Authorship at the *fogones*: Gastronomy and the Artist in Post-Transition Spain

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Abstract

This dissertation analyzes the representation of food in Spanish novels and cookbooks from the 1980s and 90s, a period in which Spanish cuisine gained an unprecedented level of international visibility and prominence. Using both cookbooks and novels published during the period, my project examines the tension between everyday and stylized food practices in order to explore how each text engages with questions of authorship and artistic creation.

The first two chapters focus on cookbooks authored by *alta cocina* chefs as well as by gastronomic critics who have compiled signature recipes by the chefs. I consider how these texts engage with contemporary theories of authorship and creativity, establishing a complex relationship with the modern notion of author as individual, autonomous, and unique, a kind of genius figure. In Chapter 1, I analyze the ways in which the prologue writers and compilers of two cookbooks of the early 1980s, Carlos Delgado's *Cien recetas magistrales* (1981) and the 1982 *Grandes maestros de la nueva cocina vasca* present the featured chefs as unique and autonomous creators as part of a process of establishing culinary art as a legitimate art form. Chapter 2 focuses on three chef-authored cookbooks of the 1990s: Ferran Adrià's *El Bulli: El sabor del Mediterráneo* (1993), Karlos Arguiñano's *El menú de cada día* (1992), and Pedro Subijana's *Menú del día* (1992). I consider the problematic attempts by these professional chefs to affirm themselves as singular, creative "authors." These two chapters identify contradictions related to the presentation of the nature of these chefs' "genius" and reveal unresolved tensions related to the role of the artist, of the intended reader, and also of the gastronomic critic. Despite the problematic nature of considering singular authorship

within culinary creation, these texts speak to the continued legacy of the Romantic author and the enduring idea of a single author as originator of a unified text.

Whereas these chapters on cookbooks consider the way in which food practices are "written" and thereby offered up for aesthetic consideration, the final two chapters consider how aesthetic objects—in this case novels—utilize food, serving both realistic and metaphorical functions, in order to contemplate what it means to be an artist and author as well as the role of creativity within the everyday. In Chapter 3, I analyze the function of food in Manuel Vázquez Montalbán's *El pianista* as a complex and ambiguous depository of memory. In this novel, culinary references prompt an exploration of how the negotiation of everyday practices in the present reveals modes of engaging with the past as well as the role and authority of the artist in contemporary society. Chapter 4 examines how the attention paid to quotidian food practices in Almudena Grandes' *Malena es un nombre de tango* facilitates a breaking down of binary oppositions, accompanied by an affirmation of creative authorship by the main character Malena. Such explorations of the meaning of everyday food practices contribute to a more complete understanding of the presentation of *cocina de autor* chefs like Adrià as solitary geniuses, unprecedented and nonreplicable, and the declaration of their role as the vanguard of a radical gastronomic revolution supposedly emerging in Spain after the transition.

Dedication

To my parents, who taught me the joy and art of a shared meal.

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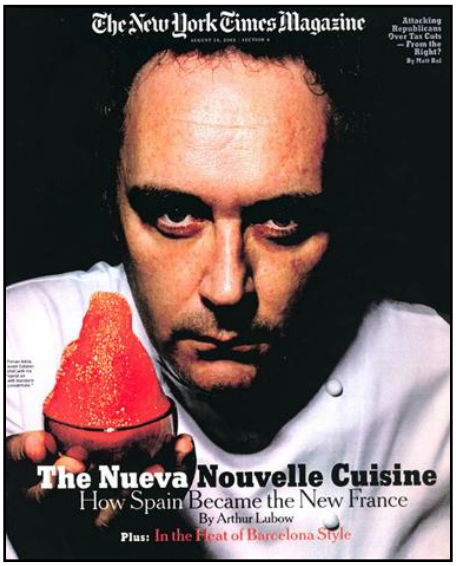
Introduction

"[F]recuentemente, cuando periodistas o escritores extranjeros me preguntaban qué aspectos más revolucionarios habían propiciado en España la muerte biológica y casi política de Franco, yo contestaba que la única revolución cultural seria había sido la gastronómica. Y creo, a la vez, en la combinación de certeza y exageración de esta afirmación . . ." (Luján and Perucho 15). These words, written by the Catalan novelist Manuel Vázquez Montalbán in the prologue to Néstor Luján's and Juan Perucho's 2003 *El libro de la cocina española: Gastronomía e historia*, provide just one piece of evidence of the prominence of the idea of a gastronomic and culinary revolution in Post-Transition Spain. Regardless of whether it is primarily an exaggeration to speak of gastronomy after the transition to democracy as truly revolutionary, it is difficult to deny that these years bore witness to increased visibility for Spanish *alta cocina* in particular, both at home and abroad.

The rising profile of Spanish culinary art at an international level coincides with the emergence of a number of *nueva cocina* movements in the 1970s and 1980s, influenced by French *nouvelle cuisine* of chefs like Paul Bocuse and Michel Guérard but established as independent and formally conceptualized movements. In the 1970s, Basque chefs such as Juan Mari Arzak and Pedro Subijana create the *nueva cocina vasca*, while in 1978 gastronomic critic Rafael Ansón includes a *decálogo* for the *nueva cocina española* in his prologue to the Spanish translation of Guérard's *La grande cuisine minceur* (Massanés and Guitián 173-174). In the subsequent decade, Spain begins to make an appearance on lists of the best restaurants and chefs, and in 1987, Restaurante

Zalacaín in Madrid becomes the first Spanish restaurant to be awarded three Michelin stars.

Catalán chef Ferran Adrià's great success and rising visibility in the 1990s is perhaps the most widely cited piece of evidence for the gastronomic revolution that Vázquez Montalbán refers to above. Beginning in the mid 1980s and continuing into the 1990s, Adrià and his colleagues at the restaurant El Bulli in Cataluña cultivate an avant-garde concept of culinary artistic innovation, often achieved through the manipulation of ingredients by molecular experimentation. Adrià and his often outlandish culinary creations—such as hot gelatin, "air" with wasabi, or fried fish bones covered in candy floss—gain such international recognition that he appears on the cover of the August 10, 2003 issue of *The New York Times Magazine*, along with the headline "The Nueva Nouvelle Cuisine: How Spain Became the New France."[1]



[1] Proclamations of a culinary revolution in Spain are not, however, unique to the Post-Transition period. During Franco's dictatorship, we find the following claim in the introduction to *Cocina regional española: recetario*, a cookbook published by the Sección femenina de FET y de las JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista) in 1953: "desde hace algún tiempo se inicia un resurgimiento en la cocina española, gracias a algunos platos verdaderamente originales que han alcanzado categoría universal" (7).

Due to the unprecedented visibility and prominence of Spanish cuisine since the 1980s, the Post-Transition period is a particularly fertile ground for exploring the ways in which cuisine and cooking are represented and considered as cultural and artistic practices. Using both cookbooks and novels published during the period, my project examines the tension between everyday and stylized food practices in order to explore how each text engages with questions of authorship and artistic creation. I focus primarily on the ways these texts engage with contemporary theories of authorship and creativity, establishing a complex relationship with the modern notion of author as individual, autonomous, and unique, a kind of genius figure.

Authorship in the Twentieth Century: The Romantic Author's Legacy

Much critical theory of the 20th century through the beginning of the 21st has centered on the question of authorship, the complex relationship between author, text, and textual meaning or significance, and the resulting effects upon literary and cultural studies. Many of these critics respond to the enduring Romantic concept of the author, developed in the 19th century and said to have had the most significant impact on contemporary notions of authorship.

During the Romantic period, there emerged a new focus on the sacredness of the individual author's text and a vision of the author as a unique and autonomous genius figure. Influenced by this concept of authorship in which the author is the intentional originator of a text, literary analysis during this period, and on into the 20th century, was generally characterized by a biographical approach in which the interpretation of a text was inseparable from both its historical context and the intentions of its creator.

One group of literary critics reacting against this approach in the early 1900s proposed a focus on the text itself. Critics such as I. A. Richards and T.S. Eliot argued for the interpretation of textual meaning through close reading, thereby rejecting the consideration of historical context and authorial intention in literary analysis. The American New Critics of the 1930s and 40s, such as William K. Wimsatt and Monroe C. Beardsley, similarly argued for the analysis of texts as self-referential aesthetic objects.[2] Within literary criticism, close reading subsequently became the norm through the 1950s in both Britain and the United States.

During the 1960s, as Poststructuralism begins to gain momentum, theorists such as Roland Barthes and Michel Foucault weighed in on the question of authorship. Both reject a biographical approach to literary criticism, but in a rather different way than the New Critics. In his seminal essay "Death of the Author" (1967), Barthes argues against the reading of a text based on preconceived ideas about the author, in which the interpretation of a work is "sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the *author* 'confiding' in us" (143). He claims that in reality the text is "a tissue of quotations drawn from the innumerable centres of culture," and that the writer's only power is to "mix writings," to "imitate a gesture that is always anterior, never original" (146). Barthes therefore pronounces, without regret, the death of the Author, portrayed here as a tyrannical—even God-like—authority figure presiding over the text. With the death of the Author, however, comes the birth of the reader for while

[2] In 1946, Wimsatt and Beardsley publish their influential essay "The Intentional Fallacy," which argues against attempts to determine the author's intention, which the authors claim cannot be determined and is moreover irrelevant in any literary analysis.

"[t]o give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" (147), "[t]he reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost" (148).

Foucault revisits many of these same issues in his 1969 essay "What is an Author?," echoing Barthes' claim that the traditional notion of the author as a single, authoritative, genius figure is insufficient. Although we tend to view the author as being in a unique position to bestow meaning upon his or her work, Foucault insists that the opposite is in fact true:

> the author is not an indefinite source of significations that fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction. In fact, if we are accustomed to presenting the author as a genius, as a perpetual surging of invention, it is because, in reality, we make him function in exactly the opposite fashion. (390)

In this view, the author does not exist before the text, but is rather constructed in order to limit potential meanings of a work. Foucault claims that: "The author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning" (391). The concept of the author thus speaks to our need to resolve "problems" presented by a text and thus achieve textual unity.

A significant part of what both Barthes and Foucault object to so strongly in the post-Romantic conception of the author is the supposed "singularity" of the author as a

solitary figure in complete control of the text and its meaning. Viewed historically, however, the idea of a single, isolated creator of an artistic creation has not always been the prevailing concept. The notion of single authorship is particularly problematic in the context of oral epic traditions, in which, as Andrew Bennett notes in his book *The Author*, "there is no origin, since the 'origin' just is the multiple rehearsals of a song" (33). Each performer of a song thus functioned as a kind of co-author, whose changes to the song prevented the existence of a stable "text." In this context, the identification of Homer as "author" of the *Iliad* is likely a retrospective attribution, "a retrojection or retrospective figuration and mythologization of individual authorship" (Bennett 34).

Likewise, the medieval concept of authorship permitted a greater degree of chorality and collaboration in the composition of a text. In his above mentioned book, Bennett cites the 13th century Franciscan monk Saint Bonaventure, who indicates the following four ways in which one can compose a book: (1) as a *scriptor* or scribe, in which the writer adds nothing, (2) as a *compilator* or compiler, assembling passages from other texts, (3) as a commentator, adding comments to other's words, and (4) as an *auctor,* who writes his own words along with those of others (38). Bennett points out that the *auctor*, from which the modern "author" derives, is not specifically privileged among this list. With few exceptions, the *auctor* was generally seen not as a personalized individual and inventor, but as an anonymous authority figure who simply "speaks the truth" (Bennett 40). Nonetheless, a shift begins to occur during the medieval period, in which the individuality and not just the authority of the *auctor* begins to be emphasized (Bennett 41). Indeed, according to Barthes, it is in the medieval period that we find the

beginnings of the emergence of the modern idea of author, including the notion of the prestige of the individual (143).

Influenced by the invention of the printing press, the consolidation of print culture, and the development of copyright laws, the concept of authorial prestige—along with the apotheosis of the solitary, singular author as a sole artificer of his creation—reaches its height in the Romantic period and leaves a lasting legacy. Indeed, although Barthes, Foucault, and the New Critics all criticized the legacy of this Romantic notion of authorship in literary criticism, the second half of the 20th century also saw an opposing trend in theorists such as E. D. Hirsch, Jr and P. D. Juhl. Hirsch's *Validity in Interpretation* (1967) and *The Aims of Interpretation* (1976) as well as Juhl's *Interpretation: An Essay in the Philosophy of Literary Criticism* (1981) called for a vindication of the author as the sole determiner of textual meaning. These theorists thus endorsed a return to the biographical approach to literary criticism in which the author is viewed as a genius figure who bestows meaning on his or her work.

In many respects, notions of authorship in the 20th century and beyond are still shaped by the Romantic notion of the author as a solitary genius figure, which is rejected outright or supported, defended, and rehabilitated. Bennett views the shared radical nature of most of these theorists' reactions to the Romantic author as a limitation, affirming:

> One of the problems with debates concerning the death, life, and resurrection and rebirth of the author that have raged in literary theory and criticism since the late 1960s is their unsatisfactory polarization: either the author is, or should be, dead, or she is alive; either the author is present or

> she is absent; either authorial intention is accessible, relevant, authoritative, or it is superfluous and anyway inaccessible; either we should attend to the life of the poet or to the work. (66)

Bennett terms this unnuanced polarization "unsatisfactory" due to the tension between "authorial presence and absence" (66) that in fact exists on both ends of the spectrum. Within a Romantic idea of the author as both fully intentional and having been inspired by forces outside his control, for example, emerges "[t]he paradox . . . that while Romantic poetics focus on authorship, they also evacuate authorship of subjectivity" (65). Bennett also notes a contradiction, observed by Foucault as well, in Barthes' concept of the author. As "the formalizing appeal to the *work* itself, to the work in itself, depends on the individual author's unifying presence," the author, "God-like," "becomes, precisely in his absence, the fount, the origin of all meaning" (21). Similarly, comparing the Romantics to the Modernists, the latter praised so highly in Barthes essay, Bennett notes: "If Romanticism's insistence on the subjectivity of the authorial self also necessarily involves an articulation of an absence or disappearance of the self, the modernists' insistence on impersonality can easily be read in terms of its own subversion, in terms of the return, within authorial impersonality, of the self, the subjectivity of the individual author" (66).

Critic Jack Stillinger identifies another problematic assumption made by theorists on both ends of this spectrum in his book *Multiple Authorship and the Myth of Solitary Genius* (1991). Stillinger claims that "both of these theoretical extremes share the concept of *an* author—singular—as creator of a text," and that often "such a concept does not accord with the facts of literary production; numerous texts considered to be the work of

single authorship turn out to be the product of several hands" (v). *Multiple Authorship* presents studies of several such cases and concludes that it would be productive to rethink previous theories on authorship by considering "*how many* authors are being banished from a text or apotheosized in it" (v). As Stillinger rightly points out: "Real multiple authors are more difficult to banish than mythical single ones, and they are unquestionably, given the theological model, more difficult to apotheosize or deify as an ideal for validity in interpretation or textual purity" (24).

Nevertheless, both Stillinger and Bennett acknowledge the almost inevitable gravitation towards, even need for, the idea of a single author as originator of a unified literary text. Bennett even notes subtle tendencies of this kind within stages of authorship prior to the Romantic period. For instance, despite stark differences between the general understandings of the "author" in ancient Greece and England during its Renaissance, we find the retrospective assigning of authorship in Shakespeare just as we do in Homer (35).

The idea of the need for an author is perhaps most clearly exemplified in the case of film. Given its intrinsically collaborative nature, film production both highlights the inevitable flaws of the notion of single authorship within any form of cultural creation as well as the sense of the necessity of an author figure within criticism. In the 1950s, French film critics develop auteur theory, identifying the director of certain films as the single and originating "author" in order to present a medium designed for mass distribution as a "legitimate" art form. As Bennett explains:

> To put it simply, while film emerged in the early twentieth century as a commercial and collaborative medium, in order to be taken seriously as an

> art, alongside literature and the visual arts, it needed its own version of the myth of the solitary genius . . . . Indeed, Timothy Corrigan argues that auteurism may be seen in terms of the industry's need to 'generate an artistic (and specifically Romantic) aura, at a time when it was in danger of being overtaken by the new mass media of TV' (Corrigan 2003: 96-97). (106)

"The counter-intuitive and counter-factual project of discerning an individual subjectivity at work as the ordering agent for the indisputably collaborative medium of film" (107) problematizes the Romantic concept of the solitary, autonomous author, but more importantly, I would argue, highlights the critic's need for an author, particularly when there is an investment in presenting a particular cultural production as art. As Bennett notes: "If authors don't exist, in other words, we have to invent them," making them "in the image of our desire for a transcendent originary unity" (35).

Legitimating Culinary Art: The "Invention" of the Author

Culinary creation highlights even more clearly both the tensions and contradictions within any concept of authorship, as well as the need for a single, originating author of a unified text in order to affirm this cultural production as a legitimate art. The challenges facing the critic of culinary art are more complex than those of film for the simple reason that in addition to the collaborative nature of culinary creation, it is far from clear what to designate as the unified text or work of art.

What would it mean, for example, to declare a chef the "author," in the sense of a single autonomous originator, of a "text" or work of art? Can there really be one single

creator of a culinary creation? Beyond the fact that any culinary preparation is most certainly a "tissue of quotations," to use Barthes' term, containing innumerous processes and ideas "invented" by others, it is also worth noting that a restaurant chef often works with a team in the development of recipes and certainly does so in the execution and serving of dishes. In many cases, an executive or head chef, often referred to as a *chef de cuisine*, does not personally prepare the dishes he has designed or chosen for the menu but is rather in charge of directing the *chefs de partie*, or line cooks, in the actual preparation of these dishes for clients.

Even if we could identify a single artist and "author" of a culinary creation, what would we identify as the fixed "text" or work of art that has been created? Is it the actual dish, as prepared by the chef or his line cooks? Is it the dish as prepared by a reader of a cookbook published by the chef? In both of these cases, of course, each version of the dish would unavoidably be slightly different. Is it then the idea of the dish? Perhaps instead it is the written recipe or even the visual representation of the dish appearing in the chef's cookbook. Finally, how is one expected to experience or receive this art? Must one eat the dish after having prepared it from a written recipe authored by the chef? And if so, how closely must the recipe be followed? Can one instead merely read the cookbook, perusing its recipes and photos? Perhaps the "reader" is instead meant to dine at the chef's restaurant in order to taste a dish prepared by the chef personally. The difficulties surrounding the identification of an autonomous culinary artist and his or her fixed artistic creation become immediately clear. How then, might critics and chefs "generate an artistic (and specifically Romantic) aura," as Corrigan claims occurred with

film, surrounding culinary art if the work of art itself is so ambiguous and elusive, the experience of the art so ephemeral?

The Words that Sustain the Art

The role of writing cannot be overstated in this situation. According to Priscilla Parkhurst Ferguson, author of the book *Accounting for Taste: The Triumph of French Cuisine,* in order for the act of cooking and eating to be considered worthy of artistic consideration, this act must be converted into cuisine. Understanding "cuisine" as a grammar or code, a "cultural construct that systematizes culinary practices and transmutes the spontaneous culinary gesture into a stable cultural code" (3), Parkhurst Ferguson emphasizes the importance of language, texts, and representations in its construction. She affirms: "As much as the foodways by which it is shaped or the actual foods consumed, words sustain cuisine. These words, the narratives and the texts shaped by them, are what translate cooking and food into cuisine" (10). Furthermore, cuisine's formal ordering of culinary practices, "sustained" by words, transforms the ephemeral act of eating and cooking into "an object fit for intellectual consumption and aesthetic appreciation" (3). Thus, the stories told about food in novels, the recipes written by cookbook authors, and gastronomic writings all contribute to the "fixing" of culinary practices so that they may be viewed aesthetically. It is only at this point that culinary production may be offered up as a "legitimate" art form.

One way of understanding this establishment of a cultural production as a form of art is through the process by which an artisan or tradesman becomes an artist, a distinction which is based in part on the perceived hierarchical relationship between

producer and consumer. In artisanal occupations, producers are often assigned a low status compared to their consumers, while artists engage in conspicuous production and are generally privileged over the consumer of their art. Parkhurst Ferguson uses this distinction to compare modern chefs' struggle to be defined as artists to the "journey" of painters "to become accepted as the individual artists they aspired to be rather than anonymous artisans defined as they had long been by manual labor" (155). The shift in which a producer is characterized as an artist instead of an artisan is one that often owes a great deal to writing. As Parkhurst Ferguson explains, although early 19th century French chef Marie-Antoine (Antonin) Carême (1783-1833) was not the first to espouse the idea of cuisine as art, "his precepts gave a theoretical foundation for the distinction between the artist and the artisan" (61). Carême professionalized and aestheticized culinary practice, engaging in a more conspicuous form of production which "depended on the writing that took his practice out of the kitchen" (52).[3] Within these writings, Carême developed a complex and self-contained culinary system, a necessity for any professional artist, who unlike the artisan, learns through "a body of systematized knowledge" rather than through personal example and apprenticeship (51).[4]

[3] While efforts by Carême, who worked as a personal chef to a number of wealthy patrons, to be considered an artist shifted the focus away from his elite "consumers," attempts to present film directors as artists sought to shift the focus away from popular audiences.

[4] What Bourdieu has referred to as the "anti-economic logic" of many artists in modern capitalist societies, however, must also be mentioned. Noting the commercial paradox of modern or Romantic authorship, Bennett states: "To put it briefly, if a book has commercial value it is seen to lack aesthetic value" (52). Thus, there is often a tendency for modern artists to want to affirm themselves as artists but not as professionals who create art for a living.

Cocina "*de autor*": "Authoring" Innovative Culinary Art

The phrase *cocina de autor*, cited often in the 1990s to refer to the creative signature cuisine developed by respected restaurant chefs of the *nueva cocina* movements in Spain, many of whom became iconic cultural figures, highlights the central role that writing has in affirming the artistic value of a cultural production. It should be noted that the phrase "de autor" and its derivations have been used most in reference to cultural productions for which such a notion of authorship is most problematic, film (*cine de autor*) and music (*cantautor*). In the case of film and culinary production in particular, the use of this phrase promoted the myth of the solitary genius and allowed for the emergence of a critical voice. Moreover, the designation of the culinary practices of Spanish chefs of the end of the 20th century as *cocina de autor* rather than, for example, *cocina artística*, implies both solitary artistic creation as well as the artist's own "writing" and "documenting" of this creation in self-authored cookbooks.

The use of the phrase *cocina de autor* is strongly felt in the 1990s both in cookbooks published by *alta cocina* chefs and in compilation cookbooks featuring chefs and their signature recipes. In *El Bulli: El sabor del Mediterráneo*, Adrià explains his understanding of the phrase in an introductory section entitled "La cocina de autor: Por qué un autor realiza sus obras y cómo se hacen," affirming that "El rasgo característico de la cocina de autor radica en el hecho que, anteriormente, los cocineros se sujetaban a un recetario clásico mientras que en la actualidad tienen entera libertad para crear su propia partitura" (16). Not only does his definition of the phrase emphasize the innovative and personal nature of these chefs' creation, likened here to a composer's musical score, but it also suggests that the absolute freedom to create enjoyed by these chefs is unprecedented.

It is thus implied that the chefs who have come before had been mere scribes, shackled by tradition in their insistence on following classic culinary tradition, and therefore not true *autores*.

The term *cocina de autor* also appears in Pau Arenós' 1999 compilation cookbook *Los genios del fuego: Quiénes son, cómo crean y qué cocinan 10 chefs de vanguardia: 50 recetas de alta cocina creativa*, both in Manuel Vázques Montalbán's Prologue and Arenós' Introduction. In this Introduction, Arenós identifies the various terms that have been employed to refer to this emerging group of innovative chefs. In addition to *cocina de autor*, he mentions *nueva cocina*, *cocina de vanguardia*, and *cocina de creación* (10). What is emphasized here is the creative impulse which brings culinary practices to the level of art as well as the idea that this art is singular, innovative, and new. The term *cocina de autor* gains such momentum, that it appears in the title of Manuel Vázquez Montalbán's 2002 *La cocina de autor: secretos y recetas de los mejores artistas de los fogones*, a compilation cookbook featuring 75 *alta cocina* chefs and their signature recipes. Attributing the phrase to his fictional detective Pepe Carvalho, Vázquez Montalbán explains the concept of *cocina de autor* as follows in the prologue:

> El concepto de cocina de autor lo aplicaba Pepe Carvalho para referirse a aquellos cocineros o restauradores no cocineros que diseñaban una estrategia culinaria singular y renovadora, más o menos basada en el gusto tradicional, pero tan innovadora que representa un salto cualitativo con respecto a la cocina anterior. Significa la madurez creativa de la cocina del siglo xx que pasa de la dictadura del chef cómplice, aunque a veces genial, que acepta el paladar del establishment, a la aportación del *cocinero*

> *creador que encuentra un estilo propio y modifica el gusto*. La cocina de autor significa un paso trascendental, equivalente a la aparición del *artista singular, escritor o artista plástico*, que hereda pero modifica con su singularidad, lo artesanal y la retórica. (9, emphasis added)

In developing their own personal style, these chefs create innovative dishes that represent a break from past traditions ("un salto cualitativo con respecto a la cocina anterior"). The bolder implication of this passage, however, is that these chefs are the *first* to truly break from established rules and norms to create something that is their own. Echoing Adrià's claim that chefs of the past "se sujetaban a un recetario clásico" (16), Vázquez Montalbán speaks of the previous "dictadura del chef cómplice," who blindly accepted the palate of the establishment.

Arenós and Vázquez Montalbán themselves use the written word to affirm the aesthetic value of the work of these *cocina de autor* chefs, and this medium is also suggested in these compilation cookbooks as a space in which these chefs affirm and explore their own art. It is repeatedly emphasized that these chefs are both artists and authors. In Arenós' collection, this is reinforced visually with the inclusion of photos of the chefs working with a pen in hand or at a computer (Adrià [14], Nichel [88], Santamaría [126], Joan Piqué [246]). In Vázquez Montalbán's collection, in addition to comparing these *cocina de autor* chefs to *escritores* in the above passage, he goes on to say that they have earned "la calificación de autores" (9).

La cocina en su tinta: Late 20th Century Spanish Chefs Beyond the *fogones*

On December 22, 2010, the Spanish National Library in Madrid announced the opening of its exhibition *La cocina en su tinta*, curated by chef Ferran Adrià, Isabel Moyano Andrés of the National Library, and CSIC (Consejo Superior de Investigaciones Científicas) Professor Carmen Simón Palmer and billed as "un recorrido por la evolución de la gastronomía y de la cocina desde la Edad Media hasta la actualidad a través de la colección de materiales que atesora la Biblioteca sobre esta materia."[5] As expressed in the exhibition title, which plays off the dual meaning of *tinta* as ink for writing and the pigment released by cephalopods and included in dishes such as "calamares *en su tinta*," the BNE's (Biblioteca Nacional Española) exposition primarily focused on the textual representations of food practices in Spain since the Middle Ages. In her article "La cocina escrita," included in the catalogue for the exhibition, curator Isabel Moyano Andrés emphasizes the role of the written word in the expression of culinary practices as art, claiming that "la alimentación dejó pronto de ser una necesidad vital para convertirse en un arte que utilizará la representación escrita y la imprenta como medio de difusión" (17).

Although chefs of the *nueva cocina* movements were certainly not the first Spanish chefs to enter the publishing world themselves, to have their hand at exploring "la cocina en su tinta," this exhibition reveals a tendency to overstate the innovative and radical nature of these chefs' increased cultural visibility as well as their related entry into the publishing world. These chefs are often presented here as autonomous creators of an art that is so unique that it exists almost outside of history. While the tension between

[5] "Exposiciones 2011: La cocina en su tinta," Biblioteca Nacional de España website.

tradition and innovation is certainly recognized, I would argue that the curation choices as well as the essays contained in the accompanying catalogue of the exhibition emphasize innovation in such a way that crucial aspects are left out of the story of "la evolución de la gastronomía y de la cocina" in Spain.

In one of the essays included in the catalogue, "Libertad en los fogones: La cocina española y sus libros, de la transición a nuestros días," Toni Massanés and Jorge Guitián discuss the radically innovative nature of the cultural presence of both Spanish and French chefs of the 1970s through 1990s. It is certainly true that the 1970s and 1980s saw an increase in the publication of chef-authored cookbooks in Spain and France and that in both countries chefs were gaining more and more cultural visibility. By the 1990s, most Spanish chefs were engaging on some level with forms of mass media. These chefs published cookbooks, contributed to journals and magazines, appeared on television, gave interviews and talks, participated in conferences, marketed their own products, and at the turn of the 21st century, even began to maintain a digital presence through personal websites and blogs.[6]

However, to say that these Spanish and French chefs of the 1970s and 1980s were the first of their profession to have a sense of their cultural responsibility, as Massanés and Guitián do—"*por primera vez* los cocineros comienzan a ser conscientes de su responsabilidad cultural" (172, emphasis added)—glosses over these chefs' place in culinary history. While it is true that the rapid expansion of various forms of mass media leads to even greater cultural visibility for the chef, to say that "[e]l cocinero ya no

[6] In more recent years, many chefs, including Ferran Adrià, Carme Ruscalleda, and Karlos Arguiñano have even begun to post on Twitter. Critic Signe Rousseau discusses British chef Jamie Oliver's presence on Twitter in detail in her book *Food Media: Celebrity Chefs and the Politics of Everyday Interference* (xx, 51-55).

aparece relegado a los fogones, sino que opina, propone y en algunos casos se convierte en prescriptor" (172) seems to underplay the broad cultural role of chefs of the past, like the French Carême. Although Massanés and Guitián mention Carême, it is merely to cite him as the figure responsible for proposing "una primera sistematización que se convertirá, con el tiempo, en la base de la gran cocina francesa" (160). There is no direct mention of his many publications or the role he played in extending the chef's cultural role, "reconfigur[ing] the occupation itself by joining to the chef's role as artisan those of the culinary performer, the scholar, the scientist, and the artist" (Parkhurst Ferguson 57). As Parkhurst Ferguson maintains, "Henceforth the chef would need to be all of these" (57-58).

One result of this rhetoric which celebrates the new, singular culinary artist with pen in hand is the omission, glossing over, or dismissal of Spanish chefs of the early part of the 20th century who also published cookbooks. Isabelo Herreros, author of *Libro de Cocina de la República* (2011), has for example criticized the above mentioned BNE exhibition *La cocina en su tinta* for not recognizing many chef-authors of the Second Republic, either in the exhibition itself or within the essays included in its catalogue. In his article "La Biblioteca Nacional al servicio de El Bulli," Herreros declares the exhibition a disappointment, noting "ausencias clamorosas en la bibliografía específica de cocina," particularly of a number of cookbooks published during the Second Republic by some of Spain's first *chefs mediáticos*, such as Ignasi Domènech and José Sarrau (he cites Domènech's 1935 *La cocina vasca* and Sarrau's 1932 *Recetario de Academia Gastronómica*). Herreros depicts the 1930s as "un momento de esplendor y de gran afición por la cocina moderna e innovadora." So much so that "se fundaron academias de

enseñanza de gastronomía y revistas de cocina, como la emblemática 'Menage' y que tampoco está presente en la exposición." In a July 2011 interview with the Cadena Ser podcast SER Natural, Herreros further discusses this general lack of recognition of early *chefs mediáticos*, many of whom wrote books, had radio shows, etc. Herreros notes that these chefs "están ninguneados y hasta que hay cierta intencionalidad. Con la nueva cocina se ha aceptado la rasa de que lo sucedido en el siglo XX casi que se borra."

Indeed, not a single cookbook by José Sarrau appears on the list of "Obras expuestas" in the catalogue for the BNE exhibit and only two of Ignasi Domènech's appear, neither of which are from the 1930s (listed are his 1912 *La cocina vegetariana moderna* and his 1917 *El cocinero americano*).[7] In fact, the only text listed from the 1930s is *Problemas de alimentación que plantea la guerra* published by the Generalitat de Catalunya. To the list of chef-authors omitted from the exhibition could be added Teodoro Bardají, an eminent professional chef and cookbook writer of the early 20th century. In addition to publishing several successful cookbooks, Bardají collaborated on radio programs and contributed to one of Spain's first culinary magazines *El gorro blanco* (first published in 1906).[8]

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[7] In his prologue to *Cien recetas magistrales*, discussed in Chapter 3, Delgado does not mention Sarrau and although he does mention Doménech and Bardají, he simply groups them together with gastronomic writers such as Dionisio Pérez and Antonio de Vega, introducing them all as "otros tratadistas y cocineros" (39).

[8] In 2008, on the 50th anniversary of Bardají's death, Eduardo Martín Mazas publishes *Teodoro Bardají Mas, el precursor de la cocina moderna en España* as an homage to this Aragonese *chef mediático*. In a 2008 interview with *Aviara*, a magazine published near Bardají's hometown of Binéfar (Huesca, Aragón), Martín Mazas says that his central reason for writing the book was that Bardají "sea el cocinero más influyente, de buena parte del siglo pasado y sea desconocido, se sabe que existió pero poco más. También el iniciador de la cocina moderna en España, el gran preservador de la cocina española frente a la francesa, apasionado de nuestra culinaria tradicional. Al igual que él 'desempolvó' recetarios para darlos a conocer, yo he querido 'desempolvar' su figura y su obra para que no terminara olvidándose y sobre todo para que la historia por derecho propio le otorgue el lugar que le corresponda" (28).

Due to similar omissions in the essays included in the exhibit catalogue, these early 20th century chefs do not emerge as direct antecedents of the *cocina de autor* chefs of the 1970s, 80s, and 90s. Given the definitions of this new *cocina de autor* movement offered by Adrià and Vázquez Montalbán above, in which the chefs of the Post-Transition period are framed as the first to access the *libertad creativa* that defines them as singular culinary masters, it seems to follow that chefs like Sarrau and Doménech would be part of "la dictadura del chef cómplice . . . que acepta el paladar del establishment" (Vázquez Montalbán 9) and who "se sujetaban a un recetario clásico" (Adrià 16). These chefs thus emerge as scribes rather than singular artists and true authors.[9]

Tellingly, Massanés and Guitián do not mention either José Sarrau or Ignasi Domènech in their essay "Libertad en los fogones." Instead, they turn to France to find the antecedents of this *cocina de autor* movement. Seeking "el origen de un fenómeno editorial en el que nos vemos inmersos en la actualidad," Massanés and Guitián claim that simplifying the situation, "podríamos decir que la cocina actual nace como una consecuencia más del mayo de 1968," referring to the period of civil unrest in France (159). Recognizing, however, that "no se trata de un fenómeno que nazca de la nada," Massanés and Guitián look farther into the past, but once again the focus is France: "Buscando el origen de cuestiones que acabarán por cristalizar a finales del siglo XX es necesario remontarse a la Francia post-revolucionaria, a la desaparición del *Ancien*

[9] Some chef-authors of the earlier part of the century are mentioned in the exhibition catalogue simply as a way to show how these newer chefs have broken from what came before: Massanés explains how these new chefs are "dejando definitivamente atrás aquellas veleidades de posguerra que arrancaban del siglo XIX y que pretendían unificar las aportaciones locales en una única cocina, 'nuestra cocina, la propiamente española', en palabras de Maria Mestayer de Echagüe, marquesa de Parabere (1943)" (190).

Regime y al nacimiento de un nuevo orden social" (160). What follows are pages of French culinary and art history, along with some information about the Italian Futurist movement. Apart from a brief mention of Picasso, Spain does not appear until the section entitled "A este lado de los Pirineos" (over 10 pages into the essay). Moreover, the story Massanés and Guitián tell of Spain's rise to culinary greatness begins in the mid-1970s, with the consolidation of the *nueva cocina vasca* movement. Thus, Spanish *cocina de autor* chefs of the 70s, 80s, and 90s are presented here not as logical successors of early 20th century Spanish *chef mediáticos* like José Sarrau, Ignasi Domènech, or Teodoro Bardají. Massanés and Guitián instead present these chefs as having been inspired by their French counterparts to undertake a parallel, but independent, culinary revolution based on and also departing from Spanish culinary tradition. Without explicitly denying the influence of such tradition, this manner of framing the contributions of late 20th century *cocina de autor* chefs underestimates the creative agency of previous Spanish chefs—who would never be granted the label "de autor"—and emphasizes chefs like Ferran Adrià as truly original and innovative culinary artists.

The Role of the Culinary Critic

The exhibition *La cocina en su tinta* both demonstrates the important role that writing has had in the development of culinary practices as a form of art and itself participates in the process by which the written word "sustains" this art. Without representations of food practices, there would be no cuisine and consequently no possibility of considering the act of cooking and eating intellectually and aesthetically. These representations, however, are by no means limited to written recipes and the

cookbooks that contain them, but also include the stories told about food, in various prose forms such as essays and novels. Gastronomic critics, for example, play a particularly important role in exploring and affirming the aesthetic nature of culinary creation. Even before Spanish chefs of the *nueva cocina* movements began to publish cookbooks of their own in the 1990s, gastronomic writers had already begun to consider their status as artists and authors in essays and cookbook prologues. It could be argued that the fact that chefs such as Ferran Adrià were able to present themselves as radically innovative artists, even as solitary geniuses, in their cookbooks was due in part to the writings of these critics in the 1980s. In their above cited essay, Massanés and Guitián note the parallel development of gastronomic writings alongside *nueva cocina* movements in Spain the 1970s-90s, including "la corriente de investigación y ensayo gastronómico" by such authors as Manuel Martínez Llopis, Néstor Luján, and Manuel Vázquez Montalbán (188). In the 1980s in particular we find the emergence of a new genre of cookbook compiled by gastronomic writers: cookbooks featuring recipes "authored" by a selection of *alta cocina* chefs often accompanied by an essay-length prologue and brief chef biographies penned by the compiler.

"Authoring" Cuisine: Post-Transition Cookbooks and the Figure of the Solitary Genius

Given the importance described above of both "authors" and their critics in promoting the idea of a solitary genius figure, in this dissertation I analyze both cookbooks authored by *alta cocina* chefs as well as by gastronomic critics who have compiled signature recipes by the chefs. In Chapter 1, "*Alta cocina* Compilation

Cookbooks: 'Critical Anthologies' of Culinary Art," I consider this new genre of compilation cookbooks featuring *alta cocina* chefs and selections of their signature recipes as evidence of the emergence of a critical voice related to the culinary art of the time. I examine how two early representations of this cookbook genre, Carlos Delgado's *Cien recetas magistrales* (1981) and the 1982 *Grandes maestros de la nueva cocina vasca*, explore questions of authorship and artistic creation within the realm of culinary art. I analyze the ways in which the prologue writer/compiler of each text, a professional gastronomic critic in the first case and a historian and writer of fiction in the second, presents the featured chefs as unique, autonomous creators as part of a process of establishing culinary art as a legitimate art form. Given the multifaceted nature of culinary creation and the impulse to inscribe these chefs into a national or regional narrative, among other factors, the presentation of the nature of these chefs' "genius" is, however, more complex than it might initially seem. The chapter analyzes a number of unresolved tensions in these texts related to the role of the artist, of the intended reader, and also of the gastronomic critic.

Chapter 2, "The Culinary Artist as Author: *Cocina de autor* Cookbooks of the 1990s" focuses on the emergence of cookbooks published not by compilation authors but by the chefs themselves. A number of these *cocina de autor* chefs, many of whom are featured in the compilation cookbooks discussed in Chapter 1, begin to enter the publishing world in the early 1990s. The chapter considers the problematic attempts by these professional chefs to affirm themselves as singular, creative "authors." While there had been some space for the voice of the chef to emerge in the compilation cookbooks of Chapter 1, the more exclusive authorial control enjoyed by the chefs in their own

cookbooks provides them with a greater range of opportunities for a nuanced contemplation of the nature of their own culinary artistry. This chapter analyzes the complex ways in which these chefs affirm themselves as the unique, autonomous creators of new dishes as well as the extent to which they cede creative authority to potential readers of these texts. I focus my analysis on three chef-authored cookbooks of the 1990s: Ferran Adrià's *El Bulli: El sabor del Mediterráneo* (1993), Karlos Arguiñano's *El menú de cada día* (1992), and Pedro Subijana's *Menú del día* (1992).

Representations of the Culinary Everyday in the Post-Transition Novel

Chapters 3 and 4 leave cookbooks aside and turn to the realm of fiction. While the cookbooks in Chapters 1 and 2 utilize the written word as a means of affirming the legitimacy of cuisine as art and considering the status of culinary artists as authors, the novels I analyze in these chapters use written culinary representations in order not only to explore the contemporary subject's engagement with food practices but also to present the everyday as a privileged space to explore ideas of authorship, creativity, and the role of the artist.

In Chapter 3, "The Artist's Palate: Negotiating Aesthetics, Memory, and the Everyday in Manuel Vázquez Montalbán's *El pianista*," I examine how representations of food reveal a complex exploration of the meaning of everyday practices and the role of the artist in contemporary society. In this novel, which Carlos Ardavín describes as a *novela de memoria* because of its attempt to articulate a counterdiscourse against the "desmemoria" and "consenso historiográfico del olvido" promoted by the official discourse of the transition (142), food functions as a complex and ambiguous depository

of memory. Culinary references in the first two sections, which take place in 1983 and the mid-1940s, respectively, prompt an exploration of how the negotiation of everyday practices in the present reveals modes of engaging with the past in order to compare two historical periods. This exploration in turn reveals a contemplation of the link between such everyday practices and the role and authority of the artist in contemporary society.

In Chapter 4, "*Mollejas, brotes de alfalfa y champiñones de lata*: Food Practices and the Everyday in Almudena Grandes' *Malena es un nombre de tango*," I analyze the ways in which an attention to quotidian food practices, as well as the everyday in general, in Grandes' 1994 novel facilitates a breaking down of binary oppositions and initiate an exploration of the complexity of contemporary food practices. I argue that the resulting shift in perspective is accompanied by a significant affirmation of creative authorship by the main character Malena.

Chapter 1: *Alta cocina* Compilation Cookbooks: "Critical Anthologies" of Culinary Art

In the 1980s, a number of cookbooks were published which highlighted a group of up-and-coming chefs and their signature recipes. These texts represent a new cookbook format and document the different ways in which gastronomic critics of the period sought to interpret and label the *alta cocina* practiced by respected *chefs de cocina de autor*. All of these cookbooks contain a prologue by the compiler, which often aims to define and contextualize certain culinary movements like the *nueva cocina vasca* or the more general *nueva cocina española*. Each section of the text features a brief biography of a chef, often accompanied by a photo, and several of their original recipes. With few exceptions, the recipes included in these cookbooks are more expository than prescriptive, featuring difficult to obtain and expensive ingredients and offering very little detailed guidance for the home cook. The reader of many of these cookbooks is encouraged to either experience these signature dishes at the featured chefs' restaurants—in some cases, the address and phone number of each restaurant is included in the text—or by simply enjoying the written recipes themselves, as aesthetic objects. In this chapter, I analyze ways in which two of these compilation cookbooks, Carlos Delgado's 1981 *Cien recetas magistrales* and the 1982 collection *Grandes maestros de la nueva cocina vasca*, present the artistry and authorship of the featured chefs. In particular, I consider the compiler's often contradictory attempts to depict the featured chefs as unique, autonomous genius figures.

1.1 Carlos Delgado's *Cien recetas magistrales: Diez grandes chefs de la cocina española*

The Chef as Unique, Autonomous Creator

A groundbreaking cookbook of this kind was published in 1981 by the gastronomic critic and journalist Carlos Delgado.[1] As its title suggests, *Cien recetas magistrales: Diez grandes chefs de la cocina española* presents signature recipes created by chefs who Delgado describes as belonging to "una pléyade de excelentes profesionales de este noble arte" (8).[2] The beginning of Delgado's prologue, which is nearly 40 pages long, firmly identifies the chef as artist, as creative author and inventor of culinary dishes. Announcing "un verdadero renacimiento" of Spanish cuisine in recent years, he claims at the beginning of this prologue that these chefs "han sabido reconquistar y recuperar, no como eruditos o como amanuenses de recetarios, sino como creadores, los viejos y eternos platos regionales" (8). In emphasizing the role of these culinary artists as creators rather than scribes, Delgado initiates an exploration of questions of authorship in the realm of gastronomy. Given the privileged position granted to the chefs in this collection and the framing of the prologue as an homage to the "magistral labor" (43) achieved by these chefs, Delgado seeks to present such culinary creators as singular, unique, and autonomous authors of *recetas magistrales*. In reality, this project is far more complex than it might seem at first glance, revealing an ambivalent portrayal of the nature of these chefs' role as culinary artists as well as the role of the critic. For instance, these chefs are

[1] Carlos Delgado continued publishing cookbooks and gastronomic studies over the next couple of decades and in 2002 received the Premio Nacional de Gastronomía (Real Academia de Gastronomía) for "Mejor Labor Periodística" for his wine criticism in *El País*.

[2] The chefs features in this collection are Juan Mari Arzak, Clodoaldo Cortés, Ramón Cabau, Raimundo Frutos, Gustavo Horcher, Antonio Juliá, Jean-Louis Neichel, Jesús Mª Oyarbide, Genaro Pildaín, and Paul Schiff.

simultaneously inscribed within tradition and beyond tradition, defined by their faithfulness to the past and by their originality. Indeed, in inventing new dishes, the chefs participating in this culinary Renaissance also manage to *reconquistar* and *recuperar* traditional Spanish dishes.

On the one hand, Delgado appears to uphold the concept of the artist as originator and genius, as a fully intentional individual who is ahead of his time, a vision central to the Romantic notion of authorship. He claims that one of the three great pillars necessary for the development of "una buena gastronomía" is a solid base of raw materials. These chefs, however, are so singularly gifted, without any need for external advantages, that they are capable of setting into motion "nuestro gran renacimiento culinario" (21) despite "un grave deterioro de la calidad, y en muchos casos de la cantidad, de nuestras materias primas, en otro tiempo admiración del mundo" (10). If these chefs have achieved so much with so many factors working against them, Delgado can only imagine what could happen if the market for such products were to improve in the future: "¡Qué no ocurriría con una política pesquera y agropecuaria adecuada a nuestra gran tradición y a las exigencias de nuestro tiempo! ¡Qué no ocurriría con una materia prima abundante, cuidada y ofrecida a precios asequibles . . .! ¡Oh, entonces! ¡Qué gran cocina si tuviera un buen mercado!" (21).

It is also suggested that these chefs are aware of their role as culinary artists and deliberate in their development of techniques for the creation of remarkably original dishes. They are "bien dotados de una preparación técnica de *alta cocina*, es decir, de tradición francesa" (8) and have worked industriously to create their own *nueva cocina*. This movement, in its various forms, was decidedly self-aware and intentional in nature.

The philosophy and theories of the young Basque chefs of *la nueva cocina vasca* were published in the *revista Club de Gourmets* in the 1970s while a *decálogo* of the *nueva cocina española* was published in 1978 in the prologue to the Spanish translation of French chef Michel Guérard's *La grande cuisine minceur* (Massanés and Guitián 173-174). One of the definitions of this *nueva cocina* offered by Delgado in this prologue highlights the intentional nature of the movement: "En pocas palabras, 'nueva cocina' significa creatividad, simplicidad, autenticidad, ligereza y *racionalidad* en el buen comer, todo esto dentro, a su vez, de los ajustados cánones de la 'alta cocina'" (42, emphasis added).

At the same time, however, the artistic success of these chefs is often depicted, both in the prologue as well as in the short biographies that precede each chef's original recipes, as in some way beyond their control and not completely intentional.[3] Despite the supposed singularity of their artistic mastery, Delgado inscribes these chefs within Spanish culinary tradition in a way that depicts these chefs as almost inevitable products of their circumstances, at both the micro and macro levels. Not only do many of the biographies depict the chefs' culinary careers as the continuation of a family tradition;[4] these chefs also become inscribed in a national narrative. The majority of Delgado's

[3] In his book *The Author*, Andrew Bennett points out an important tension in portrayals of the Romantic author: "And yet, if a defining element in the Romantic invention of the modern sense of authorship is the self-creative and self-centring genius, a defining element in the notion of genius is a certain evacuation of selfhood, the genius's own ignorance or inability or ineffectuality . . ." (64). Although this observation refers to a slightly different type of non-intentional relationship to art, it is relevant as it highlights the tensions have always existed within ideas of the solitary genius, indeed within any model of authorship.

[4] We read the following in Juan Mari Arzak's biography: "Empieza los estudios de aparejador, que pronto abandona para dedicarse a la hostelería, continuando la tradición familiar" (46). Gustavo Horcher's biography explains that the family restaurant, which opened in Madrid when Horcher was young, "pronto se convertirá en uno de los más afamados y rigurosos de nuestro país, continuando así la tradición del restaurante berlinés fundado por su abuelo," and that despite some renovations undertaken by Horcher when he takes over the management, the restaurant "sigue, sin embargo, fiel a su notable historia" (100).

prologue is dedicated to Spain's culinary past, which is told in such a way that portrays the *nueva cocina* movement as the logical continuation of a narrative that began in Spain's distant past. As such, Delgado "emplots" the events of the past in order to tell a particular story of Spain's culinary history. The story Delgado tells is one of *altibajos*, of rises and falls in prestige and international recognition, successful culinary art being defined here as that which gains the attention and respect of the rest of the world. As Hayden White explains in his essay 1978 "The Historical Text as Literary Artifact," such emplotment involves "making stories out of *mere* chronicles" (83) and necessarily involves creating "verbal fictions, the contents of which are as much *invented* as *found*" (82). As with any historical narrative, the story told is subjective and strategic and never an objective recording of the past.

According to Delgado, "es con la civilización romana cuando nuestro país comienza a tener una verdadera historia gastronómica, alcanzando en la técnica culinaria de su tiempo un notable prestigio" (22). With the fall of the Roman empire, however, "comienza un período de retroceso y oscuridad en nuestra técnica culinaria" (22). Spain once again achieves culinary greatness during the Arab invasion and dominion, only to experience another period of gastronomic "darkness" during the Middle Ages due to "una falsa concepción austera de lo 'cristiano'" (23). The discovery of America heralds another rise in the prestige of Spanish cuisine: "Con el Emperador Carlos I, nuestra cocina se universaliza, creándose un fecundo intercambio con el resto de los países europeos . . . . Durante su reinado, la cocina y los figones volvieron a tener consideración y cierto esplendor" (27-28). In fact, Delgado considers the reign of Carlos I to be the beginning of a kind of culinary Golden Age in Spain, claiming that the period of *los*

austrias is "el de máximo esplendor de nuestra gastronomía" (28). This splendor, however, "se eclipsa" in the 18th century when "la cocina francesa se asienta ya definitivamente como la más avanzada y refinada," and hardly anything is published in Spain related to "el arte cibario" (35).

The *nueva cocina* chefs featured in this *Cien recetas magistrales* are thus presented as the logical next high point in Spanish cuisine, from the standpoint of culinary technique and international recognition. Furthermore, although this cookbook might at the outset appear to be an homage to ten singular culinary artists, Delgado ultimately dedicates more time emphasizing these chefs' faithfulness to the past than their unique culinary contributions in the present. For example, according to Delgado, these chefs are not all that different from those practicing *alta cocina* during Spain's culinary Golden Age. He quotes Francisco Martínez Montiños, chef of King Felipe II and author of the famous *Arte de cocina, pastelería, bizcochería y conservaría* (1611), who gives the following advice on employing successful chefs: "procúrese que sean de buena disposición, liberales, de buen rostro y que presuman de galanes, que con esto andarán limpios y lo serán en su oficio" (30). Delgado directly compares this standard to what the best chefs of *la nueva cocina* aspire to, exclaiming: "¡Acaso no parece un consejo aplicable a la *nueva cocina* que presume de tener en su haber los cocineros más galantes, liberales y limpios!" (30). According to Delgado, the commonality is striking; "[b]asta echar un vistazo a la pulcritud y galantería con que cocineros como Genaro Pildain, Juan Mari Arzak, o el magistral restaurador Oyarbide, atienden a su clientela . . ." (30).

It is striking to note that this is the only moment in the prologue in which any of the chefs featured in this collection are mentioned by name. Not only are these chefs

depicted as having less autonomy in the development of their culinary mastery than it might initially seem; a tendency to resist a depiction of them as individuals with a particular personality and style may also be noted in the prologue and within the brief biographies scattered throughout the text. Take for example the following biography which precedes the signature recipes by Navarran chef Jesús Mª Oyarbide:

> Jesús Mª Oyarbide nace en Alsasua, Navarra, hace 50 años. Cuando termina el bachillerato se hace marino y se pasa siete años navegando como piloto. Tras su matrimonio se decide por la hostelería, creando en 1958 su primer restaurante, el "Príncipe de Viana", en Alsasua, que pronto adquiere gran fama, lo que le impulsa a trasladarse a Madrid. En la capital inaugura su segundo "Príncipe de Viana", que en poco tiempo se sitúa entre los más cotizados. En 1973 funda "Zalacaín", hoy considerado como uno de los mejores del país. (134)

The information given here is almost exclusively factual—where and when the chef was born, names and locations of his restaurants—without a single reference to Oyarbide's culinary style. Unlike later compilation cookbooks of this kind, photos of the chefs are not included in this collection and at no point does Delgado quote any of the chefs directly either in the biographies or in the prologue. As a result, the collection offers no individualized images of these chefs, either at the level of personality or culinary style.

These chefs are depicted less as individuals than as a coherent group, which is reflected in the way the *nueva cocina* movement is presented in the prologue. Tellingly, there are no references to specific regional movements within a broader national *nueva cocina* movement, which Delgado identifies as "una revalorización o, mejor, 'elevación'

de la cocina regional" (42). Rather than praising the independent value of regional cuisine, Delgado pays homage to a national movement that has supposedly "elevated" these individual cuisines. Moreover, in the chef biographies, there are only a handful of references to regional movements. The *nueva cocina vasca* movement is mentioned in passing in Arzak's biography, but there is no mention of a specifically Catalan movement within the biographies of the two Catalan chefs featured, Ramón Cabau and Antonio Juliá, or that of the French chef Jean-Louis Neichel, who was head chef at El Bulli in the 1970s.

The Formation of a National Cuisine

Both tendencies described above—the depiction of chefs as not entirely autonomous in their artistic creation and the portrayal of them as an undifferentiated group, instead of as individuals with unique personalities and styles—are inseparable from Delgado's bold affirmation that these *nueva cocina* chefs have taken the first steps towards the development of a national Spanish cuisine. This culinary renaissance "tendrá que consolidarse en una técnica, una cultura y un gusto que, irremisiblemente nacido de lo tradicional y regional, *se proyecte con espíritu federal*, que es nuestro más genuino espíritu, hacia el futuro, en la gesta tardía pero imparable de una *cocina nacional*" (8, first emphasis added). Echoing an idea put forth by previous Spanish gastronomic critics such as the late 19th century Mariano Pardo de Figueroa (who published under the pseudonym Dr. Thebussem), Delgado affirms that this "surgimiento de nuestro *cocina nacional* . . . sólo puede ser *alta cocina*" and its "esencia es, como veremos más adelante, federal" (9).

Instead of emphasizing the particular styles of each chef, Delgado instead suggests that the nation itself has a distinct culinary style. The creation of new dishes by these chefs is not portrayed as expressing their own personal style or culinary philosophy; rather, the new techniques used by these chefs are "cimiento de nuestro propio estilo" (8). It is as though individual chefs of this period only serve to highlight the enduring characteristics of the nation as a whole. Although Delgado concedes the lack of unified national traditions in Spain, much of the prologue in fact privileges cohesion over division, declaring unity not merely in spite of differences, but also because of them. The constant *altibajos* in culinary prestige over the course of Spain's history are framed in such a way that the nation becomes defined by this very changeability and inconsistency.

Delgado also presents the opposing forces of scarcity and abundance, of hunger and feasting, as revealing "nuestra idiosincrasia culinaria" (31) and thus identifies a quality that is supposedly true of all Spaniards across time and space, even across social divisions:

> Pero estos dos aspectos, al parecer contradictorios, de nuestra cocina, son las caras de una misma moneda. Porque si bien es cierto que en nuestras cocinas y despensas, desde tiempos inmemoriales, y salvo contadísimas excepciones, nunca ha brillado ni la abundancia ni la delicadeza, antes bien, por lo común nuestra comida ha tenido más el carácter cotidiano de un reparar fuerzas para el trabajo, o simplemente cumplir con un deber rutinario que nos permita ocuparnos de cuestiones más elevadas, y esto creo que es válido tanto para Castilla como para Euskadi, para Andalucía como para Galicia o Catalunya, con las lógicas diferencias, también lo es

> que a la hora del festín, la celebración, o simplemente la invitación a amigos o extraños, todos reaccionamos por igual con un desprendimiento sin parangón, reverso total e impulso reparador de nuestra austera cotidiana, y así 'echamos por la ventana' sin remilgos ni pesares lo que no solemos tener de *puertas para dentro*. Y tanto nobles como villanos, tanto ricos como pobres, tanto clérigos como laicos. (32-33)

Spain is thus characterized by its *altibajos* both across the ages and on a smaller scale within any portion of an individual's life—balancing moments of "proverbial generosidad y esplendor" (33) against periods of lack—and it is paradoxically through this tension that unity may be found.

This quote also highlights an important perspective adopted in this prologue on regional culinary differences in Spain. Although Delgado mentions the importance of regional culinary traditions on numerous occasions, it is nearly always in abstract terms. There are references to the reputation particular regions have—or have had in the past—for quality animal and plant ingredients, but there is not a strong emphasis on the regional origins of most culinary and gastronomic achievements or developments. Delgado dedicates over 15 pages of his prologue to a detailed history of Spanish gastronomy and culinary techniques, citing the most important cookbooks and gastronomic texts published during each period. Nevertheless, when the regional origins of important cookbook authors are mentioned at all, instead of evoking difference or the fundamental identity of the author, they often appear as an afterthought. In the case of medieval manuscripts, cookbooks from different kingdoms are listed together with no reference to the significance of their differing origins. For example, Delgado explains that "Otros

libros de la época son el de mosén Jaume Roig, *Llibre de consells*, o los trabajos del fraile valenciano Francesc de Eximenis, aunque la obra cumbre de esta cocina medieval es la de Enrique de Villena, *Art Cisoria*" (24). There is no mention of the fact that Jaume Roig was Valencian (of Catalan parents), that Enrique de Villena was Castilian, and that athough Francesc de Eiximenis spent his later years in Valencia, he was in fact Catalan and wrote his works in either Latin or Catalan. Additionally, *Llibre del Coch* by Ruperto de Nola, arguably the most important culinary text of the period, is presented in the prologue with no indication of its regional provenance. In fact, only the Spanish title is offered here, although it was published first in Catalan and only later translated to Spanish: "Otra contribución inestimable a la gastronomía en los albores de la Edad Moderna es la obra de Ruperto de Nola, cocinero de Alfonso V, rey de Nápoles, cuyo *El libro Coch* es el primer tratado de cocina en sentido riguroso" (25).

Additionally, Delgado does not go into great detail about particular traditional dishes, with the exception of *la olla*, which is presented as "un plato genuinamente español" (34). More than a page of the prologue is dedicated to a discussion of this dish, which Delgado considers Spanish "precisamente porque ningún plato como la OLLA evidencia su federalismo: 'pote gallego', 'cocido andaluz', 'escudella catalana', 'olla castellana', 'cocido montañés', y un sinnúmero de OLLAS que se manifiestan personales y únicas en cada región o nacionalidad de nuestra España" (34). It is clear that *la olla* features so prominently here because it offers more evidence of the coexistence of national unity and regional differences. The existence of various versions of this dish highlights a culinary technique utilized across regions, implying a common culinary history. In addition, the use of the concept of *un federalismo* implies that although

regions might develop certain traditions independently, they ultimately pledge a kind of allegiance to a central national authority. In fact, Delgado's description of *la olla* here is reminiscent of the emphasis in Franco-era cookbooks on the existence of a national cuisine despite regional differences. La Sección Femenina de la FETY y de las JONS (Falange Española Tradicionalista y de las Juntas de Ofensiva Nacional Sindicalista) published a series of cookbooks during the Franco period, most notably *Cocina regional española: recetario*, editions of which were published in 1953, 1963, 1966, 1973, and 1976. The cookbook is divided by region, offering brief introductions on the particularities of each region and some representative recipes. The following description, found in the introduction to these chapters in the 1953 edition, is quite similar to the description offered by Delgado: "el cocido es un plato clásico nacional, porque se hace en todas las regiones de España, aunque en algunas varía el nombre, y así, se le llama puchero, olla, o cocido, como varía también el modo de hacerlo . . . . Pero en el fondo siempre es el mismo plato, con las características propias de la región en que se hace" (9). Although Delgado criticizes the patriotism of late 19th–early 20th century gastronomic critic Dionisio Pérez (pseudonym Post-Thebussem) as excessive (he mentions his "desmedido patriotismo que oscurece la necesaria mesura crítica" [7-8]) and claims to distance his project from this approach, it is not clear that he has succeeded in doing so.

The Role of the Critic

As we have seen, an ambivalent perspective emerges in this text regarding the nature of these chefs' artistic creation and their role as artist. A similar tension may be found in *Cien recetas magistrales*' representation of the role of the critic and how

Delgado views the responsibility of gastronomic writers such as himself in the culinary renaissance proclaimed in his prologue. While he is quick to point out that this renaissance "no ha sido tanto obra de los sesudos escritores gastronómicos, como de la feliz existencia, en un período de tiempo breve y prieto, de una pléyade de excelentes profesionales de este noble arte" (8), Delgado simultaneously emphasizes the central role these gastronomes have played in the rising international profile of Spanish culinary art. Delgado downplays the role of the gastronomic writer in the sentence cited above, then immediately follows with a reaffirmation of their importance in the success of these chefs, who have been "bien promocionado[s] y con justicia por la crítica especializada y periodística . . ." (8). In truth, this prologue more frequently emphasizes the authorial role played by non-chefs who have taken up *la pluma* and written about Spanish culinary art. Although Delgado claims at the beginning of the prologue that the chefs highlighted in this volume are responsible for a recent renaissance in Spanish cuisine, later in the prologue the chefs are described as merely confirming a renaissance already initiated by gastronomic writers of the end of the 19th century and beginning of the 20th century:

> Con estos autores [Mariano Pardo de Figueroa, Ángel Muro, Manuel Puga, etc.], seguidos a principios de siglo por otros tratadistas y cocineros como Teodoro Bardás, Domenech, Aldecoa, Dionisio Pérez, Antonio de Vega, y otros, se cierra el penoso paréntesis de más de dos siglos y se apunta un renacimiento gastronómico que tiene en nuestros días una brillante confirmación. (39)

Although Delgado refers to "tratadistas y cocineros" here, it should be noted that Teodoro Bardají (whose last name Delgado has misspelled here) and Ignasi Domènech are the

only writers listed in this section who were professional chefs as well as a gastronomic writers.[5] While the names of contemporary and past chefs are sparse in this prologue,[6] references to these and other gastronomes abound.[7] In many cases these writers are quoted directly, a tribute not paid to a single chef in either the prologue or the biographies preceding recipes. Delgado even asserts his own authorial presence by a fairly frequent use of the first person, often in a way that sets him up as in dialogue with previous gastronomic writers. For example, he affirms: "Yo pienso, al contrario que el inolvidable Julio Camba, que a la cocina española y a nuestra gastronomía mediterránea, que es con la china la única cocina universal, asiento y asidero de toda cocina que en el mundo existe, el aceite y el ajo le vienen muy al pelo" (20).

It seems fitting, then, that Delgado would choose to both begin and conclude his prologue with references to the 19th century Cervantist and gastronomic writer Mariano Pardo de Figueroa, who wrote under the pseudonym Doctor Thebussem.[8] Delgado opens his prologue with the following affirmation by Pardo de Figueroa, which emphasizes the central role played by gastronomic writers in the conservation and affirmation of Spanish cuisine:

> La cocina española de hoy necesita y reclama del auxilio de la exposición y de *la pluma* para caminar con holgura y desembarazo, para que se

[5] Although several of the authors listed, including Mariano Pardo de Figueroa, Ángel Muro, and Manuel Puga, published cookbooks, they were not themselves professional cooks or chefs. Pardo de Figueroa was a writer and Cervantist, Muro was an engineer, and Puga was a politician who had studied law.
[6] For example, there is no mention in this prologue of José Sarrau, who was one of Spain's first *cocineros mediáticos* according to Isabelo Herreros, author of a number of studies on gastronomy during the Second Republic.
[7] Other writers mentioned in the prologue include Julio Camba, Álvaro Cunqueiro, José Castroviejo, and Josep Pla in Spain as well as several foreign figures such as the famous Jean Anthelme Brillat-Savarin.
[8] Pardo de Figueroa's pseudonym Thebussem is an anagram of the word *embustes* (meaning "fabrications," "tall tales," or "lies"), along with the letter "h".

> respeten algunas tradiciones y salsamentos de su limpia y brillante historia, y para hacerse digna de los que invocan su auxilio y su ciencia, que son todos los miembros de la sociedad, desde el cocinero hasta el rey. (7, emphasis added)

The possibility that the chefs themselves might be the ones with pen in hand is not explored; rather, it is the work of gastronomic writers, who preserve and honor the culinary traditions that chefs, kings, and ordinary Spaniards alike turn to, that emerges as a necessary factor in the success of Spanish chefs. Moreover, according to Delgado, the relevance of this statement remains a century later, as "sus ecos siguen teniendo una pertinaz valía" (7).

Towards the end of his prologue, Delgado turns his attention once again to Pardo de Figueroa. After having discussed the potential emergence, through this culinary renaissance, of a *cocina española*, he reiterates the fact that this national cuisine can only be *alta*, *nueva*, and *federal* (42). Delgado insists, however, that "el grito federal, con el que doy título y espíritu a este prólogo" is not his own invention ("invención mía"), but rather that of "nuestro genial Pardo de Figueroa" (43). Here, the use of the first person not only depicts Delgado as in dialogue with Pardo de Figueroa, but also seems to imply that the torch has been passed from the great, even genius, 19th century gastronome down to him. Although Delgado claims that the reader should interpret the prologue as an "homenaje a la magistral labor realizada por los cocineros que ofrecen en este libro sus recetas," it must also be understood as an homage to Spain's tradition of gastronomic writers, particularly those of the previous century, a tradition into which Delgado

inscribes himself. As such, gastronomic writers even emerge in this text as unique and individual creative forces, arguably even more so than the featured chefs themselves.

A tension thus emerges between the culinary artist as creative genius, both autonomous and original, and the depiction of the critic as not only subservient to these culinary "authors" of unique dishes, but also a creative force in his own right. Roland Barthes' exploration of author-dominated criticism sheds some light on this apparently contradictory tension. In his study on changing definitions of the author, Andrew Bennet explains Barthes' perspective on this tension within the model of the author as a kind of "presiding deity" as follows:

> The author, in this model, not only 'owns' the text but owns, guarantees, originates, its meaning, its interpretations. The logic of this understanding of authorship entails a strictly defined role for the critic. The critic is at once fundamentally limited, fundamentally constrained, and at the same time the arbiter of a text's proper interpretation, of its meaning . . . . Barthes also sees this apparent limitation as a strategy of critical empowerment and aggrandizement, since the critic can now become the true judge of the text's meaning, the guardian of authorial intention. (15)

Thus, the portrayal of the "author" and artist as a God-like figure is fundamentally linked to the emergence of the critic as a priestly authority with the exclusive right to determine a text's meaning. As such, Delgado's depiction of these chefs as unique genius figures, as creative authors of *recetas magistrales*, is not fundamentally incompatible with his emphasis on the significant creative authority of the gastronomic critic.

Affirming the Legitimacy of Culinary Art

These two tendencies are also essential to the affirmation of culinary creation as a legitimate art form, which I see as a central project of Delgado's collection. The text presents culinary art as worthy of critical study and thus indirectly presents itself as a critical anthology of a respectable form of art. Although the title of Delgado's text does not include the word *antología*, the formal similarities between his book and literary anthologies published around the same time by Alianza are striking. A comparison between José Olivio Jiménez's 1981 *Antología de la poesía hispanoamericana contemporánea* (6th edition) and Delgado's cookbook is illuminating. Both editions are *libros de bolsillo* (small paperbacks) and feature a clean, white cover with the title of the collection and a simple drawing: a blue rose at the end of a stem made of barbed wire in the case of the poetry anthology and four forks in the case of the cookbook (see figures below).

The back covers of both texts feature similarly formatted and organized blurbs with both the title of the collection and the name of the prologue author/compiler emphasized with capitalized letters. The blurb on the back of the cookbook frames Delgado's prologue as a critical, scholarly analysis, "un interesante y erudito estudio introductorio."[9] Although Jiménez's text was published under the literature division of Alianza's *Libro de Bolsillo* collection and Delgado's under the *Sección de Libros Útiles*, the way both texts are organized internally is also similar. Both begin with a long prologue or introduction followed by the body of the anthology, consisting of short biographies on the selected poets or chefs followed by a selection of their poems or recipes. Readers of *Cien recetas magistrales* are thus encouraged to view culinary art as on par with other "high" cultural productions, to be taken just as seriously as poetry, and therefore warranting the publication of a critical anthology in honor of the great masters of the art.

Delgado then positions himself as a critic of unique author-figures, of creative geniuses, in order to present their culinary creations as a "legitimate" art form, much in the same way that French film critics of the 1950s developed auteur theory in order to ensure that film, an intrinsically collaborative medium designed for mass distribution, would be taken seriously as an art form.[10] However, while Delgado's prologue begins

[9] In the context of the above analysis, it is worth noting the choice of order in the description of Delgado's prologue here: "CARLOS DELGADO, en un interesante y erudito estudio introductorio, traza un esbozo de la historia culinaria española, resalta la riqueza de nuestras costas, ríos, montes y huertas, cita textos clásicos de la gastronomía hispánica y rinde homenaje 'a la magistral labor realizada por los cocineros que ofrecen en este libro sus recetas'" (back cover). Although the title of Delgado's text as well as the first few pages of his prologue emphasize this homage as the central objective of the collection, the description on the back cover seems to privilege Delgado's discussion of Spanish culinary history and references to gastronomic writers.

[10] In *The Author*, Bennett notes the following on the need for authors in film studies: "But critics do need authors; and just as literary critics for the last two centuries have posited one or another concept of authorship to validate their interpretations, so film critics, once movies were accepted as a serious

with the assertion that these *nueva cocina* chefs are not scribes, we have seen how they are not, in fact, clearly portrayed as singular and autonomous authors of culinary art in the rest of the text. The project of establishing the solitary authorship of these culinary artists is complicated and undercut by a secondary agenda of claiming that these chefs are participating in the construction of a national cuisine. These chefs may not be scribes, but Delgado does not ultimately depict them as autonomous, original authors of *recetas magistrales*, but rather as a cohesive group of messengers or vessels, bearers of an inevitable culinary renaissance that echoes Spain's previous gastronomic peaks.

The presentation of these ten chefs as singular authors is also weakened by an emphasis in Delgado's text on the written word as the primary means of engaging with the chefs' artistic creations. In the prologue, Delgado presents these chefs as creative artists whose chief artistic output is the written recipe. The title of the collection, *Cien recetas magistrales*, clearly expresses this perspective, as does the emphasis on gastronomic writers and the value of *la pluma* in the prologue. It is by means of written recipes that these chefs contribute to the culinary renaissance occurring in Spain: "ofrecen en este libro sus recetas contribuyendo, y con mucho, a un parto tanto más urgente cuanto esperado" (43). The very act of framing a cookbook as an anthology implies such an emphasis on words on a page, as an anthology is conventionally understood as a collection of literary works. The word "anthology" derives from the Greek word meaning "flower collection," which was applied to a collection of poems.

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intellectual and academic subject, have similarly required a concept of authorship in order to focus their studies" (178).

Although writing plays a central role in "fixing" culinary practices so that they may be considered aesthetically, thus facilitating the interpretation of an author's "text" as a unique work of art, this function of writing is only open to the critic in this collection. The chef does not "speak" for himself, and, moreover, readers are not given the opportunity to engage with the chefs' art on any level other than the written. Yet this focus on the written text alone is problematic if we consider the unique nature of culinary creation. There are significant difficulties inherent in identifying what constitutes culinary art as compared to other art forms. Is a culinary work of art the invented idea of a dish? Is it the written recipe designating how to create such a dish? Or is it rather the food itself, ephemeral and thus impossible to capture in an "anthology"? Moreover, how does one experience or receive culinary art? By reading a recipe? By viewing a photo of the prepared dish? By recreating the dish using a recipe? Or perhaps by eating the dish as prepared by its creator?

In this collection, Delgado oversimplifies this complex situation by presenting the written recipe as the sole expression of these chefs' artistic creation and means of receiving this art. That is, the reader is expected to experience this culinary art exclusively by reading the recipes offered in the collection. There is no mention of the possibility of recreating these dishes either at home or professionally, nor is it ever suggested that the reader should go taste these dishes at the chefs' restaurants. Although the names of the restaurants in which the chefs currently work are mentioned in the biographies, this mainly serves the function of offering evidence of their professional experience and success. Also, unlike other similar collections published in the 1980s, Delgado's collection does not include practical details about the restaurants such as

address, phone number, opening hours, etc. that might encourage the reader to go experience the featured dishes in person. These dishes are "consumed" by the reading of a recipe, nothing more.

The recipes themselves also lack details that might urge home cooks to do more than just read the recipes. Although ingredient quantities and cooking times are generally given, the instructions are not always very comprehensive. In many cases, processes are not fully explained and specialized culinary terms are left undefined. Juan Mari Arzak's recipe for "Pastel de kabrarroca [scorpionfish]," for example, includes the following directions: "Se cuece el pescado en agua lo necesario para que podamos despinarlo y desmenuzarlo" (47). No details are given on how much water is necessary, what receptacle to use, how high the heat should be, how long it might take to cook, nor the process for deboning and flaking the fish. Later in the recipe, the instructions indicate that the mixture of fish, eggs, tomato, and cream should be put in a mold and cooked "al 'bañomaría' en el horno" (48), but the process of cooking via water bath (*bañomaría*) is not explained in the directions. The concept does appear in the glossary of culinary terms at the end of the cookbook ("Diccionario técnico-gastronómico"), but even this description would not likely be detailed enough for someone unfamiliar with the process; in the glossary, "cocer al baño-maría" is defined as "cocer un preparado poniéndolo en un recipiente que, a su vez, se introduce en uno de mayor tamaño con agua" [168]).

The inclusion of more specialized culinary processes and the omission of detailed directions do not, however, necessarily indicate that the target audience of the cookbook is professional chefs rather than home cooks. Quite the opposite, in fact. For one, the focus in the prologue on gastronomic writers rather than chefs, on the consumer rather

than the producer, seems to rule out professional chefs and home cooks alike as part of the target audience. Also, the glossary, which seems to define terms more for curiosity's sake than for practical reasons, would be unnecessary for a professional chef and not specific enough for a chef-in-training. As such, the text does not emerge as a practical resource for either professional or amateur cooks.

As far as the ingredients used in the selected recipes, they are often expensive, obscure, or difficult to obtain. Some costly ingredients featured in the recipes here include truffles, lobster, cognac, and crab butter (48, 61).[11] Explanations or translations are occasionally given as a footnote for some less common or regional ingredients such as *kabrarroca* and *malvices*, but as in the case of the glossary, these "definitions" serve more to whet the reader's curiosity than to offer practical information such as where to find these ingredients.[12] For instance, the footnote to *nouilles verdes*, an ingredient featured in Clodoaldo Cortés' "Huevos escalfados chef" simply reads "Especie de tallarines" (87). It is unlikely that amateur home cooks would have easy access to these ingredients, but this is a moot point if the underlying objective is for readers to treat the recipes as fixed artistic creations, to be read, not recreated.

It is also important to note that there is not a single photo or drawing in *Cien recetas magistrales*. This is fairly unusual for Spanish cookbooks of the period, even those published in *bolsillo* form. For example, new editions of another Alianza *Libro de Bolsillo* cookbook, Simone Ortega's 1972 *Mil ochenta recetas de cocina*, were published throughout the 1980s and included a number of explanatory drawings on such topics as

[11] *Manteca de cangrejo* can refer to a sauce made from the digestive gland of the crab or a crab compound butter. It is not specified here how to prepare this sauce or where to find it.
[12] The use of footnotes also contributes to the framing of this text as a critical anthology.

kitchen utensils and cuts of meat. Delgado's text, on the other hand, entirely eliminates the visual aspect, which in many cookbooks serves an instructive function, for example by giving the reader an idea of what the dish should look like once prepared. As detailed above, there are not sufficient details within the recipes in Delgado's collection to compensate for the lack of expository images.

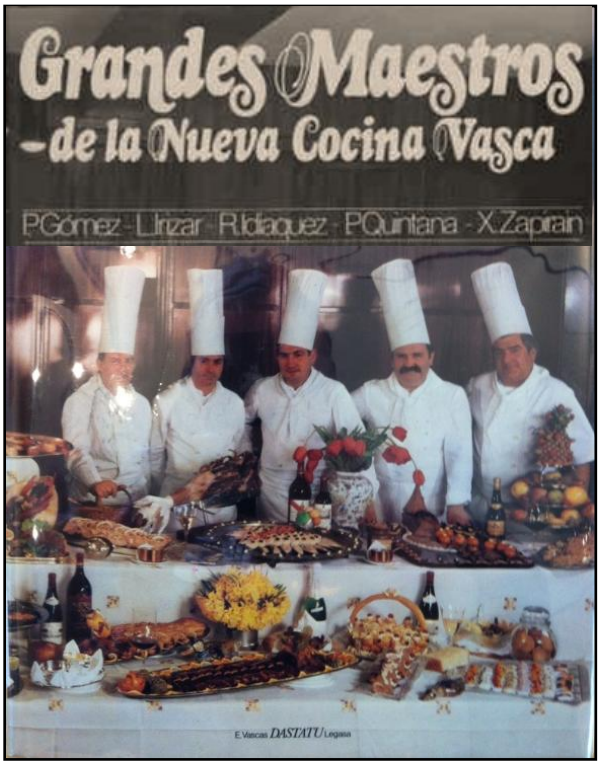
Cien recetas magistrales ultimately presents the reader with a collection of fixed aesthetic objects expressed through the written word, just as Jiménez's critical poetry anthology does for its readers. Unlike the poets in this anthology, however, whose work is presented in more or less the same form in which it was composed and meant to be enjoyed, the chefs featured in Delgado's collection are deprived of an individualized voice. Although they have composed the signature recipes, the exclusively linguistic presentation of their work denies them the opportunity to express all components of their art or to encourage readers to experience their creation in a different context. Moreover, they are not granted authority or control over the means of expression privileged by the text, as though—despite their freedom and mastery in the kitchen—they are incapable of negotiating the realm of the written word. Delgado barely describes them, or even mentions them by name in the prologue, and not a single chef is quoted directly. Within the recipes, there are no paratextual elements that would allow these chefs to affirm their individual authorship such as the use of the first-person, any narrative text preceding the recipe itself, or even the inclusion of culinary hints or "secrets." The voice of the chef is nowhere to be found in these recipes.

The primacy of the written word is thus fundamentally linked to the ambiguous portrayal of the chef and the gastronomic critic. On the one hand, Delgado presents the

chefs as creative artists, a perspective necessary for the affirmation of culinary art as a legitimate art form. On the other hand, they are not completely accepted as true authors: they are incapable of truly transforming their inspiration into a publishable work without the intercession of the critic. The critic then emerges as simultaneously subordinate to and creatively superior to the chefs, a creative author in his own right. As such, the unresolved tension in this collection between the presentation of the culinary artist as a creative genius, both autonomous and original, and as representative of a logical, and even inevitable, next chapter in an established national narrative exists side by side with this ambivalent treatment of the role of the critic.

1.2 *Grandes maestros de la nueva cocina vasca*

A similar compilation cookbook, *Grandes maestros de la nueva cocina vasca*, is published the following year in 1982 and focuses on the emerging *alta cocina* movement on a regional, rather than national level. This collection lists five featured Basque chefs, Pedro Gómez Ruiz, Ricardo Idiaquez Zabala, Luis Irizar, Pachi Quintana Oyarbide, and Xabier Zapirain Arbide, as the official authors of the book rather than assigning this role to the prologue writer, as is the case with *Cien recetas magistrales*. The front cover features the chefs' names along with a photo of the five of them standing behind an elaborate spread of colorful dishes, flowers, and bottles of wine. The prologue author, Julio Eyara, on the other hand, is not mentioned until the title page.



Organizationally, the text is very similar to Delgado's collection; both feature a prologue followed by brief biographies on the featured chefs along with a selection of their signature recipes. The two collections also include a glossary of culinary terms, although in the 1982 text it is labeled "Breve vocabulario de términos más usuales en el arte culinario" and appears directly after the prologue (in Delgado's collection it is called "Diccionario técnico-gastronómico" and appears at the end of the text). The most notable formal difference between the two texts is the inclusion throughout *Grandes maestros* of photos of both the featured chefs and their dishes. While Delgado's text could at first glance be confused with a literary anthology, this second collection is a colorful large-format hardcover book that more closely resembles a coffee table art book than an academic critical text.

As in the case with Delgado's collection, *Grandes maestros* focuses on the *alta cocina* dishes created by "master" chefs, emphasizing both their faithfulness to tradition and their dedication to the new and different. Like Delgado, Julio Eyara discusses in his prologue the international dimension of the *nueva cocina* movement (for example, he cites the influence of French culinary techniques upon these chefs as well as the positive recognition of their culinary creations abroad) while at the same time depicting their development as culinary artists as more organically linked to their place of origin (16, 19, 20-22). Despite such similarities, this collection offers a very different perspective on culinary authorship than *Cien recetas magistrales*. Although Eyara's prologue does not begin with such a direct declaration of the featured chefs as singular creative geniuses as we find in Delgado's prologue, the collection as a whole in fact presents a stronger affirmation of the individual creative authorship of these chefs. Eyara does emphasize the link between these chefs' culinary art and traditional Basque cuisine, but he does not focus on inscribing the chefs as a cohesive group into a fixed regional, and certainly not national, narrative in the way Delgado does. The *nueva cocina vasca* "movement" is described in the prologue not as a planned and theoretical creation of a unified group, but rather as the spontaneous meeting of chefs, "cada uno en su fogón, y con su peculiar estilo" (20). Eyara's affirmation that each chef has his own unique culinary style is then reinforced in the individual biographies and even in the signature recipes, where the voice of the chef emerges much more clearly than in Delgado's collection.

Despite such an emphasis on the singular nature of these chefs' art, creative authorship is not, however, granted exclusively to these culinary artists. Eyara also highlights the significant creative role the greater public plays in the development of

culinary art. While in Delgado's prologue we find a tension between the affirmation of the creative authorship of the celebrated chef and that of the gastronomic writer, here, a tension emerges instead between the depiction of these "grandes maestros" as divinely-inspired solitary geniuses and the tendency to simultaneously assert the creative role of even the most humble of home chefs.

This tension exists alongside a much more inclusive understanding of what constitutes culinary art, at the phase of both creation and reception. To begin with, master chefs, amateur gastronomists, and home cooks alike may contribute to culinary art. Moreover, gastronomy is depicted as a "praxis total" (13) involving more than just the invention of a dish. Eyara's description of the practice of culinary art includes the "poetic" creation of a dish, the act of obtaining ingredients and preparing the dish, the presentation and serving of the dish, as well as the use of all five senses to experience the dish (12-13). As such, the written recipe is not presented as the sole means of experiencing culinary art, as we find in Delgado's collection. In addition to reading the selected recipes, the reader is also encouraged to contemplate ornately decorated photos of the dishes, visit the restaurants mentioned in the chef biographies, and even prepare the dishes at home.

Downplaying the Role of the Gastronomic Critic

Whereas professional gastronomic writer and critic Carlos Delgado authors the extensive prologue to *Cien recetas magistrales, Grandes maestros* includes a more

concise 10-page prologue by Basque historian, fiction writer, and publicist Julio Eyara.[13] The prologue, entitled "La cocina como práctica cultural y como fenómeno sociológico," discusses cooking and culinary art as a cultural activity, the concept of gastronomy and *el comer bien*, the history of Basque cuisine and culinary art, and, finally, the emerging gastronomic movement known as *la nueva cocina vasca*. Eyara, whose name does not appear on the cover of the collection, does not promote his own creative and gastronomic authority in the way that Delgado does. His tone throughout the prologue is informal and modest, emphasizing from the beginning his lack of professional expertise in the realm of culinary art.

As a writer who has not previously written on gastronomy, he feels the need to "justificar el interés que, sin razones aparentes, ha despertado en un historiador el arte culinario" (11). Although he acknowledges the fact that *los ortodoxos* and *los dogmáticos* would dispute "la prelación cultural del arte culinario sobre otras actividades, consideradas a priori como más enaltecedoras" and even wonders whether, as a historian, his interest in culinary art might be "en detrimento, acaso, de otras más nobles actividades," Eyara declares that the masterful art created by the chefs featured in this volume has caused him to question the relegation of gastronomy "al orden inferior de los placeres del alto vientre" (11).[14] As a result of having worked with these chefs to put together the prologue for this "obra culinaria confeccionada por un grupo de auténticos maestros de capilla del arte gastronómico," Eyara is reminded of the value of culinary art

[13] Between 1980 and 1986, Julio Eyara (1930-1997) published a 10 volume series entitled *Historia de Euskal Heria* and in 1996 published the travel guide *Los Pirineos*.

[14] As a professional gastronomic critic, Delgado, on the other hand, takes the value of writing on culinary art as a given, and therefore does not feel the need to defend his current task directly. Instead, he cites other respected gastronomic writers throughout the prologue and inscribes himself into the tradition of treating gastronomy as a serious subject of study.

and thus does not find it unreasonable to at least pose the question of whether "para el devenir de la actividad cultural española no habrá sido más importante que el Quijote o las Meninas, la tortilla de patatas o el gazpacho" (11).

Although Eyara does firmly assert that culinary art is a cultural activity and in no way a lesser art (12), he does not provide a definitive answer to this provocative question of whether the *tortilla*, for example, might have been a more important cultural creation than a masterpiece like *Don Quijote*. Eyara claims that due to his "actual perspectiva y madurez," he has no desire to "levantar altar frente a altar"; instead, he presents the action of simply posing questions "sin ir más lejos" as itself offering valuable insight into the nature of culinary art (11). The tendency to introduce questions as a means of exploring ideas rather than directly offering answers is clear throughout the prologue. Take for example, the following affirmation: "Trataremos . . . de responder a ambas cuestiones y no tanto por dar respuesta a estos interrogantes en sí mismos, como porque uno entiende que en su tratamiento hay implicaciones más específicas de la gastronomía como arte social" (16).

Such reluctance to offer firm answers to these questions seems to stem not only from a more nuanced view of the world that Eyara claims has come with age (compared with the "firmes creencias" of his youth [11]), but also from his efforts to depict himself as an amateur gastronomic writer, without the authority to express a definitive perspective on culinary art. Eyara's modest, and at times self-deprecating, tone throughout the prologue highlights this tendency. In Delgado's prologue we find opinions expressed authoritatively, such as in the following statement: "Yo pienso, al contrario que el inolvidable Julio Camba, que a la cocina española y a nuestra gastronomía

mediterránea, que es con la china la única cocina universal, asiento y asidero de toda cocina que en el mundo existe, el aceite y el ajo le vienen muy al pelo" (20). Eyara, on the other hand, resists such strong affirmations, avoiding the emphatic first-person singular subject pronoun *yo* entirely. Throughout the prologue, Eyara primarily favors the less individualistic first-person plural over the singular, occasionally including the subject pronoun *nosotros* for emphasis. In presenting his opinion on the notion of regional cuisine, for example, Eyara writes: "Este es el sentido en que *nosotros entendemos* el concepto de cocina regional" (18, emphasis added). Eyara even resorts to the impersonal *uno* on several occasions in order to refer to himself, as we find in the following reflection on the possibility of identifying central characteristics of the *nueva cocina vasca* movement: "Sí puede *uno*, en cambio, intentar aportar al respecto algunas reflexiones, que le han sido sugeridas por observación directa, en los frecuentes contactos que ha tenido que mantener con el grupo con motivo de la configuración de este libro" (21, emphasis added).[15] When Eyara does refer to himself directly and singularly, he presents his opinion as just one of many possible perspectives by avoiding stronger verbs like *opinar* and *pensar* and instead opting for weaker constructions that either do not require the use of the first-person, like "me parece que" (11), or are less assertive like "[h]e venido a la conclusion . . . de que" (21).

Eyara thus inscribes himself into the space just beyond the boundary of culinary authority. This way of constructing his own authorship in the prologue functions to cede

[15] The following sentence offers another example of Eyara's use of the impersonal *uno* to express opinions: "Uno entiende—y se siente, además muy bien acompañado en esta opinión—que la gastronomía . . ." (15).

authority to the chefs themselves, who are immediately described, as mentioned above, as "maestros de capilla del arte gastronómico" (11).

Chapel Masters and Divine Soloists in the Great Symphony of Basque Culinary Art

It is worth considering the comparison employed by Eyara to describe these culinary artists. Not only are they great masters of culinary art, as the collection's title proclaims, but they are also *maestros de capilla*, an epithet which introduces both musical and religious connotations. Although contemporary use of the term *maestro de capilla* may refer to the director or conductor of any orchestra or choir, its etymology and original usage links it specifically to the leader of a church choir. The function of comparing these chefs to *maestros de capilla* is twofold. In choosing a musical metaphor and thus linking gastronomy to another art form, Eyara hints at the multi-sensorial nature of culinary art. As he affirms in the following paragraph, culinary art is an art in which "los cinco sentidos participan," even the sense of hearing: "Sí, sí, incluso el oído, cuando escuchamos el susurrante pil-pil de las angulas, kokotxas o el bacalao" (11). Secondly, by describing these chefs not just as musical conductors but as chapel masters, their culinary art is depicted as having transcendental weight, as though such art has been created through divine inspiration or vocation.

The choral metaphor is extended later in the prologue through a depiction of the relationship between the chefs featured in this collection and the rest of Basque gastronomic society. In this instance, Eyara compares these culinary artists to *voces solistas* that will stand out amongst a culinary choral symphony: "Y se dará la

circunstancia de que serán 'profetas en su tierra', logro siempre difícil y más cuando se trata de la praxis culinaria en Euskal Herria, donde tendrán que destacar como voces solistas de ese inmenso orfeón gastronómico que es el País" (20). This passage revisits the link between culinary art and music, but the metaphor changes slightly. Whereas Eyara compares these culinary masters to choir directors or conductors at the beginning of the prologue, here they are solo singers as well. Comparing them to soloists highlights the unique nature of their culinary creation, which not only allows them to stand out within Basque gastronomic society as a whole, but also differentiates them from the other chefs featured in this collection. As Eyara insists, *la nueva cocina vasca* "no es, como muchos podrían pensar, una creación teórica o academicista de un grupo sofisticado de intelectuales de la gastronomía, sino el encuentro casual, pero no azaroso, de un grupo de profesionales que, cada uno en su fogón, y con su peculiar estilo, ha obtenido el favor de su público y el reconocimiento de los entendidos" (20). By both highlighting the individual nature of each chef's art and downplaying the role of the gastronomic intellectual, creative authorship is thus granted to the chefs themselves to a much higher degree than we find in Delgado's collection.

Eyara also reiterates the religious undertones, which were introduced at the beginning of the prologue with a reference to chapel masters, by comparing the chefs to prophets, as quoted above. On the one hand, "profetas de su tierra" could simply imply that these chefs are ahead of their times and that through their art, they anticipate the future direction of Basque gastronomy. In fact, at the end of the prologue Eyara claims that the *nueva cocina* practiced by these chefs has become "la vanguardia avanzada del acervo cultural vasco" (22). The distinctly religious connotation of the term *profeta*,

however, must also be taken into account. A prophet is also one who speaks for God, or by divine inspiration. It is thus further suggested that these chefs' culinary art represents the manifestation of a divine calling. These gastronomic "prophets" were born to be masterful chefs and to create culinary art so unique and beautiful that they stand out like soloists in a great choral symphony. The metaphor even suggests that these chefs serve as intermediaries between the worldly and the divine. Under this interpretation, the culinary artist becomes a priestly authority, the bearer of the Word of God, with fundamental control over the determination of meaning, a role primarily reserved for the critic in the prologue to Delgado's collection.

Narrating the Lives of Culinary Masters

The individual chef biographies, which serve as introductions to each chef's signature recipes, reinforce the perspective offered in the prologue of these chefs as unique gastronomic masters, each with his own individual culinary style. Each biography is approximately 500 words in length, filling an entire left-facing page, and is followed by a full-page color photo of the featured chef. This format is markedly different from what we have seen in Delgado's collection, which featured brief biographies of approximately 100 words without any photos. The length of Eyara's biographies and the inclusion of a portrait allow for a clearer image of the individual chef to emerge, offering the reader a visual image of the chef as well as a better sense of his culinary education, his unique artistic style, and even his personality.

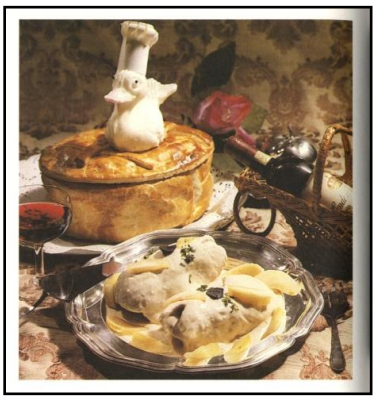
Before examining the biographies themselves, it is worth considering the compositional choices of the accompanying portrait photos, which stand out as the reader

begins to peruse each biography. In each of these photos, the chef appears gazing directly into the camera and wearing the traditional chef's uniform of a white double-breasted jacket and, with the exception of Pachi Quintana, a tall chef's hat, or toque. While Xabier Zapirain is shown outside his restaurant and Quintana in the restaurant's kitchen, the other photos follow the compositional style of the collection's cover. As such, Pedro Gómez, Ricardo Idiaquez, and Luis Irizar appear in the dining rooms of their respective restaurants behind a spread of elaborately presented dishes. In addition to being surrounded by wine bottles and glasses, flowers, and fruits, the dishes themselves have been carefully decorated and garnished. As Eyara mentions in the prologue, these chefs all demonstrate a "preocupación . . . por los aspectos estéticos en la presentación de sus preparaciones" (21). Although Eyara explains the importance of the visual presentation of a dish in terms of his understanding of gastronomy as "un arte para recreo de todos los sentidos" (21), this emphasis also allows the chef to visually establish singular authorship of his dish. In this way, the aesthetic details in these photos serve as the culinary artist's final signature, like the initials in the corner of a painting.

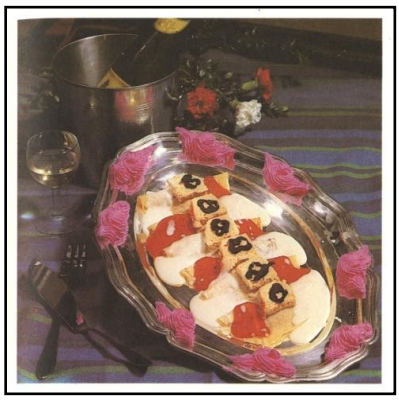
Gómez's presentation style, for example, is distinctly baroque, featuring a great contrast of colors, ornate designs, and a sense of movement and verticality in his plating techniques. His "Pastel de bonito," for instance, is topped with a series of free-standing pastry arches that meet in the center and are crowned with a piece of pastry in the shape of a fish, while another pastry-based savory pie, pictured in the background of the photo for his "Hígados de ganso 'Romantxo,'" is topped with a large duck or goose carved out of lard with a white chef's hat on its head (39, 44). Moreover, Gómez does not shy away

from bright colors not normally associated with food, the plates of two of the featured dishes having been decorated with bright pink piping (41, 42).

Pastel de bonito

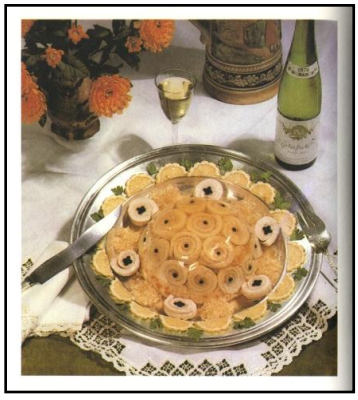


Hígados de ganso
'Romantxo'

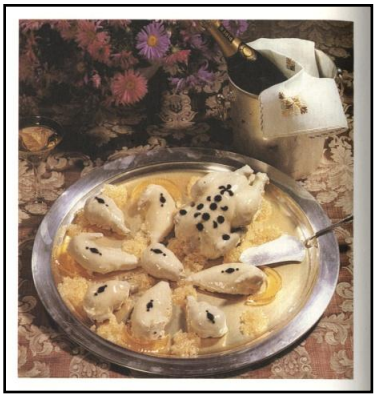


Crêpes de txangurro

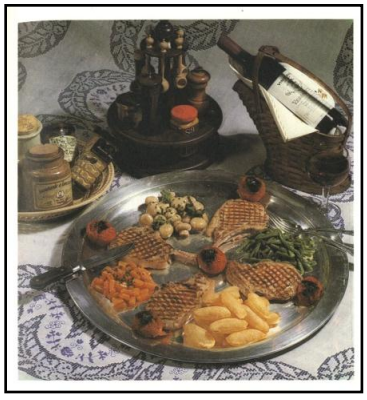
Idiaquez, on the other hand, has a much less ornate presentation style, exclusively choosing decorations and garnishes that are edible and muted in color. He arranges the food on plates in a patterned and symmetrical manner and, unlike Gómez, focuses on two rather than three-dimensional designs. The aesthetic aspect of Idiaquez's dishes is therefore more fully appreciated when contemplated from above rather than from the side.



Timbal de filetes
de lenguado

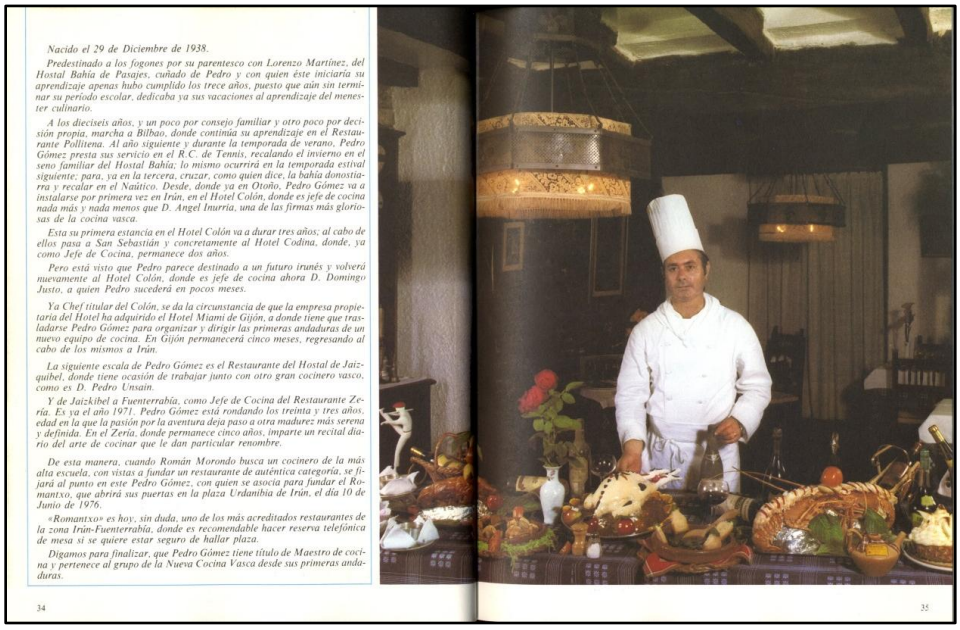


Poularda en
chaud-froid



Chuletas de ternera
a la parrilla

Therefore, the inclusion of a full table of the chef's carefully plated dishes in several of these portrait photos reinforces the depiction that the reader will find in the biographies of these chefs as singular creative individuals by highlighting their signature styles. This is particularly true for Gómez and Idiaquez, who stand alone like solitary geniuses before their masterful culinary creations.



Nacido el 29 de Diciembre de 1938.

Predestinado a los fogones por su parentesco con Lorenzo Martínez, del Hostal Bahía de Pasajes, cuñado de Pedro y con quien éste iniciaría su aprendizaje apenas hubo cumplido los trece años, puesto que aún sin terminar su período escolar, dedicaba ya sus vacaciones al aprendizaje del menester culinario.

A los dieciseis años, y un poco por consejo familiar y otro poco por decisión propia, marcha a Bilbao, donde continúa su aprendizaje en el Restaurante Pollitena. Al año siguiente y durante la temporada de verano, Pedro Gómez presta sus servicio en el R.C. de Tennis, recalando el invierno en el seno familiar del Hostal Bahía; lo mismo ocurrirá en la temporada estival siguiente; para, ya en la tercera, cruzar, como quien dice, la bahía donostiarra y recalar en el Naútico. Desde, donde ya en Otoño, Pedro Gómez va a instalarse por primera vez en Irún, en el Hotel Colón, donde es jefe de cocina nada más y nada menos que D. Angel Inurria, una de las firmas más gloriosas de la cocina vasca.

Esta su primera estancia en el Hotel Colón va a durar tres años; al cabo de ellos pasa a San Sebastián y concretamente al Hotel Codina, donde, ya como Jefe de Cocina, permanece dos años.

Pero está visto que Pedro parece destinado a un futuro irunés y volverá nuevamente al Hotel Colón, donde es jefe de cocina ahora D. Domingo Justo, a quien Pedro sucederá en pocos meses.

Ya Chef titular del Colón, se da la circunstancia de que la empresa propietaria del Hotel ha adquirido el Hotel Miami de Gijón, a donde tiene que trasladarse Pedro Gómez para organizar y dirigir las primeras andaduras de un nuevo equipo de cocina. En Gijón permanecerá cinco meses, regresando al cabo de los mismos a Irún.

La siguiente escala de Pedro Gómez es el Restaurante del Hostal de Jaizquibel, donde tiene ocasión de trabajar junto con otro gran cocinero vasco, como es D. Pedro Unsain.

Y de Jaizkibel a Fuenterrabía, como Jefe de Cocina del Restaurante Zería. Es ya el año 1971. Pedro Gómez está rondando los treinta y tres años, edad en la que la pasión por la aventura deja paso a otra madurez más serena y definida. En el Zería, donde permanece cinco años, imparte un recital diario del arte de cocinar que le dan particular renombre.

De esta manera, cuando Román Morondo busca un cocinero de la más alta escuela, con vistas a fundar un restaurante de auténtica categoría, se fijará al punto en este Pedro Gómez, con quien se asocia para fundar el Romantxo, que abrirá sus puertas en la plaza Urdanibia de Irún, el día 10 de Junio de 1976.

«Romantxo» es hoy, sin duda, uno de los más acreditados restaurantes de la zona Irún-Fuenterrabía, donde es recomendable hacer reserva telefónica de mesa si se quiere estar seguro de hallar plaza.

Digamos para finalizar, que Pedro Gómez tiene título de Maestro de cocina y pertenece al grupo de la Nueva Cocina Vasca desde sus primeras andaduras.

34

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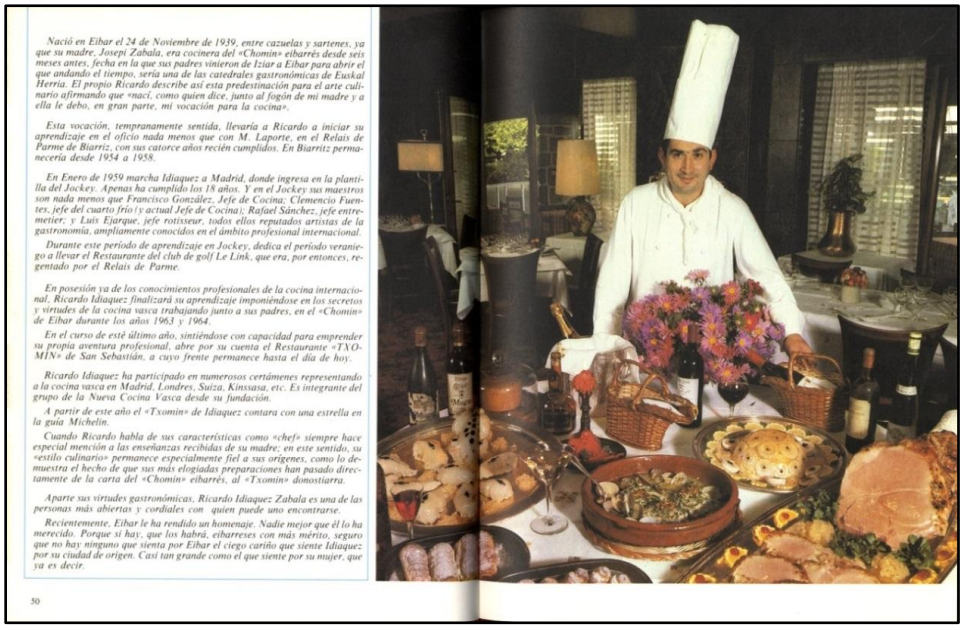

Nació en Eibar el 24 de Noviembre de 1939, entre cazuelas y sartenes, ya que su madre, Joseji Zabala, era cocinera del «Chomin» eibarrés desde seis meses antes, fecha en la que sus padres vinieron de Iziar a Eibar para abrir el que andando el tiempo, sería una de las catedrales gastronómicas de Euskal Herria. El propio Ricardo describe así esta predestinación para el arte culinario afirmando que «nací, como quien dice, junto al fogón de mi madre y a ella le debo, en gran parte, mi vocación para la cocina».

Esta vocación, tempranamente sentida, llevaría a Ricardo a iniciar su aprendizaje en el oficio nada menos que con M. Laporte, en el Relais de Parme de Biarritz, con sus catorce años recién cumplidos. En Biarritz permanecería desde 1954 a 1958.

En Enero de 1959 marcha Idiaquez a Madrid, donde ingresa en la plantilla del Jockey. Apenas ha cumplido los 18 años. Y en el Jockey sus maestros son nada menos que Francisco González, Jefe de Cocina; Clemencio Fuentes, jefe del cuarto frío (y actual Jefe de Cocina); Rafael Sánchez, jefe entremetier, y Luis Ejarque, jefe rotisseur, todos ellos reputados artistas de la gastronomía, ampliamente conocidos en el ámbito profesional internacional.

Durante este período de aprendizaje en Jockey, dedica el período veraniego a llevar el Restaurante del club de golf Le Link, que era, por entonces, regentado por el Relais de Parme.

En posesión ya de los conocimientos profesionales de la cocina internacional, Ricardo Idiaquez finalizará su aprendizaje imponiéndose en los secretos y virtudes de la cocina vasca trabajando junto a sus padres, en el «Chomin» de Eibar durante los años 1963 y 1964.

En el curso de esté último año, sintiéndose con capacidad para emprender su propia aventura profesional, abre por su cuenta el Restaurante «TXOMIN» de San Sebastián, a cuyo frente permanece hasta el día de hoy.

Ricardo Idiaquez ha participado en numerosos certámenes representando a la cocina vasca en Madrid, Londres, Suiza, Kinsasa, etc. Es integrante del grupo de la Nueva Cocina Vasca desde su fundación.

A partir de este año el «Txomin» de Idiaquez contara con una estrella en la guía Michelin.

Cuando Ricardo habla de sus características como «chef» siempre hace especial mención a las enseñanzas recibidas de su madre; en este sentido, su «estilo culinario» permanece especialmente fiel a sus orígenes, como lo demuestra el hecho de que sus más elogiadas preparaciones han pasado directamente de la carta del «Chomin» eibarrés, al «Txomin» donostiarra.

Aparte sus virtudes gastronómicas, Ricardo Idiaquez Zabala es una de las personas más abiertas y cordiales con quien puede uno encontrarse.

Recientemente, Eibar le ha rendido un homenaje. Nadie mejor que él lo ha merecido. Porque si hay, que los habrá, eibarreses con más mérito, seguro que no hay ninguno que sienta por Eibar el ciego cariño que siente Idiaquez por su ciudad de origen. Casi tan grande como el que siente por su mujer, que ya es decir.

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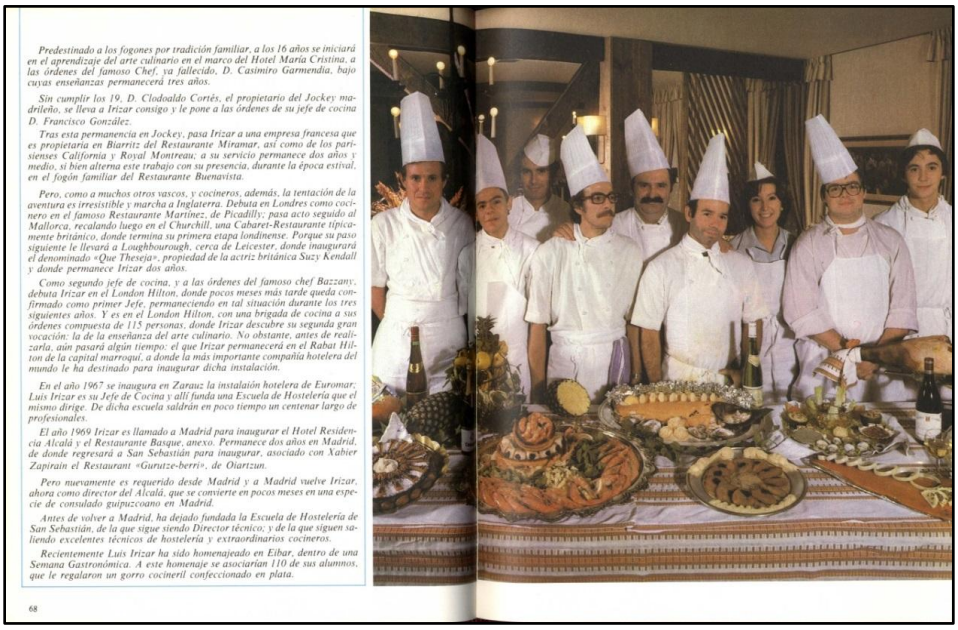
This effect is also achieved in the case of the featured chef Luis Irizar, despite the fact that he does not appear alone in his photo. Here, Irizar stands at the center of image, surrounding by eight of his culinary apprentices, behind a table brimming with the dishes featured in the section.



Predestinado a los fogones por tradición familiar, a los 16 años se iniciará en el aprendizaje del arte culinario en el marco del Hotel María Cristina, a las órdenes del famoso Chef, ya fallecido, D. Casimiro Garmendia, bajo cuyas enseñanzas permanecerá tres años.

Sin cumplir los 19, D. Clodoaldo Cortés, el propietario del Jockey madrileño, se lleva a Irizar consigo y le pone a las órdenes de su jefe de cocina D. Francisco González.

Tras esta permanencia en Jockey, pasa Irizar a una empresa francesa que es propietaria en Biarritz del Restaurante Miramar, así como de los parisienses California y Royal Montreux; a su servicio permanece dos años y medio, si bien alterna este trabajo con su presencia, durante la época estival, en el fogón familiar del Restaurante Buenavista.

Pero, como a muchos otros vascos, y cocineros, además, la tentación de la aventura es irresistible y marcha a Inglaterra. Debuta en Londres como cocinero en el famoso Restaurante Martínez, de Picadilly; pasa acto seguido al Mallorca, recalando luego en el Churchill, una Cabaret-Restaurante típicamente británico, donde termina su primera etapa londinense. Porque su paso siguiente le llevará a Loughbourough, cerca de Leicester, donde inaugurará el denominado «Que Theseja», propiedad de la actriz británica Suzy Kendall y donde permanece Irizar dos años.

Como segundo jefe de cocina, y a las órdenes del famoso chef Bazzany, debuta Irizar en el London Hilton, donde pocos meses más tarde queda confirmado como primer Jefe, permaneciendo en tal situación durante los tres siguientes años. Y es en el London Hilton, con una brigada de cocina a sus órdenes compuesta de 115 personas, donde Irizar descubre su segunda gran vocación: la de la enseñanza del arte culinario. No obstante, antes de realizarla, aún pasará algún tiempo: el que Irizar permanecerá en el Rabat Hilton de la capital marroquí, a donde la más importante compañía hotelera del mundo le ha destinado para inaugurar dicha instalación.

En el año 1967 se inaugura en Zarauz la instalación hotelera de Euromar; Luis Irizar es su Jefe de Cocina y allí funda una Escuela de Hostelería que él mismo dirige. De dicha escuela saldrán en poco tiempo un centenar largo de profesionales.

El año 1969 Irizar es llamado a Madrid para inaugurar el Hotel Residencia Alcalá y el Restaurante Basque, anexo. Permanece dos años en Madrid, de donde regresará a San Sebastián para inaugurar, asociado con Xabier Zapirain el Restaurant «Gurutze-berri», de Diartzun.

Pero nuevamente es requerido desde Madrid y a Madrid vuelve Irizar, ahora como director del Alcalá, que se convierte en pocos meses en una especie de consulado guipuzcoano en Madrid.

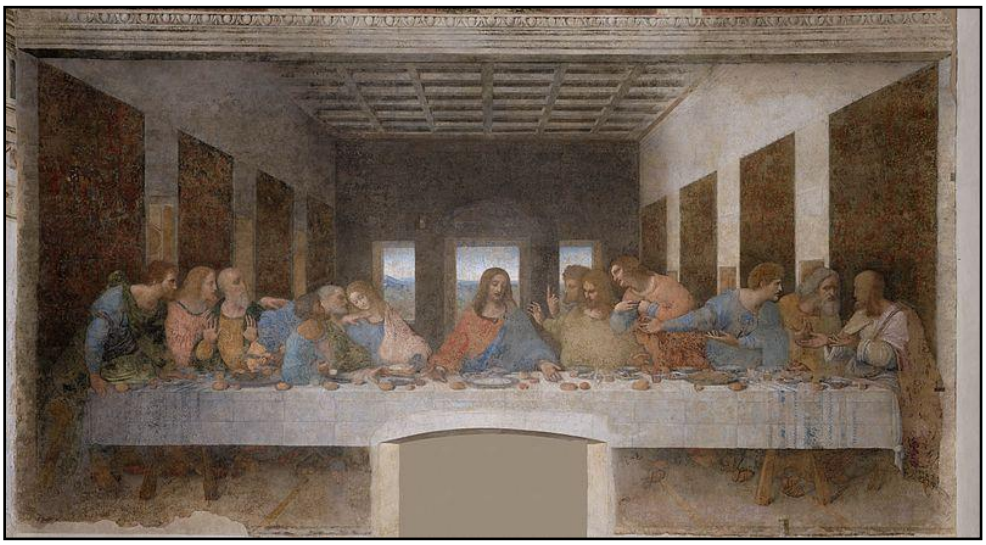
Antes de volver a Madrid, ha dejado fundada la Escuela de Hostelería de San Sebastián, de la que sigue siendo Director técnico; y de la que siguen saliendo excelentes técnicos de hostelería y extraordinarios cocineros.

Recientemente Luis Irizar ha sido homenajeado en Eibar, dentro de una Semana Gastronómica. A este homenaje se asociarían 110 de sus alumnos, que le regalaron un gorro cocineril confeccionado en plata.

68

The choice to include these students and assistants in the photo is fitting given Irizar's dedication, according to the accompanying biography, not only to the creation of culinary art but also to its teaching, having discovered "su segunda gran vocación: la de la enseñanza del arte culinario" (68). Although at first glance Irizar does not stand out very prominently among so many other cooks, I would argue that the composition of this group shot ultimately reinforces the depiction of Irizar as a singular and solitary creator. A closer look reveals Irizar exactly at the center of the photo with his arms outstretched to either side, his hands resting on the shoulders of those to his right and left. This arrangement evokes Leonardo da Vinci's "The Last Supper," thus framing Irizar as a Christ-like figure, surrounded by his apostles (here eight instead of twelve), with a feast

before them. The chef emerges not only as a solitary genius figure, but also one who is God-like, prophetic, or at least divinely inspired.[16]



The idea that there is a spiritual dimension to these chefs' artistic creation is strengthened by the religious language interspersed throughout the biographies of this collection. Through the repetition of words like "predestinado," these chefs are depicted as having a divine vocation for the culinary arts, and their restaurants as sacred church-like spaces. Both Gómez and Irizar are described as being "predestinado a los fogones" (34, 68) due to their families' history in the restaurant business. Eyara also discusses the role Idiaquez's family life played in his own "predestinación para el arte culinario" (50). The idea that these men were destined to become chefs is further expressed with reference to their *vocación* for culinary art, mentioned in the biographies of both Idiaquez and Irizar (50, 68). Although the term *vocación* is frequently used in a secular sense, in this context its religious connotation surfaces as well.

[16] Chef Pachi Quintana also does not appear alone in his photo; he is instead shown in the kitchen of his restaurant with members of his family.

A religious lexicon also appears in descriptions of the restaurants in which these chefs fulfill their culinary vocations. The family restaurant Chomin where Idiaquez worked for a number of years, for example, is described as "una de las *catedrales* gastronómicas de Euskal Herria" (50, emphasis added). El Restaurante Azáldegui, where Zapirain began his culinary training as a teenager, is identified as "uno de los *santuarios* de la gastronomía donostiarra," while his current restaurant Gurutze-berri is a "*templo* donde se rinde culto a los más exigentes ritos gastronómicos" (98, emphasis added). It is in these sacred spaces that the master chefs featured in this collection create their awe-inspiring culinary art, and according to the metaphor established in the prologue, uniquely contribute to the great choir of Basque gastronomy by standing out like "voces solistas." Eyara does not, however, suggest that their "song" is holy merely for having been produced in a sacred place. By comparing these chefs to prophets in the prologue and emphasizing that they were "predestined" to become culinary artists in the biographies, Eyara also bestows authority upon these chefs. These gastronomic geniuses have created through heavenly inspiration and as priestly intermediaries, have established a unique, exclusive relationship to the divine.

The idea of these chefs as singular culinary geniuses is also established in the biographies through the development of detailed narratives on the personal and professional lives of the individual chefs. Although both Delgado and Eyara offer information on the chefs' culinary education and professional history in their respective collections, the biographies in *Grandes Maestros* are far more detailed, citing numerous restaurants and chefs with which these culinary artists have been associated. Moreover, Eyara frames this information more like a story than as a list of events. Woven into this

narrative are the reasons and motivations for professional decisions, thus providing logical links between the events of their lives. Many of these details are expressed in a highly personal manner and refer back to the idea that these chefs are answering an almost religious calling by pursuing a career in culinary art. For example, in Idiaquez's biography, Eyara states: "Esta vocación [para la cocina], tempranamente *sentida*, llevaría a Ricardo a iniciar su aprendizaje" (50, emphasis added). The subjective verb *sentir*, used here in its adjectival form, appears again in Zapirain's biography, where Eyara claims that in 1960 Zapirain "*sintió* esa irresistible llamada de la aventura, tan querida de numerosos cocineros vascos, y viajó a Inglaterra, donde permanecería seis años, trabajando en los mejores Restaurantes de Londres" (98).[17] Eyara describes Irizar's choice to travel abroad in a similar way, claiming that "la tentación de la aventura es irresistible y marcha a Inglaterra" (68). By alluding to the feelings which have led these chefs to follow their particular professional path, the chefs emerge more clearly as individuals.

This perspective is strengthened by references to the singular culinary styles of individual chefs. Elaborating upon his claim in the prologue that each chef has his own "peculiar estilo" (20), Eyara details in the biographies some characteristics of these particular styles. The "estilo culinario" of Idiaquez, for example, is said to have been greatly influenced by the teachings of his mother (50). In the biography for Zapirain, Eyara identifies two "cualidades señeras" of the chef's gastronomic art: "el arte de la presentación de los platos y en la repostería, de la que es Xabier una auténtica figura"

[17] Quintana's biography offers another example of this subjective construction. Here, Eyara suggests that Quintana might be the chef that "mayor apego *siente* por la más pura tradición de la Cocina de siempre, la cocina casera" (84, emphasis added).

(98). Eyara does not, however, limit himself to a discussion of each chef's unique culinary identity, but includes information on their individual personalities as well. For instance, Eyara claims that: "Aparte sus virtudes gastronómicas, Ricardo Idiaquez Zabala es una de las personas más abiertas y cordiales con quien puede uno encontrarse" (50). "[U]no de los rasgos fundamentales de Pachi Quintana," according to Eyara, is "su cordialidad" (84). Moreover, as an "hombre extrovertido" and "hábil conversador," Quintana "es uno de los corazones más abiertos que conocemos" (84). Such descriptions of the unique personal and professional characteristics of these culinary masters, accompanied by the individual photo portraits, convey the idea that each chef has a distinct and singular artistic identity.

As an image emerges of these chefs as unique creative forces, so too does their voice. Even more so than in the prologue, the voice of the gastronomic critic is quiet and reserved here, leaving plenty of space for the chef himself to make his voice heard. Not once in the chef biographies does Eyara employ the first person singular, using instead either the first person plural or the impersonal *uno*.[18] In addition to downplaying his own authorial presence in these biographies, Eyara also literally gives these chefs the floor by citing them directly. In Idiaquez's biography, for example, we read: "El propio Ricardo describe así esta predestinación para el arte culinario afirmando que 'nací, como quien dice, junto al fogón de mi madre y a ella le debo, en gran parte, mi vocación para la

[18] The use of the first person plural in these biographies is in some cases rhetorical in nature ("Digamos para finalizar" [34]; "No cerraremos esta semblanza sin destacar . . ." [84]) and in other cases is employed in place of the first person singular in order to express Eyara's personal experiences and opinions ("Pachi Quintana es uno de los corazones más abiertas que *conocemos* . . ." [84, emphasis added]; "[el Restaurante Azáldegui] era, como *podemos* recordar los que lo *conocimos*, uno de los santuarios de la gastronomía donostiarra" [98, emphasis added]). Eyara also uses the impersonal *uno* to express his own opinion, as when he claims that "Ricardo Idiaquez Zabala es una de las personas más abiertas y cordiales con quien puede *uno* encontrarse" (50, emphasis added).

cocina'" (50).[19] In Zapirain's biography, Eyara explains the chef's early entry into the culinary profession using Zapirain's own words: "Según su propia expresión 'echó los dientes entre perolas y fogones', ya que, en efecto a los 16 años comenzó su aprendizaje profesional" (98). As a result of the inclusion of such details, the image that emerges of these culinary artists is far clearer than that of the featured chefs in Delgado's collection.

Recetas firmadas: The Voice of the Chef Makes Itself Heard

The biographies and accompanying portrait photos thus spotlight the voice of the chef and his singular personal and professional identity even before the narrative "torch" is officially passed on to each chef in the section of selected recipes. We turn our attention now to these signature recipes in order to determine how the voice of the chef emerges here and how the recipe becomes a space in which the chef himself may affirm his own creative identity and authorship. While the authorial presence of the chef is not strongly felt in the recipes featured in *Cien recetas magistrales*, we find that the voice of each chef is heard more clearly in the recipes of this collection.

The recipes in *Grandes maestros* are, like those in Delgado's collection, fairly minimalistic in the sense that they include only the most essential elements of a recipe: a title, a list of ingredients, and a body of step-by-step instructions. Apart from a few footnotes and explanatory notes, neither this text nor *Cien recetas magistrales* includes many paratextual elements which often offer a cookbook author a space in which to

[19] In the following case, Eyara cites Idiaquez indirectly: "Cuando Ricardo habla de sus características como 'chef' siempre hace especial mención a las enseñanzas recibidas de su madre" (50).

assert his or her authorial voice.[20] Moreover, not a single recipe in either collection employs the first-person singular form. Nevertheless, the recipes in *Grandes maestros*, each of which is accompanied by a color photo, are markedly distinct in language and register from those in Delgado's collection, and it is as a result of this difference that the voice of each chef begins to emerge.

Even within the confines of a more basic written recipe, the cookbook author has a significant amount of narrative flexibility. Simple choices such as verb tense and tone can reveal important perspectives on the concept of authorship and can greatly alter the way in which the recipe is received and used by the reader. Although the collections analyzed here are compilation cookbooks, and therefore feature recipes composed by a variety of authors, there is a fair amount of consistency within each text.[21] If we consider, for example, the recipes in Delgado's collection, we find that the *se pasivo* or *se impersonal* are chosen almost exclusively over other verb constructions in the recipe instructions. The exceptions include some uses of the infinitive and the formal command form and even fewer uses of the first-person plural in the present tense. The recipes in *Grandes maestros*, on the other hand, use the first-person plural, in both the present and

[20] It is through the use of paratextual elements such as section introductions, anecdotes within recipe instructions, and footnotes that a recipe becomes "embedded discourse," according to Susan Leonardi in her 1989 article "Recipes for Reading: Pasta Salad, Lobster à la Riseholme, Key Lime Pie," which explores the nature of the act of giving a recipe. We read: "The 'nature' I'm exploring here is that of the-giving-of-the-recipe and not simply of the list of ingredients and the directions for assembling them. Such a list is, in fact, surprisingly useless, even for a fairly experienced cook, and surprisingly seldom encountered . . . A recipe needs a recommendation, a context, a point, a reason-to-be . . . A recipe is, then, an embedded discourse, and like other embedded discourses, it can have a variety of relationships with its frame or its bed" (126-27). Through an analysis of some examples of these relationships, Leonardi explores "the significance of this discourse as a narrative strategy" (127).

[21] It should be noted, however, that this could be a result of guidelines set by the cookbook compiler or editor, or an incidental result of the particular group of chefs chosen by the compiler.

the future tenses, much more frequently. One of the effects of such a choice is that reader more clearly senses the authorial presence of the chefs of this latter collection.

Setting two examples side-by-side is useful in elucidating this point. We find the following instructions on presentation in Juan Mari Arzak's recipe for "Paté caliente de setas" in *Cien recetas magistrales*:

> *Se divide* el paté en 8 trozos y *se calientan* en el horno en una tartera. Posteriormente *se dispone* cada uno en su plato y *se napan* con la salsa bien caliente y montada con la mantequilla restante. *Se puede acompañar* con un hojaldre en forma de seta o en su defecto un costrón de pan frito y también con una juliana de verduras puestas en 'bouquet-garni'. (50, emphasis added)

In *Grandes maestros,* Pedro Gómez offers the following instructions on how to present his "Cochinillo asado":

> *Colocaremos* alrededor las manzanas asadas enteras, rodajas de tomate y lo mojaremos con el jugo del asado. Con el cochinillo asado, como con todos los asados, en general, *podemos* presentar una guarnición de verduras, en fuente aparte; y una ensalada. Como guarnición de verduras *sugerimos* una panaché a base de zanahorias, judías verdes, alcachofas, guisantes, escalonias y guisantes. (45, emphasis added)

The use of an impersonal construction in Arzak's recipe gives the instructive text a dry formulaic tone and also, I would argue, prevents the reader from linking the text, and the dish itself, with any single author or creator. As a grammatical structure, it seems to literally erase human agency—or at least the agency of any specific, identifiable human.

There is a sense that these are the definitive steps for preparing the dish, that dividing the pâté in eight pieces, heating it in the oven, and covering it with the mushroom sauce is simply what one does, and not a unique procedure created by one particular chef. In the second text, on the other hand, there is a clear sense of the presence of an author behind the instructions. Here it is emphasized that *someone* made the aesthetic decision to present the roast surrounded by roasted apples and sliced tomatoes.

This disparity in authorial presence is also linked to a difference in register between these two excerpts, and more broadly between the two collections. In Arzak's recipe, we find three central characteristics of formal, or written, language: the omission of grammatical agents, simple, rather than complex, grammatical constructions, and the use of high-register lexicon.[22] The use of an impersonal construction in Arzak's recipe is the clearest example of the omission of definite grammatical agents. Not only does this

[22] Within the online collaborative project "El lenguaje académico en español: análisis binacional de textos en las humanidades," project directors Natalia Ignatieva Kosminina and María Cecilia Colombi describe all language as existing along a continuum of registers, from less formal, or oral, language to more formal, or written, language. They explain that: "el lenguaje oral se diferencia del lenguaje escrito principalmente por la influencia que tiene el contexto para descifrar y relacionar significados. La lengua escrita, a diferencia de la lengua oral, se caracteriza por ser más explícita, por crear distancia entre el lector o escritor y por el uso de estructuras más complejas" ("Lenguaje oral y escrito"). Ignatieva and Colombi explain that while informal language is dynamic and spontaneous, formal or written language is conscious and planned. Informal language therefore tends to contains long, complex sentences (for example, with several conjunctions joining multiple clauses), while formal language uses simpler grammatical structures. The reason for this is that formal language generally exists autonomously, independent from context, while a shared context between speaker and listener is assumed when informal language is used. The reader of an academic article, for example, simply reads the author's written words rather than entering into dialogue with him or her in real time, so the author must communicate ideas as clearly as possible. We read: "En la lengua escrita los elementos extralingüísticos tales como sonidos, gestos, ademanes, etc. no nos ayudan a entender o construir significados porque el acto comunicativo no es inmediato, por lo que los significados de la lengua escrita dependen más del texto mismo que del contexto situacional" ("Lenguaje oral y escrito"). Ignatieva and Colombi also discuss the effort in formal language to present a more objective perspective through impersonal language, creating further distance between the author and the reader. As a result, there is a tendency in written language to omit grammatical agents, focusing, for example, on the action rather than the initiator of the action ("Lenguaje impersonal"). It should be noted, of course, that a written text can exhibit characteristics of oral, or informal, language and that oral speech can exhibit characteristics of written, or formal, language, often with significant effects upon the perceived relationship between author and reader or between speaker and interlocutor.

choice of grammatical voice obscure the creative link between cookbook author and dish, as argued above, but it also suggests a more formal discursive situation and thus a greater distance between author and reader. In Gómez's recipe, the use of the active voice, and therefore the inclusion of a specific grammatical agent, has the opposite effect, both emphasizing the authorial role of the chef and narrowing the gap between author and reader.

The second characteristic of formal language in Arzak's recipe instructions is the use of simple grammatical constructions. Although this text does contain sentences with a number of clauses divided by conjunctions, a structure more common in informal language, it is still closer to the formal end of the language spectrum than Gómez's text. Each clause in Arzak's text follows the syntactical order of an impersonal construction, the grammatical patient when necessary, and then a simple prepositional phrase. The grammatical structure in Gómez's recipe is far less standard, particularly in the following line: "Con el cochinillo asado, como con todos los asados, en general, podemos presentar una guarnición de verduras, en fuente aparte; y una ensalada" (45).

Finally, the excerpt from Arzak's recipe contains lexicon of a higher register than we find in Gómez's text. Although Gómez's recipe contains some specialized, and therefore formal, terminology—such as *panaché* in this section—this type of vocabulary appears with greater frequency in Arzak's recipe. In this excerpt alone, we find the culinary terms *napar*, *juliana,* and *bouquet-garni*.[23] Additionally, Arzak's instructions include lexical choices that serve to condense information, resulting in another

[23] In the above cited online project, Ignatieva and Colombi explain the informal and less specific nature of lexicon in oral language versus the specialized nature of the lexicon in written language ("Características del lenguaje").

characteristic of formal language: high lexical density (Ignatieva and Colombi, "El lenguaje académico en español," "Condensación de la información"). For example, instead of "lo que resta de la mantequilla," we find "la mantequilla restante." In linguistic terms "restante" is a grammatical metaphor, which by condensing information, shifts the focus away from the action, and therefore any time reference, resulting in language that is more abstract. The phrase "Se puede acompañar con un hojaldre en forma de seta o en su defecto un costrón de pan frito" in Arzak's recipe, functions similarly. A more informal expression of this idea might include an explanatory clause with a grammatical agent, for example: "Si no tenemos hojaldre a mano, podemos sustituirlo por un costrón de pan frito."

This more formal way of expressing ingredient alternatives without directly referencing grammatical agents can be found throughout the recipes in Delgado's collection. In Paul Schiff's recipe for "Pato al vino moscatel," for example, we read: "Escoger, a ser posible, el pato silvestre (de noviembre a febrero) u otro tipo como el de barbaria u otros" (161). In the subsequent recipe for "Faisana con endivias," Schiff concludes with the following note: "En caso de no tener faisanas se pueden emplear faisanes, añadiendo 5 minutos de asado en el primer tiempo" (162). In *Grandes maestros*, on the other hand, the agent is often included in phrases expressing ingredient substitutions, as we find in the following line from Idiaquez's recipe for "Jamón cocido al Oporto": "En lugar de bechamel, podemos utilizar ¼ de litro de nata líquida" (57). This inclusion places the sentence farther to the end of the informal, or oral, end of the language spectrum.

As we have seen in the Gómez recipe quoted above, the inclusion of grammatical agent is also employed to express suggestions regarding the preparation and presentation of dishes ("Como guarnición de verduras sugerimos una panache . . ."). We find the following similarly formulated suggestion in Idiaquez's recipe for "Jamón cocido al Oporto": "Podemos hacer un exquisito puré de espinacas para acompañar a este plato de la siguiente manera" (56). In both Gómez's and Idiaquez's recipes, the use of the third-person plural implies an authorial presence, which is reinforced in the Idiaquez recipe by the inclusion of the subjective adjective *exquisito*. In this way, these suggestions are presented as directly linked to the experience and opinions of the individual chef responsible for the recipe.

The professional experience as well as subjective opinion of the recipe author becomes palpable in many recipes in *Grandes Maestros*, even when the grammatical agent is avoided. In Idiaquez's récipe for "Chuletas de ternera a la parrilla," the chef expresses himself as the bearer of singular culinary knowledge by referring to the "secret" of preparing the dish successfully. We read: "El secreto más seguro del éxito de este plato, aparte de cuidar de tener la plancha a temperatura adecuada para que las chuletas asen, evitando que cuezan en su propio jugo, si la temperatura es baja, o se arrebaten si tenemos la plancha rosiente, es la preparación de una buena guarnición" (61). In his recipe for "Parillada de pescados a la plancha," Idiaquez expresses not only his professional opinion, but also a more personal perspective through the phrase "la gracia del plato." He states: "La gracia del plato consiste en una adecuada presentación de las diversas salsas que lo complementan y que pueden ser mayonesa, tártara, holandesa y

bearnesa" (55). The use of the term *gracia* allows Idiaquez to express an aspect of the preparation of the dish that he finds subjectively appealing.

Beyond offering several options for sauces that might complement the fish, Idiaquez goes on to say that other types of fish would work as well, mentioning that "Pueden sustituirse los pescados descritos por otros de parecida naturaleza" (55). These proposed options highlight another important difference between *Cien recetas magistrales* and *Grandes maestros*, and also one which might seem at odds with the representation of these chefs as singular geniuses. While the recipes in Delgado's collection primarily offer a single ingredient alternative (for situations in which the first choice is not available), or a single option for how to garnish or present a dish,[24] the chefs in *Grandes maestros* often offer several options to choose from, and even leave some decisions up to the discretion of the reader. The home cook preparing Idiaquez's dish may choose which sauce to use and even which type of fish to use. In the recipe for "Chuletas de ternera a la parrilla," cited above, Idiaquez gives a number of options related to garnishing the veal chops: "aparte de los productos anteriormente indicados, o supuesto caso de que tales no los tuviéramos a mano, podemos poner también unos pimientitos fritos . . . unas alcachofas brevemente salteadas en jamón, o unos guisantes naturales" (61).

What is more, it is suggested in a number of recipes that the decision of which ingredient alternative to use or how to garnish a dish may be made by the reader based on his or her personal preferences or taste. The frequent use of the phrase "a gusto" in the

[24] There are fewer details in the recipes in Delgado's collection regarding presentation, but when this information is included it is expressed as the definitive way of presenting the dish, as in the following line from Gustavo Horcher's recipe for "Lenguado Ana-Luis": "Se napan los filetes de lenguado con la salsa y se gratinan. Se decoran con medias lunas de hojaldre" (103).

recipes in *Grandes maestros* exemplifies this trend. While in Delgado's text we find the commonplace "Sazonar a gusto" in one of Gustavo Horcher's recipes (106), the phrase "a gusto" is used more often in *Grandes maestros* and for situations that extend beyond the final seasoning of a dish with salt and pepper. For example, in two recipes by Xabier Zapirain, the phrase is employed in order to encourage readers to garnish the dishes as they please. In his recipe for "Aguacate relleno – salsa cacahuetes," Zapirain concludes his instructions as follows: "Adórnese a gusto para rellenar la fuente con algún detalle a base de tomate, pepinillos, etc…" (100). Similarly, at the end of his recipe for "Lomo de merluza con quisquillas," we read: "Adorno a gusto de cada uno, hojaldres, puré de patatas, lama de trufa, champiñones rizados, etc…" (104). The use of the phrase "to taste" and the inclusion of ellipses points in both cases encourages the reader to make his or her own aesthetic choices, functioning as an invitation to be creative. This invitation to add the final stylistic touches on the dish is also clear in Idiaquez's recipe for "Poularda en chaud-froid," in which the reader is given the freedom to decorate the chicken with pieces of black truffle "haciendo dibujos a gusto de cada uno" (60).

As mentioned above, these chefs are described by Eyara as having a particular interest in the aesthetic presentation of dishes, which emerges as an important space for these chefs to affirm the singular and masterful nature of their culinary artistry. We have previously compared the aesthetic choices for the garnishing and presentation of dishes here to an artist's signature on a painting, a final reminder of the gifted creator. It would thus seem unlikely that these chefs would invite the average home cook to follow personal creative impulses in order to make the dish his or her own. And yet, Idiaquez's

instructions to "hac[er] dibujos a gusto" on the *poularda* with the truffle seem to encourage the reader to literally put his or her own final signature on the dish.

As such, we find that the chefs featured in this collection, while establishing themselves as unique culinary masters, also cede some culinary authority to the home cook. The use of informal language not only highlights the individual nature of the chef's culinary art but also narrows the space between recipe author and reader, seemingly placing the everyday cook on par with the professional chef. Furthermore, by presenting recipes as guidelines more than as rules set in stone, the creative potential of the reader is emphasized. We will now take a step back and consider how the collection as whole depicts the role of the reader, and by extension, the everyday cook.

The Role of the Reader: Moving Beyond the Text

In Delgado's collection, we have seen how the written word reigns supreme and the culinary masterpiece becomes synonymous with the printed recipe, as opposed to the idea of the dish or even the dish itself. Other dimensions of culinary art are downplayed and there is a sense that the central way to experience such art is through the recipes themselves. Indeed, the title of the collection, *Cien recetas magistrales*, anticipates this emphasis from the outset. *Grandes maestros*, on the other hand, presents its selection of signature recipes from a rather different perspective. Here, the gastronomic work of art extends far beyond the written recipe. The collection as a whole reflects the inclusive understanding of the practice of culinary art expressed by Eyara in the prologue, regarding both the participants in such art as well as the unique way it is experienced.

On the first page of the prologue, Eyara declares that it is an art "en el que se puede, mejor que en ningún otro, participar íntegramente . . . . Placer sensual donde los haya, en el que los cinco sentidos participan" (11). As "una praxis total," argues Eyara, the experience of gastronomy also includes "todas las facetas del singular rito de la comida," including the idea of the dish, the recipe, and the experience of preparing and consuming it (13). Moreover, anyone can both have access to such art and "participar íntegramente" in its creation and reception. In this context, Eyara cites the following line from a recent essay by Basque philosopher Fernando Savater: "la aventura es la forma que tienen las naturalezas poco artísticas de participar, en cierta medida, en la belleza" (12). He then "paraphrases" Savater's words in order to express the fact that anyone can experience the beauty of culinary art: "Parafraseando esta cita, me atrevería a afirmar que '**la gastronomía es el modo que tienen a su alcance todos los humanos para experimentar una intuida forma de belleza**' (12, emphasis in original).[25]

The reader, whether a home cook or an amateur gastronome, is thus given a participatory role in experiencing such culinary beauty. The dialogue enacted with the reader by both Eyara in the prologue and the chefs in their recipes emphasizes this role by

[25] The context in which Eyara expresses this idea is also significant. While Delgado quotes gastronomic writers throughout his prologue to *Cien recetas magistrales*, Eyara refrains from quoting or even mentioning a single gastronomic critic. Savater's quote is the only one included in the prologue, and it is neither attributed to an authority on culinary art nor is it specifically related to cuisine. Another author, Vladimir Jankelevitch, is mentioned in association with Savater's essay, but he is not an expert on gastronomy either. Eyara intimates that the Basque philosopher's ideas have been informed by French philosopher and musicologist Jankelevitch by introducing the quote in the following way: "El admirado Fernando Savater dice, en un ensayo que recientemente he tenido ocasión de leer, citando para ello a Vladimir Jankelevitch . . ." (12). In citing both Savater and Jankelevitch, Eyara seems to further emphasize the idea that in order to participate in and discuss gastronomy, it is not necessary to be a culinary expert. By omitting any reference to the exact source of the Savater quote, instead simply stating that it comes from "un ensayo que recientemente he tenido ocasión del leer," Eyara also highlights the idea of a spontaneous, intuitive approach to the culinary arts, in which participation does not require rigorous study or investigation.

establishing a seemingly personal relationship with the reader and portraying him or her as an equal with a comparable role.

We have discussed Eyara's humble tone in the prologue and how it functions to cede authority to the chefs. This tone, however, as well as the manner in which Eyara addresses the reader directly, also helps to cede creative authority to the general public. By repeatedly mentioning that he is not an expert, Eyara places himself at the same level as non-professional readers, which is rhetorically emphasized by the frequent uses of the third-person plural. Additionally, while Delgado seeks to establish a dialogue with respected gastronomic critics of the past, Eyara turns his attention to the reader. In some cases, he speaks directly to the reader, as in the following question: "¿Te das cuenta, querido lector, que suprema plenitud de la condición humana hay en este acto previo de purificación artística, que precede al puramente biológico de la comida?" (12). In other cases, he anticipates potential responses by the reader. After stating the importance of all five senses for experiencing gastronomy, for example, Eyara anticipates what the reader might think and responds: "Sí, sí, incluso el oído, cuando escuchamos el susurrante pil-pil de las angulas, kokotxas o el bacalao" (11). By bringing up possible counterarguments that the reader could pose, Eyara also implies that everyone has the right to enter into a discussion about culinary art. Eyara acknowledges that some will say that not just anyone can participate in the act of artistic purification cited above, observing that: "Se me objetará acaso . . . que esta catarsis purificadora está reservada a los más finos espíritus" (12). In claiming that this act is a uniquely human one, Eyara anticipates another potential objection: "'Pero, —me contradecirá algún otro espíritu, finamente observador—, ¿no se ha fijado Vd. por ejemplo, en la manera en que tienen los perros de olisquear la comida

antes de hincarle el diente?'" (12). In this final instance, Eyara even goes so far as to directly quote this hypothetical dissenting voice of the reader.

We have also seen how the chefs establish a dialogue with the reader through the use of informal language that narrows the gap between the culinary artist and the home cook. Often, the familiar tone of the instructions makes the situation feel very present, as if the chef and the reader are chatting together in the kitchen. For example, in his recipe for "Crêpes de txangurro," Gómez casually tells the reader not to be discouraged if the crepes break: "Una vez haya cuajado, se le da la vuelta al crêpe, cogiéndolo con los dedos pulgar e índice de cada mano. Esta es la operación más difícil de hacer y por lo tanto no hay que desanimarse si las primeras veces se rompen" (41).

In addition to the role of reading the chefs' recipes and accompanying biographies, contemplating the photos of the dishes, and even perhaps dining at one of the chefs' restaurants,[26] the reader is therefore also encouraged to enter the kitchen and cook as well. The inclusion of a "Recetario general" at the end, which is divided by type of dish, reinforces the dual intended purpose of the text as both a coffee-table-like book for perusing and a practical reference guide for use in the home kitchen. Moreover, the collection affirms the potential creative agency of the everyday cook by encouraging readers to make the recipes their own by adding personal touches. This cookbook

[26] Many of the biographies contain sections that read like advertisements for the featured chef's restaurant. In the biography for Pedro Gómez, for example, Romantxo is presented as "uno de los más acreditados restaurantes de la zona Irún-Fuenterrabía, donde es recomendable hacer reserva telefónica de mesa si se quiere estar seguro de hallar plaza" (34). Xabier Zapirain's "Gurutze-berri," on the other hand is said to have "cuatro comedores, habitaciones y unos alrededores paradisíacos, así como con un amplísimo aparcamiento, es lugar el más idóneo para determinadas conmemoraciones de tipo familiar y templo donde se rinde culto a los más exigentes ritos gastronómicos" (98).

therefore ultimately highlights the singular genius of the featured chefs while also acknowledging the creative role of the non-professional reader.

Eyara's prologue even suggests that this role is just as sacred as that of the *alta cocina* chefs. After having compared the featured chefs of this collection to prophets and soloists, as quoted above, Eyara claims that "cada uno de sus naturales [del País Vasco] es un ejecutante" in "ese inmenso orfeón gastronómico que es el País," "ya sea en la capilla de su sociedad, ya en el recóndito escondite de su hogar familiar" (20). The religious connotation of this section is strengthened by the repetition of the word *capilla*, along with the inclusion of additional choral references. While the chefs featured in this collection play the central roles of conductors and soloists—reinforced by the additional claim that they exist at the "vértice" of a gastronomic pyramid (20)—Eyara affirms here that nearly all Basque inhabitants are also *ejecutantes* and participants in this great gastronomic choir. The first place these *ejecutantes* are said to perform, "en la capilla de su sociedad," offers a clear reference to Basque gastronomic societies, known as *txokos*.[27] The use of *capilla*, meaning chapel or sanctuary, functions here to present these societies as another sacred space in which culinary art may be produced. Even the description of the space of the everyday cook gains spiritual significance through its juxtaposition with religious language. The "recóndito escondite" emerges in this context as a private sanctuary in which the home cook may also contribute to the sacred harmony being achieved in the País Vasco.

[27] *Txoko* is the diminutive form of *zoko*, meaning "corner" or "niche," and refers to closed Basque gastronomic societies first organized in the late 19th century. Members of these societies met periodically to prepare and eat a meal together. These societies, most of which only allowed men to become members until recent years, had a significant impact on the development of the *nueva cocina vasca* movement.

The apparent conflict between the affirmation of the featured chefs as unique culinary geniuses of autonomously "authored" creations and the creative role played by the general public in the cultivation of "high" culinary art is certainly not the only tension present in *Grandes maestros*. The *alta cocina* chefs featured here are portrayed as simultaneously radically innovative and indebted to tradition, as dedicated to practicing regional as well as "international" cuisine, and also as creating art that is spontaneous and divinely inspired as well as learned and theoretically based. In his prologue, Eyara does not, however, attempt to gloss over or disguise these tensions. Rather, he appears to acknowledge them and resist the idea that they imply a fundamental contradiction. With reference to the incorporation of techniques and ingredients from outside of el País Vasco as well as the tension between tradition and innovation, Eyara claims that "A la superación de las contradicciones generadas por este proceso integrador se han dirigido, principalmente, los esfuerzos de este colectivo cultural denominado 'la Nueva Cocina Vasca'" (19). I would argue that the exploration of such tensions in this collection indicates the acknowledgement of the problematic nature of culinary creation and authorship in general. Given the equally complex task of discussing authorship within the cultural production of music, Eyara's use of an extended musical metaphor, and particularly his comparison of these chefs to both conductors *and* soloists, reinforces this idea.

Many of the tensions explored in *Grandes maestros* are all central to the way chefs and their culinary creations continue to be portrayed in subsequent years and how an increasingly number of chefs begin to present themselves in their own cookbooks in the 1990s. Chapter 2 considers three such chef-authored cookbooks, Ferran Adrià's *El*

Bulli: el sabor del Mediterráneo, Karlos Arguiñano's *El menú de cada día*, and Pedro Subijana's *Menú del día*.

Chapter 2: The Culinary Artist as Author: *Cocina de autor* Cookbooks of the 1990s

In Chapter 1, I considered the emerging genre of compilation cookbooks featuring *alta cocina* chefs and selections of their signature recipes, analyzing the ways in which the prologue writer/compiler of each text, presents the featured chefs as unique, autonomous creators as part of a process of establishing culinary art as a legitimate art form. But what happens when these gastronomic "geniuses" themselves become cookbook authors? A number of *cocina de autor* chefs, many of whom are featured in the compilation cookbooks previously presented, begin to enter the publishing world in the early 1990s. While there had been some space for the voice of the chef to emerge in the compilation cookbooks presented in Chapter 1, the emergence of self-curated cookbooks provided more exclusive authorial control, and thus a greater range of opportunities for a nuanced contemplation of the nature of their own culinary artistry. These chefs affirm themselves as unique, autonomous creators and "authors" of dishes while at the same time ceding creative authority in varying levels to potential readers.

An increasing number of French, and subsequently Spanish, chefs take up the pen and adopt cultural roles beyond the *fogones* in the final decades of the 20th century. Despite these chefs' increased presence in all manner of cultural spaces, it is, however, through the act of writing in particular that these chefs most clearly consider and affirm the aesthetic value of their work. While these chefs certainly consider their role as artists in other mediums, the publication of a cookbook becomes a kind of litmus test for the unique artistic value of their work and for their status as innovative genius figures. The written word emerges as a fundamental component of the culinary "revolution,"

identified by such critics as Toni Massanés and Jorge Guitián, who claim that "se trata de una tendencia que se enmarca en un contexto internacional en el que la revolución culinaria no se desarrolla solo en los fogones sino también —y de manera muy importante— a través de la reflexión impresa" ("Libertad en los fogones" 195).

In France, a significant number of French *nouvelle cuisine* chefs, including Michel Guérard, Paul Bocuse, and the brothers Jean and Pierre Troisgros, publish their own cookbooks in the 70s and 80s. In fact, according to Massanés and Guitián, some forty cookbooks authored by chefs "de primer nivel" are published in France between 1973 and 1985 (185). In 1976 two especially influential cookbooks of this kind are put in print: Michel Guérard's *La grande cuisine minceur* and Paul Bocuse's *La cuisine du marché*. Both texts enjoy editorial success in France and abroad and are translated into Spanish in 1978 and in 1979, respectively.

Although a number of French cookbooks are translated into Spanish during the late 1970s and 80s in Spain, a domestic expression of what Massanés terms a "fenómeno de la obra culinaria de autor" does not takes hold in Spain until the early 90s. The Basque chefs Karlos Arguiñano and Pedro Subijana initiate this trend in 1992 with the publication of cookbooks associated with television cooking shows.[1] Arguiñano's cookbooks *El menú de Karlos Arguiñano* and *El menú de cada día*, both published in 1992, were linked to his *Televisión Española* (TVE) program "El menú de Karlos Arguiñano," while Subijana's *Menú del día* features recipes from his *Euskal Telebista*

[1] 1992 was in general an important year for Spain from a cultural standpoint. In addition to Expo '92 in Sevilla to commemorate the 500 year anniversary of the "discovery" of America, this year also saw the 1992 Summer Olympics hosted in Barcelona and the opening of the Museo Thyssen-Bornemisza in Madrid.

(ETB) program "Menú del día."[2] Although Arguiñano and Subijana were both chefs at prestigious *alta cocina* restaurants at the time (Restaurante Karlos Arguiñano in the Basque town of Zarauz and Akelarre in San Sebastián), all three of these cookbooks were reasonably priced (and clearly put together at a low production cost, even in the case of the hardcover *El menú de cada día* by Arguiñano) and focus on everyday cooking, not necessarily the *alta cocina* dishes served at their restaurants.

This decade also sees the publication of a number of more expensive, glossier chef-authored cookbooks that primarily focus on *alta cocina* recipes. The Catalan chefs Ferran Adrià and Carme Ruscalleda, for example, both publish high-brow cookbooks in the 1990s: Adrià's *El Bulli: El sabor del Mediterráneo* (also published in Catalan) in 1993 and Ruscalleda's *Deu anys de cuina al Sant Pau (1988-1998)* in 1998. These collections celebrate the personal achievements of Adrià and Ruscalleda, through the inclusion of signature recipes as well as extensive introductory sections authored by the chefs themselves, while also documenting the success of their respective restaurants, the names of which appear in their titles. In 1997, the Basque chef Juan Mari Arzak publishes *Las recetas de Arzak*, containing recipes and accompanying short essays previously published in *El País Semanal*. Other notable cookbooks include *100 recetas para quitarse el sombrero* (1997) by the Castilian Abraham García (of the restaurant Viridiana) and Catalan Santi Santamaría's (of the restaurant Can Fabes) *La cocina de Santi Santamaría: la ética del gusto* (1999, published in Catalan in 2002 as *La cuina de Santi Santamaria: l'ètica del gust*).

[2] Beginning in 1992, Subijana also appeared on the ETB program "La cocina de Pedro Subijana." Before appearing on TVE, Arguiñano appeared on the ETB program "Hamalau euskal sukaldari" ("Fourteen Basque chefs").

2.1 Ferran Adrià's *El Bulli: El sabor del Mediterráneo*: An Exhibition of Culinary Genius

> In the past, I have made no secret of my disdain for Chef Gusteau's famous motto, "Anyone can cook." But I realize, only now do I truly understand what he meant. Not everyone can become a great artist; but a great artist can come from anywhere. It is difficult to imagine more humble origins than those of the genius now cooking at Gusteau's . . .
>
> Anton Ego,
> *Ratatouille*

The first section of this chapter will consider one of the first cookbooks published by a Spanish *alta cocina* chef after the Transition, and most certainly the first of a series of ambitious glossy tomes to be published in the late 1990s and into the 21st century, Ferran Adrià's 1993 *El Bulli: El sabor del Mediterráneo*.[3] To begin, it is useful to consider Massanés' presentation of the text in his BNE exhibition catalogue essay mentioned above. Referring to Adrià's innovative work at El Bulli in the 1980s and 90s, Massanés speaks of how "los planteamientos de la *Nouvelle Cuisine* y lo autóctono como estilo se desarrollan hasta el límite" and of how *El sabor del Mediterráneo* in turn becomes the first cookbook to present an organized system for achieving a level of creativity that is as rational as it is radical (178). Massanés affirms: "*El sabor del Mediterráneo* es Escoffier en código abierto, la *Nouvelle Cuisine* llevada a sus últimas consecuencias, al grado máximo de libertad creadora . . . . Por primera vez la alta cocina será concebida de manera plena como una disciplina estética de vanguardia y, como tal,

[3] A recent article in *El País* "Hervor de palabras" (May 7, 2013) attests to the continued publication of such cookbooks into the second decade of the 21st century. We read: "Junto a los habituales recetarios, adaptados a cada público en plan superespecialización, los libros de autor siguen siendo plato fuerte de la literatura gastronómica. Son libros voluminosos, para comer con los ojos, más como referencia documental y como fuente de historia y pedagogía gastronómica que para mancharlos de grasa en la cocina, aunque incluyan recetas creadas por los protagonistas. Es como contemplar un desfile de alta costura o una carrera de Fórmula 1 desde la admiración y la curiosidad" (Rivas).

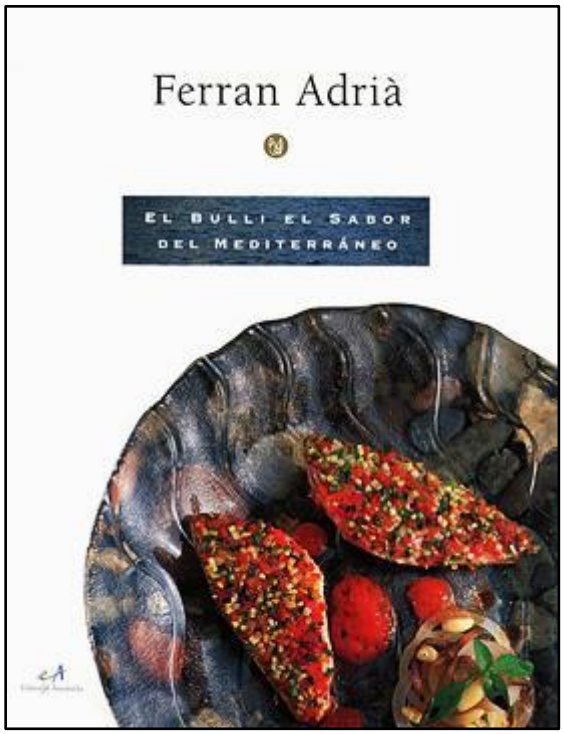
sometida a nuevos códigos y, fundamentalmente, a nuevos planteamientos de base" (178). Massanés' comments once again employ a rhetoric of the new and innovative. Adrià is presented here not as having merely applied French ideas to Catalan and Spanish cuisine but as having been the first to present *alta cocina* in such a way that it might be considered an avant-garde discipline.

Adrià may not have been the first modern Spanish chef to enter the publishing world, but Massanés suggests that he is the first truly innovative, avant-garde culinary artist. It is even implied that Adrià, with his fellow Spanish *cocina de autor* chefs closely behind, has overtaken the French, an idea boldly pronounced by Arthur Lubow in his influential 2003 article in *The New York Times Magazine* "A Laboratory of Taste." Lubow declares in this article that "Barcelona, not Paris, is now the vanguard capital of Europe—not least because of its wildly experimental cooking. And no one there is cooking more daringly and ingeniously than Ferran Adrià." Basque chef Juan Mari Arzak, labeled the "father of new Spanish cuisine," is quoted in Lubow's article as having declared Adrià "the most imaginative cook in all history." This section will consider how *El sabor del Mediterráneo* and its author came to elicit such effusive and unreserved praise in Spain and abroad, and how Adrià has presented and promoted himself as one of the singular culinary geniuses of the late 20th and early 21st century.

In 1993, Ferran Adrià and Juli Soler, co-owners of El Bulli,[4] publish *El sabor del Mediterráneo*, an ambitious hardcover cookbook with 219 thick, glossy pages, nearly each of which features at least one high quality and carefully composed color photo.

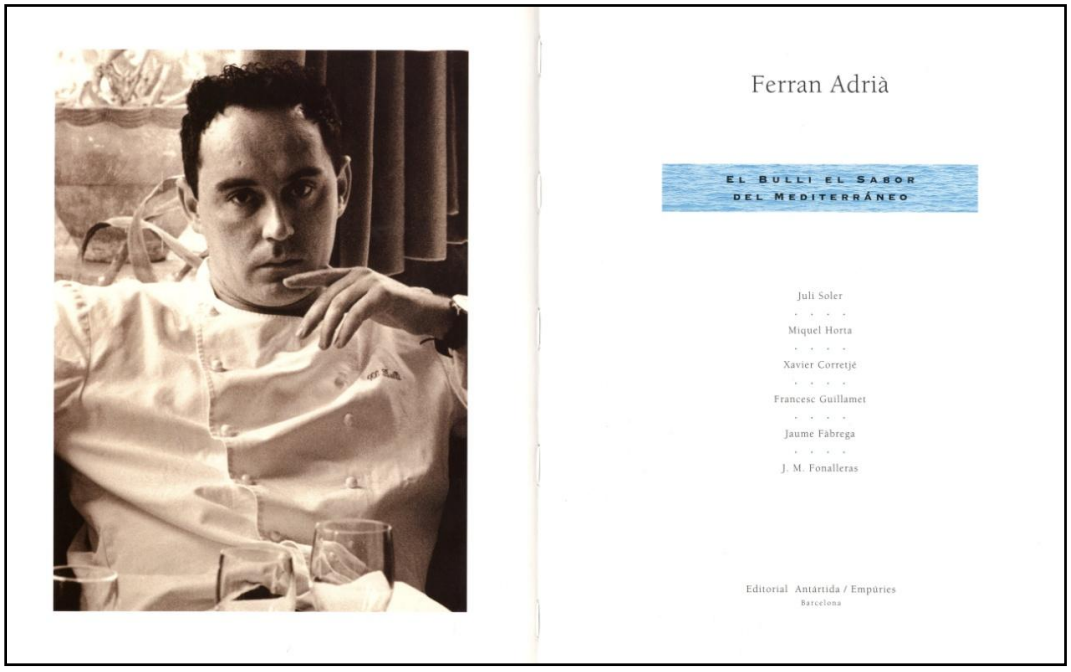
[4] Soler becomes "director de sala" of El Bulli in 1981 and Adrià joins the staff in 1984. Soler wins Premio Nacional for "Director de sala" in 1989 and Ferran Adrià in 1992. In 1990, Adrià and Soler become joint owners of the restaurant. In 1997, the restaurant receives its third Michelin star.

Although Ferran Adrià, Juli Soler, Miquel Horta, Xavier Corretjé, Francesc Guillamet, Jaume Fàbrega, and J. M. Fonalleras are all listed as contributors to this text on the title page, the cover clearly marks Adrià as the central author and creative force behind the collection.[5] The name "Ferran Adrià" catches the eye first, standing out clearly against a white background, while the other contributors' names do not appear on the cover at all. Adrià's name even overshadows the title of the collection and therefore the name of the restaurant where Adrià practices his culinary artistry as well. As displayed below, the title of the cookbook appears below the chef's name, in smaller font against a rectangular background depicting the waves of the sea.



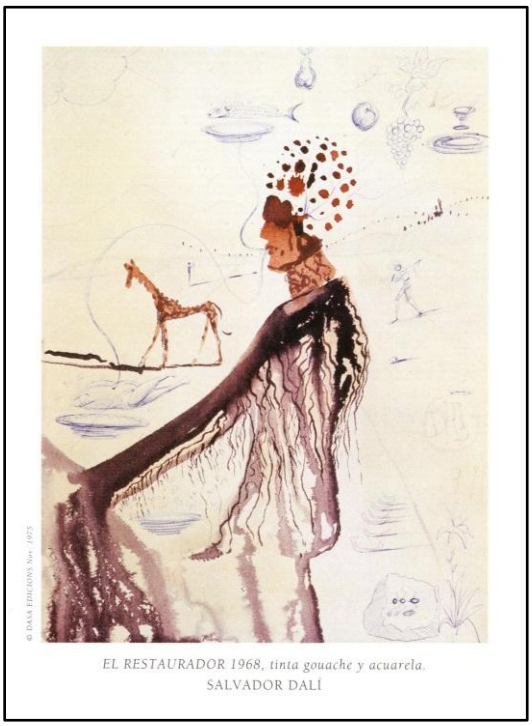
[5] Miquel Horta is a business partner to whom Adrià and Soler go on to sell 20% of the business in 1994 to fund an expansion of the restaurant. On the inner flap of the cover, a blurb on Xavier Corretjé describes him as a "creativo, diseñador y director de arte" and the title page at the end of the collection cites him as being responsible for "Dirección de Arte y Diseño Gráfico." According to the inside flap, Jaume Fàbrega is an art historian, ex-professor, writer, and journalist, while the title page lists him as an editor along with journalist and fiction writer J. M. Fonalleras. Francesc Guillamet is the photographer for the collection.

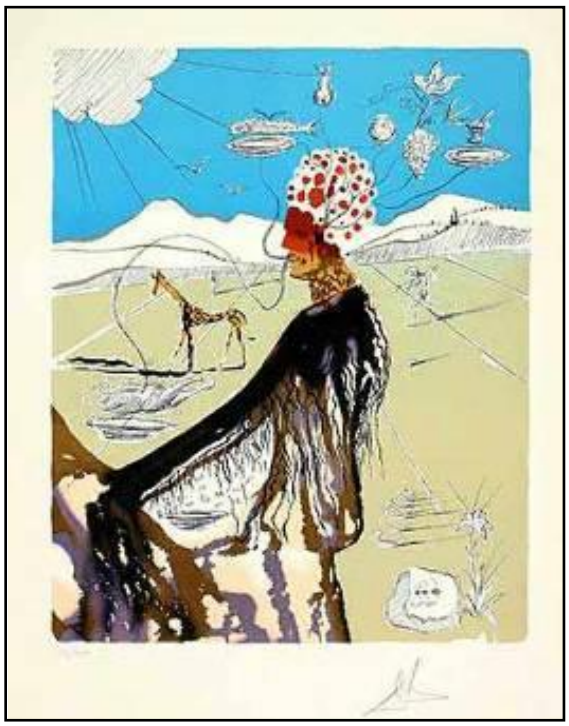
The collection itself consists of a Presentation by Lluis Alegre i Selga, an Introduction by Juli Soler, various recipe sections divided thematically, a final section entitled “Recetas básicas,” and a brief glossary (“Léxico”) consisting primarily of translations and explanations of Catalan ingredients and preparations. Although it is likely that the two editors of this cookbook, Jaume Fàbrega and J. M. Fonalleras, who are listed on the title page as co-authors, contributed to the composition of section introductions and other paratextual elements in the collection, the use of the first-person singular from Adrià’s perspective in the majority of these passages frames the chef as the sole author. This emphasis on Adrià as the primary author of the text is also made clear visually on the title page at the beginning of the collection by separating Adrià’s name from the other contributors and including a portrait photo on the left-facing page (4-5).



A reproduction of a Dalí watercolor entitled “El Restaurador” is included opposite the table of contents (10-11). This portrait, reproduced below along with a different,

sharper version, appears to depict the restaurateur as more of a culinary creator, a source of ideas, than simply the owner and manager of a restaurant.





The man in this watercolor is shown seated, seemingly dreaming up ideas for new dishes, the components of which are suspended in mid-air but connected by thin lines to the top of his head. The bulbous shape of his head, full of red blotches intersected by vein-like lines, evokes the wrinkles and folds of the brain, here so developed it extends beyond the skull. Although a plate appears to sit on a table in front of the restaurateur cum chef, as if he were preparing or tasting the envisioned dish, the man's bodily position (particularly the angle of what appears to be an outstretched arm) is also clearly reminiscent of a piano player. The brown brush strokes running perpendicular to the man's body thus suggest both a dinner table and a piano, the latter appearing with great frequency in Dalí's works. If we consider this musical element, the man also resembles a composer, bringing

musical notes, represented by the ingredients floating above him, together into harmony. This confluence of culinary and musical imagery anticipates and reinforces musical analogies within both Adrià's and Soler's introductory texts. As quoted above, Adrià claims in his introduction to the collection's first section of recipes that *cocina de autor* chefs now have the absolute freedom to create their own musical score ("su propia partitura" [16]), while Soler describes Adriá's innovative dishes as having "un auténtico *swing* para el paladar" in the Introduction (13).

In addition to introducing this musical metaphor, I would argue that the inclusion of Dalí's watercolor also serves to subtly affirm Adrià's culinary creations as art by comparing his artistry—as well as its radical, almost surreal level of experimentation—to that of another recognized Catalan master and innovator from a more established and "legitimate" form of art: painting. This is particularly convincing when considered in the context of other references to Dalí later in the collection that draw a parallel between Adrià and the Catalan Surrealist painter. For example, Adrià describes "Mar y Montaña" dishes, presented in this collection as one of the signatures of his personal culinary style, as "[p]latos que parecen ideados por . . . Salvador Dalí" (42). The recipe for "Tuétano con caviar," a "Mar y Montaña" dish presented later in the collection, is accompanied by a full-page photo of the dish on a glass plate set on six of Dalí's painted tiles.

As if the juxtaposition of Adrià's creation and Dalí's were not enough to establish a link between the two artists, we find the following caption: "Provocación es la palabra que mejor podría definir a Dalí y quizá también podría servir para este plato de tuétano con caviar. Por eso, modestamente, los he unido en la foto de la derecha; por un lado los azulejos de Dalí y, por otro, el tuétano con caviar" (108). Modestly or not, Adrià certainly presents himself in this cookbook as the Dalí of culinary arts. If we consider Dalí's famous declaration that as a young boy he had wanted to become a chef, the juxtaposition of Adrià's photo opposite the title page and Dalí's watercolor of a restaurateur opposite the table of contents, the link the two artists is further emphasized.[6] This comparison

[6] Dalí's famous declaration that he wanted to be a *cocinera* as opposed to a *cocinero*, however, might complicate the matter! Dalí first claimed that at the age of seven "quería ser cocinera" in the prologue to his autobiography *La vida secreta de Salvador Dalí*, composed between 1940 and 1941. The fact that some versions of this prologue contain the word *cocinero* instead of the original *cocinera* can be explained by the fact that the first published edition was an English translation of the original manuscript (Dial Press, New York, 1942) and that the second edition was translated into Spanish by Catalan novelist Cèsar August Jordana not from the original text but from the first English edition (Editorial Poseidon, Buenos Aires, 1944). This second edition is included in Volume 1 of Fèlix Fanès' 2003 *Salvador Dalí: Obra completa*. Here we read: "Cuando tenía seis años quería ser *cocinero* y a los siete, Napoleón. Desde entonces mi

gains further significance if we consider the fact that Adrià does not make reference to a single past or present chef in this collection. Presenting the Surrealist Dalí, and not a fellow chef, as Adrià's influence, and even artistic equal, frames Adrià's work as fundamentally new and avant-garde just as presenting French, not Spanish, chefs as the direct antecedents of the *nueva cocina* Spanish chefs of the 70s and 80s functions to frame Spanish culinary art of the late 20th century as radically innovative. The new is so profoundly original that precursors can only be found in another form of art in the first case and in a different country in the second.

Presenting the Artist

Preceding the recipe sections, the introductions and other paratextual elements of which are penned by Adrià, the reader finds a "Presentación" by Catalan Minister of Commerce, Consumption, and Tourism Lluís Alegre i Selga and an "Introducción" by co-owner of El Bulli Juli Soler. Alegre i Selga's Presentation begins by introducing Adrià not only as a culinary artist but also as one of the few Catalan chefs to have authored truly creative cookbooks. Despite a long and rich history of Catalan gastronomic literature, Alegre i Selga affirms that "los libros escritos por cocineros en activo son escasos, y aún más los que, como el que tengo el placer de presentar en esta ocasión,

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ambición ha ido aumentando sin parar" (241, emphasis added). In *Ola Pepín!: Dalí, Lorca y Buñuel en la Residencia de Estudiantes* (2007), however, Mas Peinado cites the original text as follows, with *cocinera* instead of *cocinero*: "A los seis años quería ser *cocinera*. A los siete años quería ser Napoleón. Y mi ambición ha ido aumentando sin parar desde entonces" (229, emphasis added). In the following interview exchange with Joaquín Soler Serrano in 1977, the painter reaffirmed this idea:

> Soler Serrano: . . . la verdad es que usted es un pintor lento y meticuloso.
> Dalí: Sí, señor. Como una pequeña cocinera. Cuando era pequeño, antes de querer ser Napoleón, quería ser cocinera.
> Soler Serrano: ¿Y ahora?
> Dalí: Sigo queriendo ser Dalí, pero no lo soy. Lo que soy es una buena cocinera de la pintura al óleo. ("Entrevista a Salvador Dalí en el programa 'A fondo' [1977]")

incluyen platos y preparaciones que son fruto de la imaginación, la creatividad y la sabiduría de un verdadero artista" (8). *El sabor del Mediterráneo* is thus presented as "un libro singular," perhaps the first Catalan *libro de autor* since the Ruperto de Nola ("Quizá por primera vez en nuestra cultura desde el citado *Llibre de doctrina…* de Nola, un libro de autor") (8). Alegre i Selga thus presents Adrià as a truly innovative culinary artist and author, an achievement supposedly not attained by a Catalan chef since the 16th century!

Juli Soler's brief introduction further depicts Adrià as a singular artist, but here there is no mention of Cataluña. The reference to Cataluña in Alegre i Selga's Presentation is logical given the fact that he works for the Catalan Ministry, which partially funded the project. The collection, though, resists framing Adrià as a fundamentally Catalan chef, instead choosing to highlight the influence of his personal, and even innate, culinary style over that of his particular milieu. Soler emphasizes this distinct culinary style, affirming that Adrià "ha logrado crear *su propia línea* con platos extraordinarios en cuanto a concepción y armónicos en contenido de materias primas: siempre con un auténtico *swing* para el paladar" (13, first emphasis added).

Soler's text also serves to introduce a central tension present throughout this collection related to the role of the reader. Detailing the purpose of the collection, Soler states that Adrià and the other contributors have sought to "transmitir, en la medida de lo posible, lo secreto del refinamiento, de la estética, del equilibrio, de la magia innata de las recetas de Ferran Adrià" (13). The idea that this collection offers "lo secreto" of Adrià's creative process seems to imply both Adrià's singular artistry and knowledge as well as the ability to pass this knowledge on to the reader. However, the question of whether this collection truly presents the reader as capable of learning this singular artist's craft,

considered in this chapter, is a complicated one. Is the reader expected to play an active role? Is he or she ceded creative authority? Although a cookbook is by definition a prescriptive text, as we have seen in Chapter 1, there is a wide range of possible ways in which a reader is "expected" to engage with a recipe. Are the recipes meant to be reproduced exactly as instructed or do they merely offer guidelines or a basic technique that can then be personalized? Are only certain readers expected to cook from the recipes? Are the recipes intended to be recreated at all? These are all very relevant questions in our analysis of *El sabor del Mediterráneo* and have significant bearing on the way Adrià explores and affirms his own creative authorship.

Even in Soler's introductory remarks we find evidence of the complexity of the situation in this collection. In the above quoted statement, the verb *transmitir*, upon close inspection, could suggest teaching a technique or merely displaying the beauty of Adrià's art. Soler's use of the phrase "la magia innata," presented as a characteristic of the great chef's recipes along with *el refinamiento*, *la estética*, and *el equilibrio*, is also worth noting. Although Soler describes the recipes themselves as having "innate magic," it could be argued that this unusual description of a recipe suggests a similar innate creative ability in its inventor, an idea that could problematize the idea that Adrià's artistry can be taught. Soler then ends his introduction with a revealing overview of the intended audience of the cookbook as well as their projected role: "Os dejo, pues, con esta especie de *Best of*, con la seguridad de que gustará a los 'fans', interesará a los profesionales y que, sobre todo, dará nuevas fuentes de ideas a los buenos aficionados" (13). It is noteworthy that these three groups (*los 'fans'*, *los profesionales*, and *los buenos aficionados*) function not as grammatical subjects and agents of their respective clauses,

but as objects and patients, seemingly emphasizing the passive, rather than active, role of the reader. This seems particularly relevant in the case of *gustar* and *interesar*, as neither action involves any creative activity on the part of the reader.

As mentioned above, according to Massanés, the central achievement of *El sabor del Mediterráneo* is its construction of a "disciplina estética de vanguardia" by succeeding in codifying *la alta cocina* (178). The idea of systematizing ideas into a discipline implies a didactic purpose, and we certainly find this impulse in Adrià's collection. However, there is also a palpable tension in the collection between didacticism and the affirmation of singular creative authorship, the latter involving a presentation of Adrià's culinary creations as both unprecedented and nonreplicable. The collection ultimately suggests that although culinary techniques and dishes can be "transmitted" to others, becoming a true genius like Adrià requires not only hard work but also some natural ability that cannot be taught. As a result, the reader of *El sabor del Mediterráneo* emerges primarily as a passive spectator, a witness to Adrià's culinary greatness. Before considering the way this plays out in the sections authored by Adrià, it is worth noting the following lines from the back cover of the collection, which prefigure the framing of this text as spectacle and the reader as spectator. We read: "Esconde detalles que pretenden cautivar al lector. Cada página es una sorpresa que seduce al *espectador*. Al final, la más grata: la constatación de *haber asistido, desde primera fila*, a un proceso de creación singular, a la *exposición* de toda una filosofía de la cocina" (back cover, emphasis added).

How to Create Innovative Dishes

After Soler's Introduction, the authorial reins are "officially" handed over to Adrià, who has invented and "authored" the 100-plus recipes offered in the text (with the exception of the inclusion of two "traditional" recipes) and whose voice emerges loud and clear in section introductions and captions throughout. The collection's first recipe section "La manera de concebir nuevos platos" opens with the first of these introductions, entitled "La cocina de autor: Por qué el autor realiza sus obras y cómo se hacen."[7] Having already been declared an artist and author of singular *cocina de autor* recipes by both Alegre i Selga and Soler, Adrià takes this as a given and utilizes this introduction instead to clarify his understanding of the concept of *cocina de autor* as well as the nature of his artistic philosophy. He begins the two-page piece with the following explanation of what distinguishes *cocina de autor* from the culinary practices of chefs of the past: "El rasgo característico de la cocina de autor radica en el hecho que, anteriormente, los cocineros se sujetaban a un recetario clásico mientras que en la actualidad tienen entera libertad para crear su propia partitura. Es la misma diferencia que existe entre interpretar piezas de repertorio o tocar composiciones personales" (16). Though framed as a description of the culinary practices of *cocina de autor* chefs in general, this comment must be understood as specifically referring to the extremely innovative nature of his own creations. This definition implies not only that he has composed and performed his own personal "musical score," but that he was also the first to truly break free from past traditions.

[7] Although this section includes only one instance of the first-person singular ("Y entiendo por asociación . . ." [17]), it is clear that reader is meant to identify the voice emerging here as Adrià's as he has already been established as the sole author of the innovative recipes included in the collection. In addition, the text is accompanied by a photo of Adrià in his chef whites, walking along the beach.

Adrià also introduces some of the central tenets of his own philosophy on culinary art in this section. He affirms that "los platos no se pueden crear porque sí" and as such, innovative culinary creation requires both research and reflection (16). Otherwise, the resulting creation will be worthless: "El arte por el arte no tiene ningún interés: es preciso perfeccionar [los platos] hasta que adquieran un sentido real" (16). Once again, although Adrià does not explicitly link these ideas to his own creations, it is clear that he seeks to specifically establish his own dishes as works of art with "un sentido real," an idea he comes back to a number of times throughout the collection.

Soler's claim that the text aims to transmit the secret qualities of Adrià's recipes as well as the the title of this first section of recipes ("La manera de concebir nuevos platos") suggest that the nature of this cookbook will be prescriptive and instrumental, offering a how-to guide for the creation of innovative culinary art. Adrià seems to respond to this expectation at the end of this section introduction by outlining the specific techniques that will be explored in the opening section of recipes. Through the use of the first-person plural here, Adrià establishes a relationship with the reader and implies that he or she will join Adrià in the active creation of *nuevos platos*. Adrià states that "En estas páginas, *veremos* platos que emergen de un momento de lucidez, de percepción singular; a base de un toque personal, *modernizaremos* procesos clásicos; o '*jugaremos*' con listas de ingredientes, técnicas" (17, emphasis added). Not only does this statement anticipate the active participation of the reader, but it also provides a method for doing so. As Adrià explains, the creation of new dishes may be accomplished by employing three different techniques: "Para crear nuevos platos, partiremos de arte combinatoria: la inspiración, la adaptación y la asociación" (17). These three methods correspond to the

actions described above (accessing a state of heightened perception and clarity, modernizing traditional dishes, and playing with lists of ingredients and preparations) and serve as the organizing principle of this first and longest section of recipes (longest in length, not in number of recipes). What follows are three subdivided sections corresponding to these three techniques, each offering between five or six recipes.

Despite such indications that this section will be primarily instructive, we will nevertheless find that it is overly simplistic to say that this portion of the cookbook, or indeed the collection as a whole, merely serves to teach readers how to *concebir nuevos platos*. The tension between teaching readers how to be a great artist and merely putting Adriá's personal path to greatness on exhibit is already hinted at in this introductory text. Adrià cautions here that "Cada autor, seguramente, tiene su propio sistema de crear nuevos platos. La investigación constante es un deber ineludible" (16). Does this collection teach the reader how to create his or her own system? Is simply working hard enough? An analysis of each of the subsections of "La manera de concebir nuevos platos" reveals important answers to these questions.

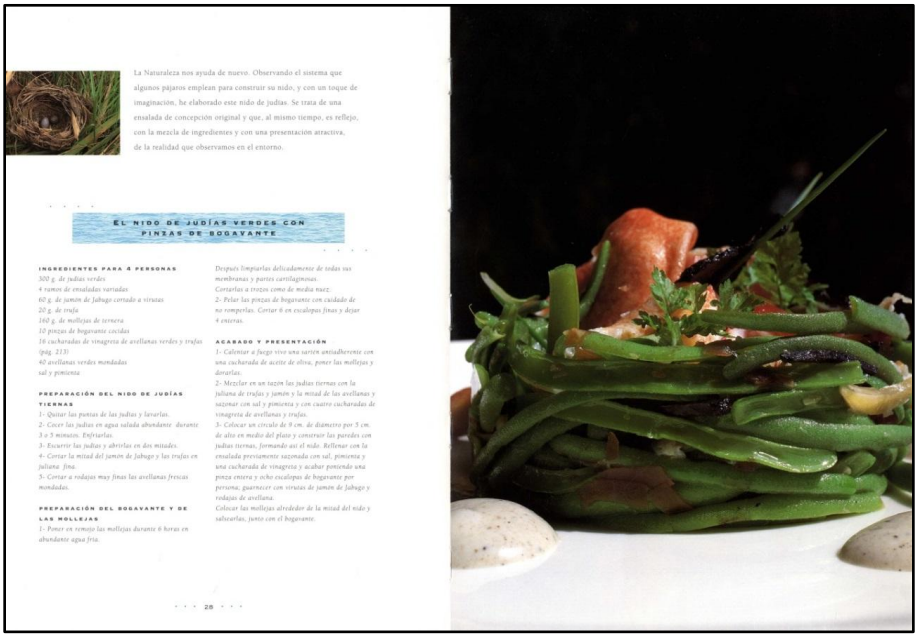
The first subsection, "Inspiración," opens with a brief introductory text accompanied by a large photo of Gaudí mosaics on the left-facing page. As was the case in the section "La cocina de autor: Por qué el autor realiza sus obras y cómo se hacen," Adrià begins by speaking of chefs in the third person. We read: "La magia del detalle. Un mundo entero en una parcela que antes de ser visitada por el cocinero nadie conocía. El cocinero se fija en un fragmento de aquella cerámica ignorada de Gaudí y crea un mosaico de verduras: esto es la inspiración" (19). Adrià goes on to explain that this process depends on "las intuiciones del cocinero" and emphasizes the difficult nature of

creating dishes based on inspiration outside the kitchen, responding to an object in the world around us and not, for example, a traditional culinary dish. According to Adrià, *la inspiración* "es, seguramente la manera más difícil y comprometida de afrontar la aventura de un plato. Partimos de cero, no hay puntos de referencia" (19). By holding off on the use of first-person singular until the end of this passage—"Los mosaicos de cerámica del genial arquitecto catalán Antoni Gaudí *me* sirvieron de inspiración, de referencia, y *creo* que el mejor homenaje era agradecerle su 'ayuda' con este plato" (19, emphasis added)—Adrià is able to more clearly emphasize the magical and challenging nature of his culinary creations without seeming boastful.

What follows this introductory text are five recipes for dishes that are visually inspired by objects in the natural world, a flower petal, a pistachio shell, and a bird's nest, as well as two man-made objects, Gaudí's mosaics and the knot in a rope. With the exception of the dish inspired by Gaudí, which is mentioned in the introduction, each recipe is preceded by a small photo of the inspiring object and a short introductory blurb. Although two of these notes do not employ the first-person, the texts corresponding to "La remolacha cruda y cocida con caviar en ensalada" and "El nido de judías verdes con pinzas de bogavante" both remind the reader of Adrià's agency in the invention of the dishes through the use of both the first-person singular and plural. For the first dish, Adrià reveals that "Los pétalos de unas flores de *nuestro* jardín fueron el origen de esta ensalada de remolacha con caviar" (22, emphasis added) and before the second recipe, we read: "Observando el sistema que algunos pájaros emplean para construir su nido, y con un toque de imaginación, *he elaborado* este nido de judías" (28, emphasis added).

The use of the first-person plural in a way that suggests the participation of the reader, however, is just as frequent here. Just before the recipe for the beet salad, Adrià mentions that "En este segundo ejemplo *veremos* cómo la naturaleza puede ser otra fuente de inspiración" (22, emphasis added) and he closes the introduction to the recipe for the *nido de judías verdes* affirming that the dish is both original and a reflection of "la realidad que *observamos* en el entorno" (28, emphasis added).

At first glance, the recipes themselves, which are formally separate from these blurbs, also seem to imply that the reader is meant to actively recreate the featured dishes. The recipes in this collection as a whole are well-organized and offer a great deal of detail regarding ingredients, preparation, and presentation. As we find in the image below, ingredient quantities are specific, cross referencing is used for ingredients that require a separate preparation (in this case, "vinagreta de avellanas verdes y trufas"), and the preparation and presentation instructions are often divided into sections under which each step is numbered.



La Naturaleza nos ayuda de nuevo. Observando el sistema que algunos pájaros emplean para construir su nido, y con un toque de imaginación, he elaborado este nido de judías. Se trata de una ensalada de concepción original y que, al mismo tiempo, es reflejo, con la mezcla de ingredientes y con una presentación atractiva, de la realidad que observamos en el entorno.

EL NIDO DE JUDÍAS VERDES CON PINZAS DE BOGAVANTE

INGREDIENTES PARA 4 PERSONAS
300 g. de judías verdes
4 ramos de ensaladas variadas.
60 g. de jamón de Jabugo cortado a virutas
20 g. de trufa
160 g. de mollejas de ternera
10 pinzas de bogavante cocidas
16 cucharadas de vinagreta de avellanas verdes y trufas (pág. 213)
40 avellanas verdes mondadas
sal y pimienta

PREPARACIÓN DEL NIDO DE JUDÍAS TIERNAS
1- Quitar las puntas de las judías y lavarlas.
2- Cocer las judías en agua salada abundante durante 3 o 5 minutos. Enfriarlas.
3- Escurrir las judías y abrirlas en dos mitades.
4- Cortar la mitad del jamón de Jabugo y las trufas en juliana fina.
5- Cortar a rodajas muy finas las avellanas frescas mondadas.

PREPARACIÓN DEL BOGAVANTE Y DE LAS MOLLEJAS
1- Poner en remojo las mollejas durante 6 horas en abundante agua fría.

Después limpiarlas delicadamente de todas sus membranas y partes cartilaginosas. Cortarlas a trozos como de media nuez.
2- Pelar las pinzas de bogavante con cuidado de no romperlas. Cortar 8 en escalopas finas y dejar 4 enteras.

ACABADO Y PRESENTACIÓN
1- Calentar a fuego vivo una sartén antiadherente con una cucharada de aceite de oliva; poner las mollejas y dorarlas.
2- Mezclar en un tazón las judías tiernas con la juliana de trufas y jamón y la mitad de las avellanas y sazonar con sal y pimienta y con cuatro cucharadas de vinagreta de avellanas y trufas.
3- Colocar un círculo de 9 cm. de diámetro por 5 cm. de alto en medio del plato y construir las paredes con judías tiernas, formando así el nido. Rellenar con la ensalada previamente sazonada con sal, pimienta y una cucharada de vinagreta y acabar poniendo una pinza entera y ocho escalopas de bogavante por persona; guarnecer con virutas de jamón de Jabugo y rodajas de avellana.
Colocar las mollejas alrededor de la mitad del nido y salsearlas, junto con el bogavante.

What is perhaps more striking about these recipes, however, is the rigidity of their standardization as well as the near complete absence of Adrià's voice. The only consistently flexible aspect of these recipes is the way in which the instructions are divided into sections, and apart from a few explanatory notes, there are no additional paratextual elements within what is formally designated as the recipe. As far as the narrative absence of Adrià, not only does he refrain from using the first-person—singular or plural—in recipes throughout the collection, but there are also very few moments in which the chef's voice is heard through the expression of professional or personal advice and opinions. Combined with the avoidance of stylistic flourishes and an almost exclusive use of the infinitive (the exceptions are a few instances of the *se pasivo* and *se impersonal*) in the instructions, these recipes thus emerge as fixed creations, seemingly in defiance of the ephemeral nature of culinary creation.

Although the insertion of the voice of the chef into recipes can often reveal an impulse to affirm the creative authorship of the chef, as we found in many of the recipes in *Grandes maestros* discussed in Chapter 1, I argue that in *El sabor del Mediterráneo*, the same effect is in fact achieved by doing the very opposite, by *avoiding* such an inclusion. One might expect Adrià to remind the reader at all moments of the fact that he is the sole inventor of the dishes by speaking in the first-person, but Adrià achieves this in the section introductions. He uses the recipes themselves as a means of fixing his ephemeral creations in time, to document and "write" them, thus legitimizing them as works of art.[8] It is telling that in a 2005 article appearing in *Fuera de serie*, a weekly

[8] The omission of the voice of the chef in recipes here is of course different from what we find in the recipes of Delgado's *Cien recetas magistrales*, discussed in Chapter 1. While such a decision functioned to

magazine supplement to the Spanish economic newspaper *Expansión*, Adrià is quoted as saying that "La única manera que tenemos de combatir el plagio es publicar nuestros libros. En ellos presentamos nuestras recetas, cómo se elabora cada plato, etc. Básicamente, es como patentar nuestras recetas" (quoted in Planellas and Svejenova "Creatividad" 10).[9] As intellectual property law does not generally extend to culinary innovations, Adrià suggests the publication of cookbooks as an alternative method for *cocina de autor* chefs to copyright dishes. In a presentation at the Fòrum Gastronòmic 2011 in Girona, Adrià repeats the importance of sharing ideas and recipes, of continuing the "espíritu de compartir" of recent years, so different from the attitude adopted by chefs of the past, who would zealously guard their recipes and secrets ("Ferran Adrià y la importancia de compartir").[10]

If we consider the minute details in these recipes on serving and presentation, this impulse to establish culinary creations as signature (and legitimate) works of art once again seems clear. We may take, for example, the following instructions on how to plate the dish "El nido de judías verdes con pinzas de bogavante":

> Colocar un círculo de 9 cm. de diámetro por 5 cm. de alto en medio del plato y construir las paredes con judías tiernas, formando así el nido.

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privilege the written word and affirm the creative nature of the role of the critic in Delgado, the "fixed" nature of the recipes in Adrià's cookbook serves to affirm and even "copyright" his own singular authorship.

[9] Molina, V. "La suma de dos talentos." *Fuera de Serie (Expansión)* Sept. 2005: 38–39.

[10] Adrià's emphasis on his culinary creations as fixed works of art is also exemplified by the construction of clay models, at a scale of 1:1, of all of the dishes prepared at El Bulli. Although they were employed in the restaurant to show new cooks how the finished dishes should look, now that the restaurant has closed, the models have also appeared in museum exhibits dedicated to Adrià's creations such as the 2012 exhibit "Ferran Adrià y El Bulli" at the Palau Robert in Barcelona. Photos of the models also appear in the 2011 edition (número ñ) of the annual Spanish art journal *Matador*, dedicated entirely to Ferran Adrià. Tommaso Koch's January 17, 2012 *El País* article "Ferran Adrià saca del congelador su comida de plastilina" discusses these clay models in detail.

> Rellenar con la ensalada previamente sazonada con sal, pimienta y una cucharada de vinagreta y acabar poniendo una pinza entera y ocho escalopas de bogavante por persona; guarnecer con virutas de jamón de Jabugo y rodajas de avellana. Colocar las mollejas alrededor de la mitad del nido y salsearlas, junto con el bogavante. (28)

From the exact measurements of the green beans and number of lobster pieces to be served per person to the precise placement of the sweetbreads, there can be no doubt that presentation is perceived as fundamental to the singular nature of the dish. While it could be argued that such precision is necessary for dishes that have been created with a visual inspiration in mind, we find similar instructions in recipes throughout the section "La manera de concebir nuevos platos." For instance, the following presentation guidelines are offered for "Gazpacho de bogavante": "Colocar en medio de un plato hondo una 'quenelle' con las verduras picadas. Poner alrededor 4 rodajas y una pinza de bogavante, 2 tomates rellenos, 2 cebolletas rellenas, 3 rodajas de pimiento verde y de pimiento rojo, 4 bastoncitos de pepino y 2 rebanadas de pan tostado" (35). For another recipe, "Muslitos de cordoniz a la salsa de soja," the reader is instructed to: "Colocar alrededor del plato 8 ramitos de ajos tiernos y espárragos formando un entrelazado; y poner encima de cada ramito un muslito" (38). Such detail regarding serving and presentation is reinforced by large close-up, color photos of the finished dishes, leaving very little doubt as to how Adrià envisions his dish.

The reader is in fact confronted with a double bind situation, receiving mixed signals regarding his or her own role and ability to act creatively. The title and introduction to this section suggest that Adrià has set out to teach readers how to create

new, innovative dishes, but the subsection "Inspiración" ultimately serves more as an exposition of Adrià's personal creations. The recipes do not encourage the reader to make each dish his or her own by offering alternatives or inviting personal creative flourishes, instead establishing the dish as a fixed, signature aesthetic creation. Is the reader thus meant to recreate the dish exactly as Adrià intended it? Or perhaps simply marvel at both the photo of the finished dish and the description of how it is prepared? In either of these cases, however, the reader would not be undertaking the creation of an innovative dish as such a process is defined in the introduction to this subsection. As we have seen, Adrià explains in this introduction that the chef must follow his or her own personal inspirations and that the process of creating a dish in this way is the most difficult, depending entirely on "las intuiciones del cocinero" (19). It is suggested that these intuitions are innate and cannot be transmitted directly to the reader. Therefore, the reader is at the outset prepared to be taught how to create innovative dishes, but it is instead insinuated that this is not possible. The instructions correspond to what Adrià has already created based on his own personal inspirations, but at no point does he explain techniques or give tips for finding and harnessing inspiration.

The next subsection, "Adaptación," offers a second technique for the invention of new dishes, the use of classic and traditional dishes and techniques as a starting point for the creation of something entirely new and personal. The introduction to this section of recipes opens with Adrià's understanding of what it means to adapt: "Adaptar significa confeccionar de nuevo" (31). Although the dishes to be adapted may come from anywhere ("Estos platos pueden ser regionales o nacionales, de cualquier parte, porque, como ya he comentado antes, el cocinero ha de partir de las costumbres que conoce sin

cerrar nunca la puerta a las aportaciones de otras culturas"), what is most important is "la intervención personal" (31). Referring to the first dish adapted in this section, Adrià declares that "[l]a personalidad de cada cocinero . . . creará gazpachos modernos, basados en el original, pero distanciados radicalmente del modelo gracias a la íntima percepción de cada plato" (31).

Following this introduction are recipes for four new dishes, preceded in each case by a short description of the original dish as well as an explanation of the nature of Adrià's adaptation. In the case of the updated recipes for gazpacho and the Catalan dish "Conejo con caracoles," Adrià provides a recipe for the original version as well. In this section, Adrià's voice emerges more clearly in the introductory blurbs than in those of the "Inspiración" section. Given the fact that these dishes rely on traditional dishes as sources of inspiration, it is not surprising that Adrià would seek to compensate for this by emphasizing his own agency and innovation more strongly. In the introductory blurb for his version of gazpacho, for example, instead of beginning by speaking of chefs in the third person, Adrià opens with a strong, even confrontational, verb, *enfrentarse*, in the first-person singular. Adrià begins: "*Me enfrento* al gazpacho de una manera singular. Para que no 'repitan' tanto procuro blanquear el ajo y la cebolla, e *intento*, asimismo, 'purgar' el pepino; *busco* una nueva cremosidad, añadiendo mayonesa y nata montada; *refuerzo* el sabor con el caldo y el coral del bogavante. Finalmente, en la presentación, *cedo* el protagonismo a los trozos de bogavante" (32). Adrià immediately affirms his own

creative authorship and also highlights the singular, even superior, nature of his version over the traditional dish.[11]

The increased use of the first-person singular in these blurbs not only emphasizes the innovative nature of his creation over that of the original dish, but it also de-emphasizes the reader's active role and, in turn, his or her creative potential. The use of the first-person singular over the first-person plural focuses the reader's attention on Adrià's agency at the expense of the reader's. Given the fact that this second method for creating new dishes takes as a starting point an established recipe, therefore eliminating the need, so central to the previous technique, to "part[ir] de cero" (19), it might be considered easier or at least more accessible for readers. However, Adrià avoids capitalizing on this fact by avoiding the repeated use of a verb form that might have more clearly implicated the reader. This is particularly true of the blurbs preceding the two recipes of this section that have been inspired by Spanish and Catalan dishes, "Gazpacho de bogavante," whose introductory text is cited above, and "Lomo de conejo con manitas de cerdo y caracoles." The following is the blurb preceding this second dish: "Las clásicas manitas de cerdo con conejo y caracoles (*peus de porc amb conill i cargols*) son el punto de partida de este proceso. En *mi* versión el plato se presenta sin 'tropezones' (huesos, cáscaras…) y *utilizo* el lomo del conejo y diversas variedades de setas como complemento ideal, así como la salsa de Oporto y el jugo de carne" (40, emphasis added). The fact that the only adapted dish in this section whose introductory text employs verbs in the first-person plural, "Muslitos de cordoniz a la salsa de soja," is based on a foreign

[11] This statement also exemplifies Adrià's claim in the introduction to "La manera de concebir nuevos platos" that innovative dishes must have a reason for being, that creating art for art's sake is not a worthy undertaking. This idea will be further developed in the next subsection "Asociación" and mentioned at various points throughout the collection.

dish (Chinese soy chicken wings) perhaps reveals Adrià's increased authorial anxiety in a national and regional context.

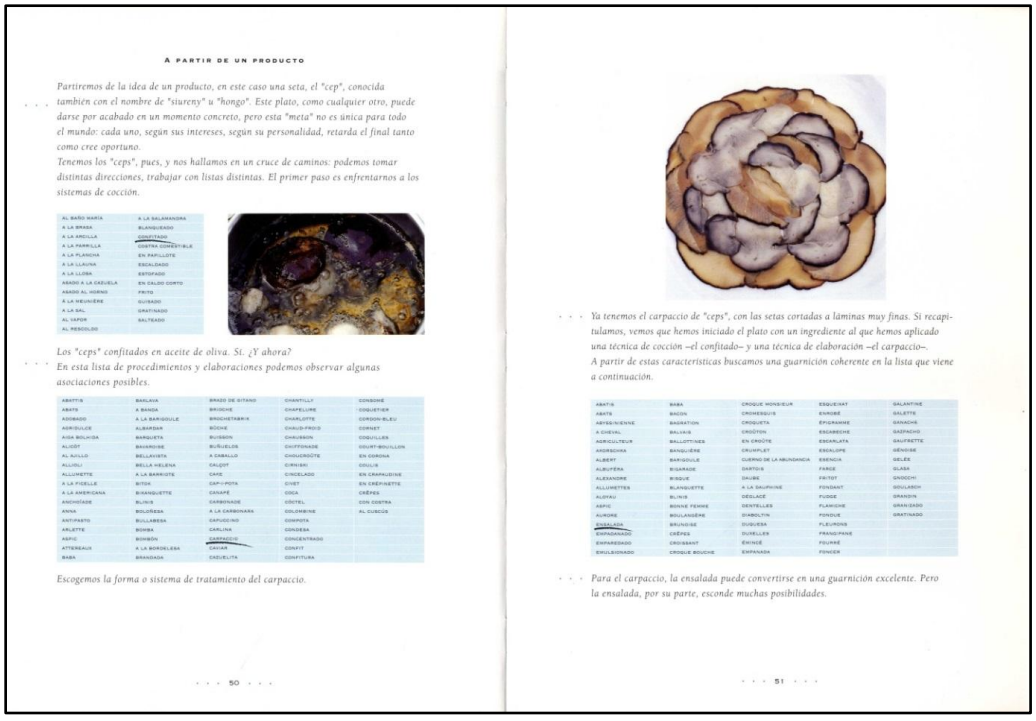
It is also worth noting the format of the two traditional recipes offered in this section, "Gazpacho" and "Conejo con caracoles," which precede Adrià's updated versions. These two recipes are strikingly different in format and content from the rest of the recipes in this section and in *El sabor del Mediterráneo* as a whole. Both contain significant paratextual elements within what is formally designated as part of the recipe, including an introductory paragraph before the ingredients list and lengthy notes at the end. No other recipes have such paragraphs, and although some recipes have notes, they are generally brief. The paragraph at the beginning of each of these recipes offers information on the origins and variations of the dish in question, while the notes at the end offer both ingredient and preparation alternatives. These paratextual elements even contain a few value judgments, largely absent from the other recipes of this collection. Within the recipe for "Conejo con caracoles," Adrià affirms that the combination of rabbit and snails "constituye una combinación *soberbia*," while a variation on the dish, *manitas de cerdo con caracoles*, is described in the notes at the end of the recipe as "una *excelente* combinación entre la 'sequedad' de los moluscos de tierra y la melosidad gelatinosa de las manitas de cerdo" (42, emphasis added).

Also noteworthy in these two recipes is the increased flexibility offered the reader as far as ingredient quantity and type, preparation, and presentation. For instance, the gazpacho recipe calls for "1 o 2 ajos," "3 o 4 cucharadas de aceite," and "2 o 3 cucharadas de vinagre" (34) while the second recipe lists "1 puñado de almendras tostadas (unas 12, aproximadamente)" (42). It would be difficult to find another recipe in

this collection with similar approximations. Further, within the instructions for the gazpacho, Adrià not only offers various options for garnishing, but even emphasizes the fact that it is up to the discretion of the reader through the use of the phrase "a voluntad." We read: "Acompañarlo con una bandeja con daditos de pepino y, *a voluntad*, de pimiento, tomate, cebolla, dados de pan frito e, incluso, de huevo duro" (34, emphasis added). Beyond echoing the introductory paragraphs' emphasis on the existence of different variations of these dishes, such approximations and alternatives also suggest increased potential agency for the reader. The sense that these two recipes are less concerned with micromanaging the way in which a reader recreates each dish is even reinforced by the fact that these are the only two recipes in the entire collection whose instructions are not numbered, suggesting far less rigid guidelines.

Even if Adrià does cede some agency to the reader here, these recipes ultimately merely reinforce the fact that the collection as a whole does not. While the stated aim of this first section of recipes is to teach the reader how to *concebir nuevos platos*, the two recipes described above do nothing of the sort. Although they encourage the reader to make decisions on what ingredients to use and in what quantities, the text frames these minor changes as existing within the boundary of what is considered a "variation" on the traditional dish and not a totally new and innovative personal creation. Although the agency implied here could involve the preparation of these dishes by a restaurant chef as well as a home cook (the introductory paragraph within the recipe for "Conejo con caracoles" even mentions that "[s]e trata de un plato que también se elabora en los restaurantes" [42]), any variation created using this recipe would be the work of a professional artisan or tradesman, not a true artist.

The final subsection of “La manera de concebir nuevos platos,” “Asociación,” perhaps most clearly demonstrates the mixed signals Adrià sends his potential readers in this collection. The idea behind this section is that new dishes can be created through a process of association in which one uses a particular ingredient, technique, or type of dish as a starting point and plays around with lists of ingredients and preparations to build the idea for the dish bit by bit. Five original recipes appear in this section, each preceded by a two- to four-page explanation of how the dish was conceived. For example, in the introductory section for “El carpaccio de ceps confitado y la ensalada de patatas, trufas y mâche con riñones de conejo,” Adrià leads the reader, step by step, through the process of creating a dish “a partir de un producto,” in this case starting with the *cep*, a type of mushroom. Adrià chooses olive oil confit from a list of cooking methods and carpaccio from a list of “procedimientos y elaboraciones” and decides upon lettuce, truffle, and potato for a side salad and rabbit kidneys as the final garnish, or “toque final” (50).



A PARTIR DE UN PRODUCTO

Partiremos de la idea de un producto, en este caso una seta, el "cep", conocida también con el nombre de "siureny" u "hongo". Este plato, como cualquier otro, puede darse por acabado en un momento concreto, pero esta "meta" no es única para todo el mundo: cada uno, según sus intereses, según su personalidad, retarda el final tanto como cree oportuno.
Tenemos los "ceps", pues, y nos hallamos en un cruce de caminos: podemos tomar distintas direcciones, trabajar con listas distintas. El primer paso es enfrentarnos a los sistemas de cocción.

AL BAÑO MARIA	A LA SALAMANDRA
A LA BRASA	BLANQUEADO
A LA ARCILLA	CONFITADO
A LA PARRILLA	CRISTAL CONGELABLE
A LA PLANCHA	EN PAPILLOTE
A LA LLAUNA	ESCALDADO
A LA LLOSA	ESTOFADO
ASADO A LA CAZUELA	EN CALDO CORTO
ASADO AL HORNO	FRITO
A LA MEUNIÈRE	GUISADO
A LA SAL	GRATINADO
AL VAPOR	SALTEADO
AL ROSCOLDO	

Los "ceps" confitados en aceite de oliva. Sí. ¿Y ahora?
En esta lista de procedimientos y elaboraciones podemos observar algunas asociaciones posibles.

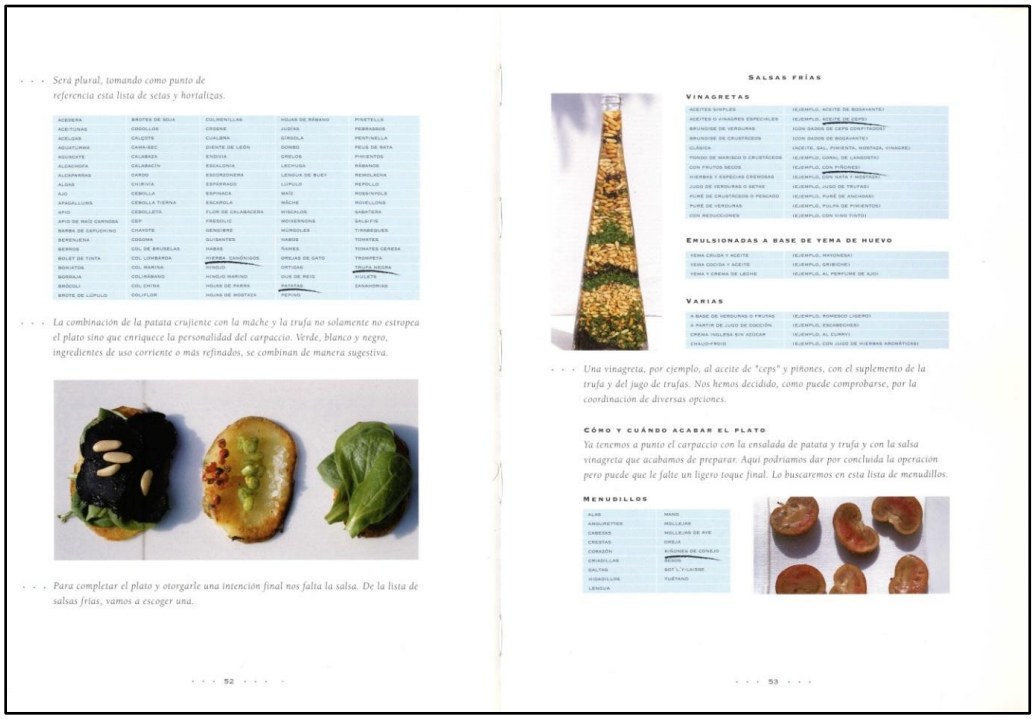
ABATTIS	BARLAVA	BRAISE DE SITANO	CHANTILLY	CONSOMÉ
ABATS	A BANDA	BRIOCHE	CHAPELURE	COQUETIER
ADOBADO	A LA BARIGOULE	BRUSCHETTARIA	CHARLOTTE	CORDON-BLEU
ADRIBULCE	ALBARDAR	BOCHE	CHAUD-FROID	CORNET
AIGA BOLHIDA	BARQUETA	BUISSON	CHAUSSON	COQUILLES
ALIOLI	BASARIDGE	BUÑUELOS	CHIFFONADE	COURT-BOUILLON
AL AJILLO	BELLAVISTA	A CABALLO	CHOUCROÛTE	EN CORONA
ALLIOLI	BELLA HELENA	CALIOT	CIRINESKI	COULIS
ALLUMETTE	A LA BARIOTE	CAVE	CINCLADO	EN CAMPAGNINE
A LA FIDELLE	BITOK	CAPI-POTA	CIVET	EN CRÉPINETTE
A LA AMERICANA	BIRANQUETTE	CANAPÉ	COCA	CRÊPES
ANCHOIADE	BLINIS	CARBONADE	CÓCTEL	CUS-CUSTRA
ANNA	BOLOÑESA	A LA CARBONARA	COLOMBINE	AL CUSCÚS
ANTIPASTO	BULLABESA	CAPUCCINO	COMPOTA	
ARLETTE	BOMBA	CARLINA	CONSESA	
ASPIC	BOMBÓN	CARPACCIO	CONCENTRADO	
ATTEREAUX	A LA BORDELESA	CAVIAR	CONFIT	
BABA	BRANDADA	CECIELITA	CONFITURA	

Escogemos la forma o sistema de tratamiento del carpaccio.

Ya tenemos el carpaccio de "ceps", con las setas cortadas a láminas muy finas. Si recapitulamos, vemos que hemos iniciado el plato con un ingrediente al que hemos aplicado una técnica de cocción –el confitado– y una técnica de elaboración –el carpaccio–.
A partir de estas características buscamos una guarnición coherente en la lista que viene a continuación.

ABATIS	BABA	CROQUE MONSIEUR	ESQUEINAT	GALANTINE
ABATS	BACON	CROMESQUIS	ENROBÉ	GALETTE
ABYSSIENNE	BAGRATION	CROQUETA	EPIGRAMME	GANACHE
A CHEVAL	BALINAS	CROÛTON	ESCABECHE	GASPACHO
AGRICULTEUR	BALLOTTINES	EN CROÛTE	ESCARLATA	GAUFRETTE
ANDECHNA	BANQUIÈRE	CRUMPLET	ESCALOPE	GÉNOISE
ALBERT	BARIGOULE	CUERNO DE LA ABUNDANCIA	ESENCIA	GELÉE
ALBUFÉRA	BIGARADE	DARTOIS	FARCE	GLASA
ALEXANDRE	BISQUE	DAUBE	FRITOT	GNOCCHI
ALLUMETTES	BLANQUETTE	A LA DAUPHINE	FONDANT	GOULASCH
ALOYAU	BLINIS	DÉGLACÉ	FUDGE	GRANDIN
ASPIC	BONNE FEMME	DENTELLES	FLANCHE	GRANIZADO
AUMONE	BOULANGÈRE	DIABOLTIN	FONDUE	GRATINADO
ESCALOPA	BRUNOISE	DUQUESA	FLEURONS	
ENPAGANADO	CRÉPES	DUXELLES	FRANCPANE	
ENPANEADO	CROISSANT	ÉMINCÉ	FOURNÉ	
EMULSIONADO	CROQUE BOUCHE	EMPANADA	FONDER	

Para el carpaccio, la ensalada puede convertirse en una guarnición excelente. Pero la ensalada, por su parte, esconde muchas posibilidades.



. . . Será plural, tomando como punto de referencia esta lista de setas y hortalizas.

ACELGA	BROTES DE SOJA	COLMENILLAS	HOJAS DE RÁBANO	PIMIENTO
ACEITUNAS	CEBOLLINO	CRISTAL	JUDÍAS	PERRECHICOS
ACELGAS	CALÇOTS	CULEBRA	GÍRGOLA	PERTINELLA
AGUATURMA	CAMA-SEC	DIENTE DE LEÓN	GOMBO	PEUS DE RATA
AGUACATE	CALABAZA	ENDIVIA	GRELOS	PIMIENTOS
ALCACHOFA	CALABACÍN	ESCALONIA	LECHUGA	RÁBANOS
ALCAPARRAS	CARDO	ESCORZONERA	LENGUA DE BUEY	REMOLACHA
ALGAS	CHIRIVÍA	ESPÁRRAGO	LÚPULO	REPOLLO
AJO	CEBOLLA	ESPINACA	MATÉ	ROSSINYOL
APACALLUMS	CEBOLLA TIERNA	ESCAROLA	NÁCHE	NOVELLONS
APIO	CEBOLLETA	FLOR DE CALABACERA	NÍSCALOS	SANTERA
APIO DE RAÍZ CARNOSA	CEP	FRESÓLIC	NOISERNONS	SALSIFÍS
BARBA DE CAPUCHINO	CHAYOTE	GENGIBRE	NÚRGOLES	TIRABEQUES
BERENJENA	COGOMA	GUISANTES	NABOS	TOMATES
BERROS	COL DE BRUSELAS	HABAS	ÑAMES	TOMATES CEREZA
BOLET DE TINTA	COL LOMBARDA	HIERBA GANDÚGOS	ORELLAS DE GATO	TRUMPETA
BONIATOS	COL MARINA	HINOJO	ORTIGAS	TRUFA NEGRA
BORRAJA	COLIRÁBANO	HINOJO MARINO	OUS DE PEIX	VIOLETA
BRÓCOLI	COL CHINA	HOJAS DE PARRA	PATATAS	ZANAHORIAS
BROTE DE LÚPULO	COLIFLOR	HOJAS DE MOSTAZA	PEPINO	

. . . La combinación de la patata crujiente con la mâche y la trufa no solamente no estropea el plato sino que enriquece la personalidad del carpaccio. Verde, blanco y negro, ingredientes de uso corriente o más refinados, se combinan de manera sugestiva.

. . . Para completar el plato y otorgarle una intención final nos falta la salsa. De la lista de salsas frías, vamos a escoger una.

. . . 52 . . .

SALSAS FRÍAS

VINAGRETAS

ACEITES SIMPLES	(EJEMPLO, ACEITE DE BOGAVANTE)
ACEITES O VINAGRES ESPECIALES	(EJEMPLO, ACEITE DE CEPS)
BRUNOISE DE VERDURAS	(CON DADOS DE CEPS CRUDITOS)
BRUNOISE DE CRUSTÁCEOS	(CON DADOS DE BOGAVANTE)
CLÁSICA	(ACEITE, SAL, PIMIENTA, MOSTAZA, VINAGRE)
FONDO DE MARISCO O CRUSTÁCEOS	(EJEMPLO, CORAL DE LANGOSTA)
CON FRUTOS SECOS	(EJEMPLO, CON PIÑONES)
HIERBAS Y ESPECIAS CREMOSAS	(EJEMPLO, CON NATA Y MOSTAZA)
JUGO DE VERDURAS O SETAS	(EJEMPLO, JUGO DE TRUFAS)
PURÉ DE CRUSTÁCEOS O PESCADO	(EJEMPLO, PURÉ DE ANCHOAS)
PURÉ DE VERDURAS	(EJEMPLO, PULPA DE PIMIENTOS)
CON REDUCCIONES	(EJEMPLO, CON VINO TINTO)

EMULSIONADAS A BASE DE YEMA DE HUEVO

YEMA CRUDA Y ACEITE	(EJEMPLO, MAYONESA)
YEMA COCIDA Y ACEITE	(EJEMPLO, GRIBICHE)
YEMA Y CREMA DE LECHE	(EJEMPLO, AL PERFUME DE AJO)

VARIAS

A BASE DE VERDURAS O FRUTAS	(EJEMPLO, ROMESCO LIGERO)
A PARTIR DE JUGO DE COCIÓN	(EJEMPLO, ESCABECHE)
CREMA INGLESA SIN AZÚCAR	(EJEMPLO, AL CURRY)
CHAUD-FROID	(EJEMPLO, CON JUGO DE HIERBAS AROMÁTICAS)

. . . Una vinagreta, por ejemplo, al aceite de "ceps" y piñones, con el suplemento de la trufa y del jugo de trufas. Nos hemos decidido, como puede comprobarse, por la coordinación de diversas opciones.

CÓMO Y CUÁNDO ACABAR EL PLATO

Ya tenemos a punto el carpaccio con la ensalada de patata y trufa y con la salsa vinagreta que acabamos de preparar. Aquí podríamos dar por concluida la operación pero puede que le falte un ligero toque final. Lo buscaremos en esta lista de menudillos.

MENUDILLOS

ALAS	MANO
AMOLLETTES	MOLLEJAS
CABEZAS	MOLLEJAS DE AVE
CRESTAS	OREJA
CORAZÓN	RIÑONES DE CONEJO
CRIADILLAS	SESOS
GALTAS	SOT L'YLAISSE
HÍGADILLOS	TUÉTANO
LENGUA	

. . . 53 . . .

It is in these extensive sections detailing the creative choices made by Adrià in the process of inventing a new dish, as well as the reasons for such selections, that the chef's voice takes on its most didactic tone, and what is being taught and demonstrated even appears to be in line with this section's proclaimed purpose, to show readers "las maneras de concebir nuevos platos." Moreover, rhetorical devices that reduce the distance between Adrià and the reader and serve to suggest the reader's potential creative agency appear in condensed form in these sections. We find frequent usage of the first-person plural as well as the tendency to use language that fixes the action firmly in the present, establishing the illusion that the reader is in Adrià's presence, not only observing the decision making process but participating in it as well. As an example, we may consider the following line from the beginning of the introductory section corresponding to "El carpaccio de ceps . . ." mentioned above: "Tenemos los 'ceps', pues, y nos hallamos en un cruce de caminos: podemos tomar distintas direcciones, trabajar con listas distintas"

(50). After reproducing a list of possible cooking methods, Adrià continues as follows: "Los 'ceps' confitados en aceita de oliva. Sí. ¿Y ahora? En esta lista de procedimientos y elaboraciones podemos observar algunas asociaciones posibles" (50). Adrià constructs the reader as an active apprentice here not only through the use of the first-person plural, but also by means of an informal tone and rhetorical flourishes such as "Sí. ¿Y ahora?" that suggest a direct interaction between chef and student. Even the formatting of the lists of ingredients and methods to choose from seem to suggest that Adrià's decisions are occurring as we speak, and in the reader's presence; for each list, the selected element is indicated with a roughly drawn line that suggests that the item has been casually underlined by hand.

Adrià further performs his role as teacher in these introductory sections by defining and explaining many of the ingredients and culinary procedures mentioned. In the recipe cited above, he identifies *el cep* as "una seta . . . conocida también con el nombre de 'siureny' u 'hongo'" (50) and in the remaining recipes offers similar explicatory information about *el granizado* (58), *la melisa* (67), and *la cigala* (66). The didactic tone adopted in these sections is perhaps most clear in the following passage, in which Adrià reiterates all of the decisions made up until that point before moving on to the next step: "Si recapitulamos, vemos que hemos iniciado el plato con el ingrediente al que hemos aplicado una técnica de cocción—el confitado—y una técnica de elaboración—el carpaccio—. A partir de estas características buscamos una guarnición coherente en la lista que viene a continuación" (51).

Despite the overtly prescriptive nature of these sections, if we take into consideration the introduction to the subsection "Asociación," a more nuanced depiction

of the reader's role emerges that undercuts the idea that this section serves to teach the reader how to create innovative dishes of his or her own. Unlike the other subsection introductions in "La manera de concebir . . .," this text only resorts to the first-person plural twice and not until the final sentence. Adrià instead begins with the first-person singular in order to emphasize the years of study he has undertaken in order to be able to appropriately use the technique of association. The introduction begins as follows:

> La asociación es el fruto de muchos años de recopilación de materiales de variada procedencia, de naturaleza distinta. Leyendo, archivando, consultando fuentes de todas clases *he elaborado* un listado con relaciones de ingredientes, técnicas, cocciones… A fin de simplificar la comprensión de esta especie de juego, un proceso que se asemeja a algunas operaciones informáticas, una muletilla para el profesional en momentos de poca inspiración y un pasatiempo divertido para cualquier aficionado, *facilito* una serie de posibilidades combinatorias, agrupadas en parrillas según conceptos. (49, emphasis added)

In these first few sentences, Adrià clearly emphasizes his own experience and agency in not only compiling extensive lists of ingredients and techniques, but also in simplifying the system for this collection. The reader might assume at this point that Adrià has done all the hard work, and that he or she can merely take it from here, casually playing this "juego" in order to create unique new dishes. However, Adrià is quick to point out that this is not a game in which anything goes:

> El 'juego', sin embargo, no es, ni mucho menos, inocente. A la hora de combinar productos, texturas, gustos… es necesario mantener un mínimo

> de coherencia y un cierto sentido del buen gusto. A partir de estos principios pueden darse una gran cantidad de variantes, pero para que este deporte adquiera sentido es preciso que se practique como un ejercicio de control de las pasiones. Dejándolas fluir y calculando, al mismo tiempo, su impacto. (49)

Thus, not every innovative dish is created equal. According to Adrià, a successful creation must display coherence and "good taste," and the only way to do so is to balance passion and logic. As Adrià mentions earlier in the collection, "art for art's sake" is not valid; each creation must instead have a reason for being.

In the final sentence of this introduction, Adrià shifts to the first-person plural, seemingly suggesting the reader's successful participation now that the rules of the "game" have been established. We read: "En los listados que *veremos partimos* de productos del país: cada uno tiene que adaptarlos a su propio contexto" (49, emphasis added). However, Adrià challenges such an assumption in the second part of this sentence by pointing out the fact that the very foundation of this technique, Adrià's corpus of lists of ingredients and culinary procedures, must be adapted to each context and not merely used as is. At the beginning of the introductory text for the first recipe, Adrià includes one last disclaimer, related to the need to adapt not just the lists but also the procedure itself. We read: "Este plato, como cualquier otro, puede darse por acabado en un momento concreto, pero esta 'meta' no es única para todo el mundo: cada uno, según sus intereses, según su personalidad, retarda el final tanto como cree oportuno" (50). Therefore, although the recipe introductions adopt here a strongly instructive tone, it is also emphasized that simply following the recipe given is not the path to creating truly

innovative dishes. One would need to gather a personal set of lists and create according to personal experiences and style, all the while with the knowledge that the final dish must be coherent and logical.

A closer look at the recipe introductions in these sections reveals subtle reminders of the fact that not all invented dishes are created equal. In some cases, Adrià includes concrete reasons for the selection of a particular ingredient or cooking method; for instance, he explains that the *cigalas* will be grilled for "Ajo blanco con cigalas y ceps" as this process "respeta al máximo su sabor y textura naturales" (66). Often, however, choices are merely labeled as "ideal" or "coherente" without any explanation or reasoning. In the search for "una guarnición coherente" for the carpaccio, it is determined that "la ensalada puede convertirse en una guarnición excelente," but what makes this a "coherent" choice is left unsaid (51). Similarly, oregano is chosen for the *granizado* from a list of aromatic herbs by simply observing that this herb "es ideal" (59) while *los ceps* are chosen from a list of vegetables and mushrooms as "el compañero ideal" to the *cigalas* in the recipe for *ajo blanco* (67). These comments reinforce the idea that new dishes must have a reason for being, expressing both coherence and good taste.

There must then be a hierarchy of possible combinations, some better than others. However, the text makes minimal effort to explain the nature of this hierarchy. What exactly makes one combination superior to another? The final recipe in this section, "Lenguado con sesos, puerros y ensalada de berros, jamón y almendras," offers some insight into this question. The introduction to this recipe begins with the same didactic tone as we have found throughout this section. The first few sentences exclusively use the first-person plural as Adrià guides the reader through the initial decision of the process,

which type of fish to use. Once *lenguado* is chosen, Adrià moves on to select a type of innards as the "guarnición principal." Here, Adrià seeks to clarify his personal affinity for "Mar y Montaña" dishes in the following way: "Como ya veremos más adelante, soy un entusiasta de los platos de 'Mar y Montaña', propios de la cocina catalana, por lo cual seleccionaremos unos menudillos del siguiente listado" (70). This sudden use of the first-person singular "soy" highlights the importance of Adrià's personal culinary style and also serves to remind the reader of the chef's exclusive agency in the creative process laid out in these sections. Although the didactic and inclusionary tone of these recipe introductions seems to suggest otherwise, Adrià is ultimately the one to determine the perfect combination of ingredients and techniques. As if offering the reader a final reminder of this fact, Adrià discreetly sets the first-person plural aside entirely for the final few sentences of this introduction, instead employing the first-person singular. Grilled green onions, the next ingredient to be chosen, are described as "ideal," but in this case, Adrià's role in making this determination is emphasized. We read: "Para combinar el lenguado con los sesos y la vinagreta *creo* que unos puerros enanos a la parrilla pueden ser la verdura ideal" (71, emphasis added). This use of the first-person singular is then repeated for the selection of garnishes; in this case, Adrià explains: "Finalmente, después de pensarlo, *creo* conveniente elaborarla con berros, jamón y almendra tierna (71, emphasis added).

This emphasis on personal culinary style as well as the accompanying shift in verb form firmly undercut the creative agency ceded to the reader up until this point in the recipe introductions of this section. The "Asociación" section as a whole serves as a firm reminder of what it really takes to "concebir nuevos platos" according to Adrià. In

addition to presenting the creation of truly innovative and aesthetically successful dishes as requiring years of research ("muchos años de recopilación de materiales de variada procedencia" [49]), careful consideration ("*después de pensarlo*, creo conveniente elaborarla con berros, jamón y almendras tiernas" [71, emphasis added]), and dedicated experimentation ("Después de varias pruebas, me parece que la manera más indicada de tratarlo es a través de la licuadora" [58]), Adrià also implies that the culinary artist must possess some inherent creative genius. In avoiding any precise explanation of how to ensure that a dish exhibits both "un mínimo de coherencia" and "un cierto sentido del buen gusto" (49) (apart from the advice not to let one's passions take over), Adrià suggests that this discernment is instinctive, something that cannot be taught. Ultimately, this section, and by extension the collection as a whole, does not offer the reader a comprehensive or infallible guide for creating culinary works of art for this very reason. If culinary greatness and the ability to create gastronomic art are innate, something one is born with, this would be impossible.

This is not, however, to say that the subsection "Asociación" does not serve to teach the reader. Given the title of this section ("La manera de concebir nuevos platos") and the didactic tone of the recipe introductions, which are strictly limited to the conception of the dish as an *idea*, it may seem as though the reader is meant to learn how to become a creative culinary artist. However, the text provides the reader with more tangible tools for the reproduction of Adrià's recipes exactly as presented. The recipes in this section, like previous sections, offer very specific, even rigid, instructions without stylistic flourishes. Although instances of verbs in the first-person plural disappear within the recipes, this in fact has the effect not of deterring the reader from actively

participating, but rather of discouraging him or her from making any changes to Adrià's signature dish. In these recipes, Adrià does not offer alternatives for ingredients, procedures, or presentation, and never encourages readers to play with the recipe, making choices "a voluntad," as we have seen in the traditional recipe for gazpacho offered in the section "Adaptación." As such, duplicating one of Adrià's dishes, either in a restaurant or at home, cannot be considered an artistic act in the way Adrià understands the concept in this collection.

The reader is of course also free to try out the three techniques presented by Adrià for inventing a new dish, but without the innate *je ne sais quoi* of the culinary genius, he or she is destined to remain a mere artisan or aficionado. In the introduction to the subsection "Asociación,"Adrià even seems to anticipate that the reader is likely to fall short of becoming a great artist. As quoted above, Adrià presents the process of association as "una muletilla para el profesional en momentos de poca inspiración y un pasatiempo divertido para cualquier aficionado" (49). The professional, if lacking in inspiration, is not likely to create a great work of art through this process, while the aficionado, if approaching the technique as a game, a mere fun pastime, would likely break Adrià's golden rule that art must have a reason for being and that "el arte por el arte no tiene ningún interés" (16).

Ultimately, this collection serves less as a how-to guide for becoming an artist than as a way for readers, professional and amateur alike, to experience Adrià's artistry, by simply reading the text and admiring the photos, by going to his restaurant, or by reproducing the dishes as homage to the great chef. Above all, the reader is, whether in the dining room at El Bulli, in front of this cookbook, or at the *fogones*, a spectator, living

vicariously through Adrià. If the reader aspires to culinary greatness, he or she must find a personal path to the invention of innovative dishes, with the knowledge that not all creations are equal and that becoming a true artist is only possible for a privileged few. In other words, there is no "recipe" for creating innovative dishes and becoming a great culinary artist. Twenty years later, Adrià expresses this very idea in an interview given at the Universidad de Navarra's IESE Business School Global Alumni Reunion in 2011. Speaking of culinary innovation, Adrià affirms that "La receta es que no hay recetas. La innovación surge únicamente del trabajo, de las ideas buenas y simples y de la actitud" ("La receta para innovar no existe").

Increased Creative Agency for the Reader?

The remaining sections of the collection, although they may seem at first glance to offer increased agency to the reader, reveal themselves on closer inspection to be more subtle embodiments of its general aim: to present and commodify Adrià as a solitary culinary genius and creator of unique, irreproducible dishes.

Although the recipes in these later sections are similarly formatted and strictly standardized as those in the collection's first section, there are some small differences that seem to imply more active and creative participation on the part of the reader. In "La manera de concebir nuevos platos," recipes are preceded by brief introductions that serve as a kind of artistic signature, reminding the reader that the fixed creations presented have been created by Adrià alone. Moreover, given the fixed nature of the recipe instructions, there is very little room for reader creativity. The recipes in subsequent sections, on the other hand, do not include individual introductory blurbs and often offer less specific

guidelines for presentation and more frequently include notes with ingredient alternatives and substitutions. Thus, some creative choices are left up to the discretion, and personal preferences, of the reader, as in the following note to the recipe for the tapa "Caviar con gelée de manzana": "Se puede acabar el plato, *si se desea*, con una pequeña 'quenelle' de crema doble" (90). However, options for such variations are limited and would not allow for substantial changes to the dish. Much in the same way that the alternatives suggested within the two "classic" recipes of the first section are not significant enough to allow the reader to create a truly innovative dish, the options offered the reader here would result in a dish that is more Adrià's than the reader's. In the introduction to the section "Tapitas," Adrià once again emphasizes the need for each dish to have consistency and logic, a "razón de ser" (76). In offering only minor possible variations to the recipes in the later sections of the collection, Adrià seems to express a lack of trust in the reader's ability to successfully create meaningful original art.

It could also be argued that in these sections, the text in fact more strongly encourages the reader to simply behold the representations of each dish within the cookbook, including the written recipe and its corresponding paratextual elements as well as photos. One way in which this section depicts these dishes as aesthetic objects to be experienced visually rather than reproduced or eaten is by photographing the dishes in contexts markedly disconnected from food preparation and consumption. As a point of comparison it is useful to first consider the photos included in the 1982 collection *Grandes maestros de la nueva cocina vasca*, discussed in Chapter 1. Each featured recipe in this collection is accompanied by a carefully composed photograph of the dish surrounded by an assortment of objects including decorative flowers and candles, wine

glasses and bottles, silverware, and condiments for the dish. Taken in the dining room of each chef's restaurant, these photos depict each dish as ready to be consumed at any moment. These elaborately presented and garnished dishes are certainly cast as aesthetic objects, but the ephemeral nature of such creations is never forgotten. It is perhaps not surprising, then, that the recipes in this collection frequently encourage the reader to add personal creative touches when preparing the dishes at home. These dishes certainly bear the signature of their creators, but the collection as a whole seems to express the idea that a culinary dish cannot be a fixed work of art, impervious to the passing of time and changes of context.

Poularda en chaud-froid

Poularda en chaud-froid

Ingredientes:

1 poularda y media.
1/2 litro de gelatina.
1 litro de fumet.
1/4 litro de nata líquida.
100 gramos de mantequilla.
1 cucharada de harina.
4 zanahorias.
4 puerros.
1 trufa.
Sal y nuez moscada.

Preparación del plato

Cocer la poularda, con las zanahorias y los puerros, dejar enfriar y trocear los muslos y las pechugas (ver foto), y quitar la piel. Con la mantequilla fundida y la harina, hacer un roux (rubio) y hacer un velouté, con el caldo de cocción de la poularda, agregar el cuarto de litro de gelatina y el cuarto de litro de nata líquida sazonando con nuez moscada.

Poner a enfriar, una vez que se haya cogido el punto de frío, napar la poularda y meter al frigorífico. Con el resto de gelatina a punto, abrillantar las pechugas y los muslos.

Se decora con la trufa, haciendo dibujos a gusto de cada uno.

Chuletas de ternera a la parrilla

Preparación del plato

Poner, por un lado, judías y zanahorias, que escurriremos y salteamos aparte con un poco de mantequilla y sal. De la misma manera, salteamos y sazonamos el champiñón. Preparamos en una freidora las patatas soufflés. Asamos los tomates en la parrilla. Con esta guarnición ya preparada y colocada en derredor de los platos, asamos a la parrilla las chuletas al gusto de cada comensal («au point», «saignant», etc.). Al servir podemos adornar las chuletas con una bolita de mantequilla «maitre d'hotel».

El secreto más seguro del éxito de este plato, aparte de cuidar de tener la plancha a temperatura adecuada para que las chuletas asen, evitando que cuezan en su propio jugo, si la temperatura es baja, o se arrebaten si tenemos la plancha rosiente, es la preparación de una buena guarnición. Por eso, aparte de los productos anteriormente indicados, o supuesto caso de que tales no los tuviéramos a mano, podemos poner también unos pimientitos fritos (mejor si son de los denominados del pico), unas alcachofas brevemente salteadas en jamón, o unos guisantes naturales, cocidos previamente, y napados luego con un poco de mantequilla fundida en sartén.

También un buen puré de patatas puede acompañar a este plato, y es un complemento fácil de preparar porque patatas hay en todo tiempo y lugar.

Chuletas de ternera a la parrilla

Ingredientes:

4 chuletas de 200 grs.
24 patatas soufflés.
4 tomates.
1/4 kg. de champiñón.
1/4 kg. de zanahorias.
150 grs. de judías verdes.

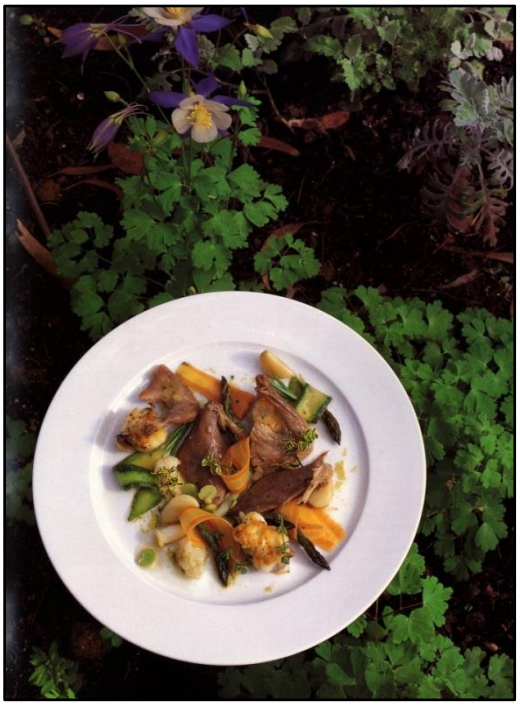
60

61

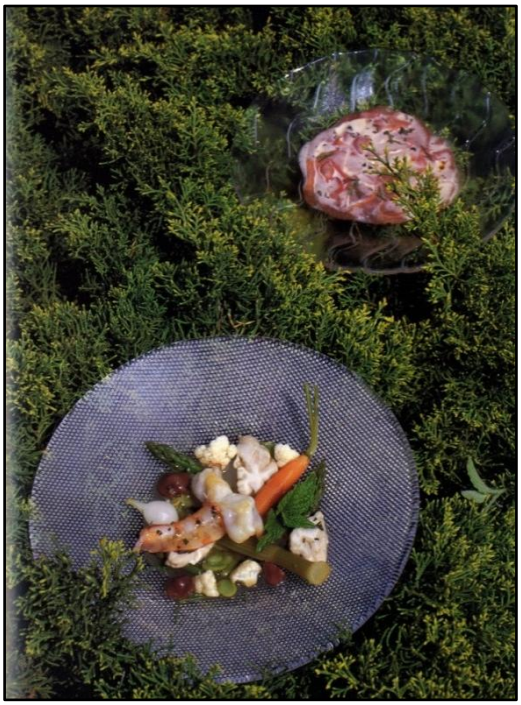
The photographs in *El sabor del Mediterráneo* are strikingly different. The first section of the collection, "La manera de concebir nuevos platos," includes extreme close-

up images of both the ingredients used for each recipe as well as the final plated dish.[12] Most of these images are taken from above and allow the dish to take up the entire shot. In the cases in which some of the background is in view, it is blurred out or darkened to emphasize the dish in the foreground. The finished dish is thus presented out of context, much like a work of art in a museum. Tellingly, the only exceptions to this composition choice are the images corresponding to the two traditional recipes offered in the subsection "Adaptación," which were not created by Adrià. The photos of featured dishes in the remaining sections also present the dishes out of the context of food preparation and consumption, but in a rather different way. The frames of these photographs are extended to include more background, but what we find there is far removed from any kitchen or dining room. Adrià's signature dishes are instead pictured outdoors, set primarily upon natural objects such as rocks, beach sand, or plants. In addition to being placed on surfaces quite unsuitable for eating, the plates are also presented in isolation, unaccompanied by objects usually found at the table such as silverware or beverages. In other words, these photos do not, by any stretch of the imagination, depict typical outdoor dining or even the makings of an impromptu picnic; unless of course one were inclined to eat from a plate placed precariously atop rocks jutting out into the sea or balancing on a tree limb or from a platter seemingly floating in water!

[12] In the "Inspiración" subsection there are also some images of the objects that have inspired the featured dishes.

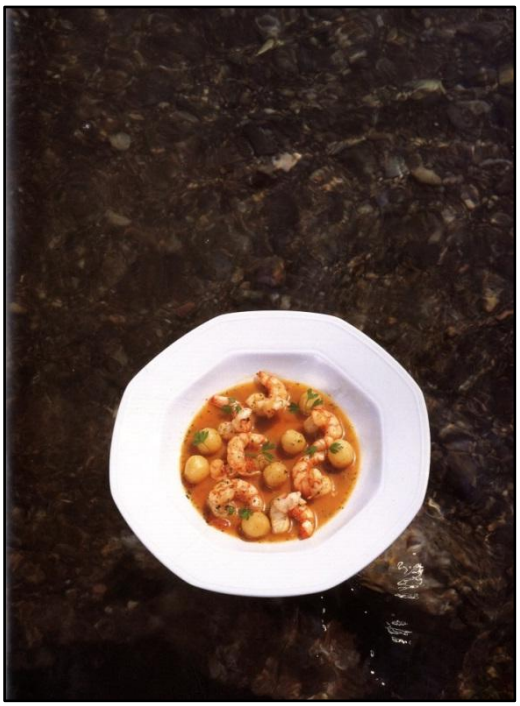


El salpicón de sesos y langostinos,
con el gratén de tomate
a la hierbabuena (93)

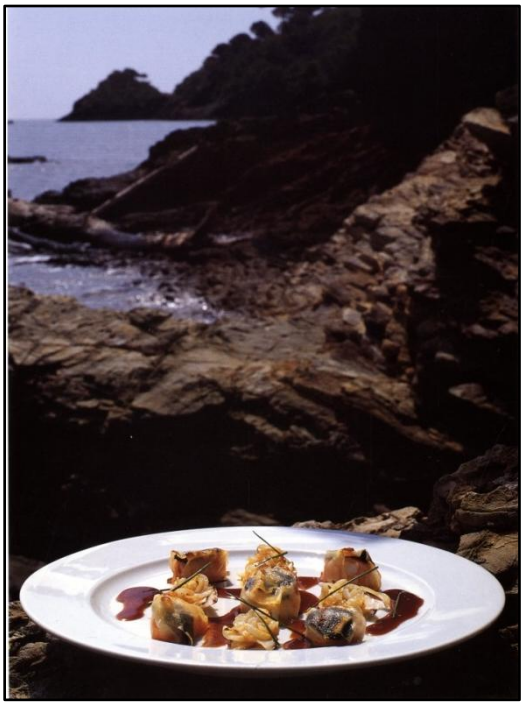


Escabeche de perdiz
con langosta (115)

Gambas con tuétano trufado,
macarrones y puré de calabaza (128)



Suquet de gambas (143)



Raviolis de cigalas, patatas y trufas (147)

Although it could be argued that such shots emphasize the natural origins and freshness of the ingredients,[13] I believe that the primary effect is to distance these creations from the everyday by presenting them out of context. Indeed, the images in these sections emerge as no less museum-like than their counterparts in the collection's first section. Functioning as an exhibit of Adrià's culinary works of art to be enjoyed visually, the collection does not cede significant creative agency to the reader; instead, it invites the reader to merely pay homage to a great artist.

[13] The French *Nouvelle cuisine* movement and the various *nueva cocina* movements in Spain all emphasize the need to use fresh and primarily local products. This idea is expressed in a Decalogue of the *Nouvelle cuisine* movement published in the restaurant guide *Gault-Millau* in 1972 and a Decalogue of the *nueva cocina española* movement composed by critic Rafael Ansón as part of his prologue to the 1978 Spanish translation of Guerard's *La grande cuisine minceur*. The importance of freshness is also mentioned in a "Síntesis de la cocina de El Bulli," presented by Adrià at the 2006 culinary showcase Madrid Fusión.

Adrià and Cataluña

The choice to photograph these dishes in natural settings around El Bulli in Cataluña also brings up some important questions about the relevance of regional cuisine and identity to the way that Adrià presents himself and his culinary artistry. These photos might at first glance suggest a desire to highlight Adrià as a distinctly Catalan chef. Lluís Alegre i Selga clearly frames this collection as a Catalan cookbook by a Catalan chef in the "Presentación"—for example claiming that "[e]l autor, Ferran Adrià, es, como los platos que propone, un producto cultural que difícilmente se podría dar lejos del Ampurdán" (8). Adrià, however, resists such a deterministic perspective on his development as a chef. Although Adrià does emphasize the importance of using primarily local ingredients, he refuses to "descartar los de fuera" (16). Similarly, he uses the Catalan food culture that he has grown up with as a starting point "sin cerrar nunca la puerta a las aportaciones de otras culturas" (31). Adrià thus treats regional cuisine as a starting point for innovation rather than a limiting factor of his concept of who he is as a chef. Although the final sections of the collection include some blurbs on specialty regional products, as well as an entire section of recipes featuring local ingredients ("Subasta de Roses"), Adrià presents these products merely as starting points for his artistry. In a subsection of the section "Subasta de Roses," entitled "La subasta del progreso," Adrià emphasizes his own agency in incorporating ingredients from outside Cataluña ("he incorporado al restaurant una serie de ingredientes que provienen de zonas que se hallan fuera de nuestro contexto geográfico" [166]). In the introduction to the section "Tapitas," Adrià highlights the fact that while"[e]n Cataluña, las tapas no están tan enraizadas," "[y]o, personalmente, las adoro" (76). Adriá thus makes an effort to

present himself as being defined more by his individual personality and culinary tastes than by his regional identity as a Catalan chef.

Adrià's introduction to the section "Mar y Montaña" perhaps best exemplifies this tendency by acknowledging the influence of Catalan cuisine while simultaneously privileging his own personal contributions. In his presentation of this Catalan traditional culinary approach that combines meat (from land animals or birds) with seafood, Adrià focuses most clearly on the particular way in which he has made this idea his own. In the beginning portion of this introduction, Adrià does not even explicitly mention the Catalan roots of this type of dish. Although he had previously mentioned the prevalence of such dishes in Catalan cuisine in the subsection "Inspiración" in "La manera de concebir nuevos platos" (70), here Adrià instead emphasizes his own agency in creating something new.[14] We read:

> El 'Mar y Montaña' ha entrado con tanta fuerza en **mi** estilo que no es nada descabellado pensar que sin esta *liaison* **mi** cocina quizás no existiría. **Mi** pequeña aportación ha consistido, sobre todo, en rebajar los tiempos de cocción de los pescados y mariscos para que así mantengan su sabor. También **he** pluralizado los elementos, con la utilización de productos que antes normalmente no se habían tenido en cuenta. (104, italic emphasis in the original, bold emphasis added)

[14] Although Adrià mentions in this introduction the frequency of combinations of sweet and salty, bitter and sweet, and meat and fish in "la cocina del país," he does not specifically name Cataluña. Moreover, the examples he cites in this introduction of such dishes are from other cuisines: "En otras cocinas se conocen platos similares, como el *porco con ameijoas* (cerdo con almejas) del Alentejo, la sopa al cuarto de hora (con jamón y almejas) de Madrid, algún plato de aves con ostras propio de la cocina inglesa del s. XVIII y, por supuesto, buena parte de las elaboraciones de origen chino" (105).

This type of dish also emerges as a metaphor for Adrià's relationship with tradition and with his Catalan culinary heritage. From this "amistad" between "dos conceptos aparentemente antagónicos" (104), "no puede nacer sólo una suma de contrarios sino una nueva percepción, que debe algo a los 'padres' y que, al mismo tiempo, camina sola con personalidad acusada" (106). Just as the completed "Mar y Montaña" dish—a combination of two seemingly disparate ingredients—is more than a sum of its parts, Adrià and his unique creations, though owing something to their "padres," walk alone "con personalidad acusada." In this collection, Adrià's "Mar y Montaña" dishes are presented more clearly as evidence of his personal culinary signature than of the influence Catalan cuisine has had upon his artistry.

Adrià's final statement in this introduction compares the chef to a musical composer. He affirms that the challenge of creating something totally new and "con personalidad acusada" out of seemingly incompatible ingredients is what drives the chef "ante un plato de 'Mar y Montaña', a orquestar una pieza en la que los instrumentos trabajen al unísono. Un concierto que transmita sonoridades nuevas a partir de pentagramas ya conocidos. Una sinfonía, en definitiva, que recoja las esencias de voces disonantes que resuenan en los paladares y que genera notas sorprendentes, conciertos homogéneos" (107). As discussed in Chapter 1, Julio Eyara, prologue author to *Grandes maestros de la nueva cocina vasca*, compares the collection's featured chefs to both musical conductors and voice soloists. While Eyara's comparison emphasizes the chef's collaborative role as well as the problematic nature of determining the sole creator of a culinary creation, Adrià's decision to compare the culinary artist to a composer presents the chef as the solitary originator of the dish. Moreover, while chefs, cooks, and even

those preparing everyday meals at home contribute to the symphony described by Eyara, the voices entering into harmony according to Adrià's metaphor are simply those of the ingredients. Whereas Eyara celebrates a great symphony of Basque culinary art, Adrià's impulse to depict himself as a solitary genius with exclusive creative agency does not allow for a similar declaration of a Catalan culinary symphony in his collection. It is not for naught that this collection is entitled *El sabor del Mediterráneo* and not *El sabor de Cataluña*.

The El Bulli "Team"

The final section of recipes in the collection (excluding the appendix-like section of "Recetas básicas") is entitled "El Bulli" and initially appears to shift the focus away from Adrià by detailing the history of the restaurant and recognizing all those who have contributed and continue to contribute to its success. The first page of this introduction is followed by a full-page photo, not of Adrià, but of Marketta Schilling, who founded El Bulli in 1961 with her husband Hans Schilling after moving to Cataluña from the former Czechoslovakia. The rest of this 21-page introduction consists primarily of images—17 of these 21 pages include only photographs—of the restaurant, the surrounding area, and the current "equipo de El Bulli." The only photo in which Adrià appears is a 23-person group shot of this team. The introduction to this section of recipes is also the first of the collection that is not penned by Adrià himself, or at least the first that refers to him in the third person.

The introduction begins with a description of the almost gravitational pull felt by those who choose to make the trip to dine at El Bulli. This experience is portrayed as mystical and life-changing in the following unabashedly effusive passage:

> Viajar hasta El Bulli es el resultado de una cierta premeditación. Es imposible recalar por azar en este lugar alejado del ruido y del asfalto . . . . Y, sin embargo, a pesar de este esfuerzo racional, la decisión de ir hacia El Bulli es también el fruto de una pulsión, si me permiten, casi telúrica. El visitante se da cuenta de la atracción irresistible cuando se enfrenta con el primer plato, con la primera tapa, preludio de lo que será una fiesta de sabores, una fantasía hedonista, a lomos de la mitología y de la modernidad. Se trata de una aventura inquietante y, por supuesto, pecaminosa: el visitante, en este primer contacto se halla en el umbral de un universo que le imprimirá carácter y que le convertirá en un ser distinto. Es inútil intentar ser el mismo después de haber comido en El Bulli. (176)

Despite a brief nod to the founders of El Bulli in this introduction, such praise clearly refers to the more recent greatness of the restaurant, which has become, under the ownership of Adrià and Soler, "un referente inevitable cuando se trata de citar los restaurantes de mayor prestigio internacional" (179). Furthermore, although this introduction recognizes the contributions of Xavier Sacristà as *jefe de cocina*, Antonio Gerez as head of the front of the house, and Alberto Adrià as pastry chef, Ferran Adrià is ultimately presented as the sole "author" of both his signature dishes and the culinary institution that El Bulli has become under his watch. Despite the following mention of

Sacristà and the rest of the team, the use of the singular "autor" to refer to Adrià is telling: "La cocina de El Bulli . . . ha combinado con sabiduría el sello innegable del autor—Ferran Adrià, en colaboración, siempre, con Xavier Sacristà y un excelente equipo de jóvenes cocineros—con la tradición culinaria catalana, el epicureísmo mediterráneo con la modernidad sin aspavientos" (179). While the narrative choice to compose this introduction from the perspective of someone other than Adrià might initially seem to emphasize the collaborative nature of culinary creation at El Bulli, it merely allows for the inclusion of more over-the-top praise for the restaurant and the singular artistry of its "author."

Like the El Bulli "team member" and the reader of *El sabor del Mediterráneo*, the clients, "los habitantes ocasionales de este paraíso" (179), are also denied significant agency here. The client is instead represented as a passive spectator who, drawn to the greatness of Adrià, dines at El Bulli and is converted "en un ser distinto." The final line of this section's introduction is indeed reminiscent of the blurb on the back cover of the text, discussed above, which presented the text as spectacle and the reader as spectator. The introduction concludes as follows: "La cocina de El Bulli, en definitiva, aparte del impacto visual de su presentación, *escenifica* un delicado catálogo de sensaciones, perfumes, texturas y sabores que sale a *escena*, con una filosofía más de semana que de temporada, para mostrar al *espectador*, admirado, la inteligencia sutil y la mórbida sensibilidad de la gran cocina" (179). Dining at El Bulli, much like reading and contemplating this cookbook, thus serves as a way to "view" and pay homage to Adrià's artistry. But, of course, very few actually had the means to enter this "paradise." It was difficult to get a reservation at the pricey El Bulli, which was only open for part of the

year.[15] Of course, access to the cookbook was and remains limited as well. Although it is often cited, *El sabor del Mediterráneo* was a fairly expensive text (nearly 60€) which has never been reprinted. At the time of writing this, WorldCat lists only two libraries worldwide that own this cookbook (The Spanish National Library in Madrid and the Ibero-Amerikanisches Institut Library in Berlin). Moreover, used copies of the text are difficult to obtain for purchase, and sell for well over 100€.

What Adrià ultimately offers in *El sabor del Mediterráneo* is autobiography masked as a prescriptive text. The message is not how to become a genius, but rather precisely why *he* is a genius. This is not, however, to say that Adrià really believes that he and his art exist outside of tradition, that his culinary creations represent the unique product of his singular and autonomous authorship, through a process which cannot be taught, or that the everyday cook cannot access the creativity of a great chef. In fact, Adrià has been often cited as repeating the maxim "sin tradición no hay innovación."[16] Moreover, although this cookbook presents Adrià as the sole inventor of the featured dishes, elsewhere he more strongly emphasizes the collaborative nature of his culinary creation. In "Síntesis de la cocina de El Bulli," for example, presented by Adrià at the 2006 Madrid Fusión gastronomic conference, one of the 23 fundamental principles of El Bulli that he presents is "Se crea en equipo." The idea that great culinary innovation can be taught, on the other hand, is an underlying assumption of the recently proposed la

[15] In Lubow's 2003 article "A Laboratory of Taste," he cites the cost of a dinner at El Bulli, not including wine, as $150 per person.

[16] In the Introduction to his 2008 book *Teodoro Bardají Mas, el precursor de la cocina moderna en España*, Eduardo Martín Mazas, for example, claims that early 20th century chef Bardají "estaría satisfecho de oír las palabras del gran maestro actual Ferran Adrià cuando dice que 'sin tradición no hay innovación', ya que Bardají era tan defensor de lo tradicional."

Bullipedia, meant to "codify" *alta cocina* and thus serve as a professional online resource. In the official announcement of this planned resource, which will be launched in 2016, Adrià says: "Con vosotros hicimos la revolución de la alta cocina. ¿Qué se puede hacer para que las nuevas generaciones, que son mucho mejores que nosotros, puedan seguir trabajando?" (cited in Pantaleoni, "Ferran Adrià codificará la cocina"). La Bullipedia, according to Adrià is the answer to this question. In addition to suggesting in the above quote that future chefs can be taught to capitalize on their potential, Adrià also insists that the project itself will be collaborative and open to all: "Trabajaremos por equipos . . . . Serán equipos de varios cocineros y todo lo que se cree se divulgará por Internet" (cited in Pantaleoni).

Nevertheless, tensions between these ideas and the notion of Adrià as an autonomous and solitary genius figure, whose art is unprecedented and nonreplicable, are present now just as they had been in the 1990s. It should not be surprising, then, that the *El País* article reporting on the March 2013 announcement of the upcoming la Bullipedia is entitled "*Ferran Adrià* codificará la cocina en la Bullipedia" (emphasis added). It is not "elBullifoundation" or "Adrià y sus colegas" who will "codificar la cocina" according to the article, but the great artist himself. In 1993, with the publication of *El sabor del Mediterráneo*, and now, Adrià seems to want it both ways, to present himself as an originating, genius figure, a true artist ahead of his time, while also recognizing the importance of tradition and ceding creative authority and agency to both home cooks and fellow chefs.

2.2 *Comer bien en casa*: The Culinary Artist "desciende al pueblo" in Karlos Arguiñano's *El menú de cada día* and Pedro Subijana's *Menú del día*

> Existirá un antes y un después. Hasta ahora, los cocineros, los grandes maestros de las ollas y los fogones vivían encerrados en su cueva de Alí Babá. La élite encarnada en ellos dejará de ser privativa de genios para descender a la creatividad como elemento de cualquier cocina. Se está popularizando, la élite ya somos todos. Karlos está consiguiendo que cocinar haya dejado de ser una rutina diaria para convertirse en un ejercicio de imaginación, de creación . . . . Tenemos que aprovechar el tirón, tenemos que conseguir entre todos que la gastronomía, el arte de cocinar, continúe extendiéndose. Para ello es necesario que los restauradores desciendan al pueblo, den charlas, conferencias y coloquios, se metan de lleno en una labor pedagógica tan fundamental como el transmitir su saber y hacer partícipes a los demás de su sabiduría.
>
> Salvador Gómez Fernández, Prólogo, *El menú de cada día*

> Sólo quedaba el reducto de vuestras casas. Hasta ahí quiero llegar, con la máxima discreción y todo el cariño para que me tengáis siempre a vuestra disposición cuando de aprender cocina se trate.
>
> Pedro Subijana, Saludo, *Menú del día*

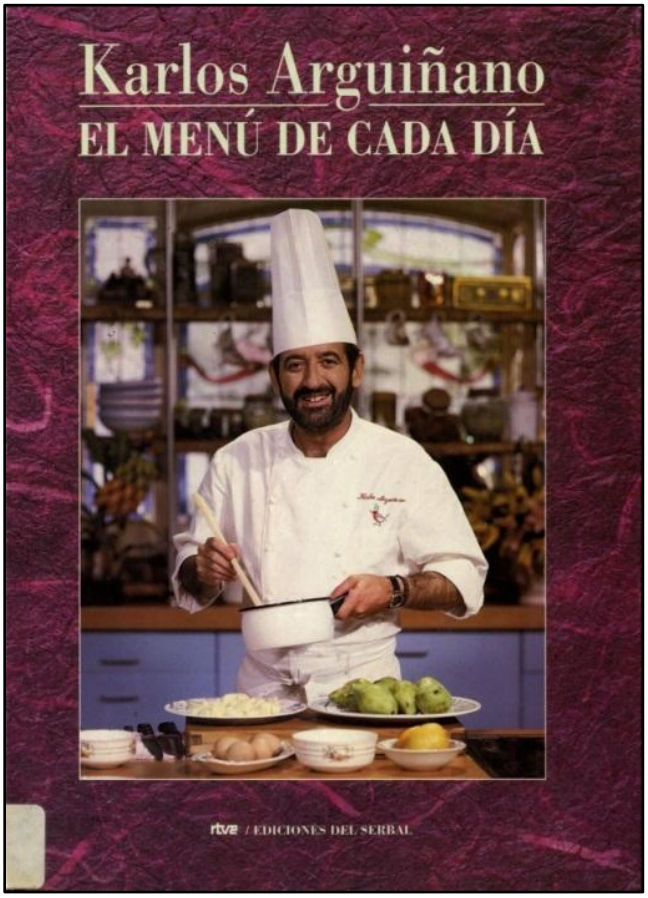
Just prior to the release of Adrià's *El sabor del Mediterráneo* in 1993, fellow *alta cocina* chefs Karlos Arguiñano and Pedro Subijana publish cookbooks of their own, marking a turning point in their respective careers. Compared with Adrià's collection, the texts published by these Basque chefs demonstrate significantly different approaches to the composition of a cookbook, the contemplation of the artistic nature of culinary production, as well as the affirmation of their own artistic authority. Arguiñano's *El menú de cada día* and Subijana's *Menú del día* were both published for the first time in 1992 and, as mentioned above, were linked to their television cooking shows (Arguiñano's TVE program "El menú de Karlos Arguiñano" and Subijana's ETB program "Menú del

día"). While only one edition of Adrià's sleek cookbook, carrying a hefty price tag, was published, these collections were inexpensive and their immense popularity led to the release of a number of new editions.[17] What most clearly separates these two cookbooks from Adrià's collection, however, is their intended audience. Although Arguiñano and Subijana, like Adrià, were both recognized as respected *alta cocina* chefs,[18] their 1992 cookbooks, as evidenced by their titles, are firmly rooted in the everyday and meant to be actually used in the home kitchen, not merely read. The original format of Subijana's cookbook in particular highlights this intention. As explained on the title page, *Menú del día* was initially distributed "gratuitamente entre los lectores de 'El Diario Vasco' en forma de coleccionable" (2). Although subsequent editions were bound (in both hard and soft cover), the pages of this first edition were distributed gradually with the idea that the reader would collect the recipes and compile the loose sheets in a provided folder that would serve as the cover. Thus, already at the level of the material existence of the text there is a greater invitation to active readerly participation. Moreover, each unbound page of this collection features a single recipe on one side and a photo of the dish on the other, a particularly practical format for use in the home kitchen. Arguiñano's text also emphasizes its everyday function early on, with the following "Advertencia importante"

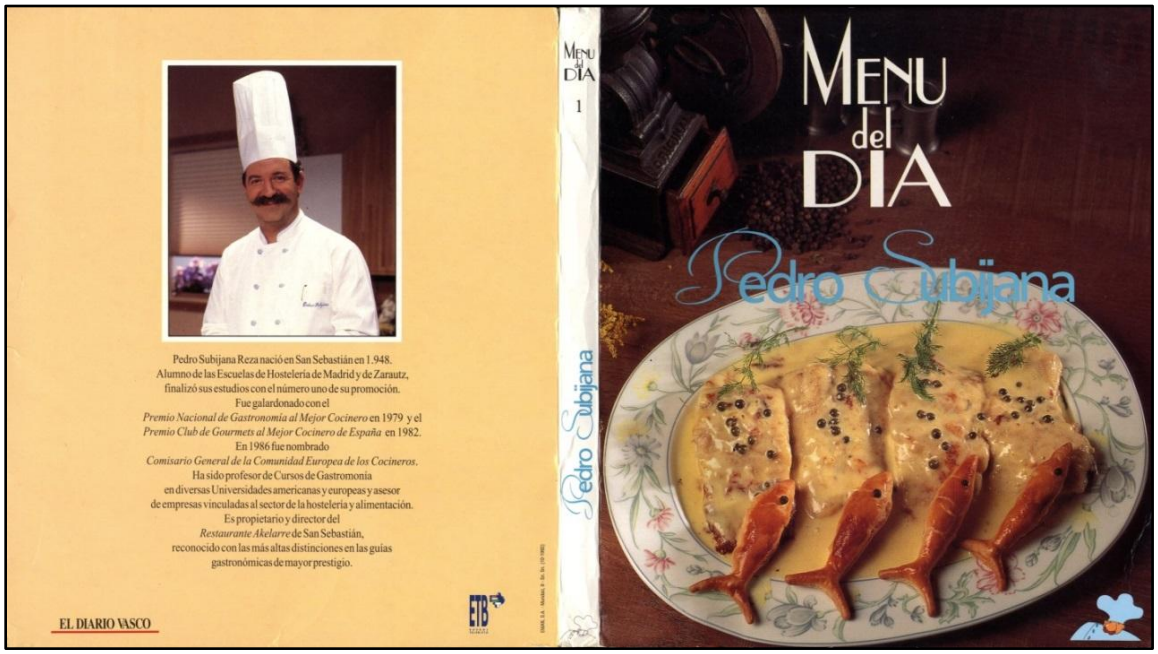
[17] In addition to the publication of new editions of these texts in subsequent years, both Arguiñano and Subijana publish a second volume of their respective cookbooks in 1993 (*El menú de cada día 2* and *Menú del día 2*). Arguiñano's text is particularly successful with new editions of both volumes released throughout the 1990s by Ediciones del Serbal, the original publisher, and Círculo de Lectores. The first volume of the series is so popular that a full 25 editions of the text were published in just four years, between 1992 and 1996! Arguiñano's *El menú de Karlos Arguiñano*, also published in 1992, enjoys similar success. In his article in the BNE exhibition *La cocina en su tinta*, cited above, Toni Massanés claims that "Karlos Arguiñano revolucionará el mundo de las publicaciones gastronómicas en España con el éxito sin precedentes que supuso su libro *El menú de Karlos Arguiñano* (1992)" (188). This smaller, *bolsillo*-sized cookbook (containing 65 recipes as compared with 116 in *El menú de cada día*), however, does not enjoy the same long-term editorial success as the cookbook examined in this chapter.

[18] Both chefs are featured in Leopoldo González Espejo's 1988 compilation cookbook *El arte de la buena mesa* and Subijana had previously won the 1979 Premio Nacional de Gastronomía al Mejor Cocinero.

appearing at the end of the table of contents: "Si no se dice expresamente otra cosa, los ingredientes indicados en las recetas son para cuatro personas. Pero, claro, se han de tener en cuenta el apetito y el 'saque' de los comensales. En cualquier familia puede haber quien coma por cuatro" (10).[19] In addition to anticipating the playful and informal tone of the collection as a whole, this note emphasizes the intended everyday use of the featured recipes.

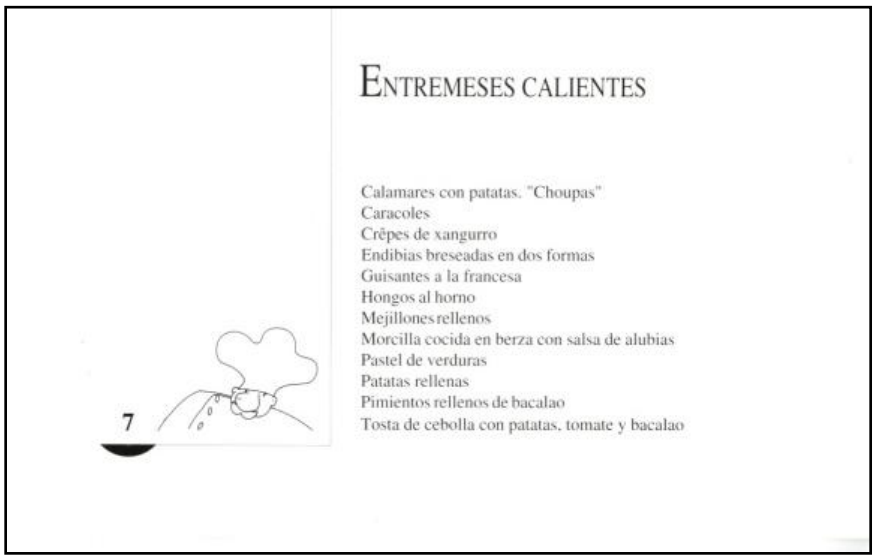


[19] Quotes and images from Arguiñano's *El menú de cada día* are taken from the second edition of the text, published in 1993.



Although my analysis in this section will primarily focus on Arguiñano's text, it is worth first considering some additional similarities between these two cookbooks. In addition to presenting themselves as cookbooks for use by the home cook, they are also similarly organized and formatted. Both contain an introductory text (a prologue by journalist and director of the Basque division of TVE Salvador Gómez Fernández in *El menú de cada día* and a "Saludo" authored by Subijana in *Menú del día*), recipes divided into sections based on type of dish or course, a section with culinary advice from the chef ("Trucos de cocina" and "Consejos"), and a culinary glossary ("Breve vocabulario de cocina" and "Diccionario"). The recipes themselves, which are divided into similar categories in both texts, are each accompanied by a large close-up color photo of the plated dish taken from above, in most cases surrounded by the raw ingredients used to prepare it. The informal tone of both cookbooks, discussed at greater length below, is reinforced through the inclusion of whimsical drawings throughout. In Subijana's text we

find a friendly caricature of the chef in a sketch included on the front cover and on the first pages of the table of contents, the glossary, the "Consejos" section, and the index.

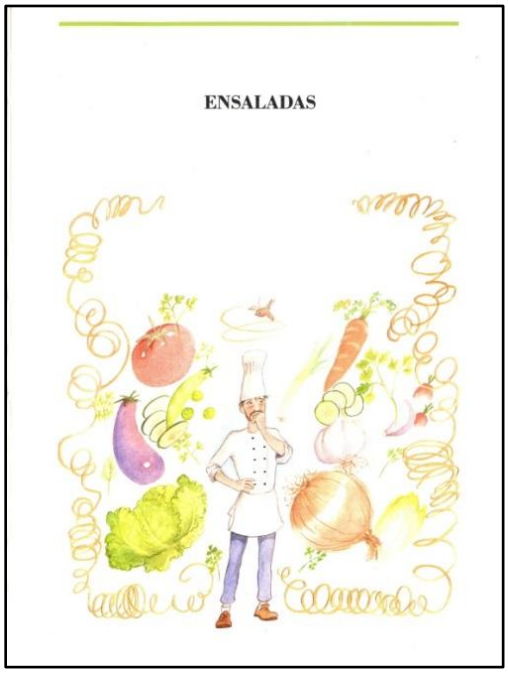


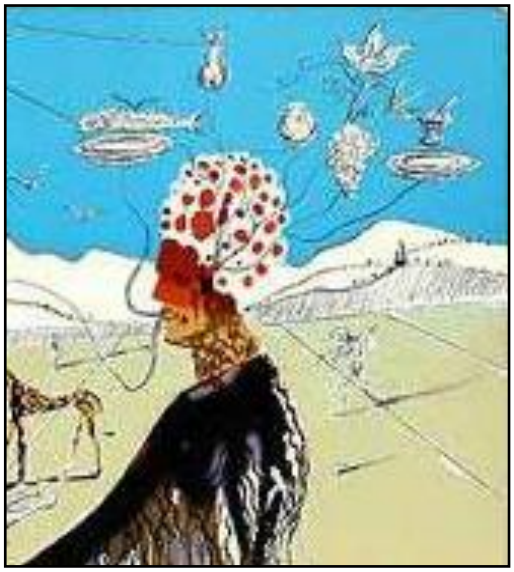
ENTREMESES CALIENTES

Calamares con patatas. "Choupas"
Caracoles
Crêpes de xangurro
Endibias breseadas en dos formas
Guisantes a la francesa
Hongos al horno
Mejillones rellenos
Morcilla cocida en berza con salsa de alubias
Pastel de verduras
Patatas rellenas
Pimientos rellenos de bacalao
Tosta de cebolla con patatas, tomate y bacalao

7

Arguiñano's text includes a number of watercolor drawings whose artist, Arrastalu, is even credited on the title page. In addition to a drawing of Arguiñano's restaurant and several simple depictions of basic ingredients and kitchenware, the cookbook also includes cartoon-like renditions of Arguiñano at the beginning of each new recipe section. Offering a rather different portrayal of the chef's creative process than Dalí's "El Restaurador," the drawing corresponding with the section "Ensaladas," reproduced below, shows a pensive Arguiñano surrounded by images of vegetables, seemingly coming up with an idea for a salad dish.





Another important similarity between *El menú de cada día* and *Menú del día* is their declared pedagogical function. Although one of the stated purposes of *El sabor del Mediterráneo* is didactic, to transmit the "secrets" of Adrià's recipes and to teach the reader how to invent new dishes, the educational objectives of these everyday cookbooks are much more explicit and suggest a desire to reach a maximum number of readers, to spread the culinary word as widely as possible. At the beginning of his "Saludo," Subijana declares that "en mi vida ha habido siempre un sentimiento de servicio a los demás, que me lleva a desear difundir lo que sé—en lo que a cocina se refiere—al mayor número posible de personas" (5). In the prologue to *El menú de cada día*, Salvador Gómez Fernández also highlights the important didactic role played by chefs like Arguiñano, arguing that "tenemos que conseguir entre todos que la gastronomía, el arte de cocinar, continúe extendiéndose" and that in order for this to happen, it is essential that these chefs "den charlas, conferencias y coloquios, se metan de lleno en una labor

pedagógica tan fundamental como el transmitir su saber y hacer partícipes a los demás de su sabiduría" (12).

Gómez Fernández's use of the phrase "hacer partícipes de" together with the verb *transmitir* is worth noting. In Juli Soler's Introduction to *El sabor del Mediterráneo,* we find the use of the verb *transmitir* alone to describe the collection's didactic function. As discussed in the previous section of this chapter, Soler explains that Adrià and the other contributors of the collection have sought to "*transmitir*, en la medida de lo posible, lo secreto del refinamiento, de la estética, del equilibrio, de la magia innata de las recetas de Ferran Adrià" (13, emphasis added). Not only does Soler imply that this might not be entirely possible through the phrase "en la medida de lo posible," but the word *transmitir* also suggests a passive reception of knowledge on the part of the reader rather than a learning process that involves participation and the active construction of knowledge. Despite indications to the contrary, the reader emerges in Adrià's text primarily as a spectator, with limited creative agency and a central role of paying homage to a great artist, whose art is expressed as both unprecedented and nonreplicable. The cookbook thus functions more as a spectacle to behold—an exhibition of Adrià and his art—than as an interactive didactic tool. Gómez Fernández's prologue to Arguiñano's text, on the other hand, suggests a more active role for the reader through the phrase "hacer partícipes de."

A central way in which these texts highlight the participatory role of the reader is by rhetorically reducing the distance between the chef and the home cook. While the distance between Adrià and his readers is reinforced in *El sabor del Mediterráneo* through reminders of the geographical isolation and exclusivity of El Bulli, the authors of

El menú de cada día and *Menú del día* self-consciously attempt to efface such distance. Whereas the reader of *El sabor del Mediterráneo* gets a peak into Adrià's professional kitchen—the collection even includes a several-page spread of photos of the El Bulli kitchen—the chef in these two cookbooks is depicted as entering the reader's world. In the introductory text to *Menú del día*, after having discussed his previous efforts to "divulgar la cocina" to as many people as possible through cooking classes, conferences, etc., Subijana declares that: "Sólo quedaba el reducto de vuestras casas. Hasta ahí quiero llegar, con la máxima discreción y todo el cariño para que me tengáis siempre a vuestra disposición cuando de aprender cocina se trate" (5). It is suggested that in reading and cooking from this cookbook, the reader welcomes the great chef into his or her home. A similar idea is expressed in the prologue to *El menú de cada día*. We read:

> La cocina se ha puesto de moda. Ya era hora. Pero para ello hacía falta un revulsivo, una figura entrañable y comunicativa, un comunicador amable y directo, alguien que *con humildad se pusiera del lado del ama de casa, al otro lado del fogón*. Tarea difícil, pero no imposible. Aparece en escena Karlos Arguiñano. (11, emphasis added)[20]

The prologues of these two cookbooks, however, do not present the reader and chef as merely cohabitating the same physical space, but also as sharing similar creative agency. Although Gómez Fernández describes Arguiñano as a culinary *maestro* (12) whose contributions to gastronomy "nunca se valorará[n] en su justa medida" (11), he emphasizes the fact that the chef does not view himself as having a monopoly on

[20] The idea of the chef entering the kitchen of the home cook is commonly emphasized in television cooking shows. In fact, the title of Arguiñano's cooking show, "Karlos Arguiñano en tu cocina," which first aired in in the mid-1990s, capitalizes on this concept.

creativity in the kitchen. The prologue author affirms the chef's role in promoting the idea of "la creatividad como elemento de cualquier cocina," claiming that "Karlos está consiguiendo que cocinar haya dejado de ser una rutina diaria para convertirse en un ejercicio de imaginación, de creación" (12). Gómez Fernández explains that while in the past culinary creativity was reserved for the elite, and "los cocineros, los grandes maestros de las ollas y los fogones vivían encerrados en su cueva de Alí Babá," now "la élite ya somos todos" (12).[21] The prologue argues that even the home cook may access creativity in the kitchen and therefore participate on some level in "el arte de cocinar" along with celebrated chefs like Arguiñano (12).

This is not to say, however, that spectacle does not have a place in the cookbooks authored by Subijana and Arguiñano. The performative nature of Arguiñano's role and the reader's function as spectator is even noted in the prologue to *El menú de cada día* through the use of theatrical lexicon. As quoted above, discussing Arguiñano's response to the need for an engaging culinary figure to join the home cook at the *fogón*, Gómez Fernández pronounces: "Aparece en escena Karlos Arguiñano" (11). The prologue author also mentions that through the popularization of gastronomy, creative agency is ceded to the everyday cook, "dejando al *espectador* la suficiente capacidad para transformar en su justa medida el plato, poniendo a trabajar su imaginación" (12, emphasis added).

[21] It is worth comparing this idea with Adrià's comments at the 2011 Fòrum Gastronòmic in Girona, cited in the previous section of this chapter. In his presentation, Adrià makes reference to a shift in which chefs stopped hiding their innovations away from others and began sharing ideas and publishing cookbooks. While Gómez Fernández's claim that the "maestros de las ollas y los fogones" no longer hide themselves away in caves, his central message is that anyone can participate in gastronomy and have creative agency. Adrià, on the other hand, speaks mostly of exchanging ideas with other chefs. Moreover, given his discussion of the publication of cookbooks as an alternate way of "copywriting recipes" (see page 104 above), the motivation for maintaining the "espíritu de compartir," may be less democratic than it might appear.

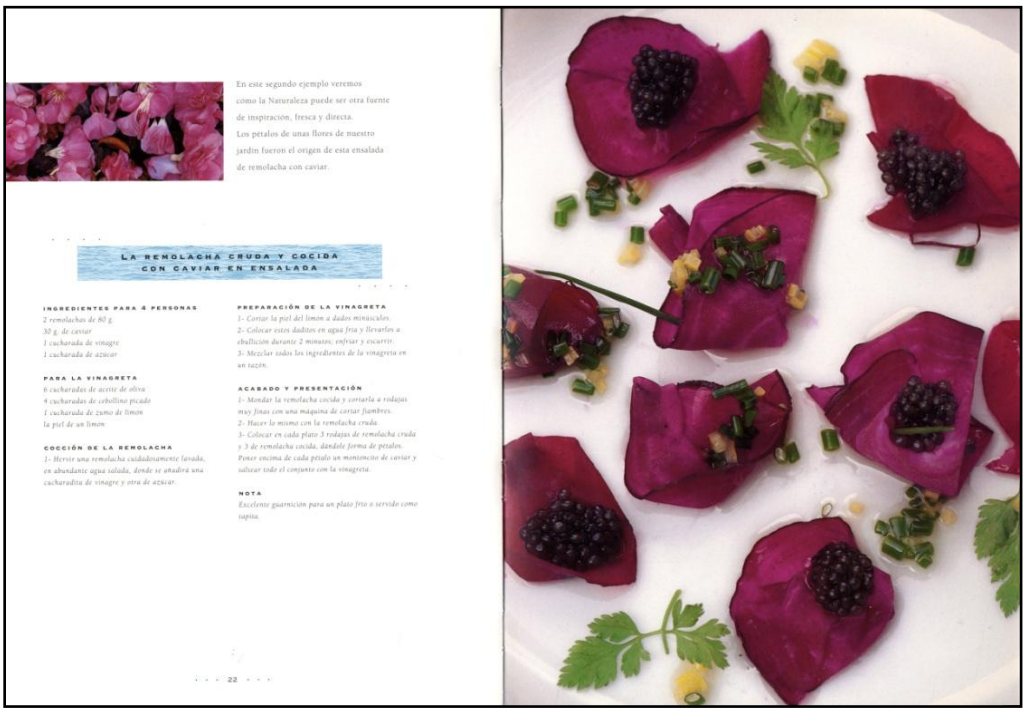
Nevertheless, the spectacle in these texts is different from what we find in *El sabor del Mediterráneo*. Spectacle in Adrià's text could be likened to a museum exhibition, and on display is the awe-inspiring culinary artist along with his innovative dishes, which are presented as fixed, immortal works of art. In *El menú de cada día* and *Menú del día*, the spectacle we find might more aptly be described as an interactive circus-like performance. The chef and his dishes are once again on display, but with a rather different emphasis. Here, the chef is a quirky and often comical performer who presents himself not as a divinely inspired culinary genius but almost as the reader's peer: someone who genuinely wants to share a love of food. While the food itself is presented as a kind of spectacle, it is not the perfection of an original recipe which is on display. More often, it is the individual ingredients themselves or the methods of preparation which are meant to captivate the readers. If the dishes are spectacular, they nevertheless seem within reach, everyday miracles rather than esoteric ones. For example, in introducing his recipe for "Albóndigas de cazón con tomate," Arguiñano focuses his attention on the merits of the undervalued dogfish rather than the virtues of his particular version of *albóndigas de cazón*. When Arguiñano claims that "En albóndigas, [el cazón] es todo un espectáculo," it seems clear that the spectacle to be experienced has more to do with the sensorial enjoyment of the dish than with the intellectual pleasure derived from identifying the aesthetic merits of the chef's individual creation (94). Furthermore, it is implied that such a spectacle must not be experienced merely by beholding the representation of the dish—the written recipe or its accompanying photo—but rather by actually cooking and eating the dish. The reader may be a spectator, but he or she also is an active participant with creative agency.

Narrowing the Gap Between Chef and Reader in Arguiñano's *El menú de cada día*

The recipe portion of Arguiñano's cookbook contains 116 recipes, distributed among five subsections, "Ensaladas," "Primeros platos," "Pescados," "Carnes y caza," and "Postres." Each recipe and accompanying photo takes up one or two pages, depending on whether the recipe is preceded by an introductory blurb (nearly half of the recipes of the collection are). As Arguiñano did not author the prologue to *El menú de cada día*, these blurbs are the first sections of the collection written from the chef's perspective. In an informal, chatty tone, they provide the reader with background on the dish and ingredients as well as anecdotes, opinions, and advice from the chef. These short texts, which employ the first-person and occasionally the second-person plural *vosotros*, play an important role in establishing a relationship between Arguiñano and his reader.

The formatting of these introductory texts also draws attention to an important way in which Adrià's and Arguiñano's texts diverge. Adrià's recipes are characterized by their formal rigidity and lack of personal touches and, as such, the chef rarely expresses opinions, advice, or information about his creative process within the formal confines of the written recipe. In *El menú de cada día*, on the other hand, Arguiñano's voice clearly emerges in the recipes themselves, particularly in these introductory blurbs, which are presented as integrated elements of the recipes themselves as they appear between the title of the dish and the list of ingredients. While introductory texts are provided for some individual recipes in *El sabor del Mediterráneo*, in the handful of cases in which these texts appear on the same page as the recipe, it is suggested visually that they are not a part of the recipes. As shown below, the blurbs in Adrià's text are printed *before* the

recipe titles and in a different sized font, aligned not with the recipe text but with an accompanying image.[22]



En este segundo ejemplo veremos cómo la Naturaleza puede ser otra fuente de inspiración, fresca y directa. Los pétalos de unas flores de nuestro jardín fueron el origen de esta ensalada de remolacha con caviar.

LA REMOLACHA CRUDA Y COCIDA CON CAVIAR EN ENSALADA

INGREDIENTES PARA 4 PERSONAS
2 remolachas de 80 g.
30 g. de caviar
1 cucharada de vinagre
1 cucharada de azúcar

PARA LA VINAGRETA
6 cucharadas de aceite de oliva
4 cucharadas de cebollino picado
1 cucharada de zumo de limón
la piel de un limón

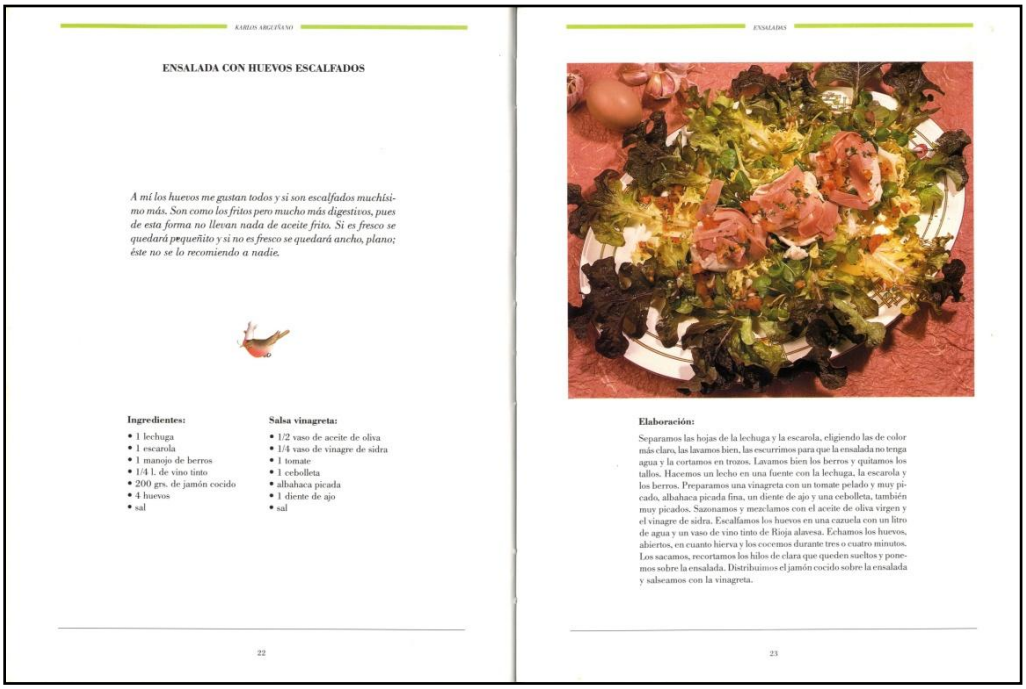
COCCIÓN DE LA REMOLACHA
1- Hervir una remolacha cuidadosamente lavada, en abundante agua salada, donde se añadirá una cucharadita de vinagre y otra de azúcar.

PREPARACIÓN DE LA VINAGRETA
1- Cortar la piel del limón a dados minúsculos.
2- Colocar estos dados en agua fría y llevarlos a ebullición durante 2 minutos; enfriar y escurrir.
3- Mezclar todos los ingredientes de la vinagreta en un tazón.

ACABADO Y PRESENTACIÓN
1- Mondar la remolacha cocida y cortarla a rodajas muy finas con una máquina de cortar fiambres.
2- Hacer lo mismo con la remolacha cruda.
3- Colocar en cada plato 3 rodajas de remolacha cruda y 3 de remolacha cocida, dándole forma de pétalos. Poner encima de cada pétalo un montoncito de caviar y salsear todo el conjunto con la vinagreta.

NOTA
Excelente guarnición para un plato frío o servido como tapita.

22



KARLOS ARGUIÑANO

ENSALADA CON HUEVOS ESCALFADOS

A mí los huevos me gustan todos y si son escalfados muchísimo más. Son como los fritos pero mucho más digestivos, pues de esta forma no llevan nada de aceite frito. Si es fresco se quedará pequeñito y si no es fresco se quedará ancho, plano; éste no se lo recomiendo a nadie.

Ingredientes:
- 1 lechuga
- 1 escarola
- 1 manojo de berros
- 1/4 l. de vino tinto
- 200 grs. de jamón cocido
- 4 huevos
- sal

Salsa vinagreta:
- 1/2 vaso de aceite de oliva
- 1/4 vaso de vinagre de sidra
- 1 tomate
- 1 cebolleta
- albahaca picada
- 1 diente de ajo
- sal

22

ENSALADAS

Elaboración:

Separamos las hojas de la lechuga y la escarola, eligiendo las de color más claro, las lavamos bien, las escurrimos para que la ensalada no tenga agua y la cortamos en trozos. Lavamos bien los berros y quitamos los tallos. Hacemos un lecho en una fuente con la lechuga, la escarola y los berros. Preparamos una vinagreta con un tomate pelado y muy picado, albahaca picada fina, un diente de ajo y una cebolleta, también muy picados. Sazonamos y mezclamos con el aceite de oliva virgen y el vinagre de sidra. Escalfamos los huevos en una cazuela con un litro de agua y un vaso de vino tinto de Rioja alavesa. Echamos los huevos, abiertos, en cuanto hierva y los cocemos durante tres o cuatro minutos. Los sacamos, recortamos los hilos de clara que queden sueltos y ponemos sobre la ensalada. Distribuimos el jamón cocido sobre la ensalada y salseamos con la vinagreta.

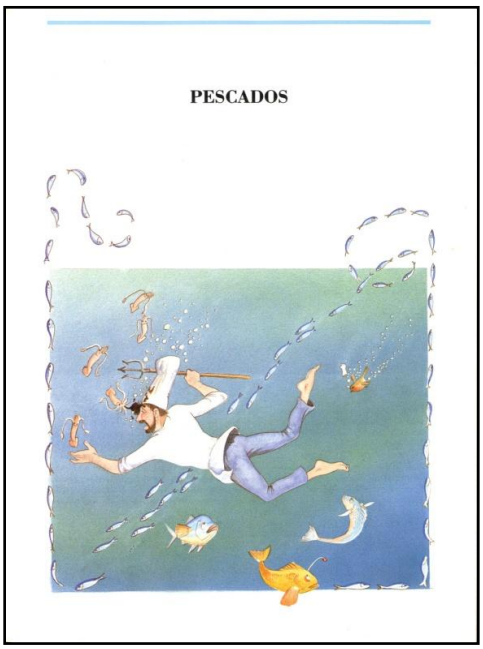
23

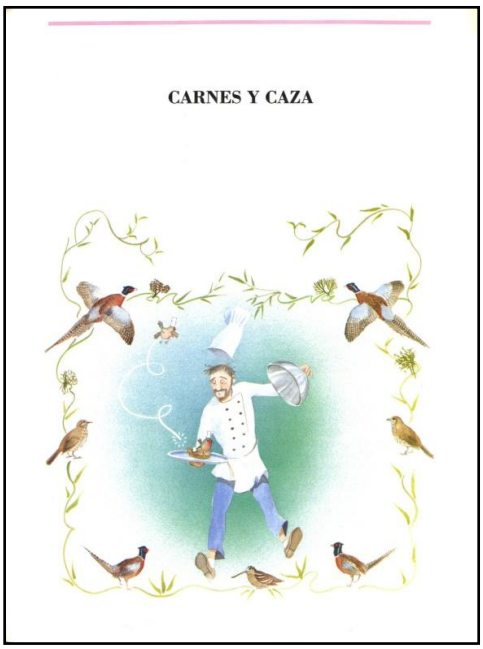
[22] The only exceptions to this formatting choice can be found in the collections only two recipes for "classic" dishes, rather than those created by Adrià, "Gazpacho" and "Conejo con caracol."

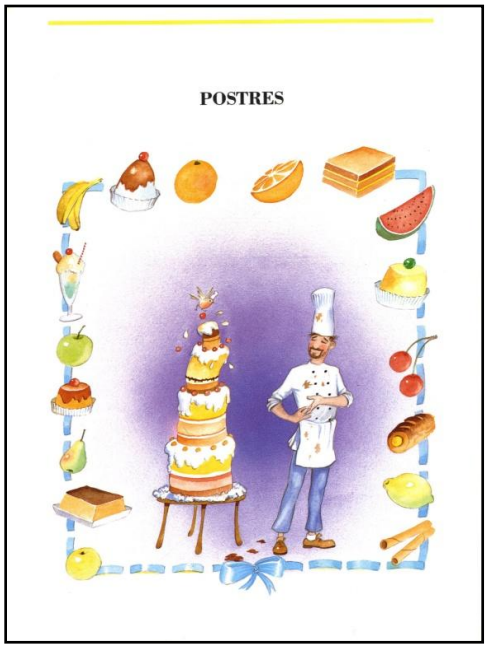
In excluding any additional information about the dish, including comments in the first-person, from the frame of the recipe itself, Adrià demonstrates a desire to present his culinary innovations as fixed, autonomous works of art. The formal rigidity of the recipes themselves could imply that (1) he wants readers to merely contemplate the representation of the dish, (2) he wants to ensure that each dish is created exactly as he intended, or, more likely (3) the presentation of such a fixed recipe is tied up in the interest in "copyrighting" the absent, auratic dish that paradoxically cannot be recreated. Arguiñano, on the other hand, is most interested in making his presence felt and allowing the reader to identify with him. As such, he makes his voice heard in the recipes themselves and encourages the reader to actually cook. Whether the reader ultimately prepares the dishes exactly as Arguiñano describes or instead used the recipes as a starting point seems less important in this collection.

The most important function of these blurbs is therefore to minimize the perceived gap between himself and the reader and to convince him or her of his creative potential. The idea expressed is that if Arguiñano can create delicious dishes, so can you, which seems perfectly reasonable when we consider the depiction of the "great" chef in the drawings preceding these recipes. What is most striking about these drawings is that Arguiñano is portrayed not as polished and professional, but rather as goofy, clumsy, and even unsure. In the drawing at the beginning of the seafood section, for example, Arguiñano is shown completely submerged in the water and unsuccessfully trying to catch squid with a trident. The squid elude his grasp and one squirts him in the face with ink while the surrounding fish simply stop to observe the incident, seemingly more intrigued by this strange scene than scared (83). In the drawing in the section "Postres,"

in which Arguiñano presents the final version of a tall cake, one cannot help but notice that the haggard looking chef is covered in cake batter and icing, as if he has exerted a great effort to assemble the precariously perched cake, which now looks ready to topple over (151). It is Arguiñano himself who looks ready to fall over in the drawing at the beginning of the section "Carnes y caza," as he removes a silver cloche from a platter, only to find a bird's nest inside (123). Taken together, these drawings seem to suggest that even a great chef can be clumsy in the kitchen, that Arguiñano is not so different from the reader, and that perhaps the most humble of home cooks can be successful in the kitchen. Indeed, Arguiñano is not the only one in a chef's hat in these drawings. In each of these drawings, Arguiñano is accompanied by a robin in a tiny chef's hat. Like an apprentice, the bird attentively observes each scene, even helping the chef, for example by placing the final cherry at the top of a cake. Though small, this bird is an active participant in the preparation of each dish. These drawings suggest that if this robin, who appears on many of the recipe pages as well, can don a chef's hat, so too can the reader.







As a result of the depiction of Arguiñano in these drawings as well as in the prologue, the reader is likely to arrive at the recipes themselves with the idea of the chef not as a culinary master upon a pedestal but rather as a peer. The recipe blurbs reinforce this idea by maintaining the "illusion" that Arguiñano is a friend, literally right alongside the reader in his or her kitchen. One blurb, which appears at the beginning of the recipe for "Colas de rape asadas con vinagre," is highly representative:

> 'El rape es como el hombre y el oso, cuanto más feo más sabroso'. Está claro ¿no? Su aspecto es horrible, sin embargo su carne es blanca, nacarada, prieta, perfecta vamos. Una anécdota curiosa, es que con este pescado algunos cocineros trampeaban haciéndolo pasar por langosta. En aquella época el rape era despreciado. (108)

The informal nature of the language in this text is immediately apparent. In this passage, we find many of the central characteristics of oral language, which were discussed at greater length in Chapter 1 (see in particular footnote 22); for example, less standard and

more complex grammatical structures, few transitional connectors, the inclusion of grammatical agents (which is linked to a lower effort to maintain an appearance of objectivity), and a less specialized lexicon. As discussed in Chapter 1, one of the effects of the use of informal language is to reduce the distance between reader and writer. Here, this is also achieved through the line "Está claro ¿no?" in which Arguiñano seems to speak directly to the reader. In a number of other recipes, Arguiñano addresses the reader even more directly through the use of the second-person plural, either as a way of introducing the dish ("Aquí *os* presento un plato económico, pero de lujo" [42, emphasis added]) or in order to encourage the reader to give the recipe a try ("es un plato de primera categoría. *Haced* la prueba" [94, emphasis added]).

The light, playful tone of the above passage is also a common feature of these introductory texts, in which Arguiñano recites sayings, tells stories—both legends and personal anecdotes—and even includes a number of light-hearted jokes. In the recipe for "Patatas a la riojana," for example, he recounts the story of French chef Paul Bocuse's love for Riojan potatoes as follows: "Fijaos si es interesante que Paul Bocuse vino en una ocasión a la Rioja y repitió tres veces de patatas a la riojana. No quiso comer más. Impresionante" (62). In his recipe for "Merluza al horno con salsa de almendras," after explaining the difference between *merluzas* and *merluzos* ("Estos últimos son toscos y ásperos. Ellas, sin embargo, son esbeltas y suavecitas" [106]), he observes that "Esto siempre es así en todos los pescados, la hembra es mucho más fina que el macho" (106). You can almost see Arguiñano wink as he then concludes the blurb as follows: "Y yo pienso que también entre los humanos, la chica es mejor, el chico es torpe" (106). Such humorous, knowing dialogue is unthinkable for a chef like Adrià and contributes to

Arguiñano's goal of presenting himself as—both literally and metaphorically—right alongside the reader.

Another important characteristic of these introductory texts is Arguiñano's subjective way of expressing personal preferences as well as professional opinions. Rarely does he express a preference for a particular type of ingredient or manner of preparation as objectively superior, instead choosing to emphasize the fact that his opinion is merely one of many possible opinions. Regarding artichokes, Arguiñano says that "*Para mi gusto*, las mejores se encuentran en Tudela (Navarra)" (32, emphasis added). To express his preference for potatoes prepared *a la riojana*, he affirms that "Las patatas se pueden cocinar de muchísimas formas. A la riojana es, *para mí*, una de las más interesantes" (62, emphasis added). This idea that the preparation he has chosen to demonstrate is just one of many possibilities is repeated elsewhere in the collection, further highlighting his subjective perspective on preference and taste. For example, after praising the culinary merits of leeks, Arguiñano presents his cream of leek soup in the following way: "Aquí lo [el puerro] tenéis formando parte de una crema fina y sugerente. Pero sus posibilidades son casi infinitas" (44).[23] It is as though presenting his own version as *the* version would be an insult to the value of the vegetable itself.

Arguiñano's profound respect and enthusiasm for ingredients is perhaps expressed most clearly in Arguiñano's descriptions of his love for anchovies and sardines. The chef introduces his recipe for "Anchoas papillot" as follows: "Yo suelo esperar la entrada de la anchoa en primavera, como otros esperan con ansiedad el

[23] We find similar phrasing in the following introduction to Arguiñano's "Cordonices con pimientos": "Aquí os presento una manera divertida y económica de preparar estas sabrosas aves. Pero también las podemos preparar guisadas con legumbres, asadas a la parrilla, con salsa de all i oli, etc" (130).

comienzo de la liga. La espero con ilusión, la disfruto y me la como de 25 maneras distintas. Es un verdadero deleite" (86). Arguiñano expresses similar passion for the sardine, saying that "Con la sardina tengo una sensación parecida a la de la anchoa. La forma ideal para cocinar la sardina es a la parrilla. Un plato para enamorados. Comer unas sardinas a la parrilla con una botella de sidra en compañía de tu pareja es una experiencia inolvidable. Y si no me creéis, probadlo. Mejor 6 veces al año que una" (104). While recognizing the fact that this is his own personal preference, Arguiñano is anxious to have the reader share his culinary joy, urging him or her to give the dish a try.

Moreover, Arguiñano appears to trust in the reader's capacity to recreate the dish and even to try his or hand at one of the other "infinite possibilities" of preparing any given ingredient. Although these introductory texts are full of educational information on the origins of ingredients, the history of dishes, culinary techniques, etc., Arguiñano's tone is not pedantic, and he occasionally even allows for the possibility that the reader already knows what he is about to share. For instance, in his recipe for "Sopa de ajo con almejas," we read: "Y ya sabéis que la sopa de ajo se cuece cuarenta minutos mejor que veinte" (72). Similarly, Arguiñano's explanation of the difference between *merluzas* and *merluzos*, mentioned above, is preceded by the phrase "Por si no los sabéis" (106).

This trust is also evident in the frequency of options and alternatives offered within the recipe instructions. The following are a few examples of the types of decisions the reader is encouraged to make based on availability, taste, and preference: how to arrange a salad (19), the type of lentil to use for a stew (40), whether to serve a soup hot or cold (46), which type of apple to use for a dessert (152), the kind of cream to fill a pastry with (172), and how to garnish a *roscón de reyes* (173). In this last example,

Arguiñano emphasized the open-ended nature of this choice through the use of elliptical points: "Se pueden poner frutas escarchadas, azúcar, azúcar glass…" (173). In the first example of the above list, Arguiñano encourages the reader to creatively play with the presentation of his "Ensalada caliente de pescado," directing the reader to place the lettuce and tomatoes on the platter "al gusto de cada uno," and then to place the fish on top, "jugando un poco con los colores" (19).

The fundamental word in this last phrase is *jugando*, which highlights a central theme of this collection as a whole: the important role of both pleasure and play in the preparation and consumption of food. Throughout this cookbook, Arguiñano simultaneously affirms both the weightiness and lightness, importance and frivolity of *lo culinario*. Gómez Fernández's comment in the prologue that "[la gastronomía] [p]uede parecer, para alguno, a simple vista un tema poco importante. Nada más lejos de la realidad" (11) certainly reflects one important implication of this cookbook, but the featured recipes, in which the voice of Arguiñano is heard most clearly, also seem to declare "don't worry; after all, it's just cooking!" in a liberating rather than dismissive way. The text encourages the reader to simply start cooking, and to have fun doing so. In fact, various forms of the words *divertido*, *entretenido*, and *jugar* appear with great frequency throughout the text with reference to both the preparation and consumption of dishes. For instance, the "Salpicón de pollo" is presented as "otra forma *divertida* de comer el pollo" (28, emphasis added) while "Codornices con pimientos" are described as "una manera *divertida* y económica de preparar estas sabrosas aves" (130, emphasis

added).[24] In the realm of eating rather than cooking, Arguiñano points out the following way to enjoy the pumpkin seeds left over from making "Crema de calabaza": "Y con las semillas (pipas) horneadas en papel aluminio, podemos pasar una tarde *entretenidísima*" (38, emphasis added).

Taking into consideration this general emphasis on fun and enjoyment, Arguiñano's invitation to the reader to "juga[r] un poco con los colores" when arranging a salad on its platter seems more related to pleasure and play than to the search for aesthetic perfection. Comparing this line to similar instructions in the collection *Grandes maestros de la nueva cocina vasca*, discussed in Chapter 1, helps to illuminate this distinction. In Xabier Zapirain's recipe for "Aguacate relleno," for example, we read: "Adórnese a gusto para rellenar la fuente con algún detalle a base de tomate, pepinillos, etc…" (100). Ricardo Idiaquez, on the other hand, invites the reader to decorate the chicken in his "Poularda en chaud-froid" with pieces of black truffle "haciendo dibujos a gusto de cada uno" (60). The absence of the playful tone we find in Arguiñano's text as well as the prologue's emphasis on these *alta cocina* recipes as part of the "obra culinaria confeccionada por un grupo de auténticos maestros de capilla del arte gastronómico" (11), suggests a more serious investment in creating timeless aesthetic objects. In Arguiñano's cookbook, the preparation of everyday dishes at home also provides a space for creative art, but its central purpose is pleasure and enjoyment.[25]

[24] To cite one more example, in the "Trucos" section, Arguiñano conveys the idea of cooking eggs or rice in water that has previously been used to boil beets as "les cambian el color, consiguiendo efectos muy *divertidos*" (178, emphasis added).

[25] The emphasis on the link between food practices and fun can be found in Arguiñano's subsequent cookbooks as well, including 1997's *La cocina divertida*.

One final way in which Arguiñano rhetorically minimizes the distance between himself and the reader is through the almost exclusive use of the first-person plural throughout the recipe instructions. In the recipe for "Crema de puerros y berros," for example, we read: "Lavamos los puerros y los berros. Picamos los puerros muy finos y lo rehogamos todo en una sartén con un poco de aceite, hasta que el puerro se transparente" (45). The choice to use the first-person plural over the *se pasivo* or *se impersonal*, for instance, places greater emphasis upon the grammatical agent, in this case both Arguiñano *and* the reader. There is thus a sense that Arguiñano and the reader are together in the kitchen, preparing the dish together. However, the tone of the introductory blurbs suggests that the relationship between the chef and his readers is not exclusively that of culinary master and student, but also between equals, even friends.

Arguiñano as Author

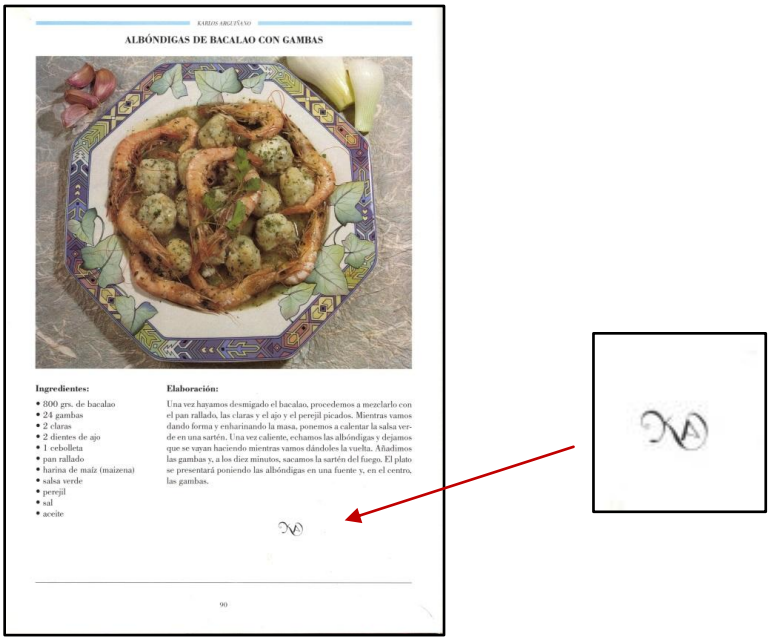
Having examined the ways in which Arguiñano simultaneously plays the role of teacher and the reader's equal in this collection, we consider now to what extent the chef is able to affirm his own status of "author" and unique culinary artist at the same time. Does he "protest too much" in his numerous strategies to humble himself and descend into the reader's kitchen? When the great chef "desciende al pueblo," is he merely being condescending? And if so, does this undercut the creative agency he cedes to the reader throughout the collection?

Although Gómez Fernández celebrates the popularization of gastronomy in the prologue, he does portray Arguiñano as a culinary *maestro* (12) whose contributions to culinary art have been not only invaluable, but even revolutionary. Having someone else

sing his praises, instead of authoring the prologue himself, allows Arguiñano to maintain a humble tone throughout the collection, but also permits a subtle depiction of the chef as a great culinary artist. Gómez Fernández claims that "Existirá un antes y un después" when it comes to the extension of culinary art to larger sectors of the population and affirms that Arguiñano has had a central role in this shift, acting as a catalyst ("un revulsivo" [11]) by being one of the first to share his greatness and knowledge. In suggesting that Arguiñano is the first to do so ("ha abierto el hueco, ensanchando el camino" [12]), Gómez Fernández employs a rhetoric of the new not so dissimilar to what we find in descriptions of Adrià's innovative genius. Arguiñano may not be an avant garde innovator like Adrià, but he is still presented as a revolutionary chef to be respected and admired.

Furthermore, in claiming that the culinary geniuses who are no longer hidden away in Ali Baba's cave must "*desc[ender]* al pueblo" (12, emphasis added) in order to share their knowledge with others, Gómez Fernández suggests a clear hierarchical relationship between the lofty chef and the humble home cook. It is a familiar story told in the prologue of an outsider who joins a group to which he does not quite belong—here the great artist-chef Arguiñano descends into the common cook's kitchen—and though accepted as part of the group, it is nevertheless his difference, the fact that he is not really a part of the group, that allows him be a redeeming, liberating force. This idea is, however, a problematic one since portraying an outsider as a group's liberator often implies that those within the group cannot liberate themselves, that they need this outside figure, who therefore emerges as superior.

As we have seen, one effect of Arguiñano's performance of personality is to affirm the creative agency of the home cook by presenting Arguiñano more as a friend than a superior and suggesting that the chef and the reader are really not so different. At the same time, however, Arguiñano is also drawing attention to his own agency, suggesting that the home cook's newfound creative capacity depends on his intercession. Although he consistently depicts himself on the level of the ordinary cook, he never suggests that they have no need of his assistance. Therefore, the construction of a signature personality—the humble chef who will set your creativity free—is also a way of branding his image as a master chef and affirming his status as "author." Arguiñano's name may not appear in the title of this collection, but as on the cover of Adrià's *El sabor del Mediterráneo*, the chef's name is most prominent on the cover. Additionally, we find his initials at the end of various recipes throughout the collection, resembling the signature on a painting. What, then, is the work of art Arguiñano has signed? Given the fact that he neither strongly emphasizes his sole authorship of these dishes nor presents them as radically innovative creations in this collection, it seems possible that he is affirming himself as "author" of his culinary *personality* as much as of the featured dishes. His greatest creation is himself: the great chef who first becomes and then redeems the everyday cook.



ALBÓNDIGAS DE BACALAO CON GAMBAS

Ingredientes:

- 800 grs. de bacalao
- 24 gambas
- 2 claras
- 2 dientes de ajo
- 1 cebolleta
- pan rallado
- harina de maíz (maizena)
- salsa verde
- perejil
- sal
- aceite

Elaboración:

Una vez hayamos desmigado el bacalao, procedemos a mezclarlo con el pan rallado, las claras y el ajo y el perejil picados. Mientras vamos dando forma y enharinando la masa, ponemos a calentar la salsa verde en una sartén. Una vez caliente, echamos las albóndigas y dejamos que se vayan haciendo mientras vamos dándoles la vuelta. Añadimos las gambas y, a los diez minutos, sacamos la sartén del fuego. El plato se presentará poniendo las albóndigas en una fuente y, en el centro, las gambas.

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In her 2012 book *Food Media: Celebrity Chefs and the Politics of Everyday Interference*, Signe Rousseau discusses some problematic implications of an increased emphasis on personality in discussions of celebrity chefs in the last few decades. In particular, she expresses some concern over how manufacturing personality as a marketable commodity and engaging more with a chef's role as performer and celebrity than as chef has led to a less active role for the cookbook reader and television cooking show viewer, who often engages with food vicariously.[26] According to Rousseau, when we fetishize food and commodify chef's personalities, there is a tendency to resort to "the kind of cultish hero worship that undermines our own capacities" (xv), assigning absolute authority to chefs and food media personalities and resulting in less emphasis on actual cooking. Rousseau makes the following observation:

[26] Rousseau is certainly not alone in commenting on a seemingly increased interest in the vicarious pleasure of food. This situation has led Anthony Bourdain, for example, to declare television food shows as "the new pornography: it's people seeing things on TV, watching people make things on TV that they are not going to be doing themselves any time soon, just like porn" (cited in Rousseau, x).

> One of the main ironies, then, of the supposed democratization of cooking which follows the five centuries or so since the advent of the printing press (and even more so when it comes to television) is that the revelation of 'secrets' by latter-day celebrities only serves to separate them more emphatically from the general public, as the personalities that are now available to be brought into your home become ever more fixed as sites of pseudo-authority. (34)

According to Rousseau, we invite these chefs into our homes then allow them to make us lose trust in our ability to think for ourselves. These new culinary authorities convince us that we need them while simultaneously repeating how easy it is to cook.

In the prologue to *El menú de cada día*, Gómez Fernández certainly emphasizes the need for chefs like Arguiñano when he states that in order for the art of cooking to "contin[uar] extendiéndose," "es *necesario* que los restauradores desciendan al pueblo" (12, emphasis added). This situation becomes even more problematic if we consider the treatment of gender in this prologue and the fact that the home cook is inevitably identified as the "ama de casa," not the "cocinero/a casero/a" and certainly not the "amo de casa." It is thus Arguiñano who will "con humildad [ponerse] del lado del ama de casa, al otro lado del fogón" in order to teach her how to *comer bien* (12).

While I would argue that in promoting an active and creative engagement with cooking and eating, in which playfulness and pleasure are privileged, throughout most of *El menú de cada día,* Arguiñano does indeed grant the reader creative agency, the tension between the chef as the home cook's equal and as a superior—and necessary—liberating

force must be recognized. I find no evidence, however, to support the idea that Arguiñano's efforts to brand his personality and status as author would reduce the reader to a passive consumer of Arguiñano's image as celebrity. *El menú del día* may not suggest that readers can, by reading this cookbook, become just like Arguiñano, but it does imply that they can access creativity and participate on some level in *el arte de cocinar*.

Chapter 3: The Artist's Palate: Negotiating Aesthetics, Memory, and the Everyday in Manuel Vázquez Montalbán's *El pianista*

The *barcelonés* Manuel Vázquez Montalbán is well-known for taking up the subject of the culinary during the decades after Franco's death in both novels and non-fiction essays. Although criticism about the role of food references in Vázquez Montalbán's fictional works has primarily focused on the Carvalho detective series, food plays an equally important but underappreciated role in his 1985 novel *El pianista*, which is considered by many critics to be his best and most important novel.

The majority of critics have explored how this text engages with questions of history and memory. Both María Paz Balibrea Enríquez (1998) and Carlos Ardavín (2006) have highlighted the ways in which *El pianista* considers and criticizes the collective amnesia about Spain's past established during the transition to democracy in the late 1970s. According to Balibrea Enríquez, *El pianista* may be read as "una crítica y una respuesta alternativa a ese 'desuso' de la memoria y la historia en la España contemporánea" (120), pursuing a project of recovering historical memory as a way of understanding the present (124). Ardavín identifies *El pianista* as one of Vázquez Montalbán's *novelas de la memoria*, in which a central purpose is "la investigación y reivindicación de la memoria" (117). According to Ardavín, *El pianista* offers a counterdiscourse to the narratives presented by historians of Spain's transition to democracy (121). These official accounts promoted "desmemoria y un consenso historiográfico del olvido," thereby continuing the collective amnesia established during the Franco years (142).

Due to such a focus on memory in criticism about *El pianista*, there has not been an analysis of references to food in the novel, which are numerous and play a significant role in the exploration of the relationship between aesthetics, memory, and the everyday. In this chapter, I examine the complex function of food in the novel's portrayal of Post-Transition Spain and in its analysis of the role of the artist in relation to history. The narrative structure of the novel, which proceeds in reverse chronological order, immediately draws attention to the importance of memory, inviting the reader to piece together details about the protagonist Alberto Rosell, *el pianista*, by recovering more and more information about the past, similar to the way in which the crime in a detective novel is gradually solved. The novel's three sections, which take place in 1983, in the mid-1940s, and in 1936, respectively,[1] offer drastically different portrayals of how the characters in each section engage with food. The first part of the novel takes place in Barcelona in 1983, nearly ten years after Franco's death, and depicts an atmosphere of disillusionment with respect to Spain's transition to democracy. The narration focuses on a young group of intellectuals and artists; the pianist does not appear until halfway through the section. Part II also takes place in Barcelona, but during the midst of Franco's regime, in the mid-1940s. Here, Rosell has just been released from prison after six long years, when he was unable to play the piano. The juxtaposition of these two first sections is used as a vehicle for exploring how the negotiation of everyday practices in the present reveals modes of engaging with the past. The strong presence of food, and specifically of shared meals, in Part II, ultimately draws attention to lost opportunities to break bread

[1] There is some debate among critics regarding the precise date that the second section of the novel takes place. Balibrea, in her article "'El pianista' y el estigma del desencanto: Lectura alternativa de una novela 'Postmoderna,'" for example, cites 1942.

and engage meaningfully with either the past or the present in Part I, thus offering a rather pessimistic view of the Transition.

Just as the relationship to food helps to define the difference between historical epochs in Parts I and II, in Part III food plays an important role in contrasting two of *El pianista*'s central characters: the pianist Rosell and fellow musician Doria. These two characters function as embodiments of different approaches to defining the role of the artist, and their approaches to food offer a synecdoche of their views of the proper relationship between art and life. In this final section, which is set in Paris in 1936 during the months leading up to the Spanish Civil War, Rosell and Doria appear as young artists struggling to start their careers as musicians. The reality of an imminent war at home forces them to face some difficult questions about the role of the intellectual and artist.

3.1 The Everyday and Sense Memory

The first scene of the novel is firmly situated in the domain of the everyday. Ventura, one of the group of intellectuals mentioned above and from whose point of view most of Part I is narrated, lies in bed contemplating his paltry surroundings, focusing in on the lamp with no light bulb and the corroded beam illuminated by the late afternoon sun. The emphasis here is on decay and decline—the sun "se pudre en púrpuras" (11)—and a connection is immediately made between the corrosion of the room's inanimate objects and the deteriorated physical and mental state of its inhabitant. Just after "la viga enseña sus carnes corroídas" (11), Ventura pulls his leg out from under the sheet, almost

in response, revealing a "Pierna en mal uso, color calvario, morbosidad de la muerte anunciada" (11).

A link between the everyday and sense memory is immediately established in this scene through a culinary reference, specifically to that quintessential everyday practice of food preparation. Ventura's mental reflections are suddenly interrupted by the sound of the front door being unlocked. Luisa, his girlfriend and caretaker, has arrived home with groceries. Ventura tunes into the sounds and smells coming from the kitchen to guess what is happening. He notes the crash of grocery bags onto the floor and the sound of Luisa cursing, which he interprets as "el miedo por los huevos rotos" (11). Luisa then starts preparing Ventura's dinner, an egg and tomato *revoltillo* and a *filete*, and Ventura, still in a different room, "olisquea la acidez del tomate deshidratándose en la sartén a la espera de la baba amarilla del huevo batido" (16). This situation is subsequently repeated in a later scene, when Ventura identifies the sounds of a tortilla being prepared in the next room by his friend Schubert. As with Luisa's *revoltillo*, the description of the sounds of the tortilla triggers a sense memory, evoking all previous preparations of the dish: "Llegaba ruido de batir de huevos y quejidos de aceites humeantes, el crepitar del huevo al entrar en contacto con el aceite, la voz de Schubert jaleándose mientras daba vuelta a la tortilla" (30).

In this way, the preparation of food introduces a discussion of repeated routines and sense memory which will continue in various forms throughout the novel. An important function of this emphasis on everyday practices and sense memory is to draw a comparison between Ventura and the pianist Rosell. Throughout Part I, the similar ways

in which both characters carry out modest acts of daily routine become symbolic of their engagement with the past.

For example, in a detailed description of the act of showering, repeated so many times in the past, Ventura's body seems to act of its own accord, remembering and acting out motions previously repeated again and again. As Ventura prepares for his shower, there is a clear shift in agency in the description of his actions as each individual task is increasingly performed, not by *him*, but by a part of his body:

> Saca las dos piernas de debajo de las sábanas, *el cuerpo* las sigue y *la cabeza* al cuerpo hasta quedar así, asomada al fondo de un abismo ocupado por los propios pies y una estera made in Hong Kong. Frota las plantas de los pies contra las granulaciones de la estera y obtiene el placer de una lija suave y fresca, como si arrancara de las fibras muertas los penúltimos efluvios del cañaveral. *Los ojos* interrogan el origen de la materia . . . . Más que buscar las zapatillas, son ellas las que buscan sus pies y le enseñan el camino de salida de la habitación . . . (14-15, emphasis added)

Once in the shower, this tendency continues and intensifies:

> El agua le obliga a cerrar los ojos y cuando los abre el vapor le balsamiza supuestas heridas, sobre todo le disuelve un quiste gris que sentía entre los ojos, y *los brazos* los nota ahora ingrávidos, seguras tenazas en busca del champú, de espuma *las manos* rellenando de jabón las esquinas del cuerpo, y *los labios* le silban una canción que creía olvidada. (16, emphasis added)

These early scenes privilege everyday spaces and explore the way in which sense memories are triggered and implemented. This process becomes symbolic of how Ventura engages with the past and negotiates questions of memory. The novel most clearly highlights Ventura's relationship with the past with the introduction of the mysterious pianist Alberto Rosell. A number of similarities are revealed between Ventura and Rosell, to be further solidified in Parts 2 and 3, and Ventura ostensibly emerges as a younger version, a kind of reiteration, of the elder Rosell.

The link between the two is hinted at when Rosell appears for the first time in the novel. After a nostalgic walk down las Ramblas, Ventura and his friends go into a cabaret club called the Capablanca. A famous musician, Luis Doria, is sitting at a nearby table with the Minister of Culture and draws the attention of the group, but Ventura is intrigued by the old pianist whose playing is going almost entirely unnoticed by the audience. The pianist appears equally indifferent to his surroundings, having walked toward the piano "como si no hubiera en la sala otra cosa digna de su atención," and played "de espaldas a la realidad de la sala" (54). The description of the pianist's physical appearance is detailed and depicts a tired, worn out man past his prime, whose clothing reveals his humble means: "Era un viejo delgadillo, casi calvo, blanco el poco pelo que le quedaba, cortado al raso, traje bicolor, chaqueta de un traje olvidable y pantalón demasiado ancho y corto para aquellas piernecillas terminadas en calcetines marrones caídos, asomantes sobre zapatos relamidos por los betunes" (54). This initial portrayal of Rosell echoes the earlier description of Ventura's deteriorating physical state.

The connection between Rosell and Ventura is strengthened further during the second half of Part I. As Rosell leaves the bar to head home, Ventura explains his

fascination with the pianist to his friends, saying that he is "un superviviente," that he "Sobrevivía hasta ahí dentro" (96). Ventura is mesmerized by this sad figure, who seems to have suffered for having remained true to himself. In the context of Ventura's conversations with his friends in this section, it is clear that Ventura respects the decision to refuse to compromise on ideological beliefs and believes that he has lived his own life according to this principle. Ventura teases his friends Joan and Mercè for having put aside their revolutionary ideas after the transition and having embraced the life of the wealthy bourgeois. Ventura resents the chameleon-like behavior of those who have put aside their ideals in order to succeed, "Los que supieron dejar de ser franquistas a tiempo y los que supieron ser antifranquistas en su justa medida o a su justo tiempo" (57). Ventura and Rosell come to represent those who have refused to make compromises and have therefore given up the success achieved by those willing to acquiesce to those in power by betraying their memory of the past.

Ardavín explains this commonality through the dialectic of *vencedores-vencidos*, claiming that the relationship between Ventura and his professionally successful friend Toni Fisas in Part I duplicates and continues a similar conflict between Rosell and Doria, the origins of which are developed in Part III. This dialectical relationship is fundamental to both the post-Civil War period depicted in Part II and that of the immediate post-transition to democracy in Part I (127). Ardavín describes *los vencidos* as those to whom "sólo les queda la felicidad ética de haber sido fieles a sí mismos y haber conservado su memoria intacta y resistente" (127). *Los vencedores*, on the other hand

> representan el oportunismo y servilismo políticos, el pragmatismo como norma de vida en detrimento de todo idealismo, y el sometimiento del

> intelectual al poder. Pertenecen, sin duda, a la clase de los triunfadores que han sabido renunciar voluntariamente a su memoria y que han adoptado el lenguaje de los vencedores de la historia en plena postguerra, y más tarde en la transición democrática. (128)

The connection between Ventura and Rosell, *los vencidos*, is consolidated at the end of Part I when a shift in narrative perspective offers the reader a glimpse into the daily routine of the pianist. This final scene once again takes up the question of the link between repeated everyday practices and memory. The pianist's walk home from Capablanca is described not as a singular activity, anchored in the present and isolated from the past, but rather as a particular iteration of a much repeated routine. As the pianist accelerates his pace, he is described as "compitiendo consigo mismo, con el mismo pianista que ayer y antes de ayer hizo el mismo recorrido" (97). The language used here also closely resembles the description of Ventura's shower earlier in this section through an emphasis on muscle memory. Once again, particular body parts carry out actions as though possessing a memory of their own. As the pianist turns down a side street off of las Ramblas, it is as though "sus pies hubieran sido advertidos por el nudo gordiano del rosetón de Miró en el suelo" (97).

Once inside his apartment, Rosell greets and takes care of the ailing Teresa, whose relationship to the pianist is to be revealed later in the novel. For now, she is simply described as:

> un cuerpo de mujer ancho como la cama de metal historiado, enfundado en un camisón marrón de tela descolorida, desparramado sobre un doble colchón, brazos desnudos y anchos como muslos, una cabellera blanca

> como una orla en torno de una cara vieja e hinchada donde los ojillos al final de dos ranuras no tienen otra inteligencia que la del dolor. (98)

Once Rosell has prepared a washbasin and sponge to wash Teresa, he glances at the clock: "Un reloj oculto pero próximo avisa que son las cuatro de la madrugada y los párpados del pianista se cierran contra sí mismo, lamentando un olvido" (99). Here, the designation of *los párpados* as the subject of the second clause, rather than the pianist, again emphasizes the strength of sense memory, while the mention of *un olvido* revisits the tension between remembering and forgetting present in the *vencedores-vencidos* dynamic discussed above. There is a sense of irony in the phrase "lamentando un olvido": is it not the case that lamenting something that is forgotten is in fact a form of remembering? I would suggest that this phrase refers to a broader *olvido*, one committed by an entire society. It is implied here—and developed further in Parts 2 and 3—that Rosell has remained true to himself and his past, refusing to succumb to personal or collective forms of amnesia. The emphasis on sense memory, through which an everyday practice becomes so ingrained that it is executed effortlessly, is symbolic of this relationship with the past. Personal and historic memories are likewise deeply embedded in Ventura and Rosell's consciousness, such that actions in the present are not isolated but rather inextricably linked to the past. Both characters emerge as artists who have turned down fame and personal success in order to stay true to their ideals, who have not given in to cultural pressures to forget their past and succumb to personal or collective forms of amnesia.

The privileging of modest acts of everyday routine in the lives of Ventura and Rosell offers a stark contrast to the glamorous fame and recognition achieved by Fisas

and Doria. While Doria sits at a table with the Minister of Culture at Capablanca and is treated like a celebrity, Rosell's evening consists of playing music for an apathetic audience and later walking home to care for Teresa. The following detailed description of Rosell undressing Teresa in order to wash her does not at all gloss over the unpleasant nature of the task:

> Trabajosamente la tela va descubriendo el cuerpo de mujer desnudo, las piernas elefancíacas hinchadas, rojas, con costras de heridas sucias o de suciedades que se han vuelto heridas, unas inmensas bragas pañal que encierran gasas, excrementos, orines oxidados, calor de ingles despellejadas para siempre, vientre odre de células acanaladas con rastros de heces que han buscado las escasas vaguadas hacia las pendientes de la cama deformada. (99)

Nevertheless, Rosell is unfazed by the sight and smells of Teresa's decrepit, sickly body and cleans her "sin miedo" (100), drying her with a towel that preserves a smell of the past, that of "la pastilla de jabón de Heno de Pravia que Teresa, cuando estaba bien, siempre colocaba entre la lencería y que el pianista conserva como una huella de un pasado mejor" (100). Although Ventura and Rosell may reside on the side of the *vencidos*, there is a certain dignity in the way they carry out mundane everyday practices, as well as the way they engage with the past.

At the end of Part I Rosell retires to his bedroom, which is full of artifacts from the past, including a corkboard covered in yellowed newspaper clippings about Luis Doria (101). The narration continues to focus on Rosell's everyday routines as he gets ready for bed. Step by step, the pianist heats some water, fills a basin, washes his hands,

arms, and face with soap, and slides his sore feet into the soapy water. Rosell begins to doze off to the familiar sounds of the early morning outside his apartment, and the section ends with one final allusion to the potency and symbolic implications of muscle memory: "Se recuesta en la butaca pulcra, con cabezal de encaje, el pianista, y se entrega a un duermevela que los labios traicionan cuando pronuncian: *Le cadavre exquis boira le vin nouveau*" (102). As was the case in the previously cited examples, a particular body part becomes a depository of memory. Just as Ventura's lips whistle a song he believed to be forgotten while in the shower, Rosell's lips articulate a phrase seemingly of their own accord. Here, a quotidian practice is not only symbolic of Rosell's relationship with the past, but also provides a space in which memory may be accessed. The phrase "*Le cadavre exquis boira le vin nouveau*" refers to a French Surrealist game in which words or images are put together collectively and often through chance. It has personal meaning for Rosell, as it is a phrase uttered by Doria in Part III to express his musical philosophy, which he subsequently betrays in the pursuit of fame. The Surrealist phrase becomes emblematic of this betrayal.

3.2 Two Diverging Visions of *El Raval*

I have discussed a number of similarities between Ventura and Rosell which link their experiences, and most importantly, their relationship with the past, but several meaningful differences between the two characters must also be pointed out. Although Ventura and Rosell share a similar experience of disillusionment and failure, which casts both the 2nd Republic and the transition to democracy as failures, Ventura's situation is

arguably worse. Rosell's piano playing may go largely unnoticed, but he does still play. Ventura's friends talk about how he had such potential as a writer, but he is unable to write or even complete a translation of de Quincey that he has been working on. Furthermore, while Rosell must care for the sick Teresa, the much younger Ventura is himself sick and no longer self-sufficient. It is thus implied that the transition to democracy is in some ways a greater failure than the end of the 2nd Republic and beginning of the Franco regime.

A general comparison of Parts I and II of *El pianista* is particularly revealing in this regard. Although the time period has changed in Part II—the reader is transported back in time to the 1940s, during "los años de hambre"—the setting is approximately the same. All of the action in this section takes place in the *El Raval* neighborhood of Barcelona, often referred to as *el Barrio Chino*. More specifically, the setting is a block of apartments around the Plaza de Padró, the location of both Ventura's and Rosell's apartment in Part I. Beyond setting, the reader might expect to find a world diametrically different, and a great deal bleaker, than the one depicted in Part I. This would be particularly true if the reader were following official accounts of the transition, which promoted an optimistic perspective on Spain's rapidly modernized democratic society, finally free from Franco's control. Instead, the two sections mirror each other in fundamental ways, and it is in fact the world of the transition that is ultimately depicted as inferior.

We have seen how references to food at the very beginning of Part I draw attention to the importance of everyday practices, and through an exploration of the link between such practices and sense memory, Ventura and Rosell are set up as symbolically

engaging with the past in similar ways. However, Part II, serves to weaken this comparison, drawing attention to some fundamental differences between the two characters and more broadly between the two historical moments.

References to food play a significant role in establishing such differences. Food has a much greater presence in Part II, where it is explicitly linked to memory through hunger. Dialogue predominates in this section, and nearly every conversion unavoidably turns to food, with references to the shortage of food, lack of access to quality ingredients, and the memories of smells and tastes of the past. References to food are generally related to nostalgia for food before the war, the difficulty of obtaining certain ingredients—especially good quality ones—and hunger. Despite the alimentary limitations facing the characters in Part II, however, food serves the important function of bringing people together and fostering solidarity and community. A shared meal, however humble, is a recurring theme throughout this section. The characters in Part I, on the other hand, seem incapable of sharing even something as fundamental as a meal. When Luisa makes Ventura dinner at the beginning of the novel, he merely picks at his *revoltillo*, though we are told it is his favorite, then says he will save the *filete* for later, while Luisa distractedly eats her *filete* "entre reflexiones y chupadas del cigarrillo" (19). When Schubert arrives and prepares a tortilla, no one is interested in sharing it with him (30). Part I is full of lost opportunities to break bread and to allow for some kind of social connection between characters.

In order to further develop the different functions and uses of food practices in each section, I turn my attention now to two essential scenes in Parts I and II. One of the most important extended scenes in Part II, which narrates a tour of the block over the

rooftops led by the character Quintana, mirrors an equally important scene in Part I, "el paseo crítico por las Ramblas" (31) led by Schubert. In both cases, a secondary character offers to lead a group of friends on a walking tour of a particular area around las Ramblas in Barcelona, and this journey structures the rest of the chapter. This parallel structure invites a comparison of the two excursions, which allows for the identification of a number of revealing divergences related to food practices and the everyday.

The first of these tours is suggested by Schubert in Part I in response to the somber, apathetic mood his friends seem to be in. They have plans to go out, but no one is enthusiastic. Ventura is not feeling well, no one feels like drinking, and Irene, Schubert's girlfriend, has even taken out some tests to grade. Schubert tries to brighten the mood and suggests a "paseo crítico" along las Ramblas from the Plaza de Cataluña to the sea. The sites along this proposed route occupy familiar public spaces and follow a path the friends have trodden many times in the past. Schubert is intent on following the main pedestrian boulevard of las Ramblas without deviations and from beginning to end, as though telling a story. When Ventura suggests they take a quick look at the Plaza de Padró on the way to las Ramblas, Schubert quickly dismisses the idea and suggests they go immediately to the *cabeza* of las Ramblas, "para empezar las cosas por el principio" (33). As he makes clear in the following passage, Schubert's "story" would offer a nostalgic contemplation of Spain's relationship to its past which laments not only the negative changes in the world around this group of former "revolutionaries" but also in themselves:

> —Empezaríamos por la hamburguesería que han abierto en el viejo Canaletas. Podríamos hacer allí una reflexión sobre la degeneración de la

> gastronomía y la penetración cultural imperial norteamericana a través de la hamburguesa. A dos pasos están los corrillos de *culés* y podríamos meditar amargamente sobre la pérdida de señas de identidad de un club como el Barcelona, en otro tiempo vanguardia épica de la Catalunya resistente. Luego pasaremos ante el cine Capitol, el viejo Can Pistola, donde sólo proyectan basura porno y pseudoporno, con lo que podremos lamentarnos sobre la corrupción de la cultura de masas y la desinformación sexual generalizada. A continuación el reformado Moka, obligada parada en el *via crucis* para considerar el qué se hizo de los cafés de antaño, sustituidos por la ambigüedad formal de los establecimientos actuales en los que las farmacias parecen cafeterías y las cafeterías farmacias… ¿Queréis que siga? En las Ramblas cabe una visión cósmica y si alzamos la cabeza seguro que vemos un ovni de la Internacional Socialista Planetaria, y así hasta el puerto, donde con un poco de suerte podemos toparnos con un grupo de alegres muchachos de la Navy, evidencia misma de que somos una provincia del imperio. Y si hay luna llena, aguas podridas del puerto, podridas, sugestivo adjetivo, podridas. Este inventario en otro tiempo nos hubiera llenado las venas de sangre revolucionaria y hoy nos las llena de horchata de chufa. (31)

Just as Ventura and Rosell's repeated everyday practices become a space for remembering, Schubert tries to evoke and vindicate the past against the threat of oblivion by following a familiar path down a familiar street. Having finally convinced the others

to join him on his "tour," Schubert declares that: "—Será un recorrido a la vez simbólico y rememorativo" (33).

Schubert's proposed tour contains a number of food references. In this context, food consumption is viewed as a space where historical memory is displaced, particularly given the cultural influence of the United States in an increasingly globalized world.[2] Schubert laments both the increased presence of American fast food as well as the entire culture surrounding consumption, and offers a powerful image to express this culture through the provocative claim that pharmacies have become like cafés and cafés like pharmacies. This comparison between cafés and pharmacies alludes to a number of contemporary food issues, including a less social approach to food consumption as well as an intensified separation between modes of production and modes of consumption. The reference evokes an image of a sterile, corporate eating establishment in which customers order from an unchanging menu of pre-prepared, preservative-laden items—all available in small, medium, or large. The consumption of food in this scenario is decidedly anti-social, with an emphasis on speed, independence, and anonymity. In a society increasingly obsessed with body image, a consumer might well have more significant social interactions at the pharmacy, shopping for the latest diet treatment or quick beauty fix, than at a café.[3]

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[2] Hartmut Stenzel, in his article "Fracaso de la historia y destrucción del sentido: Apuntes sobre las novelas 'históricas' de Manuel Vázquez Montalbán" (1995), discusses the presence of the United States in *El pianista* and *Galíndez* (1989), concluding that "Con la Guerra Civil y la España felipista, la relación con el 'imperio' constituye el tercer eje del triángulo en que, según la perspectiva subyacente a las dos novelas, ha desaparecido el sentido de la historia" (116).

[3] A noteworthy counterpoint in Part II is a page long description of street vendors, many of whom sell food, including their names and personal quirks. Here, food is not obtained from a nameless person behind a counter; instead, one develops a social connection with the person selling food (112).

Schubert concludes his tour proposal with one last culinary reference, saying that in years past this lamentable situation would have filled their veins with revolutionary blood, but now it merely fills them with *horchata de chufa*. Not only does food fail to bring people together, here it is also associated with apathy and even forgetting, as the veins of former revolutionaries now pulse, not with the blood of action, but with the sugary liquid of stagnancy.

Ironically, despite all the talk of food and of remembering the past in Schubert's monologue, the friends do not actually break bread together and conversations about the past are less about the way things used to be and more about the way they have become. Indeed, the only reference to food once the friends' begin their walk down las Ramblas is performative and mocking in tone. As they pass the famous Barcelona market *la Boquería*, Schubert and Delapierre, another friend in the group, start to pretend that they are a couple about to go shopping. They stand outside the closed market and loudly and dramatically role play a conversation about what they might buy at the market. They consider fish and lobster, then finally discuss oxtail for the famous *estofado de rabo de toro*:

> —Me han dicho que aquí venden carne de toro.
>
> —¡De toro! ¡Con lo buena que es la sopa de cojones de toro!
>
> —De rabo de toro, ignorante, Pascuala, que eres una ignorante, Pascuala. (46)

The others get frustrated with the two's childish behavior, and Schubert's girlfriend Irene threatens to leave, for the second time that night. We have seen how characters in Part I

repeatedly reject opportunities to break bread together, so it is perhaps not surprising that the only mention of a shared meal on their tour is a joke.

References to food in Part I therefore illustrate the difficulty that Ventura and his friends have both in connecting with each other in the present and in engaging with the past. Let us now shift our attention to the scene in Part II that mirrors Schubert and his friends' walk down las Ramblas in Part I. In the second section of the novel, which takes place in the 1940s, the main characters are a group of neighbors living in a block of apartments on the Plaza de Padró. The group has congregated on one of the *terrados* along with a friend Quintana who lives nearby and a new tenant in the building, the pianist Rosell. Rosell reveals that he is a musician, and that after six years in prison without access to a piano, he is anxious to find one again. The group sits around chatting, telling stories, and dancing to the sounds of a group of gypsies singing, until Quintana suggest a new activity, which would also help Rosell find a piano. He proposes a tour of the neighboring apartments via the linked rooftops, ending at the apartment of Manón Leonard, who is rumored to have a piano. We will see how food and drink in this section serve as an agent for bringing the friends together and reveal an engagement with the past that is very different from what we see in the first section.

Like Schubert in Part I, Quintana sets out to "sell" his tour to the group, but while the proposed aim of Schubert's nostalgic itinerary is to remember the past, Quintana frames the walk as an escape from reality—past, present, or future—a magical tour high above the streets. Playing the part of "un presentador de sala de fiestas importante," Quintana holds an invisible microphone and declares:

> —Y ahora, señoras y señores, Andrés y Quintana, la pareja de baile triunfadora en *Melodías de Broadway* y en *La hija de Juan Simón*, van a proponerles un viaje hacia las estrellas. De tejado en tejado como Douglas Fairbanks, padre, saltimbanqui mágico sobre los cielos de Arabia. ¿Qué os parece una excursión por los terrados hasta llegar al abismo de la plaza del Padró, todo lo que dé de sí la manzana?
>
> . . .
>
> —Y como final de tan extraño viaje hacia los mares del Sur, irrumpiremos en el palacio de Manón Leonard y le pediremos que haga donación de su lujoso piano de cola de marfil para que André Kostelanez y su orquesta nos obsequien con un concierto en si bemol, ¿se dice así, verdad, señor Rosell? (152)

Theirs is intended to be a voyage in which the sufferings and limitations of life under Franco might temporarily be forgotten by recreating the worlds depicted in films from before the Civil War. While Schubert struggles to elicit enthusiasm from his friends, Quintana has no trouble at all. Magda, who had suggested going to the cinema, is excited about the idea, complicitly asking "¿Se puede?" (152).

However, while Quintana promotes his adventure over the *terrados* as a magical escape, with an implied objective of forgetting, memory becomes the most central theme of the evening. The group's first stop is the *terrado* of apartment 5, which is occupied by a recluse neighbor who is burning old photographs in an attempt to forget the painful past. He explains that his mother, la señora Remei, has died and left him with albums and albums of photos, most of people he cannot identify. He finds their presence unbearable

and has decided to destroy them: "He probado de convivir con estos álbumes en estos últimos días pero ha resultado imposible" (156). The group is disturbed by this man's rejection of both the past and the present world around him and is anxious to move on to the next *terrado*. Before leaving, a member of the group asks if the man needs anything but receives no answer. In reaction, Ofelia and Magda "se llevaban los deditos a las sientes [sic] como asegurando tornillos sueltos . . ." (156). This encounter seems to break the spell, serving as a warning of the dangers of forgetting and of leading an insular existence. Before this first visit, Quintana's language aims to construct an imaginary world around the group. Looking into one of the *terrados*, he declares: "—Nadie en este terrado. Tomamos posesión de él en nombre de los reyes de Castilla y Aragón, Isabel y Fernando. ¿Qué hay de notable en este lugar, Andrés, gran condestable de Castilla?" (155). However, this escapist language entirely disappears once the group has left Sra. Remei's son alone, to be replaced with a more somber, grounded tone.

The group visits two more rooftops, and memory has a fundamental presence in both scenes. During both visits, the group gets a glimpse into the private lives of the two inhabitants. It is through a discussion of everyday practices performed in these private spaces that the group is able to engage with the subject of memory. References to the consumption of food and drink provide a valuable context for this dialogue. These references illustrate a progressive shift in the focus of the trip, which becomes increasingly guided by solidarity and community and more grounded in the present and the past.[4]

[4] The group's first rooftop visit also contains a culinary reference. As they are leaving, Andrés tells the others the strange life the man burning photos had led with his mother before she died. They had lived cut

The group's second visit is with Floreal Roura, the owner of a dovecote, who is known for obsessively protecting his pigeons against hungry thieves. Like the man burning photos, Floreal lives a rather secluded life, but expresses a very different relationship with the past. Much of the group's conversation with Floreal centers on his pigeons and the fact that he refuses to eat them. Floreal explains that he began keeping pigeons while recovering from war wounds, after becoming attached to one he had saved. The everyday food choice of not eating his pigeons even during times of scarcity becomes a site in which memory is stored and preserved. Floreal is also different from his recluse neighbor because he has not cut himself off completely from others. The encounter with Sra. Remei's son ends when he physically turns his back on the group. Floreal also turns his back to the group at one point, but turns back around in a gesture of hospitality: "De nuevo les ofrecía la cara y una bota mediada de vino" (160). Although it is not a very refined wine—it tastes of fish and is best with sugar added—the offering of what little Floreal has is symbolic of increased solidarity that the group experiences on its excursion across the rooftops.

The group's next stop is the home of señora Amparo, "la santera." This time, the group is invited inside, where señora Amparo is busy stirring a stew. Everyone congregates in the kitchen, which also serves as a dining room, a sanctuary, and where Sra. Amparo accepts clients for fortune telling. The sanctuary consists of a statue of the Virgin, surrounded by flowers, candles, and photos of missing men and boys that fought in the Civil War. Sra. Amparo's clients bring her the photos, and she lights candles "para

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off from the world, eating only vegetables. Andrés declares: "Lo vegetariano es bueno para según qué cosas, pero da debilidad" (156).

que Dios o el Gran Azar les ilumine en su camino de retorno a casa" (163). The kitchen, firmly linked with routine and ritual, becomes a space in which memory is preserved. While Sra. Remei's son sits on his rooftop burning old photographs and shunning the company of his neighbors, Sra. Amparo has invited the group inside, where she illuminates photos with the intention of remembering the past.

By the time the group reaches the Plaza del Padró, Quintana's escapist language is a distant memory, and the narrator comments that "La amplia perspectiva de la plaza les devolvió a la realidad del mundo al que deberían volver" (168). The group's final stop is Manón Leonard's house, where Rosell is finally able to play a piano for the first time in years. This scene represents the culmination of a number of themes developing over the course of the tour over the rooftops, most notably the relationship between memory and repeated everyday practices. When Rosell sits down at the piano, he is able to execute a song played over and over again years before, following the lead of his fingers. As in several scenes in Part I, Rosell's body seems to take over in the following passage:

> *Las manos* de Rosell tienen memoria y *la sonrisa de sus labios* responde de ello, pero de vez en cuando *la mano* duda, la nota se sostiene y *los ojos* desconcertados se cierran en busca de la idea y la práctica del sonido olvidado, pero, aun con silencios excesivos y notas arrastradas, *El Polo* [an Albéniz piece] avanza lo suficiente como para que la concurrencia se boquiabra y cabecee entre sí dando el visto bueno a la maestría de Rosell. (172, emphasis added)

Rosell is not the subject of a single clause in the above description; rather, his hands, lips, and eyes do the playing. Ritual and routine is once again established as an important space in which memory might be stored and later evoked.

This scene also continues the trend of solidarity over isolation. Everyone is captivated by Rosell's playing, and the group becomes the audience of an impromptu piano concert. Rosell's friends start making song requests, and before long the neighbors come out onto their balconies and shopkeepers leave their shops to hear the music coming from the balcony of Manón Leonard's apartment. People down below start dancing, and the atmosphere becomes increasingly festive and communal, despite the physical space separating those on the street from those in the balconies. A modest alimentary offering made by Juan the *bacallaner*, or cod vendor, comes to symbolize the collective nature of this gathering. He brings a bag of olives from his store to the balcony, saying "—Toma. Dale al pianista para que se inspire" (177). Someone goes down to the street to fetch the bag, and back upstairs everyone shares the olives, even drinking the flavorful brine. This scene, a symbolic communion of sorts, encapsulates the way in which characters in Part II approach food practices, so different from what we find in Part I. Whereas Ventura and his friends are unable to embrace the communal benefits of sharing food and drink, finding themselves unable to connect with each other in any profound way, young Rosell and his neighbors find solidarity in the space of everyday food practices. Moreover, it is in this communal space that both personal and collective memory is preserved.

El pianista therefore challenges official accounts of the transition, which promoted an optimistic perspective on Spain's rapidly modernized democratic society,

finally free from the collective amnesia promoted during Franco's reign. The representation of food in the text reveals a great failure of Spain's transition to democracy in which one type of amnesia merely replaces another, problematizing any form of meaningful engagement with the past or present.

3.3 A Crisis of Authorship: The Artist at War

While Parts I and II of Vázquez Montalbán's novel each depict a period several years after a political crisis or transformation—nearly ten years after Franco's death and the subsequent transition to democracy and several years after the end of the Civil War, respectively—the third and final part of the novel takes place squarely amidst a crisis in 1936. This section focuses on the pianist Rosell's stay in Paris in the summer leading up to the beginning of the Spanish Civil War, marked by the Nationalist military coup beginning on July 17, 1936. While issues such as historical memory and the role of the artist are explored somewhat indirectly in Parts I and II, the setting of Part III during a political crisis facilitates a more direct examination of these fundamental questions and thus sheds new light on the earlier sections of the novel. Thus, the reader becomes a detective of sorts and must use the information gained from the third section to understand the earlier sections better.

Rosell has come to Paris to pursue his career as a musician and in his conversations with other aspiring artists, the question of the artist's role in society comes up frequently. In addition to these meta-artistic moments in which characters discuss the link between art, history, and life, the reader also finds, scattered through the text,

Rosell's letters to his musical mentor Robert Gerhard, in which the young pianist further contemplates these issues. As soon as news of the assassination of José Calvo Sotelo on July 13 reaches Paris, it becomes clear to Rosell and his Spanish friends that the conflict is escalating and that they will soon need to make some difficult decisions about how to reconcile artistic vocation and political responsibility—and at the practical rather than theoretical level. The jump from theory to practice, difficult in itself, is complicated further by the fact that the section takes place in Paris. Being away from their home country has provoked Rosell and his friends to contemplate their Spanish identity more directly, and therefore the question of whether to go back to Spain to fight or to stay in Paris away from harm's way becomes a central problem for the artists in this section. The geographical distance separating these artists from the conflict also makes the act of turning theory into practice particularly problematic. Rosell and his friends are faced not only with the need to make moral and aesthetic choices but also with the temptation to give in to self-preservation by staying where it is safe and the logistical difficulty of returning to Spain once the war begins. Indeed, under these conditions, the decision of whether to leave Paris becomes weighty and symbolic.

Tortilla de patatas* and *entrecôte Marchand au vin

This section also pays closer attention to the relationship characters have established with food. Not only are there a number of scenes in which characters consume food; there are also many conversations in which characters discuss and defend their food choices. Rosell, whose thoughts are revealed through the third person omniscient narration of this section, also spends quite a bit of time considering his own

relationship with food.[5] Once again, the setting of this section in Paris is significant. Rosell is faced daily with new and unfamiliar foods and is frequently pushed by his friend Doria to choose the more "sophisticated" options. Rosell grows tired of Doria's constant disparaging of Spanish food and his attempts to "educate" Rosell's palate, but he is also put off by the incessant praising of Spanish dishes by other expatriates he meets (one group of Spaniards he meets has carried a huge tortilla across Paris by metro to eat at a political demonstration [249]).

We have seen how food in the first two parts of the novel prompts an exploration of sense memory and the meaning of everyday practices. In part through the characters' more direct examination of approaches to everyday food practices in Part III, culinary references in this section become symbolic of varying ways of engaging with the present and the past, of performing national identities, and of understanding the role of the artist in contemporary society.

At the end of Part II, Rosell recalls Doria's claim during their time in Paris that the artist's duty is to shock, offend, even *violar* his audience ("El público debe ser violado" [182]). In Part III, Doria is strongly opposed to catering his music to other people's expectations, and claims to not seek approval for his behavior and aesthetic choices, so long as he is remembered. After his friends accuse him of insulting fellow musician Darius Milhaud, Doria points out that "a partir de ahora no olvidará mi nombre, ni el título de la cantata que estrenaré el año que viene, ni mi carácter. No dirá por ahí: he conocido a un músico prometedor, sino: he conocido a un bastardo salvaje y maldiciente

[5]Although the last few pages of Part I are from Rosell's point of view, the narrator is merely an observer, and the reader does not gain access to the pianist's thoughts for the first time until a moment at the end of Part II, and more extensively in Part III.

pero con evidente talento. De vosotros ni se acordará dentro de media hora, ilusos" (193-94). Doria's relationship with food, however, reveals some apparent inconsistencies in this supposed policy of not caring what other people think. We find that Doria is in fact quite concerned about drinking the "right" wine and eating the "right" dishes, often anxious to seek approval in the realm of food choices. This is relevant to his ideas on the reception of his art if we consider Doria's tendency to stylize everyday practices, turning life itself into a work of art. As discussed by Bourdieu in *Distinction: A Social Critique of the Judgement of Taste*, such an approach highlights form over function (3). This tendency is first apparent in the way Doria has "decorated" his home. Rosell describes "una habitación reina" of Doria's apartment as an "exposición-museo de las manías de Doria," filled with prints of paintings, books, covers of magazines, and other clippings (197). These objects are meant to be seen, and the first thing Doria does as they enter the apartment for the first time is provide commentary on some of the books that are strewn across the floor (198).

Doria's food choices express a similar approach to everyday practices, and are most apparent in Doria's attempts to "educate" Rosell's palate upon his arrival in Paris. Doria and his girlfriend Teresa take Rosell out to eat on his first day, and Doria immediately takes control of the trip, insisting on choosing the bistro as well as what to order. The group heads towards "la rue Béranger donde Doria afirmaba que había un bistrot suficiente para un paladar mal educado a base de *escudella i carn d'olla, botifarra amb mongetes* y tortilla de patatas" (203). In the following passage, Doria does not only control the decision of what to eat and drink, but also the conversation:

> Olía el bistrot a mantequilla y perejil y Doria se apoderó de la carta, responsabilizado de la reeducación del paladar de Alberto.
>
> —Para empezar, una docena de caracoles *á la bourguignonne* y para continuar un *entrecôte Marchand au vin* y lógicamente una botella de vino de Beaujolais para que te borre del paladar la huella del priorato con sifón que es lo tuyo, no me mientas, Rosell, que yo te he visto tomar priorato con sifón.
>
> —Jamás. Protestaba Rosell acalorado por una súbita indignación.
>
> —Y cerveza con gaseosa, majadería que puede servirte de nexo con muchos majaderos de esta ciudad que la toman bajo el pretencioso título de *demi-panachée*, cuando debiera llamarse *cochonnerie*, porque mezclar la cerveza con la gaseosa es una *cochonnerie*.
>
> El *plateau de fromages* mereció una larga explicación de Doria sobre el papel de los quesos en la gula francesa, en la sabiduría, Albert, de que los españoles sólo conocéis el queso de bola y el manchego, quesos sólidos de pueblo con hambre atrasada, mientras los franceses disponen de casi trescientas clases de quesos comercializados que van desde la sutileza del *fromage aux fines herbes* a la brutalidad del roquefort. No le gustaban a Rosell los quesos, pero hubo de probar hasta tres variedades. (203)

Doria makes an effort to distance himself from all things Spanish in this scene, even referring to Spaniards in the second person ("los españoles sólo *conocéis* el queso de bola y el manchego"). He seems to have appropriated a French persona and the opinion that anything French is better. Even his language has become *afrancesado*. As he disparages

Rosell's unfortunate gastronomic *educación*, his pronunciation of dishes in catalán is exaggerated, "como si quisiera burlarse de una lengua provinciana, aunque no era mejor su castellano tan afrancesado en el sonsonete como catalanizado en las vocales" (203). Earlier in the apartment, Doria had even mocked the fact that Rosell brought some recent publications from Barcelona for him, inferior to any French version by the mere fact of being Spanish. Doria had sneered: "—Insensato. Te vienes a París con *La Humanitat* y con *D'ací, d'allá*. Es como venirte a París con una botella de champán catalán de Saint Sadurní d'Anoia o con una lata de foie-gras de La Garriga" (199). Doria's praise of French food seems to be grounded in aesthetics, in form over function,[6] particularly when one considers the omission of any mention of the actual sensory experience of eating or any personal evaluation of the taste of the food in question. They must order *entrecôte Marchand au vin* simply because it is what one does. Beaujolais is deemed a "logical" choice while *priorato con sifón* and the French *demi-panachée* are unacceptable options not because of their taste, but because "mezclar la cerveza," or wine in the case of *priorato con sifón*, "con la gaseosa es una *cochonnerie*," a disgrace (203). Doria presents all that is French as better than all that is Spanish, but in a way that seems to preclude following his own personal aesthetic impulses. While Doria seems prepared to produce whatever kind of music he pleases, without concern for the approval of his fellow musicians or his audience, this is not the case when it comes to the aestheticization of his everyday food practices. These two perspectives are not, however, entirely contradictory if we consider the fact that both involve submitting oneself to a defined set of rules. In

[6] Function here refers to the basic pleasure of enjoying a food for its taste as well as the consumption of food to satisfy hunger.

any case, a possible fear of disapproval when it comes to his aesthetic food choices is made even clearer in the following conclusion to Doria's monologue, as he warns Rosell, seemingly only half-jokingly, of the dangers of admitting to anyone in France that he does not like cheese:

> —Recuérdalo bien, Rosell, para cuando te inviten a un domicilio particular en este país. Nunca desprecies el queso y nunca te sirvas menos de tres variedades, porque de lo contrario te pondrán cartel de excéntrico y te expulsarán primero de la casa, luego de la ciudad y finalmente del país. (203)

Rosell is taken off guard and made to feel embarrassed by Doria's sharp accusations about his *paladar mal educado* and therefore either does not respond or resorts to pretending in order to defend himself. His only contribution to Doria's monologue is *jamás*, as he denies ever drinking *priorato con sifón*, and when he goes out to eat with Teresa and another friend, Larsen, he does not admit to despising raw shellfish so as not to "quedar a la zaga de Larsen y Teresa" (249). Nevertheless, Rosell does not approach food consumption as a means of turning life itself into art, of privileging form over function. Although at times influenced by Doria's domineering personality, Rosell expresses the tendency to make food choices based on more functional needs. When Teresa asks Rosell if he's ever tried *taramá*, a Greek mayonnaise-like cream made from fish eggs, Rosell admits: "—No tengo buen paladar. Como cualquier cosa y todo me parece bueno o malo según tenga hambre o no" (247). Throughout Part III, Rosell makes a concerted effort to go out to restaurants on his own, free from the suffocating control of Doria. On one such occasion, he symbolically rejects Doria's engagement with food and

drink by making a point of ordering a *demi-panachée* (213). On another day he "distra[e] sus hambres con un entrecot muy hecho y fruta del tiempo" (258), firmly linking food choices to the fulfillment of a biological need.

In addition to focusing on food's function of satisfying hunger, Rosell also makes particular food choices as a way to remember the past. The strength of his sense memory is clear in the following passage, in which he mentally prepares for the unpleasantness of the *assiette de fruits de mer* that his friends have ordered, only to experience an intense recollection of a dish from his childhood: "cerró los ojos como si masticara a un enemigo cuando se metió en la boca las huevas de un erizo recogidas con un pedacito de baguette; en cambio reconoció los mejillones como viejos amigos pertenecientes a un platillo de pulpo, mejillones, tomate y cebolla que su madre hacía muchos domingos de verano como entrante" (249). While the *assiette de fruits de mer* does provoke a pleasant memory of a dish prepared regularly by his mother as a child, Rosell still prefers to stick with what he knows. When Rosell chooses *entrecot muy hecho* over the special of the day *carreaux d'agneau à la provençale*, "A la imaginación de Rosell acudía el espectáculo de los erizos y los mariscos crudos y quiso tener una noche a salvo de sobresaltos del paladar mientras añoraba la tortilla de perejil, muy hecha, que su madre le ponía sobre un llonguet con tomate, sal y aceite" (258). Rosell does not seek new, stylish foods, which provoke "sobresaltos del paladar," but rather those foods that are familiar and laden with memories.

Dominar o empaparse: Two Models of Engaging with the Present

Doria and Rosell's contrasting approaches to food choices are linked to two very different ways of engaging with the world around them. We have seen Doria's tendency to take control; during Rosell's first meal in Paris, he chooses the restaurant, decides what they will order, and dominates the conversation. Rosell feels stifled by Doria's dominant personality even before this first meal. Moved by the beauty of le Marais district, Rosell marvels that Paris is "Una ciudad rica que se respeta a sí misma" (196). With an already familiar condescending and mocking tone, Doria responds: "—No seas paleto. No dejes que la ciudad se te imponga como si fuera una presencia humana. Así no la dominarás" (196). By the time they get back to the apartment, Rosell feels completely overwhelmed by Doria's inescapable controlling, even possessing, presence: "Demasiado Doria para un primer día en París, un Doria que lo ocupaba todo dentro del espacio del apartamento, lo tocaba todo, lo poseía todo, fueran Teresa, los libros, la información, la memoria, el propio Rosell . . ." (202).[7] He is thankful for Teresa's subsequent suggestion that they go out to eat, although as we have seen above, this does not necessarily involve a release from Doria's hold. It is striking to note that while the meal is Teresa's suggestion, not only is she denied a say in any of the particulars, but she is also neither mentioned nor heard throughout the entire meal, but for her "risa loca" after Doria's comment about being expelled from the country for admitting to a dislike of cheese (204).

While Doria seeks to dominate the world around him, Rosell simply wants to take it all in. He doesn't want to *dominar* the city. In his first letter to Gerhard, Rosell

[7] Later in Part III, when Doria, Rosell, Teresa, and Larsen go to visit a fellow musician Darius Milhaud, Doria makes it clear beforehand that he will be the one to control how the conversation goes, saying "—Recordad la instrucción fundamental. Yo llevo la iniciativa. Yo daré el tono del encuentro y si se dirige a vosotros, tratad de desviar el asunto hacia mí" (264-65).

expresses his concern about Doria's controlling personality and explains his desire to "soak up" the city: "Quiero empaparme de la ciudad, y si Doria me dejara escuchar, no me forzara a actuar, a pronunciarme, mi relación con él sería mucho más provechosa" (224).

Not surprisingly, Rosell begins to plan how to avoid seeing Doria at all costs, thinking that "si evitar totalmente a Doria significaba hacer de noctámbulo, lo haría" (226). As Rosell begins to extract himself from Doria's control, working on his music and getting to know the city on his own, a link emerges between Rosell's desire to take in his surroundings receptively and his approach to artistic production. In an attempt to explore Paris on his own, Rosell undertakes "cuatro o cinco días de régimen especial de soledad," at the end of which he describes himself as having become "un voyeur andariego que empezaba a saber orientarse por una ciudad recorrida demasiado de prisa" (229). Although the tone here is negative as Rosell is disappointed in his lack of meaningful engagement with the city and its inhabitants, saying that he "estaba arrepentido de casi todo" (229), this becomes Rosell's primary mode of engaging with the world when he is working on his music in Part III. Later in this section of the novel, Rosell changes his sleeping habits to further avoid seeing Doria and to get some work done. Once again, Rosell's behavior is described as voyeuristic:

> Trabajó Albert toda la mañana protegido del calor por lo recoleto de aquel patio interior, sin otras dispersiones que asomarse a la ventana para ver la escasa vida acalorada de las ventanas de la fachada de enfrente, lenta vida, rutinaria, un mal espejo para sus miedos, y entre el trabajo y el

> voyeurismo se olvidó de comer, dormitó, se despertó con hambre . . . (256-57)

Rosell has achieved artistic creativity through voyeuristic curiosity, by observing the world around him at a distance. In this way, he allows the world to come to him, *empapándose del mundo*.

Given Doria's tendency to engage so actively with the world around him—albeit aggressively—and Rosell's more passive—or at the very least more receptive—approach, it might come as a surprise that Rosell would be the one to take political action at the end of Part III, returning to Spain to fight for a cause both he and Doria claim to support. As Rosell insists before fleeing Paris, "Gente como tú y como yo se está matando a tiros en defensa de unas ideas que tú y yo tenemos en la boca las veinticuatro horas del día" (276). But why is it that Rosell is the one to choose action, to fight for his beliefs, thus giving up his dream of pursuing his music career in Paris?

Let us first take a look at the first direct discussions of political engagement in Part III. As described above, the first half of this section clearly depicts the different ways in which Rosell and Doria engage with everyday practices, most notably with food, and how they approach artistic creation. These two friends' understanding of political and ideological responsibility, however, is not made explicit until halfway through this final section, as the political crisis in Spain begins to come to a head. A turning point occurs when a trip is planned by Rosell and his friends to attend a demonstration by the French Popular Front on Bastille Day (July 14th). At the last minute Doria refuses to join them, choosing instead to attend a show at the theater *L'Alhambra* entitled *14 Juillet*, pronouncing: "Prefiero el *Alhambra*. Los espectáculos para los teatros" (236). This small-

scale decision to choose art over political action foreshadows the events that follow and the larger decisions many Spaniards living abroad faced at the start of the Civil War. Doria's decision to miss the rally also sparks a heated argument between Doria and Rosell on the link between art and politics. Doria describes the artist and the politician as having two mutually exclusive roles, discounting the value of art created by those who are politically engaged and disparaging talented artists who have allowed their art to be corrupted by politics:

> ¿Qué sabe un político del sufrimiento de un artista? . . . ¿Qué le importa a Trotski la corrupción del artista y del arte? Él se mueve dentro de la lógica de tener o no tener el poder, de matar a Stalin o morir a manos de Stalin, ése es su problema . . . . Pues te diré, Albert, aunque te duela, que Shostakovich [Soviet Russian composer] y Aragon [French poet and novelist] son tan culpables como sus verdugos, porque aceptan la humillación de pedir perdón por haber nacido genios y pedir un lugar en la cola de la miseria del espíritu . . . Mi música es la subversión y tú y tu Trotski y tu Stalin y tu Aragon sois una pandilla de burócratas del espíritu. (237-38)

When Rosell insists that Trotsky wrote some beautiful and new things about literature and art, Doria scoffs, saying: "P'al gato. Quiero libertad sin adjetivos" (238).

A productive way of understanding this apparent paradox is by taking a closer look at the link between each of the two characters' alimentary practices and approaches to artistic production. As we have seen, Doria is intent on maintaining control at all times, of structuring the world around him according to his own set of rules. He even structures his own eating practices based on carefully chosen formal and aesthetic concerns and

expresses these food choices as "logical" in nature, without any reference to the actual sensory experience of eating. Becoming a politically engaged artist, either in the sense of expressing political ideas through art or of participating in political acts, would mean relinquishing control of the execution of his artistic talent, thus allowing external forces to corrupt the logic of the rules he has set for himself. Rosell, on the other hand, allows himself to be guided by his senses. In the realm of food practices, he tends to make choices based on the sensation of hunger, on whether a particular food item tastes good or not, and on the evocation of sense memories linking the present to the past. This approach involves a certain surrender of rational control, in which sensory experiences are privileged over reason and formal logic.[8] When getting to know Paris and while working on his music, Rosell adopts a receptive relationship to his surroundings and allows his senses to react to external stimuli as they present themselves. This does not, however, result in an exclusively passive engagement that precludes action. Rather, the spontaneous nature of this approach involves not only an involuntary sensorial response to external stimuli, but also an equally spontaneous, and often active, reaction to the feelings and emotions produced in this process.

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[8] These two opposing approaches are represented symbolically through references throughout the novel to two famous Spanish composers, Manuel de Falla and Federic Mompou. Doria refers to Milhaud's claim that "la música moderna española requiere dos oídos, uno para escuchar a Falla y otro para escuchar a Mompou" (223), and the two composers are thus set up as opposing forces, one more ordered and disciplined, and the other spontaneous. Rosell is more drawn to Mompou, in particular to the silences inherent to his music (Doria makes references to "[e]sos silencios de Mompou que tanto te impresionan, Albert" [223]). Mompou, whose music is often described as delicate, intimate, and improvisatory, himself emphasized the silence Doria mentions, referring to himself as "un hombre de pocas palabras y un músico de pocas notas." Mompou is repeatedly mentioned in association with Rosell: In Part III Rosell is preparing a work entitled *Après Mompou*, and in Part I, he plays a piece from Mompou's *Música callada* at the caberet club Capablanca. Falla's music, on the other hand, has been categorized as *folclorista* and Neoclassical. This Stravinski form of neoclassical style was more austere, balanced, and orderly. In the novel, Doria is more closely associated with Falla, whom he defends against criticism by Milhaud in Part III (Doria, in an accusatory tone, says "—Fue injusto con Falla" [268]).

Returning to the previously cited description of Rosell's self-inflicted isolation in his room, as he alternates between working on his music and peering out of the window voyeuristically, we find a clear example of how Rosell's spontaneous, receptive approach to engaging with the world and writing music often exists side by side with a more active impulse. Waking up hungry, Rosell leaves the apartment to walk around the neighborhood of le Marais, once again taking in its beauty receptively, "con cierto distanciamiento crítico" (257). He moves on towards a music conservatory on la rue de Madrid, then spontaneously decides to go find his friend Bonet, a writer and self-proclaimed revolutionary, at a tertulia organized by politically minded Spanish expats in Montmartre: "Sentía la llamada de Bonet y sus compañeros, la obligación ética o estética de acudir a aquella muda convocatoria que había leído en los cómicos mensajes clandestinos de Bonet" (257). For Rosell, observing the world at a distance while creating artistically does not prevent him from participating actively in political causes.

As the crisis in Spain deepens and news of José Calvo Sotelo's assassination (on July 13th) reaches Paris, Rosell begins to consider the hypocrisy of non-action. He recognizes a fundamental contradiction in the bourgeois tendency of professing ideas of social justice alongside a strong survival impulse. Rosell observes that "La conciencia pequeñoburguesa de sus padres, de sus maestros, partía de una doble decisión, la de no comprometerse con nada que implicara cualquier riesgo de autodestrucción y la de venderle ideas de solidaridad, salvación, redención. Y se reconocía hijo de esa contradicción" (263). When the group of friends first hears news of the official start of the Civil War from a newspaper vendor yelling "como un pistoletazo" "*Coup d'Éstat* [sic] *à l'Espagne!*" (268-69), chaos ensues as the group attempts to get more information

about the situation and decide how to proceed. The confusion felt by the characters is reflected in a sudden deterioration of the third person omniscient narration to include frequent free indirect discourse.

Back at the apartment, "cada cual estaba en su ensimismamiento" (271), as if considering individually how to process and react to the news of an imminent war. On his own in his room, Rosell cries for all that would be lost to the violence of the war, including art itself, in the following passage, the start of which is significantly marked by the use of free indirect discourse: "París, julio, tengo frío, mamá, tengo frío. Estaba llorando Rosell, por Bonet, por Oviedo, por el frágil esqueleto del pajarillo de la Libertad, por sí mismo, y en la oscuridad crecía una bestia cúbica de mandíbula poderosa y labios despectivos sobre un fondo de marchas militares y gritos de rigor, rugidos invertebrados que expulsaban la música y la palabra" (271-72). Rosell once again allows himself to be guided by his emotions and senses, in this case by his tears and the metaphorical roars and screams of the beastly war. The conclusion of this quote is particularly important, as it reveals Rosell's worries, not about his own art, but about *la música* and *la palabra* in general. Doria, on the other hand, is more concerned about the prospect of losing control over his own art.

In the end, Rosell, Teresa, and even their friend the Swedish Hispanist Larsen decide to attempt to cross the border back into Spain, but Doria refuses to leave. As they pack their bags and make preparations, Doria wanders around the apartment in his black kimono "à *la Cocteau*," barefoot and smoking hashish, and mocks their decision to leave

Paris.[9] At first, Doria does not seem to believe that they will go through with it, but when it becomes clear that they are indeed leaving, Doria loses his temper and screams at them down the stairs for giving in to their *emociones más baratas* and presents himself as the voice of reason:

> —¡Hijos de puta! ¡Hijos de la gran puta! ¡Creéis que me dejáis aquí muerto de vergüenza, crucificado por vuestro ejemplo! ¡No estoy muerto! ¡Soy un cadáver exquisito, el cadáver de la razón, y vosotros sois mezquinos esclavos de las emociones más baratas! *Le cadavre exquis boira le vin nouveau*! No lo olvides, Albert. Ni tú, mala puta, vaca, gorda fracasada. Y tú, sueco, maricón, que eres un maricón. (280)

Doria's desire to maintain everything under his control at all times (as well as his bourgeois survival instinct), explains his decision to stay in Paris. Rosell, on the other hand, lets himself be guided spontaneously by senses and emotions; his more passive approach paradoxically leads to his active participation in the war.

3.4 *Le cadavre exquis boira le vin nouveau*

The phrase *Le cadavre exquis boira le vin nouveau*, screamed by Doria in the above passage and repeated several times in Part III, is worth considering more closely. The sentence is first uttered by Rosell at the end of Part I, escaping his lips involuntarily as he drifts off to sleep after helping the ailing Teresa. Just as the identity of the pianist is

[9] This is another instance in which Doria seeks to turn life into an art form. French writer and artist Jean Cocteau was an opium addict and thought of opium smoking as an art form, "a perfect masterpiece" (quoted in Gilman and Zhou, *Smoke: A Global History of Smoking*, 113).

set up as a mystery at the beginning of the novel, this phrase is similarly presented as an enigma to unravel, a crime to solve. Although Pepe Carvalho is nowhere in sight, a dead body has been found and must be explained. Thus, the reader must act as detective and piece together the story as more and more information is revealed about the past. In this case, the mystery to be solved is most related to the role of the artist, and the phrase becomes an alimentary metaphor for the relationship that Doria and Rosell establish with their art.

Although the phrase refers to a Surrealist game or technique, *Le cadavre exquis*, in which a group of words or images are put together collectively (*Le cadavre exquis boira le vin nouveau* was supposedly the phrase compiled when the Surrealists Marcel Duhamel, Jacques Prévert, and Yves Tanguy tried this technique for the first time), Doria uses it to express his approach to art. In Doria's view, he *is* the exquisite cadaver, the cadaver of reason ("¡Soy un cadáver exquisito, el cadáver de la razón, y vosotros sois mezquinos esclavos de las emociones más baratas!" [280]). As discussed above, Doria must always be in control, never giving in to lowly and vulgar emotions, and refusing to let external factors corrupt his art. He is, as an artist, "exquisite": refined, excellent, even perfect. The second part of the phrase, "boira le vin nouveau," is suggestive of Doria's vision of his music as avant-garde in nature. As a musician, he views himself as revolutionary, boldly disregarding the public's reaction, seeking to *épater la bourgeoisie* with the new.

The phrase also highlights Doria's vision of himself as a God-like creator, a unique and autonomous genius figure. It is clear from Doria's various diatribes that he believes that he was destined to be genius musician, but that he would not, like the artists

Shostakovich and Aragon, accept "la humillación de pedir perdón por haber nacido genios y pedir un lugar en la cola de la miseria del espíritu" (238).[10] Rosell even jokes to himself about Doria's inflated vision of himself as a God-like artist, as he ponders their visit to see Milhaud, which seems to him "una inútil experiencia personal a mayor honra y gloria de Doria, genio *in pectore*" (268). The phrase *le cadavre exquis boira le vin nouveau* adds another layer to this vision if we understand it as a reference to resurrection and rebirth.[11] Doria, in this interpretation, might envision his revolutionary role as artist as involving the affirmation of life *through* death, creation *by means of* destruction. In a conversation with Milhaud, Doria glosses the French Surrealist phrase as "El muerto al hoyo y el vivo al bollo" (191), again linking life and death through an alimentary metaphor, suggesting not only the need to embrace life despite death (or even the idea of "out with the old, in with the new"), but also the perspective that life is made possible only through death.[12] Doria seeks to boldly create artistically, to *boire le vin nouveau*, both in spite of and by means of death.

But this death may be external or internal, referring to either the death of someone or something or Doria's own "death" and subsequent rebirth. This possibility helps to partially explain Doria's actions after the end of the Civil War. Although Doria presents

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[10] Unlike Doria, Rosell does not view himself as having necessarily been born an artistic genius, but that does not stop him from working hard to become a musician. Nor does his lack of physical strength stop him from fighting in the war. Although he recognizes the fact that his hands are "demasiado cortas para concertista, demasiado frágiles para empuñar un fusil" (281), he still returns to Spain to fight in the Civil War, with his music notebooks in tow.

[11] In Vázquez Montalbán's 1983 Carvalho detective novel *Los pájaros de Bangkok*, we find the following passage, from the mouth of a drunk Frenchman, speaking to Carvalho: "El hombre no puede actuar sin agredir. Toda moral es hipócrita. El bien es vencer. El mal es perder. Eso en Occidente ya ha llegado al colmo, porque en el fondo del fondo el gran vigilante de la moral en las culturas cristianas, Dios, es un cadáver exquisito y eso lo sabe todo el mundo, hasta el Papa de Roma" (297).

[12] Doria mentions the French phrase and its Spanish "equivalent" in order to defend himself after insulting a deceased musician and again with regard to using the death of René Crevel as the subject for a cantata, claiming that "El cadáver de Crevel es más interesante que su mediocre obra" (193).

himself as opposed to allowing any external factors influence the artist's work, whether through political engagement or by pandering to the public, in Part II, we find out that Doria has returned to Spain after the war and embraced the censored life of the artist under Franco. At the end of Part II, Rosell finds an article on Doria in the apartment of Manón Leonard (later revealed to be Teresa), in which Doria extols the virtues of, and even the need for, "la autolimitación de la libertad creadora" (181). Doria is quoted as saying:

> Yo me siento libre porque prescindo de la incontención y supedito mi música a reglas sociales que me exige el otro sujeto creador, el público, al que sólo puedo despreciar cuando me consiente lo mediocre o lo falso. Ahorcar con mis manos al público tolerante y con esas mismas manos construir un pedestal para el público que me señala los límites de la verdad artística... (181)

Although Doria focuses on *el público*, underlying these statements is the acceptance of the limits placed upon the artist through censorship. As such, Doria seems to have embraced aspects of the *posibilista* approach to artistic creation under Franco, espoused by writers such as Antonio Buero Vallejo who chose to remain in Spain and limit political criticism to what could be done indirectly through literary devices. In this case, however, Doria takes it a step further by claiming that external limitations actually enrich his art.

Although Rosell feels that Doria has acted hypocritically (upon reading the article, he exclaims "—Será hijo de puta . . . . Lo contrario de lo que siempre había dicho" [181]), Doria's use of the phrase *le cadavre exquis boira le vin nouveau* sheds

some light on his shifting views of the role of the artist in society by highlighting his willingness to strategically remake himself, to be reborn. Although Doria has clearly reneged on his pledge to never allow his art to be corrupted by outside influences, his sudden change in approach is consistent with both his opportunistic willingness to build himself anew as well as his focus on order, logic, and control. This new order is simply imposed from the outside now, instead of from within, still allowing Doria to feel a sense of control.

3.5 The Other Cadaver: The Artist in Post-Transition Spain

In addition to the identity of the mysterious pianist and the meaning of the words he utters at the end of Part I (*Le cadavre exquis boira le vin nouveau*), there is another "*cadáver*" whose presence can only be accounted for by considering the final two parts of the novel. Death permeates Part I on a number of levels, especially as compared with Parts II and III. This becomes especially clear if we consider the presence of food in this first section under the prism of the *el muerto al hoyo y el vivo al bollo* dynamic. As discussed above, the life-giving force of food, particularly through the communal sharing of a meal, is decidedly absent in Part I. It is not *el vivo* that is privileged here, but rather *el muerto*. In many ways, it is images of sickness and death that replace references to food. Descriptions of Rosell and Ventura, for example, focus on decay and decline, on the decrepit state of their bodies. On the very first page of the novel, descriptions of Ventura's body include references to his "carnes corroídas" and a "[p]ierna en mal uso, color calvario, morbosidad de la muerte anunciada" (11). A perusal of the appearance of

words such as "cuerpo" and "carne" and "esqueleto" in Part I, nearly all in reference to the infirm state of the characters' bodies, is illuminating. "Cuerpo" appears 43 times in Part I, 11 times in Part II, and 12 times in Part III. "Carne(s)," used to mean human flesh, appears seven times in Part 1, four times in Part II, and just once in Part III. In reference to animal meat that is consumed, "carne" is mentioned three times in Part I (one of which is a part of the scene in which Schubert and Delapierre pretend to be a couple shopping at the market), and five times each in Parts II and III. Finally, "esqueleto" appears six times in Part I, once in Part II, and twice in Part III.

As discussed above, food consumption in Part I is never communal, and characters have a great deal of difficulty connecting with each other in any meaningful way. It is as if the discourse of food consumption has been replaced by the discourse of the disposal of food and of sickness. The only person Rosell has a significant interaction with during Part I is with Teresa, as he cleans her sickly, incapacitated body, covered as it is with "heridas sucias," "gasas, excrementos" and "orines oxidados" (99).[13] Step by step, Rosell cleans and applies products to different areas of Teresa's skin to relieve the pain, in a scene that is disturbingly reminiscent of a cook preparing a meal. Rosell lifts up, not the lid of a pot, but Teresa's underwear "dejando al descubierto las gasas mancilladas y una columna de pestilencia" (99).

Gone is Rosell's voyeuristic and receptive engagement with the world around him. At the cabaret club Capablanca, Rosell pays no attention to his surroundings as he steps up to the piano, ignoring the audience just as the audience ignores him. Although

[13] It is also important to note that the interaction between Rosell and Teresa during this scene is more of a monologue than a dialogue, as Teresa is too sick to respond to Rosell's words with anything more than groans and eventually just the sound of breathing once she has been cleaned ("Ni quejido ni gruñido, ahora una respiración anhelante, parpadeos" [100]).

Rosell is able to preserve his memories of the past through everyday rituals, he has in this way lost his spontaneous engagement with the world around him. Furthermore, many of his rituals are related not to the communal sharing of food—in fact, Rosell does not consume food in all of Part I—but rather to bodily processes. At one point, a dancer at the club explains why Rosell has left the room: "Va a hacer un pis. Cada noche lo hace a la misma hora. Es metódico, el pobrecillo. Tiene un reloj aquí en la cabeza que le funciona, bueno" (81).

Perhaps the most devastating "death" to result from this lack of engagement with one's surroundings is artistic creation. It is clear that Rosell no longer writes music, and his venue has changed from a concert hall to a dirty cabaret club where he does not play an original piece like the *Après Mompou* that he was working on in Paris, but rather a part of Mompou's *Música callada*. This artistic sterility is even more pronounced in Ventura, who is set up as a younger version of Rosell. Although Ventura has potential as a writer, he instead translates the 19th century English essayist Thomas de Quincey, and struggles to do even that. He works painfully slow, and refuses to show his work to his friend Schubert, always claiming that it is not quite ready yet. Additionally, he seems to feel very little connection to his work, wondering "¿Por qué no se va Thomas de Quincey a tomar por culo? ¿Qué coño me importa a mí Thomas de Quincey y la madre que le parió?" (21). Both Rosell and Ventura have become passive scribes, unable to create artistically.

As such, both characters are associated with imagery of death and decay in Part I, and even more so for Ventura, despite the fact that he is at least 30 years Rosell's junior. The initial physical description, cited above, of the older Rosell is relatively mild ("Era

un viejo delgadillo, casi calvo, blanco el poco pelo que le quedaba" [54]) in comparison with the first description of Ventura, in which he reveals his "[p]ierna en mal uso, color calvario, morbosidad de la muerte anunciada" (11). While in the case of Rosell, the artist has been condemned to care for the sick (Teresa) instead of creating artistically, through Ventura, who represents a later generation, we find that the artist himself has become sick. Thus, the "other" cadaver presented in Part I is both the artist and art in general, and the rest of the novel explores why this might be.

Doria, however, avoids such artistic sterility and decay, continuing to create new art during the Post-Transition years and avoiding the metaphorically significant physical deterioration suffered by Rosell and Ventura. In fact, it is as if he has experienced a physical rebirth of sorts, gaining new life in his old age: "Luis Doria se sabía propietario de una Gloria y una ancianidad igualmente desafiantes, con su cabeza nevada, sus facciones falcónicas teñidas por los soles del Mediterráneo o del Caribe, una silueta de artista que acepta el óxido como una *segunda* piel, una *segunda* belleza" (52, emphasis added). While Ventura and Albert have become simply cadavers, Doria is, as he so brazenly affirms in Part III, a "cadaver exquisito," who knows how to adapt, to be reborn, to drink the new wine—and yet a cadaver nonetheless.

Vázquez Montalbán's *El pianista*, then, suggests that artists like Doria will always be "successful," in the sense that they are willing and capable of justifying a betrayal of the past because of the new life that emerges as a result; in other words, *el muerto al hoyo, el vivo al bollo*. What is the fate of artists like Ventura and Rosell, on the other hand, who cannot justify the loss of personal and collective memories of the past?

Are these artists now incapable of meaningful artistic creation after the transition to democracy?

Despite living under Franco's regime, we have seen how Rosell and his friends display much more creative potential in Part II than Ventura and his friends do in Part I. Our earlier comparison of the two parallel "tours" undertaken in Parts I and II highlighted this difference, which manifests itself metaphorically in the way characters from each group engage with food. Part I points to a failure of Spain's transition to democracy, suggesting that official accounts of the transition merely continued the collective amnesia established during the dictatorship. While Rosell and his friends are united in their implied opposition to the regime and embark on a tour characterized by solidarity, remembering, and artistic fertility, Ventura and his friends have difficulty engaging meaningfully with the present or the past. In the absence of something tangible to fight against, their attempt at a "paseo crítico" down las Ramblas is characterized by isolation, nostalgia, and artistic sterility.[14]

[14] In her dissertation "The Deteriorating Histories in the Public Everyday Space of Post-Francoist Barcelona" (2008), Megan Saltzman discusses the differences between these two "tours" of Parts I and II. Saltzman also characterizes the second tour as more creative in nature, paying particular attention to spatial concerns. As the city street itself is a space symbolically controlled by the Franco regime, these characters create their own path above the city, over the rooftops: "They are able to convert the rooftops into their own form of streets, create their own radio and tricycle, find a way to obtain foreign books and watch censored films" (213). Saltzman discusses this creative impulse through the concept, discussed by both Foucault and de Certeau, of spatial tactics, understood as everyday resistances, the creators of which "temporarily appropriate a space and give it a different function" (210). According to Salzman, the 1980s group "is less creative and their transgressive will is moribund. Thus they don't bother or need to create spatial tactics" (214). Saltzman partially explains this by observing the inverse relationship that can often be observed between productivity and creativity (and therefore happiness) and the fulfillment of basic needs. The group of friends living on the Plaza de Padró in Part II, unlike Ventura and his friends, must worry about access to food, the most basic of human needs. The novel seems to demonstrate that "*once most basic needs are met, as hunger, enemies, and fears for our life disappear, and a veil of oblivion is laid over the past, we become more bored, more difficult to please, with less direction for the future, and our creativity, solidarity (altruism), interest, and wellbeing are more likely to wane*" (215, emphasis in the original).

While the crime in the classic detective novel is cleanly and logically solved by the end of the text, the mysteries presented at the beginning of *El pianista* can only be partially unraveled using the information revealed in Parts II and III. A central question that is not fully answered at the end of the novel is whether staying true to the past as Rosell and Ventura have supposedly done justifies the "death" of artistic creation. Is it enough for these characters to have simply preserved their dignity by respecting the past, particularly when theirs is often a very nostalgic vision of the past?

3.6 The Violence of Artistic Creation

In the prologue to José Colmeiro's book *Manuel Vázquez Montalbán: el compromiso con la memoria* (2007), Vázquez Montalbán's son Daniel Vázquez Sallés recalls what his father, who had died four years earlier, used to say about his role as writer as well as the problematic nature of nostalgia: "Decía Manuel Vázquez Montalbán que él reivindicaba la memoria y que despreciaba la nostalgia por considerarla un puro ejercicio censurador de la memoria" (xi). This *reivindicación de la memoria* through artistic creation, though avoiding a more selective approach to memory, is, however, inherently violent like any cultural construct. In *Contra los gourmets*, Manuel Vázquez Montalbán claims that cuisine is in fact "una metáfora ejemplar de la hipocresía de la cultura," which is intrinsically violent in nature. We read:

> El llamado arte culinario se basa en un asesinato previo, con toda clase de alevosías. Si ese mal salvaje que es el hombre civilizado arrebatara la vida de un animal o de una planta y se comiera los cadáveres crudos, sería

> señalado con el dedo como un monstruo capaz de bestialidades estremecedoras. Pero si ese mal salvaje trocea el cadáver, lo marina, lo adereza, lo guisa y se lo come, su crimen se convierte en cultura y merece memoria, libros, disquisiciones, teoría, casi una ciencia de la conducta alimentaria. No hay vida sin crueldad. No hay historia sin dolor. (9-10)

It is not only the culinary artist who converts a violent crime into culture, however, but also the writer, the painter, the musician. As Daniel Vázquez Sallés points out in the above cited prologue:

> el escritor también es un caníbal, un ser antropófago que trocea, marina, adereza, guisa y se come la realidad, y tras la digestión, la vomita en forma de palabras sobre una página en blanco. Sin la curiosidad voyeurista del caníbal, siempre pendiente de lo que le ofrece la realidad y de las posibilidades de acrecentar los sabores de la misma, el escritor es un mero escriba destinado a desaparecer de la memoria de los lectores. (xiii)

The artist must combat *el olvido*, in both the personal and collective senses, not by simply documenting reality but rather by creating, a task which inevitably involves channeling the "voyeuristic curiosity of the cannibal."

Given this perspective on artistic creation, the problematic nature of both models of artistic production presented in *El pianista* is clear. While Doria continues to create artistically and has ensured that he will not be forgotten, the violent nature of his artistic creation is misdirected. His aggressive and dominating approach to the world around him, as well as the ability to recreate himself continuously, results in the destruction of the past itself. Although neither Rosell nor Ventura is aggressive in this way, they have allowed

their voyeuristic tendencies to develop into passivity. Their attempts to combat *el olvido* merely result in nostalgia and artistic sterility.

Nevertheless, despite this negative perspective, in highlighting the contemporary artist's complex relationship with the present and the past, Vázquez Montalbán has perhaps achieved what the artists in *El pianista* have not, by meaningfully engaging with the past without nostalgia. Vázquez Sallés claims that "La obra de Manuel Vázquez Montalbán, escritor y antropófago del mundo, está a salvo del olvido" (xiii), but it is not only Vázquez Montalbán's works that will not be forgotten, but perhaps also an understanding of Spain's recent past. Accordingly, there may well still be hope for the artist in Post-Transition Spain.

Chapter 4. *Mollejas, brotes de alfalfa y champiñones de lata*: Food Practices and the Everyday in Almudena Grandes' *Malena es un nombre de tango*

Although criticism on Almudena Grandes' first few novels and short stories has only become well-developed in the last decade, the commercial success of these texts was immediate. *Las edades de Lulú* (1989), Grandes' first novel and the 1989 recipient of Tusquet's annual award for erotic literature *La Sonrisa Vertical*, gained instant popularity. Grandes' readership grew over the next decade with the publication of three more novels—*Te llamaré Viernes* (1991), *Malena es un nombre de tango* (1994), and *Atlas de geografía humana* (1998)—as well as Grandes' first short story collection *Modelos de mujer* (1996). With the exception of *Las edades de Lulú*, a significant critical dialogue on these texts was not established until well into the first decade of the 21st century. Even within this surge in criticism on Grandes, there are notable limitations and gaps. One noticeable absence is a rigorous analysis of the function and uses of food in these early texts.

Grandes has written extensively on food culture in non-fiction articles and newspaper columns, and in 2003, she published *Mercado de Barceló*, a collection of columns which had previously appeared in *El País Semanal* from 1999–2003 and had as its organizing theme the famous Mercado de Barceló in Madrid. Gastronomy is also a recurrent topic during interviews with the *madrileña*, such as one conducted in early 2011 for the Spanish television show "Karlos Arguiñano en tu cocina." During this interview, Grandes answers questions related to her gastronomic preferences and culinary customs. References to food preparation and consumption in Almudena Grandes' novels and short stories are likewise numerous. The presence of food is rarely incidental in these texts but

rather plays a significant role in the development of plot, character, and themes. Food's privileged position in Grandes' texts has been mentioned by a number of critics, but analyses of food references in individual texts, particularly in the case of her novels, have not been exhaustive.

Two recent analyses on food references focus on Grandes' short stories. In her 2004 article "The Importance of Being Esbelta: Fatness, Food and Fornication in Almudena Grandes' 'Malena, una vida hervida,'" Shelley Godsland focuses on gender issues related to dieting, highlighting the ways in which this story, which appeared in *Modelos de mujer* (1996), explores and questions the constraints of a culture of slimness based on the patriarchal control of consumption (both sexual and alimentary). Elena García Torres also discusses the presence of food in Grandes' short stories in her 2008 book *La narrativa polifónica de Almudena Grandes y Lucía Etxebarria: Transgresión, subjetividad e industria cultural en la España democrática*. In a chapter dedicated to the subject of desire in Grandes' work, García Torres analyzes "Malena, una vida hervida" and "Receta de verano," the latter from the collection *Estaciones de paso* (2005), and asserts that the connection between body, sex, and food in both stories reveals a rejection of the separation between body and mind, which is central to the androcentric paradigm (91-92).

Given the complexity of food references in Grandes' literary texts, these analyses do not approach the function of food in these stories from every possible angle, although they certainly provide a thorough investigation of issues related to gender and the link between sexual and alimentary desire. The only analysis primarily dedicated to food references in Grandes' novels also focuses on the theme of desire: Mercedes Carballo-

Abengózar's 2003 essay "Almudena Grandes: sexo, hambre, amor y literatura" discusses food and sex in Grandes' first five novels as ways of exploring desire. She concludes that in Grandes' first three novels references to food and sex express the boundless, uncontrollable nature of desire and are regarded negatively, even as cursed. Carballo-Abengózar claims that the later novels, which express fewer dichotomies than earlier novels, portray food and sex as just another expression of desire, a welcome and even blessed part of life (13).

Carballo-Abengózar's vision of a progressive development in the treatment of food and sex in these novels is both convincing and useful, and a case could be made that Grandes' short stories follow a similar trajectory.[1] However, as Carballo-Abengózar's focus is broad (she analyzes the role of food and sex as they relate to the theme of desire in five different novels), the space of her essay does not allow for in-depth discussions of how references to food function in each novel. For example, she dedicates just a few paragraphs to *Malena es un nombre de tango* (1994), a pivotal novel in Grandes' *oeuvre* and one particularly rich in culinary references. A thorough analysis of food references in *Malena* is particularly revealing, and complements Carballo-Abengózar's two central arguments: that food and sex become a more positive presence in Grandes' novels after *Malena,* and that this change is accompanied by a shift away from dichotomous constructs. In this section, I discuss the specific ways in which an increased attention to the everyday in *Malena*, in particular to quotidian food practices, facilitates such a

[1] It could be argued that there is less anxiety surrounding food and desire in "Receta de verano" (*Estaciones de paso*, 2005) than in "Malena, una vida hervida." It is important to note that although published in 1996, "Malena, una vida hervida" was likely written before *Malena es un nombre de tango*. In the prologue to *Modelos de mujer*, Grandes mentions both texts and refers to the story's protagonist as "Esta Malena primeriza" (15), implying that this story precedes the 1994 novel.

breaking down of binary oppositions. I argue that the resulting shift in perspective is accompanied by a significant affirmation of creative authorship by the main character Malena.

A fruitful way of expanding this analysis of the culinary in *Malena* is by isolating aspects of Carballo-Abengózar's argument that require further examination. Firstly, although Carballo-Abengózar observes that food and sex—and therefore desire—become less problematic in novels after *Malena*, she does not fully identify the causes and implications of such a shift. There are similar limitations to her analysis of Grandes' use of dichotomies in *Malena*. Carballo-Abengózar recognizes that Manichaeisms in this novel are less strict but does not sufficiently consider the ways in which food references in *Malena* facilitate such a breaking down of binary oppositions nor how this change might be linked to the novel's treatment of desire. A closer look at these two related developments in *Malena* reveals not only a concern for the inescapable power of human desire, but also an increasing attention to the meaning of everyday practices. Particularly noteworthy are explorations of the complexity of contemporary food practices.

As Carballo-Abengózar discusses, there is a palpable anxiety related to desire in Grandes' first three novels, particularly clear in the troubled relationship most of the female protagonists have with food and sex. These characters (Lulú in *Edades de Lulú*, Manuela in *Te llamaré Viernes*, and Malena in *Malena es un nombre de tango*) give themselves completely when it comes to love and sex, and are all voracious eaters (19). This propensity for alimentary, amorous, and sexual excess is a central quality of the first of two opposing and seemingly mutually exclusive "modelos de mujer" developed both directly and implicitly in these early novels, as well as in the short story collection

Modelos de mujer. Carballo-Abengózar observes that Lulú, Manuela, and Malena "pertenecen a ese modelo de mujer que disfruta del sexo igual que lo hace de la comida en un mundo donde el exceso se paga con la soledad" (21). This "modelo de mujer" is therefore unsuccessful in love, while her opposite, who abstains from such sexual and culinary excesses, is ultimately the one who men marry.

The beginning of *Malena*, narrated by a now mature Malena reflecting on her early childhood, seems to set up a similar dichotomy. Malena and her twin sister Reina quickly emerge as counterpoints to each other, exhibiting seemingly opposite physical and psychological traits. Malena spends her childhood comparing herself to and defining herself against Reina, always concluding that Reina "es más buena que yo" (42). Encouraged in particular by her mother, Malena views herself from an early age as strong—in a way unbecoming of a young girl—full-bodied, and coarse, while she sees Reina as delicate—even physically weak—thin, and refined. Notably, the very first detailed comparison between Malena and Reina is related to food tastes. Malena declares her love for "los sabores más dulces y más salados," and remembers her particular fondness for a dessert served by her *tata* made of orange segments, the bitter pith and membranes removed, then topped with oil and sugar (21). Reina, however, does not like this "postre tan grasiento, tan barato, aquel vulgar milagro de pueblo" (21). As a child, Malena feels ashamed of her less refined taste for things like strawberry jam (Reina always preferred bitter orange marmalade), interpreting her culinary preferences as confirmation of the existence of two diametrically opposed types of women and her role as the "bad" or vulgar one.

But even at this early stage in the novel, there are allusions to future changes in Malena's binary perspective. Malena explains that "hace muy poco tiempo que descubrí que no soy vulgar por eso. Me ha llevado toda la vida aprender que la distinción no se esconde en la amarga fibra de las naranjas" (22). Not only does Malena imply that food tastes do not determine the superiority of a person, she also hints at a future time in her life when she will no longer define herself against her sister. Appearing even earlier in the text, the novel's fourth epigraph also suggests that the novel will break down binary oppositions. This quote, attributed to Spanish film director Juan José Bigas Luna, reads: "Existen tres tipos fundamentales de mujeres: la puta, la madre, y la puta madre."[2] It is clear by the end of the novel that neither Malena nor Reina fit neatly into the role of either of the two "modelos de mujer" developed in Grandes' earlier texts. As Carballo-Abengózar states, in *Malena*, Grandes "nos presenta a sus mujeres favoritas con menos maniqueísmo de lo que lo había hecho anteriormente ya que tanto las Magdalenas como las Reinas saben pecar" (23).

Despite an increasing resistance against strict dichotomies in *Malena,* Carballo-Abengózar maintains that the second shift she identifies in Grandes' novels, the positive portrayal of food and sex, has not yet occurred. She cites the following comment made by Rodrigo Orozco, in whom Malena confides at the end of the novel: "La maldición es el sexo, Malena—dijo, muy despacio—. No existe otra cosa, nunca ha existido y nunca existirá" (551). A more complete change in the treatment of food and sex, according to Carballo-Abengózar, would not materialize until Grandes' next novel, *Atlas de geografía*

[2] Critic Almudena del Olmo Uturriarte interprets these four epigraphs as referring to the four respective parts of the novel; according to this reading, Bigas Luna's quote would correspond to the novel's final part (285).

humana (1998), in which "el sexo y la comida han perdido su fuerza maldita y se entienden como parte de su vida" (24). This subsequent novel has four female narrators and none, with the possible exception of Rosa, has a similarly problematic relationship with food and sex as in previous novels. Additionally, these women cannot be easily classified as either of the two "modelos de mujer" detailed above.

Thus, Carballo-Abengózar identifies a shift in the treatment of food and sex, and therefore desire, in novels after *Malena* that occurs concurrently with a resistance against dichotomies, evidence of which was already present in *Malena*. As mentioned above, however, this process could be more fully explained and analyzed, particularly with regard to the relationship between the use of dichotomies and a shift in the treatment of desire. One way of better understanding this relationship is by considering the excessive approach to food and sex taken by these early female characters from a slightly different perspective.

Although Malena deviates from the model followed by female protagonists in earlier texts, she certainly seems to share their strong desire for intense experiences of pleasure, both sexual and alimentary. In loving and consuming so fervently, these protagonists consistently privilege intense feeling over numbness, exuberant living over stagnancy. They all express a strong desire for intense experiences of pleasure and are women "que han nacido para comerse el mundo" (Grandes, *Te llamaré Viernes* 96), both literally and figuratively. Grandes' earlier protagonists seek powerful, new experiences, feelings that surprise and shock, not mundane everyday practices. Inherent in this desire is the idea that the everyday is something to be transcended by means of the new, both

outside and within oneself. This attitude thus reflects a need, often associated with the modern subject, to re-invent oneself constantly.

An active search for such intense experiences is accompanied by a rejection by these characters of all that is lacking such vitality. For the female protagonists of Grandes' first two novels, the repeated routines and rituals of everyday life do not possess this vitality nor do they facilitate the powerful feelings they seek. Everyday routine is therefore strikingly absent in *Las edades de Lulú* (1989) and only marginally less so in *Te llamaré Viernes* (1991). For example, as these women enjoy eating immensely, the consumption of food is a frequent focus of the narration but the preparation of meals or even the sharing of a meal in a ritualistic sense barely gets a mention.

In the case of *Las edades de Lulú*, everyday routine becomes a secondary focus of the narration, which is presented from the first-person perspective of Lulú. Although Lulú eats and even thinks about food frequently,[3] nowhere in the novel does she obtain and prepare food for a meal, and she certainly never mentions something as mundane as household tasks. Further, while Lulú takes pains to describe what she and other characters are wearing at any given time, only once does the reader witness her carrying out the small tasks involved in getting dressed. This exception occurs near the end of the novel, when she showers, chooses a dress, and puts on mascara before going out. Lulú then looks at herself in the mirror and is surprised by what she sees, suddenly aware of

[3] A few examples of Lulú's excessive consumption: At a bar with her future husband Pablo: "Me pusieron delante un platito con patatas fritas y comencé a devorar" (30); the morning after sleeping with Pablo for the first time, she eats seven huge *porras* ("No despegué los labios hasta que hube engullido siete enormes y exquisitas porras todavía calientes, uno de mis alimentos favoritos . . ." [66]); an evening spent at home with her friend Chelo: "Comer sí comimos, comimos un montón de cosas venenosas, cientos de miles de calorías, y con pan, pero eso no consiguió ponernos de buen humor" (71).

how old she has become: “Mantuve los ojos fijos en esa mujer, durante algunos segundos. No me gustaba” (228). Lulú relentlessly avoids the mundane everyday, expressing discomfort and, in this case, even disgust when confronted with its reality.

Other times, she performs an action usually associated with a quotidian ritual but in an extreme fashion, disconnected from repeated routine. For example, towards the beginning of the novel, Lulú shaves, an action usually firmly situated within the mundane everyday, but in this case, she shaves off all her pubic hair to please her future husband Pablo, and does so secretly in her parents’ bathroom at 3 o’clock in the morning. Two related daily routines, watching television and going to the movies, have a similar presence in the novel. Although Lulú makes reference to a television ad for detergent once (42), the only time she watches TV is when she borrows a pornographic video from a friend and compulsively watches it over and over in the middle of the night. Cinema, on the other hand, has a more notable presence in *Las edades de Lulú*, as in other novels and short stories by Grandes; however, while characters frequently make film references, the action of watching a movie is almost entirely absent from the plot. The only exception occurs immediately following the scene, described above, in which Lulú gets ready to go out. She has some extra time, so she impulsively goes to see whatever movie happens to be playing in the area (“una chorrada intrascendente” [229]) by herself. This visit to the cinema is spontaneous, solitary, and decidedly non-ritualistic.

Malena, Grandes’ third novel, still presents a resistance against the numbing effect of the repeated practices of the everyday as well as a strong desire for intense experiences, but attention to daily routines and rituals becomes much more frequent.

Particular attention is paid to food preparation and consumption and is accompanied by serious contemplations of the very meaning of the everyday.

Repeated quotidian practices are central to Part 1 of the novel, in which Malena recounts her childhood spent in Madrid and at her family's vacation home in Almansilla, a small town in Extremadura. Weekly and yearly family rituals and traditions include Sunday dinner at her grandparents' house and cherry picking trips to Almansilla in the spring. Malena also describes more mundane details of her school routine as well as her memories of daily food preparation, such as her *tata*'s orange dessert described above. Many of Malena's most vivid childhood memories are related to culinary routines and rituals, such as the skillful movements of Paulina, her grandparents' cook, as she prepared food for the family. In the description of one such memory, Malena recalls listening to Paulina tell a story while watching her expertly prepare a Christmas meal:

> contempl[é], fascinada, cómo pulverizaba, con un pequeño cuchillo y una enorme destreza, las pechugas de pollo, los huevos duros y las lonchas de jamón serrano que luego, seccionados en diminutos fragmentos, acompañarían en la mesa a la sopa con hierbabuena de todos los años. (35)

The novel's first detailed contemplation on the meaning of everyday routine immediately follows the particularly painful end to Malena's first serious romantic relationship. In the second part of the novel, Malena, now 16, falls in love with Fernando, the grandson of Malena's grandfather and his mistress Teófila. Malena and Fernando secretly embark on a passionate relationship over the next year until Fernando suddenly tells her that he cannot see her anymore. His justification only serves to reinforce Malena's vision of *los dos modelos de mujer*, originally shaped by her relationship with

Reina. Fernando says that "Todas las mujeres no son iguales. Hay tías para follar, y tías para enamorarse, y yo… Bueno, me he dado cuenta de que a mí ya no me interesa lo que tú me puedes dar, así que…" (239). Intensely affected by this traumatic experience, Malena is sent to stay with her paternal *abuela* Soledad to rest and get her mind off Fernando. Malena's conversations with Soledad offer the novel's first explicit exploration of everyday practices. The remainder of Part 2 is characterized by long conversations between the two which take place almost exclusively in the kitchen. It is here that Malena takes comfort in her *abuela*'s food: "Te conviene comer mucho—fue lo único que me dijo—. Mantequilla, pan con miga, chocolate, patatas fritas… Hazme caso, come. No hay otra cosa que consuele de verdad" (247). As meals are prepared and cleared, Soledad tells stories of her past over "filetes empanados de cinta de cerdo adobada" (251).

Soledad recounts her difficult life just after the Civil War, widowed and fearful of the new regime that had executed her husband. Soledad's description of her daily struggles to make ends meet, particularly with regard to feeding her children, reveals a complex contemplation on the meaning of everyday routine. On the one hand, she reflects on how preserving small daily rituals, even in the face of poverty and hunger, can be a form of consolation as well as a way of maintaining dignity. Malena learns of Soledad's "desesperados intentos de mantener la dignidad, esa manía, de la que se burlaban todos los críos del barrio, de obligar a los niños a comer las sardinas con cubiertos de pescado y a lavarse los dientes dos veces al día, para que quedara algo en ellos de la vida que podría haber sido y no fue, para que eso, al menos, no se perdiera" (268-69). On the other hand, the struggle to maintain these practices can simply be a form

of distraction from more serious problems. Once Soledad finally learns how to properly prepare potatoes, which would become the central ingredient in the family's diet along with lentils, her relief is accompanied by despair: "Estaban buenas [las patatas], y eso fue peor, porque a medida que la pequeña desesperación de las cosas prácticas iba cediendo, la gran desesperación de una vida rota iba ocupando lentamente su espacio" (267).

As a young adult in Part III, Malena herself begins to ponder these same issues and starts to view her life as a collection of meaningless routines, which do not merely distract her from bigger problems, but keep her from feeling at all. The morning after sleeping with Porfirio, one of Teófila's sons and therefore her father's half-brother, Malena simply goes about her usual business: "Me levanté de la cama, me lavé la cara y los dientes, me vestí, y salí de la habitación como si alguien me hubiera dado cuerda, y con la misma ilusión de una existencia mecánica, comí y bebí" (301). When she realizes that Porfirio feels guilty about the previous night, "Le envidié de lejos, con una sonrisa helada. Yo no podía sentirme mal, porque ni siquiera me sentía" (301).

At the age of 20, Malena turns to drugs that intensify her experience of reality in an attempt to feel anything at all and cultivates an outlandish style, spending hours getting ready to go out just to experience that "violento escalofrío de placer" (306) as she walks into a room and all eyes are on her. Before long, however, she feels numb and no longer capable of enjoying herself ("ya no me divertía" [306]). Despite her despair, no one notices that anything is wrong because, unlike her sister Reina who shuts down when she is not feeling well, Malena's appetite is unaffected and she goes about her daily routine as usual: "yo ponía el despertador todas las noches, y me levantaba todas las mañanas, me duchaba y me vestía, desayunaba y cogía el autobús, entraba en clase y me

sentaba en una silla" (302). Malena holds on to these everyday practices, but during moments of intense pleasure achieved through drugs, she sees her city and all her surroundings as ruined by such repetition: "miré a mi alrededor y todo lo que vi me pareció viejo, cansado, enfermo, tal vez herido de muerte por la viciosa rutina de ritual" (306). Malena is incapable of seeing such repeated practices as having meaning, instead viewing them as essentially circular and stagnant.

At this critical moment in her life, Malena is still coming to terms with Fernando's hurtful words from years before as well as struggling with the meaning of her quotidian existence. Both issues reveal Malena's binary vision of her world: *las tías para follar* and *las tías para enamorarse*, intense experiences and the numbing effects of daily routine and ritual. This focus on dichotomies, however, begins to break down in this section. A pivotal moment in this regard occurs when she and Agustín, a friend and also lover, part ways. Agustín asks her to come live with him, and she asks: "¿es que no podemos follar como amigos?" (358). When he says no, and she asks why, Malena is expecting a response similar to Fernando's:

> estaba segura de que escucharía una nueva versión del axioma conocido, mujeres para follar, mujeres para enamorarse, y estaba convencida de que me lo merecía, mujeres para follar como amigas, mujeres para follar como putas, siempre dos clases de mujeres y yo de la peor. (358)

However, he says nothing of the sort, merely pointing out that they are not, in fact, friends. Their relationship ends, but this conversation allows Malena to further problematize the dichotomies that have dictated her life thus far.

It is at this point in Malena's life, not quite 21 years old, that she meets her future husband Santiago. The appearance of Santiago both contributes to the breaking down of binary oppositions and enriches the dialogue on the meaning of everyday practices, particularly with regard to food practices. During their first night out together, food plays an important role and prefigures future problems in their relationship. Malena is excited that the restaurant is serving *mollejas,* a favorite of hers that is difficult to find, and Santiago reacts with visible aversion. Santiago explains that "la verdad es que me dan un asco espantoso, no sólo las mollejas, todas las vísceras, yo no… No puedo con ellas, la verdad" (312). Malena panics, a voice inside herself telling her that Santiago is not right for her:

> No te acuestes con él, Malena, porque se estremece de asco ante las mollejas sin comprender que así está hecho él por dentro . . . él no quiere reconocer que es un animal, y por eso nunca será capaz de portarse como un hombre, no funcionará, ya lo verás, tú también le darás asco, tus vísceras blandas y rosadas le dan asco ya, se retorcería de asco si se parara a pensarlo… (313)[4]

Despite Malena's reservations, as well as those of her half uncle Porfirio, with whom she was always very close, she marries Santiago. At the wedding, Malena looks at Reina's black lace dress and thinks about how it would suit her better, just like Santiago would suit Reina better (291). This thought anticipates the triangular relationship that is

[4] This reaction alludes to an anecdote recounted earlier in the novel in which, as a child, her father made her and her sister watch a pig being slaughtered. Reina ran off in tears as soon as they started to kill the pig, even though her father had stressed the importance of not being disgusted by the process "porque así eres tú por dentro. Recuerda siempre lo fácil que es matar, y lo fácil que es morir, y no vivas con miedo a la muerte, pero tenla siempre en cuenta. Así serás más feliz" (296).

to develop between Malena, Reina, and Santiago, not only from a romantic standpoint, but also related to explorations of the meaning of everyday ritual and routine, particularly in the realm of food practices. This relationship breaks down binary oppositions even further and explores the complexity of contemporary food culture. Everyday food practices performed by these characters reveal a dialogical relationship between different points of the triangle, thus examining, among other issues, the aestheticization of everyday life and the intensified separation of modes of production and consumption in contemporary food culture. In the following sections, I highlight the food practice issue examined most clearly between each pair of points on the triangle.

4.1 Malena and Santiago: The Relationship between Production and Consumption

In the preface to *Food and Cultural Studies* (Bob Ashley et al., 2004), we read that "the meaning or 'life story' of any food cultural phenomenon . . . needs to be understood in relation to five major cultural processes: production, regulation, representation, identity and consumption" (vii). We begin by turning our attention to the first and last of these cultural processes—production and consumption, and to the often obscure relationship between the two in the contemporary era of globalization. Of course, an increasing separation of mode of production from mode of consumption can be traced back to the industrial revolution. As Marx explains, the rise of capitalism resulted in a process of commodity fetishism, in which one begins to view a product's price as a property of the product itself, which tends to conceal the ways in which a product was produced (163-77). An intensification of this separation between mode of production and

mode of consumption in our global society is in many ways clear as ubiquitous supermarkets gloss over such production processes and details like food origins, seasonality, growing, raising, harvesting, mining, killing, butchering, processing, etc., deeming such information either unnecessary or unsuitable for customers. In an opposing trend, however, globalization has also seen an increased emphasis on geographical origins of food products, although often as a means of symbolically designating a product's quality. Ashley et al. identify this situation as a kind of "'double' commodity fetishism" in which knowledge about food's production is limited on the one hand, while at the same time geographical knowledge of the source of the product is highlighted (101).

Tension between Malena and Santiago about this fundamental issue of contemporary food culture is hinted at when Malena first learns of Santiago's abhorrence for any sort of animal innards. Malena is immediately suspicious of the rejection of a food whose origin and method of procurement cannot so easily be ignored. Once married, Malena quickly notices the severity of Santiago's food *manías*. Malena's grievances about their unhappy marriage center on these habits and are symbolic of a number of marital problems which have led them to grow apart as a couple. Malena quickly learns what else Santiago refuses to eat, concluding that "Mi marido no comía" (369). Santiago goes to great pains to distance himself from the origins of his food. He feels disgust for any dish that too readily reminds one of it having once been alive. Shellfish is virtually off limits for Santiago, and beyond innards, he also rejects the snout, ears, feet, or tail of any animal. Santiago also dislikes fresh vegetables and when he does eat fresh lettuce, he cleans and scrubs each individual leaf to remove any dirt, only to throw out the whole

batch if he finds a worm, a rather direct reminder that the greens once thrived in soil, together with other living creatures. Mushrooms, full of nooks and crannies in which dirt can hide, are completely out of the question, with the exception of canned *champiñones*—which have undergone a process of commodification that hides their dirty past. Malena's enumeration of the dishes and foods that Santiago refuses to eat exceeds 30. Given Malena's gastronomic enthusiasm, it should not be surprising that within six months of marriage, Malena resigns herself to doing two separate shops for two separate breakfasts, lunches, and dinners, the culinary equivalent of couples sleeping in separate beds (369).

4.2 Reina and Malena: The Aestheticization of Everyday Life

Malena's relationship with her sister Reina enacts a dialogue into a second issue of contemporary food culture, that of the aestheticization of everyday life. A number of social theorists have discussed the unique ways in which quotidian practices have been granted aesthetic status over the last century and a half, and especially during the second half of the 20th century. Baudelaire, Simmel, and Benjamin, for example, described the *flâneur*'s experience of modernity in the large cities of the mid to late 19th century; this new artist would stroll through crowded urban spaces, endeavoring to turn life itself into a work of art. Drawing from years of empirical research on French culture in the 1960s, Bourdieu's *Distinction: A Social Critique of the Judgement of Taste* (1984), discusses a more pervasive stylization of the everyday in the mid-20th century, with special attention to food practices. Bourdieu observes how eating habits increasingly become a leisure

activity among the new French petite bourgeoisie, with a focus on form over function; this group seeks social distinction through an aesthetic vision in opposition to the Kantian ideal of the pure aesthetic gaze, always disconnected from the worldly and mundane (1-6).

The aestheticization of everyday life has also been cited as a central element of the experience of postmodernity (Featherstone 76) through a transgression of the boundaries between art and the quotidian and between so called "high" and "low" culture. Baudrillard's account of the postmodern experience, for example, depicts a chaotic world in which subjects are bombarded with a constant flow of unconnected signs and images. Everyday life becomes oversaturated with these images, so much so that art becomes inseparable from reality. The postmodern subject thus lives in a simulational world in which everything is aesthetic, since now "artifice is at the very heart of reality" (Baudrillard 151). Although Baudrillard offers a rather extreme view of late 20th century western culture, the tendency over the last several decades to approach lifestyle choices aesthetically is clear. Food has indeed become an important way in which today's consumers can, like the 19th century Parisian *flâneur*, turn life into a work of art.

The tense relationship between Malena and Reina, continually full of conflict, provides an interesting contemplation of the aestheticization of everyday life. Even as a child, Reina seems set out to distinguish herself through everyday practices. As far as food preferences, we have seen that Malena likes "lo de dentro" (21), things that are very sweet or very salty, while Reina prefers to cultivate more refined or complex tastes like that of bitter marmalade, choosing "la fibra amarga del sacrificio" over "la dulce carne de las naranjas" (23).

Reina's tastes as an adult also seem to reveal an attempt to attain social distinction by stylizing everyday practices. When Malena and Santiago separate, Malena spends weeks away and when she gets back to Madrid, Reina has moved into their apartment and changed it completely. The apartment now looks like something out of a house decorating magazine, full of accents chosen for their aesthetic effect rather than for their function. Looking around the transformed living room, which looks like "una imitación barata de cualquier página central de 'Nuevo Estilo'" (495), Malena notices two sofas "de diseño vanguardista y aspecto incomodísimo," and a series of tubular glass vases placed on nearly every surface in the room, each containing "una sola esterlicia, lánguida y raquítica, cara y elegantísima" (495). In the realm of food, Reina is similarly swayed by new styles and trends. When Reina invites Malena out to eat to talk about her sister's failing marriage to Santiago, she chooses a sushi restaurant (444)—a form of cuisine where raw fish, fish eggs, and vegetables of many colors are prepared meticulously and artfully into miniature architectural models.[5] In a scene towards the end of the novel, Malena is visiting Reina and Santiago, and notices "un cuenco de madera relleno de una suerte de hebras de estropajo transparente de aspecto ciertamente asqueroso" (535). Malena's son, who has spent a lot of time with his father and aunt, explains that they are alfalfa sprouts, a favorite of Reina's. Sushi? Alfalfa sprouts? It is clear that we are a long way from the traditional *guisos*, *potajes*, and *cocidos*.

Malena's approach to everyday practices such as eating, cooking, decorating, and even choosing clothes is markedly different from Reina's. Although Malena takes care in

[5] This meal takes place in 1990, around the time that ethnic restaurants are becoming more popular in Madrid.

performing such quotidian acts, her motivations are often rather dissimilar. For example, during the period of time when Malena gets involved with drugs and spends her nights seeking intense experiences, she spends hours and hours getting ready to go out. She carefully chooses outlandish clothing, makeup, and hair-styles based on how much attention she can draw:

> todo me daba lo mismo si prometía probar su eficacia en el instante estelar de la noche, garantizarme el destello mágico de una gloria efímera, la que obtendría al traspasar el profano umbral del templo de turno y comprobar, con un violento escalofrío de placer, que todo el mundo me miraba, que todos, siquiera en aquel preciso instante, me estaban mirando a la vez. (306)

While Reina seems to take an aesthetic approach to everyday practices in order to affirm and validate her upper middle class status, implicitly comparing her refined taste against coarser, more vulgar tastes, Malena does so as a reaction to her own personal desires. In this case, it is the desire to be seen, to be desired by others.[6] When it comes to food, Malena also allows herself to be guided by her desires, rejecting certain foods that do not appeal to her like *acelgas* (484) and *alfalfa* (535), whether they are stylish or not, and embracing others like *flores de calabacín*, avoided by the rest of her family for their strangeness (64).

[6] For a discussion of the recurring theme of the desire to be desired and to be watched in other texts by Grandes, see Chapter 2 ("Inscripciones del deseo en la obra de Almudena Grandes: Cuerpos hambrientos de miradas") of García Torres' *La narrativa polifónica de Almudena Grandes y Lucía Etxebarria: Transgresión, subjetividad e industria cultural en la España democrática* (2008).

4.3 Reina and Santiago: Food Preparation and Consumption

A third contemporary food issue explored in *Malena* focuses on questions of safety in the preparation and consumption of food. Anxieties surrounding food production, processing, and consumption have in the last several decades become a much commented and debated topic in our globalized world. In addition to anxieties related to body image, and the resulting pervasiveness of eating disorders in many Western cultures, there has been increased concern about food safety. This is evident in the plethora of food scares and resulting media panics in recent years over food borne contaminants, such as salmonella, and illnesses such as mad cow disease.

A dialogue established between Reina and Santiago offers an exploration of this important issue of food culture, quite relevant in the mid-1990s when *Malena* was published, as it continues to be in the present. Although the novel's first-person narration from Malena's perspective does not allow for direct observation of Reina and Santiago's interactions on a daily basis once a couple, Malena's separate relations with each reveals an interesting tension on the subject of food safety. As we have already seen, Malena quickly learns of Santiago's self-imposed eating restrictions, many of which allow him to distance himself as consumer from his food's mode of production. Santiago's finicky eating is also affected by an obsession with hygiene and the prevention of food borne illness. As well as scrubbing vegetables as one would dirty dishes, he rejects the meat of any hunted animal —because "no sabía nada, ni cómo, ni dónde, ni quién, ni con qué manos, limpias o sucias, los habría abatido y recogido del suelo" (367)—and abstains from any meat products from animals slaughtered at small farms (*matanza casera*) in favor of supermarket products. While Malena enjoys *chorizos*, *lomo*, *morcillas*, and

jamón ibérico from a farm in Almansilla, Santiago consumes "un chorizo de Pamplona mecánico y grasiento, que a pesar de todas las inspecciones de Sanidad que hubiera podido pasar con éxito, teñía de rojo las yemas de los dedos" (367).

Reina, on the other hand, is consistently associated with fresh, unprocessed foods, like sushi and alfalfa sprouts, which would most certainly be avoided by Santiago. Raw fish and seaweed—still conjuring the taste of the ocean from which they came—and unscrubbable alfalfa sprouts would be simply out of the question for someone so obsessed with hygiene and the prevention of food borne illness. Even Reina's methods of preparing school lunches for her daughter seem to conflict with Santiago's strict rules on food storage. As Malena recalls, Santiago always insisted on throwing out any unused homemade mayonnaise, refusing to store it in the fridge for even a few hours for fear of salmonella poisoning (367). Therefore, it seems unlikely that he would approve of Reina preparing warm *bocadillos de tortilla de chorizo*—very likely slathered with mayonnaise—for her daughter's lunch hours later, despite the fact that she wraps each in "papel de plata dentro de una bolsa hermética que lo mantuviera caliente" (506).

4.4 The Affirmation of Creative Authority

These three contemporary food issues reveal one way in which the novel's treatment of everyday practices is related to the breaking down of binary oppositions constructed in Grandes' earlier novels and short stories. In addition to problematizing the contemporary subject's relations to food, this increased emphasis on the everyday has important implications for the construction of creative authorship by Malena. The attempt

to find a voice for herself, to establish the authority to tell her story openly, may be traced throughout the novel and is closely connected to both the increased attention afforded everyday practices and the questioning, and ultimate collapse, of some dichotomous constructs.

There is a palpable preoccupation with questions of legitimacy in the novel, perhaps most clearly exemplified in the concerns, or more accurately anxiety, expressed by Malena's family over those who have the right to bear the name Fernández de Alcántara, given the *abuelo*'s long-term affair with Teófila and the five illegitimate children she bore him. This question of legitimacy is symbolic of a wider tendency in the novel to portray the act of speaking and of storytelling as an act requiring authority. Certain members of her family are thus silenced, either figuratively or literally, and denied the right to author their own story in an open manner. Malena's grandfather, for example, is depicted as a quiet man who keeps to himself, often locking himself in his office and not coming out at mealtimes (17). He maintains a close relationship with his physically and mentally handicapped daughter Pacita, who cannot speak, and tells her all the things he cannot tell anyone else (473).[7]

As a young child, Malena describes a hunger or thirst for the forgotten stories of her family's past. Fearing she will not get to hear the rest of a particular story told by two of the family cooks, Malena "sentía una curiosidad parecida al hambre, parecida a la sed, y [le] dolía la cabeza por el esfuerzo de reordenar la información a medida que la recibía, para hacer sitio a los desastres que aún debía de conocer, y necesitaba llegar hasta el

[7] When Malena's aunt Magda overhears him sharing a dream he has had with Pacita, she runs to him, crying and saying "cuéntamelo a mí, papá" (473)

final, como se necesita comer cuando se tiene hambre, como se necesita beber cuando se tiene sed . . .” (119).[8] Over the course of the novel, a parallel desire emerges to tell her own story, to thus give legitimacy to her feelings and to fight back against the idea that they are not worthy of language. Through her childhood and much of her adulthood, those that are close to Malena seem eager to strip her of such authority. As a teenager, her sister Reina steals her journal, and proceeds to write all over it in red ink, crossing things out and adding sarcastic comments to what Malena has written:

> Había muchas más frases en rojo, acotaciones sarcásticas a mis propios escritos, tachaduras que incorporaban venenosos textos alternativos, signos de admiración en los márgenes, interrogaciones y exclamaciones, carcajadas deletreadas con meticuloso cuidado, ja, ja, ja, y ja. (538)

Soon after losing her journal, Malena attempts to get in contact with her first love Fernando, after he breaks up with her and moves to Germany, by writing messages to him in Spanish and submitting them as ads in German newspapers. She does so for a full seven years, without a single response from Fernando (239). In this case, her words are denied authority when Fernando does not even dignify them with an answer or acknowledgment.

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[8] In a further connection between the food and stories of the past, it is often the case that stories are told over the preparation and eating of meals throughout the novel. For example, as a child the cook Paulina tells Malena about her family’s history while preparing a Christmas meal. Regarding the origins of a soup tureen she is using for the meal, Paulina explains: “el aspecto de la sopera, lustrada por ella misma sólo unas horas antes, se debía a que había sido cincelada hacía muchos siglos, porque la vajilla, como todo el dinero de mi familia, venía de América, pero de muy antiguo, de cuando Colón y Hernán Cortés poco más o menos” (35). As discussed above, *la abuela* Soledad tells Malena stories of her struggles to keep her family fed during the Civil War over a series of shared meals prepared in order to replenish and console Malena, who has just broken up with Fernando (“Hazme caso, come. No hay otra cosa que consuele de verdad” [247]). When Malena goes to visit her aunt Magda towards the end of the novel, Magda reveals a number of secrets, including details about her affair with Malena’s father and why she decided to become a nun, while the two of them pick squash blossoms and get ready for dinner (472-81).

In addition to having her attempts to express herself either negated or ignored, Malena is also made to feel as though her feelings are too shameful to express, her story too inappropriate to tell. Regarding her sexual preferences, Malena concludes that while "Reina podría contar su historia en cualquier cena de universitarios urbanos de clase media . . .," "[y]o jamás me habría atrevido a contar mi historia en ninguna parte porque ni siquiera habría podido pronunciar en voz alta los nombres de las cosas que más me gustaban" (356-57). In bed with her future husband Santiago, she is discouraged from "talking dirty" during sex, and despite her reservations ("No hablar, pensé, pero no hablar es no vivir, es morirse de asco" [360]), she gives in to his wishes. Malena therefore laments that: "El último lastre que arrojé por la borda fueron las palabras" (359).

Through an increased focus on the everyday, seen rather clearly in the emphasis on quotidian food practices, and the accompanying breaking down of binary oppositions, however, Malena is able to recover these misplaced words. This shift in focus allows Malena to question the possibility of attaining creative authorship through the continuous search for new, intense experiences. Malena struggles to find a voice for herself and to differentiate herself from her sister in a way other than through the constant re-invention of self and the vision of the two as mutually exclusive opposites, one bad, the other good.

In her article "The Invention of Everyday Life," Rita Felski discusses this very opposition established between, on the one hand, the everyday as firmly linked to stagnancy and a kind of enslavement to circular repetition, and, on the other hand, the new as associated with excitement, creativity, and even resistance, which is characteristic of Malena's perspective at the beginning of the novel. Felski describes the modern tendency to view the everyday as residual, to define it through negation. For example, it

has been at times defined against philosophy, against the aesthetic, and against the exceptional (17). The everyday as defined by repetition has been most closely associated with women, due to both women's biorhythmic cycles and their link to repeated daily practices in the home. Repeated daily practices are thus seen as outside history and change (19). Some early feminists therefore view repetition as "a sign of women's enslavement in the ordinary, her association with immanence rather than transcendence. Unable to create or invent, she remains imprisoned within the remorseless routine of cyclical time" (19). Felski points out that this negative view of repetition is in fact a distinctively modern phenomenon:

> For most of human history, activities have gained value precisely because they repeat what has gone before. Repetition, understood as ritual, provides a connection to ancestry and tradition; it situates the individual in an imagined community that spans historical time. It is thus not opposed to transcendence, but is the means of transcending one's historically limited existence. In the modern era, by contrast, to repeat without questioning or transforming is often regarded as laziness, conservatism, or bad faith. This disdain for repetition fuels existentialism's critique of the unthinking routines of everyday life, its insistence on the importance of creating oneself anew at each moment. (20-21)

This vision of the everyday is firmly rooted in binary oppositions, including female and male, repetition and progress, cyclical and linear, the ordinary and transcendence, enslavement and resistance, stagnancy and creativity or innovation. In learning to be more attuned to the everyday, Malena realizes the problematic nature of

her dualistic vision of the world and the related tendency of privileging one side of such binary oppositions. Her search for autonomy and authority by avoiding the everyday has proved to be unsuccessful; thus, many of the dichotomies set up at the beginning of *Malena* are fundamentally questioned by the end of the novel.[9]

Along with such a questioning of dichotomies, Malena recuperates her voice, her lost words, and is able to reestablish her creative authority by finally being able to tell her story. At the end of the novel, Malena goes to see an acquaintance, Rodrigo, and before long, she is comfortably telling him things she has never told anyone before:[10]

> Entonces me tendí nuevamente de espaldas y empecé a hablar, y hablé durante mucho tiempo, más de una hora, tal vez dos, casi siempre en solitario, a veces con él, y le conté cosas que jamás le había contado a nadie, vertí en sus oídos todos los secretos que me habían atormentado durante años, verdades atroces que se disolvían como por ensalmo en la punta de mi lengua, estallando en el aire como una burbuja vana, aire relleno de aire, y me sentía cada vez más ágil, más ligera . . . (548)

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[9] Although the everyday is no longer exclusively associated with cyclical repetition by the end of the novel, this does not merely mean a reversal of which side of each binary opposition is privileged. Felski notes the problematic efforts made by cultural studies critics to reverse the idea of the everyday as residual and defined by negations. If earlier discussions of the everyday within cultural studies interpreted the everyday as representing ultimate alienization due to the emergence of mass culture, more recent theorists like de Certeau "invest the everyday with supreme value and significance" (18), taking an equally Manichean approach, but merely privileging the everyday as in some way a more authentic space for resistance and innovation. Here, De Certeau loses sight of the mundane and what the everyday actually consists of. Felski takes a less dualistic approach, recognizing the everyday as a temporality, space and modality that "includes the ever-present possibility of innovation and change" (29) but without denying the ordinariness of daily life. "Thus acts of innovation and creativity are not opposed to, but rather made possible by, the mundane cycles of the quotidian" (21). She even recognizes the ambiguous nature of repetition, whose value can be neither exclusively positive or negative, and "can signal resistance as well as enslavement" (21).

[10] Before opening up to Rodrigo, Malena pointedly asks him "¿Tú comes vísceras?" (549), as if to find out if he is worthy of her story. When he says yes, she seems pleased, saying "Lo sabía" (549).

Malena is fully aware of the significance of this moment and, as a response to the lamentation cited above regarding the symbolic loss of her voice ("El último lastre que arrojé por la borda fueron las palabras" [359]), she optimistically concludes that "El último lastre que tiré por la borda será el primero de los tesoros desenterrados . . ." (552). Perhaps even more significant than the simple fact that Malena tells her story to Rodrigo is the implication that the very novel we as readers have in our hands is this story. This possibility bestows the text with added layers of meaning, and reveals the magnitude of Malena's affirmation of her creative authority and of her status as "author" of her own life.

Conclusion

The central concern of this dissertation has been the way in which food practices are "written" and thereby offered up for aesthetic consideration. In the first two chapters, I examined how representations of the culinary art of Spanish *cocina de autor* chefs of the 1980s and 90s—both in the writings of gastronomic critics and the chefs themselves—reveal an intricate relationship with the Romantic notion of the author, a solitary genius figure and the intentional originator of a text. Attempts to present these chefs as singular, autonomous creators of unified "texts," despite the complex nature of culinary creation and prominent theoretical voices of the 20th century proclaiming the death of the author, highlight the enduring "need" for the author as a means of understanding, legitimizing, and marketing works of art. Whether "authors" themselves or their critics promote such an image, a number of tensions and even contradictions emerge in the presentation of the relationship between author and text, as well as the interrelated roles of the author, the reader, and the critic.

The Romantic vision of the artist as an autonomous creator whose genius is entirely self-originating or divinely inspired allows art to be portrayed as both wholly original and radically innovative, but also complicates the understanding of the artist's relationship with the past and tradition. Such a perspective can lead to the construction of a narrative that leaves out, whether consciously or not, contributions made by previous "authors." As such, the stories that are told of *cocina de autor* Spanish chefs at the end of the 20th century often underplay the influence of chefs of the earlier part of the century. It seems that the understanding of a chef like Ferran Adrià as a radically innovative, natural-born genius requires some amount of "forgetting" of the past. I do not mean to

say that these chefs do not represent a strikingly new approach to cuisine. Rather, I argue that the proclamation of a great culinary revolution occurring in Spain in the Post-Transition period is strengthened by a vision of these culinary artists as the ultimate originators of new dishes.

Upon claiming that "la única revolución cultural seria" resulting from the death of Franco "había sido la gastronómica," Manuel Vázquez Montalbán may have been equivocating about whether this was, in fact, the *only* cultural revolution ("Y creo, a la vez, en la combinación de certeza y exageración de esta afirmación" [Luján and Perucho 15]), but perhaps he should have also been concerned about what proclaiming such a revolution implies. Indeed, it is worth considering to what extent the glossing over or omission of previous chefs-authors from certain narratives of Spanish culinary history of the 20th century is related to those interpretations of Spain's recent history that view the transition to democracy as the replacement of one form of collective amnesia with another, in which official accounts promoted "desmemoria y un consenso historiográfico del olvido," just as Franco's regime had done before (Ardavín 142). As discussed in Chapter 3, Vázquez Montalbán explores aspects of this idea in his treatment of the artist in his 1985 novel *El pianista*. His use of food references as a means of exploring the importance of memory to the role of the artist in Post-Transition Spain is extremely relevant to the representation of *cocina de autor* chefs and their relationship to the past, particularly since the artist's medium in *El pianista* is music, an art often compared to cuisine.

Another Manner of Forgetting

While the emphasis on *cocina de autor* chefs as self-originating geniuses can leave some past chefs out of the picture, denying their status as true authors or artists, it is also important to recognize those who are "forgotten" as a result of the gendered view of both authorship and food practices. Even into the 21st century, the all-too-common distinction between male *chef* and female *cook,* along with the idea of the male chef who "elevates" an inherently female popular cuisine to the level of *alta cocina*, has not been entirely overcome. In the 1980s and 90s in particular, Spanish *alta cocina* chefs were all but exclusively male, and any exceptions, such as the Catalan Carme Ruscalleda, were treated as just that: exceptions. Even at the time of writing, it would be hard to imagine a female chef portrayed like Ferran Adrià, who is ultimately depicted in *El Bulli: El sabor del mediterráneo* as the sole originator of culinary creations. In this 1993 collection, he emerges as a born genius with a natural ability to create innovative dishes. The great chef makes no reference to either inspiring culinary figures of the past or even his own family background. His culinary authority needs no grounding in the past; it is merely taken as a given.

Tellingly, even in the compilation cookbooks considered in Chapter 1, in which we find a tendency to emphasize family culinary tradition and specifically maternal influences on the chefs' culinary mastery, the featured chefs, all male, are the only ones worthy of the designations of "author." In the prologues and biographies of these collections in particular, we find significant evidence of the dichotomous view of the male chef and female home cook. In many cases, popular and traditional dishes are mentioned in association with maternal influences upon these male chefs, who, having

learned from this culinary foundation, study gastronomy abroad and then raise these dishes up to the level of *alta cocina*. In Delgado's 1981 *Cien recetas magistrales*, the biography for Genaro Pildain, for example, states:

> Gracias a su visión del momento gastronómico, su preocupación hostelera que le hace viajar por el extranjero para completar sus conocimientos y *la sólida base adquirida con su madre*, pronto transforma en el "Restaurante Guría", el más prestigioso de Vizcaya, *dando calidades de alta cocina a platos tan populares como el bacalao*. (144, emphasis added)

In many of the chef biographies included in these collections, apart from the mention of maternal influences, the only female presence is that of the chef's wife, who is often depicted as a kind of angel who supports her husband's culinary endeavors. In Leopoldo Gónzalez Espejo's 1988 *El arte de la buena mesa*, we find the following description of the role of chef Jesús Santos' wife at the end of an explanation of the reasons for his success:

> Y, por qué no decirlo, la feliz coincidencia de unirse a una mujer, Mari Carmen, que de manera discreta ha ido asimilando y resolviendo toda una serie de complementos imprescindibles para el éxito de la empresa que su marido ha pergeñado, empezando por el *incondicional apoyo moral permanente* . . . (161, emphasis added)

In the prologue to *Grandes maestros de la nueva cocina vasca* (1982), the metaphor of a triangle employed by Julio Eyara to express the relationship between the great culinary masters featured in the collection and the rest of society is particularly relevant in demonstrating the gendered vision of culinary authorship. Eyara claims that

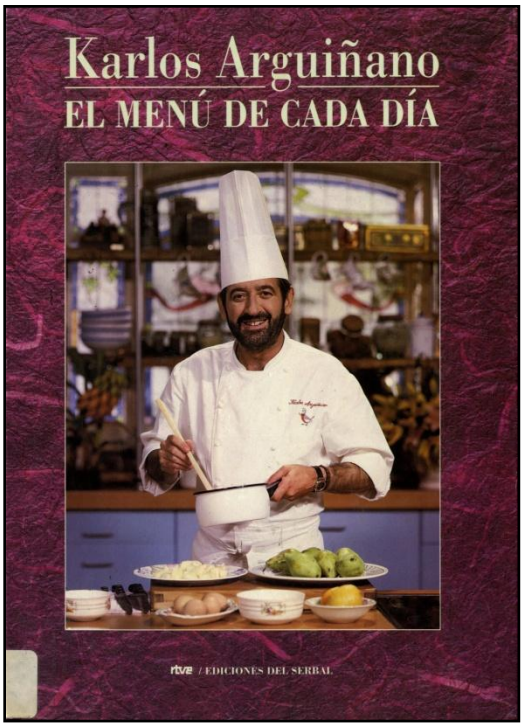
the featured chefs exist at "el vértice de una pirámide en cuyo basamento está el propio pueblo llano; ese mismo pueblo en el que esta actividad cultural tuvo su origen y que sigue participando, ritual y emocionadamente, de la catarsis gastronómica y que reconoce la primacía de sus grandes maestros, no en actitud subordinada" (20). Although Eyara maintains that *el pueblo* may participate and contribute to the great Basque "orfeón gastronómico" (20), they are not presented as true culinary authors. Moreover, discussions of the featured chefs' maternal influences imply that the only place for women is at the base of this triangle, where they can only be "cooks" and never "chefs."

In the biography for chef Pachi Quintana Oyarbide in this same collection, we learn that "[j]unto a su madre, como casi todos los cocineros de las nuevas generaciones de la Cocina Vasca, Pachi fue aprendiendo los secretos del arte culinario" (84). Subsequently, Quintana "tuvo, además, la suerte de casarse con la extraordinaria cocinera Pepita Echaburúa, formando el joven matrimonio y la madre un conjuntado equipo de cocina" (84). Although Quintana, his wife, and his mother are described as a team, it is clear that only Quintana resides at the top of Eyara's pyramid. Although Quintana's wife, whose last name is misspelled here (it should read Echeburua), appears in the photo preceding her husband's recipes, she has her back to the camera. Quintana's mother also appears in the photo, but her name is not mentioned anywhere, as though her maternal title were sufficient—she is a mother, certainly not an author worth mentioning by name. The irony that emerges from such depictions is that these *cocina de autor* chefs, despite their inscription into tradition through references to maternal influences, are still offered up as self-originating geniuses. This begs the question of how the presentation of their authorship would change if the culinary influence had instead been paternal.

Arguiñano's 1992 *El menú de cada día*, published nearly ten years after both *Cien recetas magistrales* and *Grandes maestros*, also contributes to the binary opposition of male chef and female cook. As noted in Chapter 2, Salvador Gómez Fernández's prologue to the collection clearly frames the intended reader as a *female* home cook in the following passage: "hacía falta . . . alguien que con humildad se pusiera del lado del *ama de casa*, al otro lado del fogón. Tarea difícil, pero no imposible. Aparece en escena Karlos Arguiñano" (11, emphasis added). A fundamental irony emerges here: although many of these recipes—which are neither emphasized as Arguiñano's own culinary inventions nor attributed to anyone else in particular—are presented as the traditional recipes cooked by many of these *amas de casa*, these female home cooks are nevertheless depicted as in desperate need of the help of the great chef who can teach them how to *comer bien*!

Comparing Arguiñano's collection with a female-authored cookbook of the same period, the Navarran Angelita Alfaro's 1991 *La cocina de Angelita*, highlights another component of the gendered nature of authorship in cookbooks during the Post-Transition: the distinction between male *author* and female *compiler*. Organizationally, these two cookbooks are quite similar. Both feature a prologue authored by someone else followed by recipes designed for use in the home kitchen and divided by type of dish, in addition to some introductory sections from the perspective of the author. The covers of both collections feature the author in a kitchen behind a table of food, although Alfaro stands

in a home kitchen, presumably her own, and Arguiñano, in his chef whites and hat, appears in a professional kitchen. Alfaro, who was not a professional chef at the time,[1] is wearing a typical *cocinera* outfit, whose white apron is embroidered with the words "La cocina de Angelita."



Although the back cover of Alfaro's text describes her as an "experta cocinera" who has won the *Premio de cocina del Diario de Navarra* six consecutive times, the photo on the cover as well as the prologue seem to suggest that the "cocina" in the title refers not to her signature cuisine, but rather to the fact that the reader has been invited into her kitchen. In the prologue to *El menú de cada día*, Gómez Fernández praises

[1] Although some male professional *alta cocina* chefs, like Karlos Arguiñano and Pedro Subijana, published cookbooks at the end of the 20th century featuring recipes for everyday use, this was not the case for female professional chefs. Indeed, while even Ferran Adrià published an everyday cookbook in 2003 (*Cocinar en casa con Caprabo y Ferran Adrià*), the most visible female *alta cocina* chef of the period, Carme Ruscalleda, did not publish a cookbook for use in the home kitchen until her 2007 *La cocina mediterránea de Carme Ruscalleda: 100 recetas fáciles para cocinar en casa*.

Arguiñano as a liberator and culinary master whose authority in the everyday kitchen needs no justification or explanation. In the prologue to Alfaro's collection, on the other hand, the male prologue writers Ricardo Lizarraga and Rafael Escalada feel the need to insist that this is not "un libro de cocina más, un suma y sigue a un sin fin de títulos con miles de fórmulas para hacer miles de platos" (9). Although they conclude that this book is in fact unique and valuable, it is with surprise that Lizarraga and Escalada pronounce her competency to the reader: "Y usted que, seguramente, y hace bien en estos tiempos que corren, es poco crédulo, podrá comprobarlo en el momento en que deguste por primera vez cualquiera de las recetas culinarias que el libro le ofrece. Nosotros, ambos prologuistas, poco crédulas también, ya hemos tenido esa suerte" (9). Alfaro's authority, unlike Arguiñano's, must be proven.

Most importantly, while neither cookbook authors claim to have invented the featured dishes in the way Adrià does in his collection, Arguiñano still emerges as culinary *author* and creator of dishes, while Alfaro is primarily portrayed as a *compiler*, a mere scribe. Arguiñano expresses through his recipes *el arte de cocinar*, while Alfaro has gathered recipes "que recuerdan la tradición culinaria de pequeños pueblos de Navarra a los que el libro también hace homenaje con la pretensión de hacer inmortales pequeñas obras de arte gastronómico que, a lo peor, algún día podrían haber desaparecido" (9-10).

Lizarraga's and Escalada's portrayal of the process by which Alfaro compiled this cookbook further highlights her role as scribe as well as the idea that she is out of her elements as a true "author." The prologue writers claim the following:

> [E]ste libro es el resultado de muchas horas de trabajo: trabajo de calle, de

> investigación directa, de acudir a las fuentes más fiables… Y nadie mejor que Angelita Alfaro para realizar estas tareas, porque a esta mujer no hay obstáculo que la detenga. Persevera tanto y tanto, le echa tantas ganas, tanto empeño . . . (10)

The implication that this process does not come naturally to Alfaro is not one that would ever be expressed in Arguiñano's text, in which the emphasis is on fun, pleasure, and ease. Alfaro is then officially denied status as both author and artist in the final few sentences of her collection's prologue. The prologue writers declare here that Alfaro, who is also known for her skill in making espadrille shoes, is an "autora mucho después de ser artesana alpargatera" (10) and claim that this collection has been written "con sabiduría artesana" and thus has the very same qualities as her famous shoes: "son de primera calidad, únicas, cómodas y fundamentalmente hermosas" (10). The prologue concludes with a rather condescending congratulations on the quality of Alfaro's work in this cookbook, achieved through perseverance and patience, as if against all odds: "Con la publicación de este libro, el de su cocina, Angelita Alfaro cumple un sueño antiguo y se siente feliz. Enhorabuena a ella por la calidad de trabajo" (10). It is as if given Alfaro's status as artisan, researcher, and compiler—as scribe rather than creative author—the value of her cookbook requires one final stamp of approval by these male prologue writers.

Alfaro's *La cocina de Angelita* is not the only female-authored text of the period to contain a male-authored prologue in which the worth of the cookbooks is something that must be proven and the female cookbook authors are presented as hard-working researchers. The prologue to Ana María Calera's 1982 *La cocina regional española*, for

example, makes reference to the female author's "considerable labor de investigación" (7), while Rosario Nogués de Lecuana is said to have traveled far and wide to "restaurantes, hoteles, hostales, bares, tabernas" in order to prepare her 1991 *España, plato a plato: nuestra mejor cocina casera*. The prologue indicates that her "exhaustiva investigación" involved hours in kitchens speaking with cooks, asking them questions and taking copious notes (5). This seemingly positive attribute of diligence and hard work is undercut by the insinuation that these female writers—who presumably would not be denied the authority to prepare meals for their family—are in some way out of their element as culinary authors.

In Chapter 4, I examined representations of the culinary everyday in Almudena Grandes' *Malena es un nombre de tango* as a space in which to reconsider the binary view in which the everyday is defined against the new. In "The Invention of Everyday Life," Rita Felski explains the modern tendency to associate the everyday with women as well as repeated practices in the home, thus establishing a dichotomy between the stagnancy and repetition of the everyday and the creative nature of the new (17-19). Just as Malena contemplates the everyday as a potential space for affirming her own creative authorship, female cookbooks writers like Angelita Alfaro in Post-Transition Spain might similarly challenge the dichotomy of male chef and author versus female cook and compiler in order to affirm their culinary authority within everyday cookbooks.

As I continue to study this topic, I will further examine how these women attempted to assert their authority, whether successfully or not, as autonomous and creative authors of their texts, despite their depiction in male-authored prologues as no more than hard-working researchers, as mere scribes. Just as the cookbook compilers I

study in this dissertation use their prologues not only to proclaim the genius of the volume's featured chefs, but also to affirm their own value and status as critics of artistic creation, these women use paratextual components of their cookbooks—for example, recipe dedications, anecdotes preceding recipes, even recipe title choices—in order to assert their authority as unique creators and, at times, question or even subvert, the image depicted of them in the prologues to their cookbooks. In the case of Angelita Alfaro's cookbook, scattered throughout the text are notes to indicate which recipes are her own creation, personal anecdotes, and dedications; these elements, as well as creative recipe titles, add an important, though understated, narrative element to the text.[2] This embedded discourse[3] might allow Alfaro to affirm her own authorship and access the second possible meaning of the title of her 1991 collection, in which the word "cocina" in *La cocina de Angelita* refers not only to a merely physical place where food practices take place but also to the "writing" of food practices into cuisine.

Therefore, as I continue working on this topic, analyzing a broader range of cookbooks written by women in the 1980s and 90s in Spain, I will explore the validity and scope of this predicament of women's authorship in the realm of gastronomy. Is it

[2] Alfaro's recipes for "Pimientos 'Urbasa'" and "Migas del mes de marzo" are accompanied by the note "Receta premiada en el Diario de Navarra" (14, 77) while we read the following in the recipe for "Delicias de Navarra": "Este plato lo hice por primera vez (*creado por mí*) el año 1970, y todos los que lo han probado me han dicho que es un plato de cinco estrellas" (123, emphasis added).

[3] In her 1989 article "Recipes for Reading: Pasta Salad, Lobster à La Riseholme, Key Lime Pie," Susan Leonardi discusses the way in which a recipe becomes an "embedded discourse" through the presence of paratextual elements such as introductions, notes, and anecdotes within recipe instructions (126-27). For more details on this essay, see footnote 20 in Chapter 1. Rachel Ingram, in her 2009 dissertation "Spain on the Table: Cookbooks, Women, and Modernization, 1905-1933," has also applied Leonardi's concept of embedded discourse to a female-authored cookbook with a male-authored prologue. In her analysis of Nicolasa Pradera's 1933 cookbook *La cocina de Nicolasa*, Ingram considers the possible lack of such a narrative and embedded discourse controlled by Pradera. She examines how prologue writer Gregorio Marañón's "creation of Nicolasa Pradera is allowed by the absence of any evident effort on Pradera's part to create any narrative for herself or generate a relationship with her readers, which forces readers to depend on Marañón's depiction of her. Marañón takes advantage of this circumstance to misrepresent Pradera as both a representative of the *pueblo* and a representative of Spain's progress" (213).

truly the case that, although in many ways the kitchen is still primarily perceived as a feminine space and cooking as a female occupation, women must nevertheless still work harder than their male counterparts to acquire the authority to speak and to write when the everyday practice of cooking is reified and elevated to the status of an art form, a "high" cuisine presided over by the (male) solitary genius? Does an unspoken gender bias permit the male professional chef to dabble in everyday cuisine while his female counterpart must earn her voice in the guise of a quasi-ethnographic researcher? If we consider Salvador Dalì's famous declaration that as a young boy he aspired to be a *cocinera*, we must ask ourselves: what does it mean to be a specifically *female* cook, that a man such as Dalì might aspire to be one? What tensions and inequalities might still reside in that final "a"?

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