



VOLUME XXVIII, NUMBER 4 FALL 2012

Repast

Quarterly Publication of the Culinary Historians of Ann Arbor

Making the World Safe for American Cookbooks



*How the American Century
Assimilated French, Italian,
Jewish, and Other Cuisines*

A housewife prepares an Italian dish in her kitchen in this photo from *LIFE* magazine, December 1954. Among the items on the counter are garlic and a garlic press, salt, black pepper, Ehlers Grade A oregano leaves, and a canister of Kraft grated parmesan cheese.

Photo: Eliot Elisofon.

MORSELS & TIDBITS

Sherry Sundling of Chelsea, MI, a longtime CHAA member, is retiring from catering after 30 years in the business and is selling everything. Anyone who is interested or knows someone who is starting up a restaurant or catering company is welcome to contact her at Sherrysundling@yahoo.com, or to check out her online listings on Ann Arbor Craigslist (search there for “catering”). Sherry notes enticingly, “It’s just like Christmas in my house and garage!”. Sherry will be speaking to the CHAA about her catering career on January 20 (see calendar, page 24).

Margaret Carney announces progress in establishing The Dinnerware Museum in Ann Arbor, which will celebrate a significant aspect of our daily lives. A grand opening is envisioned for April 2013 in a location yet to be determined. The museum’s collection includes industrially designed and manufactured pieces; one-of-a-kind dinnerware items and accessories created from ceramics, glass, metal, paper, plastic, lacquer, and wood; archival materials from individual artists, designers, and companies, including photographs, advertisements, personal and company records,

equipment, and research materials; and non-functional sculpture and artwork referencing dinnerware. The collection has some special focus on Chinese dinnerware; museum director Carney, whose grandparents were from Ann Arbor, holds a Ph.D. in Asian art history, especially ceramics. For more information, visit <http://www.dinnerwaremuseum.org> or contact Dr. Carney at director@dinnerwaremuseum.org or tel. 607-382-1415.

In conjunction with Julia Child’s birthday centennial earlier this year, the Smithsonian’s National Museum of American History in Washington, D.C., has established a permanent new exhibit, “Food: Transforming the American Table 1950-2000”. The 3800-square-foot exhibit, curated by Paula Johnson, is the museum’s first major installation on food— although one part of it, Child’s personal kitchen from Cambridge, MA, has been on display since 2002. Other sections of the exhibit include “New and Improved!”, on TV dinners and other home convenience foods, supermarkets, fast-food restaurants, and innovations such as food additives, microwave ovens, and the Veg-O-Matic; “Resetting the Table”, on the influences of Latino and other immigrant groups, the backyard cookout craze, the natural food movement, and gourmet food purveyors; and “Wine for the Table”, on the development of the Napa Valley wine industry and associated technologies. As centerpiece, an 18-seat table invites visitors to sit down and share their own food memories with one another.

We can’t let this calendar year go by without noting some sweet centennials:

- Both Oreo and Lorna Doone cookies were introduced in 1912 by the National Biscuit Company, later renamed Nabisco. The Oreo Biscuit, manufactured in the Chelsea factory district of Manhattan, was intended to compete against the similar Hydrox cookie that had been launched by the Sunshine brand four years earlier. Over the past century, the Oreo has been the best-selling cookie in the U.S. Lorna Doone, an imitation of Scottish shortbread, was named after the popular Victorian novel *Lorna Doone*, whose title character is a member of a Scottish clan.
- In the same year, Crosby Mint was founded in St. Johns, MI, by J. E. Crosby, Sr. A succession of four generations has overseen the Crosby farm and its distillery, which produces essential oils used as medicinals and for confectionery and other flavoring. This company is still in business (www.getmint.com or tel. 800-345-9068). St. Johns is situated in Clinton County, just north of Lansing, whose soil and climate have made it a longtime leader in the cultivation of both peppermint and spearmint.

On the Back Burner: We invite ideas and submissions for *Repast*, including for these planned future theme-issues: Civil War Sesquicentennial, Part 4 (Winter 2013); Historical African-American Cooking (Spring 2013); American Cookery at the Turn of the Century (Summer 2013); Formative Food Experiences (Fall 2013). Suggestions for future themes are also welcome. ■

Repast

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RIPPLES IN THE SOUTH ASIAN COMMUNITY

Our two recent issues on “Food Customs of India” (Winter and Spring 2012) created wider ripples than usual, thanks to some help from supporters in the South Asian community.

Zilka Joseph, who is Academic Affairs Program Manager at the Univ. of Michigan’s Center for South Asian Studies (CSAS), and who wrote three poems that were included in the Spring issue, suggested to editor Randy Schwartz that the two issues could be used to increase awareness of our publication in the community. With her encouragement, Schwartz put together a promotional flyer about the issues, and Mrs. Joseph sent this out to CSAS’s large e-mail list.

One of those who responded to the e-mailing was Anique Newaz, a Univ. of Michigan alumna in South Asian Studies, now a homemaker and an independent researcher and writer. She and her husband Golam, a professor of mechanical engineering at Wayne State Univ. in Detroit, soon joined CHAA, and Anique participated in our theme meal in August. Mr. and Mrs. Newaz are originally from the Dhaka area, in what is now the nation of Bangladesh. Anique is the author of *The Best of Bangladeshi Cuisine* (Dhaka, 2010). That book consists of her selection, translation, and adaptation of recipes from the 1965 cookbook written by her aunt, Tayyeba Huq, *Shasthya, Khadya o’ Ranna*, the earliest Bangla cookbook.

Schwartz had purchased Anique’s book a year ago at the Om Market on Plymouth Road and was highly appreciating it, with no inkling that the author lives only two blocks away from him!

Mrs. Joseph and Mr. and Mrs. Newaz suggested selling *Repast* via local Indian-owned restaurants and groceries, and offered advice about the best ones to approach. As a result, Schwartz was able to get copies of the two issues displayed for sale, on a consignment basis, at three Ann Arbor establishments this past Summer.

- Hut-K Chaats, a restaurant on Packard Road, is owned by Swaroop and Sumi Bhojani, who are Jain immigrants from the northwestern Indian state of Rajasthan. Swaroop, an assistant professor at the Univ. of Michigan Medical School, and his wife Sumi, a Montessori school teacher, founded this eatery to sell vegetarian versions of snack foods, called *chaats* (literally, “licks”). Swaroop, who had received a diagnosis of diabetes a couple of years ago, has completely re-formulated traditional *chaats* based on his knowledge of health and nutrition, hence the name “Hut-K”, Mumbai slang for “cool, different, out of the ordinary”.
- The Om Market, in Plymouth Mall, is a grocery owned by Vipin and Surekha Patel, from the northwestern Indian state of Gujarat. (The family also owns the Curry Up restaurant and the Wine Seller, all located in the same mall.)
- Foods of India and the Kitchen of India are a grocery and café on Broadway Street owned by Rajiv Patel of Mumbai in western India (but more recently have been sold to a new owner).



Photo: Randy Schwartz

Asst. Prof. Mahaveer Swaroop Bhojani and his wife Sumi sold copies of *Repast* to customers at their health food restaurant, Hut-K Chaats.

Also this Summer, Veronica “Rani” Sidhu of Scotch Plains, NJ, who wrote about traditional Punjabi and Sikh cooking in the Winter issue, contacted Schwartz with the news that she and her husband, both 1963 graduates of the Univ. of Michigan, were about to make a visit to Ann Arbor and wanted to give a talk there. Schwartz suggested that she contact Debbie Gallagher at the Ann Arbor District Library to be added to their ongoing series of presentations.

Rani’s talk and tasting, “Health Benefits of Indian Spices”, was held at the downtown library on Sep. 10 and drew a sizeable audience, including CHAA members Schwartz and Marionette Cano. Also among the audience were some members of a two-year-old cooking group led by Ann Arbor collage artist Carol “Toots” Morris (silkrhino@aol.com); about 10 participants meet 2-3 times a year at Carol’s home, near Burns Park, for a Punjabi potluck dinner using recipes from Rani’s cookbook, *Menus and Memories from Punjab: Meals to Nourish Body and Soul* (Hippocrene, 2009). Numerous signed copies of the book, and copies of the India-theme issues of *Repast*, were sold at Rani’s talk. Interestingly, Rani completed her manuscript and sold it to Hippocrene after taking a class about cookbook writing and publishing taught by our friend Andrew F. Smith at New School University in Manhattan. ■

Longtime CHAA member **Yvonne R. Lockwood** (née Hiipakka) of Grass Lake, MI, has been honored with the title “Lecturer of the Year” by the Finlandia Foundation National, the major institution in the U.S. supporting the maintenance of Finnish American culture. In 2013, Yvonne will travel the U.S. lecturing about traditional material culture and foodways in Finnish America. Yvonne and her husband Bill wrote about Finnish American milk products in the Upper Peninsula of Michigan in our Fall 2009 issue.

CHAA member **Agnes Dikeman** has been appointed Administrator at Rentschler Farm Museum in Saline, MI. Agnes gave CHAA members a tour of Rentschler in September 2007; at that time, she was Public Relations Coordinator for the Saline Area Historical Society, which operates the farm as a living-history museum. She also wrote a personal memoir, “Depression-Era Cooking on a German-American Farm in Michigan”, in *Repast*, Spring 2007.

David Strauss was invited to be part of a panel discussion, “A Hundred Years of Julia: Julia Child’s 100th Birthday Party”, held at the National Arts Club in New York on Sep. 13 and moderated by Andrew F. Smith. Strauss, an emeritus professor of history at Kalamazoo College, spoke to CHAA last Fall about his book, *Setting the Table for Julia Child: Gourmet Dining in America, 1934-1961*.

CHAA member **Ralph J. Naveaux** of Monroe, MI, served on the Planning Committee for this year’s State History Conference, held Sep. 28-30 at Monroe County Community College. Ralph, who is retired as Director of the Monroe County Historical Museum, wrote about “Remnants of ‘Mushrat French’ Cuisine in Monroe County, Michigan” in our Spring 2007 issue.

Veronica “Rani” Sidhu, whose article “Punjab: A Culinary Melting Pot” appeared in our Winter 2012 issue, was a featured speaker at South Jersey’s Food Day event on Wednesday, October 24, in Cape May County, NJ. Rani’s presentation included a discussion of the health benefits of Indian spices, as well as tastings of recipes for lentils and whole-grain flatbreads from her book, *Menus and Memories from Punjab: Meals to Nourish Body and Soul* (2009). Food Day, a nationwide event organized by the Center for Science in the Public Interest, is locally co-sponsored by Slow Food of South Jersey Shore and Rutgers Cooperative Extension Service.

Sharon Hudgins, who wrote the article on Russian potato salad in our Winter 2011 issue, has been commissioned to organize a Trans-Siberian Railroad Dinner next Spring for a 90-member gastronomic society in England.

Angela Jill Cooley has been appointed a Post-Doctoral Fellow and Visiting Assistant Professor at the Center for the Study of Southern Culture, Univ. of Mississippi (Oxford, MS), where she will work closely with the Southern Foodways Alliance. Dr. Cooley was the author of “Feeding the Movement: Paschal’s Restaurant and Self-Reliance in the African-American Community”, in *Repast*, Winter 2010, when she was a doctoral student in history at the Univ. of Alabama.

Rebekah E. Pite has been appointed Asst. Prof. of History at Lafayette College (Easton, PA). Dr. Pite gave a talk, “In the Kitchen with Doña Petrona: A Culinary History of 20th-Century Argentina”, to the CHAA in November 2006, when she was a doctoral student in history and women’s studies at the Univ. of Michigan.

COINCIDENCE? WE THINK NOT!

The heavens have been raining wonderful new opportunities upon people associated with our organization and our quarterly. It seems that making a presentation to CHAA or writing an article for *Repast* has become a virtual “meal ticket”! We offer these pieces of anecdotal evidence.

David J. Hancock, Prof. of History at the Univ. of Michigan, has been awarded a Guggenheim Fellowship for research on William Petty-Fitzmaurice, the 2nd Earl of Shelburne. Dr. Hancock gave a talk, “America’s Wine: Madeira and the Culture of Drink in Washington’s World”, to the CHAA in November 2011.

Teagan Schweitzer, Adjunct Prof. of Anthropology at the Univ. of Pennsylvania, has been awarded an Upton Foundation Post-Doctoral Fellowship at the Univ. of Michigan’s Clements Library to research the

role of early American foodways in the formation of national identity. Dr. Schweitzer was the author of “Thoughts on Ethnic Foodways and Identities” in *Repast*, Spring 2005, when she was a doctoral student in anthropology and historical archaeology at U. Penn.

Heather Leavitt has established her own bakery and cake studio, Sweet Heather Anne, located at 920 North Main Street in Ann Arbor (<http://sweetheatheranne.com>, tel. 734-913-2025) She and her employees offer their customers gorgeous custom-designed cakes, as well as classes in cake making. Heather and fellow student Taylor Rutledge spoke to CHAA in January 2007 about “Raise Your Fork”, their senior project at the Univ. of Michigan’s School of Art and Design, in which they created magnificent decorated cakes that paid tribute to local food producers. Heather went on to apprentice as a cake builder, successively at Decadent Delight, Cake Nouveau, and eve the restaurant. ■

CULINARY HISTORIANS ARE MAKING THEIR MARK

We want to congratulate several CHAA members and friends for their recent research, writing, and speaking engagements, as follows.

Founding CHAA member **Jan Longone** has been involved in a whirlwind of activities lately.

- Jan gave a talk on Sep. 21 at the Detroit Public Library, “The Old Girl Network: Charity Cookbooks and the Empowerment of Women”, as well as a keynote address on Nov. 8 at Oakland Univ. (Rochester, MI), “Have You No National Dishes?”, about the Longone Culinary Archive at the Univ. of Michigan’s Clements Library.
- On Nov. 13 at Zingerman’s Roadhouse in Ann Arbor, Jan introduced the history of the New York City beefsteak dinner, a tradition more than a century old. The meal prepared by Chef **Alex Young** featured beef in many forms, as was traditional. An enthusiastic crowd was delighted to bring back an American classic.
- On Nov. 14, Jan was among those who were briefing and training the staff of the new Ann Arbor restaurant Vellum, scheduled to open in December. **Peter Roumanis** and his father John have been working for over a year remodeling the space, planning the menu, and finding the right staff and suppliers. Peter is a graduate of the Cornell Univ. School of Hotel Administration and worked with his father at the Ann Arbor restaurants Mediterraneo and Carlyle Grill. He also has worked with Daniel Boulud, Mario Batali, and Joe Bastianich in New York, among others, and at the restaurant Taillevent in Paris.
- “Rediscovered Recipes: The Legacy of Malinda Russell” (*Michigan History* magazine, July/August 2012), an article written by **Christina Bolzman**, described Jan and Dan Longone’s discovery of the only known copy of *A Domestic Cookbook* (Paw Paw, MI, 1866), the earliest-known African-American cookbook. The copy is housed at the Clements, which has reprinted it in a facsimile edition.
- Jan and her work with the Clements and CHAA were the focus of a feature by **Tanya Muzumdar**, “Foodies with a Memory: Ann Arbor’s Culinary Historians”, in the Ann Arbor e-zine *Concentrate* (Jul. 18, 2012).

CHAA members **William G. Lockwood** and **Yvonne R. Lockwood** co-authored a paper, “The Transformation of Traditional Foodways in the Bosnian American Community”, based on their many years of research in the Bosnian American community in Michigan. The paper was presented at the 19th Conference of the International Commission for Ethnological Food Research, held in Lund, Sweden, August 15-18, 2012, and will be published at a later date. In addition, they each had earlier papers recently published in Patricia Lysaght, ed., *Time*

for Food: Everyday Food and Changing Meal Habits in a Global Perspective [Proceedings of the 18th Conference of the International Commission for Ethnological Food Research, Abo Akademi University, Turku, Finland, 2010] (Abo, Finland, 2012). Bill’s paper is entitled, “The Coney in Southeast Michigan: Something More Substantial for the Working Man”, and Yvonne’s is, “Put the Coffee Pot On: Coffee Table and Visiting Patterns in Finnish America”.

CHAA member and website editor **Kim Bayer** of Ann Arbor had an article in AnnArbor.com (June 5, 2012) about log-house cooking on what was once the Realy family homestead. This 1880s farm, about a 30-minute drive west of Ann Arbor, is operated as a living-history site by the Waterloo Area Historical Society. Kim described her participation in a class that is offered there by Kentucky native Mary Ann Spencer, 61, of Clayton, MI, who has been cooking on a wood stove since she was 9. The article, “Cooking Like Laura Ingalls Wilder on a Log Cabin Hearth at Waterloo Farm Museum”, was an installment of Kim’s regular column, “The Farmers Marketer”. Kim is a freelance writer and culinary researcher. She spoke to our group in March 2008 about Slow Food Huron Valley, for which she chairs the leadership committee.

CHAA member **Robin Watson** of Taylor, MI, wrote an article on artisanal butter, “Churning Love”, that was the cover story in the Summer 2012 issue of the magazine *Culture: The Word on Cheese* (www.culturecheesemag.com). For the same magazine she also wrote “Hue Bet: How Some Cheeses Came to Be the Color of Carrots” (Spring 2012), about the use of annatto extract as a coloring agent for cheese; and “Cheese on Down the Road” (Fall 2012), about licensed cheesemongers who ply the streets of Los Angeles County with refrigerated trucks, selling high-quality cheeses to curbside customers. Robin works as a freelance and “ghost” writer for a number of publications, such as a magazine issued by Gordon Food Service.

Bonnie Ion, a master gardener and longtime CHAA member, gave a presentation on the flowers of India at the Pittsfield Branch of the Ann Arbor District Library on Nov. 14. Bonnie is preparing for a stint overseas with the Peace Corps.

Andrew F. Smith, of the Culinary Historians of New York, has a new book out, *American Tuna: The Rise and Fall of an Improbable Food* (Berkeley: Univ. of California Press, 2012; 264 pp., \$34.95 hbk.), a lively account of the American tuna industry over the past century. It traces how tuna went from being sold primarily as a fertilizer to becoming the most commonly consumed fish in the country, and how the industry has plummeted today, with only three major canned-tuna brands left in the U.S., all foreign-owned. On Sep. 24, Andrew spoke about the book at a five-course tasting menu featuring tuna, held at the Roger Smith Hotel in New York. Also, in September and October he taught a five-session class at New School Univ. in Manhattan, “Food TV: From Julia Child to Top Chef”. In addition, he will be lecturing about food issues in the U.S. Civil War during two 10-day cruises of the Mississippi River and Gulf Coast aboard the 138-passenger *Yorktown*, organized for Spring 2013 by the American Association for the Advancement of Science and other organizations. Andrew’s most recent article for *Repast* appeared in our first Civil War Sesquicentennial issue (Summer 2011).

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MOLLY GOLDBERG AND HER JEWISH COOKBOOK

by Mary Bilyeu

Mary Bilyeu, who joined CHAA this year, is a freelance writer who effuses and enthuses about all things food-related. For AnnArbor.com's Food & Grocery page she writes a regular column, "You Should Only Be Happy...", and a weekly "Frugal Friday" feature showcasing "food and fun for \$5 or less per person" at area restaurants. Mary is also a staff writer for the Washtenaw Jewish News; her October column there took up *The Celebrity Kosher Cookbook: A Sentimental Journey with Food, Mothers, and Memories (1975)* by Marilyn Hall and Rabbi Jerome Cutler. In addition, she is the Culinary Concierge for entre-SLAM, a monthly storytelling event for entrepreneurs; author of the Food Floozie blog (foodfloozie.blogspot.com); and she has won or placed in more than 60 cooking contests. Mary grew up in New York City in a family of mixed Austrian, Irish, Scottish, French, and Canadian heritage, and she moved to Michigan in 1978. She and her son Jeremy live in Ann Arbor, where she is the Rabbis' Administrative Assistant at Beth Israel Congregation.

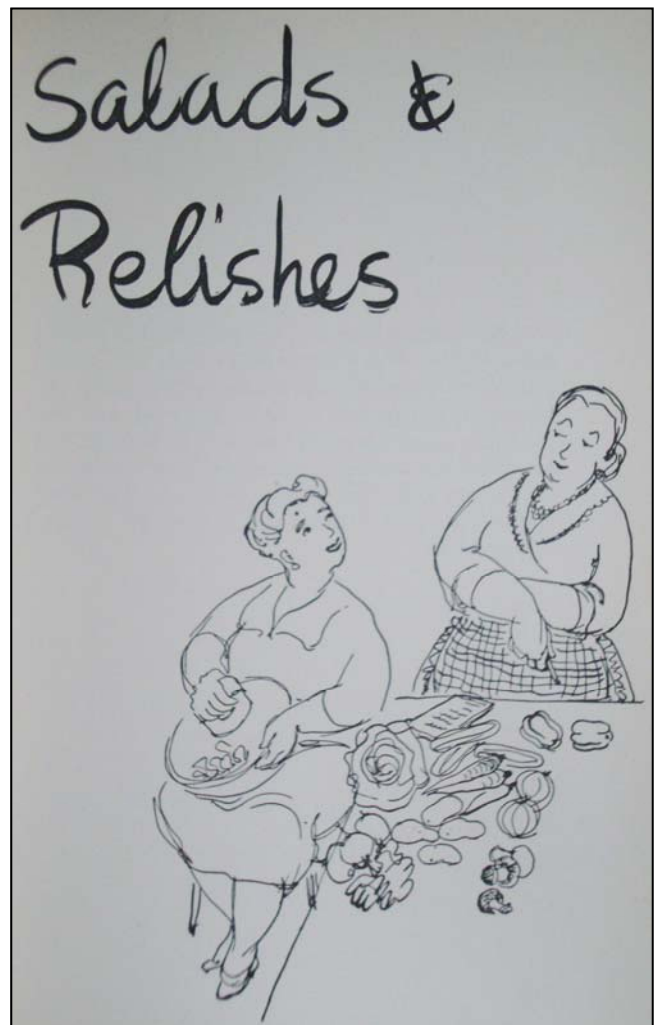
Grab a little nosh, then have a seat and let me tell you the story of an old book, an old television show, an old memory.

For me, it began when my friend Marilyn, who volunteers each week in the library at her synagogue, Beth Israel Congregation, told me she had found something remarkable behind the shelves as she was rearranging the collection of books. Tucked away out of sight was a copy of *The Molly Goldberg Cookbook*, written by Gertrude Berg and Myra Waldo. Excited by her discovery, and knowing of my affection for cooking and for Jewish foods, Marilyn immediately showed it to me.

It was a little scruffy, its dust jacket gone and its red cover a bit frayed and stained. The pages were yellowed; this was a first edition that had been published in 1955, after all. The book was autographed, a flourish from Gertrude Berg herself, and still had its library card bearing names of congregants who'd borrowed the book decades ago. It had been taken out in October of 1962, then a few times more in '65, '67, and '68, but not again until 1986, then 1995 ... and that was it. Had it been hiding for all those years? Marilyn didn't find the book until 2009.

Just as this cookbook had been forgotten, Molly Goldberg and her alter ego, Gertrude Berg, had faded from memory, too.

But how had this happened?



How Bronx Jews Moved into Our Living Rooms

The family named this challah recipe after me. They insisted. They said of all the recipes this one brings to them the sweetest memories. ("Challah a la Molly", *The Molly Goldberg Cookbook*, p. 193)

Once upon a time, "The Goldbergs" was a radio show about a Jewish family living in an apartment in the Bronx, and it made a very successful transition to television. In total, the show aired from 1929 until 1956, and "became [television's] very first character-driven domestic sitcom."¹

The program welcomed viewers into the home of Jake and Molly Goldberg and their teenage children, Sammy and Rosie. The elders, speaking with accents, were clearly from families that had emigrated from the Old World. Their neighbors, too, were recent immigrants or first-generation Americans. They shared their experiences with each other, as well as with viewers who—in the middle of a century that had brought refugees, war brides, and waves of immigration—could relate well to the daily travails of trying to find one's way in a new environment.

An article in *Life* magazine once noted that, "For millions of Americans, listening to 'The Goldbergs' ... has been a happy ritual akin to slipping on a pair of comfortable old shoes"² Gertrude Berg—the star, writer, producer, and creative force

Gedempte Fleisch

(Pot Roast of Beef Home Style)

Pot Roast is all kinds of things to all kinds of people. To me it's a compliment, and if I do say so myself, I make it out of this world. It's not only my opinion but the opinion of my severest critic and biggest eater, Sammy. He says it's not Pot Roast, it's nostalgia, and no matter where he is he would be able to smell it cooking even a thousand miles away. That's a lovely compliment and a wonderful recommendation. Try it.

2 teaspoons salt
 ½ teaspoon freshly ground black pepper
 1 teaspoon paprika
 4 pounds beef (brisket, eye round, or cross rib)
 4 onions, chopped
 2 gloves garlic, minced.

Combine the salt, pepper, and paprika. Rub into the beef thoroughly. Heat a Dutch oven or heavy saucepan. Place the meat in it and brown well over medium heat on all sides. Add the onions and garlic. Continue browning over medium heat for 10 minutes. Cover and cook over low heat for 2½ hours, or until the meat is tender. Turn the meat frequently. Add a little water if necessary. Slice, and serve with the gravy. Serve with potato pancakes.

behind the show— won the first Emmy award as Best Actress in 1951.³ Edward R. Murrow interviewed Gertrude on his influential show “Person to Person”⁴, which featured popular and newsworthy subjects. The show and its star were both huge successes.

Remaining Jewish Even While Assimilating

This recipe was passed down to me from Mrs. Barnett, who lives upstairs in 6E. By me it's potato soup and by her it's vichyssoise (that's French) So I don't mind at all what Mrs. Barnett calls her soup because she's Dora's mother and My Sammy and Dora are going steady together. A good soup is only soup but Dora could be a daughter-in-law, and I ask you, what's more important? (“Mrs. Barnett's Creamed Potato Soup”, p. 48)

Molly Goldberg was rather like fellow TV mother June Cleaver, but with a Yiddish accent: a homemaker who cleaned the house, set dinner on the table at the appointed time, and— most of all— cared for her family. Barbara Billingsley, who played the iconic June, noted: “She was the ideal mother She was the love in that family.”⁵ Barbara was speaking of her own character, but could also have been discussing Molly Goldberg, who was beloved in her own time years before the Cleavers became household names.

When I told my “bubbes”— Esther, Betty, and Jayne, women nearing or having just passed the age of 90 who have

adopted me into their weekly Mah Jongg game— that I would be writing about “The Goldbergs”, they were thrilled. The show's signature phrase was a chirpy “Yoo-Hoo”, employed by Molly and her neighbors as they called out the window to each other seeking a few moments for chatting and kibbitzing. My friends immediately started “Yoo-Hoo”-ing across the table, smiling and laughing as a favorite memory was sparked; they felt a kinship with Molly, as though they could have been her neighbors, too. Betty told me Molly was so popular, “The world could end, and you'd still watch her show.” And you'd watch her show even if you weren't Jewish.

I'm very lucky because twice a year, if I need the excuse, I can have turkey for a regular Thanksgiving meal. Once for Succoth and once for Thanksgiving. Succoth is ... a harvest celebration like Thanksgiving, where memories of the past and hope for the future mingle all together. (“Stuffed Turkey”, p. 79)

Rabbi Robert Dobrusin, Senior Rabbi of Beth Israel Congregation, once featured “The Goldbergs” in a class about Jewish humor, and states: “‘The Goldbergs’ was ... one of the first shows to portray a Jewish family— a bit stereotyped and exaggerated, but Jewish nonetheless— and that did make an impact.” He points out that a “very interesting aspect of the show” was “to see the conflict between remaining ethnically Jewish and assimilating.”

Gertrude Berg specifically incorporated rituals, such as a Passover seder, into scripts for “The Goldbergs”⁶, showing the full breadth of life in a Jewish home; and yet, she also said, “I keep things average. I don't want to lose friends.”⁷ “Average” translated to “universal”, showing commonality among cultures, neighbors, families, and women.

But despite its enormous popularity, the long run of “The Goldbergs” ended; the characters faded from memory as new TV families took their place in people's homes and hearts. One of the reasons the show has not found its way to the cable stations airing reruns of classic shows— and thus isn't fresh for newer, younger audiences— is because it was filmed using kinescopes, “The first and most primitive method of recording television programs.”⁸

Who Wore the Apron in this Kitchen?

This is such an old-time recipe that I don't even remember where I got it I call it Television Almond Pastry because it's obvious. I mean, you could put anything on a plate and people watching television would eat it, this cake in particular. (“Television Almond Pastry”, p. 218)

“Yoo-Hoo, Mrs. Goldberg” is a documentary about Gertude and the show, exploring “the massive appeal and influence of [her] Jewish American ... character.” (It was screened at the Michigan Theater here in Ann Arbor in 2009.) As Gertrude's grandson, Adam Berg, noted in the film: “One of the enduring images many people have of [Molly] is of her cooking”⁹— a typical activity, of course, for a homemaker in the 1950s. During

continued on next page

MOLLY GOLDBERG *continued from page 7*

an interview, Edward R. Murrow commented that Molly was a good cook, and he asked whether Gertrude was as well. “Well, my dear,” Gertrude answered, “she learned everything from me.”¹⁰

“In truth,” though, “Gertrude Berg couldn’t cook”, according to her biographer Dr. Glenn D. Smith, Jr.¹¹ Her son-in-law, Dr. David Schwartz, also shares that she “was anything but a cooking maven.”¹² Thus, although the book offers an assortment of Berg family recipes through Molly, and its Introduction tells how the fictional Rosie offered to help her mother by “stand[ing] on your shoulder while you cook and I’ll write it down” (p. 5), it was actually co-written with Myra Waldo.

As Molly says when introducing her collaborator, “A doctor she’s not, but a cook, yes indeed, and I know whereof I speak” (p. 6). Myra Waldo was well-respected as the author of numerous other works, such as *Serve at Once: The Soufflé Cookbook* (1954) and *The Complete Round-the-World Cookbook* (1954), which lent additional credibility to the venture. This collaboration was important enough that in Ms. Waldo’s 2004 obituary in *The New York Times*, there is mention of “A book she wrote in 1955 with the actress Gertrude Berg, *The Molly Goldberg Cookbook*, based on Ms. Berg’s famous television character”¹³

Myra continues the playful pretense of this being Molly’s cookbook rather than Gertrude’s: “Watching Molly cook was a wonderful experience. I think the secret of her success is that she likes to cook, and delights in having her family and friends praise her food. She ... enjoys extending hospitality, and to her, hospitality means smiling faces around the table eating the food that she has prepared.” (p. 7)

So how did I come to write a cookbook? ... When I cook for my family I don’t have trouble. But when someone, Mrs. Herman, for an instance, asks me, “How do you make this or how do you make that?” do I know? Of course I know, but can I tell her? Of course I can, but it’s easier to show her That would be all right if you lived next door and could yoo-hoo me a question, but if you bought this book already you don’t live within my distance (From the Introduction, p. 5)

A Jewish Cookbook for its Era

In her article “The Cookbook Library”, author and Jewish food authority Faye Levy states that “From cookbooks there is much more to learn than directions for preparing food. They reflect the social structure and customs of their time.”¹⁴ And so, “*The Molly Goldberg Jewish Cookbook* [put] ethnic and national holidays on equal footing”¹⁵— an inevitable development for immigrants and their families.

Of course, this wasn’t the first Jewish cookbook published in the United States. That distinction goes to Esther Levy’s work from 1871, *Jewish Cookery Book on Principles of Economy Adapted for Jewish Housekeepers with Medicinal Recipes and Other Valuable Information Relative to Housekeeping and Dom-*

Passover Lemon Meringue Pie

(For Mary’s praise of this recipe and baking comments for it, see:

<http://foodfloozie.blogspot.com/2012/02/molly-goldbergs-lemon-meringue-pie.html>)

This pie is my specialty. Not by me, but by Simon. When My Rich Cousin was just struggling, he used to eat with us, and his favorite dessert was this pie. He said that if he ever got rich he would have a cook and the only thing the cook had to know was how to make this pie. So when Simon got rich he hired a cook and he had her make a lemon meringue pie. It didn’t turn out so so-so, and he sent the cook to me for lessons. I showed her this recipe and she’s been with Simon for fifteen years now, and would you believe it, Simon still says mine is better. It’s the exact same recipe as this one. Some people are just stubborn. The Passover lemon filling is so good that I use a pastry crust the rest of the year with the same filling.

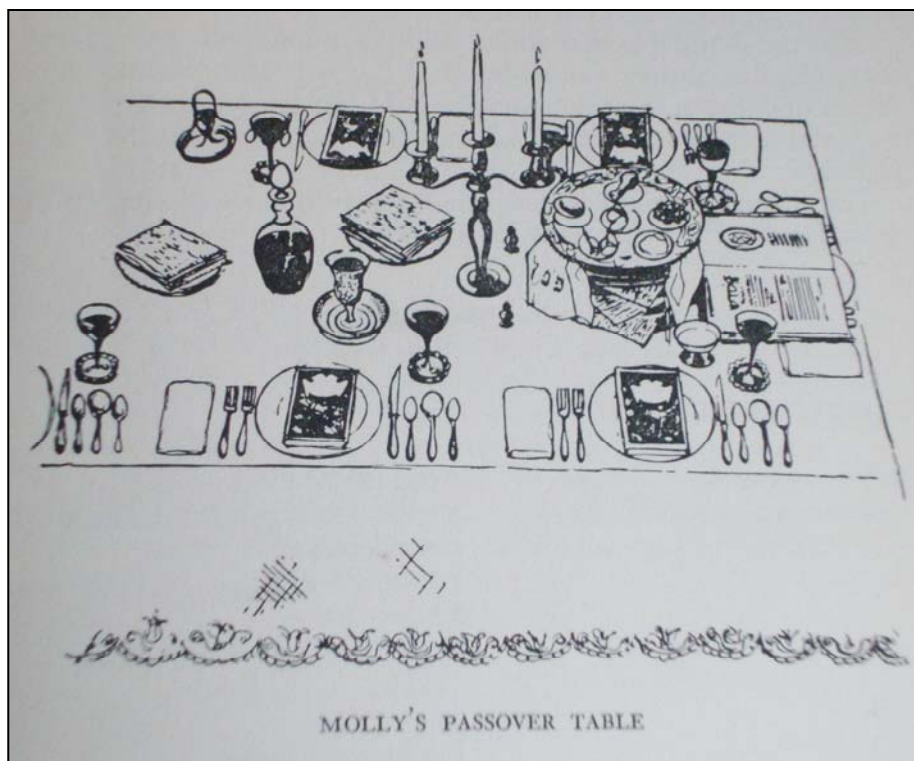
1½ cups matzo meal
 ⅛ teaspoon salt
 ⅓ cup melted shortening
 3 eggs
 1⅛ cups sugar
 6 tablespoons butter
 ⅓ cup lemon juice
 1 tablespoon grated lemon rind
 3 egg whites.

Mix the matzo meal, salt, and melted shortening together. Press into a greased 9-inch pie plate. Bake in a 350° oven for 20 minutes. Cool.

Combine the eggs, ⅔ cup of the sugar, the butter, lemon juice, and lemon rind in the top of a double boiler. Place over hot water and cook over low heat, stirring constantly, until the mixture is thick and coats the spoon. Cool. Pour into the baked pie shell.

Beat the egg whites until stiff but not dry. Fold in the remaining ¼ cup of sugar thoroughly. Pile over the lemon filling. Bake in a 375° oven for 10 minutes, or until delicately browned on top.

estic Management. A book from 1889 was a clearer forerunner of *The Molly Goldberg Cookbook*. *Aunt Babette’s Cook Book: Foreign and Domestic Recipes for the Household, A Valuable Collection of Receipts for the Housewife, Many of Which Are Not to Be Found Elsewhere* was published in that year, and author Bertha F. Kramer adopted the persona of the kindly Aunt Babette just as Gertrude wrote her book in character as Molly. As Barbara Kirshenblatt-Gimblett observed of Kramer in her essay on “kitchen Judaism”, “This strategy domesticated her mass-produced cookbook and distinguished it from the work of those who cooked and wrote for a living.”¹⁶ The effect was to humanize the author and make the cookbook more *haymish* (Yiddish for “warm” or “friendly”).



Krisko Resepyes far der Idisher Baleboste came along in 1933, offering each entry in two languages “to enable two people (as for example, a Yiddish-reading mother and an English-speaking daughter) to work together on any particular recipe.”¹⁷ This was superficially an effort to promote continuing traditions; however, it was a clear testament to the rapid rate of assimilation, how quickly younger generations cast off the trappings of the Old World, old ways, and old languages while their elders clung to the familiar. Molly Goldberg helped to bridge this gap.

Beginning with New Year’s, the calendar goes around from Lincoln’s Birthday to Valentine’s Day to Washington’s Birthday to St. Patrick’s Day. Then follow Purim and Lent, close together, and in my neighborhood you’d be surprised how the recipes change from hand to hand and back and forth And then, very sad to say, the summer closes with Labor Day. Then we have Rosh Hashanah and Yom Kippur, and before you can turn over Thanksgiving has come around the corner. After that come Chanukah and Christmas and the presents from one to another and good will and peace and the happiness to share with the family and all our friends. (Preface to the “Holidays” section, p. 256)

Molly’s cookbook is organized in typical fashion— with categories for appetizers and poultry, for example— but with two notable distinctions. The “Holidays” section does not include any holidays of the U.S. (although these are referenced throughout the rest of the book; for instance, preparing Baked Tongue for a 4th of July picnic, p. 115), but rather only addresses the Jewish ones of Purim and Passover. And there is a chapter devoted to the “History of Kosher Food and The Story of Passover”— a short primer for non-Jewish readers. A “brief explanation ... about Jewish cookery” is offered in Myra Waldo’s introduction to the book, but it is glossed over with

hope that “the recipes will bring to you some of the warmth and hospitality of Molly’s kitchen” (p. 8). This focuses on the perceived friendship with a beloved and relatable character, rather than upon ethnic differences.

Charming illustrations by Susanne Suba are found throughout the cookbook, showing Molly on marketing forays or preparing meals; there is also a drawing of Molly’s Passover table. There is no presumption to explain, only to show a beautifully laden table for a special occasion. Molly even writes about “the happiest holiday of all the holidays. It meant new shoes that sang a song when I walked, a new hat and a new coat, but best of all it meant going to my grandfather and grandma’s house ...” (p. 262). Reminiscent of Easter, which brings pretty new dresses and family gatherings, instead Molly was remembering Passover.

Gertrude Berg masterfully met all of the expectations for a Jewish cookbook in the mid-20th Century. Her book is written in English for a more assimilated audience, but with tidbits of Yiddish to appeal to older generations. There are traditional Jewish recipes (e.g., latkes, kasha varnishkes, strudel, and several varieties of kugel), but also newer ones— such as Walnut-Cranberry Relish— clearly acquired more recently in the new country. And the popular, trusted authority of Molly offers her own dishes, which viewers saw her prepare in each episode, rather than this being a collection of corporate concoctions designed to sell products. If a marketing team had formed a focus group to identify the necessary elements for a Jewish cookbook in 1955, *The Molly Goldberg Cookbook* is what it would have devised.

This recipe is from my oldest living relative. Except for my mind, she is the closest link to the past When [Tante Elka] first told me about why she makes her own pickles I said she was a foolish wo-

continued on next page

MOLLY GOLDBERG *continued from page 9*

man, but when I made them at home ... do you believe it, it brought back such memories that we talked all night long about the old days. ("Kosher Dill Pickles Tante Elka", p. 168)

Joshua Foer, author of *Moonwalking with Einstein: The Art and Science of Remembering Everything*, has noted that with regard to Jews and memory, "we remain the 'People of Memory'. The Hebrew word for remember is in the Torah 169 times We are commanded constantly to remember this, remember that, don't forget this, don't forget that."¹⁸

But despite fame, popularity, and success in a variety of media, Gertrude Berg was nearly forgotten, as were both Molly and the cookbook.

In finding *The Molly Goldberg Cookbook* and rescuing it, Marilyn not only helped to rekindle memories but she helped to bring this classic show, and the character of Molly, to an entirely new audience ... me, and those I share this story with.

And others seem to be re-discovering her, too. The Jewish Telegraphic Agency selected Molly Goldberg for its "Salute to 12 Jewish Moms" on Mother's Day this year.¹⁹

Yoo-hoo, Mrs. Goldberg! Welcome back. You've been missed. ■

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WHO PUT THE PORK CHOPS IN ARABIAN STEW?

The cover of a book by the humorist George Carlin in 2004 shows a portion of DaVinci's painting "The Last Supper", but slyly revised. The chair for Jesus is empty, and in the next chair the author himself faces us with his fists on the table, holding his fork and knife upright in hungry anticipation. The title of the book asks flippantly, *When Will Jesus Bring the Pork Chops?*

Here, though, I want to pose a more serious question: Who put the pork chops in a dish called Arabian Stew?

I was leafing through my nearly century-old copy of *Good Housekeeping's Book of Menus, Recipes, and Household Discoveries*, Second Edition (New York, 1922), when I noticed that the Meat chapter begins with a recipe for "Arabian Stew" (p. 146). You can imagine my surprise when I saw that the meat to be stewed was "6 lean pork chops". The book lists the stew as the main dish in its suggested menu for a Saturday dinner in January (p. 14).

The instructions call for the chops to be seared in a frying pan, then placed in a casserole dish and topped with raw rice and slices of raw onion, tomato, and green pepper. This is seasoned with salt and pepper, and three cups of hot water are added to the dish before it is covered for baking in an oven for three to four hours. Versions of the recipe are still popular and can be found on the Internet.

While most of the recipes in the book had been contributed by unnamed readers of *Good Housekeeping* magazine from across the U.S., the Arabian Stew is one of those attributed directly to the Good Housekeeping Institute in New York, whose Department of Cookery tested all of the recipes. The book's only other mention of Arabs is "Arabian Ambrosia" (p. 92), a cold-dessert recipe contributed by a reader in San Francisco. It consists of chopped dates and walnuts, sprinkled with lemon juice and served in a sherbet glass, topped with whipped cream or marshmallow cream.

Of course, the chances are all but nil that a recipe for stewed pork actually came from an Arab land. Pork is forbidden for both Muslims and Jews who are observant, and no pork-eating tradition survives even among Christians living in the region.

So the origin of such a recipe was a mystery to me. Any ideas or leads would be welcome.

My working hypothesis is that Arabian Stew was a dish concocted by staff at the Good Housekeeping Institute, but that it was influenced by one or more recipes from Asia that had previously appeared in an American cookbook. Rice was rightly associated with Asia, and the combination of meat, onion, tomato, and green pepper was already becoming familiar to Americans in shish-kebab recipes adapted from Turkey. Perhaps an earlier recipe had been attributed to the "Orient", and the adaptation was given the new label "Arabian" by Good Housekeeping staff who didn't realize its incongruity with pork.

Examples of such earlier recipes can be found in *The Oriental Cook Book: Wholesome, Dainty and Economical Dishes of the Orient, Especially Adapted to American Tastes and Methods of Preparation* (New York: Sully & Kleinteich, 1913), available in full at the Feeding America website (http://digital.lib.msu.edu/projects/cookbooks/html/books/book_65.cfm). The author was Ardashes H. Keoleian, an Armenian-American man "formerly of Constantinople". Although there are no pork products in his book, there are recipes—using other meats—that bear similarities to Arabian Stew. "Boiled Meat a la Armenia (Ermeni Et Hashlama Tertibi)" (pp. 140-1) is suggestive, although it uses no rice, and the meat ("leg, haunch or shoulder of beef, mutton or lamb") is first boiled, not fried, before the baking process. "Roast Beef a la Armenia (Ermeni Et Fouroun)" (p. 129) uses potato and no green pepper but is otherwise similar, while "Oven-Roast with Rice" (Pirintchli Fouroun)" (p. 130) lacks onion, but includes raw rice that cooks during the oven phase. "Lamb Chops with Sauce (Kouzou Kulebasdi Saltzall)" (p. 118) includes tomato, green pepper, and onion, although the chops are mainly fried, the brief oven phase being only to finish the dish. In addition, there is a shish-kebab recipe (pp. 114-5) that uses onion, tomato, green pepper, and eggplant.

A high degree of Americanization is already evident in these old cookbooks. For instance, it is amazing that none of the above recipes makes any mention of garlic, except for one timid, parenthesized comment in the instructions for Boiled Meat a la Armenia: "Some would insert peeled bulbs of garlic in the pierced places on the meat."

— RKS

HERBS FOR THE KITCHEN



A HIDDEN ITALIAN-AMERICAN GEM ON THE SPICE SHELF

by Robert W. Brower

Robert Brower is an independent culinary historian and a collector of Italian and Italian-American community cookbooks. His writings include several articles in The Oxford Encyclopedia of Food and Drink in America, and the Introduction to a reprint edition of Antonia Isola's 1912 cookbook, Simple Italian Cookery (Applewood Books, 2005). His presentations include "Searching for Cultural Identity in Italian-American Community Cookbooks", part of the "Eating Across Cultures: Food is Culture" panel at the American Library Association Annual Conference (Anaheim, CA, June 29, 2008). Robert is especially interested in the use of genealogy as a research tool in culinary history, as exemplified in his previous article for Repast, "Solving a Culinary History Mystery: Tracing Abby Fisher's Roots to South Carolina" (Fall 2007). He lives in El Sobrante (Spanish for "the leftovers"), CA.

Cookbook publishing in the U.S. during the 20th Century was dominated by Italian cookery. Most notable were Italian and Italian-American trade cookbooks; Catholic Church and Italian fraternal-organization community cookbooks; tomato, macaroni, and olive oil commercial pamphlets; and memoirs.

At the start of the century, Italian cookbooks provided a source of economical food recipes easily adapted to the regulations of the U.S. Food Administration, which were subject to enforcement during World War One.¹ Italian cookbooks were also an important fundraising tool for war-torn Italian families and orphans of The Great War.² Before World War Two, Italian recipe publications, including pamphlets, were commonly linked to commercially-promoted macaroni and other Italian products.³

The dawn of television provided a platform for America's first weekly television cooks, Italians Pino and Fedora Bontempi. Their cooking show spawned the first companion cookbooks published for television viewers.⁴ From the Fifties to the Seventies, easy European travel helped to exalt Italian and regional Italian cooking and cookbooks, including an early series of prestigious regional Italian cooking articles in *Gourmet* magazine.⁵ From the Eighties to the end of the century, home cooking and the cookbook memoir took over the genre.⁶

Out of all of these Italian and Italian-American cookbooks and food publications, one American's small cookbook memoir, Irma Goodrich Mazza's *Herbs for the Kitchen*, stands head and shoulders above the rest. It had a publishing history that spanned almost four decades of the 20th Century, when the shelf lives of most cookbooks were short. It was first published in 1939; reprinted in 1939, 1940, 1941, 1943, 1944 (twice), and 1945 (twice); revised in 1947; reprinted in 1948, 1950, 1952, and 1973 (paperback); revised as a third edition in 1975; and reprinted in 1976.

The longevity of *Herbs for the Kitchen* can be attributed to two factors: beautiful, expressive writing, and a compelling culinary love story. The love story linked a writer with roots in California and her accountant husband, an Italian immigrant from the region of Basilicata. Examining the origins of Irma and her husband Mario gives insight into the creation of this hidden gem of a cookbook.

Irma Goodrich, a Native-Born Californian

Irma Elinore Goodrich was born on February 6, 1898, in Potters Valley, northeast of Ukiah, in California's Mendocino Valley. Irma was the fifth surviving child of Josiah Burrell Goodrich and his wife, Mary Elizabeth Welsh.⁷

Born in New York in 1854, Josiah Goodrich had been raised in Indiana, and then, as a young unmarried man, had moved to California. Josiah returned to Indiana, where in 1880 he married Mary Welsh. In approximately 1887, after adding two children to the family, Josiah and his family settled in California, most likely to seek better farming opportunities.

Initially, the Goodrich family farmed property in Mendocino County not too far from the coast, delivering to several Mendocino coastal towns "the best strawberries of [Josiah's] own rising."⁸ After moving inland to Potters Valley near Ukiah, the family engaged in market gardening. Irma's father was considered "a successful practical gardener."

In 1911, Josiah and his wife Mary moved with their daughter Irma (then age 13) to Berkeley, CA, leaving the grown and married children behind to run the family farms. Josiah wanted to give Irma "the educational advantages there." They lived on Cedar Street, not far from the original campus of the California School for the Deaf and Blind, where Josiah took on the job of superintendent of gardens. Later, they moved to Walnut Street in north Berkeley.

Irma attended the University of California, graduating in 1924.

Mario Mazza, a Southern Italian

Frank Mazza, a very early emigrant to Colorado from Potenza, a city in the landlocked region of Basilicata in Southern Italy, was an important figure in Denver's Potene community.⁹ Arriving in Colorado in 1878, Frank Mazza ran a saloon until 1887. In 1888, with Pasquale A. Albi, Frank

Mazza started F. Mazza & Co., a pasta manufacturing company, advertising his business in the Denver City Directory as “Steam Manufacturers of Macaroni, Vermicelli, &c., and Dealers in Imported Produce.” Frank Mazza also founded the Societa Italio-Napoletana Bersaglieri Principe Di Napoli, an organization whose members emulated Italian light infantry. The Bersaglieri were known for their dress uniforms, plumed hats, and marching excellence in local parades.¹⁰

Frank and his first wife Maddalena had four surviving children when Maddalena died in 1907, prompting the need for someone from Potenza to come to Denver to take over the household. That person was a widow with a child named Mario, who was temporarily left behind in Italy. Travelling under the name Fornario, Michelina Riccotti immigrated to Denver in 1908; the following year, Michelina married Frank Mazza, the second marriage for both of them.

Mario Lahoz, Michelina’s son, was born on April 3, 1902, in Potenza. In July 1910, when he was eight years old, Mario arrived in New York on his way to Denver to reunite with his mother. He travelled with his grandmother, Filomena Fornario. In Denver, Mario Lahoz became Mario Mazza, Frank Mazza’s stepson.

The Mazza household in Denver spoke Italian, but Mario learned English in school. He worked as a bookkeeper at the American Beet Sugar Company in Denver.

When Frank Mazza died, the Mazza family moved to Arizona; it was there that Irma Goodrich met and in 1925 married Mario Mazza.

A Cookbook Is Born

Irma returned to the Bay Area with Mario. They lived in three different apartments over the space of 10 years, finally settling in a very beautiful home in north Berkeley on Walnut Street where they lived for most of their remaining years. Mario was employed as a bookkeeper and then as an accountant at the J.H. Baxter Co. in San Francisco.¹¹

The Goodrich-Mazza marriage was financially and emotionally secure, but the couple had one serious problem: Mario was very reluctant to Americanize his diet and accept Irma’s cooking.¹²

Writing in the third person for the first edition of *Herbs for the Kitchen*, Irma explained her problem:

At mealtimes he upset her terribly with his notions about what to eat. ...

When she gave him creamed macaroni they had their first quarrel, and he said that presenting him with such a dish was practically equivalent to trying to poison him.

What was a girl to do? Of course it was hard on her, having her complacent notions about food knocked in the head by a husband who yearned

after Chicken Hunter Style and *Spaghetti alla Marinaia*, but she wasn’t too old or too stubborn to learn.

Irma’s solution was practical: she would learn to cook Italian. She asked her Italian neighbors, friends, and acquaintances to give her their Italian recipes. One contributor, for example, was Mrs. Angelo Scampini. Her husband was a prominent San Francisco attorney, an associate of A.P. Giannini and an official of the Bank of America.

With this kind of help, Irma Mazza succeeded: “Fourteen years of feeding husband and friends, as well as self, have brought no complaints or damage suits.”

Herbs for the Kitchen collects that experience and those time-tested recipes in a very readable and honest book.¹³ As to honesty, M.F.K. Fisher wrote:

Mrs. Mazza’s book, for which I feel a grateful respect, talks with the ease of familiarity about olive oil, garlic, dried and fresh herbs, and her recipes are *honest*, as only a true cook will permit herself to leave them—no tricks, no fuss-and-muss. She preaches in “Herbs for the Kitchen” what she has long practiced and taught—“the variety and romance of simple savor.”¹⁴

Classic but Varied Dishes

The recipes in *Herbs for the Kitchen* are eclectic.¹⁵ In a way, it is an Italian community cookbook with recipes whose origins are found in different regions of Italy. As a San Francisco Bay Area cookbook, there is, of course, a recipe for *Cioppino*, the seafood stew that came to San Francisco from Sestri Levante in Liguria.¹⁶ Other regional representatives include: Marrow Bones (*Osso Buco*), Chicken Hunter Style (*Pollo alla Cacciatore*), Chicken and Polenta, Pizza, Neapolitan paste, *Pasta colle Braciule*, and Torta.

From Dalmatia, formerly part of the Republic of Venice, Irma has a very unusual pasta dish, Macaroni from Curzola, an island in the Adriatic. The beef and tomato sauce is flavored with dried prunes. Try it. If you don’t have a copy of *Herbs for the Kitchen*, a slightly modified version of Irma’s recipe is posted online.¹⁷

Irma Mazza has an insightful comment about every recipe. As an example, Irma recommends that *Pasta alla Marinaia* be served on Saturday night:

This sauce lends itself well to spaghetti, macaroni, *rigatoni*, *mostaccioli*, or *lasagne*. Frankly, it is a slightly odoriferous sauce, tasting strongly of garlic, and is better for the Saturday night preceding a dateless Sunday than any other time. ... [D]on’t say you weren’t warned; but it is a grand eating.

continued on next page

ITALIAN-AMERICAN *continued from p.13*

For *Cioppino*, she suggests:

To each guest give a large 36-inch-square tea towel so that he may tie it bib-fashion about his neck to protect his clothes when the tomato sauce begins to fly. ... [I]nvite your most dignified friends, tie them up in bibs, and watch the ice melt into good fun.

Irma praises the Neapolitans for originating pizza and she includes a recipe for raised bread dough, encouraging her readers to make it at home.

If Naples had never done another thing for the world save to introduce the incomparable *pizza Napolitana*, it would still be a great and noble city for that one service to mankind. For *pizza*, an oversized tart savory with anchovies, tomatoes and seasoning, is superb food.

One of the best things about this food is that, while it is a specialty such as one might expect to find only in the finest restaurants, it is possible to make it at home. And the goodness of *pizza* is recompense enough for the effort of its making.

Against Watering Down Traditions

From a culinary history perspective, *Herbs for the Kitchen* offers valuable insights about the advance of commercialism in 20th-Century American cookery. The promotion of tomato soup as an ingredient in a pasta sauce is criticized:

Too many are the recipes for so-called Italian sauces that cheerfully direct the cook to “add one can of So-and-So’s tomato soup.” Please throw such recipes in the wastebasket. ... [N]ever use tomato soup to make Italian sauce. Nine times out of ten it is highly seasoned according to the taste of Mr. So-and-So’s chef. When you add it to your sauce, you at once rob yourself of the privilege of doing any subtle flavoring according to your own ideas. You may stand forever and season with this, that and the other thing, but when you finish the sauce will be Mr. So-and-So’s sauce, not yours. So don’t use tomato soup to make sauce.¹⁸

Irma also did not like fill-and-shake salad dressing bottles.

The so-called “dressing bottle” is the bane of real salad makers. Very pretty, it is true. A crystal bottle, sweetly shaped, with a mark part way up for “vinegar” and still farther up for another for “oil”— a sterling stopper— it makes a fine wedding present, until the bride finds out that it isn’t good for anything.

Herbs for the Kitchen also helps solve a culinary mys-

tery, the use of “gravy” or “Sunday gravy” as a descriptor of a certain type of Italian tomato sauce.¹⁹ Irma Mazza concludes her recipe for Gemma’s Chicken in Umido as follows: “When serving, put the chicken on a platter and serve as a meat course, while the “gravy” is used to dress paste such as *ravioli* or *spaghetti*, or *polenta*.”²⁰

Interestingly, there are no dessert recipes in *Herbs for the Kitchen*. Irma Mazza thought that desserts were unnecessary:

Meals carefully seasoned to excel in taste do not need overly sweet desserts to console their eaters. ... Apples blushing in beauty, served with walnuts oven-roasted in their shells, and old Port wine make a fitting end to the finest dinner.

Conclusion— Pepper Mills

At its core, *Herbs for the Kitchen* is about seasonings, how to season and when to season. Irma Mazza’s call to season is as true today as it was when *Herbs for the Kitchen* was first published:

The United States, in its development, originally boasted a gastronomic heritage at least as firm and well-rounded as that of any other nation. ... [But] [w]e have almost entirely forgotten the fragrance of our ancestral kitchens, lost their countless seasoning secrets. In a world where no two meals need taste alike, we too often cook and eat in the odor of monotony. And since our foods so often lack seasoning, we have developed in defense that time-honored American pre-eating rite, “dusting with salt and pepper.”

Irma Mazza attacked this “dusting” rite and encouraged her readers to buy a pepper mill:

A really good pepper mill should be part of every good cook’s equipment, every bride’s dowry. A handsome one is a double pleasure, for it cuts the kitchen pepper fine and fresh, yet goes to the table without a blush.

The next time you use your pepper mill, think a kind thought for Irma and Mario Mazza.²¹ If you don’t have a good mill, it’s time to go shopping. If you don’t own *Herbs for the Kitchen*, buy two: One for your kitchen for cooking; one for the desert island for reading. ■

Endnotes

1. Jack Cusimano, *Economical Italian Cook Book* (Los Angeles: self-published, 1917). For an interesting discussion about regulation of food resources during World War One, see Chapter 14, “‘Lay Your Double Chin on the Altar of Liberty’: Food for the Fighters”, in Meirion and Susie Harries, *The Last Days of Innocence, America at War, 1917-1918* (New York: Random House, 1997).
2. Julia Lovejoy Cuniberti, *Practical Italian Recipes for American Kitchens* (Janesville, WI: self-published, 1917).
3. *101 Ways to Prepare Macaroni* (Brooklyn, NY: V. La

- Rosa & Sons, Inc., 1937); *Typical Italian Dishes* (Suffolk VA: Planters Edible Peanut Oil Co., 1940); *11 Genuine Italian Spaghetti Sauces* (Philadelphia, PA: Joseph Jerome, 1941).
4. Pino and Fedora Bontempi, *The Bontempis' Cooking Creations "T-V Tested"* (Holyoke, MA: Baker-Denton Corp, 1953-1954, three editions, wire bound); and Fedora Bontempi, *The Bontempi Cookbook* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965), compiling recipes for viewers' favorites from 16 years of TV shows.
 5. Samuel Chamberlain, "A Gastronomic Tour of Italy", *Gourmet*, April 1954 - October 1956; Maria Lo Pinto, *The Art of Regional Italian Cooking* (Garden City, NY: Doubleday & Company, Inc., 1963); Narris Chamberlain, *The Flavor of Italy in Recipes and Pictures* (New York: Hastings House, 1964); Ada Boni, *Italian Regional Cooking* (New York: Bonanza Books, 1969); Nika Hazelton, *The Regional Italian Kitchen* (New York: M. Evans and Co., Inc., 1978).
 6. Nancy Verde Barr, *We Called It Macaroni: An American Heritage of Southern Italian Cooking* (New York: Alfred A. Knopf, 1994); Catherine Tripalin Murray, *A Taste of Memories from the Old "Bush": Italian Recipes and Fond Memories from People Who Lived in Madison's Greenbush District, 1900-1960*, Vols. I and III, and *A Taste of Memories from "Columbus Park": Recipes, Memories & Photographs of the Old West Side Neighborhood, Kenosha, Wisconsin*, Vol. II (Madison and Kenosha, WI, resp.: self-published, 1988, 1991, and 1992); Vincent Schiavelli, *Bruculinu America: Remembrances of Sicilian-American Brooklyn, Told in Stories and Recipes* (New York: Houghton Mifflin, 1998).
 7. There is no peer review in genealogy because guesstimates and inference play a large role in the development of a family tree. The author received assistance with the research for the genealogical sections of this article from the expert volunteers at the California Genealogical Society in Oakland, California; thus, the genealogy can be considered reliable. The Goodrich and Mazza family descendants, however, declined to assist the author, though it appears they might possess useful material.
 8. Quotations in the "Goodrich" section come from Josiah Burrell Goodrich's lengthy obituary published on August 26, 1926, in the *Ukiah Dispatch Democrat*. Significant facts in the obituary have been confirmed by other sources.
 9. Dr. G. Perilli, *Colorado and the Italians in Colorado* (Denver: self-published, 1922).
Some researchers have concluded that "Frank Mazza" was merely the "American name" of Raffaeli Albi. In 1920 when "Raphael Albi" applied for an American passport, he claimed that his Italian passport had been destroyed. Every piece of personal data in Albi's 1920 application matched the personal data of "Frank Mazza", including his occupation, "Manf. of Macaroni".
 10. A photograph of Frank Mazza in his Bersaglieri uniform is online at http://www.silogic.com/genealogy/Prospero_Frazzini.html.
 11. At one time, Mario Mazza was President of the San Francisco Chapter of the National Association of Accountants.
 12. The problem has been a subject of academic comment. For example, compare Harvey Levenstein, "The American Response to Italian Food, 1880 - 1930", in *Food in the USA, a Reader* (New York: Routledge, 2002), with Hasia R. Diner, *Hungering for America, Italian, Irish, and Jewish Foodways in the Age of Migration* (Cambridge: Harvard University Press, 2001).
 13. Role reversal also occurs. The author's father, Walter Stephen Brower, a southern New Jersey pine-woods native, married Elvera Maria Carbone, the daughter of Ligurian immigrants. Walter, a spaghetti and meatballs man, struggled to adapt to Elvera's pesto.
As to readability, when asked what 20th-Century American cookbook she would like to have to read if marooned on a desert island, Marion Cunningham answered: "Irma Mazza's *Herbs for the Kitchen*." (Personal conversation with the author.)
 14. M.F.K. Fisher, "Four Handfuls of Agrimony, and as Many of Scabious", *The New Yorker*, September 24, 1966.
 15. There are recipes from other cuisines: *Bouillabaisse*, *Cassoulet*, *Sopa de Arroz*, and Black Mary's Creole Salad Dressing, as examples. There is also the San Francisco classic, Crab Louis, first created by Louis Coutard, one of the owners of Frank's Rotisserie, a restaurant destroyed in the 1906 earthquake and fire, and an owner of its replacement, the Bergez-Frank's Old Poodle Dog. Louis Coutard's figure can be seen today in the cornice of the building at 441 Pine Street, directly above the ground floor of a recently closed McDonald's Restaurant.
 16. Dino Cinel, *From Italy to San Francisco* (Stanford, CA: Stanford University Press, 1982); Fred Plotkin, *Recipes from Paradise: Life and Food on the Italian Riviera* (Boston: Little, Brown and Company, 1997, pp. 288-289).
 17. Tucker Shaw, "Adopted Prunes Find Love in Pasta", *Denver Post*, February 11, 2009, at http://www.denverpost.com/ci_11666083.
 18. Progress away from ready-to-eat canned products has been very slow. On July 18, 2012, Associate Justice Antonin Scalia, the first Italian American to sit as a Supreme Court Justice, was interviewed on Piers Morgan Tonight. Piers Morgan asked: "What is your favorite pasta dish?" Justice Scalia responded: "My favorite pasta dish? If I had to pick a favorite, there is a Sicilian dish with sardines and fennel. Pasta con sarde, I think, is the name of it. You can buy it in a yellow can."
 19. Chapter 5, "Authentic Italian Gravy" in David Gentilcore's *Pomodoro! A History of the Tomato in Italy* (New York: Columbia University Press, 2010).
 20. The earliest use of "gravy" in my collection is found in a 1937 commercial 94-page La Rosa booklet, *101 Ways to Prepare Macaroni*. "Gravy" is used numerous times to describe the sauce that remains after meat is removed from the pot in preparing, e.g., *Maccheroni alla Siciliana* (pork, lamb, and veal); *Sugo di Carne* (beef); *Salsa alla Cacciatora* (chicken); *Pasta Asciutta con Sugo di Vitella* (leg of veal); and *Salsa di Coniglio* (rabbit).
 21. When they retired, Irma and Mario moved from Berkeley to Rossmoor, an upscale retirement community in Walnut Creek, CA. Irma died there on March 20, 1989. Mario died there on January 30, 1992. Their ashes were scattered over the Pacific Ocean, three miles due West of the San Francisco shoreline.

A TASTE OF THE OLD COUNTRY

At a garage sale in Dexter, MI, this past August, I found a copy of *Treasured Polish Recipes for Americans* (Eleventh Printing, 1967), a book that for more than six decades has played an important role in preserving Polish and Eastern European culinary traditions in America. First issued in 1948, it was the earliest major English-language Polish cookery collection to appear in the U.S.

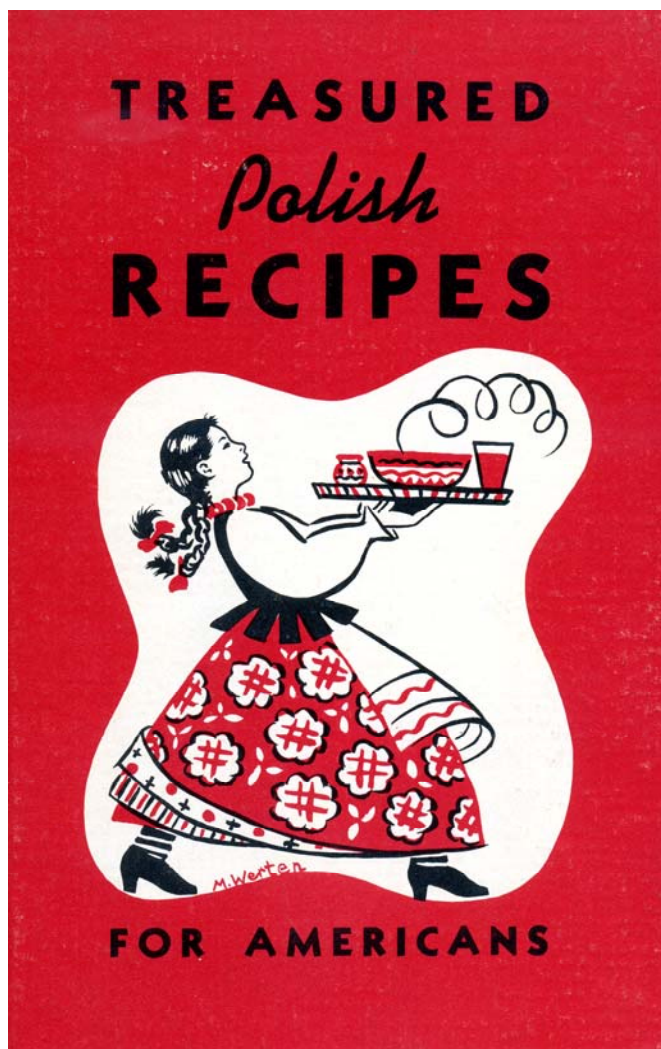
The hardbound, 170-page book was published in Minneapolis-St. Paul by the Polanie Club, a Polish heritage association that had been founded in 1927 and still thrives today. This has been the Club's best-selling publication, with dozens of printings, most recently in 2006. It has very handsome woodcut-style illustrations in black and white by Stanley Legun, and a striking cover design in red, black, and white by Marya Werten.

The book was edited by Marie Sokolowski and Irene Jasinski, assisted by a Publications Committee of seven other women. The editors stated their aims and methods in a Conclusion:

For a long time members of the Polanie Club have felt the need for preserving in America some of the best Polish recipes... On the shelves of the libraries are Polish cook books, yellowing with age, sent to the United States when exchange of thought between Poland and other countries was free. TREASURED POLISH RECIPES for Americans is the result of research into these old precious cook books, invaluable help from good Polish cooks and the contribution of cherished recipes and cooperative help of all our members. We have chosen recipes for foods available everywhere in America; yet we have kept every recipe in its original native tenor. All recipes have been tested.... [Any] "unmeasured" ingredient was carefully measured and made part of the recipe....

Chapter subjects correspond not only to food ingredients ("Soups", "Meat", "Mushrooms", "Pastries", etc.) but also to occasions ("Easter Traditions", "Harvest Festival", "Christmas"). The recipes are given only in English except for the titles, which are rendered bilingually (using a transliterated Polish).

Some of the dishes have gone mainstream in America, or have even been commercialized: stuffed cabbage rolls (*goląbki*), deep-fried filled doughnuts (*paczki*), filled dumplings (*pierogi*), and sausages (*kielbasa* and *kiszka*). Others that are less familiar are nevertheless considered Polish national dishes, such as sour soup (*barszcz*), sweet and sour duck's-blood soup (*czarnina*), and pancakes (*naleśniki*). A bacon-wrapped liver *pâté* (*paszтет*) seems to be



a Polish borrowing from France. A whole chapter is devoted to a recipe for *bigos*, a festive hunter's stew that incorporates pork, veal, beef, lamb, venison, mushrooms, bacon, sausage, and sauerkraut.

How were such cookbooks distributed in the pre-Internet age? Typically they were purchased at ethnic shops in major cities, and they were often passed along as gifts. The copy that I bought has a label from the Księgarnia Ludowa, or Peoples Book Store, on Chene Street in Detroit. A handwritten inscription shows that it was given as a Christmas present in 1968 by a woman to her daughter (or son?), Jann. The inscription also refers to a recent family visit with friends or relatives in Owatonna, MN.

The Księgarnia Ludowa was a bookstore established in Detroit in the 1920s by M. Zukowski, a Polish immigrant and socialist activist. The place sold all manner of literature related to Poland and its culture— political, religious, textbooks, greeting cards, etc.— most of it published in the U.S. in the Polish language. The store was inherited by a son, John Zukowski, who ran it until it became too dilapidated in the late 1990s. Even after he vacated the premises, he continued selling some of the materials from his home.

— RKS

JULIA CHILD CENTENNIAL



SHE BROUGHT CUISINE TO OUR CAN-OPENER NATION

Prior to 1961, when Julia Child's first cookbook was issued by Knopf in New York City, fine French food was an unfamiliar oddity in America outside of the small circles of *connoisseurs*. As Child herself recalled 40 years later, "Nobody I knew, either American or French, seemed at all interested in *la cuisine française*" (*Mastering the Art of French Cooking*, 2001 edition, p. viii).

Well before Julia enrolled in the Cordon Bleu cooking school in Paris, even before she moved to France with Paul in the mid-1940s, she had gotten interested in cooking and in French food when they were married and living in Washington, DC. With Paul's blessing, "I went into it seriously with *Gourmet* magazine and *Joy of Cooking* as my guides. It took hours to get dinner on the table, but he was encouraging" (p. viii).

Gourmet, as we learned from Prof. David Strauss's talk to our group last Fall, was key in the postwar introduction of French cuisine to gastronomes in the U.S. The number of people influenced in those early years was very small, but as Julia Child's life teaches us, those few people would play a huge role in launching the "good food movement" in America.

But how did such a transformation come about?

We in the Culinary Historians had a chance to literally "taste the answer" at a Julia Child theme meal that we organized on the afternoon of August 12, 2012, three days before what would have been Child's 100th birthday. A total of 34 members and friends arrived at the Earhart Village clubhouse in Ann Arbor, having prepared an amazing variety and quality of dishes associated with Child. In the report that follows, we attempt to distill what we learned about how she and her colleagues pulled off a culinary revolution.

For this special meal, our co-President Joanne Nesbit rolled each napkin around a fork, knife, and a slip of paper printed with a unique quotation from Julia Child. Meal organizers Art and Joanne Cole decorated the tables in a Summer green, and decked the hall with "Happy 100th Birthday" banners. The decorations also included a life-size photo cutout of Julia Child lent by Julie Lewis, and a Julia Child rose, a yellow variety developed and named for the chef herself. This particular rose had been freshly cut for this meal by longtime CHAA friend Kathy Schafer from her rosebush at home, which she has been maintaining from a cutting brought back from California years ago by CHAA co-founder Jan Longone.



Teaching America how to appraise the ripeness of a pineapple on the TV show "Julia Child and More Company". Julia served it as dessert, sliced in a beautiful *en boat* presentation, in the episode titled "Cassoulet for a Crowd".

Blog postings about our meal were written by member/participants Mary Bilyeu (The Food Floozie and AnnArbor.com) and Kim Bayer (AnnArbor.com).

"To Make French Cooking Make Sense"

Many dishes that are now widely appreciated in this country would have seemed strange to mainstream Americans 50 years ago.

A good example is the rich *terrine de porc, veau, et jambon*, a *pâté* of pork, veal, and ham brought to our meal by Julie and Bob Lewis (see photo on next page). The recipe is from the Cold Buffet chapter of *Mastering the Art of French Cooking* (1961). A *farce* (stuffing) is prepared from finely ground pork, veal, sautéed onions, wine, eggs, and spices. Then, in a mold lined with strips of bacon, the *farce* is placed in layers alternating with veal and ham strips and diced truffles. Once this *pâté* is baked and chilled, slices of it are not only delicious but also gorgeous in their layered splendor. Bob recounted that when he was first wooing Julie before they were married, he once made this recipe for her—but since our theme meal fell exactly on his birthday, he let Julie make it this time!

continued on next page



Terrine de porc, veau, et jambon, prepared by CHAA member Julie Lewis using the first volume of *Mastering the Art of French Cooking*.

Photos:
Mariam Breed.

JULIA CHILD

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Julia Child co-wrote the first volume of *Mastering* with Louisette Bertholle and Simone Beck, two fellow chefs with whom she'd founded a cooking school, L'École des Trois Gourmandes, in Paris 10 years earlier. The book was composed as a sort of "textbook" of classical French cuisine, but the goal was to make this cuisine accessible to an English-speaking audience of home cooks. As Julia put it, "In general our aim was to take out the mystique and to make French cooking make sense" (2001 edition, p. x).

While many of the recipes in *Mastering* were elaborate (see sidebar, "Mastering the Art of Cookbook Publishing"), the book also included plenty of more basic dishes from the repertoire of *la cuisine ménagère* (frugal cooking). For instance, *clafouti*, or cherry *flan*, was described as "peasant cooking for family meals" and "about as simple a dessert to make as you can imagine". The authors also noted the dish's provenance in the cherry harvests of the Limousin, a high plateau in central France. The one-page "master recipe" was followed by several variations, including one in which *kirsch* or *cognac* is added, others with the addition of almonds, and still others made with pears, plums, apples, blackberries, or blueberries. The *clafouti* at our meal was prepared by our co-founder Jan Longone using the master recipe, and served with whipped cream that she had flavored with Maraschino, a bittersweet, clear liqueur of Marasca cherries. Jan and her husband Dan enjoyed the friendship of the Childs for many years, as they described in their talk to CHAA in May.

Once *Mastering* was released, the authors and their publisher didn't simply sit back and wait to see what happened. They actively promoted the book through national book tours, cooking demonstrations, and in many other ways. A memorable stop on the first tour was Julia's hometown of Pasadena, CA,

where the women prepared a demonstration meal using recipes from their book. It was a remarkable feat, since the venue had no cooking facilities—the entire meal was prepared with a portable stove and cooktop! The dessert they selected was *Reine de Saba*, or Queen of Sheba cake [prepared by Julie Lewis], a longtime specialty of Simone Beck that Julia later pronounced "my all-time favorite". It is flavored with chocolate spiked with rum (or coffee) and pulverized almonds. The cake is baked for only 25 minutes so that the center remains slightly underdone and creamy. It is topped with chocolate-butter icing and a design of almonds. This recipe has acquired a reputation as "infallible and absolutely yummy".

There were several other dishes at our repast that made use of the *Mastering* cookbook:

- *potage au cresson glacé* (chilled watercress soup) [contributed by Robin Watson]
- *galettes au Roquefort* (blue-cheese biscuits) [Robin Watson], from the section on Cocktail Appetizers. Robin substituted Smoky Blue Cheese from the Rogue River Creamery in Oregon.
- *pommes de terre à l'huile* (potato salad with white-wine vinaigrette) [Kaye Reardon]
- *mousseline au chocolat* (chocolate mousse with orange flavoring) [Mary Bilyeu and Jeremy Bilyeu]
- *île flottante* ("floating island") [Kim Bayer and Bob Kuehne], an unmolded caramel-almond soufflé of *meringue* in apricot *crème anglaise*
- *gâteau à l'orange* (orange spongecake) [Sherry Sundling] with praline liqueur. This was iced with *crème au beurre, au sucre cuit* (butter cream with sugar syrup) and decorated with real red roses and green fronds and with Happy 100th Birthday greetings for Julia Child.

- *tarte de confit d'abricots en sirop with noix caramélisés* (apricot tart with walnut pralines) [Sherry Sundling].

Chicken with creamy mushroom sauce, port, and white wine [Joanne Nesbit], while not from the *Mastering* cookbook, is akin to its *suprêmes de volaille aux champignons* (chicken breasts with mushrooms and cream).

Winning the Airwaves

Julia's first TV series, "The French Chef", was conceived as a means to promote the initial volume of *Mastering*. By this time the Childs were living in Cambridge, MA, and they pitched their idea to the local Boston public TV station, WGBH. However, "educational TV" was a concept just starting up, and a televised cooking show was nearly unprecedented.

Skeptical that enough interest could be generated to sustain the show, the station agreed only to pilot three half-hour episodes. The first, "The French Omelette", was taped just over 50 years ago in June 1962. These pilots were well received, and after WGBH agreed to launch the series nationally with an episode featuring *bœuf bourgignon* (Feb. 11, 1963), Julia and her show became wildly popular. It's a measure of the changes in the U.S. culinary scene that today, we can watch dozens of televised cooking shows in America, and even whole channels devoted to cooking!

The initial caution at WGBH also had to do with the lazy popularity of "convenience foods", which were then being successfully promoted by Campbell's Soup, Kraft Foods, and other huge firms. Julia's sensitivity to older European cooking traditions was going directly against these trends. However, she proved to be very resourceful in finding ways to adapt older traditions to busy, modern American lifestyles and to such conveniences as blenders and freezers.

In the very first chapter of *Mastering*, which was devoted to making soups from scratch, the authors had noted:

a good homemade soup in these days of the can opener is almost a unique and always a satisfying experience. Most soups are uncomplicated to make, and the major portion of them can be prepared several hours before serving.

In a later cookbook from 1979, Julia urged:

Homemade stock couldn't be easier. Plan to make it some day when you'll be at home, starting it after breakfast and letting it simmer practically unattended until dinnertime. Its presence in the freezer makes homemade onion soup an easy possibility when you're planning a company menu (*Julia Child & More Company*, p. 110).

Viewers of "The French Chef" had the added benefit of seeing an American cook actually pull off such feats of homemade elegance. Watching Show 116, for instance, they learned how to make two gourmet soups in their own kitchens: *potage aux concombres* (cream of cucumber soup) [Lisa Putman] and the Provençal *soupe au pistou*. For our meal, Lisa substituted *crème fraîche* for sour cream, and replaced the farina with Indian

Mastering the Art of Cookbook Publishing

Because it was meant as a teaching cookbook, the directions in *Mastering the Art of French Cooking* were intentionally detailed and lengthy. For example, the recipe for boned duck *pâté en croûte* ran for seven pages of words and drawings, starting with detailed instructions on how to bone a fowl, and ending with several paragraphs about how to properly serve the completed dish.

Judith Jones, Knopf's editor for this and all of Julia's cookbooks, judged such a level of detail as a chief strength of the work. Later, Jones wrote about having lived in Paris herself in the 1940s,

and most of what I learned then about cooking I absorbed from the butcher, the baker, the greengrocer, and the fishmonger... When I returned to the States, I realized how totally inadequate the few books that dealt with French food really were. They were simply compendiums of shorthand recipes and there was no effort to instruct the home cook. Techniques were not explained, proper ingredients were not discussed, and there was no indication in a recipe of what to expect and how to rectify mistakes. So the home cook, particularly an American home cook, was flying blind (2001 edition, p. xvi).

Jones composed a memo urging that Knopf publish this new manuscript that they'd received, and she noted that using this cookbook would be even more educational than a whole course at the Cordon Bleu. She went on:

It is not a book for the lazy but for the cook who wants to improve, to take that giant step from fair-to-good accomplishment to that subtle perfection that makes French cooking an art. I swear that I learned something from this manuscript every few pages (p. xvii).

Craig Claiborne's review in the *New York Times* pronounced the book a "masterpiece", and sales took off. A second printing was required after only two months.

sooji, a finer-ground version of semolina. This soup, which is aromatic with dillweed, can be served either hot or chilled. On Show 33, Julia taught viewers how to make three caramel desserts that would impress their friends and neighbors, including a molded caramel custard, *crème renversée au caramel* [Paula Deardorff-Slof and Randy Slof]. Both Paula and Lisa used *The French Chef Cookbook* (1968), which collects recipes from the 119 episodes of the original black-and-white series.

Cooking on television, both in regular series and in spot appearances, would remain a key medium for Julia. To take advantage of the public enthusiasm she generated, a companion cookbook would invariably follow. *From Julia Child's Kitchen* (1975) was a large book aiming to summarize Child's cooking

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Learning from Leftovers

“The French Chef” was not broadcast live, but was “taped as though it were live”, each show filmed in 30 minutes of real time. The producer-director, Russell Morash, a Boston University graduate in his late 20s, strongly discouraged stops or corrections in taping the show. This made for lots of spontaneity and, from time to time, amusing miscues that only further endeared the cook to her audience. The series earned a Peabody Award in 1965, and an Emmy in 1966. Julia estimated that about half of the dishes she prepared on “The French Chef” were drawn from *Mastering the Art of French Cooking*. Of those, occasionally an alternative but equally authentic version of a recipe was used for the program, or a cooking embellishment was omitted to fit within television’s time constraints.

Julia often sent Russell, her producer, home with foods and half-finished meals left over from the set of “The French Chef”. She always included detailed directions on how to finish cooking the foods for Russ’s wife, also a BU graduate, Marian Morash. With no formal training, but based on these years of following Child’s written instructions, Marian was transformed into a very accomplished cook in her own right! She became founding head chef at the Straight Wharf Restaurant on Nantucket Island, and worked as a chef with Julia in later TV series. Meanwhile, Russ would gain fame for creating “This Old House”, “Victory Garden”, and other shows (Andrew Thurston, “Two PBS Pioneers Look Back”, *BU Today*, March 15, 2011).



Cobb salad, prepared by Gwen Nystuen using the cookbook *Julia Child & More Company*.

JULIA CHILD

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up to that point, including recipes from the 72 color episodes of the second TV series “The French Chef”, together with many recipes from outside of French cuisine.

Brandade de morue [Joanne and Art Cole] is one of several French recipes in *From Julia Child’s Kitchen* that make use of cod. Surprisingly, neither volume of *Mastering* had included any recipe with cod (*cabillaud*) or salt cod (*morue*), a fixture of French cuisine since the 1400s when it was introduced by Basque fishermen. *Brandade*, of Provençal origin, is a creamy *purée* of salt cod, baked potato, olive oil, garlic, and milk or cream, served at our meal with slices of *baguette*. It is a warm and nourishing comfort food in France, nowadays often eaten at bistros, or purchased ready-made at the fishmonger’s shop and taken home. When made from scratch, as did the Coles, the planks of cod must be soaked several times in fresh water to remove the salt, and then poached. The fish and the other ingredients are then emulsified to the consistency and look of mashed potatoes, traditionally through pounding in a mortar followed by beating in a hot saucepan. Julia’s recipe borrowed Craig Claiborne’s laborsaving idea of using an electric mixer instead.

Julia Child & Company (1978) and *Julia Child & More Company* (1979) were companion volumes to TV series of the same names. For these series, Child’s executive chef was Marian Morash (see sidebar, “Learning from Leftovers”), and one of her associate chefs was the University of Michigan graduate Sara Moulton, who was plucked from a restaurant in Boston.

Both books are structured around a modest number of complete menus for parties and other special occasions. For instance, the Angosoda cocktail [Joanne and Art Cole] is part of a “Lo-Cal Banquet” that also includes a sumptuous shrimp appetizer, chicken *bouillabaisse* with rice, caramel-crowned steam-baked apples, and suggested white wines. The Angosoda, an essentially non-alcoholic cocktail, is made by splashing a few drops of Angostura bitters (a Caribbean elixir) over a glass of ice cubes, adding a slice of lime, then filling the glass with sparkling water. Julia wrote, “The fizz, the rosy color, and the dot of green are attractive, and it tastes like a real drink.”

Cobb salad [Gwen and John Nystuen] is the centerpiece of a suggested supper for 6 that also includes French onion soup *gratinée*, red wine, and a *flambée* dessert of fruit and rum called Vesuvial Bananas, accompanied by sweet wine or Champagne. Preparation of the Cobb salad includes the dicing of poached chicken breasts, hard-boiled eggs, Roquefort cheese, and tomato, and the mincing of lettuce, watercress, chives, avocado, and crispy bacon. Julia wrote how this salad had been invented at the Brown Derby restaurant at Hollywood and Vine in 1936. Despite these Hollywood origins, the Cobb fits comfortably within the French genre of *salades composées*, which also includes such favorites as the *salade niçoise* and the *salade russe*. Julia taught America that the ingredients for such salads need not be tossed together ahead of time, but are best arranged dramatically alongside one another, and drizzled with a *vinaigrette* dressing just before serving.

The other *Company* dishes that appeared at our meal were desserts:

- Cream cheese and lemon *flan* [Pam Dishman] is a cheesecake tart with sugar-walnut topping. At Julia’s suggestion, this finishes off a Fast Fish Dinner for 6, centered around a dish of monkfish tails *en pipérade*. She especially commended baking the *flan* on a pizza stone, a technique that she developed “because I use one for baking French bread, pizzas, and pita breads; its hot surface gives a crisp brown crust without your having to prebake the shell before you fill it. No soggy bottom!”
- Plantation spice cookies [Sonia Manchek], a “delightful old-fashioned sort of cookie”, are sugar and molasses spice-balls that are rolled in chopped



Hot corn salad, prepared by Jan Longone using Julia Child's *The Way to Cook*.

peanuts before being baked on a buttered sheet. Julia recommended these as part of a picnic for 8. "Making these big savory cookies is easy, and children love to do it", she wrote, but added, "If the children make the cookies, have them double the recipe, or they'll all disappear on the way."

The Needs of a New Generation

Julia Child's *The Way to Cook* (1989) was aimed especially at a new generation of Americans seeking to learn their way around the kitchen. Since the first publication of *Mastering*, a wider array of cooking ingredients had become available in the United States, as had new, timesaving kitchen gadgets such as food processors. The general quality, variety, and sophistication of home and restaurant cooking, and the level of diners' expectations, had soared, in no small part due to the revolution in culinary consciousness sparked by Child and others. It was time for a new *magnum opus*.

Many of the recipes in *The Way to Cook* were adapted from Julia's earlier video collection of the same name, from the "Dinner at Julia's" TV series, from her cooking segments on "Good Morning America", or from her monthly columns in *Parade* magazine (1982-86). In this book, she also included tips for serving each dish, for preparing certain parts of it ahead of time, and for wine accompaniments. As the health dimensions of food had become more important in the public mind, recipes with *foie gras*, for instance, are hard to find in this work, as are large amounts of heavy cream or *hollandaise* sauce.

The "master recipe" concept that had been used occasionally in the *Mastering* volumes was expanded to an organizing principle in *Way*. Each such recipe is followed by a series of others that Julia thought of as variations on the same theme. For example, the Provençal-inspired recipe for *ragoût* of chicken, tomato, and onions in red wine [Randy Schwartz and Mariam Breed] is followed by *coq au vin*, turkey wing *ragoût*, and rabbit *ragoût*; and *bœuf bourgignon*, although situated elsewhere in the book, is referred to as a "cousin" of *ragoût*. Each of these dishes includes, among other common elements, *beurre manié*, the butter-flour paste that is used, as Julia explains, to thicken the sauce "so that it will enrobe the ingredients it accompanies."

The master recipe for eggplant *ratatouille* [Jan Arps and Tavi Prundeanu] is followed by three variations: "An Untraditional *Moussaka*" [Eleanor Hoag], eggplant *parmigiano*, and miniature eggplant pizzas. *Ratatouille* is a Provençal side-dish often served with lamb or other meats. Jan noticed that the *ratatouille* recipe in *Way* differs from that in *Mastering*; for example, the eggplant slices are no longer to be sautéed in olive oil, but instead painted lightly with the oil and pre-baked on a pan in the oven. *Moussaka*, borrowed from the Balkan region, is a hearty one-dish meal often made using scraps of leftover lamb or mutton, or in this case, ground lamb. Here, too, the recipe had been changed since the 1961 work. In both works, the mold is oiled and lined with eggplant skins in the traditional manner, but in *Way* the dish is crowned with a cheese topping, made by melting cheese into a white sauce. This is apparently why Julia called her 1989 *moussaka* recipe "untraditional". Another difference is that in the earlier work, the *ratatouille* and *moussaka* recipes are separated by more than 150 pages, since they are listed in chapters on Vegetables and Meat, respectively.

The *ragoût*, *coq au vin*, *bœuf bourgignon*, *ratatouille*, and *moussaka* are essentially humble dishes that arose out of the stock of peasant and bourgeois cookery. They show that there was never a cast-iron wall separating the cuisine of commoners from *haute cuisine* (see sidebar on next page, "The Home Cook and the Elite Chef").

Three salads at our meal were also based on recipes in *The Way to Cook*:

- hot corn salad [Jan and Dan Longone]
- French potato salad [Rich Kato]
- cucumber salad [Phil and Barbara Zaret], as adapted by St. Louis blogger Alanna Kellogg (The Veggie Venture).

continued on next page



Our meal decorations included a life-size cutout and a Julia Child rose.

JULIA CHILD*continued from page 21*

“Julia and Jacques Cooking at Home” was a series of two dozen televised episodes that won both an Emmy and a James Beard Foundation Award. In addition to their great attention to the food and the cooking, Child and Pépin displayed a fascinating give-and-take with one another, and they improvised skillfully before the camera. Although they planned their basic choices of dishes and ingredients for each segment, the two chefs would arrive at the taping without any actual recipes. This meant that they were juxtaposing their respective ideas about how to proceed, much as would any other couple of friends cooking together.

The recipes in the companion book, *Julia and Jacques Cooking at Home* (1999), were written down and perfected after the programs were made. Most of the dishes are presented in pairs, one from each chef, but utilizing the same main ingredient. For example, Jacques’s simple rice pilaf with red bell pepper, green peas, and asparagus [made for us by new member Anique Newaz] is juxtaposed with Julia’s plain boiled rice. The latter, made with long-grain Carolina white rice, is a preparation “always useful to have on hand”, Julia noted. Pilaf, a long-ago French borrowing from Asia, can be made with *basmati* or other types of rice. Jacques instructed how to mound the pilaf on a platter to make a ring around grilled meat, poultry, or fish.

The Home Cook and the Elite Chef

Even as she was going against the tide of a rootless Western “convenience” diet, Julia Child was also going against the tide of elitism in the French culinary establishment. Bucking both trends is what the times required in order to bridge the gap between French cuisine and American isolationism.

Julia must have raised many a chef’s eyebrows— or in some cases, arched them— for she was aiming to place her French cooking-school training in the service of the common American home cook. “French cooking isn’t fancy cooking, it’s just good cooking”, she insisted in her book, *From Julia Child’s Kitchen*. She explained:

Perhaps it sounds so [fancy] because it is in a foreign language, but a *Coq au Vin* is a chicken stew, a *Pot-au-feu* is a boiled dinner, a *Mayonnaise de Volaille* is a chicken salad, *Soubise* is plain old rice cooked with onions, and there is nothing fancy about any of them. But what is continually pleasing about the French way of cooking is that you *do* something with the food. You don’t just boil it, butter it, and dish it out. You arrange your cooked broccoli spears like the spokes of a wheel in a round shallow baking dish, you sprinkle them with cheese and butter, and you brown them lightly in the oven. Those very few minutes of effort turn them from a plain vegetable into “a dish”. You don’t serve your hamburgers plain. No! After sautéing them you swirl some wine and shallots into the pan, and perhaps a chopped tomato and a good pinch of herbs. There— with a few seconds’ rapid boil, a swirl, and a seasoning, you spoon the sauce over the meat, and they aren’t just hamburgers any more, they have taken a far more serious and gastronomic significance (p. x).

It was also controversial that an American woman was being called “The French Chef”. As Julia confided:

Although my formal culinary training was entirely French, and while I am constantly building it during our months in France every year, I remain very American indeed. I always look at French cuisine from an American point of view (p. ix).

By this, she went on to explain, she meant that her focus was on figuring out how to reproduce this cuisine in the American kitchen.

A quarter-century later, in her Introduction to *Julia and Jacques Cooking at Home*, Julia characterized herself as “the home cook”— albeit a “serious home cook”— in contrast with Jacques Pépin, “the top-of-the-line professional chef”. In her view, however, the difference has mainly to do with the speed, efficiency, and thoroughness of cooking maneuvers, not with the basic approach to cooking or its pleasures. Looking back on their time cooking together in her Cambridge, MA, kitchen, which had been specially revamped for the TV series that inspired this book, she noted: “Obviously I learned a great many things working with Jacques, and he learned a thing or two from me!” At the same time, she denied that advanced study or an intimate feel for a region’s culture is necessary to be an accomplished home cook, even in preparing foreign dishes:

When you know how to sauté your meat so it browns rather than steams, you’re cooking. What’s difficult about that? You heat the pan, you dry the meat, you don’t crowd it into the pan, and you’re browning it. Is that difficult? No! But you do need to absorb the simple facts of how to do it by watching the steps on the screen or reading about them... This is the kind of knowledge we are giving you here— the basics of fine food that looks good, tastes the way it should, and is a total pleasure to eat.

For his part, Jacques Pépin had readily accepted Julia Child’s way of popularizing French cuisine from their first meeting in 1960. More recently, commenting in the *New York Times* on her 100th birthday, he wrote: “Julia added conviviality and unpretentiousness to the French traditions, but she was unflinchingly French in her cooking and had thorough knowledge of classic French cuisine.” Although they were not without their disagreements, both of them cooked in a style “which Julia always referred to as *cuisine soignée*, meaning a simple meal made with great care and the best possible ingredients.”

Julia's Kitchen Wisdom (2000) was a companion book to the two-hour PBS-TV special of the same name. First published just four years before her death, the work was intended as a brief compendium of Julia's entire *œuvre*, or as she put it, "a mini *aide-mémoire* for general home cookery". In this book, a recipe for American-style meatloaf [Nancy Sannar], made with ground beef chuck and pork shoulder in a 2:1 ratio, is paired with a recipe that Julia considered to be its close cousin, French-style country *pâté*, made with pork sausage, ground chicken breast, and pork or beef liver. In accord with Julia's suggestion, Nancy accompanied the meatloaf with a tomato sauce made with fresh plum tomatoes.

Julia Child was able to spearhead a revolution in American culinary taste because she found ways to bridge the gap between modern "convenience" diets and older French and European approaches to food. Achieving such a synthesis meant working from both sides, countering overly pretentious aspects of French cuisine as well as the unsophisticated palates and lazy habits promoted by the industrial food system in the U.S. "How can a nation be called great if its bread tastes like Kleenex?", Julia once famously asked. Her mission was to force people to re-evaluate how they think about cooking and eating, and to reshape public consciousness in that sphere. Pulling off such a feat required using all the media at her disposal, including book publishing, magazine columns, tours and demonstrations, and especially television appearances and series. ■

Below, *gâteau à l'orange*, an orange spongecake made with praline liqueur, prepared by Sherry Sundling using both volumes of *Mastering the Art of French Cooking*.

CULINARY HISTORIANS *continued from page 5*

Sandra L. Oliver of Islesboro, ME, had a new book out this September, *Maine Home Cooking: 300 Recipes from Down East Kitchens* (Rockport, ME: Down East Books; 240 pp., \$29.95 hbk.). Sandy gave a talk, "The Food Historian in the Kitchen", to the CHAA in September 2008. At the time, she was Editor of the periodical *Food History News*.

Bruce Kraig, longtime President of the Culinary Historians of Chicago, had a new book on hot dogs get published this November, *Man Bites Dog: Hot Dog Culture in America* (Lanham, MD: AltaMira Press, 2012). The volume is part of AltaMira's new Studies in Food and Gastronomy series. Among Bruce's earlier writings have been *Hot Dog: A Global History* (London: Reaktion Books, May 2009) and the cover story, "Turkish *Yufka* and its Offspring", in our Winter 2005 issue.

Darra Goldstein, outgoing editor of *Gastronomica* and a professor of Russian at Williams College in Massachusetts, gave a talk, "Imperial Dining with the Tsars", on December 8 at the Detroit Institute of Arts. The lecture, which discussed 200 years of *haute cuisine* among the Russian aristocracy, was followed by a Russian Imperial Tea Reception. Darra was a presenter at the First Symposium on American Culinary History, organized by the Univ. of Michigan's Clements Library in May 2005.



CHAA CALENDAR

(Unless otherwise noted, programs are scheduled for 4-6 p.m. and are held at Ann Arbor Senior Center, 1320 Baldwin Ave.)

Sunday, December 9, 2012

3-7 p.m., Earhart Village Clubhouse
(835 Greenhills Drive, Ann Arbor)
Participatory theme meal,
“Craig Claiborne and the *New York Times*”
(CHAA members and guests only)

Sunday, January 20, 2013

Sherry Sundling, owner of
Sherry’s, Caterer of International Cuisine,
“Sweet ’n’ Sour: 30 Years of Recipes,
Memories and Adventures in Catering”

Sunday, February 17, 2013

CHAA Co-President Joanne Nesbit,
“Who Did the Dishes at the Last Supper?”
(featuring audience-participation aspects
of washing dishes through the years)

Sunday, March 17, 2013

Ari Sussman,
Distillery Manager of Red Cedar Spirits,
home of the Michigan State Univ. Artisan
Distilling Program Research Facility,
“The Rise of Craft Distilling in America”

Sunday, April 21, 2013

Michelle Krell Kydd, flavor and
fragrance expert and award-winning blogger,
“Smell and Tell: An Olfactory Journey
in Storied Flavors and Aromas”

Sunday, May 19, 2013

Emily Jenkins,
Owner and baker at Tanglewood
Bakery (Plymouth, MI),
“Heirloom Strawberry Varieties”

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