the father of modern gastronomy; Fernand Point, and his direct and indirect beneficiaries: The modern masters, a veritable who's who, or toque of the town!

The mark of Point's cuisine was not set by elaboration but rather by sybaritic and polished simplicity. Fernand Point was a marvellous and true gastrosopher for it is here if one looks carefully enough that the distinctive germ of nouvelle cuisine was implanted without the employment of P.R. machinery, or promotions. It is thought that Point himself would not have lent his name to nouveaux cuisines, but the seed was sown in his pupils and bore ample fruit. He was a man who thought it his duty to coax and train the young. It was indeed Point who started the breakdown of the secrecy among chefs, viewing such behaviour as generating sterility.

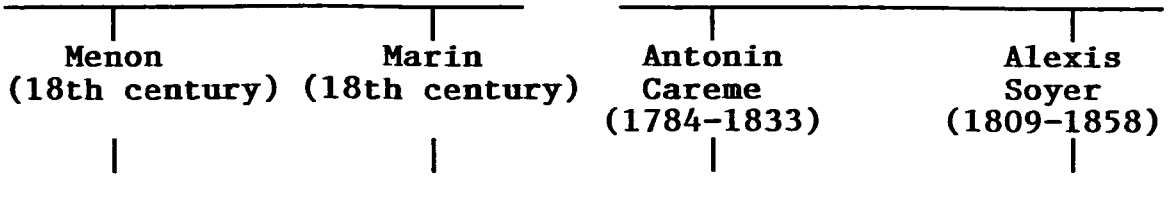
Figure 3.1

MEDIEVAL MASTERS

Taillevent  
(b c,1395-d c,1395)

La Varenne  
(b c,1615-d c,1678)

MASTERS OF ANCIENNE CUISINE



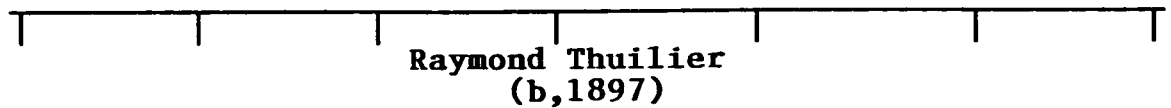
Georges Auguste  
Escoffier  
(1846-1935)

Edouard  
Nignon  
(1865-1935)

THE FATHER OF MODERN GASTROSOPHY

Fernand Point  
(1897-1955)

DIRECT BENEFICIARIES OF POINT'S GASTROSOPHY



Jean  
Troisgros  
(1926-1983)  
Pierre  
Troisgros  
(b,1928)

Paul  
Bocuse  
(b,1926)

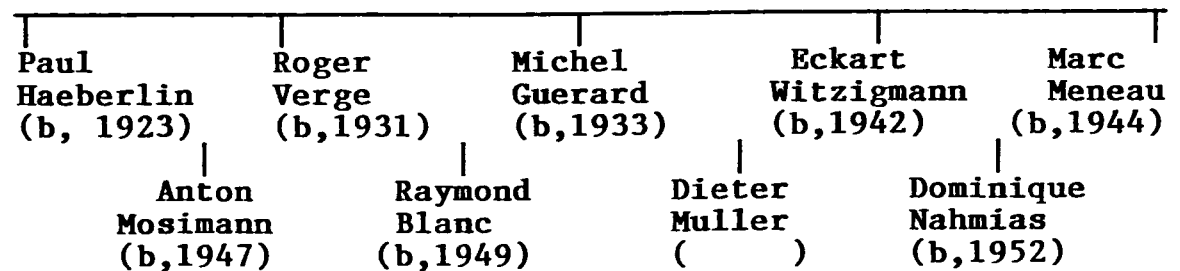
Francois  
Bise  
(b,1928)

Louis  
Outhier  
(b,1930)

Jean  
Vignard  
( )

Paul  
Mercier  
(b,1926)

INDIRECT BENEFICIARIES OF POINT'S GASTROSOPHY



Point was single minded with no interest other than cuisine. He was born in Louhans where his parents kept the station buffet, with both his grandmother and his mother in charge of the cooking. Quite how Point managed to lift haute cuisine to the levels he did is quite staggering for he is reputed to have been on the brink of pathological insularity, he loathed to travel away from home and at no point did he ever seem to wish to travel abroad (Crewe, 1978). He trained in Paris at Foyot's where he became sauce chef, and also at the Bristol and Majestic then moving to Evian as fish chef at the Hotel Royal.

The family moved to Vienne where his father Auguste opened a restaurant and two years after left it to Fernand who renamed it La Pyramide. The restaurant did not take long to become recognised by gourmets on their way to the south of France. Point focussed his attention on the production of a cuisine which centred upon quality food enhanced by perfectionist provisioning, preparation and cooking (Montagne, 1990: 818-9). Point was indeed viewed as a genius, and innovations which he undertook were seen as sound and at no time interfered with the foundations of the craft. As Point put it: "Cuisine is not invariable like a Codex formula. But one must guard against tampering with the essential bases" (Blake, 1978).

This shy man returned cuisine to the indispensable bases which had become blurred with excessive dogma. In 1933 the guide Michelin awarded La Pyramide three rosettes. Point's character had a lot to do with the restaurants popularity, his warm welcome, humour, yarns, whimsicality, massive size and uncompromising nature all played a part. Many famous individuals travelled to Vienne to sample what Curnonsky termed 'the pinnacle of culinary art'. He was also important because he broke free of the conventional typecast brigade cooking that Escoffier championed. He changed his menus on a daily basis and worked as a soloist, he also cleared his larder each evening to make way for new produce (Crewe, 1978).

Point was also renowned as being an excellent teacher, his pupils many of whom became great gastrosophers, namely; Outhier, Bise, George Blanc, Roger Verge, Thuilier, Alain Chapel, Paul Bocuse, and the Troisgros brothers are all witness to his mastery (Mennell, 1985: 164). Point's cuisine was sybaritic, and of the classical model, one of his many catchphrases was "butter, butter, always more butter". His biographer Felix Benoit called him 'the Pharaoh of the Pyramide at Vienne' (Montagne, 1990). Point and his wife were decorated after the war by the British and others for the work they had done with the Resistance during the war.

After his death the kitchens at La Pyramide were supervised by firstly Paul Mercier and then Guy Thivard but still under the ever watchful eye of its administrator Madame Marie Louise Point who must take a lot of the credit for turning the restaurant into a statement beyond food alone (Sunday Times, 1992). A tribute to Point comes from the following gastro-sopher Paul Bocuse, who outlines the respect the man was due among his peers and with a much wider audience: "There was no one like him. No-one".

### **Paul Bocuse**

Bocuse, variously termed the contemporary messiah, Lion of Lyon, king of chefs and also the ambassador of French cuisine was born on the 11th of February 1926 in Collonges-au Mont-d'Or, into a family of chefs, who had passed their restaurant from father to son since the seventeenth century. Bocuse's father George was also a chef and it was in 1942 that Paul was apprenticed to a friend of his father's, Claude Maret, at the restaurant de la Soirie in Lyons. There was little doubt that Paul would follow his father into the profession. Bocuses had, for generations since 1765, been chefs in the fishing village located on the shores of the Saone at Collognes-au-Mont-d'Or, five kilometres from Lyon.

With Claude Maret, Bocuse learned how to shop for produce and because of the war in Europe he also learned how to use the black market for difficult to obtain items. They even had at times to dispatch and butcher the animals themselves in order to eat. During the war Bocuse was a member of the Vichy youth and then fought with Premiere Division Francaise Libre au BM 24, The Resistance. He was wounded by German machine gun fire while fighting with the Free French Army in Alsace and received treatment for his injuries at an American countryside hospital. The wounding ended Paul's active army career (Blake, 1978). Nevertheless after the Second World War on the 18th of June 1945 he took part in the Victory March in Paris.

Following this Bocuse returned to his region to recommence his apprenticeship with La Mere Brazier, at the Col de la Luere restaurant, then in the 1950s at the three star Pyramide where he learned to appreciate the significance of commodities with Fernand Point. Bocuse eventually finished his schooling at Lucas Carton. In 1959 he took over from his father at Collonges, where in 1961 he gained his first star, and the accolade of Meilleur Ouvrier de France Cuisinier (best crafts person in his trade). The second star came in 1962 one year after he had renovated his fathers auberge. The third star came in 1965 by way of a just reward for his immense ability and achievements, having accomplished what is surely one of

most chef's dreams, the award of the third Michelin star. At this time Bocuse was alerted to the fact that he could no longer use the Bocuse family name for his restaurant, his grandfather having sold the rights as far back as 1921.

He bought back the rights and christened the Auberge de Collonges Paul Bocuse. In 1975 he was decorated with the Legion d'Honneur by Valerey Giscard d'Estaing, the French President. Bocuse stated that it was for this occasion he created his famed truffles soup which appears on the menu to this day as 'Soupe aux truffes noires V.G.E.' (plat cree pour l'Elysee en 1975). Bocuse has been quoted as being a hopeless romantic and believes cooking to be an art like painting or music and often uses musical similitudes to express his point. Bocuse also told the author that imagination and common sense must be employed, and that he has a great respect for simplicity and tradition.

Bocuse is a gastrosopher, author, chef tycoon, chef patron, and entrepreneur, he has many business interests including consultancies, (he is culinary consultant to Air France). Consultant to Royal Viking Line's Royal Viking Queen cruise liner, he has written books which have been translated into many other languages, has taught in Japan and has a restaurant in Tokyo and elsewhere, he also

lectures at the (CIA) Culinary Institute of America. Bocuse has an expansive nature and in 1979 developed a line of first class delicacies in the form of own label wines, brandies, champagnes, digestifs, teas, preserves and foies gras which he distributes in large stores housing Paul Bocuse boutiques throughout Japan by the company Daimaru.

Through numerous outlets he sells kitchen ware emblazoned with the Bocuse logo, and also has his name on LP record sleeves of recordings made on his collection of converted steam organs. He is involved in the manufacture and sale of preserves and chocolates, and in 1980 he acquired a Beaujolais vineyard at Letra. In 1982 at Disney World's Epcot Centre he launched his American activities by opening 'Le Pavillon de France' in conjunction with his friends Roger Verge who often accompanies him on foreign visits, and Gaston Lenotre the world famous sugar and pastrywork exponent who is also a gastrosopher. Bocuse has been described as a one man multi-national organisation (Viard, 1984). However his place in the history books will record him as being the individual who is chiefly accountable for the social prestige and fiscal enhancement of the gastrosopher, and chef in contemporary time.

In 1987 he set up the first worldwide cuisine contest, which he christened the 'Bocuse d'Or', at which each

winner collects significant prizes, ample kudos and a work of art by Cesar. In 1987 another honour was bestowed on Paul, by Monsieur Jacques Chirac the Mayor of Paris, it was the 'Officier de la Legion d'Honneur, and in the Spring of the same year the President of the Republic of France Monsieur Francois Mitterrand luncheoned at Paul Bocuse, unusual in that it was the first time that a president in office graced the restaurant.

His principal gift to the progress of catering is as an innovator of cuisine nouvelle. It was he who helped moderate some of the excesses of French classical cuisine spoken of earlier in this work. Though plentiful his enterprises have not made him forget the origins of cooking, which he is close to and has many spits in his restaurants and uses them frequently to great effect. He has a solid base of great talent and dedication which he shares with his sixty staff which is under the guidance of Raymonde his wife. This larger than life appeal which he has brings rewards in that he is a natural with the media and in early 1988 70 television shows were taped in Germany entitled 'Bon Appetit'; a book has also been released with the same title.

In 1989 Paul Bocuse was elected 'Chef of the Century' by Gault and Millau. The restaurant being promoted to 'The First Restaurant in the World' by the 'Rich and Famous

World's Best' for 1989- 1990. He has been quoted as saying that 'cuisine is like a fireworks display, nothing remains. It is une fete rapide, ephemeral' (The Listener, 1976). The man himself is a confusing mixture of seemingly disparate natures, a self publicist who is also generous and free with his specialist knowledge to practitioners and other interested parties.

On the 2nd December 1991 Paul Bocuse became the first chef to be sculpted and exhibited at the Grevin Museum in Paris, the sculptor was Daniel Druet. Bocuse is one of the many top gastrosophers who takes stagieres each year to work with him, and so learn about his craft and French haute cuisine at its most expressive: It could be implied that he has spawned a culinary aristocracy which is simply one more facet of the art. Bocuse has however no time for slimming meals preferring his own style, and stating that life is too fleeting to have time for the likes of his friend Guerard's slimming cuisine, he states that 'dietetic meals are like an opera without an orchestra', and was quoted in The Evening Standard in 1985 saying: 'the so called nouvelle cuisine usually means not enough on your plate and too much on your bill.

**Michel Guerard**

Michel was born on the 27th March 1933 at Vetheuil in the Val d'Oise 42 miles north-west of Paris. His father died when Michel was two years old, and his mother remarried a butcher. Michel was brought up until the age of five with his grandmother. It was she who introduced him to cuisine bourgeoise.

At the start of the war Michel and his grandmother returned to Normandy, his stepfather then went to the war and Michel and his mother took over the running of the butchers shop. Michel took an interest in the job, slaughtering the animals and learning to dissect the carcasses. In 1947 when his stepfather eventually returned Michel went away for two years to a boarding school the 'Lycee Corneille' in Rouen, at the end of which he was forced to choose a career, and it can be hinted that the exacting skills he possesses were gained from 1950 in the Normandy patisserie laboratoire in Mantes-La-Jolie, of the exacting Kleber Alix where he had his apprenticeship; patisserie was after all Guerard's first love (Guerard, 1992).

After military service in the Navy which lasted 27 months he undertook a refresher course with Kleber Alix and worked in several famed Paris restaurants like Maxims, the Crillon, Meurice, the Normandy in Deauville and Lucas-Carton. In 1957 he started work at the Crillon

and won the Meilleur Ouvrier de France Patisserie, in 1958 while working there as pastry chef (Crewe, 1978). It was now that Guerard took a couple of cheerful jobs one of them at the Lido for the Clerico family where he stayed for six years during which time he was well acclaimed by Paris society. His next job came by way of opening a de luxe snack bar at Antonio's, a chic hairdressers, but by now he had the urge to enter business on his own (Lazareff, 1992).

It was in 1965 that Michel opened 'Le Pot-au-Feu' a modest and previously bankrupted bistro/restaurant at Asnieres in the suburbs of Paris, which he named himself. The business did not fare well and he had to assume much of the workload himself, the entire project seemed doomed until his mentor Jean Delaveyne stepped in and provided substantial guidance, which was that he could not expect to survive selling that which everyone else was making a living from, and also that he should produce the dishes which he himself wished to make.

It was not long before Guerard redrafted his menu and the custom grew mainly by word of mouth to the extent that it became necessary to make a reservation at least one month in advance. Michel's originality and virtuosity was rewarded by gaining his first Michelin star in 1967 and Henri Gault made Le Pot-au-Feu the fashionable place to be

seen after his article in Paris Presse, concerning a review of Guerard's pate of eel with a mousse of cress in 1968. Guerard was controversial and a bit of a rebel who circumvented the then constraints of classical French tradition but kept the well-proved attributes intact, and in doing so he gained his second star in 1971.

Le Pot-au-Feu only seated thirty couverts with more than a little crowding, also the money being made here was considered insufficient to cover his exacting and increasing standards. The restaurant did become one of the most fashionable in Paris but was closed and compulsorily purchased in order that a road could be widened, a deal in retrospect which actually made him some money through hard bargaining with the authorities (Guerard, 1992).

After several attempts to purchase property in Paris Guerard went to work for the singer Regine, who wished to open a Russian cabaret. It was during this period in 1972 that he met his wife to be, Christine Barthelemy, during a cabaret dinner. Michel was now 39 Christine 28 and a graduate of the business school Hautes Etude Commerciales. A change in location and culinary direction occurred in the same year when Michel married Christine Barthelemy. Her father owned several spa hotels and hydros. Christine was running Eugenie-les-Bains which she received from her father Adrien, a self made individual who had the extreme

good fortune to have invented the Biotherm range, and founded the first chain of spa resorts in France which would grow to possess 20% of the market.

Michel visited the spa which was her father's most prestigious hotel 'Les Pres et les Sources d'Eugenie' with Christine and was struck by its clinical atmosphere and sparse cuisine. From these beginnings in 1974 and assisted by Christine, they restored the hotel, restaurant and spa complex. Some of the buildings and part of the hotel date from 1862 when the valley was discovered by the Empress Eugenie, wife of Napoleon III. The spa was a member of the Chaine Thermale du Soleil, which was the top 'village minceur' village devoted to the awareness of lean cuisine. Michel told the author that during this time the hotel obtained the record of being the most visited spa by foreign visitors which made up effectively 12% of all clientele, and was awarded a Michelin star.

In 1975 Michel's restaurant Les Pres d'Eugenie was awarded two Michelin stars and in 1976 through the company Michel Guerard Conseil he became the international consultant to Nestl'e, Switzerland, one of the world's best known food companies, for Findus, Chambourcy, Gervais, Sopad, and other products. La Grande Cuisine Minceur 'Health Conscious Cuisine' was also published in this year and has since been translated into twelve languages.

Since their marriage they have spent the season March to November in this part of south-western France. In 1977 Guerard, whose cooking style at the time was most definitely cuisine gourmand gained his third Michelin star for his cuisine at Les Pres d'Eugenie. He is classed as a most sensitive innovator by many gastrosophers and gastronomes. The revolutionary method which he evolved for producing exquisite food for individuals who wished to remain slim and full of health was yet to develop, however the link between high class cooking and health had been struck and from this evolved grand cuisine minceur, the health conscious cuisine which transformed the outlook of many chefs on cooking for it combined eye appeal flavour and lightness. La Cuisine Gourmande 'Gourmet cuisine' was published in 1978 (with the title in the U.K. being Michel Guerard's Cuisine Gourmande), this title also being translated into twelve languages.

In 1978 the first of the Comptoir Gourmand Michel Guerard opened in Paris. During the period 1980 to 1984 Michel became an exporter of French confectionery and chocolate products to the U.S.A. In 1982 Ma Recettes a la Tele was published after a series of television programmes Lafont, 1982). In 1983 through the company Michel Guerard Conseil he became the technical adviser for hotel and catering to the Chaine Thermal du Soleil, he is also administrator of the Chaine Thermale du Soleil, and has been President of

the Autonomous Spa Association, Syndicat Autonome du Thermalisme since 1981. He is Vice-President of the supervisory council of the Compagne Francaise du Thermalisme, the premiere private spa group in France, and a member of the Spa High Committee, 'Haute Comite du Thermalisme', and finally Administrator of La Chaine Internationale des Relais et Chateaux, 'The International Chain of Post Houses and Chateaux'.

Michel informed the author that for him, cooking was as much an affair of the heart as a calling to a career. He is a culinary innovator, and expert on wine, he is also recognised as one of the supreme talents of his age, and in 1983 he purchased with Christine the historic Chateau of Bachen together with its ancient wine stores and vineyards in the wine region of Tursan. During 1985 they developed and replanted the vineyards, restoring, modernising and extending the wine stores in cooperation with two young architects Patrick Dillon and Jean de Gastines.

In 1988 the first harvest and production of his own Tursan dry white wine in two different vintages was ready under the labels 'Baron de Bachen' and 'Chateau de Bachen'. Michel Guerard in a letter to the author, stated that he wished to assist him to understand his culinary world and that aesthetics and scents had a great and

significant place in his heart, which has been carried over into his devout interest for wine. Monsieur Guerard's office was also most helpful in sourcing details of how his wines could be sampled at the University. For seven months Guerard followed classes at the Institut d'Oenologie de Bordeaux 'The Wine Academy of Bordeaux'. These allowed him to explore further aspects of the richness of flavours. His in depth research in this area is of primary importance to him, and he firmly believes that every chef should be trained in this, just as he believes every wine expert should cook. (The major strength in Guerard's wine list is in Bordeaux wines).

In 1987 Michel founded with a number of prominent French chefs, La Chambre Syndicale de la Haute Cuisine Francaise 'The Employers' Federation for French Haute Cuisine' of which he remained president from 1988 to 1990. His latest book Minceur Exquise 'exquisite Lean Cuisine', has been reported widely to tantalise every bit as much as his other works, and was written in collaboration with Alain Coumont a Guerard protege. The book has been critically acclaimed as the acme of crisp modernity in cuisine. It is easy to see that Guerard also comes under the umbrella of chef tycoon, his honours are numerous and display the appreciation of his country, they are: Chevalier of the Legion of Honour, Chevalier of the Order of Arts and

Letters, Chevalier of the National Order of Merit, and Chevalier of the National Order of Agricultural Merit.

The next gastrosopher chef is a woman, Dominique Nahmias who has become known as a great talent throughout France and beyond, (especially in the USA) her renown all the more special because she has had no formal training as a chef. Two of our chef gastrosophers have made it without this seemingly necessary background in a formal college or hotel, the second chef is Raymond Blanc.

### **Dominique Nahmias**

Before turning to the kitchen Dominique studied acting at the Toulon conservatory. It is unusual for a woman chef to attain her peers most highest regard, more especially in France. However, Dominique Nahmias who was born in 1952 has done so. What makes her success all the more unusual is the fact that she is an autodidacte, (self trained individual). It was felt that she was too old to undertake a craft training as she was already studying to be a lawyer. She comes from a legal background, her father being a Corsican advocate.

Dominique helped out in a family restaurant during her teens and gained considerable experience in doing so. In 1972 she opened her first restaurant in Montparnasse, the first Olympe was operated by both Dominique and her husband Albert who was an academic sociologist. Dominique's mother and grandmother hail from Italian (Corsican) stock, and so many pasta dishes featured over the years although both mother and grandmother gave Dominique instruction in the art of French cookery. Chez Olympe's cooking style is light and inventive, and her cuisine radiates freshness, she is constantly changing her dishes and remodelling older ones. Her mastery of the art is levelled at a 'cuisine parfumee' which pulls together flavours, aromatic elements, temperatures and textures in an exciting and sensual fashion.

Dominique uses light Middle Eastern and oriental aromatics to full advantage imprisoning their delicate aromas and odours at times in phyllo or en papillote to be released at the table. Her 1920s style restaurant features fixtures from the great liner Normandie. Chez Olympe more than favours the colour plum, it appears everywhere, on the lacquered walls and matt ceiling, fabrics, and china which is plum and white, even the exterior is painted in gloss plum with plum awning. The wine list, finance and administration are husband Albert's responsibility. A successful flirtation in Geneva with another restaurant

ended because it took her away from Paris and her family for extended periods of time.

The Nahmias' also ran a nightclub restaurant called Les Bains-Douches, most of the dishes served here have been at some point successful at Olympe. Dominique has also taken part in twice weekly radio programmes in Paris and is the author of two books, Les Parfums d' Olympe and La Cuisine d'Olympe. Dominique has in the past owned one Michelin star, but this has now been taken away because she is no longer in sole charge of the restaurant, but husband Albert is, and has turned Olympe into a chic bistro. This has led to a subsequent depreciation in the restaurant's sophistication, however the a'la carte menu still generally pleases and contains some original signature dishes. Gault-Millau have said of Dominique that she is the foremost practitioner of 'cuisine du femme' in the world.

Dominique Nahmias like the other chefs in this thesis juggles many different projects at one time, and one of her latest has been for the Virgin Megastore on the Champs-Elysees, which although viewed as one of her greatest diversions, has been applauded heartily and seen as a resounding triumph. Unfortunately for one reason or another she failed to respond to several approaches for information for inclusion in this work.

**Raymond Blanc**

On the 19th November 1949 Raymonde Blanc was born at Besancon the capital of the Franche Comte region. His secondary schooling took place from 1964-1965 at Valdahon (CEP) secondary school and from 1965-1968 at the Technical College at Besancon where he gained a diploma (BEPC). From there he worked as a nurse at Saint Anne's hospital in Besancon but decided it was not the life for him and for six months worked as a commis de rang, at the Nouvel Hotel in the rue Foch Besancon. From 1970-1971 he carried out his military service and became a corporal.

After this it was back to work as a chef de rang for one year at the Palais de la Biere. He had actually applied for a job in the kitchen, however at the age of 19 was told that he was too old to train however he quickly applied himself to the job of a waiter. He also carried on the same job gaining work experience for one year 1972-3 when he journeyed to England ostensibly to learn the language. It was at his place of first employment here in the Rose Revived in Newbridge, Oxon, that he married the owner's daughter, and worked for a time as a chef. During 1974 he spent six months in West Germany at the Hotel Wiesbaden as chef de rang, and finally in 1975-6 for an

eight month period at La Sorbonne Oxford in the same capacity.

Blanc has never cooked for a living in France, and like Dominique Nahmias is an 'autodidacte'. In 1976-7 he became chef de cuisine but also managed Bleu, Blanc, Rouge, in the High Street Oxford. In late 1977 he and his wife took over small premises in Oxford, naming it Les Quat' Saisons, it was here that Blanc really tutored himself by experimentation and sheer hard work. He was now a chef proprietor and had to make it for himself. In 1978 Egon Ronay awarded them one star as did the AA guide. The Good Food Guide gave them their Pestle and Mortar award. In 1978 he also opened Maison Blanc trading as a highly successful patisserie and Boulangerie (pastry and bakers shop) of which he remained Director and Chairman until December 1988. He was rewarded quite quickly for his efforts at Les Quat' Saisons and by 1979 Michelin awarded them their first star, Egon Ronay gave them the restaurant of the year award and two Ronay stars. The AA guide presented two stars and the Good Food Guide another Pestle and Mortar award.

The second Michelin star arrived in 1983. In 1984 a new company was put together, Blanc Restaurants Ltd, and was to include firstly Le Petit Blanc which could seat 80 couverts which was a one Michelin star restaurant and

classed amongst the ten principle restaurants in Great Britain but was to close in 1989. Secondly Blanc together with a group of partners then purchased a fifteenth century manor house at Great Milton and called it Le Manoir aux Quat' Saisons. It also opened in 1984 and retained the two Michelin stars causing some disquiet for doing so and also setting a precedent.

Raymond's light sharply flavoured cuisine owes very little to his native region. The cooking of the Franche-Comte is peasant and country style food, it tends to be very rich, using large amounts of butter and cream. Blanc states that he is obsessed by freshness and grows about 60% of all vegetables and herbs (over 100 varieties) many in polytunnels. (plastic growing tunnels) which are overseen by a farmer who heads his staff and has lived in the area for over fifty years.

Bread and some patisseries come from the bakery over in Oxford. Possibly due to the stresses and strains of business Jenny Blanc and Raymond have now separated and Jenny runs the Bakery herself with a loyal staff. In 1990 the Le Manoir reopened after extensive expansion programmes had been carried out. This included a new kitchen, nine additional bedrooms and suites and a conservatory. In 1991 Raymond opened Le Petit Blanc Ecole

de Cuisine, his own residential cookery school which is headed by head chef Clive Fretwell.

If Blanc has been influenced by anyone else it has been Marc Meneau, renowned chef proprietor of the three star L'Esperance in Saint-Pere-sous-Vezeley in Burgundy. He was also influenced by his mother, whose cooking was light and inventive. Blanc started writing Recipes from Le Manoir aux Quat' Saisons. Published in February 1988, the book was an immediate success and remained on the Sunday Times best seller list for two years having sold 65,000 copies. It was published in Australia, New Zealand, Hong Kong, and America. It will also be published in France in the Spring of 1993 by Editions Laffont. His second book Cooking for Friends published by Headline has also been much lauded, it was published in September 1991 and sold 71,000 copies in eight months. He has also contributed to many other publications.

Raymond Blanc is very much a food philosopher and businessman. Since October 1991 he has been sole consultant chef for Virgin Atlantic Airways Upper Class. Passengers are able to enjoy Blanc's vision of airline hospitality, he selects companion wines with his food and passengers can take away recipes for home production. Raymond was approached by an assortment of major airlines but eventually elected to work with Virgin who won

Executive Travel Magazine's award for best inflight food, and Airline of the Year in 1991-92. They were also voted best in six other categories. Raymond also travels sometimes working with other gastrosophers on projects or giving guest appearances and demonstrations, and is a consultant to Marks and Spencers.

The author in keeping with many others is kept in touch with happenings at Le Manoir by means of a quarterly magazine coinciding with the seasonal theme 'les Quatre Saisons' titled 'Le Petit Rapporteur', a name incidentally chosen by Alan Desenclos the restaurant director. The brochure as opposed to a magazine format is provided for guests and friends as their principal way of keeping everyone informed of what is happening at the manor. Raymond Blanc kindly supplied the author with a resume of the major achievements firstly for his restaurant and then for his hotel. These have been recreated in Tables Four and Five of this chapter.

Le Manoir is considered to be one of the country's greatest restaurants, it is also unfortunately one its most expensive, and is most popular as a place where chefs and gastrosophers dine collectively with a steady trail of European gastronomes. In fact one of Raymond's most prized awards has been from 'Restaurant Restaurateurs' which is one of the lesser known awards however it is one of the

**Table 3.4      The achievements of Blanc and Le Manoir for the restaurant.**

Le Manoir has won many awards over the years, and is generally considered to be one of Britain's top establishments.

Automobile Association	'Best Hotel and Restaurant in the Country' plus three red stars and Five Crowns. 1992. The guide citation read "Le Manoir makes dining out an experience that if not absolute perfection, comes very near to it". It is the only hotel in the country to receive the AA's highest accolade of five crowns for cooking.
Johansen's	Johansen's Guide awarded "Luxury Hotel of the Year" status to Le Manoir and gave them a Blue Ribbon as did the RAC, for the second year running.
Egon Ronay	The Cellnet Guide awarded the hotel 85% stating that the "service and housekeeping are amongst the best in the country". Ronay also gave three stars, the highest reward in 1992, one of three such restaurants outside London. Gold Plate - only restaurant in Great Britain to receive the award twice once with the Quat Saisons 1979 and Le Manoir.
The Good Food Guide	Classified the restaurant as "the best restaurant of Great Britain for nine out of the last ten years".
Gault and Millau	Awarded 18/20 as joint best restaurant in the United Kingdom, 1991.
The Copain Guide	Gave their top award of Four Plates.
Ackerman Guide	Gave a Black Clover Leaf award for excellence in 1990-91.
Traditions et Qualite	One of three restaurants in Great Britain to belong to this prestigious and elitist consortium. An award given by one's peers.
Relais Gourmand	Red Shield - The only Country House in Great Britain to have this award
Times Newspaper	Restaurant of the year 1990.

**Table 3.5 The achievements of Blanc and Le Manoir for the Hotel**

Relais & chateaux	The Gold Shield presented for a sumptuous establishment with the best service.
Relais Gourmand	The only one out of nine country house hotels in the world and the only one in England to have the Gold Shield, Relais Chateaux and the Red Shield, Relais Gourmand.
Johansens	Luxury hotel of the year 1991.
Egon Ronay	One of the five best hotels outside London with 85% grading.
Good Hotel Guide	Cesar Award 1985 as most brilliant newcomer. Described as "perfection" in 1990.
AA	Four red stars. The award of red stars to an hotel is the most prestigious that the AA can give indicating consistent all round excellence of the level of facilities available. At present the hotel is being considered for promotion to a four red star hotel.
RAC	Blue ribbon 1990-1991 awarded to hotels who provide the highest standards of cuisine, comfort and service.

#### **Personal Awards**

European Chef of the Year 1989  
Personalite de l'annee 1990  
Catey Chef of the Year 1990  
L'Ordre de Napoleon 1992

#### **Membership of Professional Bodies**

Club des Cents  
Academicien Mentor de l'Academie Culinaire de France  
Membre de la chambre syndicale de la haute cuisine francaise

Commandeur de l'Association Internationale des Maitre Conseils en Gastronomie Francaise

Member of the British Gastronomic Academy  
Member of the Restaurateurs Association of Great Britain  
Member of Guild of Writers.

most important as it is chosen by fellow peers (chefs). Le Manoir has in fact been chosen for this award in 1991 and 1992. Blanc's rise to world wide acclaim has not been trouble free the restaurant in 1992 fought a financial crisis with the guests and visitors who gladly paid in excess of £60.00 to lunch at Le Manoir almost having dried up through the impact of a country wide recession (Express Newspapers, August 1992). The next gastrosopher chef is Marc Meneau whom Blanc believes to have been a strong influence upon him.

### **Marc Meneau**

Marc was born on the 16th of March 1944, in Saint-Pere-Sous-Vezelay, he is now patron of the three Michelin starred L'Esperance (3kms south east of Vezelay) lauded as one of the best restaurants in France, the name means The Good Hope. At the age of seven, Marc's father died. In order to survive Margerite converted the premises which had been christened L'Esperance into a cafe-deli. The premises had been handed down from their parents and this is the reason why Marc has kept the name alive. By the age of nine Marc had been charged with more responsibility and during this period operated the cash

desk. Progressively he took a larger part in the running of the business, in particular the administrative areas.

After schooling, Marc enrolled in the Strasbourg Hotel School, where he chose to major in hotel management. Having worked part-time for a small establishment, his next practical training was in a three star hotel where he worked as a receptionist. After a period his school sent him on an entirely unsatisfactory job placement as a cook near Reims. Three days later the Hotel du Nord in Chorleville-Mezieres gave him a job where he would have stayed if it had not been for his mother who requested that he return home as she was considerably over worked in his absence.

During his period of service in the French Army where he was assigned to the running of the officers mess in Joigny, he met his future wife who was clerk to a solicitor, and whose parents owned a restaurant approximately forty kilometres away. When his military service was completed Marc married Francoise. Margerite gave the couple the grocery store and cafe, which they immediately turned into a bar with a brass counter with leather armchairs and a luxurious dining room in what was reputed to be Roche Bobois style, with red velvet walls and copper covered illuminations. Marc informed the author:

We had done something irrational; it was classy, but we did not know how to cook. My mother in law was giving me cooking lessons over the phone! Their restaurant was always full and ours empty. This turned out to be a blessing for us as it gave us the impetus to do better than them.

It was around this time that the couple began to exchange pleasantries with a friend of their inlaws, Monsieur Vergeron a regular customer of the restaurant and retired Michelin Guide inspector who made a few gentle remarks and criticisms at the end of each month. When he thought that they were worthy of a distinction he mentioned the Meneau's to the management of the Michelin Guide. Marc was awarded his first star in 1967. However his dwarfish kitchen was restraining him and something had to be done to secure new premises more befitting the ever growing stature of his restaurant.

Premises were found in the form of a manor house with almost 2½ acres of accompanying land. An added bonus was that it was not that far from Paris. Unfortunately though the sale had a few disadvantages in that the property had to be acquired sight unseen. It was a considerable drawback but the couple went ahead and the banks kept

their faith in Marc. It was soon self evident why no one was allowed to visit the property prior to sale as the entire interior structure had to be re constructed and re-fabricated. Francoise had gone to run a restaurant in Auxene during this time and after completing what became mountainous repairs which were accompanied by soaring interest rates, but she had to give this up and return to Esperance as the business was considerable and in 1975 due to their considerable effort Esperance gained its second star.

Marc quotes three great master who have influenced him and enabled him to progress the formation of his own cuisine:

Jacques Pic suggested we go and see the chef, Alex Humbert, who had raised Maxims' to three star level. He had just retired and it was only after the eighty-second 'phone call that we finally managed to track him down. He came down for three days to sample all of my dishes, without ever saying a word. Before leaving, he poured everything down the sink.

After three months of dedicated work, with one week spent reviewing the books and manuscripts stored in the library

of the Association of Master Chefs, Humbert returned to sample Meneau's cuisine, and this time he committed himself to helping Marc. Meneau's second master, Monsieur Bernard had at one time been chef to some of Europe's most respected houses, he was chef to De Gaulle as well as the Shah of Iran. After gaining his third star Marc became as puts it riddled with doubts, about how he could stay ahead of the game now that he was on the top rung of the ladder. The third master who has inspired Meneau is Andre Guillot in Paris, whose methods of learning about cuisine Meneau considered magical. Marc's impressions of his own learning was that seven years practical experience had been gained in an academic fashion, and that now with Guillot's assistance he was acquiring the schooling to take him through the next ten years of his life.

He is a chef who can view himself from without, and he has considered himself in the past to be too laid back and lax. In order to correct this characteristic he pushes himself twice as hard as he does his team. Marc is introspective, and has a simple philosophy which may seem a little odd, since to maintain a positive bloom and freshness in the job, he has taken on a new challenge, and has been involved in devising menus for French astronauts and the restoration of foods in space, in collaboration with Patrick Boudry. He states: "I'm therefore under obligation to produce recipes for the Beleme enterprise,

and at the conception level I work for both Baleme and Esperance on an equal basis".

Meneau is known to have turned down many offers despite his international reputation to take contracts from manufacturers in return for the sponsoring of their goods. He does not lend his name to other restaurants around the world but does perform demonstrations under the watchful eye of Françoise during the period when Esperance is closed. Many gastronomes interviewed stated that Esperance can be equally considered to be a voyage of sensual discovery just as many other gastrosophers establishments. On entering the heavy white gates, and then having passed reception a little boutique can be viewed selling various goods and products. On the right wing can be seen the chefs preparing the food. Windows overlook a river lined with trees, the branches of which are illuminated with thousands of tiny lambent lights to sparkle in the night. Meneau wines and china in L'Esperance are also chosen from the very best available.

Marc proclaimed that in concert with some of the other top gastrosophers he has also become a wine grower, with his aim being to obtain the A.O.C. (appellation d'origine Controllee) Vezelay Burgundy, and by doing so breath life back into the Vezelay vineyard where Chardonnay and Pinot Noir grapes are growing once more. This he may well

achieve as he is deputy mayor of Vezelay. Meneau also recounts: 'I am animated by innovation and feel that writing a recipe book is the best exercise for a chef', he views the value it brings to the individual and others, the discipline that accompanies its construction and also for posterity. Meneau now has a noted collection of antiquarian books which he uses for reference, he has written a book titled La cuisine en Fetes edited by Robert Laffont and is currently writing another, but generally he has kept himself to himself, he is as we have viewed almost entirely self taught, and always puts into action that which he learns and excites him, he states: "I hate routine. If I wanted to live life like that I would lie in the sun with a fax machine and telephone by my side, giving instructions to my business manager on Monday mornings".

Marc states that: "work wise, we have always wanted to gain recognition for our skills and to do this we have to be at our guests' disposal twenty four hours a day and ensure that they get perfect service. Quality has to be worked at and we are constantly being judged. It's the price of fame and it would be unfair to complain". Marc Meneau is also the largest employer in the district and in profit terms one of the top restaurateurs in France, but manages to retain an intimacy in the restaurant that is a large part of this masters art.

## **Roger Verge**

Roger Verge originally thought of becoming an aeroplane mechanic but is now the accomplished and exemplary talented patron of the three star Moulin de Mougins opened in 1969 just inland from Cannes, his third star was gained in 1974. Verge was always one of the most visible members of the 1970s culinary brat-pack which transformed eating habits in France and around the world. He has a second restaurant in Mougins village called L'Amandier which is also used as a cooking school.

Two other cooking schools have been opened in Nice and Monaco. Verge is most definitely a chef tycoon, his business interests are truly international, and take him all over France, to Japan and Florida, aided by the fact that Moulin de Mougins is internationally renowned. Verge still manages to keep his interest alive in aeroplanes for he does enough travelling in them, he had worked in St Moritz, Cassablanca, Jamaica, Monte Carlo, and South Africa, before taking on Moulin de Mougins. His empire takes in other restaurant ventures in Luxembourg and Denmark although these are no longer in his control, he also has joint ventures with Gaston Lenotre and Paul Bocuse to service Disney world's Epcot complex in Florida.

He has a partnership with the manufacturers of glass and china under the name of Denise (his second wife) and Roger Verge. The Verge's also have a cafe in the Galerie du Sporting d'Hiver at Monte Carlo. Many of his outlets sell branded gifts, including a range of oils, eaux de vie, herbs, tapenades, wines, liqueurs, glasses manufactured by Riedel, vinegars and much more. He has recently opened Caves in Mougins which have been classified as a treasure storehouse of wines from his list. One thing he continuously reiterates is that one of the most important things for a chef to know and understand is how to choose the best products, he also states that aliments should be true to their region of origin. Verge is a Meilleur Ouvrier de France, and is a firm believer in his country's traditional flavours and aromas and of regional produce, especially that from Provence which features highly in his cuisine soleil.

Verge has a very large brigade in the summer running to the mid seventies. He has been reported as referring to the kitchen brigade as "catering's chorus line". He states, "the main ingredient in the making of a good cook is good taste, and natural appreciation, both oral and visual, of the art of good eating and drinking" (Great Hospitality, No4:1991). Verge has written two books, Roger Verge's Cuisine of the Sun, and Entertaining in the French Style, and much has been written about the man

himself, to the effect that he is inspirational and a committed gastrosoph. Both of his books on publication spawned a great deal of press attention in Europe and many interviews with the man himself. He is also a gastronomic philosopher which adds depth to his public speaking. He states that 'a cook is creative, marrying ingredients in the way a poet marries words' and 'cuisine heureuse which consists of marrying natural products with one another, is the antithesis of cooking to impress' (Taylor, 1990).

### **Eckart Witzigmann**

Eckart Witzigmann though born 1941 at Badgastein Austria, is Germany's answer to a Mosimann figure. He is one of Germany's tycoon chefs, proprietor of Munich's Aubergine restaurant in the Maximiliansplatz, classified as one of the best restaurants in Europe. Similarities do not end there, Witzigmann has worked alongside Germany's premier medical nutritionists in devising menus for the West German Olympic team at the Seoul Olympics, Mosimann has worked with top nutritionists at the Open University in Britain.

Eckart trained in a Badgastein hotel, and then worked in Switzerland, Stockholm, and the U.S.A. throughout Germany

and in France with the Haeberlin brothers, they were the springboard for his success introducing him to Roger Verge, Paul Bocuse et-al. Eventually Witzigmann took over as head chef at Munich's famous Tantris restaurant, and it was he who introduced the principles of nouvelle cuisine throughout Germany, he has though laterally grown sceptical about much of what has been written about this crusade, and the fashion in which it has been generally misused and capitalized on, to such an extent that it has been effecting his ratings.

Aubergine's trademark in decor was minimalism, which inspires concentration on the food, it was launched in October 1978; however this trait is harder to lay at the door of Aubergine today since the author dined in 1992 at Aubergine and found that it had lost this image entirely. There are wonderful floral displays and chandeliers which give the room warmth, however Witzigmann's restaurant is really for expense account dining, prices are high and service though well executed from a craft angle can be decidedly frosty on occasions, this mild chill however moderated by a pianist who provides elegant musical accompaniment. There is a brigade of fourteen in the kitchen. Witzigmann's only diversionary projects are his writing, though his books are not translated into English, and this may be because of pricing - one of them in Germany costs the equivalent of £78.00. His works are a

worthwhile 'investment' for investment they are, intended for the gastronomically minded and moneyed.

### **Anton Mosimann**

I create, and for a time I am satisfied,  
then I am inspired to create anew, this  
is my art.

Anton Mosimann is a chef Tycoon, he was born in Central Switzerland on February 23rd 1947 in the small town of Nidau near Biel. His parents owned a small simple restaurant near Solothurn and Anton helped out there from the age of six. He seems sure that this early introduction to the meaning of food has instilled a deep and lasting appreciation. At the age of fifteen Anton left home and took up an apprenticeship from 1962-64 at the Hotel Baeren, Twann, Switzerland. In 1964 Mosimann was the only cook in his section to be awarded the 'Schweizerische Faehigkeitsausweis fur Koche' (the Swiss Chefs Diploma) and it was this which really launched his career. From 1964-65 he was commis entremettier at the Palace Hotel, Viliars, Switzerland, in 1965 he also spent time at the

Cavalieri Hilton in Rome and at the Hotel Waldhaus, Sils-Maria, Switzerland.

From 1966-69 Mosimann worked at the Queen Elizabeth Hotel, Montreal, Canada first as chef tournant then chef saucier and sous chef. After further summer and winter tours in Switzerland he travelled to Osaka, Japan to be Executive Chef at the Swiss Pavillion, for Expo 70. It is possibly here that the young Mosimann learned about plated art, it is something he has most definitely followed since that point, and can be readily viewed in his books. It was coincidentally something that was also being learned and carried on around this period in France by men like Bocuse, the Trisgros, Verge, and Guerard, and in Germany by Witzigmann and Muller and others around Europe with nouvelle cuisine.

From 1970-75 Mosimann worked throughout Switzerland and then in June 1975, decided to work with Eugene Kaufeler also a Swiss at The Dorchester Hotel, Park Lane, London, as executive sous chef. By December 1975 he was promoted to the distinguished appointment of maitre chef des cuisines, and in January 1986 Director of Cuisines. In April 1988 Anton Mosimann became proprietor of Mosimann's, 11B West Halkin Street, London SW1 formerly the Belfry at the age of 41, he was now about to carve an active business career on top of his amazing culinary one.

The refurbishment costs alone ran to around £700,000. The building was once a Scottish Presbyterian chapel consecrated in 1834 and has leaded windows. The restaurant seats 85 with the possibility to seat 85 in private rooms. He has said that the change of direction would provide more time to focus on his writing and broadcasting and this he has certainly fulfilled with the assistance of a busy public relations machinery keeping him in the public eye and mind. He has in the past catered for the British Royal family and prominent public figures worldwide. He has been winner of many international awards, including La Croix de Chevalier du Merite Agricole from the French Ministry of Agriculture 1988, personality of the year 1986 and honorary Doctorate of Culinary Arts from Johnston and Wales University, Charleston U.S.A. Mosimann is also a highly skilled consultant for British Airways, and is culinary consultant to The Old Course Hotel in Saint Andrews Scotland.

On creating cuisine naturelle Mosimann worked with the Family Heart Association to encourage others to share his interest in food. One of his restaurants at the Dorchester, the Terrace, won him 2 Michelin Stars, the second star was awarded in January 1986, and Gault et Millau awarded 17 points. He is a member of clubs, societies, and cookery and food associations worldwide, including La Confrerie de la Chaine des Rotisseurs. His

numerous books have been a tremendous success as have been his television appearances. Mosimann is a truly inspirational chef who will continue to surprise and enthuse us, he is currently at the height of his powers, and is in constant public and media demand throughout Europe and beyond.

Mosimann has in the past been slated for his over simplified cuisine, this occurred when he gave a demonstration to "The Cookery and Food Association" in Scotland. His style was simple, but the evolution from purchasing through preparation, cooking and service was impeccably carried out, this is Mosimann's art.

### **Paul, Mark and Jean Pierre Haeberlin**

Haeberlin's have had a restaurant on the east bank of the Ill at Illhausern for over one hundred years, originally it was called 'L'Arbre Vert' today it is called 'L'Auberge de l'Ill' and is a three Michelin starred restaurant where the Haeberlins serve what is arguably some of the most prized food in the world today. Paul from an early age had a love of cooking and his brother Jean-Pierre had an artistic nature and style. During the war Paul was conscripted into the German army and worked as a chef, he

eventually left and joined the Free French Army. Jean Pierre was also conscripted and it is here that a terrible situation came about with two brothers fighting on opposing sides.

After the war Jean Pierre went to study at the Ecole des Beaux Arts at Strasbourg, where he studied art and architecture while Paul went to Paris to work at 'La Rotisserie Perigordine' as an apprentice. He also trained under the great Edouard Weber, a former chef to the Tsar, the Rothschilds, the King of Spain and the King of Greece. The two brothers are mentioned together quite simply because it is felt that neither would have achieved the heady heights of gastronomic excellence without assistance from the other. Paul insists on stating that "before you can teach youngsters in the art of cuisine they have to be fired with a passion for what they are about to undertake". This is not hard to imagine from a gentle man who has had a single minded love of cooking instilled in him from his Aunt Henriette since he was a youngster.

Paul states that "the produce is to a greater extent at the Auberge de l'Ill regional, and Alsatian". Marc, (the son) Haeberlin has patience and great flair having worked with Paul for many years, he is already one of the great chefs of France and the Auberge will be his inheritance. The restaurant at the Auberge is considered very formal

and highly sophisticated, the waiting staff here are some of the finest and most professional in France. The menu looks superb, the cover painted by Jean Pierre (a gifted water-colourist inspired by the Alsace landscape, he has also exhibited in Paris) has grown smaller in size since before, when it was viewed as cumbersome, though beautifully depicted but clients could not see each other over the top of them and glasses on the table could be knocked over accidentally. There is also a great interest here in beverages of all kinds especially the great and underplayed (on the world wine scene) Alsace wines.

### **Jean and Pierre Troisgros**

As with many other great chefs the influences of the Frere Troisgros have come from the nuclear and or extended family, with the brothers Troisgros it has come from their father Jean Baptiste who was a Cafetier (Cafe Owner) Jean Baptiste's father also was a cafe owner. The cafe was in Chalon, but in 1930 their father moved to purchase small commercial premises a hotel in Roanne in central France. Jean Baptiste was a great innovator, he was the first restaurateur to serve his food plated, something which is very common and unfortunate today in great restaurants, since we are loosing out on the skilled preparation and

execution of dishes by the maitre de table, chef de rang, and others. He was also one of the first to serve young red wines cool, an aspect we think nothing of today and one which improves the beverage immensely.

The young Troisgros' were sent to train at Lucas Carton and then to La Pyramide to work with the Great Fernand Point. In c,1954 the brothers returned to Roanne to put into practice that which they had learned from the great chefs and by 1957 they had gained their first star in the Michelin Guide. It was another ten years before they gained their second star and another three years to gain the third. The brothers have their own label wines and lend their name to sell wine, foie-gras, truffles, and preserves. They are also TV personalities, and travel to other countries to perform special dinners. Unfortunately the untimely death in 1983 of Jean Troisgros, caused more than a little distress in the culinary world but has not had a dilutive effect on the restaurant.

Pierre, 'President de la Chambre Syndicale de la Haute Cuisine Francaise' now collaborates in the kitchen with his son Michel and approximately twenty of a kitchen brigade. There are also over twenty luxurious bedrooms that you might consider extending your stay in this gastronomic oasis. Madame Troisgros was of considerable assistance in setting this piece together and must be

thanked for her time and consideration. In their collaborative work: The Nouvelle Cuisine of Jean and Pierre Troisgros, the brothers wrote 'Cooking should be a carefully balanced reflection of all the good things of the earth'.

### **Dieter Muller**

The Schweizer Stuben situated in Wertheim a quiet town in the north of Baden-Wurttemberg has been in business since 1971. In Germany this restaurant had most definitely not to be missed, in 1988 it was recognised as one of the top two restaurants in the country. It is owned by the Schmitt family, Adalbert Schmitt a confirmed gastronome and connoisseur founded the restaurant which is now directed by Andreas Schmitt who also has developed his fathers passion for gastronomy and connoisseurship, it is he who has arranged the phenomenal wine list at the Schweizer Stuben.

Dieter Muller is however the individual who attracts gastronomes from all over the world to this sleepy town, he fulfils the role of an ambassador of German national cuisine and has been at the Schweizer Stuben for over seventeen years and is maitre chef de cuisines. His love of cooking came from his parents Black Forest restaurant.

He has cooked elsewhere in Germany and trained at the Schweizerhofen at Berne, where he learned French methods. Dieter now heads a brigade of approximately eleven. The Schmitt family backing of this venture means that Dieter can not only provide his customers with the freshest of ingredients, many of which are available locally like fruits and vegetables which are available from the very fertile lands on the Main. Aberdeen Angus beef is shipped from Scotland, poultry and many cheeses come from France, and lobsters come from the Atlantic coast.

Their is also an adjoining restaurant to the Schweizer Stuben called the Schober, which utilizes the same kitchen, but serves less involved food. Dieter Muller has stated in his letters to the author that "my cooking comes from the heart", he has a definite individuality of style which he feels is essential, "my culinary style is however French nouvelle, which stems from my time at the Schweizerhofen, but applied to German tastes and aliments". Dieter's mentors are Escoffier, Fredy Girardet, and Paul Bocuse. He travels annually communicating his philosophy, cooking for special events and giving demonstrations. Another pastime is in extending his skills to interested home cooks in Wertheim, where he cooks a meal and supervises others in its reproduction.

Dieter Muller had however for some time been dreaming about and considering a move and his new venture after seventeen years at the Schweizer Stuben comes in the form of a Medieval castle originally termed the Wasserburg (castle surrounded by water) of plenteous folklore, which is referred to as early as 1384, we are led to believe was love at first sight Ellen Falout, (1992). The Castle belongs to the von Siemens family who have leased it to Althoff Hotels and Restaurants owned by Cologne hoteliers Thomas and Elke Althoff for the past 25 years.

Schloss Lerbach near Bergisch Gladbach has a 28 hectare park with a pond, rooms and suites are individually designed and a new lease of life and large injection of cash was necessitated to turn it into a first class venture. Dieter Muller had widespread involvement in the renovations of the restaurant area, and has brought his own likes to the fore, "I favour colours in harmony like blue, grey and salmon, which appear throughout in the carpets, drapes and wallcoverings". His design skills took in the purchase of Italian chairs and the use of Riedel and Zwiesel glasses. Gold medal winning cutlery was purchased from the Swiss company Berndorfer, and tablecloths and napkins were sought in a light champagne colour to give a harmonic effect.

Ellen Falout's (VIF author) visionary image of Muller combining both hobby and profession in a passionate exchange sums up this individual well. It also serves to define virtually all of the gastrosophers we have focussed upon in this research. Their creativity is spurred on and interminably aroused by domestic and foreign travel. Their inspiration, enterprise and obsession for that with which they choose to work with should serve as an assurance for many future gastronomic experiences. The next section focuses on what exactly differentiates the type of model gastrosopher we have been viewing from other individuals.

#### **WHAT DISTINGUISHES THE ARCHETYPAL GASTROSOPHER FROM OTHER INDIVIDUALS?**

The gastrosopher is primarily distinguished by the fact that he/she is operating within the hospitality field or linked directly to it, and so would be classified as an industry professional or associate, as opposed to the gastronome who would be classified in general as an amateur, one would rarely find an individual in the past writing the word 'gastronome' as a profession in their passport in the days when your occupation was necessary to be documented. The gastronome is one who has a great and learned appreciation of hospitality, food and beverage,

they are not, however, practitioners or technicians in the art.

What distinguishes gastrosophers from other individuals (non gastrosophs) is their ability to 'physically participate and function with highly appreciable skill levels' in their given area of expertise as well as possessing vastly significant theoretical knowledge. The symbiosis of skilled practitioners knowledge and wisdom combined with theoretical and possibly in some cases academic backup build the gastrosopher.

**What distinguishes the chef gastrosopher from other gastrosophers and from chefs?**

It is hypothesized that what distinguishes the chef gastrosopher from chefs is that which defines a gastrosopher plus what follows. Many chefs are not particularly interested in what they are doing, it is viewed as a job like any other, where time must be put in to receive remuneration for the hours of service to an employer. As a caveat to the above, this is not to imply that their job is carried on without skill and attention to detail, there are good and bad execution of tasks carried on in amongst all workforces, what is being suggested is that the chef does not wish to carry on his/her training indefinitely. They may not also possess

the 'love' and willingness to take their knowledge out of the kitchen and make a career of one which will immerse them in a gastronomic career for the rest of their lifetime.

All of the aforementioned chefs have by the very nature of being human beings, a distinct personality, but they are all assigned to a greater or lesser extent 'some characteristics' which are elemental to the makeup of a gastrosopher. Over and above that which has already emerged and been recorded, and was not initially written into the writers working hypotheses, the following has been evinced from the research; from informal unstructured interviews, participant and non participant observation and literary research as the work progressed. The gastrosopher truly 'loves' what he/she does, they have enquiring minds when dealing with their subject matter and related fields. They tend to live the job, are enthused and will generally spread this enthusiasm amongst those with whom they come into contact. They are prepared to spend long hours associated with their work and also tend to be seekers of knowledge and wisdom on their subject area.

Some are self publicists, others are great writers and TV personalities, all of them have mentors from earlier times whom they will freely refer to and to a greater or lesser

extent revere. They are technician craftsmen and women and innovators with perfectionist tendencies. They are also sufficiently au-fait with their given subject area that they philosophize freely and enrich their world with meaning and symbolism.

This has often been seen as problematic for academic research, however it is such a rich and fertile area in itself that it cannot be overlooked indefinitely. Gastrosophs are stimulated by the need to express themselves in generosity, they need encouragement, recognition and praise, and they all possess a certain shrewdness. The premier gastrosophs also keep in frequent contact with each other. The working chef gastrosopher also needs immense endurance, strength and determination. The great specialists are also funds of knowledge, they also have a tendency to be piratical. For some creation is entirely cerebral but for others it is technically inspired. Some of the chef gastrosophers have been seen to be truly international figures, with immense cognizance of cuisine sans-frontiere, and who are repositories of domestic cuisine and culture, others one find hard to label as anything other than chef tycoons. In general these individuals are daring, and do things which other chefs may merely dream of, in general they tend to be more open concerning how they go about what they do.

## The Archetypal Gastrosopher

From the foregoing accounts it is clear that the chef gastrosophers share a number of characteristics in terms of life experience and interests. These are that the chef:

- 1 is internationally known;
- 2 is a media personality;
- 3 is an author;
- 4 is Patron of his/her own restaurant;
- 5 regards food and cookery as symbolic philosophy;
- 6 believes in the need for heightened sense awareness;
- 7 travels to promote self/business and to enlighten others/gives dinners demonstrations etc;
- 8 merchandises their own products/endorsees ranges other than their own;
- 9 has oenological pursuits/interests;
- 10 views dining as a holistic experience, much more than the provision of good food;
- 11 is stimulated by gastrohistory/gastrogeography;
- 12 could be classified as a chef tycoon;
- 13 has experienced childhood trauma;
- 14 was stimulated from childhood by significant adult in culinary pursuits;
- 15 viewed generally as principal chef or culinary ambassador of their chosen country;

- 16 has or had parents or relatives owning restaurants or other hospitality venture;
- 17 owning three star Michelin rated properties;
- 18 lectures at home or abroad;
- 19 has his/her own distinctive cuisine;
- 20 had no formal craft/hospitality training;
- 21 were influenced by past or present masters;

The chefs have been consigned an alphabetical code for the following Figure 3.2. The gastrosophers code is inserted diagonally at the top of the figure and the characteristics displayed are outlined along the left side vertically and numerically.

- |                      |                         |
|----------------------|-------------------------|
| (A) = Anton Mosimann | (B) = Raymond Blanc     |
| (C) = Dieter Muller  | (D) = Eckart Witzigmann |
| (E) = Paul Bocuse    | (F) = Michel Guerard    |
| (G) = Marc Meneau    | (H) = Dominique Nahmias |
| (I) = Roger Verge    | (J) = Paul Haeberlin    |
| (K) = Jean Troisgros | (L) = Pierre Troisgros  |

Jean Troisgros died in 1983. However, enough is known and written about the man for inclusion and his place amongst the modern masters is unquestionable.



Q4 Code: <\*> = (the boxed star) indicating that Dieter Muller has only been a chef Patron since early 1992.

Q17 Code: < > = (the empty box) indicates the lack of three star status, then goes on to explain this. Anton Mosimann took himself out of the grading system when he became owner of a private club, prior to that he had two Michelin stars. Raymond Blanc is a two star chef. Dieter Muller has just moved property and a grading will follow, prior to this he was a three star chef. Nahmias was a one star chef but has since lost it.

Some of the points made above require some elaboration. We can take it as read that all of the chefs in cells numbered one to three are indeed internationally known, are media personalities and are authors. This is borne out by the fact that they were chosen from amongst professionals and amateurs in all three countries for inclusion in this thesis. Multi media documentation exists for them all, and the ready availability of their own publications is sufficient testament.

With cells four, seven and eight we note that of the chefs in the study, all are patrons, with Muller becoming a patron during the course of the writing of this thesis. This would seem to be the norm. However also during the course of this thesis, it was not possible to dismiss a trend which witnessed some chef gastrosophers (though none

included in this thesis) making the transition from chef patrons back into hotels, especially in Great Britain where recession has bitten hard into the pockets of a restaurant-going clientele. With the subsequent losses in revenue for small and ailing businesses, some chefs had either had to pare their menus and staffing levels or risk bankruptcy. Some notable recent representations of this trend documented in the British press, are, in London, Nico Ladenis, and in Glasgow, Ferrier Richardson, both of whom have sought more security, the latter as Executive Chef at the new (1992) Glasgow Hilton.

If chefs are asked, in general what would be their principal desire, it is usually recorded as, 'being their own boss', and becoming a chef patron. Cells seven and eight reflect this view of chefs as promoting their hotel/restaurant (the chef in many cases seen as part of 'the product' to be marketed). Many chef gastronomers travel both to learn new skills and techniques and to promote their business which is usually caught up indissolubly with themselves at this level. (eg, Le Pres d'Eugenie and the Auberge de L'ill would not have the same focal attraction without Guerard in the first instance and the Haeberlins in the latter). Cell eighteen, regarding those chefs that lecture at home or abroad, should be seen as just one other way of promoting self and business together, and extending that which chefs consider

gastronomic and, in many cases as referred of in cell nineteen extending their own distinctive cuisine. The chefs are astute enough to observe this, and the fact that their industry has a dynamic. They cannot be seen to stand still and expect lifelong loyalty from their clientele, if that clientele is not stimulated by the dining experience.

The merchandising of own label product ranges is one simple and very effective way of doing this. (More and more chefs nowadays lucratively endorse other merchandise, equipment, plant and companies). In many cases the range is sold in-house (as is the case with Blanc, Mosimann, Verge, Guerard and others) and can be taken away, thereby extending the chefs link with the client. If sold externally in boutiques and shops (as is the case with Bocuse) it can introduce new custom to the quality standards the chefs set for themselves and their business, as well as the obvious extension of income for the gastrosopher: There is however an obvious requirement for careful and sensitive packaging and marketing of the range. This hints at the extent to which the formation and image building of the chef gastrosophers as 'stars', takes place. In general this has been accredited to them by a contemporary food media hungry for copy, however it is also self cultivated. Star status is one of the driving forces of these individuals, and sadly is sometimes

accompanied by attendant primadonna-like posturing. Examples are often quite sad, 'No! you can't have salt or pepper, I am the expert and you will taste the food as I have created it' is an often heard comment, and one which the author has come up against first hand, and on many occasions.

Cell fifteen links into the passages above in that again it is the multi-media, ie, food press, general press, food writers and critics, radio, and television, that assist in promoting the chef, who has quickly learned the nature of the beast and can milk the media, often ably assisted by the chef's own marketing department, machinery or personal assistants, to such an extent that we now have 'stellar' chefs who are seen to represent their country, as virtual culinary ambassadors, eg, Mosimann in Britain; Witzigmann in Germany; and Bocuse in France.

Cell thirteen 'has experienced childhood trauma' can be seen from figure 3.2, 'The Archetypal Gastrosopher' to have directly affected one quarter of the sample, and therefore cannot be ignored. In general one can posit several views, (a) can this be seen as a defining element in the formation of some gastrosophers, many of the chefs had indeed difficult young lives which could not however be interpreted as having been traumatic; (b) it should be ignored and seen as an irrelevance; (c) it has been

character forming, and strengthened the resolve of the individual to strive for success, and make it against the odds; and (d) it was a function of the times in which they lived 'the war years'. The hypothesis here is that an amalgam of a,c, and d, have affected the outcome, and that these specific gastrosophers who were all also stimulated from an early age by a significant adult or adults in the culinary arts, brought about a desire to please others and succeed in their chosen careers.

However perhaps the most important elements that bind gastrosophers, especially, chef gastrosophers together is their system of beliefs and attitudes, particularly as they relate to (a) the creation and articulation of 'culinary philosophy' and (b) conviction that excellence in cuisine is dependent on heightened sense awareness. These two aspects are now considered in greater detail.

#### **GASTROSOPHER'S PHILOSOPHY: MEANING AND SYMBOLISM IN GASTRONOMY AND GASTROSOPHY**

In general, meaning and symbolism are allied to language use, they are also embedded in the cultural system. They are two of our most weighty acquisitions from society since they provided the grounding for communications between persons, and therefore an essential requirement

for a socially ordered environment. Meanings cover beliefs, values, symbols, and signs. Some individuals might even argue that the rule-based use of meanings is a central feature of our social existence.

Food is central to our existence, it is essential and yet can also be a luxury, food symbolises itself and more than itself. Mary Douglas has stated that food and culture are enormously important subjects. She views food as a natural area of cultural symbolism, adding the caveat that the meanings of symbols may vary with the social context from culture to culture. Food has many purposes besides its critical and nutritional base, and many of these superstructural elements built on to food are social and ceremonial in origin. The more structured the ceremonial or social event within gastronomy the more likely it is that rich meaning, symbolism and aroma will come into play as can be noted from the following:

Egon Ronay, president of the British Academy of Gastronomes has some marvellously rich stories which display this gastronomic preponderance for rich meaning. A number of years ago Mr Ronay entertained to dinner the president and vice-president of L'Academie des Gastronomes of France, he served them a game

dish accompanied by an exceptional Burgundy. Towards the end of the completion of their second bottle, as he puts it 'when cheeks had reddened a little, the two grand gastronomes were trying to pay Mr Ronay compliments concerning the wine and deservedly so! Said the vice-president "C'est l'Enfant Jesus en culottes de velours" - comparing the wine with the charm of of the little Jesus in velvet shorts. However the president was not the senior of the two without reason. He could not be outdone by such a rich compliment, and provided the ne-plus-ultra, (the ultimate in last words) by comparing the contents of his last glass with sheer nectar, the only thing that he implied, must have surely been flowing from the Virgin Mary: C'est le pipi de la Mere Vierge!" he recounted reverentially.

Great Hospitality Number 8. Sept/Oct 1991.

For sociologists there are no absolute meanings, a common link between all of these aspects is the universal role that meaning plays in sustaining historical continuity and social order. A problem for the academic study of meaning is that meanings are constantly being created and changed and provide the way of viewing the more general process of

social change. If meanings are so important in our social life and they definitely appear to be from the research with gastronomes and for gastrosophers, then we need to consider how they might be grouped and utilised as a means of studying these people and phenomenons. "We must take the problems of objectively determining the social meanings of actions to the actors" (Douglas, 1986).

### **Gastro Symbolism and Rich Meaning**

Use of symbols has often been regarded as a defining characteristic of human social behaviour; a symbol is a thing, be it an odour, a taste, sound, material object, colour, the motion of an object, "the value or meaning of which is conferred upon it by those who use it". The meaning of a symbol cannot be perceived by the senses (White, 1949).

Symbols and meaning are essential ingredients in all beliefs, for they provide the most powerful images of life, with the myths that accompany them they compensate for what we do not comprehend. They also imply more than their immediate meaning and the more that they imply the more potent they become. Most individuals cultivate ideas

which cannot be proved, they are the private convictions which give meaning to our lives, and in doing so establish our place in the universe. Through symbols the gastronome and gastrosopher have the capacity to stimulate others in ways other than those in which he or she is stimulated. It is the role of symbols to encapsulate these ideas and for this reason they go back to the most ancient fantasies and needs of our species. This can be seen in the work of the author Lionel Poilane whose importance to this research rests solely in the fact that he is a prominent and internationally renowned user of gastro symbolism and rich meaning in his books and will assist in exposing some of their possible usages.

Poilane is a Paris bread maker, philosopher, gastrosopher and sculptor in bread dough. He is generally considered to be by far the most professional and virtuoso bread maker in France and had worked with the late artist Salvador Dali from 1968 on several projects. Firstly making bread frames for Dali's paintings, and then by sculpting furniture from dough. Poilane has written several books on the subject of bread. His place in this work is to display for us as a gastrosopher, some of the rich symbolism which has grown up around distinctive aliments, in this case of course it is with bread. He considers fermentation to be a captivating field of enquiry and that it is openly responsible for the symbolism of bread. In the company of

Plato and Aristotle it was considered that we could and should arrive at the single true, meaning of things, their 'core'. However, today it is generally held that there are no 'real' or 'single' meanings and we ascribe meaning to objects in terms of human use.

Symbolism to the casual observer can seem quite formal and religious, however if one delves deeper, a symbol is a surrogate for a thing or event. It seizes something from sensuous immediacy and fuses it in the mind, making it an 'object' to be thought of at any time. This is one of the principal reasons why certain types of gastronomic events associated with specific gastrosophers become fixed in the mind, we attach layer upon layer of meaning onto the focus of the event be it the chef and his/her cuisine, the environment, the companionship, or a distillation of all three. The fact also that we dress up for these events, they do not happen on a regular basis, that they are generally expensive and have to be budgeted for all assist in setting them apart. Poilane's knowledge and use of symbolism and rich meaning is a classic starting point for anyone wishing to gain grounding in its use in gastronomy and gastrosophy.

The symbolism in fermentation is full of association and colouring which can be linked to sexuality and procreation. The invention of leavened bread is ascribed

to the Egyptians who cooked flat cakes from millet and barley baked on heated stones. It has always been suggested that the three great culinary marriages of bread, cheese and wine all requiring yeast spores, and long called "nature's children and man's invention", came into being by chance.

It has been posited by Poilane that possibly Egyptian women took pieces of the old dough adding it to the new one, and so injecting life into the inactive mass making it rise by impregnating it so to speak with the seed. Down the centuries this has been identified with the rotation of existence, which has created a number of words and symbols in our language and creativity. By way of illustration Poilane tells us that: "in Spanish, yeast is called 'madre' meaning mother. In Latin yeast is called 'lu vanem' which does not mean fertilizing but solace, like in the language of midwives" as she provides solace, comfort etc (Poilane, 1986).

Words like this can be found in all languages, in Germany small breads are called 'brot leb' meaning woman's body. In Italian they are termed 'angels wee wee's', whereas in France they are called 'les miches' which means the buttocks, and in Britain they are called buns. In Britain and The United States of America when a woman is pregnant it is said that she has a bun in the oven; "in France they

say when an unmarried woman is expecting a child that she has borrowed a bread from the baker" (Poilane, 1986).

In terms of equipment bakers use, the cloths used to cover the bread during proving are titled 'diapers', with precise synonymity of the word utilised for babies. The oven is also therefore viewed as very symbolic because the 'four' (oven) derives from the Latin 'fornics', "fornication a place where one goes back and forth, a warm place" where the breads are transformed from a dough containing the 'seed' (yeast) into a complete product in readiness for consumption (Poilane, 1986).

From the examples above it can be seen that there are multiple symbols all with a similar thread of meaning, and this symbolism has been passed down throughout time, as have many of our aliments and cooking methods. They have of course been refined, with civilizing influences used upon them to display this test of our progress, and acculturation, which has been seen in the transition from Medieval cuisine to modern cuisines and our fashion today of serving food casually, bereft of adornment. The gastronome and the gastrosoph in many ways are tuned into this symbolism and rich meaning to such an extent that they have evolved a metalanguage: the prefix 'meta' indicating usage at a higher level or on a different plane. Gastrosophic and gastronomic metalanguage also

deciphers and explains menus, wine lists, and conversational set pieces like the one above which Ronay set out. This should not be confused with the classic French language of cuisine which is a technical language existing to direct in a specifically and largely unchallenged and unchanging path.

The symbolism of the beau arts go largely unquestioned, however the symbolism associated with the arts culinaire do run to a great extent along parallel paths. The problems intensify when trying to express the symbolism and rich meaning associated with food and gastronomy to individuals not having been duly sensitised, and who are not aesthetes. Aesthetics should above all, be flexible but this is not always the case when dealing with gastronomy quite simply because food is viewed as belonging to all of us, and we think that what we see is all there is to see and understand, and so the gastronome tends to be less understood and can be criticised on many levels.

The answer is that there is more to artistic and aesthetic judgement than is first apparent. Works of art are devised in conditions that advance meaning to the work, and many artists work layers of symbolism and rich meaning into their artistic endeavours. It can be safely hypothesised that each art-form may have its technical and aesthetic

codes and languages. Cuisine and gastronomy definitely does, and it is quite common to be able to appreciate several aesthetic codes in an art form (Steel, 1985).

Gastronomic and gastrosophic principles impose aesthetic codes of excellence which govern its interpretation, and construct the creative criteria, but allow for some adaptability to deal with change in fashion and through time. We have seen the chef gastrosophers in this chapter freely use analogies which bring them on to a parallel path with the artist, indeed both they, the media and (to a greater extent than in the past) the general public refer to the chef gastrosophers as artists. Mosimann has been viewed earlier in this work as stating 'my plates are my palate', he also states in one of his books, 'a really good cuisine demands a single-minded, almost holy, devotion. Success depends on perfection in the smallest details' (Mosimann, 1989). Bocuse, Verge, Mosimann and Guerard for example, use the analogy of food as art form. Mosimann in conversation with the author in 1990 stated 'for me, cooking has become an art', and he writes in his book The Art of Anton Mosimann that 'food and cooking are my art and my art is the means I have of communicating with people'. Other examples come from Guerard who asserts 'the best chefs are artists in their own rites'. Poilane also, often expresses surrealist symbolism in the production of his works in bread, a

residue perchance from his time with the artist Salvador Dali (Poilane, 1986). Boccuse as we have seen uses musical similitudes in expressing points. The chef gastronomers central island suite (stoves ovens etc) is in many cases contemporarily termed their 'piano', and piano suites are now common in larger plant manufacturers' catalogues, and can be customised in much the same fashion as a musical instrument could for principal or soloist players. These suites can also now be colour co-ordinated and hand customised to suit the 'artistic' chef.

With the creation and articulation of a culinary philosophy which is undisputed, many outpourings from the individuals and groups studied function in the community of gastronomers and gastronomes to recount, elucidate, expand, and (as we saw with Ronay's article) titillate. In general they can detonate subtle implications, encapsulate difficult arguments, and quite simply be clever or funny. It is important in dealing with this area of study to develop the notion of an aesthetic attitude. The word derives from the Greek, aisthesis - sense perception, ie things perceptible by the senses. The philosopher Kant broadened the use of aesthetics to 'the philosophy of perception through the senses'. The view here is also that excellence, in this case in cuisine, is dependent on heightened sense awareness.

## GASTROSOPHIC SENSE AND SENSIBILITIES

Just as meaning and symbolism have been allied to language, so to has aroma, in the way mankind has sought to develop a language to properly express sensations and emotions. Edward Sagarin wrote in 1945 of aroma: "It is allied with all the senses, indissolubly with taste, with colour, sound and memory, and deeply affected by psychological phenomenon, the power of suggestion". We are 'sentient' beings (from the Latin root 'sentire', to feel meaning that we are conscious a more literal meaning is that we have sense perception. Just how we excite and satisfy our senses differs greatly within and between cultures yet, how we employ those senses in gastronomy is exactly the same. What astounds most is not how our senses span cultures or distance, but rather how they span time. Our senses link us intimately to the past and do it in ways that most of our dearest held ideas never could. The sensualist and writer Hellen Keller (who was deaf, dumb and blind) wrote 'smell is a potent wizard that transports us across thousands of miles and all the years we have lived' (Ackerman, 1990). This work posits that the senses of the gastrosoph, gastronome and indeed some gourmets are 'greatly' heightened, in many cases it could be proved that this was actively encouraged from an early age where the nuclear and or extended family or significant other

evoked positive emotional reactions to alimentary situations.

In the gastrosophic world we need look no further than the minimalists, Mosimann, Witzigmann and Guerard who maximise the appreciation of any of the senses. Bocuse in the brochure for his restaurant writes about 'the promise of a world of perfumed savours'. In the gastronomic world we simply have to look at the life of Marcel Proust to understand just how salient the five senses were throughout his lifespan (Anne Borrel, 1992). The senses are simply another part of the attendant tools used by these individuals like symbols, rich meaning, quotations, bon mots, and ritual, which is also central to gastronomic life and can be seen displayed by the 160 or so brotherhoods operating in France alone. The brotherhood or Confrerie survives to proclaim gastronomy by gathering. During each assembly there is usually some kind of ceremony where from time to time new members can be intronised, (invested). These tend to be very visual events where the sense of sight has primacy since another vital aspect of the gastronomic brotherhood are the unusual clothes they may sometimes wear, or insignia they don unique to the order, with the design of adding pomp and circumstance to the occasion, which will also impact visually and sensually.

John Ruskin wrote "the greatest thing a human soul ever does in this world is to see something... To see clearly is poetry, prophecy, and religion, all in one". (It is interesting to note that the visual sense affects the nervous system). Many French firmly believe the adage that you haven't done it if you haven't dressed for it (Jancis Robinson, 1992). Gastronomes and gastrosophs pay great prices for well structured and artistically presented meals created by technicians, they may spend vast sums on rare bottles of wines and other culinary novelties to stimulate and reward their heightened senses. Some are even willing to risk their very lives to experience a new taste sensation. In Japan specialist chefs offer the flesh of the (fugu) puffer fish which is deadly poisonous if not handled with extreme care. The most highly skilled chefs leave just enough of the poison on the flesh to make the clients lips tingle, so that they might know just how close they have dabbled with their own mortality. (Some fugu eaters die each year from mismanagement of the flesh by these craftsmen chefs).

One of the other great sense instruments is hearing: Keates noted that "heard melodies are sweet, but those unheard, are sweeter". We have seen that gastrosophs are highly stimulated individuals and that they work with a mass which needs organisational, technical, and management skills to transfer the mass into tempting, artistic, and

commercially viable edible dishes. They must also be able to listen to their clientele and respond quickly to changing demand.

A metaphor (borrowed from Ackerman, 1990) could be used of the gastrosoph being a sense-transmitter and his/her brigade, expectant clients and the media the receptors. When we speak of 'using our heads' to understand, we really mean using our minds. "The mind is not as might have been expected ie, located in the head, for current findings in physiology suggest that the mind is not really located in the brain but travels the whole body in hormone and enzyme making sense of the medley of things we catalogue as touch, taste, smell, vision, and hearing" (Ackerman, 1990).

The gastrosoph could be said to have to a greater or lesser extent heightened smell sense, if one communicates with a gastrosoph this comes across quite clearly as with Dominique Nahmias, and her cuisine parfume, Michel Guerard, Eckart Witzigmann, Dieter Muller, Anton Mosimann et-al for this research: smell for them can conjure up so much, and this having such effect on them, could no doubt be transmuted into their cuisine for all to share.

Marc Meneau's interest in space cuisine was strengthened by the knowledge that weightlessness causes space

travellers to lose their smell and taste. He stated that "gravity deficiency causes molecules to lose their volatility and in zero gravity, therefore no volatility exists in which we could record odours. It is a distinctive dilemma that has to be faced by nutritionists creating food for space".

Smell is an emotional sense as well as an intellectual one. It is well recognised that aromas can be emotionally evocative for smell can detonate softly in our memory. Rudyard Kipling wrote: "Smells, are surer than sounds or sights to make your heart strings crack". Specific smells having this effect can often be quite individualistic to the sensor and have near astounding ability to reach back into the past to stir up memories. People don't gain pleasure simply from their palate, they also get it from their memories. There are many individuals who can describe similar experiences, our gastronomes certainly have: speaking of his youth Michel Guerard; 'perhaps inspired by the perfume of the incense'! decided to become a priest - or even a bishop. The effect is often termed the "Marcel Proust Phenomenon", after the novelist and gastronome already mentioned above, who dunked a madeleine biscuit in his tea and established that the aroma brought back secure and protected memories from childhood (Borrel, 1992). This formed the crux of his multi volume work. "a la Recherche du Temps Perdu" (Remembrance of Things Past).

From earliest times plants, herbs, and vegetables have been influential in human affairs, having provided food and medicine, and by merit of their fine fragrance, they have also acted on our thoughts and emotions which can generate an aura of wellbeing. The convincing ability of aromas to impact on the psyche since the Greeks, Romans, Egyptians, Chinese, Indians and Arabs as nations developed and used scented plants and made fragrances is well documented. Innumerable famous people in history have had great interest in what is termed aromatherapy, and many of these individuals were considered to be great sensualists and hedonists. Guerard again speaking of the heightened awareness of his senses states:

This generous profession comes to life  
amidst clouds of richly scented steam  
and there follows its course of  
spontaneous, if fleeting creativity.

In the 15th century the Italians developed the art of perfumery and Catherine de Medici took her perfumer Cosimo Ruggieri when she went to France to marry King Henri II. Catherine created a great interest for aromatic products. Elizabeth I in England also used aromatics. In the 17th

century, Louis XIV was most fond of scented odours to the extent that each day of the week the court chose a new scent to please him. Research into how we can be affected by smells both mentally and physically, in scientific language is called aromachology.

It is posited here that some gastrosophs have practised aromachology possibly without realising it, rather like Moliere's Monsieur Jourdain who had been speaking prose in excess of forty years without realizing it (Borrel, 1992). Scientists are convinced that smell can affect our behaviour, guiding our desires and swaying our decisions of choice, or inciting us to eat or drink. Many Universities are also working on similar research: Yale's Psychophysiology Centre, the University of Cincinnati, and in Britain, the University of Warwick's Science Park. Certain smells can also make the blood pressure drop, decrease stress and assist in making us forget our dominating preoccupations. Could this also be a reason for the success of the chef gastrosopher today where there is more purity of flavour and hence aroma? Coffee shops grinding fresh beans, where the scent wafts into the street can attest to this just as easily as the fast food centre. Such techniques are effective in increasing sales and revenue, and where the real scent is unavailable or unpractical, nature identical aromas can be provided.

Gastrosophers were thinking along these lines as far back as Careme who said

Flavours and aromas should not be judged in isolation but rather in their mutual relation.

It can be hypothesized that the gastrosophs senses in history and today were and are indeed highly sensitized, the only limiting factor in this field is the subjective character of the idea of smell, each individual has to establish his/her own bank of aroma data, this should begin in childhood, and is dependant on the caprice of circumstance, the written evidence seems to bear this out. Many of the gastrosophers mentioned in this work would seem to have been duly sensitized from an early age. Anton Mosimann writes: "The part played by the senses of sight and smell are probably still undervalued as stimulators of the gastric juices" (Mosimann, 1989). The reason for this is possibly that odours were once too central to our well-being for their relegation to hedonics. Medicogastronomy developed by the Greeks, had food as healer as a prime consideration. Platina, a Vatican librarian and humanist philosopher in 1474 wrote a book with recipes by Martino, it was a manual of etiquette, good food and rational

living, Platina's publication was based on ancient models in the humanist tradition which proposed remedies for ills through the careful use of foods and aromachology.

The smell of foods has been of great importance throughout time, and is one of the prime reasons for trying to establish it as a principal motivator of gastronomes and of the professional gastrosophers. Can their sensitivity of the senses be partly responsible for their success? The gastrosoph today speaks volubly about past dinners. In view of the individualistic characteristic of smell, finding a globally accepted response to an individual aroma is practically impossible. The two chemical senses: of eating and drinking are taste and smell, they are activated by sensing chemical molecules. Gustation, taste, functions by recognising molecules in solution on the tongue. Olfaction, the smell sense, on the other hand, operates by the detection of airborne molecules as they come in contact with the olfactory epithelium in the nose.

Man is still capable of making discoveries, and one is surely the ability to be able to measure the subtlety played by two of our five senses which up till now have had little appreciation. In humans both taste and smell are intensely perceptive. As detailed by Marc Meneau, tastes from food and drink are lessened when unaccompanied by their odiferous elements. Flavour is

essentially an amalgam of different sensations which incorporate taste, smell, and touch, and include temperature sensations and any feeling of pain. Taste in fact actually makes up only a small percentage of flavour, across much of the food we eat.

Appealing to the sense of smell is particularly effective because it is closely tied to memory, each smell has a particular effect upon our emotional state. Just as some individuals have more sensitive taste buds than others, the same is true of the sense of smell. Aromas, fragrances, perfumes, scents, and odours, have become increasingly embeded in the vocabulary of 20th century gastronomy, firmly implanted there by todays gastrosophers, whose lighter cuisines allow individual and true aromas to rise and be individually picked out and prized for their honesty, quality, purity and sharpness, like those of Dominique Nahmias. This could not have been envisaged in the last century, where saucing was heavier and less refined.

Eckart Witzigmann backs this up by affirming that in his opinion there is no doubt, that a basic prerequisite for making a nouvelle cuisine is the classic cuisine. Witzigmann has never forgotten that the customers pleasure and preferences must be paramount. A fact which has been lost on some other chefs and gastrosophers.

What is now apparent is a purity and harmony at the top levels of production, stemming from elite practitioners, there is a nouvelle cuisine spanning frontiers, (cuisine sans frontiere) which observes multiple international repertoires, the very best of classic haute cuisine, regional, bourgeoise and family cuisines, assimilating influences from all continents, leading to a truly magisterial and eclectic grand cuisine which can create unique opportunities for a more international language of food. Cooking is after all the language of the chef, it is mainly though not totally through their dishes that chef gastronomers communicate thoughts and philosophies on food creating harmony.

Witzigmann and other chefs see their cuisines developing to meet individuals needs at differing times and for differing purposes. Healthier styles are being generally adopted with a fair proportion of lighter menus and wholefoods and also and most importantly the meal viewed as an experience.

## **CONCLUSIONS**

The gastronome is an appreciative and very knowledgeable semiologist (from the Greek root semeion = sign) Semiology is the science of signs or signals in general, with semiotics; the theory of sign systems in language.

The gastronome like the gastrosopher is raised by his/her senses to a different level of awareness in the field of hospitality it is their chosen specialism, and much entertainment comes in the form of excitation and appreciation. The gastronome deciphers the symbols and signs and places them in their essential perspective (the meaning of a sign may be ascertained by sensory means (White, 1949) - how one dish has been constructed and complements the other, is it attached to any classic repertoire, how is it garnished, what were its origins, why was it so named etc, was it after geographical, historical, regional, personalities, historical events, clubs, hotels or restaurants.

International classic cuisine is universal and by abiding to the correct terminology when making dishes and designing menus the semiotics in cuisines specialist language allows precise interpretation by chefs and gastronomes. The French used on menus is virtually a technical language which has been internationally adopted. Many of the terms associated with cookery processes are unable to be translated and it is for this reason that a technical or metalanguage evolved.

The gastronome as we have viewed also works with the semiology of conversation and other concepts at gastronomic gatherings, ie, balance between conversation

and silence at table, the manner in which glasses of good wine should be poured, and into which specifically shaped glasses, to what level and at which precise moment in the meal and no other. The gastronome or gourmet is not a practitioner but he/she can be highly skilled and knowledgeable concerning the art: the venue the sauces, seasonings and production methods, including the style of service to be employed, lighting, decor, cutlery and crockery used, who to sit next to another etc.

In summarising the main findings from the fieldwork, the common threads shown which knit together can provide a template for the chef gastrosopher. The gastrosopher chef has been proven to be quite startlingly different from their fellows, in terms of their experience and interests, commitment to and passion for hospitality and cuisine. What has been witnessed in this work is that just as there are degrees or levels of gastronomic intensity and membership, there also clearly exists a correspondingly weighted level of intensity of culinary inclination, interest and knowledge forming a virtual hierarchic stratification.

The author notes that over the intervening last three decades, it has become easier to attach the tag chef and manager to individuals. This is something which is borne out to a degree by Ronay (Great Hospitality 1992: 12.p,

22). When the author trained in the early 1970s in Great Britain and elsewhere, trainees were termed commis cooks, and one worked for years to earn the title of chef de partie, sous chef and 'chef', meaning 'chief' in French. This could in fact turn out to be someone in command of anything, from as Ronay puts it, a company to an orchestra.

Today we also see management trainees move from the theoretical and academic in management positions without ever having physically managed anything. In the past many of the most successful chefs and managers were firstly and foremost accomplished cooks and trainees prior to taking the helm of a kitchen or business. Today's lack of distinction has led to homogeneity when in fact clear distinctions can be discerned. As stated earlier, some chefs merely work for a salary, and it is viewed as a job like any other where you put in the required hours only, and a clear differentiation is made of work and away from work.

This covers a multitude of chefs at varying levels in the hierarchical structure of the hospitality industry. There are then those who wish to attain more seniority and the attendant fiscal rewards this will bring, but who again only do that which is necessary to these ends. There is also the individual who will strive to attain some kind of

specific professionalism and identity albeit in one distinct area. This can be in competition work which will bring rewards through dedication and skill, and may be accompanied by a deep desire to become an expert cuisinier in this field. There is then the well rounded practitioner who may well be a chef des cuisines or senior cuisinier who cares deeply about their craft. There is then the chef gastrosopher who is an expert technician with as we have discerned a passion for what they do, and a desire to give of the best hospitality beyond the cuisine alone.

In extraction then we distinguish between the chef and the chef gastrosopher just as we can distinguish between the chef's restaurant and the gastrosophers restaurant, and with dining to eat and dining as artistic event and experience. Very few individuals will go to a chef gastrosopher's restaurant simply to eat. Eating at this level is so much more, it can be viewed as theatre, and as art form. As MacClancy, 1992 has shown us, there is so much more to food than mere consumption, and it is at this level that many of the more cerebral joys of food, hospitality and cuisine converge. Very few restaurants operated by chef gastrosophers are hackneyed, they have come to represent expressiveness in cuisine, style, service, individuality, personality, genuine warmth and price. Between the gastrosopher and the gastronome there is a carnal complicity and respect is forged for each

others skill. This then is the profile of two of the expert bodies in the field of hospitality, how can we recognise them? really only by signs which only their peers can appreciate with any certainty. It is an idiom known only to an inner circle.

Chapter Four will now look at the view ahead in many ways and discusses the activities of The International Academy of Gastronomy. The influence of technology, travel and tourism on gastrosophy, and some of the problems facing gastronomy and gastrosophers. It will also look at journalism, publishing and the media, including restaurant reviewing. Problems faced by the food guides will also be broached, and the thesis will also look at the major food guides.

**CHAPTER FOUR**

## **INTRODUCTION**

Gastronomy has the propensity to be a source of perplexity. As was stated in Chapter One, it can be intricate and involved or defined quite simply as the study of the art of the table, or as being concerned with the enjoyment of food and beverages. Chapter Four examines the status of gastronomy in society, and identifies food writing, travel, tourism and technology as major mediums of gastronomes and gastrosophers. The chapter will also survey how gastrosophy and gastronomy differ - but also what problems they share in common. Finally the chapter will consider future developments in gastronomy including the growing number of organisations and individuals seeking to demystify and promote greater understanding of gastronomy.

## **STATUS OF GASTRONOMY IN SOCIETY**

Gastronomy and the development of a gastronomic culture has been of very little interest to the majority of individuals. The transmission of gastronomic culture has,

to a large extent, been confined to, associated with and fostered by a small but socially prominent elite who have banded together in many western countries to promote eating as a social activity which cultivates refined taste in the pleasures of the table. Gastronomy as an activity is highly stratified, and takes the form of a hierarchy headed by gastronomes who are much more than gourmets, for gastronomes have a distinctive social role. In general they are arbiters of taste and also theorists of the social role of food and eating, and as (Mennell, 1985:267) succinctly states, they are usually though not always 'propagandist concerning culinary taste'.

A problem then exists in that gastronomes are perceived as being elitist. It is a strongly held belief which many gastronomic organisations do little to refute, and much to reinforce. It is also detected that many people do not understand what gastronomy is about, save the fact that those who are pronouncing that which is gastronomic have the fiscal ability to pay what is viewed as inflated prices for food and beverages.

Any association the term gastronomy may have had with everyday food has been lost. To some extent this process has been accelerated by the decline of domestic cooking and is enhanced by today's lack of time spent in the kitchen by modern families in comparison with the past.

Convenience foods have taken precedence over the fresh product. Understanding of the value both alimentatively, psychologically and culturally of the family meal has to a great extent been lost. More individuals live in non-family groupings or on their own and do not eat a nutritionally conceived diet.

If an appreciation of individual aliments, not to mention food combining in the diet, is not accepted at such a basic level it is hardly surprising that the majority of the population comprehend gastronomy as concerning elite forms of dining. For many, gastronomy is viewed as sinful. In Britain there is still a touch of puritanism which makes it wrong to be seen indulging in the gastronomic. Such views are reinforced by gastronomic organisations. Membership of the largest academies and guilds is limited to those with capital, to prominent public figures and to those who can do something for the organisation or its membership. Often where the title 'gastronomic' is upfront, the 'old boy' regime is in force and events are used principally for networking and conferring cachet on a visible elite, since membership is next to impossible for those who may possess limited funds and or are not among the 'in' crowd which would present the organisation in a good light externally.

At the same time as gastronomy is elitist, there has been, paradoxically, a dilution and devaluation of many of the images associated with it. This can be seen in the context of change in the meaning of the word gourmet. The word 'gourmet' (precisely a noun) has over the last few years become adjectival. In this new formation it in the main falsely confers distinction and exoticism on foods and food products not normally associated with traditional gastronomic views but which have acquired gastronomic legitimacy.

The contemporary status of gastronomy in society, then, is relative, and no longer applies purely to the classically inspired French repertoire of dishes or those of other nationalities, nor does it adhere to traditional and hierarchically stratified aliments. Thus there are gourmet soups biscuits and cookies, gourmet icecream; Haagen-Dazs as opposed to others. Eden Vale gourmet cheddar with pizza herbs, gourmet cheddar with onions and chive, and many more exist on the premise that they will confer some kind of distinction to the product. There is a craze for gourmet foods which confer cachet, which is taking a similar path as the trend for foodie one-upmanship that took hold of Europe's favoured restaurants in the mid to late 1970-80s as part of the rise of nouvelle cuisine. If gastronomy has done one important

thing in contemporary times, it has been to popularise itself, in a manner most unsuited to ordinary people.

Accepted standards of what gastronomy comprises, have never been established, even within the gastronomic elite. What areas within the field are fit for study and research, what is right to eat and drink at a gastronomic event, and what tastes good vary with specialism, environment, culture and sub-culture as well as from one gastronomic organisation to another (some gastronomic organisations have as their foci one particular aliment or range of aliments) and individual to individual.

**Major means by which gastronomic knowledge is disseminated**

Gastronomers are arbiters of taste, making pronouncements on what might be regarded as gastronomic. The gastronomes are and have been, figures like Egon Ronay, Jean Valby, Robert Baty, Dr Auguste Becart, Michel Genin, Raphael Anson, Marcel Boulestin, Curnonsky, Pierre Androuet, Jean Anthelme Brillat-Savarin, and Alexandre Balthazar Laurent Grimod de la Reyniere. The gourmet is someone who is an interested and learned participant, a connoisseur of table delicacies. However, there are many more gourmets and gourmet organisations than there are gastronomes, and the

spread of gastronomy in society is carried on more by the gourmet and epicurean organisations.

If the gourmet and epicurean organisations are one of the major mediums of transmission, their inclusion obviously implies exclusion, and there are many individuals who do not join gastronomic organisations for a multiplicity of reasons, but who are genuinely interested in cuisine. Reasons vary, two of the main reasons offered are the high cost, and geographical location, for often the gastronomic events take place in out of the way places, or in large centres which imply additional costs in transportation and accommodation. This is where the importance of the gourmet and epicurean organisations lie, for they are often more regionalised. It is also possible to look around and find an organisation like La Confrerie de la Chaine des Rotisseurs which operates in 118 countries but has regional centres of operation with regional members linked to the national body. In the main however gastronomic knowledge is disseminated, mainly to the middle and upper classes by various forms of written and visual media.

The mass mediums of gastronomic transmission: journalism, publishing and the media

Food writers and the press have been responsible to a large extent for the transmission of popular gastronomic values in society (figures like Sir Clement Freud, Anne Willan, Paul Levy, Claudia Roden, Madhur Jaffrey, Jancis Robinson, The Scotto sisters, Craig Brown, and in the past, Elizabeth David and Jane Grigson). Food journalism, food writing, food and beverage photography, and food and beverage television, has blossomed, as have lexivisual food and beverage publications, food stylists and picture editors, food related publishing and publishers all of them serving to devote sections or whole books, magazines, colour supplements and papers to what has become an exciting new dimension in the modern lifestyle. Television has enhanced and revolutionised communications as much as writing and printing did in its day, and yet television has in point taken us right back to the earlier oral tradition, in which it is the spoken word which determines what is expressed.

There is currently a wealth of gastronomic and other multifarious food and beverage stimuli to be drawn from. Televisually the gastronome can have as passionate an interest in food and beverage away from the hospitality scene, muted by a detached involvement, with some of them becoming in effect the armchair chef or gastronomic voyeur, in which case the chef could be identified as gastronomic pornographer inspiring passions only satiated

by a quick trip to the kitchen or delicatessen. Television programming offering a window onto gastronomic culture has peaked in the 1980-90s.

Potentially the most important guide, especially for restaurants and chefs, and for the transmission of gastronomy, has been the Michelin. The Michelin guide has been the Vade-Mecum of French travellers for almost a century. The physical looks of the guide have changed little since the first edition was given free at all French petrol stations in 1900. With hotels and restaurants rated by symbols, and with the inclusion of maps, it has lost little over the years, save the documenting of hills too steep for cars, whether the post office had telegraph and how to operate a starting handle, all else has endured.

The Michelin which works for the run of the mill diner as well as the aristocratic gastronome, sells approximately 650,000 guides annually, it has also sold enough copies in 1991 to have it placed in the U.K. best seller listing for 21 weeks, which is no mean feat when one looks at a 1990s middle class which has become more sophisticated with the aid of modern gastrosophers, chefs and gastronomes, and the rise of assorted media.

The Michelin guide rarely gives interviews, and neither accepts advertising or advertises. Analogies have been made between Michelin's operation from 1900 onwards and Medieval monks, for Michelin guide inspectors travel throughout their area of responsibility incognito, paralleling the early monks. It was they who were most knowledgeable about food, beverages, including liqueurs, wines, beers and the provision of hospitality. In countless ways much of our history and understanding of aliments would have been lost without the monastic tradition. The need for journeying with business or pilgrimage as prime concern gave rise for the need for hospitality along the way and the monasteries adequately provided this service.

In 1992, France had 601 starred restaurants, 495 of which are one star restaurants, 87 of which are two star restaurants and 19 of which have three stars. In one star restaurants it can be expected that the guest will be served cuisine of high quality. Two star restaurants are expected to possess well researched dishes, a good wine selection, and an excellent standard of sophisticated service. The third star can to many seem an Olympian feat since restaurateurs do not really know what they are trying to beat as there are no published standards. In general the restaurants wishing three star status must serve truly exceptional cuisine, and be worthy of a

special journey. Bernard Naegellen the head of the Michelin Guide states that "there has to be a personality behind the food that you can feel". For example, at Bocuse that personality would come from Bocuse himself, and would be detected in the house style and presentation of the food. At L'Auberge de l'ill at Illhausern it would be through father and son, chefs, Paul and Mark and Paul's brother Jean Pierre who heads the front of house operation. At Les Pres d'Eugenie it is discernible through Michel Guerard and Christine. Table 4.1. displays a general method of restaurant assessment which has been constructed from multiple sources.

Problems face the guides like any other organisation. Taking as an example the Michelin red guide, considered by many to be a travellers' bible, but to many others as being too conservative, an example being that Bernard Naegellen to this day does not acknowledge the existence of nouvelle cuisine. Reasons for this will be postulated at a later point in this chapter. The major independents in the guides sold in France are Michelin, Gault Milau, The Good Hotel Guide and Le Bottin Gourmand. Le Bottin's problem is that it is only issued in French, it is however gaining ground within France. Bottin's listing with comments of hotels and restaurants is covered by departement, and uses a star rating system of one to four for restaurants and keys for hotels. The Good Hotel

**Table 4.1. Restaurant Reviewing. What to look for when assessing a restaurant**

**1 The Reservation.**

When you ring to make a reservation, the individual at the other end should be friendly and accommodating, and offer a choice of times where possible.

**2 Welcome/Reception.**

On arrival, someone should immediately be on hand to receive and welcome you/your party, take coats and indicate the direction to the cocktail bar, the table or other facilities.

**3 The general decor.**

There should be a general semblance that care has been taken with the area or room; that it is fresh smelling, clean and tidy.

**4 First impression. The first five minutes**

The staff should proffer a drink promptly and menus as soon as the table is seated. Someone should introduce themselves as the individual who will be attending to the requirements of your table, and offer assistance with wine list and menu where necessitated.

**5 The menu.**

The menu you would expect to be written distinctly and recognisably, without the requirement for a degree in French, or smart culinary academise.

**6 Alternatives.**

Is there a good listing of alternative dishes. This does not necessarily mean a prolonged list, however there should be a variety interms of some simple dishes, some sauced dishes, some meat, some vegetable or vegetarian dishes, and contrasting cooking techniques being employed.

**7 Service staff.**

Service staff should understand what the dishes contain and be competent enough to steer individual clients to those dishes that might please them most. Service staff should be inconspicuous yet continue to be attentive. Their uniforms should be clean and smartly pressed. The individual must be visibly clean and must not smell of body odour, aftershaves or perfumes.

**8 Cooking.**

Are the aliments freshly prepared ? The old French adage 'a la minute' is a good watchword, which is one reason modern menus have become abridged. There must be a visible display of skill in provision as well as in production and presentation.

**9 Ingredients and quality of purchasing.**

Are the ingredients of good quality? Generally, though not always in the best kitchens all of the produce arrives in the morning and the fridge is emptied at night. Fish is not frozen and mousses and terrines have not been left over from the day before.

#### **10 Seasonality.**

Good restaurants make use of local produce as much as possible. All the finest cooking is inevitably seasonal and although eating strawberries in November may seem like fun, they will only be a far-flung memory of the ones in July.

#### **11 Embellishments.**

Foods not listed on the menu are a good indicator to the commitment of the kitchen. In a good restaurant, bread will be freshly baked, attractive and appealing, (no vacuum-packed French or frozen rolls) and the coffee served hot fresh and freshly ground.

#### **12 Assessment.**

Is the design of the food sound, or are some ideas over-complex, overstated and resultantly unsuccessful? The contemporary kitchen faces two options - either to follow an established classical or regional style, or to show off the best of the produce available in the market on a given day. Mixing the two is usually hazardous.

#### **13 The senses.**

Most importantly, does the food taste good? Is there a contrast of textures as well as tastes? Are the foods properly seasoned and is there a balance of flavours throughout the meal?

#### **14 Beverages.**

Observe whether the list is consistent in it's pricing and it's quality. Most restaurants mark up prices by 100%, however a preferable practice, in that it brings finer wines within reach, is a flat-rate mark up of so many pounds, regardless of whether the wine is beaujolais or a premier cru chablis.

#### **15 Beverage service.**

This is an area in which very few restaurants excel, and for many reasons. Most waiters are content to keep topping up glasses in an effort to get you to purchase a second bottle, this is an error. A glass should only ever be half-full, never more. If you have paid your money for a bottle of wine, you should be allowed to appreciate its bouquet in the glass.

#### **16 Malpractice.**

Restaurants don't realise how many customers they lose because of stupid ploys they enlist to increase the bill: charging extra for vegetables, not filling in the total on a credit card bill and charging astronomical amounts for water/ mineral water, coffee and tea.

#### **17 Time considerations.**

Some restaurants are slow because the food is cooked to order. Others are faster because they have re-booked the table later. A meal must be evenly paced; leisurely, however not that slow that it becomes motionless half to threequarters way through.

#### **18 Where does the restaurant excel if at all?**

Many restaurants excel at one or two menu items and only highlight the other dishes as a matter of custom. If one

or two things are good, there is good reason to visit, and the promise of improvements.

#### **19 Holistic impression.**

Taking the evening as a whole, how has it added up? Would you make a return visit or a detour to dine here?

#### **20 The bill.**

Would you go back if you were paying?

Guide's section on France focusses understandably only on hotels, and therefore a second purchase would be necessitated to cover restaurants. It also uses the quotes of tourists and travellers but with no grading.

The Guide Gault Milau, picks out rising stars and talent quicker than does Michelin, but in many ways this in itself can be viewed as a risky business since shooting stars can all too easily burn up before they reach their zenith. Gault Milau uses symbols like Michelin, one to four toques, (chefs hats) plus a grading of one to twenty for restaurants and one to five towers for hotels, this guide does have English translations, but inclusion in this guide is generally favourable, is interesting to read and is chatty in approach.

Michelin having in many cases been slow to award is also criticised for being slow to take away. Another problem facing all of the guides is that they can ill afford to alienate and create too great a breach between the restaurant fraternity and the guide's own judgements. The guides must also strive to maintain their credibility in the market place, a case in point comes from the differing views held in Britain, for example, the British Michelin red guide, headed by Derek Brown, has since its 1974 launch risked alienating itself since Britain only has two three star restaurants until early 1993 both were operated

by two French chefs, namely the Roux brothers, Albert and Michel. Britain still has two three star Michelin restaurants both run by Frenchmen but only one is operated by a Roux brother. In the 1993 guide, Pierre Koffman of La Tante Claire was awarded his third star. Albert Roux of Le Gavroche lost his and is now a two star chef.

The reason M. Roux provided was the fact that he is now away from Le Gavroche for extended periods since he is working 75% of his time as a consultant to Demeure Hotels International based in Paris, and has left his son to run Le Gavroche. Nico Ladenis who moved to Nico at Ninety, at London's Grosvenor House Hotel gained two stars, his other restaurant, Nico Central formerly called Chez Nico lost both stars it had and is now given a red Michelin M. Reasons given are that this is because Nico is concentrating on the venture at the Grosvenor.

Argument centres upon the generally held view by many gastrosophers, chefs and gastronomes that another two, three star restaurants could and should be granted, at the time of writing to Raymond Blanc of Le Manoir aux Quat' Saisons, near Oxford, and to Nico Ladenis, now operating from the Grosvenor Hotel in London, which are both presently two star restaurants. The route of acceptance to guide inspector is also viewed as problematic, for

inspectors are often young and arguably inexperienced, generally Hotel School graduates with sometimes up to ten years experience in industry, and lacking a holistic eye for detail.

Problems also exist when individuals try to delve into how often and in what way an inspector goes about his/her job. There are estimated to be 125,000 restaurants in France, with 14,000 graded in the red guide. Official numbers for inspectors are a guarded secret. However it is thought to be in the region of fifteen. The enormity of their task is staggering. Being fair to Michelin, the inspectors are not visiting restaurants for gastrosophers, chefs, gastronomes and beverage critics alone, for this group tend to receive specialist treatment. Michelin are reflecting what happens the rest of the time, with ordinary eaters, the bulk of trade. The chefs cannot, however, rely on the vagaries of Michelin, the other guides and food critics to bring success, for in many cases it can do the opposite and instil in the public eye the idea of expense, formality, elitism, exaggerated expectation and unease.

Some top chef gastrosophers become media personalities and generate press attention. Those focussed upon in this thesis certainly followed this route. The reason for this is founded in their ultimate newsworthiness. Success can

be determined in many ways but principally by the positive guest and public relations strategies they employ (in many cases these are contrived with the assistance of guest and public relations personnel). For the top chef gastrosophers, public relations play an essential role. It is they who disseminate information to the specific media the gastrosopher wishes to reach to maintain a recognisable profile.

Issuing press releases, advertising, promotional trips, photo opportunities, lecture tours, publishing, in-store book signings, giving endorsements, television and radio appearances and courting a willing press, are catalysts for promoting the chef gastrosophers' businesses to a specific public, providing opportunities for the gastrosopher to promote, inspire, persuade, inform, educate, and hopefully exceed expectations, but ultimately increasing revenue. This cannot be executed in a blinkered fashion, for the chef gastrosopher is dealing with a complex product which is tied indispensably to themselves and requires the strategic positioning of information, and the satisfying of positive communication goals.

Seducing domestic and international diners with alluring flavour combinations and sensations, and to an increasing extent, to identifiably inspired concept cuisines linked to specific individuals, has generated dedicated media

interest. However the chef gastrosopher who has enthusiasm for food, and has an ability to explain what they are aiming for and how to achieve it, can doubly milk the situation by writing a book dealing with the various aspects of their concept cuisine. The idea of writing about food is an ancient one, which was revived by the French subscription to the view of eating and gastronomy as part of the social milieu. This aspect was strengthened by the works of Brillat-Savarin, Grimod de la Reyniere and Curnonsky, to the extent that there has been an unbroken practice of and specialization in dedicated food journalism and publication to the present day. Contemporary chef gastrosophers are largely propagandist, much of which rests on the necessity to keep their restaurants in the spotlight.

Although these restaurants are generally perceived to be the preserve of a dedicated elite, what the gastrosophers do appear to have carried out, is a democratisation of gastronomy or at least, of their own cuisines. This has been carried out by stripping to essentials their philosophies and recipes for distribution across various media, and social strata, to reach and influence as wide an audience as possible.

#### **THE STATUS OF GASTROSOPHY IN SOCIETY**

Like gastronomy, gastrosophy suffers from similarly unwieldy and pedantic coinage. It has been noted that many individuals can possess a curious and emotional entanglement with food, beverages, gastronomy and indeed, in the wider sense, hospitality. In many cases it can be seen to stem from the earliest years of their childhood. Many of the gastrosophers discussed in this work have displayed early emotional involvement with food although many may not have been aware of this at the conscious level.

There has been an increase in the number of chef proprietor gastrosophers developing new means of communicating their art through simplicity and subtlety. There has also been a tendency toward individualisation which is a distinguishing feature of contemporary societies, and is also displayed by the chef gastrosophers who have recognised their own culinary niche within contemporary culinary culture, identified in their diffusion of haute cuisine, and the spawning of a worldwide miscellany of the concept cuisine, through coinages of their own, for example, in Mosimann's cuisine naturelle, Nahmias' cuisine parfumee, Guerard's cuisine minceur, and Verge's cuisine of the sun.

What is also apparent is the fact that the French have always had a romantic notion of culinary culture and

foods' place in their lives. They have had a love of food for centuries. However they have not always been sensitively in love with it and fully understood its transmission through time and culture. The period of the Revolution can be documented in historic menu strategy. The French were always affected by their own writings and ideas on food. Until the appearance of a contemporary body of articulacy, individuals were ranked amongst other things by their ability to read and write. The written word provided a gateway to differing styles of living and opportunities to learn and advance including through cuisine, as posited in earlier chapters. The Revolution commenced as fiery disquisition leading to much theorizing and posturing and concluded in systematic and total change, but not to the benefit of all of the country's citizenry.

It was the common citizenry who were the losers of the French Revolution, spurred on by a belief in equality and fraternity and above all, liberty, which led to a new system of language use. French is commonly viewed as the language of revolutionaries and cooks, both left and right wing. What is clear is that the French are concept led, and have been stemming from well before the Revolution, however demonstrated to great excess during that period. Cuisine Nouvelle was concept led and was in fact a cuisine improvisee stemming from cuisine bourgeoisie, and haute

cuisine. It was a singular idiom given a new look by the first real designer chefs (gastrosophers) to utilize diverse materials to create plated art works ranging from the sophisticated to the wildly eccentric.

A central difficulty facing gastrosophers is the fact that the word 'cuisine' itself is open to a medley of differing interpretations as has been evident throughout this work. In general it alludes to the manner or style in which food is prepared and produced. As a piece of hospitality terminology its affiliation is usually with a particular nationality, such as French, Germanic or English. However it also relates to the cooking styles of regional localities, such as French provencal, Lyonnais, North German, Bavarian, Scottish and Welsh. It also pertains to general cooking styles like haute cuisine, cuisine nouvelle, cuisine gourmand, and cuisine parfumee, and to cultural clusters such as, Alsacienne, Basque, Bordelais, Lorraine, and Picardian.

Cuisine holds a lot more for the individual than feeding alone portrays, and has symbolic significance. It is easy to contemplate commensality (eating at the same table, togetherness) and hospitality to be at the heart of sociality. Gastrosophers in many ways have not invested enough time in this area. In many cases people no longer go out to simply eat a meal, many other things come into

play, eating is a social activity and includes culturally valued characteristics such as fraternity, companionship, the rite of inclusion, rites of passage, (birthdays, anniversaries, confirmation, bar mitzvahs) pleasure, wealth, appeal to the senses, savoir-faire kudos, the confirmation of a bond, reciprocity, celebration, business, to cement agreements, networking, to be seen in the right venue, family gathering, ceremonial, special event, convention and so on. It is also an addendum to the promotion of tourism, but can sometimes be used by the solo-eater, the lonely seeking company and companionship, or by those seeking reconciliation.

Gastrosophy is hindered by its lack of common usage. In many cases it would seem to suffer from having a similar coinage as gastronomy, in that it is a word only commonly understood by those who work with it. Gastrosophers have to a greater or lesser extent laboured to avoid habituation of the senses. What they failed to predict was the sheer volume of inexperienced practitioners who would piratically obtain their methods. It was not the fact that copies were being made, it was the fact that in many cases they were not always true to the original work. Cuisine nouvelle is a case in point; the movement gained momentum so quickly that interpretations had to be made which bore no resemblance to the original ethos. Cuisine Nouvelle, as it were, invoked a culinary incontinence in

the wrong hands. The structure of a menu should have the occurrence of varying sensations inbuilt. In nouvelle cuisine some practitioners fed their diners on for example, purees of vegetables which were, of course, brilliant in their execution and correct inclusion at source, however in the wrong hands many individual gastronomes and clients were sickened by habituation, and the unadorned brutality of their cuisine.

The chef gastrosophers, and quite definitely the chef tycoons, cannot run their entire business operations on their own, managers must be sought and head chefs and other professionals found who are highly skilled and motivated (Inside Hotels, vol-II. no6. 1992:34-40). They must also be able to deal with the pressures of having a busy or absentee proprietor. They must also be self confident enough to handle the fact that the chef gastrosopher will take all or much of the publicity. Employing a management team with fragile egos would be a retrograde step.

The head chef and the management team must be able to field many enquiries successfully, where the individual enquirers may more than likely wish to speak or deal with the head man or woman (the gastrosopher) and not a senior employee, who may in actual fact be cooking the food or planning the event in practice. This is delicate ground

and is often a problem for chef gastrosophers. Many of the chefs involved with this work push their head chefs forward as much as possible and print their names somewhere on their menus. There is, however, a fair percentage of individuals who would expect the gastrosopher to be in the kitchen cooking for them and not involve themselves in the endless round of promoting themselves and their businesses.

The idea of chefs in general taking ownership of a restaurant or hotel's dining room away from its original focus, the restaurant manager, has in many instances been mourned. The restaurant manager was the focal point in the restaurants of old, but the food was not always of equal merit. Today there is a lack of service management applying the same standards as in the past, quite possibly because they have been supplanted by the chef, who has to admit that s/he cannot focus entirely on both areas of specialism. Today service managers and assistants require to have comparably the same focus of attention showered on them as the chefs. This requires spotlighting by the gastrosophers as a weakness in their overall strategy.

**BINDING AND CONTRASTING FEATURES OF GASTRONOMY AND GASTROSOPHY**

The common threads binding gastrosophy and gastronomy are that they are both linked to hospitality. They both deal with food and beverages, they both require skill to perfect, they both deal with a subject matter which is continually changing (if imperceptibly) in the short term, and they both require commitment and a love of the subject to obtain optimum benefit from what will be a lifelong process of education. Rich meaning is hypothesised here to be a central linking feature of the commercial and domestic existence of gastronomy and gastrosophy.

Gastrosophers and gastronomes having for centuries banned together forming confreries (brotherhoods) both professional and amateur, which split up through time. Many disbanded throughout the period of The French Revolution, but in contemporary society those that still exist and those which have been newly formed, have much looser links founded on amity and healthy competition.

It was recognised earlier in the thesis that there are historical differences between gastronomy and gastrosophy. A major consequence of this is that gastronomy in the sense of haute cuisine specifically, has a poor image. Gastronomy and gastrosophy also differ in that gastronomy is generally carried on by amateurs, no matter how enthusiastic, or by those with independent means. Gastrosophers however are professionals and chef

gastrosophers earn their living from hospitality. Gastrosophy is a specialism for professional expertise in gastronomy and hospitality. Gastrosophers and gastronomes have enriched their specialism with alimentary philosophy.

Gastrosophers like gastronomes are fired by a passion for good food, the driving force varies from individual to individual, but the gastrosophers and gastronomes viewed in this work are, and have been inspired to be the best they possibly can be. Gastrosophers and gastronomes share a skill and wisdom in matters of eating. Gastrosophers like the gastronome are concerned with the assessment and improvement of the quality of food and beverages in the context of the occasion.

Gastrosophers are every bit as propagandist as gastronomes, and their literary output is much more sizable than that of gastronomes. However in journalistic terms the gastronomes have today more similar opportunities. In the past there was a total reversal where chefs did little or no promotion of themselves or their businesses, and their books were few if any. Today the chef gastrosophers use public relations teams, publishers, or private secretaries to promote their books their businesses, and the media is just as likely to seek the opinion of top chefs as that of a gastronome.

Chef gastrosophers use lexivisual imagery. This lexical imagery stems from the menu, from their writings, press and publications, from the rich meaning and symbolism they employ, which they link to visual imagery and stimuli to add weight and substance. Some of the chef gastrosophers books reviewed for this thesis could be considered works of art in themselves. Witzigmann, Mosimann, Bocuse, and Muller, are principle sources that may be cited. The chef gastrosophers have to a large extent shaped gastronomy and gastronomes, although it is doubted if they would wholly agree with this statement.

As can be gleaned from the text, the gastrosopher can be an individual with a great and private love of food and drink, but in general the chef gastrosophers focussed upon for this work would be more in line with the prophet, writing about and sharing their meditations and philosophies on food and beverages, appertaining to their jobs and expansive fields of interest within the province of hospitality.

#### **THE INFLUENCE OF TRAVEL AND TOURISM ON GASTROSOLOGY**

The history of hospitality in the three countries central to this thesis are closely affiliated to that of hotels, travel and tourism. Travel can have the influence of

expanding an individuals horizons and since people always take with them their fundamental need for survival, food and drink plays a significant role for many people. Just how individuals fuel their system varies from individual to individual, but it is however a safe bet that with the gastronome and gastrosopher care may be exercised in what is ingested.

This expanding influence can take the form of simply having sampled different foods and beverages on travels and also observing how these different foods are arranged and cooked. Travel has also influenced the types of cuisine on offer in contemporary restaurants. Resurgence of travel came with the enlightenment, when the wealthy and noble classes became able to move with greater freedom and new modes of transport. They also tended to transport their own attitude to foods and cookery with them, but also somehow assimilate some of the foods and methods which they found into their own cuisine.

In the eighteenth century there were numerous French chefs absorbing influences in Russia that were taken into the classical repertoire. Testimony as to the way in which cuisines tended to travel from one part of the world to another can be seen throughout this work, with the Egyptians, Greeks and Romans. The intermarriages for political alliance and state reasons in Europe of Royal

families, blended not simply custom, but also social etiquette and cuisines. For example, Catherine de Medici, wife of Henri II of France and Marie de Medici Queen of France to Henry IV, (Le Vert Galant) were chiefly responsible for bringing Florentine influences and wider Italian practices into France. Again the number of Florentine dishes in the classical repertoire attests to the wider influence of technology travel and tourism.

Just as travel has made it less demanding for individuals to reach these new destinations and therefore new aliments and alimentary experiences, it is now swifter, easier and a cheaper exercise for the foods from the world's markets to reach the chef and the larger stores in their own countries. Improved technology and methods of transportation have assisted growth in this area as improved techniques in the storage of food prolong the quality, nutritiousness and shelf life of the product. Gastrogeography has played a beneficial role making transportation easier from one geographical area to another and the ability to transport across countries where now we can obtain foods once considered seasonal in our own geographical location. Improvements in nutrition resultant from this and inspired by chef gastrosophers have seen old cooking methods dropped and new ones established. This development in the direction of the internationalisation of food and beverage, of cuisines and

eating habits has peaked in the late twentieth century, having been greatly expedited by the growth in industrial large-scale food and beverage trading.

Chef gastrosophers have done equally well transferring styles, practices, experience and aliments around the globe and in doing so have contributed to the general diffusion and deconstructivist approach of modern cuisine. The transfer of aliments sometimes caused by colonisation earlier in our history accompanied by individuals taking their prized foods with them meant the gradual development of what has been to a great extent erroneously represented as 'world cuisine', a better and somewhat more precise label would be cuisine sans-frontiere which has already become a reality. There is of course a danger that people do not look forward enough for there are many changes in cuisine going on all the time and a danger of fossilization as well as conservation. It sometimes stultifies young gastrosophers to find their input of fresh ideas is rather quashed by tradition, and by those who urge caution rather than experimentation.

Running counter to the above, chef gastrosophers must be aware that the ferment of culinary aims must not become so disastrously rich that eclecticism and innovation goes on simply because it is expected by the media. Gastrosophy is not likely to be squashed by tradition, the dynamics of

culture and nature and its changing forms will prevent it. Over the centuries experiment and the go ahead spirit of worldwide gastrosophers has created masterpieces and masterworks. Individual character fed with perennial fresh thinking has been the foundation of a glorious art.

#### **FUTURE DEVELOPMENTS - GASTRONOMIC SOCIETIES**

As indicated earlier in this chapter a number of organisations are seeking to promote greater understanding of gastronomy as defined in this thesis. In prospect and from what has been gleaned above, it can be seen that around the world, a gastronomic depression is lifting with proud gastrosophers in many countries making significant advances in gastronomy in tandem with changes in attitudes to food in the social, and cultural environment.

#### **The National Council of Culinary Arts**

As hoteliers have revolutionized attitudes to hotelkeeping by redefining standards of comfort and service and by dictating style and tone, so gastrosophers have redefined their standards and styles, for today many countries are

seeking to preserve their culinary heritage. The National Council of Culinary Arts (CNAC) which was founded in 1989, provides a clear signal of how the French at least treat their food. The headquarters of the CNAC is Paris. The CNAC comprises prominent gastronomers and chefs, representatives from five government ministries and prominent industrialists.

A massive survey has been launched by the Culture Minister Jack Lang and the Agriculture Minister Louis Mermaz. Its aim is to complete a survey by the end of the century of all regional cooking specialities from around the country which will be predicted to comprise and prescribe the grandeur and essence of la cuisine française. This will be the first time this kind of research has taken place anywhere in the world on such a level. Three regions will be scrutinised per year with the entire inventory centralised by the CNAC in Paris. The CNAC state that:

Our heritage is both culinary and cultural, for each food possesses in its memory those of the men who created it. Each produce has a history which has things to say about us: this is a real anthropological study (CNAC, Anon, 1992)

The purpose of the research is not to document which aliment and animal is grown or reared in different parts of the country or involve itself in scripting traditional recipes. Nor will it take the form of a cookery manual with government funding. Its aim is purely to save from extinction and assist the promotion of manufactured foodstuffs, by recording them conveniently into seven categories - beers, drinks, spirits, cooked meats, cheese, pastries and baked goods. Conformity to certain rules are the basis of consideration to admission as part of France's culinary heritage. Advertising and food fads are first to be eliminated for the individual aliments and recipes accepted have been authentic regional specialities for at least one generation, and have availability through commercial outlets and so still be in production. It is hoped that the results will have a beneficial effect on food production in each of the regions covered.

#### **THE DECLARATION OF MADRID AND THE CHARTER OF GENEVA**

Table 4.2. is comprised of a translation of the declaration of Madrid. This charter is designed to encourage, promote and develop anything which contributes to the knowledge of gastronomy at all levels of consumption, universally.

Table 4.3, concerns the Charter of Geneva. This deals with the workings of The International Academy of Gastronomy.

Table 4.4, concerns The International Academy of Gastronomy's activities. The function of the Academie Internationale de la Gastronomie formed in 1983, by Egon Ronay, Michel Genin and Raphael Anson, is to advance and foster a better understanding of gastronomy both universally and amongst single consumers. The Academie is headed by Michel Genin its Chairman. Egon Ronay is one of its Vice Presidents. In Britain other organisations are L'Ordre Mondiale des Gourmets Degustateurs, the worldwide wine and spirit connoisseurs. The International Wine and Food Society which was founded in 1933 by Andre Simon a legendary gourmet, has spread to approximately twenty one other countries.

#### **Table 4.2. The Declaration of Madrid**

The feeding of individuals is one of the important elements of their quality of life, the aim of the international Academy of gastronomy, who re-groups the Academy's and national associations who have lost interest in their character, is to encourage promote and develop anything which can contribute to a better knowledge of gastronomy at a universal level, at all the levels of consumption.

#### **Objectives.**

To lead a long lasting movement in favour of a cuisine prepared from quality natural ingredients, a genuine honest cuisine concerned with preserving the flavours of their products and the health of the consumers by assuring them a good diet.

To facilitate and develop any changes of methods to succeed in a better knowledge of cuisines from different countries - the expression of their way of life, their culture and their society and also to lead a better understanding between men in an atmosphere of conviviality and friendship

To safeguard and promote the national character as well as regional cuisines, to appreciate the differences which are enhanced by a relationship rather than a tendency for international uniformity to lead to susceptibility of mediocrity, equally to safeguard the cuisines and the products from the track of extinction.

To collaborate with all the organisations, institutions or associations who follow the same objectives as the international academy

To promote all publications concerning gastronomy, and more generally the feeding of men.

October 1986.

### **Table 4.3. The Charter of Geneva**

In view of 1992, the International Academy of Gastronomy has taken the necessary action for the instigation of an authentic European Gastronomic Community, the nuclear centre necessary for expansion and to the development of gastronomy at a universal level. As well as this geographical base, the largest possible, 1992 could be a decisive year which could allow to pass the "Physiologie de Gout", which characterised the 14th century, to the sociology of gastronomy and the sociology of feeding who truly characterize the 16th century.

The International Academy of Gastronomy considers "feeding as a whole" which manifests itself in various areas. The Academy regards as fundamental the aspect of satisfaction of the senses and intends to promote and consolidate a cuisine which, conserves the traditional and territorial elements, attaining the optimum levels of quality and originality corresponding to a world which is modern and progressive. The academy also considers that it is indispensable to treat all the "aspects touching on nutrition and track the consequences for health of the people".

The Academy considers that "cuisine is a form of cultural expression of the people" and it must occupy the place which exists in the world of art and culture. The Academy encourages the search for everything which concerns the "aspects of the sociology of Feeding", considering gastronomy as one of the essential methods for reaching an ideal atmosphere of conviviality and friendship between men.

November 1989.

**Table 4.4. Activities of the international academy of gastronomy.**

- . To recover assemble and conserve the great culinary recipes of civilisation and "Grand Monuments to Cuisine".
- . To discover, encourage and make known "the great contemporary artists of cuisine", and their recipes.
- . To undertake the publication of an encyclopedia of satisfaction of the consumer.
- . To promote the introduction of the teaching of gastronomy in education in different countries
- . To facilitate the translation into different languages of the vocabulary and literal terms of gastronomy, and the publication of dictionaries and vocabularies.
- . To make known that the food trade as a whole consists of scientific, economic, cultural, artistic, and gastronomic characteristics with reference to specific terms.
- . To encourage the research in the oenology department, because wine is integrated in gastronomy, adding to the taste and knowledge of dishes. The improvements in quality in all the country producers is essential for the health and satisfaction of the consumer.
- . To organise conferences, reunions, meetings and seminars to study the fundamental relationships which exist between gastronomy and nutrition, relationships which must make a balance between aesthetics, pleasure and health.
- . To create a universal library, containing the principal documents, newspapers and texts published on the food

**Table 4.4. cont/**

trade and gastronomy in the world.

- . In the context of the 'maison d'Edition' Brillat-Savarin founded under the aegis of the international academy, collaborating on the publication of texts on gastronomy presented with incontestable evidence to apply the action of the academy and the circulation of its doctrine.
  - . To award texts of exceptional merit published on the food trade and gastronomy annually.
  - . In the same perspective, they founded three grand prizes to be presented annually.  
Prize for the art in cuisine, given to a great contemporary artist in cuisine.  
Prize for gastronomic culture, given to a country, region or town in recognition of the height of achievement or to a person or special institution which qualifies under cultural aspects of gastronomy.  
Prize for the science of food, given to an institution or person who progressed food science and nutrition to a new level.
  - . Finally to promote the creation of an International Foundation of Gastronomy and Food, before the sitting at Geneva. This foundation will take its place beside UNESCO, WHO, WTO, and who will be in account with international proceedings
-

## CONCLUSION

A succession of cultural and technological factors have brought chef gastronomers to the position they occupy today. In many ways it is the international chef gastronomers who are the modern day keepers of the flame for contemporary gastronomy and its reputation. Their overriding qualification is a sense of responsibility for their actions, dedication to their craft and professionalism.

The food industries employ more people across the continent than any other and consumes a quarter of our wage packets. Gradually over a period of some thirty years, and peaking sharply in the last decade, the whole idea of health conscious eating has again gained ground as it had with peaks and troughs since the Medieval era. In tandem with this, individuals on higher disposable incomes were ripe for the public relations and marketing machinations of the contemporary food chain's, food companies, hotels and restaurants. People could be seen exploring objects of conspicuous consumption with which they could display their new-found wealth: enter designer foods and beverages like Haagen Daz mentioned earlier, Isotonic drinks, gourmet logo foodstuffs, functional

foods, designer water and bottling with attendant clubs. Nouvelle, naturelle and other restaurants, themed rooms in hotels and much much more catering and appealing in many cases to both markets in tandem; consumer desire and the wish to spend yourself slim and healthy.

Resultant of improved education, increased foreign travel and the increasing ease of international food transit, individuals have in general become much more positive about food. It certainly looks from the data that there has been an era and air of discovery. If there have been changes in people's mobility and awareness, there has also been visible and attendant changes in the patterns of eating in the three countries in focus, France, Germany and Britain, Briton's being more pecuniary (though Mosimann in the height of a recession increased his market by 25% at his club in 1992), the Germans and French being more concerned with aesthetics and taste (if these were properly afforded attention in a given product, price became a near second).

It has been shown that cooking is internationally differentiated and hierarchical, and that gastrosophers usually operate within the upper reaches of gastronomy, and therefore at the highest expression of the art. It was also noticed that a clear distinction can be made between eating and consuming culture, and that today there are

restaurants and to a lesser extent hotels which can provide holistic harmony, a complete gustatory experience to match those of the other art forms. Gastronomy and gastrosophy must however be seen to work continuously in the one direction, educating and assisting each other.

Stemming from France in the late 1960s there has been a virtual revolution in culinary philosophy and practice. A new spirit of creativity and dynamism took hold of chef gastrosophers, gastronomy and hospitality. Cuisine took on a new hybrid identity, and contemporary culinary art is a distillation of the modern gastrosopher's imagination stemming from this period. This hybridisation as displayed in Chapter Three has spurred an eclectic profusion of concept cuisines envisioned by top class chef gastrosophers. Cultural experience must be relied on to a greater or lesser extent and on those who define what is indeed perceived to be gastronomic; the gastronomes and the gastrosophers do this for us, it is then up to individuals to follow those in whom they place most trust and whom they most admire.

Jan Berger's idea of hospitality being a people business (Chapter One) is unquestioned. The chef gastrosophers are part of that 'business' for they provide what Berger goes on to define in hospitality, that is, security, physical and psychological comfort, for reward. What has been

witnessed is that the contemporary chef gastrosopher is a new breed of professional, offering much more than mere dining alone. The hospitality offered by the chef gastrosophers is intended to be holistic, encompassing food, decor, design, wine, people, and service. The chef gastrosophers have formed a split within the dining community and set up a separate cultural experience. At the pinnacle of culinary expression they are attempting a total experience, offering fleeting artistic theatre of a more purist form distilled from haute cuisine and cuisine bourgeoisie. Just how successful it will be in the long run is open to question, but the research to date shows a willingness on the part of the recipients to pay for this new and luxurious theatre.

In chronicling these divergent cuisines parallels were drawn with the top fashion houses of the world whose designers bi-annually have to produce a new collection or remodel and update existing themes or lines. Basically in the case of the chef gastrosopher, like the designer, the ensemble takes place in the brain. This is of course a greatly simplified analogy, since the chef gastrosopher takes into account changing tastes, and food fashions of the year, current and past examples are Thai dishes on the menu, gourmet pizza's, oriental spicing of dishes, anything in a sausage skin or caul, and anything smoked. These were the chef gastrosophers' 'food' collections of

the past few years and were just as likely to work there way across Europe and be piratically remodelled by chefs in all kinds of hotels and restaurants. In many cases the food fashion may be founded more on culinary locution (terminology) as seen in the vogue for flamboyant menu terminologies like, pools of sauce, light, airy, pyramids; anything pyramidical and stemming from antiquity particularly to do with sweets. Haunting plated geometries under the heading plated art have also been much in evidence.

Most chefs and gastrosophers if honest about it will create few true designer creations in their lives. Most create anew, that which has been worked on in the past, by remodelling, changing ingredients, cooking methods, menu terminology, but also from their own culinary repository, and from their staff's pooled ideas, from foreign travels, from other gastrosophers, and through culinary piracy. This research has shown that hospitality, gastronomy and gastrosophy are dynamic, and ever changing, and full of complex social action and reaction to various stimuli, as such they are ripe for social research. Chapter One displayed a range of callings, specialisms, professions and trades which overlap with gastronomy and could form a basis for interdisciplinary collaborative work.

Academia has to a greater or lesser extent ignored what is

truly fertile ground for social research partly because of the problems of finding appropriate research methods. To this end the author harks back to Douglas (1980) when she states; "we must take the problems of objectively determining the social meanings of actions to the actors as the fundamental problem". The problem for gastrosophers and gastronomes is that they must also wish to find more valid ways of approaching and portraying the meaning, symbolism, and semiology, that they freely use, and that they fill their lives with. Citing Trow's quotation 1957 (in Burgess, 1982) from Chapter One; "get on with the business of attacking our problems with the widest array of conceptual and methodological tools that we possess and they demand". The productive array of social and anthropological research that could flow from sectors of academia collaborating with gastrosophers and gastronomes could only enrich our understanding of our nature and culture beneficially. The differences and similarities could commence to be understood by taking a developmental perspective.

Finally, the phenomenon of fame and star status in gastrosophy is not created by a single individual, it may be engendered in one individual, and generated by a willing and dedicated public and media. However, the true success is resultant from a company of skilled

craftspeople functioning collaboratively and fraternally, of which the chef gastrosopher is really the conductor, the 'art', is orchestral and what results from this socially conducted synthesis should be symphonic.

**GLOSSARY OF GASTROPHOBES REFERRED TO IN THE TEXT,  
INCLUDING RESTAURANTS AND ADDRESSES**

Raymond Blanc

Le Manoir aux Quat Saisons  
Church Road. Great Milton.  
Oxford. England.

Paul Bocuse

Paul Bocuse  
Place d'Ilhausem.  
69660 Collonges-au-Mont-d'Or.  
France.

L'Abbaye de Collonges  
Quai de la Jonchere  
69660 Collonges-au-Mont-d'Or.  
France.

Bocuse & Bernachon  
46, Cours Franklin Roosevelt  
69006 Lyon.  
France.

Bofinger	5-7 rue de Bastille. 4th arrondissement. France.
Jean-Paul Bonin	Le Crillon 10 place de la Concorde. 75008 Paris. France.
Dominique Bouchet	La Tour d'Argent. 15 Quai de la Tournelle. 75005 Paris. France.
Gerard Boyer	Boyer Les Crayeres. 64 bd Henry-Vasnier. 51100 Reims. France.
Jacques Cagna	Jacques Cagna 14 rue de Grands-Augustins. 75006 Paris. France.
Lucas Carton	9 place de la Madeleine. 8th arrondissement. France.
Edouard Carlier	Beauvilliers 52 rue Lamarck.

75018 Paris.

France.

Alain Chapel

Alan Chapel. Mionnay.

01390 St-Andre de Corcy.

France.

Claude Deligne

Taillevent.

15 rue Lamennais.

75008 Paris.

France.

Michel Guerard

Les Pres d'Eugenie.

Eugenie-les Bains.

40320 Geaune. Landes.

France.

Paul & Marc Haeberlin

Auberge de l'Ill

Illhaeusern. 68150 Ribeauville.

Alsace. France.

Pierre Koffmann

La Tante Claire.

68-69 Royal Hospital Road.

London.

Michel Menant

Maxim's.

3 rue Royale.

8th arrondissement.

France.

Marc Meneau

L'Esperance

899450 Saint-Pere-sous-Vezelay.

Yonne. France.

Anton Mosimann

Mosimann's.

11b West Halkin Street.

Belgrave Square. London. SW1

Dieter Muller

Schweizer Stuben.

Geielbrunnweg 11 6980.

Wertheim-Bettingen.

Germany.

Dieter Muller

Schlosshotel. Lerbach.

Lerbacher Weg. Lerbach im

Bergisch Glasbach. Germany.

Dominique Nahmias

Restaurant d'Olympe.

8 rue Nicholas Charlet.

75015 Paris. France.

Louis Outhier

L'Oasis

06210 Mandelieu-la-Napoule.

France.

Joel Robuchon

Jamin 32 rue de Longchamp.  
75116 Paris. France.

Michel Roux

The Waterside Inn.  
Ferry Road. Bray on Thames.  
England.

Albert Roux

Le Gavroche.  
43 Upper Brook Street.  
London. W1.

Andre Signoret

Le Grande Vefour  
17 rue de Beaujolais. 75001  
Paris. France.

Jean and Pierre  
Troisgros

Hotel, Restaurant Troisgros  
Place Jean Troisgros  
42300 Roanne  
France

Le Train Bleu

Gare de Lyon. place Louis Armand.  
12th arrondissement.  
France.

Roger Verge

Le Moulin de Mougins.  
424 chemin de Moulin. 06250  
Mougins. France.

Eckart Witzigmann

Aubergine.

Maximiliensplatz 5.

Munich. 2 Germany.

**GLOSSARY OF INSTITUTIONS MENTIONED IN THE TEXT**

La Confrerie de la Chaine des Rotisseurs  
Association Mondiale de la Gastronomie  
7 rue Aumale  
F75009 Paris  
France

Relais & Chateaux Relais Gourmand  
9 avenue Marceau  
75116 Paris  
France

Relais & Chateaux Relais Gourmand  
Hannover Strasse 55/56  
3100 Celle  
Germany

Relais & Chateaux Relais Gourmand  
28 Basil Street  
London  
SW3 1AT

L'Ordre Mondiale des Gourmets Degustateurs

7 rue Aumale

F75009 Paris

France

L'Academie des Gastronomes Brillat-Savarin

7 rue Aumale

F75009 Paris

France

Schloss Vollrads and Furst Lowenstein

Erwein Graf Matuschka-Greifenclau

D-6227 Oestrich-Winkel

Germany

Michelin

46, avenue de Breteuil

F-75324 Paris

Cedex 07

France

Michelin

Tourism Department

P.O. Box 565

Harrow HA1 2UP

**GLOSSARY OF THEORETICAL CONCEPTS EMPLOYED**

- Aestheticism** Belief that beauty is the basic principle of prime good in life and underlies morality.
- Behaviourism** The doctrine that behaviour rather than mind or consciousness, is all that can really be known or studied about human nature.
- Determinism** The doctrine that every event happens according to physical laws, is causally determined, and is independent of human will.
- Empiricism** The doctrine that knowledge can only be gained through sense perception and experience.
- Epicurianism** The ancient Greek teaching that good was pleasure and evil was pain.

**Epistemology**

The study of nature and origin of knowledge.

**Fatalism**

The doctrine that everything is predestined, as by fate, and that human will and action are powerless to affect events.

**Hedonism**

The belief that pleasure is the basic principle or primary good in life, and underlies morality or determines one's actions.

**Historicism**

The doctrine that history is governed by inevitable processes; theory that a past age should be judged on its own terms rather than by modern values.

**Humanism**

The belief that the basic principle of morality is the well-being of man, and in this life rather than the next.

**Millenarianism**

Belief in a perfect future period or society.

**Perspectivism**

The doctrine that there can be no absolute knowledge of truth, since rival conceptual systems produce different views; the theory that several points of view are needed to understand reality.

**Phenomenalism**

The doctrine that the only thing knowable for certain is our set of sense perceptions or sensations.

**Pragmatism**

Practical approach to political or personal dealings, rejecting ideological and historical considerations.

**Reductionism**

Analysis of a subject or problem into its components, often by oversimplifying it.

**Scholasticism**

Medieval Christian philosophy and theology associated with the Church Fathers, sometimes influenced by Aristotle.

## GLOSSARY OF TERMS

Key. F = French. G = German. I = Italian. L = Latin.

<b>a la Mode</b>	In Fashion. (F).
<b>Aggiornamento</b>	Modernisation. (I).
<b>Amphitryon</b>	A person who entertains guests at his table, and undertakes responsibility for their happiness while under his roof.
<b>Aromatherapy</b>	Use of sweet smelling oils to influence mood, or treat disease.
<b>Au fait</b>	Familiar or conversant with. (F).
<b>Avant garde</b>	Pioneering, ahead of the times. (F).
<b>Beau monde</b>	Fashionable society. (F).

<b>Beau arts</b>	Fine arts. (F).
<b>Belle epoque</b>	"Beautiful period", the era preceding the First World War. (F).
<b>Bete noir</b>	Especially disliked person or thing. (F).
<b>Bon mot</b>	Pithy witticism. (F).
<b>Bonne bouche</b>	Delectable item or titbit. (F).
<b>Bon vivant</b>	A person who enjoys luxurious living. (F).
<b>Carte blanche</b>	Unconditional authorisation, ie, free hand. (F).
<b>Cause celebre</b>	Interesting and controversial public issue. (F).
<b>Cognoscente</b>	Connoisseur. (I).
<b>Comme il fait</b>	Proper in keeping with accepted standards. (F).

<b>Connoisseur</b>	A critical Judge in matters of taste.
<b>Cordon sanitaire</b>	Buffer zone. (F).
<b>Coup de grace</b>	Death blow; conclusive stroke. (F).
<b>Coup d'etat</b>	Sudden overthrow of government. (F).
<b>Cri de coeur</b>	Heartfelt appeal or cry. (F).
<b>Demode</b>	Out of fashion; out dated. (F).
<b>De rigueur</b>	Required by fashion or social custom. (F).
<b>Dernier cri</b>	Latest fashion. (F).
<b>Dolce vita</b>	The good life. (I).
<b>Eminence grise</b>	Influential person behind the scenes. (F).
<b>Epicure</b>	Epicurean, (obsolete). One given to sensual enjoyment; a person of

refined & fastidious taste, esp, in food and wine etc. One who is choice and dainty in eating and drinking.

**Epicurean**

Pertaining to Epicurus (341-271 BC) The Greek Philosopher, who taught atomic materialism in Physics and hedonism in ethics: Misrepresented by opponents as brutish sensuality, given to luxury especially refined luxury.

A follower of Epicurus - a hedonist an Epicure.

**Epicurianism**

The doctrines of Epicurus, attachment to these doctrines; Epicurianism. (F).

**Esprit de corps**

Good spirit or morale. (F).

**Fait accompli**

Irreversible fact. (F).

**Gasthof**

Hotel. (G).

**Gastrology**

Cookery, good eating.

- Gastronome** From the Greek, nomos, meaning (Law). A judge of cooking.
- Gastronomer** An Epicure.
- Gastronomic** Pertaining to Gastronomy.
- Gastronomist** Vide; Gastronome.
- Gastronomy** The art or science of good eating.  
The study of food.
- Gastrosoph** From the Greek sophos, meaning wise.  
One skilled in matters of eating.
- Gastrosopher** Someone who combines theory and practice in a general spirit of reflection. Indeed this is the most particular duty; to achieve ripe old age in the most agreeable way in daily enjoyment of the most exquisite food and drink, cooked and served to perfection.  
The gastrosopher can be an individual with a great and private love of food and drink or

the prophet, writing about and sharing meditations on food and beverages for the greater good of your fellows.

**Gastrosophy**

The art of enjoying, and reflecting on food and drink. The practical and academic interwoven, and complimentary.

**Gourmet**

One who is a connoisseur of table delicacies. It is a title of honour confirming certain skills, which have been learned by study and practice.

**Gourmand**

A person who is gluttonous. Fond of eating. It can also mean gluttonous and an epicure in the French Dictionary.

**The art of  
Gastronomy**

To prepare food in a pleasing way.

**Haute cuisine**

High class cooking. (F).

<b>Historiography</b>	The art or employment of writing history.
<b>Idee fixe</b>	Obsession. (F).
<b>Mot Juste</b>	The exactly appropriate expression. (F).
<b>Nouveau riche</b>	Newly and ostentatiously rich person. (F).
<b>Padrone</b>	Proprietor of an inn or restaurant. (I).
<b>Piece de resistance</b>	Outstanding item. (F).
<b>Pis aller</b>	Desperate course of action; last resort. (F).
<b>Plat du jour</b>	Dish of the day. (F).
<b>Savoir-faire</b>	Knowledge of appropriate behaviour. (F).
<b>Sense</b>	Faculty of receiving sensation, general or particular; immediate consciousness: inward feeling:

impression: opinion: mental  
attitude: discernment: appreciation  
to become aware et-al.

**Sensibility**

Sensitiveness, sensitivity,  
capacity of feeling or emotion:  
readiness and delicacy of emotional  
response.

**Soi-disant**

Self styled; so called. (F).

**Sybarite**

An inhabitant of Sybaris, a Greek  
city in ancient Italy, on the Gulf  
of Tarentum, noted for luxury: One  
devoted to luxury.

**Tour de force**

Outstanding feat. (F).

**Tout court**

Plainly and simply. (F).

**Trattoria**

Restaurant. (I).

**Vade Mecum**

Means literally 'go with me' and  
is an old name for a guide book.  
(L).

**Vis-a-vis**

Compared with; in relation to. (F).

**Volte-face** Policy reversal; about turn. (F).

**Weltanschauung** Philosophy of life, world view.  
(G).

**Zeitgeist** The spirit of the times. (G).

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