Julia Child

Mastering the Art of French Cooking

Louisette Bertholle

Simone Beck

BY JULIA CHILD AND SIMONE BECK

Mastering the Art of French Cooking (1970)
VOLUME TWO

BY JULIA CHILD

The French Chef Cookbook (1968)
From Julia Child's Kitchen (1975)
Julia Child & Company (1978)
Julia Child & More Company (1979)
The Way to Cook (1989)
Cooking with Master Chefs (1993)
In Julia's Kitchen with Master Chefs (1995)
Julia's Kitchen Wisdom (2000)
My Life in France, with Alex Prud'homme (2006)

BY JULIA CHILD AND JACQUES PÉPIN

Julia and Jacques Cooking at Home (1999)

BY SIMONE BECK

Simca's Cuisine (1972)
More Recipes From Simca's Cuisine (1979)

Illustrations by Sidonie Coryn

Mastering the Art of FRENCH COOKING

by

Julia Child
Louisette Bertholle
Simone Beck

NEW YORK
Alfred · A · Knopf
2011

THIS IS A BORZOI BOOK

PUBLISHED BY ALFRED A. KNOPF

Library of Congress Cataloging-in-Publication Data Child, Julia. Mastering the art of French cooking.

Rev. ed. of: Mastering the art of French cooking / Simone Beck, Louisette Bertholle, Julia Child. Vol. 2 by Julia Child and Simone Beck.

Includes index.

1. *Cookery, French. I. Bertholle, Louisette. II. Beck, Simone. III. Beck, Simone. Mastering the art of French cooking. IV. Title.*

*TX*719.*C*454 1983 641.5944 83–48113

eISBN: 978-0-307-95817-4

PUBLISHED OCTOBER 16, 1961

REPRINTED FROM NEW PLATES, OCTOBER 1971

THIRTY-FOURTH PRINTING (REVISED), SEPTEMBER 1983

FORTIETH ANNIVERSARY HARDCOVER EDITION, OCTOBER 16, 2001

TWENTY-SECOND PRINTING, JANUARY 2011

FIRST FORTIETH ANNIVERSARY PAPERBACK EDITION, OCTOBER 2004

THIRTEENTH PRINTING, JANUARY 2011

v3.1

TO

La Belle France

WHOSE PEASANTS, FISHERMEN, HOUSEWIVES,

AND PRINCES — NOT TO MENTION HER CHEFS —

THROUGH GENERATIONS OF INVENTIVE AND

LOVING CONCENTRATION HAVE CREATED ONE

OF THE WORLD'S GREAT ARTS

INTRODUCTION TO THE ANNIVERSARY EDITION

by Julia Child

WHAT WAS AMERICAN food like forty years ago when this book first appeared? It's hard for me to remember since the "now" is so much with me. I grew up in Southern California, in a comfortable family, with a New England background since my mother was from Massachusetts. We ate in the typically middle-class WASP American way of the teens and twenties—a big prime-rib roast of beef for the traditional family Sunday lunch of twelve to fourteen people. If not beef we might have a fine, big, well-aged leg of lamb—always cooked medium gray, never pinky-red rare, and always served with mint sauce as well as gravy. Or there would be a fat roasted chicken with creamed onions and mashed potatoes. Always an enthusiastic carnivore, I particularly remember the beef, not only rib roasts but also magnificent big well-marbled porterhouse steaks. They were full of real beefy flavor in those days, and they were juicy. Of course, that was the happy era when emphasis was on the quality of the beef, not the fat content. Our family cooking was essentially simple and straightforward, and since it was California we always had plenty of fresh fruits and vegetables.

As to specifics, I remember aspics. Jellied madrilene was a favorite fancy soup of the period, a beef consommé flavored with fresh tomato and topped with a splash of whipped cream—that was before sour cream came upon us. Melba toast was a standard accompaniment to the soup at ladies' luncheons—and there were many of them then because running a household rather than having a career gave many women the leisure time. These carefully orchestrated meals often featured a large molded ring of tomato aspic, its center filled with chicken, crab, or lobster salad.

I cannot forget one ladies' lunch back in the 1950s. Our hostess proudly led us to our seats around a nicely appointed table where we each sat down to a pretty china plate upon which stood an

upright, somewhat phallic-shaped molded aspic holding in suspension diced green grapes, diced marshmallows, and diced bananas. Surrounded lavishly but neatly with squirts of whipped cream, this lovingly constructed edifice rested on several leaves of iceberg lettuce far too small to hide anything under. After the main course, and grandly brought in to the acclaim of the guests, was a very large and high coconut cake, almost certainly made from a cake mix and, again, constructed with utmost care. That was a quite typical, dressy example of the period, created earnestly and with the most generous intentions.

When Paul and I married in the mid 1940s I had very little kitchen experience, but since his mother was a fine cook and he had lived in France, I went into it seriously with *Gourmet* magazine and *Joy of Cooking* as my guides. It took hours to get dinner on the table, but he was encouraging. A year or so after our marriage he was offered a position at the American embassy in Paris.

It was a dream fulfilled. I had always yearned to know France, and Paul, having lived there for several years as a penniless young man, dreamed of returning. He had a gift for languages and spoke beautiful French. As for me, although I had taken French all during my school years, it was taught in that useless old-fashioned way where you rarely heard the spoken language but you knew the declensions of all the verbs. Thus, I could neither speak French nor understand it. We were fortunate indeed to rent the top floor of a fine old Louis XVI-style private house, and as soon as we settled ourselves I enrolled in the Berlitz school of languages for two hours every day. Then, when I had a foot on the language, I enrolled in the Cordon Bleu cooking school. With Paul's help plus the Berlitz, and especially being at the Cordon Bleu where at that time all the lessons were in French, conversation was slowly beginning to come.

Nobody I knew, either American or French, seemed at all interested in *la cuisine française.* My American colleagues had little *femmes de ménage* who did the housekeeping, shopping, and cooking, and I was considered more than a little odd because I did all the cooking and marketing—such fun!—as well as the serving when we had company. Then one day a friend in the embassy

introduced me to Simone Beck Fischbacher—a tall, blond, vivacious Frenchwoman, known as Simca. She was passionate about cooking, had grown up in a household of fine food, and had taken many lessons with the Cordon Bleu school's master chef, Henri Pellaprat. We took to each other at once, and she introduced me to Le Cercle des Gourmettes, a French ladies' gastronomical club that met every other Tuesday to cook and eat lunch in the kitchens of the electric company.

The members of Les Gourmettes were mostly in their sixties and seventies and came just for the luncheon. Simca's friend and colleague Louisette Bertholle was also a member, and the three of us made a point of arriving at 9:00 a.m. so that we could work with the chef. We helped in the preparation of wonderfully elaborate dishes such as stuffed pheasants, poached oysters served in classic wine sauces, and beautifully molded desserts. What a marvelous opportunity it was for me, a foreigner, to be accepted in a totally French atmosphere and to be witness to and participant in the preparation of the most stylish type of *la cuisine bourgeoise.* My several Paris years with them gave me an invaluable experience and background.

During this period some American friends of mine asked Louisette, Simca, and me to give them cooking lessons. They wanted a real introduction, from *cuisine ménagère*, such as how to boil a potato, on up to *pâtés en croûte.* They didn't speak the language and preferred us to a school. Simca, always the enthusiast, agreed, and L'Ecole des 3 Gourmandes—School of the 3 Happy Eaters—was born in 1950. We not only conducted the classes ourselves, but we also enlisted the professional help of my favorite Cordon Bleu teacher, Chef Max Bugnard.

Chef Bugnard had begun as a young apprentice in his family's restaurant kitchen, then did classic *"stages"* in Paris, on several luxurious transatlantic steamers of the period, as well as at the Ritz in London, where he worked briefly under the great Escoffier. Before World War II Chef Bugnard had had his own restaurant in Bruxelles, Le Petit Vatel, but was forced to flee before the occupying

Germans. When I became one of his pupils, he had retired from restaurant life and was teaching.

We raided the Cordon Bleu again in soliciting the services of its excellent pastry chef and teacher Claude Thilmont. As a younger man Chef Thilmont had been the *pâtissier* at the Café de Paris, during which period he also worked with the author herself in the writing of her seminal book for the French home cook, *Le Livre de Cuisine de Mme. E. Saint-Ange.*

You may well wonder how we were able to acquire such real treasures in our modest classes. I think that in their later years many chefs of the old school welcomed teaching. They were adored by their pupils, their work hours were civilized, and the pay was undoubtedly superior to what they could make in restaurant kitchens. We three teachers were thus being subsidized by our own pupils—not a bad idea!

For several years before we met one another, Simca and Louisette had been involved in writing a book on French cooking for Americans. They needed an American collaborator, and I was delighted to join. Because we had to write up all the recipes for our school, the basis for our book slowly took shape. We gave especially full directions for all the dishes we cooked in class, and we also wanted to discuss in detail hows and whys and basic techniques. In general our aim was to take out the mystique and to make French cooking make sense. As the work progressed Paul and I were transferred from Paris to Marseilles, and then to Germany. Our last post was in Norway, where he finally left the diplomatic service. We then settled in our big, old, gray-clapboard three-story house in Cambridge, Massachusetts. During this separation, voluminous recipes and discussions flew back and forth.

When at last our book was published the Kennedys were in the White House and whatever they did was news, including how they lived and even what they ate. They had a talented French chef in residence, René Verdon, and one read frequently about their spectacular dinners. In 1961 Americans were beginning to go to Europe almost by droves, taking but a few hours for the voyage by plane rather than almost a week by boat. People were interested in

more adventurous foods, and serving those meals at home was becoming a matter of pride.

Simca came from Paris to help launch the book—her first visit to America. Although she spoke English, she did so in a delightfully French way, and was in every aspect very French indeed. In fact Paul and I always called her *"La Super Française."* The cooking classes that she had been conducting for Americans in Paris during the years before the book came out meant that she had friends and former students in various cities here. It was she who suggested we go out and drum up some sales. Book tours were something of a novelty then even for well-known authors, and certainly unusual for writers of cookbooks. I don't know how we had the chutzpah, but off we went, Simca and Paul and I. We had announced to our friends that we were coming and asked them to provide us with opportunities.

Our first stop was in Chicago, where Simca and I both had friends, and we did interviews and cooking demonstrations in private houses and for the *Chicago Tribune.* Then we went on to Detroit, and when in San Francisco we were asked to do a demonstration at one of the big department stores. The wife of the owner, in a fit of exuberance, had purchased dozens of madeleine pans—the kind you use for those shell-shaped little French cakes made famous by Marcel Proust in *Remembrance of Things Past.* But nobody there was familiar with them. Simca, of course, knew all about madeleines, so we made them by the score during our demonstrations, the audiences gobbled them, and the store sold so many pans it had to order more.

The demonstration in my hometown of Pasadena, California, was in the theater of a private club where there were no cooking facilities. However, we had managed to procure a portable stove and cooktop, buckets for water, and a six-foot demonstration table, and were able to produce a quite complicated menu. We started out with Roquefort quiche, an exotic dish at that time, which you'll find here. Then we demonstrated a handsome fish mousse baked in a ring mold, an example of which is on this page, and we finished with Simca's signature Queen of Sheba chocolate almond cake, and

my all-time favorite. Looking back on the menu, I am amazed that we managed such sophisticated food in such minimal conditions.

The morning went off very well, but then we were to repeat the performance for the afternoon demonstration. While Simca and I had to stay onstage signing cookbooks and receiving the audience, my Paul, who always volunteered to do anything that was needed, was left alone to clean up—a sticky, fishy, chocolatey mess. And where did he wash the dishes? He took over the tiny closet-size ladies' room with its little sink and soap dispenser, and he cleaned up every plate, utensil, and platter. I often marvel at this valiant and uncomplaining contribution to our cause by a former diplomat and cultural attaché.

Our tour ended in New York, with a dinner at the restaurant of Dione Lucas, the country's most revered and well-known teacher of French cooking. When Simca had arrived in New York before our tour, Judith Jones, our young editor at Knopf, asked us whom we would especially like to meet. I had always wanted to know James Beard, and Simca wanted to see Dione Lucas, since they had mutual friends in Normandy. A date was made in Dione's restaurant, where we sat up at her counter and talked while she made us her famous omelets for lunch. She and Simca had immediately started an animated conversation about Normandy, and finally Dione said to Simca, "I want to give you a dinner party!" What unheard-of generosity! We fixed a date in December, when we were to have finished our tour.

We had numerous telephone calls with Dione during our trip, and one endless conversation between Simca and our future hostess involved a pay telephone at Disneyland, and multiple quarters supplied by Paul. The menu was finally agreed upon. Dione was to prepare the first course, her renowned filets of sole in a splendid classical white wine sauce, and the dessert. We were to furnish the main course, Epaule d'Agneau Viroflay—the boned shoulder of lamb but with a spinach and mushroom stuffing. We were to provide the wines—fortunately, Simca had a cousin in the business. We were also to supply the guest list.

The three of us professional neophytes, however, had no friends in the New York food establishment, although we knew some of the names. So we turned to nice James Beard, who entered into the project with his usual enthusiasm. Under his guidance we invited all the "who's-a-whoms" we could think of, and surprisingly almost all of them accepted—some thirty or so people.

On the day of the dinner, while Simca and I were closeted with our lamb in my niece's tiny fourth-floor walk-up apartment way off on New York's east side, Paul took over the front of the house. He found a printer to produce the menus in record time. He made out the place cards, arranged the seating, and even opened the wine just before the guests arrived. Kind James Beard got there early and introduced us and our Knopf friends, Judith Jones and Bill Koshland, to all the guests as they arrived. It was a wonderful dinner, everyone had a good time, and no one left until after midnight.

That was our beginning. We had received a marvelously favorable review from Craig Claiborne, the influential food editor of the *New York Times*, and we even appeared on NBC-TV's morning *Today* show. A few months later, while Public Television was still "Educational Television," our local Boston station decided to enlarge its programming from almost exclusively academic "talking heads" to a more diverse menu. They inaugurated an art program and a science program, and I was asked about trying out a cooking session. I had already done a book review with them, which involved, besides talk, the then highly unusual methods of making a tossed French omelet and the beating of egg whites in a big copper bowl. We agreed to try out three pilot programs, which appeared in the summer of 1962.

The station put us in the charge of Russell Morash, then a young producer of science programs, now the well-known master of *This Old House, The Victory Garden,* and other successful series. They also gave me Ruth Lockwood as associate producer—she had been with the Eleanor Roosevelt series. Ruthie and I worked closely together, with Paul in attendance, to block out three half-hour shows. They were on *coq au vin*, that famous chicken stew in red

wine, see this page, a non-collapsible cheese soufflé, titled as an unmolded soufflé, and French omelets, fully described and illustrated, see this page.

The first was shown on a Monday in July, at 8:00 p.m. The evening was so hot and humid, and we had no air-conditioning, that we set the television out in the garden, turned on a large fan, and watched while dining with friends. Our other two shows in succeeding weeks gathered an appreciable audience even for that time of year. Although Dione Lucas had hosted the first full television cooking series, she had been off the air for several seasons, and we had the only one at that time. The station asked us if we would do thirteen more—a year's fifty-two weeks, by the way, are divided into four thirteen-week sessions. We agreed, and *The French Chef* was launched, following the general ideas in this book.

Why *The French Chef*, since I am neither the one nor the other? The first reason was that I always hoped we would have some real French chefs on the shows. We never managed that until later on. The second and more important reason: The title was short, it described the shows as real French cooking, and, of equal significance, it fit on a single line in the TV guides. It seemed that a goodly number of people wanted to know about *la cuisine française*, and it was an almost immediate success. At first we were on only in the Boston area, then Pittsburgh took us up, then San Francisco, finally New York—and I felt we were made! WGBH-Boston asked us to do thirteen more, we continued on, and the television shows certainly helped the book. We even made the cover of *Time* magazine at one point.

This fortieth anniversary edition is essentially the same book that first came out in 1961, which was reedited in 1983 to bring it up to date, especially because the food processor had appeared in American kitchens. Before the arrival of that incomparable machine, we did have the electric blender and heavy duty mixer, but the food processor revolutionized many otherwise almost hopelessly onerous tasks such as the making of fish mousses and quenelles. It simplified such often tricky procedures as pie doughs, and made fast work of

routine dog work like mushroom dicing, cheese grating, bread crumbing, and onion slicing.

Mastering the Art of French Cooking is just what the title says. It is how to produce really wonderful food—food that tastes good, looks good, and is a delight to eat. That doesn't mean it has to be fancy cooking, although it can be as elaborate as you wish. It simply means careful cooking, *la cuisine soignée*, by people who know what they are doing. According to me, if you are thoroughly skilled in French techniques, because the repertoire is so vast, you have the background for almost any type of cuisine. In other words, and at the risk of creating mayhem in some circles, I think you are better as an Italian, Mexican, or even Chinese cook when you have a solid French foundation.

There is certainly nothing particularly difficult about the basics. It is a question of getting started, and of learning how to pick the best and freshest ingredients, and of knowing, reading, seeing, or being shown how to hold the knife, chop the onion, peel the asparagus, make the butter and flour *roux*, and above all of taking it seriously. If you are not used to slicing potatoes by hand or peeling, seeding, and juicing tomatoes you will be slow and a little clumsy at first. However, once you decide you are really going to do it right, you will find that with surprisingly little practice you are mastering the techniques.

The recipes here are thoroughly detailed since this is a teaching book. How about eight pages on making a simple omelet? You've got all the directions and if you can read, you can cook. You are learning by doing, and if the dish is to turn out as it should, no essential direction can be left out. How far, for instance, should the chicken be from the heat element when you are broiling it? Five to six inches. Or how fast should the oil be beaten in when you are making the garlic-and-mustard coating for a roast leg of lamb? Drop by drop. Every detail takes up space, making some actually quite simple recipes look long.

Certainly one of the important requirements for learning how to cook is that you also learn how to eat. If you don't know how an especially fine dish is supposed to taste, how can you produce it?

Just like becoming an expert in wine—you learn by drinking it, the best you can afford—you learn about great food by finding the best there is, whether simple or luxurious. Then you savor it, analyze it, and discuss it with your companions, and you compare it with other experiences.

In the 1950s, when this book was conceived, and on into the 1980s, we in this country pretty well ate as we liked with little or no attention paid to lashings of the best butter and the heaviest cream. You will note this indulgence here, especially in sauces, where you reduce them with cream or where you swirl in fresh butter a generous tablespoon at a time to render them smooth, shining, and luscious. I have not changed any of these original proportions or directions, because this is the way the dishes were conceived. However, do use your own judgment as to how much or how little of the enrichments you care to use, since the amounts will not interfere with the basic recipe. In my case, for instance, I have been known to substitute a modest teaspoon for the generous tablespoon.

Finally, I do think the way to a full and healthy life is to adopt the sensible system of "small helpings, no seconds, no snacking, and a little bit of everything." Above all—have a good time!

What a happy task you have set for yourself! The pleasures of the table are infinite. *Toujours bon appétit!*

THE STORY OF "MASTERING" AT KNOPF

by Judith Jones

IN JUNE OF 1960 a hefty manuscript—a treatise on French cooking by an American woman, Julia Child, and two French ladies, Simone Beck and Louisette Bertholle—landed on my desk. I had been an editor at Knopf for about three years, working primarily on translations of French books. But it was no secret that I had a passion for French cooking, so I was the logical person to read it.

The manuscript had been sent down from Cambridge by Avis de Voto, who worked as a scout for the Knopfs. She was the wife of the historian and writer Bernard de Voto, who had had a lively transatlantic correspondence with Julia on the subject of knives as a

result of a piece he had done in *The Atlantic Monthly*. Avis soon became involved when she heard that Julia was working on a cookbook in Paris with Mesdames Beck and Bertholle, and she offered to try to find an American publisher. Her first submission met rejection, the publisher's comment being, Why would any American want to know this much about French cooking?

Well, it so happened that I did. As I turned the pages of this manuscript, I felt that my prayers had been answered. I had lived in Paris for three and a half years—at just about the same time the Childs were there, although our paths had never crossed—and most of what I learned then about cooking I absorbed from the butcher, the baker, the greengrocer, and the fishmonger. I would ask questions of them all, and then back in my tiny kitchen I would try to remember what the butcher's wife had told me about making *frites* or the *poissonière* about sautéing a *dorade*.

When I returned to the States, I realized how totally inadequate the few books that dealt with French food really were. They were simply compendiums of shorthand recipes and there was no effort to instruct the home cook. Techniques were not explained, proper ingredients were not discussed, and there was no indication in a recipe of what to expect and how to rectify mistakes. So the home cook, particularly an American home cook, was flying blind.

Yet here were all the answers. I pored over the recipe, for instance, for a beef stew and learned the right cuts of meat for braising, the correct fat to use (one that would not burn), the importance of drying the meat and browning it in batches, the secret of the herb bouquet, the value of sautéing the garnish of onions and mushrooms separately. I ran home to make the recipe—and my first bite told me that I had finally produced an authentic *French boeuf bourguignon*—as good as one I could get in Paris. This, I was convinced, was a revolutionary cookbook, and if I was so smitten, certainly others would be.

Below is the report I wrote at the time on "The French Cookbook," which I hoped would convince the Knopfs that this book would be a credit to their imprint. I also enlisted the help of a senior colleague, Angus Cameron. He had been an editor at Bobbs-Merrill

when *Joy of Cooking* was published and he loved to say that he had enough larceny in his soul to know just how to pitch a book. So his report, I'm convinced, did the trick (also included is his final paragraph).

The rest is history. In the fall of 1961 we published *Mastering the Art of French Cooking* (incidentally, Alfred Knopf, when I told him the title we had settled on, said if anyone would buy a book by that title, he would eat his hat), and after Craig Claiborne pronounced the book a classic, the book went into a second printing before Christmas. Of course, when Julia went on television the following summer as the French Chef all of America fell in love with her. But everything she taught on camera was grounded in this seminal book—understand what you are cooking, do it with care, use the right ingredients and the proper equipment, and, above all, enjoy yourself.

My Report on French Cookbook by Julia Child, Simone Beck, and Louisette Bertholle

> I've had this French cookbook for Americans for almost two months now, have read it through, tried innumerable recipes, some simple and some challenging, and I think it's not only first-rate but unique. I don't know of another book that succeeds so well in defining and translating for Americans the secrets of French cuisine. The reason? Because the authors emphasize technique—not the number of recipes they can cram into a volume, nor the exotic nature of the dishes. Reading and studying this book seems to me as good as taking a basic course at the Cordon Bleu. Actually it's better than that because the authors' whole focus is on how to translate the tricks learned to the problems that confront you at home (i.e., the differences in meat cuts, utensils, materials). It is not a book for the lazy but for the cook who wants to improve, to take that giant step from fair-to-good accomplishment to that subtle perfection that makes French cooking an art. I swear that I learned something from this manuscript every few pages.

As to recipes, they have very intelligently selected the dishes that are really the backbone of the classic cuisine. (Attached is the table of contents.) The approach is to introduce the general subject first: what to look for in buying, best utensil to use, timing, testing for doneness, tricks to improve. Then there is usually a master recipe, presented in painstaking detail, followed by variations, different choices of sauces for embellishing the same dish. There is a good deal of text devoted not to cuisine lore but to practical detail; you are seldom directed to do something without being told *why*. The authors are perfectionists, opinionated, and culinary snobs in the best sense—that is, they will approve of a frozen short cut, when time demands it, but they tell you how to add some tastiness to the packaged good. They also give of themselves; their dos and don'ts are not arbitrary but they stress that their method is one that they have arrived at through experimentation.

Finally, I do not believe that this book will in any way hurt others, such as Donon's *Classic French Cuisine*, on our list. The fact is that it enhances other French cookery books because one can apply techniques learned in it in order to use effectively the recipes offered so sketchily, by comparison, in all the other books, and it should be so promoted. I think this book will become a classic.

From Angus Cameron's Report

This manuscript is an astonishing achievement and there is simply nothing like it. Cooks will know this by word of mouth very soon, I'm sure. I think we should have this confidence and venture it with the knowledge that others will have to look to their laurels when this one is available.

THE RECEPTION OF THE BOOK IN 1961

"Probably the most comprehensive, laudable, and monumental work on [French cuisine] was published this

week, and it will probably remain as the definitive work for nonprofessionals … [It is] a masterpiece."

—Craig Claiborne's review in the *New York Times* when *Mastering the Art of French Cooking* was first published on October 16, 1961

"I only wish that I had written it myself."
—James Beard

THE INFLUENCE OF "MASTERING" OVER THE LAST FORTY YEARS

"Julia Child paved the way for Chez Panisse and so many others by demystifying French food and by reconnecting pleasure and delight with cooking and eating at the table. She brought forth a culture of American ingredients and gave us all the confidence to cook with them in the pursuit of flavor."
—Alice Waters, Chez Panisse

"It's hard to believe that forty years have passed since wonderful Julia freed the American public from their fears of cooking French. By doing so, she greatly expanded the audience for all serious food writers. Her demystification prepared that public for the rest of us. I believe that the television shows based on that landmark book did even more to encourage reluctant cooks to try their hands … much to our benefit."
—Mimi Sheraton

"Julia Child was the opposite of the mid-western, mid-American, mid-century, middlebrow food I grew up on. She was also the antithesis of the women I saw cooking, all of whom had serious June Lockhart aspirations. Julia, on the other hand, turned imperfection into a hoot and a holler. She seemed to teach cooking, but she was really celebrating the human, with all its flaws and appetites. I was a goner the first

time I heard her voice, which happened to be while I was a cook in a feminist restaurant that served nonviolent cuisine. If it weren't for Julia Child, I might never have moved past brown rice and tofu. Worse, I might still be afraid of being less than perfect. Cooking through *Mastering the Art of French Cooking*, I learned how to cook without fear because I got over fearing failure. Julia Child gave an entire generation this gift—and dinner, too."

—Molly O'Neill

"The more I have come to know Julia over the years, the more I realize that Julia, the friend, the author, the TV superstar, are one and the same. *Mastering the Art of French Cooking* was one of the most influential books in twentieth-century America. It was the book, more than any other, that, combined with her television shows, taught Americans how to cook simple and not-so-simple classic French dishes. Like Julia herself, the book is a classic, a catalyst in the refinement of American culture. My own copy of Volume One (a 1975 edition) is so worn that the duct tape holding it together looks natural. Although this book wasn't intended for professionals, I knew a few young American chefs who, like me, referred to it often because Julia was a trusted secret mentor, and her recipes were clear-cut and dependable. They still are."

—Jasper White, Summer Shack

"The recipes in *Mastering the Art of French Cooking* are classics —dishes that taste so good because the ingredients work together with no need for gimmicks. Julia's opening sentence in the foreword to the '83 edition couldn't be more true: 'This is a book for the American cook who can be unconcerned *on occasion* with budgets, waistlines, time schedules … or anything else which might interfere with the enjoyment of something *wonderful* to eat [emphasis mine].'

I remember the excitement and pride I felt when I first served Julia's Veal Orloff. The Soubise, on its own, that glorious mixture of melting onion and rice, has never left my repertoire. But mostly my old Volume One wears its badge of use with all those errant chocolate fingerprints wandering across its torn cover as I make Julia's Le Marquis or Soufflé au Chocolat.

This book will teach you to cook, show you How and tell you Why!"

—Lydia Shire, Biba

"I remember it was in the early 1970s when I first began to pour through *Mastering the Art of French Cooking*. I was in heaven. All this technique that I knew nothing about all laid out in English! It was all very meticulous and the descriptions were so detailed and that's just what I needed because I had no experience as a cook. I told my mother what I was reading and she said, 'Oh that crazy woman? She's way too complicated for me and the way I cook.' I never listened much to my mother back then and just kept on reading. Today, JULIA, as I call it, remains the book I turn to when I need to know how to do something."

—Gordon Hamersley, Hamersley's Bistro

"Long before there was a TV Food Network or Celebrity Chefs, there was Julia Child. The first cookbook my mother purchased for our home was *Mastering the Art of French Cooking*. It was this book, along with Julia's first television series and her obvious joy for cooking, that helped influence me to enter the culinary field. Always warm and gracious, still working hard sharing her knowledge and love of life, Julia continues to be an inspiration to all who are privileged to know her and choose to be part of this profession. She is and will always be the 'Grand Lady of Cooking.' Thank you, Julia, for your encouragement and friendship."

—David Cecchini, Wine Cask

"Mastering the Art of French Cooking was one of my first introductions to my foundation of understanding the art of French cooking. The combination of reading Julia's book, working in the kitchen, and watching her television shows helped lead me to my beginnings in serious cuisine. Julia is a dear friend and a great cook—the grande dame of cooking, who has touched all of our lives with her immense respect and appreciation of cuisine."

—Emeril Lagasse, Emeril's Restaurant

"Julia has slowly but surely altered our way of thinking about food.

She has taken the fear out of the term 'haute cuisine.' She has increased gastronomic awareness a thousandfold by stressing the importance of good foundation and technique, and she has elevated our consciousness to the refined pleasures of dining. Through the years her shows have kept me in rapt attention, and her humor has kept me in stitches.

She is a national treasure, a culinary trendsetter, and a born educator beloved by all."

—Thomas Keller, The French Laundry

"1961 was the year that gave us three important and enjoyable events:

- Picasso painted his *Still Life with a Lamp*;
- *Breakfast at Tiffanys* had its premier with Audrey Hepburn;
- *Mastering the Art of French Cooking* was published by Knopf, starring our very own Julia Child.

Trying to avoid the current fashion for exaggeration, let me just say that this volume not only clarified what real French food is, but simply taught us to cook."

—George Lang, Café des Artistes

"1961 A.D. Julia Child's *Mastering the Art of French Cooking* is published. Her black-and-white TV show on WGBH in Boston soon follows. Child is one of the great teachers of the millennium: She is intelligent and charismatic, and her undistinguished manual skills are not daunting to her viewers. An entire generation of ambitious American home cooks is instantly born."

—Jeffrey Steingarten, conferring the Vogue Millennial Food and Drink Awards on "those events and persons who have most advanced the joys and beauties of mealtime over the previous thousand years"

FOREWORD
TO THE
1983 EDITION

THE FIRST EDITION of *Mastering* was conceived and written in the late 1950s, and many changes, particularly in kitchen equipment, have taken place since then. Probably the most significant has been the appearance of the electric food processor, which has made amazingly light work out of many formerly long and arduous cooking procedures like the mincing of mushrooms and onions, the slicing of potatoes, the making of mayonnaise, pie doughs, many yeast doughs, as well as purées and mousses. We have redone numerous recipes here to include the processor, but had it been around when we began, we would have had a host of dishes created because of it. No-stick pans were not available then. All-purpose flour needed sifting, and that required a cumbersome measuring system, which we have eliminated here. Chocolate has changed character, and that gave rise to a different melting technique as well as a new chocolate soufflé recipe. Rice is now enriched and takes shorter cooking, and we have revised a number of meat-thermometer readings. Little details here and there wanted fixing, little remarks now and then needed updating, and a few drawings have been added or improved.

On the whole, however, it is the same book, written for those who love to cook—it is a primer of classical French cuisine. And no wonder that cuisine has always been and will always remain so popular, said a friend of ours; it just makes such wonderfully good eating!

S. B. and J. C.

Bramafam and Santa Barbara
February 1983

FOREWORD

THIS IS A BOOK for the servantless American cook who can be unconcerned on occasion with budgets, waistlines, time schedules, children's meals, the parent-chauffeur-den-mother syndrome, or anything else which might interfere with the enjoyment of producing something wonderful to eat. Written for those who love to cook, the recipes are as detailed as we have felt they should be so the reader will know exactly what is involved and how to go about it. This makes them a bit longer than usual, and some of the recipes are quite long indeed. No out-of-the-ordinary ingredients are called for. In fact the book could well be titled "French Cooking from the American Supermarket," for the excellence of French cooking, and of good cooking in general, is due more to cooking techniques than to anything else. And these techniques can be applied wherever good basic materials are available. We have purposely omitted cobwebbed bottles, the *patron* in his white cap bustling among his sauces, anecdotes about charming little restaurants with gleaming napery, and so forth. Such romantic interludes, it seems to us, put French cooking into a never-never land instead of the Here, where happily it is available to everybody. Anyone can cook in the French manner anywhere, with the right instruction. Our hope is that this book will be helpful in giving that instruction.

Cooking techniques include such fundamentals as how to sauté a piece of meat so that it browns without losing its juices, how to fold beaten egg whites into a cake batter to retain their maximum

volume, how to add egg yolks to a hot sauce so they will not curdle, where to put the tart in the oven so it will puff and brown, and how to chop an onion quickly. Although you will perform with different ingredients for different dishes, the same general processes are repeated over and over again. As you enlarge your repertoire, you will find that the seemingly endless babble of recipes begins to fall rather neatly into groups of theme and variations; that *homard à l'américaine* has many technical aspects in common with *coq au vin*, that *coq au vin* in turn is almost identical in technique to *boeuf bourguignon*; all of them are types of fricassees, so follow the fricassee pattern. In the sauce realm, the cream and egg-yolk sauce for a *blanquette* of veal is the same type as that for a sole in white-wine sauce, or for a *gratin* of scallops. Eventually you will rarely need recipes at all, except as reminders of ingredients you may have forgotten.

All of the techniques employed in French cooking are aimed at one goal: how does it taste? The French are seldom interested in unusual combinations or surprise presentations. With an enormous background of traditional dishes to choose from (*1000 Ways to Prepare and Serve Eggs* is the title of one French book on the subject) the Frenchman takes his greatest pleasure from a well-known dish impeccably cooked and served. A perfect *navarin* of lamb, for instance, requires a number of operations including brownings, simmerings, strainings, skimmings, and flavorings. Each of the several steps in the process, though simple to accomplish, plays a critical role, and if any is eliminated or combined with another, the texture and taste of the *navarin* suffer. One of the main reasons that pseudo-French cooking, with which we are all too familiar, falls far below good French cooking is just this matter of elimination of steps, combination of processes, or skimping on ingredients such as butter, cream—and time. "Too much trouble," "Too expensive," or "Who will know the difference" are death knells for good food.

Cooking is not a particularly difficult art, and the more you cook and learn about cooking, the more sense it makes. But like any art it requires practice and experience. The most important ingredient you can bring to it is love of cooking for its own sake.

SCOPE

A complete treatise on French cooking following the detailed method we have adopted would be about the size of an unabridged dictionary; even printed on Bible paper, it would have to be placed on a stand. To produce a book of convenient size, we have made an arbitrary selection of recipes that we particularly like, and which we hope will interest our readers. Many splendid creations are not included, and there are tremendous omissions. One may well ask: "Why is there no *pâte feuilletée?* Where are the *croissants?"* These are the kinds of recipes, in our opinion, which should be demonstrated in the kitchen, as each requires a sense of touch which can only be learned through personal practice and observation. Why only five cakes and no *petits fours?* No boiled, soufflèed, or mashed potatoes? No zucchini? No tripe? No *poulet à la Marengo?* No green salads? No pressed duck or *sauce rouennaise?* No room!

A NOTE ON THE RECIPES

All of the master recipes and most of the subrecipes in this book are in two-column form. On the left are the ingredients, often including some special piece of equipment needed; on the right is a paragraph of instruction. Thus what to cook and how to cook it, at each step in the proceedings, are always brought together in one sweep of the eye. Master recipes are headed in large, bold type; a special sign, ✳, precedes those which are followed by variations. Most of the recipes contain this sign, (*), in the body of the text, indicating up to what point a dish may be prepared in advance. Wine and vegetable suggestions are included with all master recipes for main-course dishes.

Our primary purpose in this book is to teach you how to cook, so that you will understand the fundamental techniques and gradually be able to divorce yourself from a dependence on recipes. We have therefore divided each category of food into related groups or sections, and each recipe in one section belongs to one family of techniques. Fish *filets* poached in white wine, are a good example, or the chicken fricassees or the group of *quiches*. It is our hope that you

will read the introductory pages preceding each chapter and section before you start in on a recipe, as you will then understand what we are about. For the casual reader, we have tried to make every recipe stand on its own. Cross references are always a problem. If there are not enough, you may miss an important point, and if there are too many you will become enraged. Yet if every technique is explained every time it comes up, a short recipe is long, and a long one forbidding.

QUANTITIES

Most of the recipes in this book are calculated to serve six people with reasonably good appetites in an American-style menu of three courses. The amounts called for are generally twice what would be considered sufficient for a typical French menu comprising hors d'oeuvre, soup, main course, salad, cheese, and dessert. We hope that we have arrived at quantities which will be correct for most of our readers. If a recipe states that the ingredients listed will serve 4 to 6 people, this means the dish should be sufficient for 4 people if the rest of your menu is small, and for 6 if it is large.

SOME WORDS OF ADVICE

Our years of teaching cookery have impressed upon us the fact that all too often a debutant cook will start in enthusiastically on a new dish without ever reading the recipe first. Suddenly an ingredient, or a process, or a time sequence will turn up, and there is astonishment, frustration, and even disaster. We therefore urge you, however much you have cooked, always to read the recipe first, even if the dish is familiar to you. Visualize each step so you will know exactly what techniques, ingredients, time, and equipment are required and you will encounter no surprises. Recipe language is always a sort of shorthand in which a lot of information is packed, and you will have to read carefully if you are not to miss small but important points. Then, to build up your over-all knowledge of cooking, compare the recipe mentally to others you

are familiar with, and note where one recipe or technique fits into the larger picture of theme and variations.

We have not given estimates for the time of preparation, as some people take half an hour to slice three pounds of mushrooms while others take five minutes.

Pay close attention to what you are doing while you work, for precision in small details can make the difference between passable cooking and fine food. If a recipe says, “cover casserole and regulate heat so liquid simmers very slowly,” “heat the butter until its foam begins to subside,” or “beat the hot sauce into the egg yolks by driblets,” follow it. You may be slow and clumsy at first, but with practice you will pick up speed and style.

Allow yourself plenty of time. Most dishes can be assembled, or started, or partially cooked in advance. If you are not an old campaigner, do not plan more than one long or complicated recipe for a meal or you will wear yourself out and derive no pleasure from your efforts.

If food is to be baked or broiled, be sure your oven is hot before the dish goes in. Otherwise soufflés will not rise, piecrusts will collapse, and *gratinéed* dishes will overcook before they brown.

A pot saver is a self-hampering cook. Use all the pans, bowls, and equipment you need, but soak them in water as soon as you are through with them. Clean up after yourself frequently to avoid confusion.

Train yourself to use your hands and fingers; they are wonderful instruments. Train yourself also to handle hot foods; this will save time. Keep your knives sharp.

Above all, have a good time.

S. B., L. B., J. C.

July 1961

Acknowledgments

OUR FRIENDS, students, families, and husbands who have gracefully and often courageously acted as guinea pigs for years are owed a special thank you from the authors. But there are others toward whom we feel particular gratitude because of help of a different kind. The Agricultural Research Service of the U.S. Department of Agriculture has been one of our greatest sources of assistance and has unfailingly and generously answered all sorts of technical questions ranging from food to plastic bowls. The Meat Institute of Chicago, the National Livestock and Meat Board, and the Poultry and Egg National Board have answered floods of inquiries with prompt and precise information. Wonderfully helpful also have been the Fish and Wildlife Service of the Department of the Interior, and the California Department of Fish and Game. Sessions with *L'École Professionelle de la Boucherie de Paris* and with the *Office Scientifique et Technique de la Pêche Maritime* have been invaluable in our research on French meat cuts and French fish. During our years of practical kitchen-training in Paris, *Chef de Cuisine* Max Bugnard and *Chef Pâtissier* Claude Thillmont have been our beloved teachers. More recently we have also had the good fortune to work with Mme Aimée Cassiot, whose long years as a professional *cordon bleu* in Paris have given her a vast store of working knowledge which she has willingly shared with us. We are also greatly indebted to *Le Cercle des Gourmettes* whose bi-monthly cooking sessions in Paris have often been our proving grounds, and whose culinary ideas we have freely used. We give heartfelt thanks to our editors whose enthusiasm and hard work transformed our manuscript-in-search-of-a-publisher into this book. Finally there is Avis DeVoto, our foster mother, wet nurse, guide, and mentor. She provided encouragement for our first steps, some ten years ago, as we came tottering out of

the kitchen with the gleam of authorship lighting our innocent faces.

CONTENTS

Illustrations

Mastering the Art of French Cooking

✳ THIS SYMBOL preceding a recipe title indicates that variations follow.

(*) WHEREVER you see this symbol in the body of recipe texts you may prepare the dish ahead of time up to that point, then complete the recipe later.

KITCHEN EQUIPMENT

Batterie de Cuisine

THEORETICALLY A GOOD COOK should be able to perform under any circumstances, but cooking is much easier, pleasanter, and more efficient if you have the right tools. Good equipment which will last for years does not seem outrageously expensive when you realize that a big, enameled-iron casserole costs no more than a 6-rib roast, that a large enameled skillet can be bought for the price of a leg of lamb, and that a fine paring knife may cost less than two small lamb chops. One of the best places to shop for reasonably priced kitchenware is in a hotel- and restaurant-supply house where objects are sturdy, professional, and made for hard use.

STOVES AND OVENS

For top-of-stove cooking you want to switch from very high indeed to very low heat with gradations in between, which a restaurant gas range can provide if you have the space and gas pressure for one. Otherwise a good modern electric cooktop is far better than weak domestic gas burners.

Electric ovens give more even heat for pastry baking (especially meringues) than gas, which has surges of heat. Gas is desirable for broiling, but electricity does well especially if you have a rheostat heat control setting. One of each is ideal!

Pots, pans, and casseroles should be heavy-bottomed so they will not tip over, and good heat conductors so that foods will not stick and scorch. With the exception of heavy tin-lined copper (expensive to maintain), enameled iron or stainless-steel-lined heavy aluminum is our choice. The smooth surface does not discolor foods, and it is easy to clean. Stainless steel with a wash of copper on the bottom for looks is a poor heat conductor—the copper bottom should be ⅛ inch thick to be of any value. Stainless steel with a cast aluminum bottom, on the other hand, is good, as the thick aluminum spreads the heat. Glazed earthenware is all right as long as it has not developed cracks where old cooking grease collects and exudes whenever foods are cooked in it. Pyrex and heatproof porcelain are fine but fragile. Thick aluminum and iron, though good heat conductors, will discolor foods containing white wine or egg yolks. Because of the discoloration problem, we shall specify an enameled saucepan in some recipes to indicate that any nonstaining material is to be used, from enamel to stainless steel, lined copper, pyrex, glazed pottery, or porcelain.

A Note on Copper Pots

Copper pots are the most satisfactory of all to cook in, as they hold and spread the heat well, and their tin lining does not discolor foods. A great many tourist or decorative types are currently sold; these are thin and glittering, and have shiny brass handles. To get the full benefit out of cooking in copper, the metal must be ⅛ inch thick, and the handle should be of heavy iron. The interior of the pot is lined with a wash of tin, which must be renewed every several years when it wears off and the copper begins to show through. A copper pot can still be used when this happens if it is scrubbed just before you cook with it, and if the food is removed as soon as it is done. If cooked food remains in a poorly lined pot, some kind of a toxic chemical reaction can take place. It is thus best to have the pot re-tinned promptly.

In addition to re-tinning, there is the cleaning problem, as copper tarnishes quickly. There are fast modern copper cleaners available. A good homemade mixture is half a cup of white vinegar, and ¼ cup each of table salt and scouring powder. Rub the mixture over the copper, using steel wool if the pot is badly tarnished, then rinse in hot water. The tin lining is cleaned with steel wool and scouring powder, but do not expect it ever to glitter brightly again once you have used the pot for cooking. (All cleaning, alas, removes infinitesimal bits of the tin lining.)

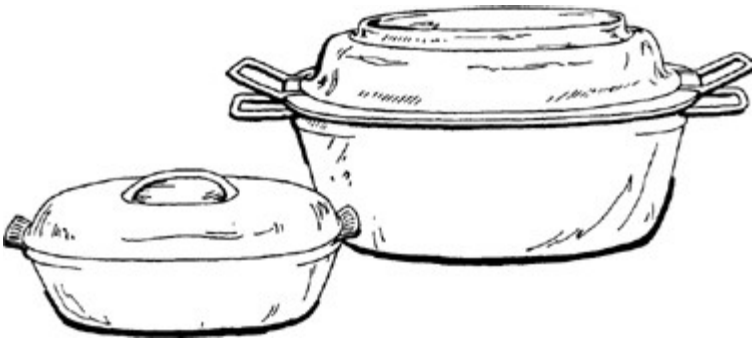
Never let a copper pot sit empty over heat, or the tin lining will melt. For the same reason, watch your heat when browning meats in copper. If the tin begins to glisten brightly in places, lower your heat.

No-stick Pots and Pans

Since our first edition, pans with no-stick surfaces have appeared everywhere, and modern improvements have made their surfaces increasingly more resistant. We are enthusiastic about no-stick cookie sheets, cake pans, muffin tins, and especially no-stick frying pans. What a particular blessing they are for omelettes, sautéed potatoes, and hash. Treat no-stick surfaces with care, however: use wooden or plastic utensils, hide your pans from kooks and non-cooks, and don't expect the surface to last forever.

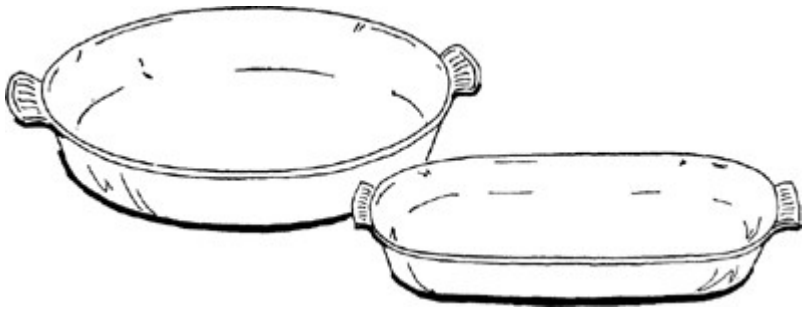
Any of the following items come in enameled cast iron:

Oval Casseroles



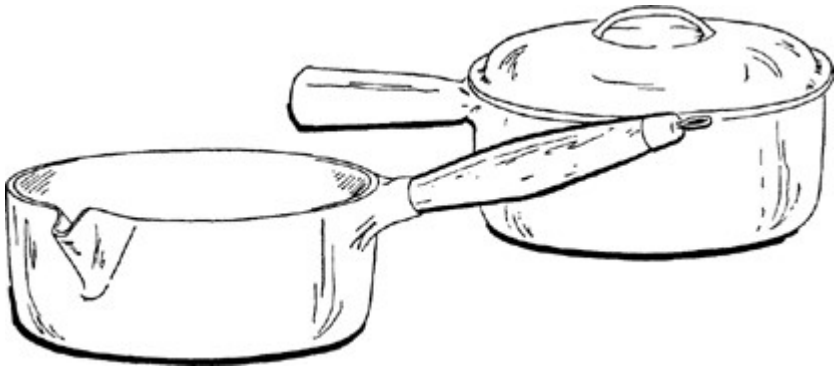
Oval casseroles are more practical than round ones as they can hold a chicken or a roast of meat as well as a stew or a soup. A good pair would be the 2-quart size about 6 by 8 inches across and 3½ inches high; and a 7- to 8-quart size about 9 by 12 inches across and 6 inches high.

Baking Dishes



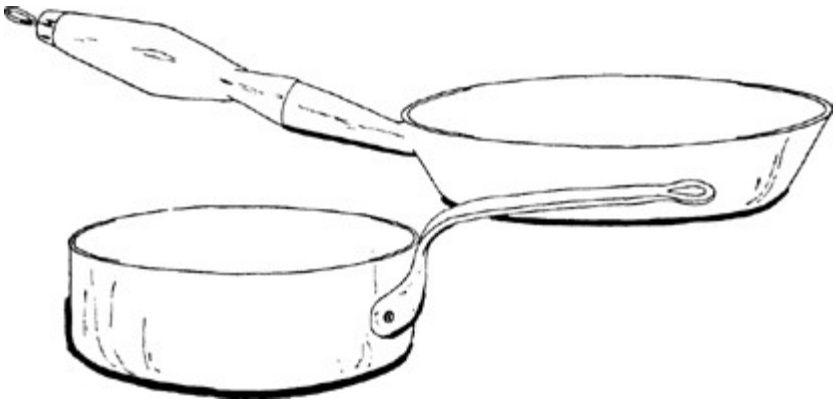
Round and oval baking dishes can be used for roasting chicken, duck, or meats, or can double as *gratin* dishes.

Saucepans



Saucepans in a range of sizes are essential. One with a metal handle can also be set in the oven.

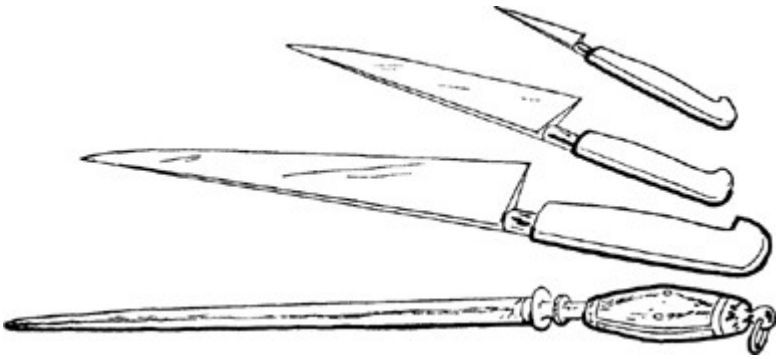
Chef's Skillet and Sauté Pan



A chef's skillet, *poêle*, has sloping sides and is used for browning and tossing small pieces of food like mushrooms or chicken livers; the long handle makes it easy to toss rather than turn the food. A sauté pan, *sautoir*, has straight sides and is used for sautéing small steaks, liver, or veal scallops, or foods like chicken that are browned then covered to finish their cooking in the sauté pan.

Besides the usual array of pots, roasters, vegetable peelers, spoons, and spatulas, here are some useful objects which make cooking easier:

Knives and Sharpening Steel

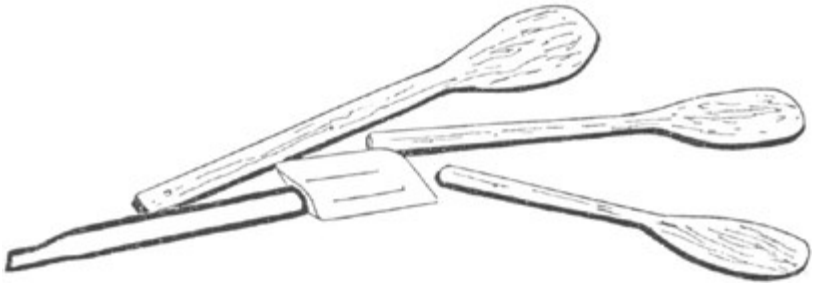


A knife should be as sharp as a razor or it mashes and bruises food rather than chopping or cutting it. It can be considered sharp if just the weight of it, drawn across a tomato, slits the skin. No knife will hold a razor-edge for long. The essential point is that it take an edge, and quickly. Plain rustable steel is the easiest to sharpen but discoloration is an annoying problem. Good stainless steel knives are available in cookware and cutlery shops, and probably the best way

to test their quality is to buy a small one and try it out. The French chef's knives, pictured here, are the most useful general-purpose shapes for chopping, mincing, and paring. If you cannot find good knives, consult your butcher or a professionally trained chef.

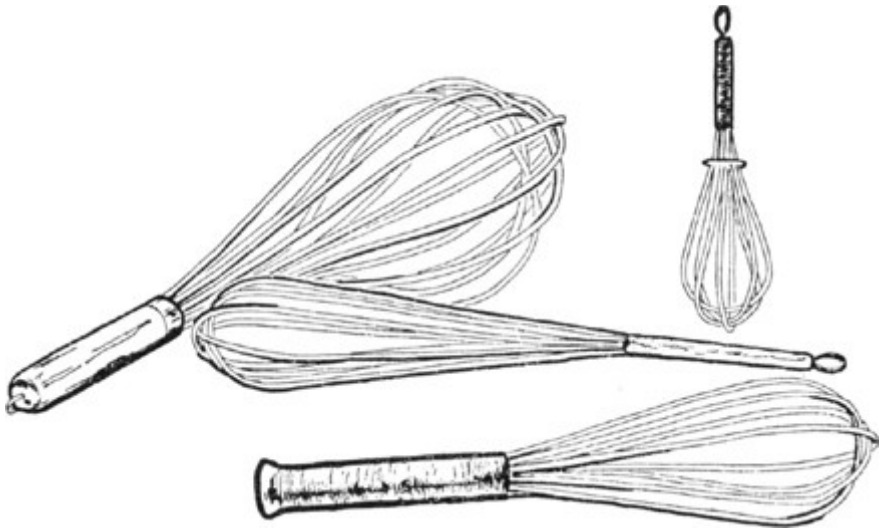
Knives should be washed separately and by hand as soon as you have finished using them. Tarnished blades are cleaned easily with steel wool and scouring powder. A magnetic holder screwed to the wall is a practical way of keeping knives always within reach and isolated from other objects that could dull and dent the blades by knocking against them.

Wooden Spatulas and Rubber Scrapers



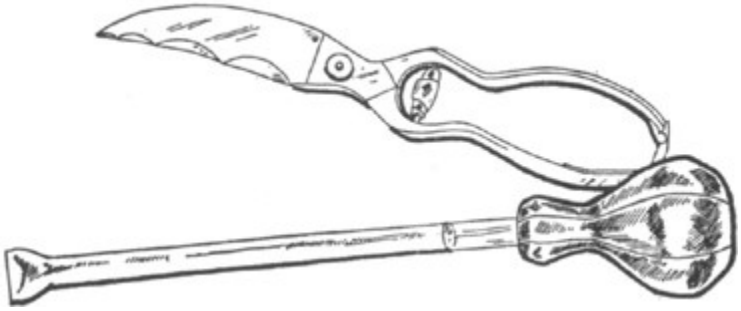
A wooden spatula is more practical for stirring than a wooden spoon; its flat surfaces are easily scraped off on the side of a pan or bowl. You will usually find wooden spatulas only at stores specializing in French imports. The rubber spatula, which can be bought almost anywhere, is indispensable for scraping sauces out of bowls and pans, for stirring, folding, creaming, and smearing.

Wire Whips or Whisks



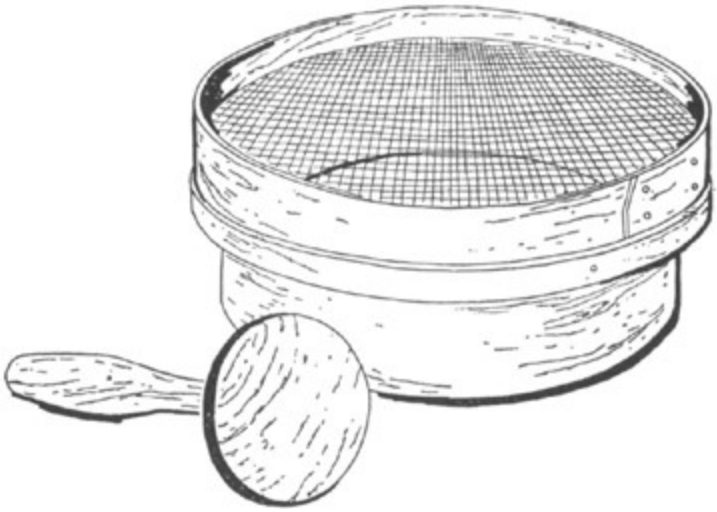
Wire whips, or whisks, are wonderful for beating eggs, sauces, canned soups, and for general mixing. They are easier than the rotary egg beater because you use one hand only. Whisks range from minute to gigantic, and the best selections are in restaurant-supply houses. You should have several sizes including the balloon whip for beating egg whites at the far left; its use is illustrated.

Bulb Baster and Poultry Shears



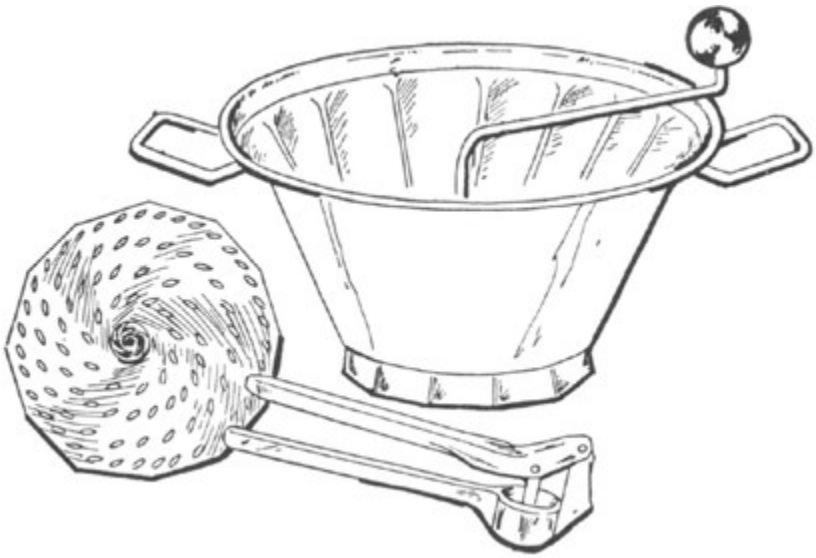
The bulb baster is particularly good for basting meats or vegetables in a casserole, and for degreasing roasts as well as basting them. Some plastic models collapse in very hot fat; a metal tube-end is usually more satisfactory. Poultry shears are a great help in disjointing broilers and fryers; regular steel is more practical than stainless, as the shears can be sharpened more satisfactorily.

Drum Sieve and Pestle



The drum sieve, *tamis*, is used in France when one is instructed to force food through a sieve. The ingredients, such as pounded lobster shells and butter, are placed on the screen and rubbed through it with the pestle. An ordinary sieve placed over a bowl or a food mill can take the place of a *tamis*.

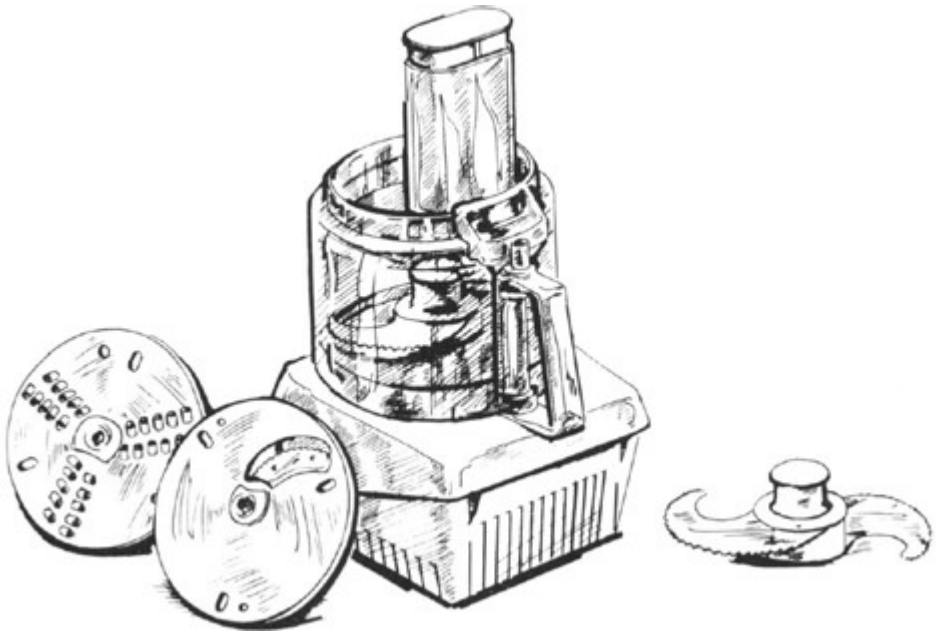
The Vegetable Mill (or Food Mill) and Garlic Press



Two wonderful inventions, the vegetable mill and the garlic press. The vegetable mill purées soups, sauces, vegetables, fruits, raw fish, or mousse mixtures. The best type has 3 removable disks about 5½ inches in diameter, one for fine, one for medium, and one

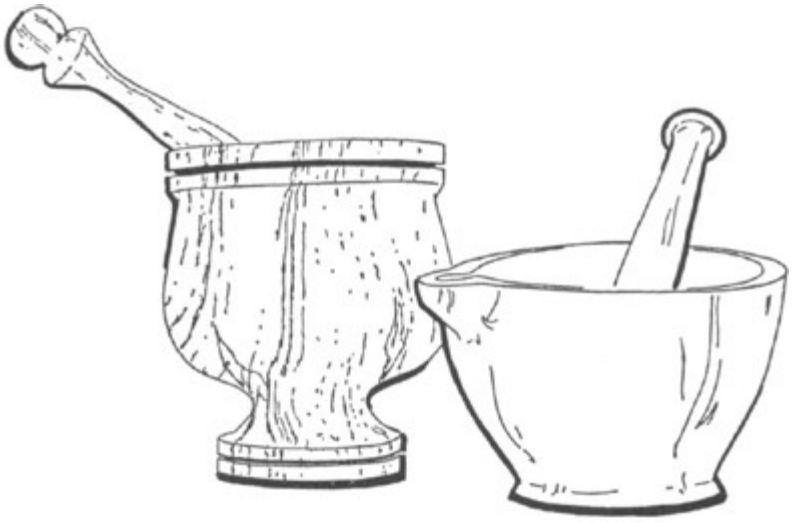
for coarse puréeing. The garlic press will purée a whole, unpeeled clove of garlic, or pieces of onion.

The Food Processor



This marvelous machine came into our kitchens in the mid-seventies—fifteen years after the first edition of this book! The processor has revolutionized cooking, making child's play of some of the most complicated dishes of the *haute cuisine*—mousses in minutes. Besides all kinds of rapid slicing, chopping, puréeing, and the like, it makes a fine pie crust dough, mayonnaise, and many of the yeast doughs. No serious cook should be without a food processor, especially since respectable budget models can be bought very reasonably.

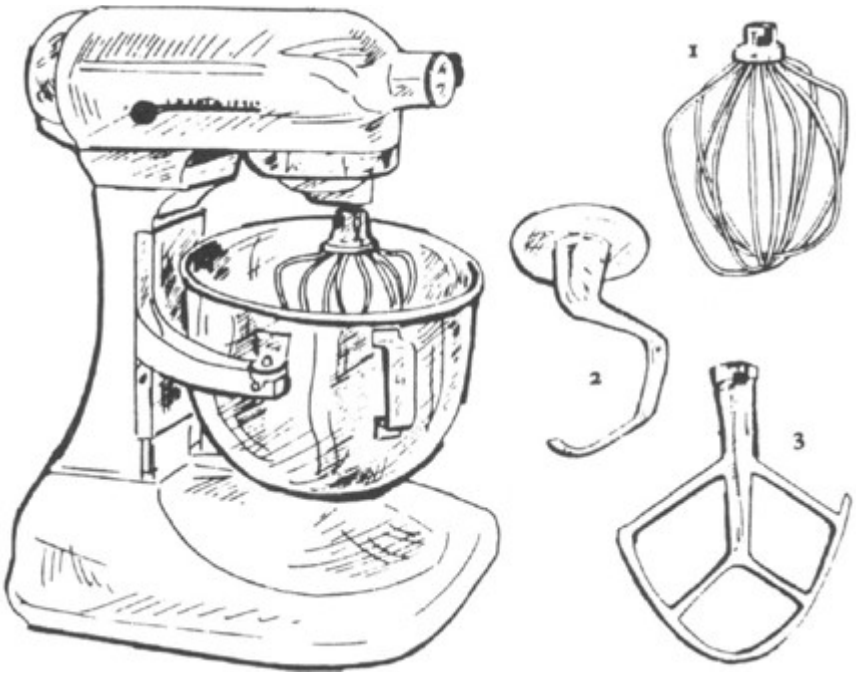
Mortar and Pestle



Small mortars of wood or porcelain are useful for grinding herbs, pounding nuts, and the like. The large mortars are of marble, and are used for pounding or puréeing shellfish, forcemeats, and so on. The electric blender, meat grinder, and food mill take the place of a mortar and pestle in many instances.

Heavy-Duty Electric Mixer

1. *Whip, for eggs*
2. *Dough Hook*
3. *Flat Beater, for heavy batters, ground meat, etc.*



A heavy-duty electric mixer makes light work of heavy meat mixtures, fruit cake batters, and yeast doughs as well as beating egg whites beautifully and effortlessly. Its efficient whip not only revolves about itself, but circulates around the properly designed bowl, keeping all of the mass of egg whites in motion all of the time. Other useful attachments include a meat grinder with sausage-stuffing horn and a hot-water jack which attaches to the bottom of the stainless steel bowl. It's expensive, but solidly built and a life-long aid to anyone who does lots of cooking.

DEFINITIONS

WE HAVE TRIED, in this book, to use ordinary American cooking terms familiar to anyone who has been around a kitchen, but we list a few definitions here to avoid possible misunderstanding.

BASTE, *arroser* To spoon melted butter, fat, or liquid over foods.

BEAT, *fouetter* To mix foods or liquids thoroughly and vigorously with a spoon, fork, or whip, or an electric beater. When you beat, train yourself to use your lower-arm and wrist muscles; if you beat from your shoulder you will tire quickly.

BLANCH, *blanchir* To plunge food into boiling water and to boil it until it has softened, or wilted, or is partially or fully cooked. Food is also blanched to remove too strong a taste, such as for cabbage or onions, or for the removal of the salty, smoky taste of bacon.

BLEND, *mélanger* To mix foods together in a less vigorous way than by beating, usually with a fork, spoon, or spatula.

BOIL, *bouillir* Liquid is technically at the boil when it is seething, rolling, and sending up bubbles. But in practice there are slow, medium, and fast boils. A very slow boil, when the liquid is hardly moving except for a bubble at one point, is called to simmer, *mijoter*. An even slower boil with no bubble, only the barest movement on the surface of the liquid, is called "to shiver," *frémir*, and is used for poaching fish or other delicate foods.

BRAISE, *braiser* To brown foods in fat, then cook them in a covered casserole with a small amount of liquid. We have also used the term for vegetables cooked in butter in a covered casserole, as there is no English equivalent for *étuver*.

COAT A SPOON, *napper la cuillère* This term is used to indicate the thickness of a sauce, and it seems the only way to describe it. A spoon dipped into a cream soup and withdrawn would be coated with a thin film of soup. Dipped into a sauce destined to cover food, the spoon would emerge with a fairly thick coating.

DEGLAZE, *déglacer* After meat has been roasted or sautéed, and the pan degreased, liquid is poured into the pan and all the flavorful coagulated cooking juices are scraped into it as it simmers. This is an important step in the preparation of all meat sauces from the simplest to the most elaborate, for the deglaze becomes part of the sauce, incorporating into it some of the flavor of the meat. Thus sauce and meat are a logical complement to each other.

DEGREASE, *dégraisser* To remove accumulated fat from the surface of hot liquids.

Sauces, Soups, and Stocks

To remove accumulated fat from the surface of a sauce, soup, or stock which is simmering, use a long-handled spoon and draw it over the surface, dipping up a thin layer of fat. It is not necessary to remove all the fat at this time.

When the cooking is done, remove all the fat. If the liquid is still hot, let it settle for 5 minutes so the fat will rise to the

surface. Then spoon it off, tipping the pot or kettle so that a heavier fat deposit will collect at one side and can more easily be removed. When you have taken up as much as you can—it is never a quick process—draw strips of paper towels over the surface until the last floatíng fat globules have been blotted up.

It is easier, of course, to chill the liquid, for then the fat congeals on the surface and can be scraped off.

Roasts

To remove fat from a pan while the meat is still roasting, tilt the pan and scoop out the fat which collects in the corner. Use a bulb baster or a big spoon. It is never necessary to remove all the fat at this time, just the excess. This de-greasing should be done quickly, so your oven will not cool. If you take a long time over it, add a few extra minutes to your total roasting figure.

After the roast has been taken from the pan, tilt the pan, then with a spoon or a bulb baster remove the fat that collects in one corner, but do not take up the browned juices, as these will go into your sauce. Usually a tablespoon or two of fat is left in the pan; it will give body and flavor to the sauce.

Another method—and this can be useful if you have lots of juice—is to place a trayful of ice cubes in a sieve lined with 2 or 3 thicknesses of damp cheesecloth and set over a saucepan. Pour the fat and juices over the ice cubes; most of the fat will collect and congeal on the ice. As some of the ice will melt into the saucepan, rapidly boil down the juices to concentrate their flavor.

Casseroles

For stews, *daubes*, and other foods which cook in a casserole, tip the casserole and the fat will collect at one side. Spoon it off, or suck it up with a bulb baster. Or strain off all the sauce into a pan, by placing the casserole cover askew and holding

the casserole in both hands with your thumbs clamped to the cover while you pour out the liquid. Then degrease the sauce in the pan, and return the sauce to the casserole.

New Edition Note: An efficient degreasing pitcher now exists: pour in the hot meat juices and let the fat rise to the surface. Pour out clear juices—the spout opening is at the bottom of the pitcher; stop when fat appears in the spout.

DICE, *couper en dés* To cut food into cubes the shape of dice, usually about ⅛ inch in size as illustrated on this page.

FOLD, *incorporer* To blend a fragile mixture, such as beaten egg whites, delicately into a heavier mixture, such as a soufflé base. This is described and illustrated in the Soufflé section on this page. To fold also means to mix delicately without breaking or mashing, such as folding cooked artichoke hearts or brains into a sauce.

GRATINÉ To brown the top of a sauced dish, usually under a hot broiler. A sprinkling of bread crumbs or grated cheese, and dots of butter, help to form a light brown covering (*gratin*) over the sauce.

MACERATE, *macérer*; **MARINATE**, *mariner* To place foods in a liquid so they will absorb flavor, give off flavor, or become more tender. Macerate is the term usually reserved for fruits, such as: cherries macerated in sugar and alcohol. Marinate is used for meats: beef marinated in red wine. A marinade is a pickle, brine, or souse, or a mixture of wine or vinegar, oil, and condiments.

MINCE, *hacher* To chop foods very fine, as illustrated on this page.

NAP, *napper* To cover food with a sauce which is thick enough to adhere, but supple enough so that the outlines of the food are preserved.

POACH, *pocher* Food submerged and cooked in a liquid that is barely simmering or shivering. The term can also be used

poetically for such things as “chicken breasts poached in butter.”

PURÉE, *réduire en purée* To render solid foods into a mash, such as applesauce or mashed potatoes. This may be done in a mortar, a meat grinder, a food mill, an electric blender, or through a sieve.

REDUCE, *réduire* To boil down a liquid, reducing it in quantity, and concentrating its taste. This is a most important step in saucemaking.

REFRESH, *rafraîchir* To plunge hot food into cold water in order to cool it quickly and stop the cooking process, or to wash it off.

SAUTÉ, *sauter* To cook and brown food in a very small quantity of very hot fat, usually in an open skillet. You may sauté food merely to brown it, as you brown the beef for a stew. Or you may sauté until the food is cooked through, as for slices of liver. Sautéing is one of the most important of the primary cooking techniques, and it is often badly done because one of the following points has not been observed:

1) The sautéing fat must be very hot, almost smoking, before the food goes into the pan, otherwise there will be no sealing-in of juices, and no browning. The sautéing medium may be fat, oil, or butter and oil. Plain butter cannot be heated to the required temperature without burning, so it must either be fortified with oil or be clarified—rid of its milky residue as described on this page.

2) The food must be absolutely dry. If it is damp, a layer of steam develops between the food and the fat preventing the browning and searing process.

3) The pan must not be crowded. Enough air space must be left between each piece of food or it will steam rather than brown, and its juices will escape and burn in the pan.

TOSS, *faire sauter* Instead of turning food with a spoon or a spatula, you can make it flip over by tossing the pan. The classic example is tossing a pancake so it flips over in mid-air. But tossing is also a useful technique for cooking vegetables, as a toss is often less bruising than a turn. If you are cooking in a covered

casserole, grasp it in both hands with your thumbs clamped to the cover. Toss the pan with an up-and-down, slightly jerky, circular motion. The contents will flip over and change cooking levels. For an open saucepan use the same movement, holding the handle with both hands, thumbs up. A back-and-forth slide is used for a skillet. Give it a very slight upward jerk just as you draw it back toward you.

INGREDIENTS

EXCEPT FOR WINES AND SPIRITS, and possibly *foie gras* and truffles, all the ingredients called for in this book are available in the average American grocery store. The following list is an explanation of the use of some items:

BACON, *lard de poitrine fumé* The kind of bacon used in French recipes is fresh, unsalted, and unsmoked, *lard de poitrine frais.* As this is difficult to find in America, we have specified smoked bacon; its taste is usually fresher than that of salt pork. It is always blanched in simmering water to remove its smoky taste. If this were not done, the whole dish would taste of bacon.

Blanched Bacon

Place the bacon strips in a pan of cold water, about 1 quart for each 4 ounces. Bring to the simmer and simmer 10 minutes. Drain the bacon and rinse it thoroughly in fresh cold water, then dry it on paper towels.

BUTTER, *beurre* French butter is made from matured cream rather than from sweet cream, is unsalted, and has a special almost nutty flavor. Except for cake frostings and certain desserts for which we have specified unsalted butter, American salted butter and French butter are interchangeable in cooking. (*Note:* It has recently become a habit in America to call unsalted butter, "sweet butter"; there is an attractive ring to it. But technically any butter, salted or not, which is made from sweet, unmatured cream is sweet butter.)

Clarified Butter, beurre clarifié

When ordinary butter is heated until it liquefies, a milky residue sinks to the bottom of the saucepan. The clear, yellow liquid above it is clarified butter. It burns less easily than ordinary butter, as it is the milky particles in ordinary butter which blacken first when butter is heated. Clarified butter is used for sautéing the rounds of white bread used for canapés, or such delicate items as boned and skinned chicken breasts. It is also the base for brown butter sauce, and is used rather than fat in the brown *roux* for particularly fine brown sauces. To clarify butter, cut it into pieces and place it in a saucepan over moderate heat. When the butter has melted, skim off the foam, and strain the clear yellow liquid into a bowl, leaving the milky residue in the bottom of the pan. The residue may be stirred into soups and sauces to serve as an enrichment.

Butter Temperatures, Butter Foam

Whenever you are heating butter for an omelette or butter and oil for a sauté your recipe will direct you to wait until the butter foam looks a certain way. This is because the condition of the foam is a sure indication of how hot the butter is. As it begins to melt, the butter will foam hardly at all, and is not hot enough to brown anything. But as the heat increases, the liquids in the butter evaporate and cause the butter to foam up. During this full-foaming period the butter is still not very hot, only around 212 degrees. When the

liquids have almost evaporated, you can see the foam subsiding. And when you see practically no foam, you will also observe the butter begin to turn light brown, then dark brown, and finally a burnt black. Butter fortified with oil will heat to a higher temperature before browning and burning than will plain butter, but the observable signs are the same. Thus the point at which you add your eggs to the omelette pan or your meat to the skillet is when the butter is very hot but not browning, and that is easy to see when you look at the butter. If it is still foaming up, wait a few seconds; when you see the foam begin to subside, the butter is hot enough for you to begin.

CHEESE, *fromage* The two cheeses most commonly used in French cooking are Swiss and Parmesan. Imported Swiss cheese is of two types, either of which may be used: the true *Gruyère* with small holes, and the *Emmenthal* which is fatter, less salty, and has large holes. Wisconsin "Swiss" may be substituted for imported Swiss. *Petit suisse,* a cream cheese that is sometimes called for in French recipes, is analogous to Philadelphia cream cheese.

CREAM, *crème fraîche, crème double* French cream is matured cream, that is, lactic acids and natural ferments have been allowed to work in it until the cream has thickened and taken on a nutty flavor. It is not sour. Commercially made sour cream with a butterfat content of only 18 to 20 per cent is no substitute; furthermore, it cannot be boiled without curdling. French cream has a butterfat content of at least 30 per cent. American whipping cream with its comparable butterfat content may be used in any French recipe calling for *crème fraîche.* If it is allowed to thicken with a little buttermilk, it will taste quite a bit like French cream, can be boiled without curdling, and will keep for 10 days or more under refrigeration; use it on fruits or desserts, or in cooking.

1 tsp commercial buttermilk

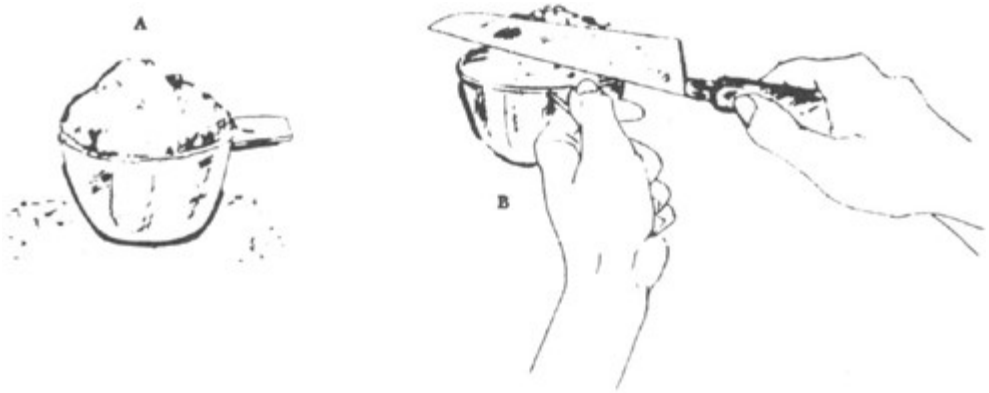
1 cup whipping cream

Stir the buttermilk into the cream and heat to luke-warm—not over 85 degrees. Pour the mixture into a loosely covered jar and let it stand at a temperature of not over 85 degrees nor under 60 degrees until it has thickened. This will take 5 to 8 hours on a hot day, 24 to 36 hours at a low temperature. Stir, cover, and refrigerate.

[NOTE: French unmatured or sweet cream is called *fleurette*]

FLOUR, *farine* Regular French household flour is made from soft wheat, while most American flour is made from hard wheat; in addition, French flour is usually unbleached. This makes a difference in cooking quality, especially when you are translating French recipes for yeast doughs and pastries. We have found that a reasonable approximation of French flour, if you need one, is 3 parts American all-purpose unbleached flour to 1 part plain bleached cake flour.

Be accurate when you measure flour or you will run into cake and pastry problems. Although a scale is ideal, and essential when you are cooking in large quantities, cups and spoons are accurate enough for home cooking when you use the scoop-and-level system illustrated here.



For all flour measurements in this volume, scoop the dry-measure cup directly into your flour container and fill the

cup to overflowing (A); do not shake the cup or pack down the flour. Sweep off excess so that flour is even with the lip of the cup, using a straight edge of some sort (B). Sift only after measuring.

In first edition copies of this volume all flour had to be sifted, and we advised that our flour be sifted directly into the cup; cake flour weighed less per cup than all-purpose flour, and it was a cumbersome system all around. The scoop-and-level is far easier, and just as reliable. See next page for a chart of weights and measures for flour measured this way.

FLOUR WEIGHTS: Approximate Equivalents (scoop-and-level method)

3½ cups of flour	1 pound	454 grams
1 cup	5 ounces	140 grams
¾ cup	3½ ounces	105 grams
⅔ cup	3¼ ounces	90 grams
½ cup	2½ ounces	70 grams
⅓ cup	1½ ounces	50 grams
1 Tb	¼ ounce	8¾ grams
3¾ cups	17½ ounces	500 grams or ½ kilo

NOTE: *1 cuillère de farine* in a French recipe usually means 1 heaping French tablespoon, or 15 to 20 grams—the equivalent of 2 level American Tb.

GLACÉED FRUITS, CANDIED FRUITS, *fruits confits* These are fruits such as cherries, orange peel, citron, apricots, and angelica, which have undergone a preserving process in sugar. They are sometimes coated with sugar so they are not sticky; at other times they *are* sticky, depending on the specific process they have been through. Glacéed fruits are called for in a number of the dessert recipes; most groceries carry selections or mixtures in jars or packages.

HERBS, *herbes* Classical French cooking uses far fewer herbs than most Americans would suspect. Parsley, thyme, bay, and tarragon are the stand-bys, plus fresh chives and chervil in season. A mixture of fresh parsley, chives, tarragon, and chervil is called *fines herbes.* Mediterranean France adds to the general list basil, fennel, oregano, sage, and saffron. The French feeling about herbs is that they should be an accent and a complement, but never a domination over the essential flavors of the main ingredients. Fresh herbs are, of course, ideal; and some varieties of herbs freeze well. Excellent also are most of the dried herbs now available. Be sure any dried or frozen herbs you use retain most of their original taste and fragrance.

A Note on Bay Leaves
American bay is stronger and a bit different in taste than European bay. We suggest you buy imported bay leaves; they are bottled by several of the well-known American spice firms.

HERB BOUQUET, *bouquet garni* This term means a combination of parsley, thyme, and bay leaf for flavoring soups, stews, sauces, and braised meat and vegetables. If the herbs are fresh and in sprigs or leaf, the parsley is folded around them and they are tied together with string. If the herbs are dried, they are wrapped in a piece of washed cheesecloth and tied. A bundle is made so the herbs will not disperse themselves into the liquid or be skimmed off it, and so that they can be removed easily. Celery, garlic, fennel, or other items may be included in the packet, but are always specifically mentioned, such as “a medium herb bouquet with celery stalk.” A small herb bouquet should contain 2 parsley sprigs, ⅓ of a bay leaf, and 1 sprig or ⅛ teaspoon of thyme.

MARROW, *moelle* The fatty filling of beef leg-bones, marrow is poached and used in sauces, garnitures, and on canapés. It is prepared as follows:

A beef marrowbone about 5 inches long

Stand the bone on one end and split it with a cleaver. Remove the marrow in one piece if possible. Slice or dice it with a knife dipped in hot water.

Boiling bouillon or boiling salted water

Shortly before using, drop the marrow into the hot liquid. Set aside for 3 to 5 minutes until the marrow has softened. Drain, and it is ready to use.

OIL, *huile* Classical French cooking uses almost exclusively odorless, tasteless vegetable oils for cooking and salads. These are made from peanuts, corn, cottonseed, sesame seed, poppy seed, or other analogous ingredients. Olive oil, which dominates Mediterranean cooking, has too much character for the subtle flavors of a delicate dish. In recipes where it makes no difference which you use, we have just specified "oil."

SHALLOTS, *échalotes* Shallots with their delicate flavor and slightest hint of garlic are small members of the onion family. They are used in sauces, stuffings, and general cooking to give a mild onion taste. The minced white part of green onions (spring onions, scallions, *ciboules*) may take the place of shallots. If you can find neither, substitute very finely minced onion dropped for one minute in boiling water, rinsed, and drained. Or omit them altogether.

TRUFFLES, *truffes* Truffles are round, pungent, wrinkled, black fungi usually an inch or two in diameter which are dug up in certain regions of France and Italy from about the first of December to the end of January. They are always expensive. If you have ever been in France during this season, you will never forget the exciting smell of fresh truffles. Canned truffles, good as they are, give only a suggestion of their original glory. But their flavor can be much enhanced if a spoonful or two of Madeira is

poured into the can half an hour before the truffles are to be employed. Truffles are used in decorations, with scrambled eggs and omelettes, in meat stuffings and *pâtés,* and in sauces. The juice from the can is added to sauces and stuffings for additional truffle flavor. A partially used can of truffles may be frozen.

MEASURES

A PINT'S A POUND the world around except in England where a pint of water weighs a pound and a quarter, and all measurements in this book are level. The following table is for those who wish to translate French measurements into the nearest convenient American equivalent and vice versa:

AMERICAN SPOONS AND CUPS	FRENCH EQUIVALENTS	LIQUID OUNCES	LIQUID GRAMS
1 tsp (teaspoon)	1 *cuillère à café*	⅙	5
1 Tb (tablespoon)	1 *cuillère à soupe*, *cuillère à bouche* or *verre à liqueur*	½	15
1 cup (16 Tb)	¼ *litre* less 2 Tb	8	227
2 cups (1 pint)	½ *litre* less ½ *décilitre*	16 (1 pound)	454
4 cups (1 quart)	9/10 *litre*	32	907
6⅔ Tb	1 *décilitre* 1 *demi-verre*	3½	100
1 cup plus 1 Tb	¼ *litre*	8½	250
4⅓ cups	1 *litre*	2.2 pounds	1000 (1 kilogram)

A pinch, *une pincée* The amount of any ingredient you can take up between your thumb and forefinger. There are big and little pinches.

BRITISH MEASURES

British dry measures for ounces and pounds and linear measures for inches and feet are the same as American measures. However, the British liquid ounce is .96 times the American ounce; the British pint contains 20 British ounces; and the quart, 40 ounces. A gill is 5 ounces, or about ⅔ of an American cup.

CONVERSION FORMULAS American, British, Metric

To Convert	Multiply	By
Ounces to grams	The ounces	28.35
Grams to ounces	The grams	0.035
Liters to U.S. quarts	The liters	0.95
Liters to British quarts	The liters	0.88
U.S. quarts to liters	The quarts	1.057
British quarts to liters	The quarts	1.14
Inches to centimeters	The inches	2.54
Centimeters to inches	The centimeters	0.39

CUP-DECILITER EQUIVALENTS 1 deciliter equals 6 ⅔ tablespoons

Cups	Deciliters	Cups	Deciliters
¼	0.56	1¼	2.83
⅓	0.75	1⅓	3.0
½	1.13	1½	3.4
⅔	1.5	1⅔	3.75
¾	1.68	1¾	4.0
1	2.27	2	4.5

GRAM-OUNCE EQUIVALENTS

Grams	Ounces	Grams	Ounces	Grams	Ounces
25	0.87	75	2.63	100	3.5
30	1.0	80	2.8	125	4.4
50	1.75	85	3.0	150	5.25

MISCELLANEOUS MEASURES

We have used the following measurements and equivalents throughout.

ALMONDS

4 ounces of whole shelled, powdered, or slivered almonds equal about ¾ cup.

APPLES

3 pounds of whole apples yield about 8 cups of sliced apples, and 3½ cups of applesauce.

BACON

2 ounces of diced raw bacon yield about ⅓ cup.

BREAD CRUMBS

2 ounces of lightly packed fresh bread crumbs make about 1 cup; 2 ounces of dry bread crumbs make about ¾ cup.

BUTTER

1 pound of butter equals 16 ounces, 2 cups, or 32 tablespoons. A ¼-pound stick of butter is 4 ounces, ½ cup, or 8 tablespoons. For easy measurement of butter in

tablespoons, mark a ¼-pound stick with the edge of a knife into 8 equal portions; each portion is 1 tablespoon.

CABBAGE

½ pound of minced or sliced cabbage, pressed down, equals about 3 cups.

CARROTS

1 medium carrot equals 2½ to 3 ounces; 1 pound of sliced or diced carrots equals 3½ to 4 cups.

CELERY STALK

1 celery stalk of medium size weighs 1½ to 2 ounces; 2 sliced celery stalks equal ¾ to 1 cup.

CHEESE

2 ounces of lightly packed grated cheese equal about ½ cup.

EGGS

1 U.S. large graded egg weighs about 2 ounces.
1 U.S. large egg white equals 1 ounce or 2 tablespoons.
1 U.S. large egg yolk equals ½ ounce or 1 tablespoon.

FLOUR

See table of equivalents and measuring directions.

GARLIC

1 medium clove of garlic equals $^{1}/_{16}$ ounce or ⅛ teaspoon. To remove the smell of garlic from your hands, rinse them in cold water, rub with table salt. rinse again in cold water, then wash with soap and warm water. Repeat if necessary.

MUSHROOMS

½ pound of sliced fresh mushrooms equals about 2½ cups.
½ pound of diced fresh mushrooms equals about 2 cups.

ONIONS

1 medium onion equals 2½ to 3 ounces.
1 pound of sliced or diced onions yields 3½ to 4 cups.
See the note on garlic about how to remove the smell of onions from your hands.

POTATOES

1 medium potato equals 3½ to 4 ounces.
1 pound of sliced or diced potatoes yields 3½ to 4 cups.
1 pound of unpeeled raw potatoes yields about 2 cups of mashed potatoes.

RICE

½ pound of raw rice equals about 1 cup; and 1 cup of raw rice yields about 3 cups of cooked rice.

SALT

Use 1 to 1½ teaspoons of salt per quart of liquid for the boiling of vegetables and the flavoring of unsalted soups and sauces. Also use 1 to 1½ teaspoons of salt per pound of boneless raw meat. If you have oversalted a sauce or a soup, you can remove some of the saltiness by grating in raw potatoes. Simmer the potatoes in the liquid for 7 to 8 minutes, then strain the liquid; the potatoes will have absorbed quite a bit of the excess salt.

SHALLOTS

1 medium shallot equals ½ ounce or 1 tablespoon when minced.

SUGAR, GRANULATED

1 cup equals 6½ ounces or 190 grams.
1 pound equals 2½ cups or 454 grams.
100 grams equals 3½ ounces or ½ cup.

SUGAR, POWDERED

1 cup equals 2¾ ounces or 80 grams.

TOMATOES

1 tomato equals 4 to 5 ounces; 1 pound of fresh tomatoes peeled, seeded, juiced, and chopped as illustrated will yield about 1½ cups of tomato pulp.

TEMPERATURES

Fahrenheit and Centigrade

TO CONVERT FAHRENHEIT INTO CENTIGRADE, subtract 32, multiply by 5, divide by 9.

Example: 212 (Fahrenheit) minus 32 equals 180

180 multiplied by 5 equals 900

900 divided by 9 equals 100, or the temperature of boiling water in centigrade

TO CONVERT CENTIGRADE INTO FAHRENHEIT, multiply by 9, divide by 5, add 32.

Example: 100 (centigrade) multiplied by 9 equals 900

900 divided by 5 equals 180

180 plus 32 equals 212, or the temperature of boiling water in Fahrenheit

TEMPERATURE CONVERSION TABLE

American—French—British

FAHRENHEIT DEGREES (AMERICAN AND BRITISH)	CENTI-GRADE DEGREES	AMERICAN OVEN TEMPERATURE TERMS	FRENCH OVEN TEMPERATURE TERMS, AND FAIRLY STANDARD THERMOSTAT SETTINGS	BRITISH "REGULO" OVEN THERMOSTAT SETTINGS
160	71		#1	
170	77			
200	93		*Très Doux; Étuve*	
212	100			
221	105		#2	
225	107	Very Slow	*Doux*	
230	110		#3	#¼ (241 F)
250	121			
275	135			#½ (266 F)
284	140	Slow	*Moyen; Modéré*	#1 (291 F)
300	149			
302	150		#4	
320	160			#2 (313 F)
325	163			
				#3 (336 F)
350	177	Moderate	*Assez Chaud; Bon Four*	
356	180			#4 (358 F)
375	190		#5	
390	200			#5 (379 F)
400	205			#6 (403 F)
410	210	Hot	*Chaud*	
425	218		#6	#7 (424 F)
428	220			
437	225			
450	232			#8 (446 F)
475	246	Very Hot	*Très Chaud; Vif*	#9 (469 F)
500	260		#7	
525	274		#8	

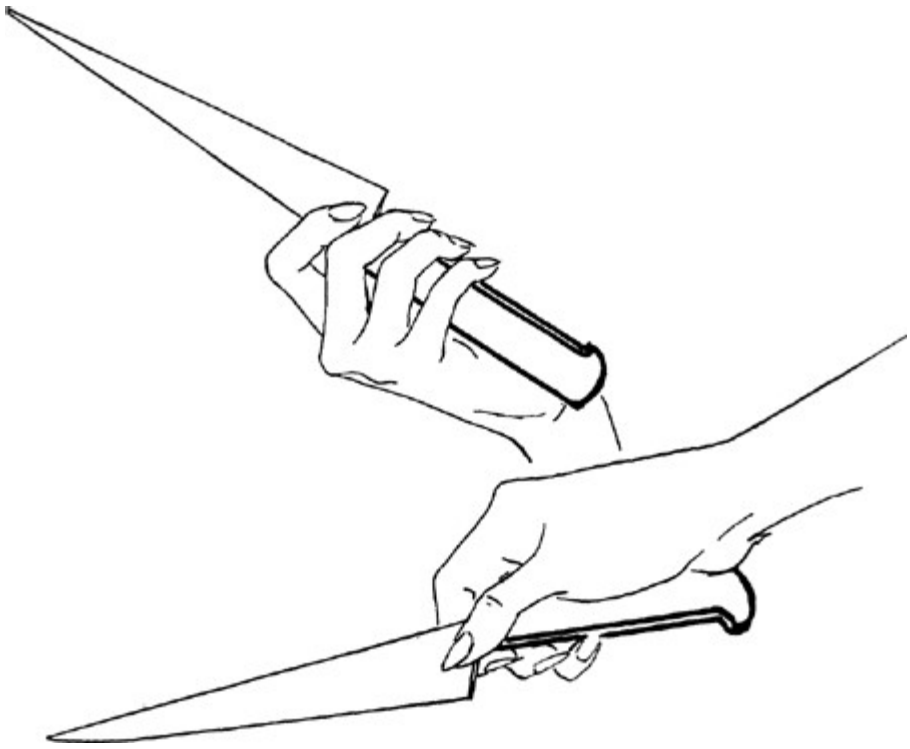
550	288		#9	

CUTTING

Chopping, Slicing, Dicing, and Mincing

FRENCH COOKING requires a good deal of slicing, dicing, mincing, and fancy cutting, and if you have not learned to wield a knife rapidly a recipe calling for 2 cups of finely diced vegetables and 2 pounds of sliced mushroom caps is often too discouraging to attempt. It takes several weeks of off-and-on practice to master the various knife techniques, but once learned they are never forgotten. You can save a tremendous amount of time, and also derive a modest pride, in learning how to use a knife professionally.

The Knife Grip

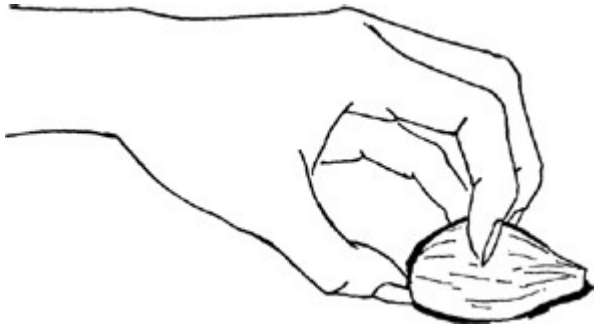


For cutting and slicing, hold the knife with your thumb and index finger gripping the top of the blade, and wrap your other fingers around the handle.

Chopping

For chopping, hold the knife blade by both ends and chop with rapid up-and-down movements, brushing the ingredients repeatedly into a heap again with the knife.

Slicing Round Objects (a)

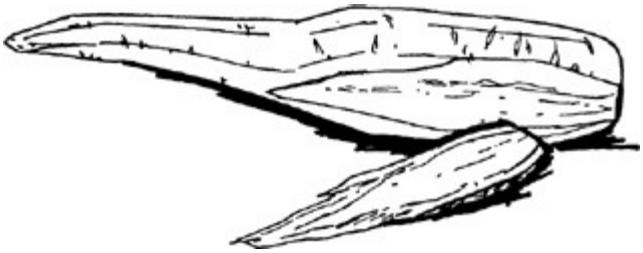


To slice potatoes or other round or oval objects, cut the potato in half and lay it cut-side down on the chopping board. Use the thumb of your left hand as a pusher, and grip the sides of the potato with your fingers, pointing your fingernails back toward your thumb so you will not cut them.

Slicing Round Objects (b)

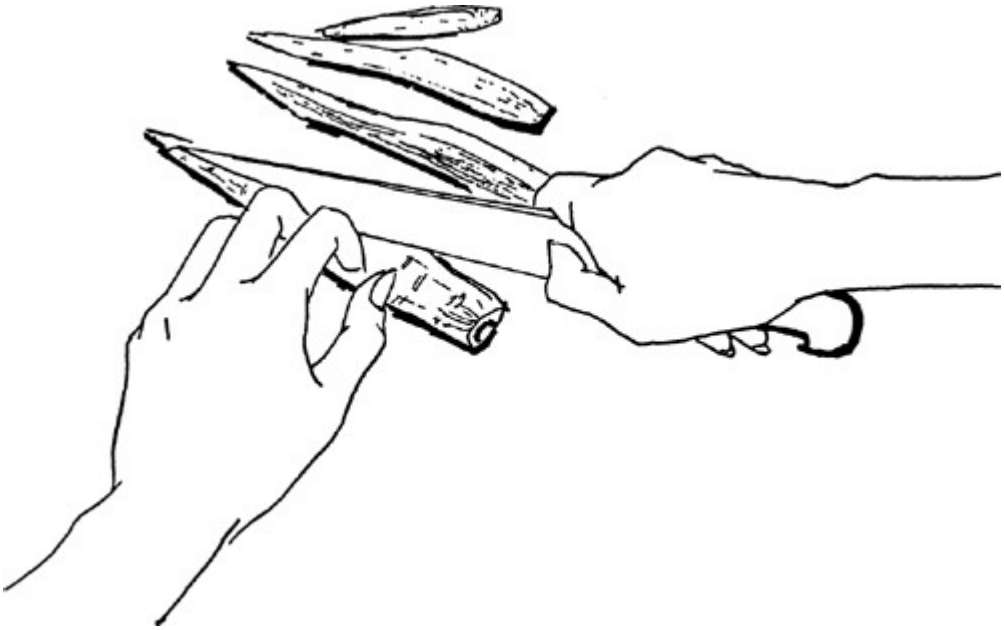
Cut straight down, at a right angle to board, with a quick stroke of the knife blade, pushing the potato slice away from the potato as you hit the board. The knuckles of your left hand act as a guide for the next slice. This goes slowly at first, but after a bit of practice, 2 pounds of potatoes can be sliced in less than 5 minutes.

Slicing Long Objects Like Carrots



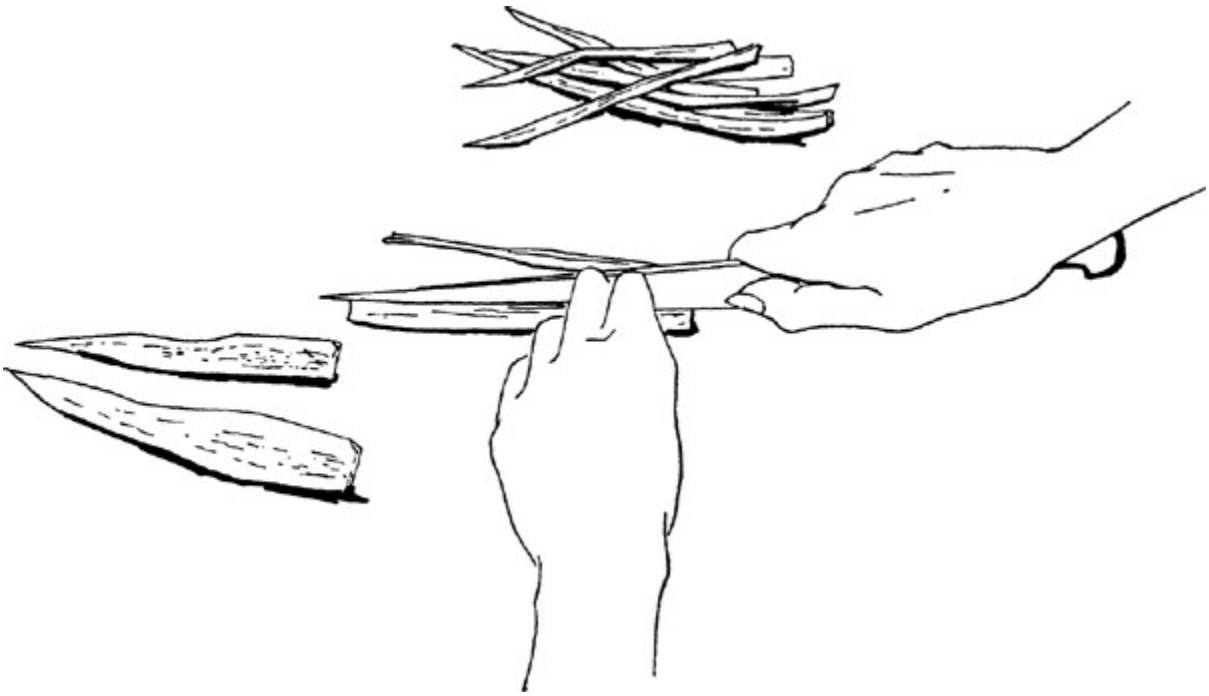
To slice long objects like carrots, cut a thin strip off one side so the carrot will lie flat on the board. Then cut crosswise slices as for the potatoes in the preceding paragraph.

Julienne (a)



To cut vegetables such as carrots or potatoes into julienne matchsticks, remove a thin strip off one side of the carrot and lay the carrot on the board. Then cut it into lengthwise slices ⅛ inch thick.

Julienne (b)

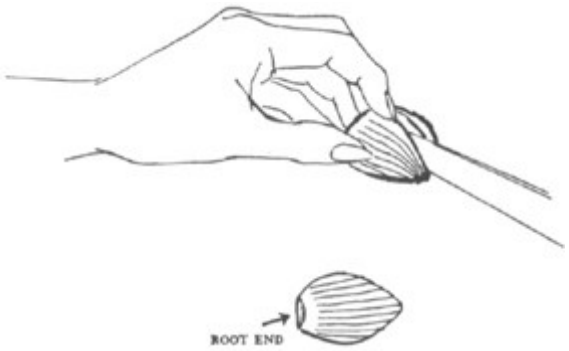


Two at a time, cut the slices into strips ⅛ inch across, and the strips into whatever lengths you wish.

Dicing Solid Vegetables

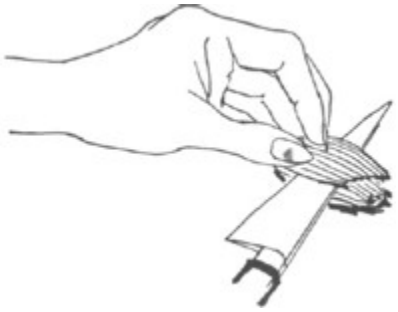
Proceed as for the julienne, but cut the strips, a handful at a time, crosswise into dice.

Dicing Onions and Shallots (a)



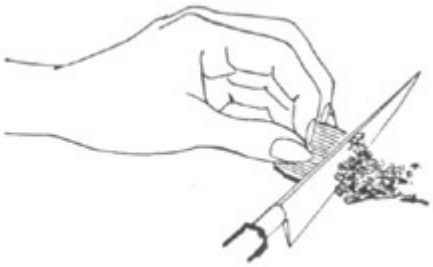
Once mastered, this method of dicing onions or shallots goes like lightning. Cut the onion in half through the root. Lay one half cut-side down, its root-end to your left. Cut vertical slices from one side to the other, coming just to the root but leaving the slices attached to it, thus the onion will not fall apart.

Dicing Onions and Shallots (b)



Then make horizontal slices from bottom to top, still leaving them attached to the root of the onion.

Dicing Onions and Shallots (c)



Finally, make downward cuts and the onion falls into dice.

Mushrooms

Various methods for cutting mushrooms are illustrated on this page.

WINES

I · *Cooking with Wine*

FOOD, like the people who eat it, can be stimulated by wine or spirits. And, as with people, it can also be spoiled. The quality in a white or red wine, vermouth, Madeira, or brandy which heightens the character of cooking is not the alcohol content, which is usually evaporated, but the flavor. Therefore any wine or spirit used in cooking must be a good one. If it is excessively fruity, sour, or unsavory in any way, these tastes will only be emphasized by the cooking, which ordinarily reduces volume and concentrates flavor. If you have not a good wine to use, it is far better to omit it, for a poor one can spoil a simple dish and utterly debase a noble one.

WHITE WINE

White wine for cooking should be strong and dry, but never sour or fruity. A most satisfactory choice is white Mâcon, made from the Pinot Blanc or the Chardonnay grape. It has all the right qualities and, in France, is not expensive. As the right white wine is not as reasonable to acquire in America, we have found that a good, dry, white vermouth is an excellent substitute, and much better than the wrong kind of white wine.

RED WINE

A good, young, full-bodied red wine is the type you should use for cooking. In France you would pick a Mâcon, one of the lesser Burgundies, one of the more full-bodied regional Bordeaux such as St.-Émilion, or a good local wine having these qualities.

FORTIFIED WINES, SPIRITS, AND LIQUEURS

Fortified wines, spirits, and liqueurs are used principally for final flavorings, As they must be of excellent quality they are always expensive; but usually only a small quantity is called for, so your supply should last quite a while. Here, particularly, if you do not want to spend the money for a good bottle, omit the ingredient or pick another recipe.

RUM and LIQUEURS are called for in desserts. Dark Jamaican rum is the best type to use here, to get a full rum flavor. Among liqueurs, orange is most frequently specified; good imported brands as touchstones for flavor are Cointreau, Grand Marnier, and curaçao.

MADEIRA and PORT are often the final flavor-fillip for sauces, as in a brown Madeira sauce for ham, or chicken in port wine. These wines should be the genuine imported article of a medium-dry type, but can be the more moderately priced examples from a good firm.

SHERRY and MARSALA are rare in French cooking. If used in place of port or Madeira they tend to give an un-French flavor to most French recipes.

BRANDY is the most ubiquitous spirit in French cooking from desserts to sauces, consommés, aspics, and *flambées.* Because there are dreadful concoctions bottled under the label of brandy, we have specified cognac whenever brandy is required in a recipe, as a reminder that you use a good brand. You do not have to buy Three-star or V.S.O.P, but whatever you use should compare favorably in taste with a good cognac.

II · *Wine and Food*

THE WONDERFUL THING about French wines is that they go so well with food. And there is always that enjoyable problem of just which of the many possible choices you should use for a particular occasion. If you are a neophyte wine drinker, the point to keep in mind in learning about which wine to serve with which dish is that the wine should complement the food and the food should accentuate and blend with the qualities of the wine. A robust wine overpowers the taste of a delicate dish, while a highly spiced dish will kill the flavor of a light wine. A dry wine tastes sour if drunk with a sweet dessert, and a red wine often takes on a fishy taste if served with fish. Great combinations of wine and food are unforgettable: kidneys and one of the great red Burgundies, where each rings reminiscent changes on the characteristics of the other; sole in one of the rich white wine sauces and a fine white Burgundy; *soufflé à la liqueur* and a Château d' Yquem. And then there are the more simple pleasures of a stout red wine and a strong cheese, white wine and oysters, red wine and a beef stew, chilled *rosé* and a platter of cold meats. Knowledge of wines is a lifetime hobby, and the only way to learn is to start in drinking and enjoying them, comparing types, vintages, and good marriages of certain wines with certain foods.

Wine suggestions go with all the master recipes for main courses. Here is a list of generally accepted concordances to reverse the process. As this is a book on French cooking, we have concentrated on French wines.

SWEET WHITE WINES (*not champagnes*)

The best known of these are probably the Sauternes, the greatest of which is Château d' Yquem. They may range from noble and full bodied to relatively light, depending on the vineyard and vintage.

Sweet white wines are too often neglected. Those of good quality can be magnificent with dessert mousses, creams, soufflés, and cakes. And a fine Sauternes is delicious with foie gras *or a* pâté *of chicken livers. In the old days sweet wines were drunk with oysters.*

LIGHT, DRY, WHITE WINES

Typical examples are Alsatian Riesling, Muscadet, Sancerre, and usually Pouilly-Fumé, Pouilly-Fuissé, and Chablis. Local wines, *vins du pays*, often fall into this category.

Serve with oysters, cold shellfish, boiled shellfish, broiled fish, cold meats, egg dishes, and entrées.

FULL-BODIED DRY, WHITE WINES

White Burgundy, Côtes du Rhône, and the dry Graves are examples.

Serve with fish, poultry, and veal in cream sauces. White Burgundy can also be drunk with foie gras, *and it is not unheard of to serve a Meursault with Roquefort cheese.*

ROSÉS

Rosés *can be served with anything, but are usually reserved for cold dishes*, pâtés, *eggs, and pork.*

LIGHT-BODIED RED WINES

These are typically Bordeaux from the Médoc or Graves districts. Many of the regional wines and local *vins du pays* can also be included here.

Serve Bordeaux with roast chicken, turkey, veal, or lamb; also with filet of beef, ham, liver, quail, pheasant, foie gras, *and soft fermented cheese like camembert. Regional wines and* vins du pays *go especially well with informal dishes such as beef or lamb stew*, daubes, *bouillabaisse, hamburgers, steals, and* pâtés.

FULL-BODIED RED WINES

All of the great Burgundies and Rhônes fall into this category; the full bodied Bordeaux from St. Émilion may be included also.

Serve with duck, goose, kidneys, well-hung game, meats marinated in red wine, and authoritative cheeses such as Roquefort. They are called for wherever strong-flavored foods must meet strong-flavored wines.

Brut

Serve as an apéritif, *or at the end of an evening. Or it may accompany the whole meal.*

Dry, Sec

Serve as an apéritif, *or with crustaceans, or* foie gras, *or with nuts and dried fruits.*

Sweet, Doux, Demi-sec

Sweet champagne is another neglected wine, yet is the only kind to serve with desserts and pastries.

III · *The Storage and Serving of Wine*

Except for champagne, which has sugar added to it to produce the bubbles, great French wines are the unadulterated, fermented juice from the pressings of one type of grape originating in one vineyard during one harvest season. Lesser wines, which can be very good, may also be unadulterated. On the other hand, they may be fortified with sugar during a lean year to build up their alcoholic strength, or they may be blended with wines from other vineyards or localities to give them more body or uniformity of taste. The quality of a wine is due to the variety of grape it is made from, the locality in which it is grown, and the climate during the wine-growing year. In exceptional years such as 1929 and 1947, even lesser wines can be great, and the great ones become priceless. Vintage charts, which you can pick up from your wine merchant, evaluate the various wines by region for each year.

Fine wine is a living liquid containing no preservatives. Its life comprises youth, maturity, old age, and death. When not treated with reasonable respect it will sicken and die. If it is left standing upright for a length of time, the cork will dry out, air will enter the bottle, and the wine will spoil. Shaking and joggling are damaging to it, as are extreme fluctuations of heat and cold. If it is to be laid

down to grow into maturity, it should rest on its side in a dark, well-ventilated place at a temperature of around 50 degrees Fahrenheit. If it is to be kept only for a year or two, it can be laid in any dark and quiet corner as long as the temperature remains fairly constant and is neither below 50 degrees nor over 65.

Even the most modest wine will improve if allowed to rest for several days before it is drunk. This allows the wine to reconstitute itself after its journey from shop to home. Great wines, particularly the red ones, benefit from a rest of at least two to three weeks.

TEMPERATURE AT WHICH WINE SHOULD BE SERVED

Red wines, unless they are very young and light, are generally served at a normal room temperature of around 65 degrees Fahrenheit. At lower temperatures they do not show off their full qualities. At least four hours in the dining room are required to bring them slowly up from the temperature of a 50-degree cellar. Never warm a wine artificially; an old wine can be ruined if the bottle is heated. It is better to pour it out too cold, and let it warm in the glass.

White wines, champagnes, and *rosés* are served chilled. As a rule, the sweeter the wine, the colder it should be. A Sauternes or sweet champagne will take four to five hours in the refrigerator. For other white wines, two to three hours are sufficient; if they are too cold, they lose much of their taste.

UNCORKING

White wines, rosés, and many red wines, particularly young reds, are uncorked just before serving, but there is no set rule; this applies especially to the Bordeaux reds and other cabernets. Many authorities recommend that these be uncorked and poured at once, then one waits upon them in the glass, tasting them as they develop. Some fine old reds fade within a few minutes of opening, while other wines are utterly wasted if drunk before they have had time to bloom forth in the glass. If you know your particular bottles from previous tastings, you can, of course, judge the pouring and drinking of them accordingly. Therein lies the science of the

experienced wine connoisseur—the more you drink (and think upon it), the more you'll know.

WINE BASKETS, DECANTERS, AND GLASSES

Old red wines that throw a deposit in the bottom of the bottle must be handled so as not to disturb the deposit and circulate it through the wine. Either pour the wine into a decanter leaving the deposit behind, or serve it from a wine basket where it will remain in a prone position. When serving from a basket, pour very smoothly so the wine does not slop back into the bottle and agitate the sediment.

Young red wines, white wines, *rosés*, and champagnes throw no deposit, so the use of a wine basket is silly. The bottle is stood upright after the wine is poured.

The bigger the wine, the bigger the glass. A small glass gives no room for the bouquet to develop, nor for the drinker to swirl. A good all-purpose glass is tulip-shaped and holds ¾ to 1 cup. It should be filled to just below the halfway mark.

CHAPTER ONE

SOUP

Potages et Soupes

AN EXCELLENT LUNCH or light supper need be no more than a good soup, a salad, cheese and fruit. And combined according to your own taste, a good homemade soup in these days of the can opener is almost a unique and always a satisfying experience. Most soups are uncomplicated to make, and the major portion of them can be prepared several hours before serving. Here is a varied handful of good recipes.

A NOTE ON BLENDERS, PROCESSORS, AND PRESSURE COOKERS

Although we are enthusiastic supporters of blenders and food processors, we almost invariably prefer a vegetable mill when soups are to be puréed. Blenders and processors chop up and serve forth tough woody vegetable bits, while a vegetable mill holds them back to give you a fiber-free brew.

A pressure cooker can save time, but the vegetables for a long-simmered soup should have only 5 minutes under 15 pounds pressure; more gives them a pressure-cooker taste. Then the pressure should be released and the soup simmered for 15 to 20 minutes so it will develop its full flavor.

✳ ***POTAGE PARMENTIER***
[Leek or Onion and Potato Soup]

Leek and potato soup smells good, tastes good, and is simplicity itself to make. It is also versatile as a soup base; add water cress and you have a water-cress soup, or stir in cream and chill it for a *vichyssoise*. To change the formula a bit, add carrots, string beans, cauliflower, broccoli, or anything else you think would go with it, and vary the proportions as you wish.

For about 2 quarts serving 6 to 8 people

A 3- to 4-quart saucepan or pressure cooker

3 to 4 cups or 1 lb. peeled potatoes, sliced or diced

3 cups or 1 lb. thinly sliced leeks including the tender green; or yellow onions

2 quarts of water

1 Tb salt

Either simmer the vegetables, water, and salt together, partially covered, for 40 to 50 minutes until the vegetables are tender; or cook under 15 pounds pressure for 5 minutes, release pressure, and simmer uncovered for 15 minutes.

Mash the vegetables in the soup with a fork, or pass the soup through a food mill. Correct seasoning. (*) Set aside uncovered until just before serving, then reheat to the simmer.

---

4 to 6 Tb whipping cream or 2 to 3 Tb softened butter

2 to 3 Tb minced parsley or chives

Off heat and just before serving, stir in the cream or butter by spoonfuls. Pour into a tureen or soup cups and decorate with the herbs.

VARIATIONS

Potage au Cresson

[Water-cress Soup]

This simple version of water-cress soup is very good. See also the more elaborate recipe.

For 6 to 8 people

Ingredients for the leek and potato soup, omitting cream or butter enrichment until later

¼ lb. or about 1 packed cup of water-cress leaves and tender stems

Follow the preceding master recipe, but before puréeing the soup, stir in the water cress and simmer for 5 minutes. Then purée in a food mill and correct seasoning.

---

4 to 6 Tb whipping cream or 2 to 3 Tb softened butter

Optional: a small handful of water-cress leaves boiled ½ minute in water, rinsed in cold water, and drained

Off heat and just before serving, stir in the cream or butter by spoonfuls. Decorate with the optional water-cress leaves.

Cold Water-cress Soup

Use the following *vichyssoise* recipe, adding water cress to simmer for 5 minutes before puréeing the soup.

Vichyssoise

[Cold Leek and Potato Soup]

This is an American invention based on the leek and potato soup in the preceding master recipe.

For 6 to 8 people

---

3 cups peeled, sliced potatoes

3 cups sliced white of leek

1½ quarts of white stock, chicken stock, or canned chicken broth

Salt to taste

Simmer the vegetables in stock or broth instead of water as described in the master recipe. Purée the soup either in the electric blender, or through a food mill and then through a fine sieve.

½ to 1 cup whipping cream

Salt and white pepper

Stir in the cream. Season to taste, oversalting very slightly as salt loses savor in a cold dish. Chill.

Chilled soup cups

2 to 3 Tb minced chives

Serve in chilled soup cups and decorate with minced chives.

OTHER VARIATIONS on Leek and Potato Soup

Using the master recipe for leek and potato soup a cup or two of one or a combination of the following vegetables may be added as indicated. Proportions are not important here, and you can use your imagination to the full. Many of the delicious soups you eat in French homes and little restaurants are made just this way, with a leek-and-potato base to which leftover vegetables or sauces and a few fresh items are added. You can also experiment on your own combinations for cold soups, by stirring a cup or more of heavy cream into the cooked soup, chilling it, then sprinkling on fresh

herbs just before serving. You may find you have invented a marvelous concoction, which you can keep as a secret of the house.

To be simmered or cooked in the pressure cooker with the potatoes and leeks or onions at the start

Sliced or diced carrots or turnips

Peeled, seeded, and chopped tomatoes; or strained canned tomatoes

Half-cooked dried beans, peas, or lentils, including their cooking liquid

To be simmered for 10 to 15 minutes with the soup after it has been puréed

Fresh or frozen diced cauliflower, cucumbers, broccoli, Lima beans, peas, string beans, okra, or zucchini

Shredded lettuce, spinach, sorrel, or cabbage

To be heated in the soup just before serving

Diced, cooked leftovers of any of the preceding vegetables

Tomatoes, peeled, seeded, juiced, and diced.

POTAGE VELOUTÉ AUX CHAMPIGNONS

[Cream of Mushroom Soup]

Here is a fine, rich, mushroom soup either for grand occasions or as the main course for a Sunday supper.

For 6 to 8 people

A 2½-quart, heavy-bottomed enameled saucepan

¼ cup minced onions

3 Tb butter

Cook the onions slowly in the butter for 8 to 10 minutes, until they are tender but not browned.

---

3 Tb flour

Add the flour and stir over moderate heat for 3 minutes without browning.

---

6 cups boiling white stock or chicken stock; or canned chicken broth and 2 parsley sprigs, ⅓ bay leaf, and ⅛ tsp thyme

Salt and pepper to taste

The chopped stems from ¾ to 1 lb. fresh mushrooms

Off heat, beat in the boiling stock or broth and blend it thoroughly with the flour. Season to taste. Stir in the mushroom stems, and simmer partially covered for 20 minutes or more, skimming occasionally. Strain, pressing juices out of mushroom stems. Return the soup to the pan.

---

2 Tb butter

An enameled saucepan

The thinly sliced caps from ¾ to 1 lb. fresh mushrooms

¼ tsp salt

1 tsp lemon juice

Melt the butter in a separate saucepan. When it is foaming, toss in the mushrooms, salt, and lemon juice. Cover and cook slowly for 5 minutes.

Pour the mushrooms and their cooking juices into the strained soup base. Simmer for 10 minutes.

(*) If not to be served immediately, set aside uncovered, and film surface with a spoonful of cream or milk. Reheat to simmer just before proceeding to the step below, which will take 2 or 3 minutes.

---

2 egg yolks

½ to ¾ cup whipping cream

A 3-quart mixing bowl

A wire whip

A wooden spoon

Beat the egg yolks and cream in the mixing bowl. Then beat in hot soup by spoonfuls until a cup has been added. Gradually stir in the rest. Correct seasoning. Return the soup to the pan and stir over moderate heat for a minute or two to poach the egg yolks, but do not let the soup come near the simmer.

---

1 to 3 Tb softened butter

Optional: 6 to 8 fluted mushroom caps cooked in butter and lemon juice; and/or 2 or 3 Tb minced fresh chervil or parsley

Off heat, stir in the butter by tablespoons. Pour the soup into a tureen or soup cups, and decorate with optional mushrooms and herbs.

✳ ***POTAGE CRÈME DE CRESSON***
[Cream of Water-cress Soup]

This is a lovely soup, and a perfect one for an important dinner.
For 6 servings

⅓ cup minced green onions, or yellow onions

3 Tb butter

A heavy-bottomed, 2½-quart saucepan

Cook the onions slowly in the butter in a covered saucepan for 5 to 10 minutes, until tender and translucent but not browned.

---

3 to 4 packed cups of fresh water cress leaves and tender stems, washed, and dried in a towel

½ tsp salt

Stir in the water cress and salt, cover, and cook slowly for about 5 minutes or until the leaves are tender and wilted.

---

3 Tb flour

Sprinkle in the flour and stir over moderate heat for 3 minutes.

5½ cups boiling white stock or canned chicken broth

Off heat, beat in the boiling stock. Simmer for 5 minutes, then purée through a food mill. Return to saucepan and correct seasoning.

(*) If not to be served immediately, set aside uncovered. Reheat to simmer before proceeding.

---

2 egg yolks

½ cup whipping cream

A 3-quart mixing bowl

A wire whip

1 to 2 Tb softened butter

Blend the yolks and cream in the mixing bowl. Beat a cupful of hot soup into them by driblets. Gradually beat in the rest of the soup in a thin stream. Return soup to saucepan and stir over moderate heat for a minute or two to poach the egg yolks, but do not bring the soup to the simmer. Off heat, stir in the enrichment butter a tablespoon at a time.

A handful of water-cress leaves dropped for ½ minute in boiling water, refreshed in cold water, and drained

Pour the soup into a tureen or soup cups and decorate with optional water-cress leaves.

TO SERVE COLD: Omit final butter enrichment and chill. If too thick, stir in more cream before serving.

VARIATIONS

Potage Crème d'Oseille or Potage Germiny
[Cream of Sorrel Soup]

Potage Crème d'Épinards
[Cream of Spinach Soup]

Follow the recipe for the preceding *crème de cresson*, using sorrel or spinach leaves instead of water cress, but cut the leaves into chiffonade (thin slices or shreds). Do not purée the soup.

✳ ***SOUPE À L'OIGNON***
[Onion Soup]

The onions for an onion soup need a long, slow cooking in butter and oil, then a long, slow simmering in stock for them to develop the deep, rich flavor which characterizes a perfect brew. You should therefore count on 2½ hours at least from start to finish. Though the preliminary cooking in butter requires some watching, the actual simmering can proceed almost unattended.

For 6 to 8 servings

1½ lbs. or about 5 cups of thinly sliced yellow onions

3 Tb butter

1 Tb oil

A heavy-bottomed, 4-quart covered saucepan

Cook the onions slowly with the butter and oil in the covered saucepan for 15 minutes.

---

1 tsp salt

¼ tsp sugar (helps the onions to brown)

Uncover, raise heat to moderate, and stir in the salt and sugar. Cook for 30 to 40 minutes stirring frequently, until the onions

have turned an even, deep, golden brown.

---

3 Tb flour

Sprinkle in the flour and stir for 3 minutes.

---

2 quarts boiling brown stock, canned beef bouillon, or 1 quart of boiling water and 1 quart of stock or bouillon

½ cup dry white wine or dry white vermouth

Salt and pepper to taste

Off heat, blend in the boiling liquid. Add the wine, and season to taste. Simmer partially covered for 30 to 40 minutes or more, skimming occasionally. Correct seasoning.

(*) Set aside uncovered until ready to serve. Then reheat to the simmer.

---

3 Tb cognac

Rounds of hard-toasted French bread (see recipe following)

1 to 2 cups grated Swiss or Parmesan cheese

Just before serving, stir in the cognac. Pour into a soup tureen or soup cups over the rounds of bread, and pass the cheese separately.

GARNISHINGS FOR ONION SOUP

Croûtes—hard-toasted French bread

12 to 16 slices of French bread cut ¾ to 1 inch thick

Place the bread in one layer in a roasting pan and bake in a preheated 325-degree oven for about half an hour, until it is thoroughly dried out and lightly browned.

Olive oil or beef drippings A cut clove of garlic

Halfway through the baking, each side may be basted with a teaspoon of olive oil or beef drippings; and after baking, each piece may be rubbed with cut garlic.

Croûtes au Fromage—cheese *croûtes*

Grated Swiss or Parmesan cheese

Olive oil or beef drippings

Spread one side of each *croûte* with grated cheese and sprinkle with drops of olive oil or beef drippings. Brown under a hot broiler before serving.

VARIATIONS

Soupe à l'Oignon Gratinée

[Onion Soup *Gratinéed* with Cheese]

The preceding onion soup

A fireproof tureen or casserole or individual onion soup pots

2 ounces Swiss cheese cut into very thin slivers

1 Tb grated raw onion

12 to 16 rounds of hard-toasted French bread

1½ cups grated Swiss, or Swiss and Parmesan cheese

1 Tb olive oil or melted butter

Preheat oven to 325 degrees.

Bring the soup to the boil and pour into the tureen or soup pots. Stir in the slivered cheese and grated onion. Float the rounds of toast on top of the soup, and spread the grated cheese over it. Sprinkle with the oil or butter. Bake for 20 minutes in the oven, then set for a minute or two under a preheated broiler to brown the top lightly. Serve immediately.

Soupe Gratinée des Trois Gourmandes
[Onion Soup *Gratinéed de Luxe*]

A final fillip to the preceding onion soup may be accomplished in the kitchen just before serving or by the server at the table.

A 2-quart bowl

1 tsp cornstarch

1 egg yolk

1 tsp Worcestershire sauce

3 Tb cognac

Beat the cornstarch into the egg yolk, then the Worcestershire and the cognac.

The preceding onion soup

A soup ladle

A serving fork

Just before serving the soup, lift up an edge of the crust with a fork and remove a ladleful of soup. In a thin stream of droplets, beat the soup into the egg yolk mixture with a fork. Gradually beat in two more ladlefuls, which may be added more rapidly.

Again lifting up the crust, pour the mixture back into the soup. Then reach in under the crust with the ladle and stir gently to blend the mixture into the rest of the soup. Serve.

SOUPE AU PISTOU
[Provençal Vegetable Soup with Garlic, Basil and Herbs]

Early summer is the Mediterranean season for *soupe au pistou*, when fresh basil, fresh white beans, and broad *mange-tout* beans are all suddenly available, and the market women shout in the streets, *"Mesdames, faites le bon piste, faites le pistou!"* The *pistou* itself, like

the Italian *pesta*, is a sauce made of garlic, basil, tomato and cheese, and is just as good on spaghetti as it is in this rich vegetable soup. Fortunately, this soup is not confined to summer and fresh vegetables, for you can use canned navy beans or kidney beans, fresh or frozen string beans, and a fragrant dried basil. Other vegetables in season may be added with the green beans as you wish, such as peas, diced zucchini, and green or red bell peppers.

For 6 to 8 servings

---

3 quarts water

2 cups each: diced carrots, diced boiling potatoes, diced white of leek or onions

1 Tb salt

(If available, 2 cups fresh white beans, and omit the navy beans farther on)

Either boil the water, vegetables, and salt slowly in a 6-quart kettle for 40 minutes; or pressure-cook for 5 minutes, release pressure, and simmer uncovered for 15 to 20 minutes. Correct seasoning.

---

2 cups diced green beans or 1 package frozen "cut" beans

2 cups cooked or canned navy beans or kidney beans

⅓ cup broken spaghetti or vermicelli

1 slice stale white bread, crumbled

⅛ tsp pepper

Pinch of saffron

Twenty minutes before serving, so the green vegetables will retain their freshness, add the beans, spaghetti or vermicelli, bread and seasonings to the boiling soup. Boil slowly for about 15 minutes, or until the green beans are just cooked through. Correct seasoning again.

---

4 cloves mashed garlic

6 Tb fresh tomato purée, or 4 Tb tomato paste

¼ cup chopped fresh basil or 1½ Tb fragrant dried basil

½ cup grated Parmesan cheese

¼ to ½ cup fruity olive oil

Prepare the following *pistou* while the soup is cooking: place the garlic, tomato purée or paste, basil, and cheese in the soup tureen and blend to a paste with a wooden spoon; then, drop by drop, beat in the olive oil. When the soup is ready for serving, beat a cup gradually into the *pistou.* Pour in the rest of the soup. Serve with hot French bread, or hard-toasted bread rounds basted with olive oil, this page.

✳ *AÏGO BOUÏDO*

[Garlic Soup]

Enjoying your first bowl of garlic soup, you might never suspect what it is made of. Because the garlic is boiled, its after-effects are at a minimum, and its flavor becomes exquisite, aromatic, and almost undefinable. Along the Mediterranean, an *aïgo bouïdo* is considered to be very good indeed for the liver, blood circulation, general physical tone, and spiritual health. A head of garlic is not at all too much for 2 quarts of soup. For some addicts, it is not even enough.

For 6 to 8 people

---

1 separated head or about 16 cloves whole, unpeeled garlic

Drop garlic cloves in boiling water and boil 30 seconds. Drain, run cold water over them, and peel.

---

2 quarts water

2 tsp salt

Pinch of pepper

Julia Child

VOLUME TWO

A classic continued: a new repertory of dishes and techniques carries us into new areas of

Mastering the Art of French Cooking

Simone Beck

BY JULIA CHILD, SIMONE BECK, AND LOUISETTE BERTHOLLE

Mastering the Art of French Cooking (1961)

VOLUME ONE

BY JULIA CHILD

The French Chef Cookbook (1968)

From Julia Child's Kitchen (1975)

Julia Child & Company (1978)

Julia Child & More Company (1979)

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These are Borzoi Books, published in New York by Alfred A. Knopf

Illustrations by
SIDONIE CORYN
BASED ON PHOTOGRAPHS BY PAUL CHILD
WHO ALSO CONTRIBUTED 36 DRAWINGS TO THE TEXT

Mastering the Art of FRENCH COOKING

Volume Two

NEW REVISED EDITION

BY JULIA CHILD
AND
SIMONE BECK

NEW YORK

Alfred · A · Knopf

VOL. 11
PUBLISHED OCTOBER 22, 1970
HARDCOVER EDITION REPRINTED THIRTY-SEVEN TIMES
THIRTY-NINTH PRINTING, JANUARY 2011

THIS IS A BORZOI BOOK
PUBLISHED BY ALFRED A. KNOPF, INC.

Library of Congress Cataloging in Publication Data

Child, Julia.
Mastering the art of French cooking.

Rev. ed. of: Mastering the art of French cooking
by Simone Beck, Louisette Bertholle, Julia Child.
Vol. 2 by Julia Child and Simone Beck.
Includes index.
1. Cookery, French. I. Bertholle, Louisette.
II. Beck, Simone. III. Beck, Simone.
MasteringtheartofFrenchcooking.IV.Title.
TX719.C4541983641.594483–48113
ISBN0-394-53628-2(set)
ISBN0-394-72114-4(pbk.:set)
ISBN0-394-53399-2(v.1)
ISBN0-394-72178-0(pbk.:v.1)
ISBN0-394-40152-2(v.2)
ISBN0-394-72177-2(pbk.:v.2)
eISBN: 978-0-307-95818-1

rh_3.1_140224945_c0_r1

Jacket design by Jason Booher, based on an original design by Jay J. Smith Design Studio, Inc.

To

AlfredKnopf

who is as much an appreciator of good writing, type faces, layout, and paper as he is of fresh *foie gras, truite au bleu*, and Meursault Les Perrières. In short, he is the ideal publisher for this kind of book, just as he is the ideal dinner guest for those who have mastered the art of French cooking.

Foreword

MASTERING ANY ART is a continuing process, and that explains *Mastering the Art of French Cooking*, Volume II, which came about in the following way. When the idea of our first book was forming in the early 1950's, we were so naïve as to propose not only to ourselves but also to an indulgent publisher, who invested two hundred and fifty dollars in the project, a complete one-volume treatise covering the whole of *la cuisine française*. After laboring for six years it was clear that our detailed method of approach called for a multivolume study; we therefore sent our publisher eight hundred pages of manuscript on French sauces and French poultry. This early outpouring was quickly rejected as unpublishable, although it covered every conceivable sauce and every imaginable poultry detail, including such marginal esoterica as advice on what to do if you have a bloodless *canard* for the duck press—we shall not reveal the solution other than to say it involved a quick trip to the slaughterhouse. That first publishing rebuff, cruel as it was, shook us into a more rational and realistic approach. Meanwhile, we had opened our cooking school in Paris, L'Ecole des Trois Gourmandes, first located in a rooftop kitchen on the rue de l'Université and later in the comfortable apartment of Louisette, the third member of our team. Now married to Henri de Nalèche, and living in the beautiful hunting country near Bourges, La Sologne, Louisette did not collaborate with us on Volume II. It was through her inspiration, however, that we three started both the first book and the school together.

The cooking school catapulted us into almost all areas of French cooking, because you cannot teach the subject and not include the standard dishes that everyone has heard about—*quiche lorraine*, onion soup, *boeuf bourguignon, coq au vin, sole bonne femme, mousse*

au chocolat, and *soufflé Grand Marnier*—to name a very familiar handful. Thus Volume I in its final form was the natural result of our teaching. It also goes into the fundamental techniques of *la cuisine bourgeoise*, meaning expert French home-style cooking—how to make the flour and butter *roux* for the sauce *velouté*, how to beat egg whites and fold them into the soufflé to get the maximum puff, how to sauté the meat so that it will brown, and the mushrooms so they will not exude their juice, how to peel and seed the tomato, boil the beans, peel the asparagus, and fold the omelette. Volume I is, in fact, a long introduction to French cooking, and anyone who has mastered it has covered most of the primary methods and recipes.

Volume II is a continuation. But rather than continuing on every front, we have selected seven subjects, and having so long ago rejected complete treatises, we have pursued each only in the directions that we felt were most useful or interesting. We wanted to add to the repertoire of informal vegetable soups, for example, and these take up a large part of the first chapter. We felt the need for a fine lobster bisque; this gave rise to a study of lobster cutting, and in turn led us to crabs, which are not adequately explored in most recipes (the whole matter of crab tomalley is almost never mentioned, yet it is every bit as precious as lobster tomalley). Then, although we adore *bouillabaisse* (which is in Volume I), there are other French fish stews that make marvelous one-dish meals, so we have added a *marmite*, a *matelote*, and a *bourride*. Thus the soup chapter is an enlargement in breadth.

Meat, poultry, and vegetables we have attacked in depth, following the same system of theme and variations used in Volume I, but taking it perhaps even further. *Poulet poché au vin blanc*, is a prime example. Ordinary pieces of frying chicken are poached in white wine and aromatic vegetables, making a deliciously non-fattening dish that you can serve informally as is, with boiled rice and a green vegetable. Nothing could be simpler, yet you can take this same chicken out of the peasant kitchen, as it were, and serve it at the château. You can transform it into an elegant aspic or *chaud-froid*, or turn its poaching liquid into a creamy *velouté* and create a

gratin of chicken Mornay, a splendid dish for a buffet supper. With egg yolks and cream the original chicken dish becomes a Belgian *waterzooi*, with garlic mayonnaise it is a chicken *bourride*, and with slightly different vegetable flavors but the same cooking methods it is a *bouillabaisse* of chicken. Thus, starting with one master technique, you are putting your cooking vocabulary to use the way it should be used, and if you are just beginning to cook, this is an exercise in recognition. You will begin to relate the sauce you used for the casserole of chicken to the *velouté* you made for the *coquilles Saint-Jacques* in another recipe, as well as to the *velouté* base you made for a cream of crab soup; the flavors are different, the proportions are not identical, especially for the soup, but the basic method is the same. You will recognize that sauce when you run into it again in some other guise. Again, if you are new to it, and have finally conquered your fear of scrambling the egg yolks as you stir them over the burner for that lovely custard sauce, *crème anglaise*, you will be nonchalant about heating egg yolks in the sauce for a *bourride*—or vice versa: you know what to expect, you have been there before, and, in effect, you are beginning to feel like a cook. For the experienced, we hope these ideas will start you off on further ventures in other categories.

Beef stews, veal chops and steaks, and veal stews take the same type of tour, our object being to show what you can do with reasonably priced meats for family meals as well as for entertaining. On the other hand, the luxurious tenderloin of beef also has its series of transformations. It is roasted whole, baked in a cloak of mushrooms *duxelles* and wine, as well as being, in another recipe, cut into slices and stuffed before roasting. Finally, in an original version of Beef Wellington, it is sliced, stuffed, and baked in a special type of *brioche* crust. An expensive roast of veal undergoes a group of variations, as does a whole roasting chicken, which finally appears with a boned breast and a corseting of pastry.

We hope you will enjoy the vegetable chapter as much as we do, because we have had fun with these recipes. Although there are a few of the classics, like *pommes Anna* and *pommes duchesse*, most of the recipes are originals that we have been working on for a number

of years until we felt they were ripe for you and this volume. The chapter starts with broccoli, which we have treated freely *à la française* although it is almost unknown in France; we love its color, its flavor, and its year-round availability. We also love eggplant, not only for its beauty as a vegetable object, but also for its adaptability and versatility; we have broiled it, sautéed it in *persillade*, creamed it, souffléed it, served it hot, cold, stuffed, and wished we had room to do more. A lovely recipe for pumpkin-in-pumpkin introduces a group of unusual zucchini dishes stemming from sautéed chunks of it to an original clutch of grated zucchini treatments. Spinach, chard, and turnips all have representation, as do several versions of sautéed potatoes. There are stuffed onions, stuffed cabbage, stuffed zucchini, and cold stuffed artichoke hearts. Again, most of the vegetable chapter is built on themes and variations, and is designed to engender the flow of your creative juices.

Two entirely new categories are the chapters on breads and pastry doughs and on *charcuterie*. One is not really dining *à la française* without proper French bread to mop up the sauce on one's plate, without a fine *terrine* or *pâté* to start the meal, without *boudins blancs* for New Year's Eve or for the turkey stuffing. One needs also a symmetrically baked, beautifully textured sandwich bread for hors d'oeuvre, and *brioches* and croissants for breakfast. These everyday staples in France were once considered luxury items here and, in fact, when you buy them now in gourmet shops they *are* luxuries. But you can make them yourself with pride and pleasure and at a fraction of the cost.

Until our editor, in her gentle but compelling way, suggested that we really owed it to our readers to include a recipe for French bread, we had no plans at all to tackle it. Two years and some 284 pounds of flour later, we had tried out all the home-style recipes for French bread we could find, we had two professional French textbooks on baking, we had learned many things about yeasts and doughs, yet our best effort, which was a type of peasant sourdough loaf, still had little to do with real French bread. Then we met Professor Calvel of the Ecole Française de Meunerie in Paris, and it was like the sun in all his glory suddenly breaking through the

shades of gloom. Fortunately those two years on the wrong road had been useful, because as soon as Professor Calvel started in, we knew what he was talking about, even though every step in the bread-making process was entirely different from anything we had heard of, read of, or seen. His dough was soft and sticky; he let it rise slowly twice, to triple its original volume—the dough must ripen to develop its natural flavor and proper texture. Forming the dough into its long-loaf or round-loaf shapes was a fascinating process, and so logical; slashing the top of the risen loaves before sliding them into the oven was another special procedure.

This was a tremendously exciting day for us, as you can imagine. We now knew we could succeed, because we had seen and felt with our own hands so clearly where we had failed. We rushed home and went to work again while Professor Calvel's teaching was vividly with us. There remained the problem of working out the formula with American all-purpose bleached flour instead of the softer French unbleached flour. There was also the matter of adapting the home oven by some simple means into a simulated baker's oven, with a hot surface for the bread to bake on, and some kind of effective steam contraption. Although you can produce a presentable loaf without these two professional oven requirements, you will not get quite the high rise or quite the crust. Paul Child and his usual Yankee ingenuity solved the hot baking surface by lining the oven rack with red quarry tiles, which he heated up with the oven; he created a great burst of steam by placing a pan of water in the bottom of the oven, and dropping a red-hot brick into it. The flour problem solved itself; although our *maître* loathes bleached flours, we found, thank heaven, that the familiar brands of all-purpose bleached flour work remarkably well. We are thus delighted to report that you can make marvelous French bread in your own kitchen with ordinary American ingredients and equipment.

Pastry doughs, *pâte brisée* and *pâte feuilletée*, also go hand in hand with cooking and eating traditions in France. While packaged dough mixes and frozen adaptations can certainly serve in emergencies, it is part of your training as a cook that you be able to turn out at least the dough for a pastry shell as a matter of course. It is actually, we

think, when you have made the dough for your first *quiche* or tart, and have been complimented enthusiastically and specifically on the crust, that you begin to feel you are stepping out of the kindergarten and into a more advanced class of cooking. If you have had troubles or qualms, therefore, about handmade dough, try the recipe here; the electric mixer or food processor works quickly and beautifully. And if you have hesitated to tackle the traditional flan ring lined with dough and weighted down with foil and beans, try the upside-down cake-pan method, which is an easy way to make pastry shells. Furthermore, the egg formula in the recipe makes a deliciously crisp, tender, buttery crust.

As soon as you feel confident with pie-crust dough, we urge you to take on the larger and more fascinating challenge of *pâte feuilletée*. This is the French puffing dough, which consists of hundreds of very thin layers of flour paste separated by hundreds of layers of butter; it rises in the oven to several times its original height, to form *vol-au-vent* and patty shells, puffed entrées like the cheese tart, as well as the cookies, and the tarts and desserts. Properly made, it is flakily tender, and a delight to both tongue and palate. Although few French home cooks make puff pastry, since they can buy freshly baked *feuilletées* at their local *pâtisseries*, it is something that you, as a cook, will find tremendously useful all the rest of your kitchen life. We have spent years on puff pastry ourselves, wanting to make sure that the recipe in this book would be as good with American flour as it is with French flour—the trouble with American all-purpose flour being that it has a higher gluten content than French flour, and that makes differences all along the line. We worked out combinations of unbleached pastry flour and all-purpose flour, we have tried instant-blending flour, and we have finally settled on a mixture of regular all-purpose flour and cake flour as being the most sensible. Although it takes a little longer to work with, it produces a beautifully tender, high-rising dough that is even more impressive, we think, than its French counterpart. The illustrated recipe for simple puff pastry is easy to follow, and we suggest your first creation be a handsome puff pastry

tart, the cheese, or the jam. Both of them are quick to form, yet give a very handsome effect to start you off in a whirl of success.

Our forefathers did the kind of cooking in Chapter V, *Charcuterie*, if they lived on a farm and made their own sausages and cured their own pork. Few French householders, again, attempt any of this today, because they can buy all kinds of sausages *chez le charcutier*, as well as salted pork, preserved goose, sausage in *brioche*, molds of parslied ham, fresh liver *pâté, terrines*, and all the other marvelous concoctions that embellish French gastronomical life. The particularly wonderful taste of these creations is derived from the fact that they are freshly made, on the premises. We, who want to partake of the same pleasures, must make our own. And for anyone who enjoys cooking, producing *charcuterie*, like making bread and pastry, is a deeply satisfying occupation. You will be amazed, if you have never tried your own before, how rewarding just a homemade sausage patty can be; it is only freshly ground pork mixed with salt and spices, but it tastes the way one dreams sausage meat should taste. The large *saucissons à cuire*, will make you think of France, as will the *jambon persillé*. When you want a real *cassoulet*, you can make the real *confit d'oie*, and have enough preserved goose left in the crock for many more meals. The difficult Christmas present or the gifts to hostesses need bother you no more—bring along one of your own *pâtés en croûte*.

The final chapter contains favorite desserts and cakes that we have been testing out on our guinea pigs—our students and families—for a number of years. The frozen desserts, so useful for all of us who need attractive finales that we may complete well in advance, are made without benefit of the ice-cream freezer; they vary in complexity from quickly made fruit sherbets to an elegant chocolate mousse dressed in meringues, and a flaming French baked Alaska, *la surprise du Vésuve*. We also give you a group of original fruit desserts, custards, and a liqueur-soaked French shortcake, a number of handsome desserts made with puff pastry, and a selection of *petits fours*. Among the eight cakes at the end of the chapter are a fine French honey bread, *pain d'épices*, a walnut cake, a beautiful meringue-nut layer cake called variously *Le Succès, Le Progrès*, or *La*

Dacquoise, and two chocolate cakes. It will be for you to judge whether we have achieved the ultimate in chocolate with *La Charlotte Africaine* or with *Le Glorieux*, or whether that perennial cake winner made of chocolate and almonds, *La Reine de Saba*, in Volume I, still retains the title.

In all of our recipes, and especially in those for desserts and cakes, we have taken full advantage of modern mechanical aids wherever we have found them effective. While Volume I reflects France in the 1950's and the old traditions of French cooking, Volume II, like France herself, has stepped into contemporary life. We must admit, in Volume I, to a rather holy and Victorian feeling about the virtues of sweat and elbow grease—that only paths of thorns lead to glory, *il faut souffrir pour être belle* and all that. However, we are teachers; we want people to learn. And if we make it hard to cook through snobbish insistence on always beating egg whites by hand in a copper bowl, for instance, or always mixing pastries by hand (*il faut mettre la main dans la pâte*), when it is the hot hand that makes all the trouble, we know we have already lost a great part of our audience. We have therefore developed our own methods for machine-beaten egg whites, for machine-made cakes, and there are directions for doing all the pastries and doughs by machine as well as by hand. Because machines make cooking so much easier, and because recipes that take tedious effort by hand—like *quenelles*, mousses, and meringues—can be done in minutes by machine, we urge you to provide yourself with the best you can afford, and refer you to the illustrated suggestions.

We have so far said hardly a word about the illustrations, which are, to our mind, the glory of Volume II. We can speak of them without a hint of modesty because they are the result of a remarkable feat of teamwork between Paul Child, our action photographer, and Sidonie Coryn, our illustrator. Because of their tireless expertise we have been able to picture step-by-step operations that to our knowledge have never been adequately illustrated before; we now feel confident that this combined visual and verbal presentation makes absolutely clear the most complicated sounding process. For French bread alone there are 34

drawings, showing the procedure from the start: mixing the dough, kneading it, how it looks when risen, how to deflate it, and the intricacies of forming the dough into various loaf shapes. Tenderloin of beef is pictured in such detail that you can buy a whole one and trim it yourself. With an illustrated guide before you, you can bone out the breast of a chicken, trim and tie a saddle of lamb, or cut up a lobster. Puff pastry and croissants are illustrated every step of the way, as are *brioches* and *bouchées*. You can see how to form upside-down pastry shells, how to stuff a whole cabbage leaf by leaf, and if you have never done or even seen a *pâté en croûte* in your life, you can be assured of success, because you have 12 drawings to show you every necessary move.

Without the team of Child and Coryn such coverage would have been impossible. Paul Child, ready at a moment's notice, was there to make careful, detailed, perfect photographs of any step of any recipe at any time during the day or night. Occasionally, when on-the-spot drawings served better than photographs, he contributed his talents to such techniques as the art of cutting up lobsters and crabs, carving a saddle of lamb, or depicting the bone structure of a breast of veal, and he was happy to draw the tricky arrangement of an eggplant dish that our words alone had confused. The major load of illustrating fell, of course, to Sidonie Coryn—her 458 drawings for this book are an incredible achievement. From grapefruit knives and cake pans to the step-by-step illustrations for a *Pithiviers* and *Dacquoise*, from electric mixers and garlic presses to the intricacies of a *poularde en soutien-gorge*, she has skillfully and stylishly drawn the essence of Paul Child's photographs, eliminating nonessentials and putting the right emphasis on the points of crucial interest.

Words and pictures must be arranged carefully on a page if they are to communicate all that they intend. Again we authors may speak with gratitude of the loving attention that has gone into the layout and typography of this book. Now, when you have a long sequence of illustrated events to follow, like cutting and forming croissants or stuffing sausages, the whole operation of one particular step will be open before you, and you will not have to stop to turn the pages with a sticky finger nearly so often. This is a tighter setup

than that for Volume I; although the type is the same size, the illustrations are more closely integrated with the text so that words and pictures can be absorbed more easily, and once you have mastered a technique, a glance at the illustrations will serve as sufficient reminder. The art work and production in this book contribute greatly to the understanding of cookery, we think, and we are pleased that our publisher has been willing to take the time and space, as well as the expense, to present recipes with such intelligent elegance.

We have little else to add to this leisurely meander. Words of advice, such as “Do read the recipe before you start in to cook,” “Be sure your oven thermostat is accurate,” and other sage admonitions are in the foreword to Volume I. We shall therefore only repeat the hope that you will keep your knives sharp and that, above all, you will have a good time.

Best wishes and *bon appétit!*

S. B. and J. C.

Paris and Cambridge
June 1971

FOREWORD TO THE SECOND EDITION

Volume II has needed only a few changes in this new edition. We’ve brought in the food processor for dough making, added a little more butter to the croissants, a little more sugar on top of the puff pastry cookies, and changed the weight of a leg of lamb to conform with the modern mode. Otherwise it is as before, the classic cuisine of France, continued.

S. B. and J. C.

Bramafam and Santa Barbara
February 1983

Acknowledgments

OUR FRIENDS, students, families, and husbands have continued to act graciously and courageously as guinea pigs throughout the accumulation of years since Volume I began and Volume II came to its fruition; we owe them very special thanks. Again the U.S. Department of Agriculture has been a wonderful source of assistance, as has the U.S. Bureau of Fisheries, especially its Boston Branch. We are also grateful to the National Livestock and Meat Board for technical advice on many occasions, and we are deeply indebted to R. A. Seelig of the United Fresh Fruit and Vegetable Association, whose bulletins and letters have taught us so many things we never knew before. Gladys Christopherson has been our faithful and cheerful manuscript typer, putting neatly onto paper the scrawls and spots of working copy; we thank her every finger. Avis DeVoto, still acting as foster mother, wet nurse, guide, and mentor, has also taken on the copy editing for our side, as well as the position of indexer-in-chief; our admiration and gratitude can only be expressed by her weight in fresh truffles. Paul Child, tireless photographer at a moment's notice, pinch-hitting illustrator, clever turner of phrases when the well is dry—we can only continue to love him and to feed him well. We have also our peerless editor, Judith Jones, to thank most sincerely and affectionately; her conception of the book has produced what you now hold in your hands.

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for peeling and molding
for grating
for grinding pepper and pressing garlic
for ricing potatoes
for milling food
for warming food at table
for drying salad
for grinding meat

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Electric mixer and attachments
Hand-held electric beater
Balloon whip and copper bowl
Thermometers
Measuring equipment
Baking pans
Rolling pins, croissant cutter, and pastry marble
Pastry brush, scrapers, and a blender
Small molds for pastry
Pastry cutters and a pastry pricker
Flan rings and vol-au-vent cutters
Soufflé dishes and baking dishes
Pâté molds
Miscellaneous small baking molds
Molds for baking, aspics, and frozen desserts
Wine glasses
Cork screws and bottle openers

✳ This symbol preceding a recipe title indicates that variations follow.

(*) Wherever you see this symbol in the body of recipe texts you may prepare the dish ahead of time up to that point, then complete the recipe later.

CHAPTER ONE

Soups from the Garden—Bisques and Chowders from the Sea

THERE IS HARDLY A MAN ALIVE who does not adore soup, particularly when it is homemade. Hot soup on a cold day, cold soup on a hot day, and the smell of soup simmering in the kitchen are fundamental, undoubtedly even atavistic, pleasures and solaces that give a special kind of satisfaction.

Although many of us think immediately of French onion soup when we put France and soups together in our minds, informal vegetable combinations are far more typical of that best of all cuisines—the cooking one finds in French homes and small family-style restaurants. Leek and Potato Soup, the *potage Parmentier*, and its numerous variations in Volume I, is the most typical of all, but there are many other vegetable combinations, including spinach, cucumbers, green peppers, celery, peas and pea pods, even eggplant, that are interesting, unusual, easy to make, and delicious to serve. In many of these soups the vegetables are simmered in water rather than meat or poultry stock because water does not disguise the natural taste of a subtle vegetable like asparagus, for example. We shall begin with a group of these, follow with an opulent series of bisques and other shellfish soups, and end with three hearty fish stews, each one a meal in itself.

A NOTE ON PURÉEING

Most soups need puréeing at some point in the cooking, and we think the best puréeing instrument is the imported vegetable mill

that has interchangeable disks illustrated in the appendix. It is very efficient even with somewhat tough items like asparagus stems; it also performs the important function of holding back stringy fibers that you would otherwise have to sieve out. To use the vegetable mill, set it over a large bowl and pour the soup from saucepan through the mill, to strain liquid from solids; pour the liquid back into the saucepan. Purée the solid ingredients, adding some of the liquid now and then to ease their passage; scrape any adhering purée off the bottom of the machine and into the bowl, then pour contents of bowl into saucepan. (Some electric mixers come with puréeing attachments that work very well.)

If you prefer an electric blender or processor, pour liquid off solids and into a bowl; ladle a cup or so of the solids and a cup of the liquid into the container. Purée by turning the machine on and off every second or two to avoid that too-smooth effect of baby food, since you will usually want the soup to have some texture. Then, if you are doing a fibrous vegetable like asparagus butts or pea pods, strain all of the soup through a sieve just fine enough to hold back the fibers. A little experimentation and always an analytical sampling of the soup yourself will tell you what you need to do.

SOUP THICKENERS—LIAISONS

Puréed soups need a binder or liaison, which thickens the soup liquid enough so that the puréed ingredients remain in suspension rather than sinking to the bottom of the bowl. The simplest liaison is a starch of some sort, like grated potatoes, puréed rice, farina, or tapioca. Other soups, usually called *veloutés*, are thickened with a flour-and-butter *roux*. A more elegant liaison is raw egg yolks, which, when beaten into and heated with the soup, thicken it lightly. All of these liaisons are more or less interchangeable, and which one to use depends on what effect and taste you want to achieve.

ENRICHMENTS

Butter, cream, and, again, egg yolks, alone or in combination, are stirred into many soups just before serving. They give a final smoothness and delicacy of taste. You can omit them if you wish, or use just a small amount.

Sour cream, if you prefer less butter fat, may often be substituted for heavy cream. But *crème fraîche* is the perfect soup enrichment: mix 2 parts heavy cream with 1 part sour cream, let thicken at room temperature (5–6 hours), and refrigerate (keeps 10 days).

LEFTOVERS, CANNED SOUPS, AND IMPROVISATIONS

When you are the cook in the family, plan your vegetables ahead so that you will have leftovers for soup; it will save you a great deal of time, and make you feel remarkably clever besides. Extra rice, pasta, and creamed or mashed potatoes are always needed as thickeners, while onions and mushrooms can always be added for flavor. Leftover cauliflower, for instance, can be combined with watercress to make a delicious soup; spinach is the main ingredient for the *velouté Florentine*; white beans or eggplant go into the *soupe à la Victorine*. Save also any extra bits of sauce or meat juices; these often provide that extra depth of taste and personality you are searching for. For example, a few tablespoons of leftover sauce from a chicken fricassee would be delicious in the Cream of Celery Soup; you could certainly stir hollandaise instead of butter into the *potage aux champignons*; and some juices saved from the roast would enhance any onion soup. Finally, save any leftover soup; you can add it to a new one, or use it to give a homemade touch to canned soups.

GREEN SOUPS FROM GREEN VEGETABLES

POTAGE, CRÉME D'ASPERGES VERTES

[Cream of Fresh Green Asparagus Soup]

At the peak of the asparagus season, when you can bear not to eat it whole, here is a marvelous soup to catch all the essence of that beautiful vegetable.

For 7 to 8 cups, serving 4 to 6

---

1) ***The onion flavoring***

⅔ to ¾ cup sliced onions
4 Tb butter
A 3-quart heavy-bottomed stainless saucepan with cover

While you are preparing the asparagus, cook the onions slowly in the butter for 8 to 10 minutes, until tender but not browned. Set aside.

---

2) ***Preparing the asparagus***

About 2 lbs. fresh green asparagus (24 to 28 spears 8 by ¾ inches)

Slice ¼ inch off the butt of each asparagus. Peel the skin from the butt ends up to where the green begins, and remove scales. Wash thoroughly in warm water. Cut the tops 3 inches long and set aside. Cut the lower part of the asparagus stalks into ¾-inch crosswise pieces.

---

3) ***Blanching the asparagus***

6 cups water
2 tsp salt

Bring the water and salt to a rapid boil, add the asparagus stalks and

A 3-quart saucepan

A salad or vegetable basket or 2 slotted spoons

boil slowly, uncovered, for 5 minutes. Remove and drain, reserving the water, and stir the stalks into the cooked onions; cover and cook slowly for 5 minutes. Meanwhile bring the water back to the boil, add the reserved asparagus tops and boil slowly, uncovered, for 6 to 8 minutes or until just tender. Remove immediately and drain. Set aside, reserving water for the soup base.

---

4) ***The soup base***

4 Tb flour

The asparagus blanching water

1 cup or so of milk if needed

After the stalks and onions have stewed together for 5 minutes, uncover the pan, stir in the flour to mix thoroughly, and cook slowly, stirring, for 1 minute. Remove from heat and blend in half a cup of the hot blanching water; gradually stir in the rest, being sure not to add any sand that may be at the bottom of the pan. Simmer slowly, partially covered, for about 25 minutes or until the stalks are very tender. If soup seems too thick, thin out with milk.

---

5) ***Finishing the soup***

The blanched asparagus tops

A food mill with medium disk (or an electric blender and sieve)

A 3-quart bowl

½ to ⅔ cup heavy cream

2 to 3 egg yolks

A wire whip

Salt and white pepper to taste

Line up the blanched asparagus tops and cut the tip ends into ¼-inch crosswise slices; reserve as a garnish. Purée the rest of the tops and the soup base into a bowl. (Pass soup through sieve to remove any fibers, if you have used a blender.) Pour the cream into the saucepan, blend in the egg yolks with a wire whip; by driblets, beat in 2 cups of the hot soup. Pour in the rest of the soup, and the sliced tip ends.

(*) May be cooked ahead to this point; set aside uncovered until cool, then cover and refrigerate.

---

2 to 4 Tb soft butter

Shortly before serving, set over moderate heat and stir slowly with a wooden spoon, reaching all over the bottom of the pan until soup comes almost to the simmer. Remove from heat, carefully correct seasoning, and stir in the enrichment butter half a tablespoon at a time. Serve immediately.

Cold Asparagus Soup

Omit the final butter enrichment and oversalt slightly. Stir several times as the soup cools, then cover and chill. Blend in more cream, if you wish, just before serving.

Using frozen asparagus

Frozen asparagus can never achieve the magic of fresh asparagus, but you can still turn out an excellent soup. Follow the Master Recipe, making the changes in each step as indicated.

---

1) Increase the sliced onions to 2¼ cups in this step, or use a combination of onions and leeks.

---

2) A 10-ounce package frozen cut green asparagus

A 10-ounce package whole frozen green asparagus spears

Use the cut asparagus to replace the stalks and the whole spears to replace the tops.

---

3) 2 cups chicken stock

Optional: big pinch of monosodium glutamate

Substitute 2 cups of chicken stock for 2 cups of the water called for in this step, and a little MSG will probably be useful. Drop the cut asparagus into the boiling liquid for a minute or two, merely to defrost them, then add to the onions. Boil the whole spears until just tender.

4 and 5) Follow Master Recipe

Fresh white European asparagus

European asparagus is either all white or tinged with mauve or green near the tip, depending on the variety. Since the peel is often slightly bitter as well as being much tougher than that of all-green asparagus, peeling is essential. Peel each spear $^{1}/_{16}$ of an inch deep up to the tender part near the tip. After boiling the stalks, taste the cooking liquid; if it is bitter, discard it and use fresh boiling water for cooking the tops. Although the soup would normally be a pale cream color, you may turn it green by puréeing into it a cup of blanched chard or spinach leaves.

SOUPE BELLE POTAGÈRE

[Pea-pod Soup]

You can make an excellent green pea soup using both pods and peas. Next time you are shelling them, and have crackling fresh pods, keep out the greenest and best of the lot, wrap them in a plastic bag, and refrigerate for a soup the next day. A cup of shelled peas would be nice, too, but frozen ones will do for the garnish.

For 7 to 8 cups, serving 4 to 6

---

1) ***The onion flavoring***

1 cup sliced leeks and onions or onions only
3 Tb butter
A heavy-bottomed, 3-quart stainless or

Cook the leeks or onions slowly in the butter for 8 to 10 minutes, until tender but not browned. Set aside.

enameled saucepan with cover

---

2) *The pea-pod soup base*

1 lb. fresh green peas with very crisp pods

Pulling off and discarding stems and tips from the pea pods, shell the peas and set aside—you should have about 1 cup. Wash pods and chop roughly into 1-inch pieces, making about 4 cups. Stir the chopped pods into the leeks and onions, cover and cook slowly for 10 minutes.

---

3 Tb flour

4 cups hot water

1½ tsp salt

1 large potato, peeled and sliced (about 1 cup)

Blend the flour into the pea pods and cook, stirring, for 1 minute. Remove from heat, gradually blend in 1 cup of the hot water, then stir in the rest along with the salt and sliced potatoes. Simmer, partially covered, for about 20 minutes or until vegetables are tender.

---

3) *The peas*

1 cup fresh peas (or a 10-ounce package of frozen peas)

A heavy-bottomed 6- to 8-cup saucepan with

For fresh peas: Boil them in the covered saucepan with the water, scallion, lettuce, and other ingredients for 10 to 15 minutes or until peas are just tender, adding 2 to

cover

1½ cups water for fresh peas; ½ cup for frozen peas

1 large sliced scallion or shallot

6 to 8 large outside leaves of Boston lettuce, chopped

1 Tb butter

¼ tsp salt

3 tablespoons more water if liquid evaporates entirely before peas are done; uncover and set aside.

For frozen peas: Cook the same way but with only ½ cup water, and boil only long enough for the peas to be tender.

---

4) ***Finishing the soup***

A food mill set over a bowl (or an electric blender and sieve)

A cup or so of milk if needed

Salt, white pepper, and sugar to taste

¼ cup or more of heavy cream or sour cream

Purée the peas, then the soup base. If you are using a blender, sieve the soup base after puréeing to remove pea-pod fibers. Return to saucepan, bring to simmer, and thin out with milk if soup seems too thick. Taste carefully for seasoning, and add pinches of sugar to taste, which will help bring out the flavor. Stir in the cream.

(*) Set aside uncovered until cool, then cover and refrigerate.

---

1 to 4 Tb soft butter

Reheat to simmer just before serving. Check seasoning again, remove from heat, and stir in the butter a half

tablespoon at a time. Serve immediately.

Cold Pea-pod Soup

Omit the final butter enrichment, and oversalt slightly. Stir several times as the soup cools, then cover and chill. Blend in more cream, if you wish, just before serving.

✳ *POTAGE À LA FLORENTINE*

[Cream of Spinach Soup]

Fresh and frozen spinach do almost equally well in this elegant soup of spinach simmered with rice and enriched with cream and egg yolks. Since it is good hot or cold, you may use the same system for a soup of green herbs, as you will see in the variations following.

For 7 to 8 cups, serving 4 to 6

---

1) *The soup base*

½ cup sliced onions
2 Tb butter
A heavy-bottomed stainless or enameled pan with cover

Cook the onions slowly in the butter for 8 to 10 minutes, until tender but not browned.

1½ to 2 lbs. fresh spinach (or a 10 ounce

For fresh spinach, trim, wash thoroughly, and chop roughly. For

package frozen spinach)

frozen spinach, thaw in a large bowl of cold water, drain and squeeze dry. Stir spinach into onions; cover and cook over low heat for 5 minutes, stirring occasionally to prevent spinach from scorching.

---

5 cups liquid (light chicken stock, or canned chicken broth and water)

⅓ cup plain raw white rice

Pinch nutmeg

Salt and pepper to taste

A food mill or electric blender

Chicken stock or milk if needed

Add the liquid to the spinach, bring to the boil, and stir in the rice. Season with the nutmeg, salt, and pepper. Simmer partially covered for 20 minutes or until rice is tender. Purée, bring again to the simmer and thin out, if too thick, with more liquid. Remove from heat.

---

2) *Finishing the soup*

A 2-quart bowl

A wire whip

½ cup heavy cream

2 egg yolks

Blend the cream and egg yolks in the bowl with the wire whip; by driblets, beat in 2 cups of the hot soup. Pour back into the saucepan.

(*) May be cooked ahead to this point. Set aside uncovered until cool, then cover and refrigerate.

Salt, pepper, and lemon juice

2 to 4 Tb soft butter

Shortly before serving, set over moderate heat and stir slowly with a wooden spoon, reaching all over the bottom of the pan until soup comes almost to the simmer. Remove from heat, carefully correct seasoning, adding lemon juice if you wish; stir in the enrichment butter a teaspoon at a time. Serve immediately.

Cold Spinach Soup

Omit the final butter enrichment, and oversalt slightly. Stir several times as the soup cools, then cover and chill. Blend in more cream, if you wish, just before serving, or top each serving with a spoonful of sour cream.

VARIATION

Potage aux Herbes Panachées

[Green Herb Soup]

For those green-thumbed wonders who grow their own herbs, here is a way to show off your tarragon, chervil, flat-leaved, pungent Italian parsley, shallots, spring onions or scallions, and chives. For those of us who wish to simulate the possession of an herb garden, the supermarket combination is leeks or onions, watercress, parsley, and dried tarragon.

---

1) ***The soup base***

About 1½ cups onion flavoring (chopped shallots, scallions, onions and/or leeks)

3 Tb butter

for herb gardeners:

1 packed cup parsley including tender stems; a handful of chervil; a branch of tarragon leaves; chives

for supermarket shoppers:

1½ packed cups of a combination of parsley and watercress, including tender stems, and ½ tsp dried tarragon

1 Tb flour

3 cups hot water

⅓ cup plain raw white rice

1 tsp salt

Following the system for the preceding Spinach Soup, cook the onion flavoring in butter until tender. Chop greens roughly, stir into onion flavoring and cook 1 to 2 minutes or until wilted. Then add the flour and cook 1 minute, stirring. Remove from heat, beat in the hot water, and bring to the boil. Sprinkle in the rice and the salt. Simmer 25 minutes, then purée.

---

2) *Finishing the soup*

2 to 3 cups milk

More salt and tarragon if needed

Bring soup base to the simmer; thin out to desired consistency with milk. Season carefully. In a separate

White pepper to taste

A small saucepan

1 packed cup minced fresh greens (same combination as in Step 1)

1 Tb butter

½ cup heavy cream

2 egg yolks

2 to 4 Tb soft butter

saucepan, stir the minced greens and butter over moderate heat for several minutes until herbs are wilted. Remove from heat and let cool a moment, then stir in the cream; blend in the egg yolks with a wire whip, and gradually dribble in 2 cups of the hot soup base. Pour back into the saucepan. Just before serving, stir over moderate heat until soup comes almost to the simmer, correct seasoning again, remove from heat and stir in the butter.

Cold Green Herb Soup

See directions for the preceding Spinach Soup.

VEGETABLE VELOUTÉS

✳ *POTAGE AUX CHAMPIGNONS, ÎLE DE FRANCE*

[Cream of Mushroom Soup II]

Cream of Mushroom Soup appeals to almost everyone, even to those who claim they hate mushrooms. This is a very simple version compared with the full-dress recipe in Volume I, page 40. Here puréed raw mushrooms simmer in an onion-flavored soup base, and if you have only a handful of stems rather than the 2 to 4 cups of fresh mushrooms specified, you will still have a delicious soup.

For 6 to 7 cups, serving 4 to 6

---

1) *The velouté soup base*

½ cup finely minced onions
4 Tb butter
A 2½- to 3-quart heavy-bottomed stainless or enameled saucepan with cover
A wooden spoon
3 Tb flour
2 cups hot water
A wire whip
4 cups milk
2 tsp salt
Pinch white pepper
Big pinch tarragon

Cook the onions slowly in the butter for 8 to 10 minutes, until tender but not browned. Add the flour and cook, stirring, for 1 minute. Remove from heat, and blend in ½ cup of the hot water with a wire whip. Gradually beat in the rest of the hot water, then the milk, seasonings, and tarragon. Bring to the simmer, stirring with wire whip; simmer very slowly for several minutes while preparing the mushrooms.

---

2) *The mushrooms*

2 to 4 cups (5 to 12 ounces) fresh whole mushrooms or just the mushroom stems
A food mill with grating disk (large holes), an electric blender, or a large knife

Trim and wash the mushrooms. If you are using a food mill with grating disk, chop the mushrooms roughly and grate directly into the soup base. If using a blender, chop roughly, and blend ½ cup at a time with an equal amount of soup base, flicking switch on and off rapidly to avoid too fine a purée. Otherwise chop the mushrooms into ⅛-inch pieces with a knife, and add to soup.

---

3) *Finishing the soup*

More milk if needed, or light chicken stock

⅓ to ½ cup or more heavy cream

Salt, white pepper, and drops of lemon juice

Simmer the soup, partially covered, for 25 minutes. Add more liquid if soup seems too thick, then stir in the cream. Carefully correct seasoning, adding drops of lemon juice if you feel they are needed.

(*) May be completed to this point. Set aside uncovered until cool, then cover and refrigerate.

---

2 to 4 Tb soft butter

2 to 3 Tb minced fresh tarragon and/or parsley

Bring soup to simmer again just before serving. Remove from heat and stir in first the butter, a half tablespoon at a time, then the herbs. Serve immediately.

A more elaborate garnish

Omit all or most of the cream and butter enrichments if you wish. Ladle the hot soup into bowls, drop a spoonful of sour cream in each and top with minced herbs, or with sliced or fluted mushroom caps previously simmered in water, butter, and lemon juice (Volume I, page 510).

Cold Mushroom Soup

Omit the final butter enrichment, and oversalt slightly. Stir several times as the soup cools, then cover and chill. Blend in more cream, if you wish, just before serving.

VARIATIONS

The following recipes are all for 6 to 7 cups of soup, serving 4 to 6. All may be served either hot or cold, as for the mushroom soup.

Potage de la Fontaine Dureau

[Cream of Cauliflower and Watercress Soup]

This is a delicious and unusual, as well as a pretty, soup.

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1) ***The velouté base***

1 cup sliced leeks and/or onions
4 Tb butter
3 Tb flour
6 cups liquid (hot water, or part hot water and part milk)
2 tsp salt
Pinch white pepper

Following the Master Recipe for mushroom soup, cook the onions in the butter until tender, stir in the flour and cook 1 minute, blend in the liquid, then simmer slowly while preparing the vegetables.

---

2) ***The vegetables—finishing the soup***

A 6- to 7-inch head of cauliflower (1¼ to 1½ lbs.)
A large pan of boiling salted water
1 bunch watercress (about 2 packed cups)

Break cauliflower into flowerettes and peel central stem; retain any tender leaves. Drop flowerettes and stem (not leaves) into the boiling water, bring rapidly back to the boil; boil uncovered for 2 minutes. Drain, add to soup base, and simmer 15 minutes. Meanwhile, discard any

⅓ to ½ cup or more heavy cream

2 to 4 Tb soft butter

wilted leaves and stems from watercress, wash cress and chop roughly. After cauliflower has simmered 15 minutes, add the cress and reserved cauliflower leaves. Simmer 10 minutes more; purée. Add the cream, and correct seasoning. Reheat only just before serving, to preserve the watercress green, then remove from heat and stir in the butter enrichment.

Potage Crème aux Oignons, Soubise

[Cream of Onion Soup]

This is a soup for onion lovers, and a pleasant change from the usual brown onion soup. The little touch of curry and a bit of wine give it special flavor, while the addition of rice turns it into a *soubise*.

---

1) *The onion-velouté soup base*

3 to 4 cups sliced onions

4 Tb butter

1 tsp curry powder

2 Tb flour

2 cups hot water

2 cups chicken stock or canned chicken broth

½ cup dry white wine or ⅓ cup dry white

Following the Master Recipe for mushroom soup, cook the onions in the butter until tender but not browned. Add curry and cook 1 minute more, then add flour and cook 2 minutes without browning. Remove from heat, beat in the hot water, then the chicken stock and the wine. Bring to simmer and sprinkle in

French vermouth
⅓ cup plain white rice
1 bay leaf
Salt and white pepper to taste

the rice; add bay leaf, and season to taste. Simmer 30 minutes. Purée.

---

2) ***Finishing the soup***

2 to 3 cups milk
⅓ to ½ cup or more heavy cream
2 to 4 Tb soft butter
2 to 3 Tb fresh minced chervil or parsley

Bring soup to the simmer. Thin out to desired consistency with milk, stir in the cream, and carefully correct seasoning. Reheat again to simmer just before serving; remove from heat and stir in the butter, then the herbs.

A POTATO-BASED SOUP

POTAGE CÉLESTINE

[Celery Soup with Potatoes, Leeks, and Rice]

This is leek and potato soup with a celery twist, and is equally good hot or cold.

For about 8 cups, serving 6 people

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1) ***The leeks and celery***

The white part of 2 medium leeks, sliced; or 1¼ cups sliced onions

Cook the vegetables slowly with the salt and butter in the covered saucepan until tender but not

3 cups sliced celery stalks

¼ tsp salt

3 Tb butter

A heavy-bottomed 3-quart stainless or enameled saucepan with cover

4 cups light chicken stock, or canned chicken broth and water

⅓ cup plain white rice

browned—about 10 minutes. Add the liquid, bring to the boil, stir in the rice, and simmer uncovered for 25 minutes.

---

2) *The potatoes*

3 or 4 medium baking potatoes, peeled and chopped (about 3 cups)

2 cups water

½ tsp salt

Another heavy 3-quart saucepan

A food mill with medium disk, a potato ricer, or an electric blender

2 cups milk heated in a small pan

A wire whip and a wooden spoon

Meanwhile, boil the potatoes with the water and salt. When tender, drain their cooking water into the leeks and celery. If you are using a food mill or ricer, purée the potatoes, return to saucepan, and beat in the milk to make a smooth, white cream. If you are using a blender, purée the potatoes with a cup of the milk, pour into saucepan, and beat in the rest of the milk.

3) *Finishing the soup—herb-butter and croûton garnish*

⅛ teaspoon sugar (to bring out the flavor)
Salt and white pepper

Purée the leek and celery mixture with its liquid into the potato cream. Blend well with wire whip and bring to the simmer; beat in sugar and seasonings to taste.

(*) Set aside uncovered until shortly before serving.

A heated soup tureen, or a bowl and soup cups
4 to 6 Tb soft butter
3 Tb minced fresh chervil or tarragon; or minced fresh parsley and ¼ tsp crumbled dried tarragon
½ to ¾ cup croûtons (see directions following Cold Soup)

Bring the soup to the simmer. Mash the butter and herbs in the soup tureen (or in the bowl, and divide among your soup cups). Blend the hot soup into the herb butter, sprinkle the croûtons on top, and serve immediately.

Cold Celery Soup

Omit the butter enrichment and the croûtons; oversalt soup slightly. Mash the herbs with ¼ cup heavy cream or sour cream, stir into the soup, and chill. Stir in more chilled cream, if you wish, before serving, and decorate with fresh minced herbs or parsley.

Croûtons

[Small Cubes of Bread Sautéed in Butter]

Stale, homemade-type white bread
A baking sheet
Clarified butter (butter melted, skimmed, and poured off milky residue in bottom of pan)
A frying pan, preferably the no-stick kind

Preheat oven to 325 degrees. Remove crusts and, if unsliced, cut bread into ¼-inch slices. Then cut into ¼-inch strips; cut strips crosswise to make ¼-inch cubes. Spread cubes on baking sheet and dry out in middle level of oven for 10 to 15 minutes, until outside is dry but not browning; this will prevent bread from absorbing too much butter when sautéed. Film pan with a ⅛-inch layer of clarified butter, set over moderate heat until it bubbles; add just enough bread cubes to make 1 layer. Sauté, shaking and tossing pan by handle, until cubes are a light golden brown, adding a little more butter if necessary to keep bread from burning. Let cool on paper towels.

(*) May be cooked in advance. May also be frozen, then thawed and crisped for a few minutes in a 375-degree oven.

SOUPS WITH A FARINA THICKENING

Rather than thickening soups with flour, rice, or potatoes, you may use *semoule de blé*, semolina, also known as farina or cream of

wheat. This makes a pleasant change and also imparts its own subtle taste and texture.

✳ *POTAGE AUX CONCOMBRES*

[Cream of Cucumber Soup]

The only thing to say about this soup is that it is perfectly delicious; it is especially good cold, but then it is also especially good hot.

For 6 to 7 cups, serving 4 to 6

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1) *The cucumbers*

1½ lbs. cucumbers (3, about 8 inches long)

Peel the cucumbers. Cut 18 to 24 paper-thin slices and reserve in a bowl for later. Cut the rest of the cucumbers into half-inch chunks: you will have about 4½ cups.

---

2) *The soup*

½ cup minced shallots, or a combination of shallots, scallions, and/or onions

3 Tb butter

A heavy-bottomed stainless or enameled saucepan with cover

Cook the shallots, scallions, or onions slowly in the butter for several minutes until tender but not browned. Add the cucumber chunks, chicken broth, vinegar, and herbs. Bring to the boil, then stir in the farina. Simmer, partially covered, for 20 to 25 minutes. Purée, and return the soup to the pan. Thin out with

6 cups liquid: light chicken stock, or canned broth and water

1½ tsp wine vinegar

¾ tsp dried dill weed or tarragon

4 Tb quick-cooking farina (cream of wheat) breakfast cereal

A food mill with medium disk, or an electric blender

More liquid if necessary

more liquid if necessary; season carefully with salt and pepper.

(*) May be prepared in advance to this point.

Salt and white pepper

Soup bowls

1 cup sour cream

1 to 2 Tb minced fresh dill, tarragon, or parsley

Bring to simmer just before serving, and beat in ½ cup sour cream. Ladle into soup bowls, place a dollop of sour cream in each bowl, float slices of cucumber on top of cream, and decorate with a sprinkling of herbs.

Cold Cucumber Soup

After stirring in the ½ cup sour cream, oversalt slightly and let cool uncovered, stirring occasionally. Then cover and chill. Ladle into chilled soup cups, adding a big spoonful of sour cream to each cup; float cucumber slices on top of the cream and decorate with herbs.

VARIATION

Potage aux Courgettes

[Cream of Zucchini Soup]

You may substitute zucchini for cucumbers in the preceding soup, but do not peel them. Cut off stem and tip, scrub with a vegetable brush, and proceed exactly as for the cucumber soup. Decorate with herbs, however, rather than with zucchini slices.

POTAGE UNTEL

[Green Turnip Soup]

This is one of those soups with a marvelous and unusual flavor that is difficult to decipher unless you are told the combination. Then the tastes of turnip and greens disclose themselves. You may not find any green leaves attached to your turnips unless they grow nearby and it is turnip season, which is winter or early spring. Spinach leaves do nicely, however.

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1) *The turnips*

1½ lbs. fresh white turnips, peeled and quartered (about 5 cups)
3 Tb butter
1 tsp salt
1 tsp sugar
1½ cups water

Boil the turnips slowly with the seasonings, butter, and water in a covered saucepan for 15 to 20 minutes, or until tender when pierced with a knife. Uncover, raise heat, and boil to evaporate liquid; toss turnips in the butter, which remains, for 2 minutes.

A heavy-bottomed 3-quart stainless or enameled saucepan with cover

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2) *The greens*

Either 4 packed cups tender fresh turnip greens and fresh spinach;

***Or* a 10-ounce package of fresh spinach;**

***Or* ½ package frozen spinach thawed in cold water and squeezed dry**

2 Tb butter

A 10-inch stainless or enameled skillet

2 wooden spoons

½ tsp salt

¼ tsp sugar

Meanwhile, discard any wilted leaves from fresh greens and spinach, wash thoroughly and drain well. Heat butter in a skillet to bubbling over moderately high heat. Add greens and spinach, turn and toss with the 2 wooden spoons; sprinkle with salt and sugar and continue tossing for 2 to 3 minutes until greens are limp and fairly tender.

---

3) *The soup*

A food mill with medium disk, or an electric blender

4 cups liquid: light chicken stock, or

Purée the 2 vegetables together and bring to simmer in turnip-cooking pan with the broth. Sprinkle in the farina and simmer 5 to 6 minutes until farina is tender. Thin out to

canned broth and water

3 Tb quick-cooking farina (cream of wheat) breakfast cereal

1 to 2 cups milk

Salt and pepper

1 to 2 Tb lemon juice

desired consistency with milk; season carefully with salt, pepper, and lemon juice.

(*) May be prepared in advance to this point.

---

2 to 4 Tb soft butter

Bring again to simmer just before serving; remove from heat and stir in the butter a teaspoon at a time.

Alternate enrichments, cold soup

You may wish to enrich the soup with sour cream instead of butter, as for the preceding Cucumber Soup, or with cream and egg yolks as in the Spinach Soup. In any case, you may also serve it cold as suggested in both recipes.

THREE PEASANT SOUPS

POTAGE MAGALI

[Mediterranean Tomato Soup with Rice]

Typically Mediterranean, with its onions, tomatoes, garlic, saffron, and native herbs, this fragrant soup is even named after the Provençal heroine of many an operetta. It is best when tomatoes are

at the season's peak, but the hothouse type can be pepped up with a bit of tomato paste.

For 7 to 8 cups, serving 4 to 6

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1) ***The soup base***

¾ cup combination of thinly sliced leeks and onions, or onions only

3 Tb olive oil

A heavy-bottomed 3-quart stainless or enameled saucepan with cover

1½ lbs. fresh, ripe, red tomatoes

4 large cloves garlic, minced or mashed

4 to 5 cups liquid: light chicken stock, or canned broth and water

¼ cup plain, raw, white rice

The following tied in washed cheesecloth: 6 parsley sprigs, 1 bay leaf, ¼ tsp thyme, 4 fennel seeds, and, if available, 6 large fresh basil leaves

Cook the leeks and onions slowly in the oil until tender but not browned. Meanwhile, peel and halve the tomatoes, squeeze out seeds and reserve juice. Chop tomato pulp roughly and stir into the cooked leeks and onions. Add the garlic and stir over moderate heat for 3 minutes. Then add the tomato juice and liquid, bring to the boil, and sprinkle in the rice. Add the herbs and saffron; season to taste with salt and pepper. Simmer, partially covered, for 30 minutes.

A large pinch of saffron threads
Salt and pepper

---

2) *Finishing the soup*

If necessary: pinches of sugar
1 tsp or more tomato paste
Salt and pepper

Carefully taste for seasoning, adding pinches of sugar to bring out flavor and counteract acidity, and small amounts of tomato paste if needed for color and taste. Remove herb bouquet.

(*) May be prepared ahead to this point.

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2 or more Tb minced fresh basil, chervil, or parsley

Serve either hot or chilled, sprinkled with fresh herbs.

SOUPE CATALANE AUX POIVRONS

[Catalonian Pepper and Leek Soup]

Another Mediterranean soup uses the same principles as the preceding *potage Magali*, and the same general ingredients. Here the character comes from sweet peppers rather than tomatoes, a touch of ham or salt pork, and a typically regional final liaison of egg yolks and olive oil.

For 7 to 8 cups, serving 4 to 6

1) *The soup base*

2½ to 3 ounces lightly smoked ham or lean salt pork, cut into ¼-inch dice (⅔ cup)

2 Tb olive oil

A heavy-bottomed 3-quart stainless or enameled saucepan with cover

2 cups diced onions

2 cups thinly sliced leeks (or more onions)

1½ cups diced bell peppers, red or green

4 large cloves garlic, minced or mashed

1 Tb flour

1 quart hot water

3 to 4 cups light beef stock, or canned chicken broth

¼ cup pasta (rice- or pepper-corn shaped, or broken vermicelli), or plain white rice

A large pinch of saffron threads

¼ tsp savory

Salt and pepper

Sauté the ham or salt pork in the oil over moderate heat until it barely begins to brown, then stir in the onions and leeks. Cook slowly several minutes until fairly tender but not browned; stir in the peppers and garlic, and cook again for 3 to 4 minutes without browning. Finally sprinkle in the flour, stirring for 1 minute, and remove from heat. Blend in the hot water gradually, stir in the stock or broth, and bring to the simmer; skim off any surface scum for a minute or two, then stir in the pasta or rice. Add the saffron and savory, season to taste, and simmer partially covered for 20 minutes. Carefully correct seasoning.

(*)May be prepared ahead to this point; let cool uncovered. Bring again to the simmer just before serving. You may also make the egg-yolk and oil enrichment in advance and store it in a covered jar.

2) *Finishing the soup*

2 egg yolks
A wire whip
A soup tureen or large mixing bowl
¼ cup olive oil
A ladle

Beat the egg yolks in the bottom of the tureen or bowl until thick and sticky; by droplets, beat in the olive oil exactly as though you were making a thick mayonnaise. Stirring it, dribble in the hot soup until you have added 2 cups; gradually stir in the rest. Serve immediately.

✳ *SOUPE À LA VICTORINE*

[Purée of White Bean Soup, Eggplant and Tomato Garnish]

This meal-in-itself will fill up the family on a cold day, especially if you include pork or sausage with the beans. The eggplant and tomato garnish makes a lively and unusual touch to an otherwise traditional bean purée.

For about 8 cups, serving 4 to 6

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1) *Soaking the beans—1 hour*

1 quart of water
A 3-quart saucepan with cover
⅓ cup dry white beans, such as Great Northern or Small White

Bring the water to a rapid boil, drop in the beans, and bring water rapidly back to the boil again; boil uncovered for exactly 2 minutes. Remove from heat, cover pan, and let soak for exactly 1 hour. Meanwhile,

you may prepare all the rest of the ingredients for the soup.

---

2) *The soup base—1½ hours of simmering*

2 cups combination of sliced leeks and onions, or onions only

3 Tb olive oil or butter

An 8-inch enameled, stainless, or no-stick frying pan

2 bay leaves

½ teaspoon thyme

½ teaspoon sage

Optional: ½ lb. lean side pork (fresh unsmoked bacon), or fresh fat-and-lean pork butt (shoulder), or Italian or Polish sausage

1½ tsp salt

⅛ tsp peppercorns

A food mill or an electric blender

Cook the leeks and onions slowly in the oil or butter until tender and translucent; raise heat slightly and cook for a few minutes more until very lightly browned. As soon as the beans have had their 1-hour soak, scrape the vegetables into them, and add the rest of the ingredients for the soup base (if using sausage rather than pork, add only for last 30–40 minutes of cooking). Bring to the simmer, partially cover the pan, and cook slowly for about 1½ hours or until beans are tender. Set pork or sausage aside for final step, purée the soup, and return to the pan.

(*) May be prepared ahead; set aside uncovered until cool.

---

3) *The eggplant and tomato garnish*

A firm, shiny, 1-lb. eggplant (about 8 inches long and 3½

Peel the eggplant and cut into ½-inch dice. Toss in the bowl with the salt and let stand at least 20 minutes.

inches at widest diameter)

A 2-quart glazed or stainless mixing bowl

1½ tsp salt

1 lb. fresh, firm, ripe, red tomatoes (3 medium), peeled, seeded, and juiced

2–3 Tb olive oil

The 8-inch frying pan again

4 large cloves garlic, minced or mashed

A cover for the frying pan

Meanwhile, prepare the tomatoes and cut pulp into ½-inch squares; strain and reserve juice. When eggplant has stood its 20 minutes, drain and dry on paper towels. Heat the oil in the pan and sauté the eggplant, tossing it, to brown very lightly. Then toss with the tomato pulp and garlic, add the juice from the tomatoes, and cover the pan. Simmer slowly for 10 to 15 minutes until eggplant is tender but still holds its shape. Set aside.

(*) May be prepared ahead; let cool uncovered.

---

4) ***Finishing the soup***

2 to 3 cups chicken stock or canned broth

3 Tb minced fresh green herbs: basil, parsley, and chives (or parsley only and dried basil or oregano to taste)

About 15 minutes before serving, bring the soup base to the simmer and thin out to desired consistency with chicken stock or broth. Cut the pork or sausage into slices ⅜ inch thick and add to the soup along with the eggplant and tomato. Simmer 3 to 4 minutes to blend flavors. Carefully correct seasoning, stir in the herbs, and serve.

VARIATION

Fennel and Tomato Garnish

Sliced fresh fennel cooked until just tender and then simmered for a moment with diced tomatoes and herbs makes an attractive alternate to the eggplant. Soak the beans and simmer the soup base as described in the preceding recipe; prepare the garnish as follows.

---

2 cups thinly sliced fresh fennel bulbs
2 Tb olive oil or butter
¼ cup minced shallots or scallions
2 large cloves garlic, minced or mashed
1 lb. tomatoes, peeled, seeded, juiced, and diced
Salt and pepper

Cook the fennel slowly in the oil or butter in a covered skillet for 8 to 10 minutes, or until just tender but not browned. Add the shallots or scallions, garlic, and tomatoes; toss with fennel, cover skillet and cook for a few minutes until tomatoes have rendered the rest of their juice. Uncover, raise heat slightly and cook for a few minutes more to evaporate the juice. Season to taste. Set aside until you are ready to serve, then add to the soup as directed in the Master Recipe, Step 4.

LE POTIRON TOUT ROND

[Pumpkin Soup Baked in a Pumpkin]

This amusing presentation may be prepared either as a soup or a vegetable; the recipe is among the squashes in the Vegetables Chapter.

SHELLFISH SOUPS

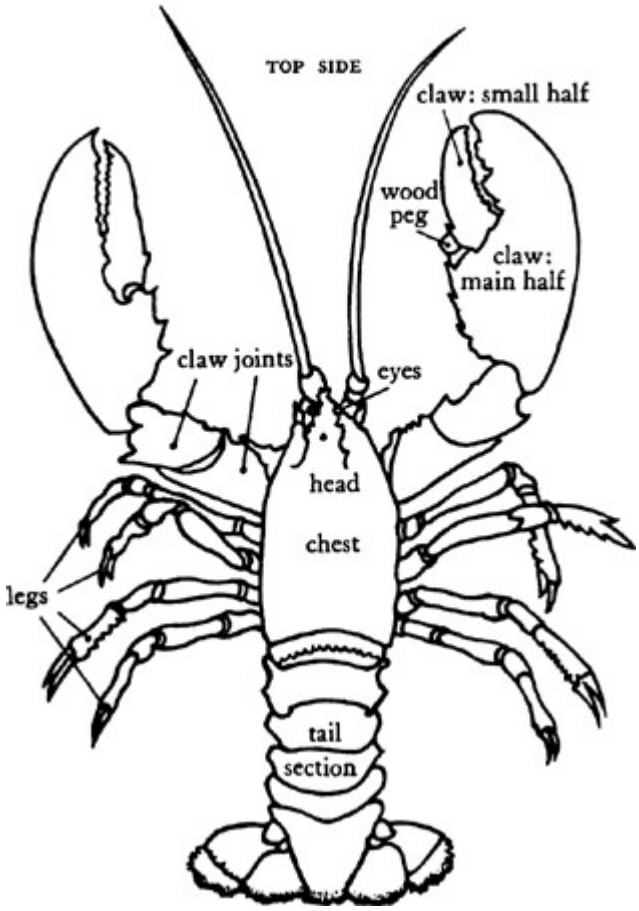
Bisques

A bisque is a rich, thick, highly seasoned soup of puréed shellfish. Undoubtedly the bisque came into being because it is an easy as well as elegant way to eat small crustaceans with complicated constructions like crayfish and crabs, and it is a wonderful solution for the chests and legs of lobsters.

This is the kind of recipe to pick for a group of friends who enjoy cooking together, since a bisque is not tricky to make—it just takes a long time. To get the true flavor, the raw shellfish are cut up and sautéed in their shells before being simmered with wine and aromatic ingredients. The meat is then removed from the shells; some of it is saved for a garnish while the rest is puréed. Finally, to extract every remaining bit of flavor and color from the shells, they are puréed with butter, and everything is combined into a splendid soup.

We shall begin with illustrated directions on how to cut up lobsters and crabs, and follow with lobster bisque and its other shellfish variations.

LOBSTERS

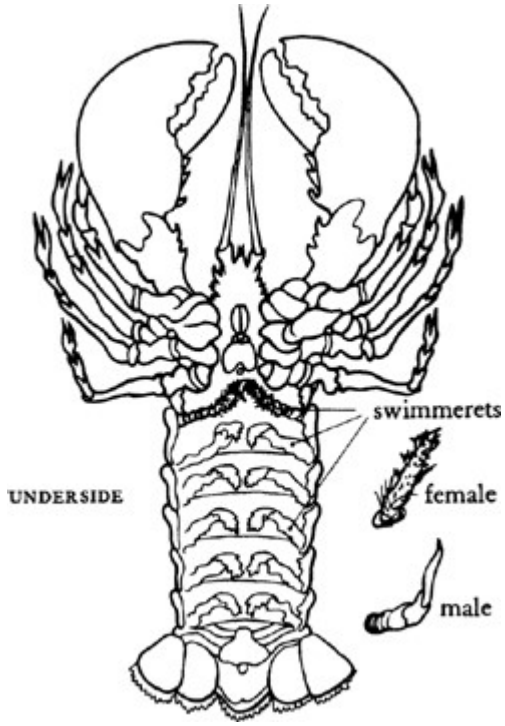


BUYING LOBSTERS

A live lobster should be lively: it spreads its claws, arches its back, and flaps its tail noisily against the underside of its chest when you pick it up. To do so you must grab it with your thumb and index finger at its shoulder just behind the claw joints. You can keep live lobsters in the refrigerator at around 37 degrees for a day or two in a heavy paper bag pierced with air holes, but you should cook them as soon as possible.

When you are picking store-bought boiled lobsters, look closely at their tails, which should curl up against the underside of the chests and spring back into place when straightened. A limp tail

indicates that the lobster was moribund before cooking. Be sure also, in buying boiled lobster, that it smells absolutely sweet and fresh. Freshly boiled, cooled, and wrapped lobsters will keep for 2 to 3 days in the refrigerator at around 37 degrees. You may even wrap airtight and freeze a boiled lobster in its shell for several weeks.



To tell the sex of a lobster, look at the last pair of swimmerets on the underside, where chest meets tail. If they are soft and hairy, the lobster is female; if they are hard, pointed, and hairless, the lobster is male.

ON DEALING WITH LIVE LOBSTERS

A number of the best French lobster recipes, including *homard à l'américaine* and *bisque de homard*, call for the sautéing of cut-up raw lobster. This means you must buy live lobster and either have it cut up for you and cook it immediately, or do the cutting yourself. The serious cook really must face up to the task personally. While professionals simply cut up the lobsters with never a qualm nor a preliminary, you may find this difficult. If so, we suggest that you plunge them two at a time, head first and upside down, into boiling

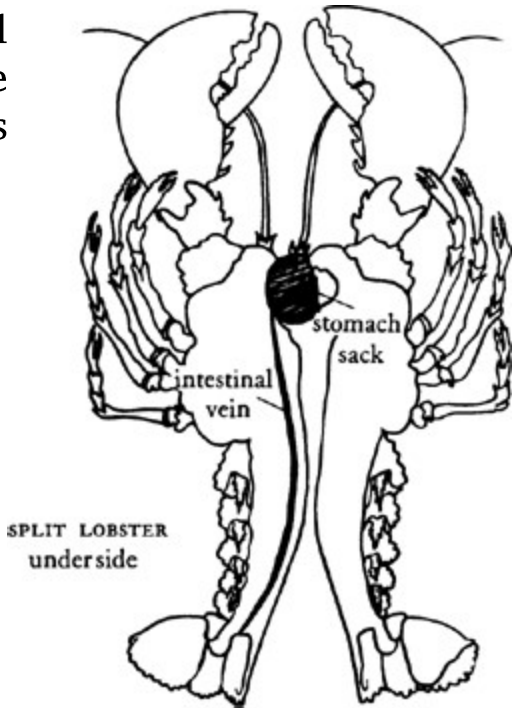
water; leave for about a minute, until lobsters are limp, and immediately remove them. Because the nervous and circulatory systems of the lobster center in the head area, a head-first plunge into boiling liquid not only kills the lobster almost instantly, but also eliminates muscle spasms. There is a misguided notion that lobsters suffer less if set to boil in cold water; far from being a humane procedure, this is slow death by drowning!

HOW TO CUT UP RAW LOBSTER

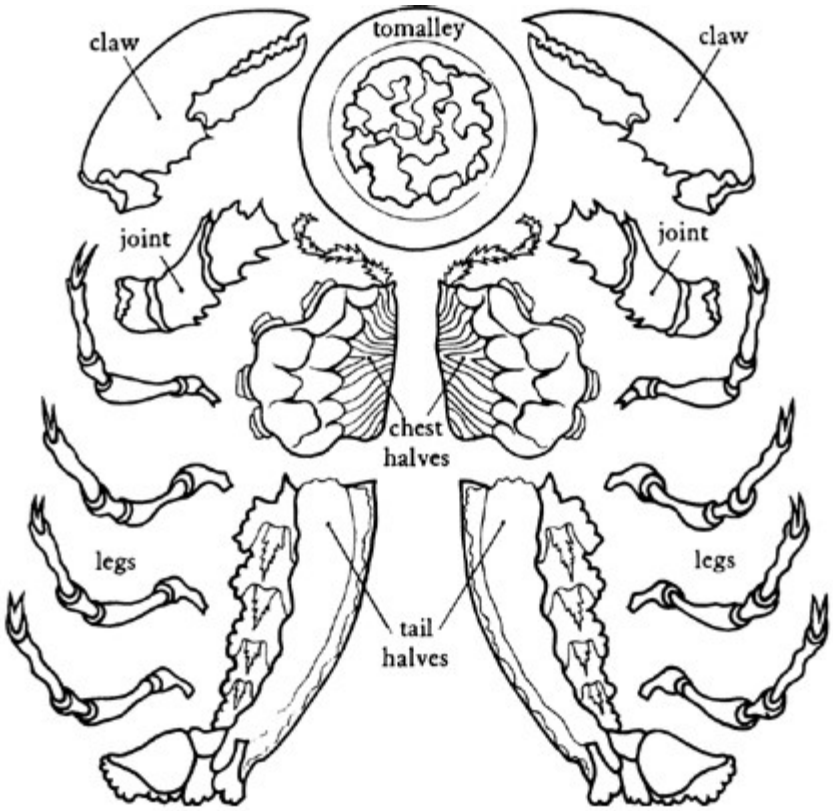
Furnish yourself with sharp-pointed lobster scissors or kitchen scissors, a large knife, a cutting board with groove to catch juices or a board set on a tray, a bowl to pour juices into, and another bowl for the lobster tomalley. You now want to split the lobster in two, lengthwise, as follows. Turn the lobster top side up. With scissors, cut through center of shell from end of tail up to but not through eyes in center of head. Turn lobster over and again with scissors cut through shell from end of tail to within ½ inch of tip of head. Then with your knife cut completely through the under side of the lobster lengthwise, following scissor cuts, from ½ inch below tip of head down through tail, thus splitting lobster neatly in two except at the head. Finally grasp lobster in both hands where claw joints meet chest, and break the shell apart at the head to open it up.

Nestled in the head on one side of the lobster or the other is a pouch an inch long and ¾ inch in diameter which is the stomach sack. Locate the sack with your fingers, twist it out, and discard it. (If you have cut sack in two while splitting the lobster, no harm is done; remove the 2 halves.) Pull out and discard the intestinal vein, a thin, flexible translucent or blackish tube that runs from the area of the stomach sack down through the tail meat. The greenish, and sometimes almost blackish, soft matter lying in the chest cavity is

the tomalley; scoop it out into a small bowl. If your lobster is female, there will usually be some orange-red roe as well; add this to the tomalley.



SPLIT LOBSTER
underside

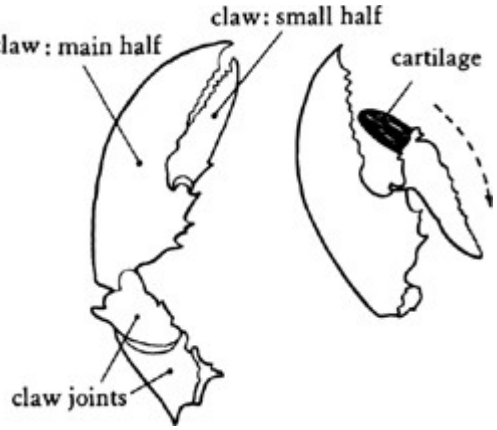


With a knife or scissors, separate the two tail sections from the chests. Cut the legs and the claw joints from the chests, and cut claws from end of joints. Crack claws in one or two places with a sharp whack of the knife. Drain juices into a bowl and reserve them, along with the tomalley. The lobster is now ready for sautéing.

HOW TO REMOVE THE MEAT FROM COOKED LOBSTERS

Split and open boiled lobster exactly as described in the preceding directions for raw lobster. Discard stomach sack and intestinal vein. Scoop tomalley from inside the chest sections into a bowl. After lifting meat out of tail sections, you want to remove meat from claws, claw joints, chest sections, and legs. With scissors, cut the claw joints from the chests, and separate each claw from its joint. Cut through shell on each side of joints, lift off shell, and remove meat.

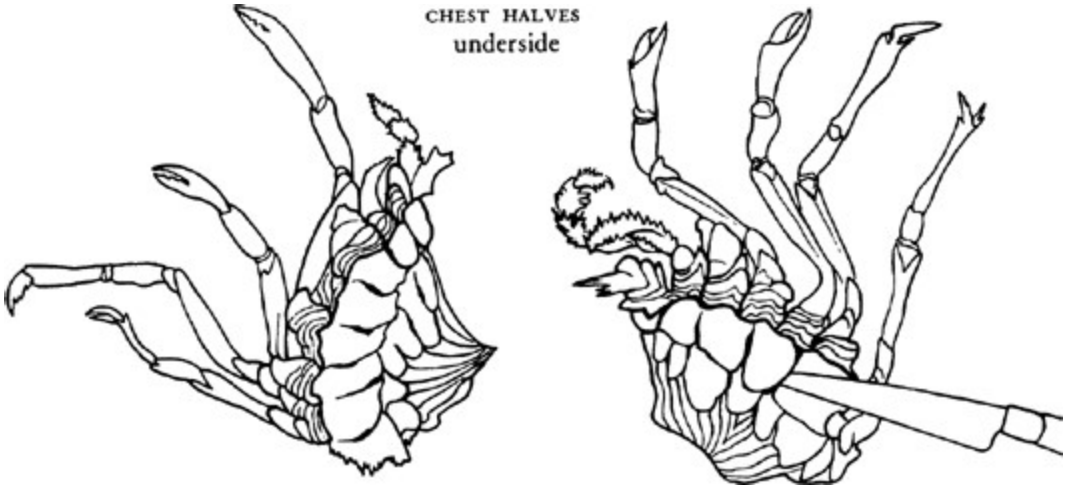
The first step in removing the meat from the claws is to *bend the small, hinged half rather slowly but firmly back on itself, toward the bottom of the claw*; this will withdraw its cartilage from inside the meat of the main half of the claw. Dig the point of meat out of this small shell with a nut pick or the point of your scissors.



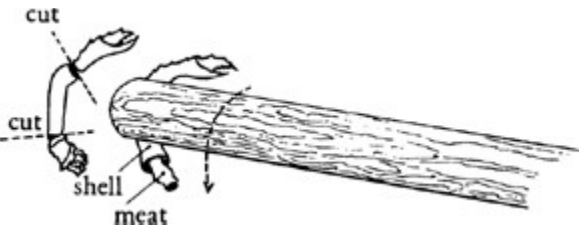
Again with scissors, *cut a window out of the main claw shell* and

remove the whole piece of claw meat with your fingers.

Pull chest section from its outside shell. Note that there are spongy, hairy strips attached to outside side of chest at leg joints; these are gills. Pull off and discard them. Scrape out and add to the tomalley any coagulated white matter clinging to the inside of the shell.

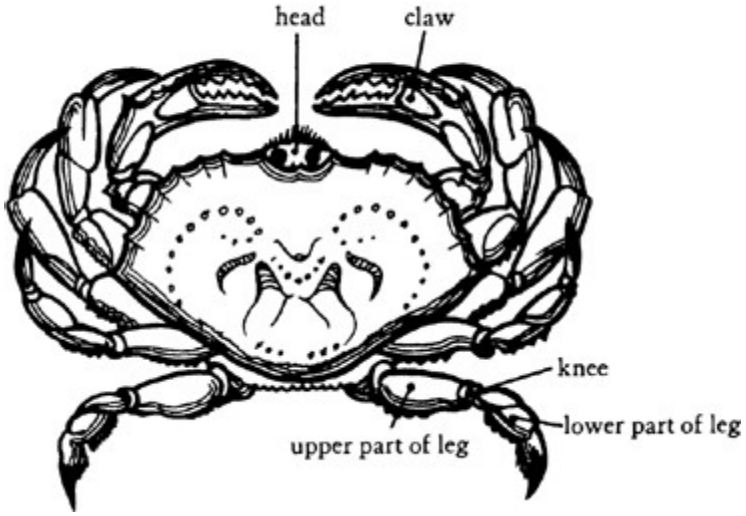


Cut or twist off legs where they join the chest. *Dig out meat from inside side of chest, going in between cartilaginous interstices with the point of a knife*. This is never a fast operation, but the small amount of meat you extract is the sweetest and tenderest of all.



To remove the meat from the legs, sever them at each of their joints. *Place on a board and squeeze the meat out of each piece by rolling a pin (pestle or broom handle) over it.* You will not get much, but again the meat is sweet, tender, and worth the time spent on extraction.

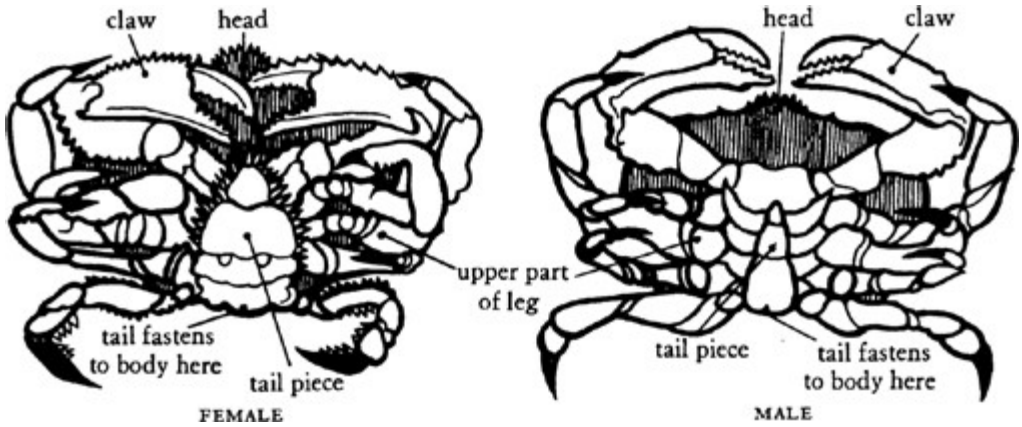
CRABS



HOW TO CLEAN AND CUT UP RAW CRABS FOR CRAB BISQUE

Stone crabs, rock crabs, sand crabs, blue crabs, and their ilk and size are especially good for bisques because they are otherwise

somewhat complicated to eat. If you are at the seashore you can gather them yourself, or ask lobstermen please not to throw them out, as they often do, but to save all crabs for you. However you obtain them, they must be alive. Just before you are ready to clean and cut them, place them upside down in a large bowl or stoppered sink and cover with very hot water. As soon as air bubbles cease to rise, in a minute or two, the crabs will be limp and ready to work on. Your object in cleaning and cutting is to remove the main body, or chest-leg-claw portions of each crab, from the hard shell, called the carapace, and to collect the tomalley, which is the creamy substance in the chest cavity and carapace.

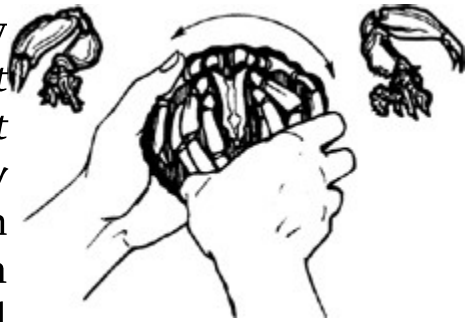


Turn crabs upside down. Note that female crabs have a wider tail flap than male crabs and the female's is usually edged with hair.

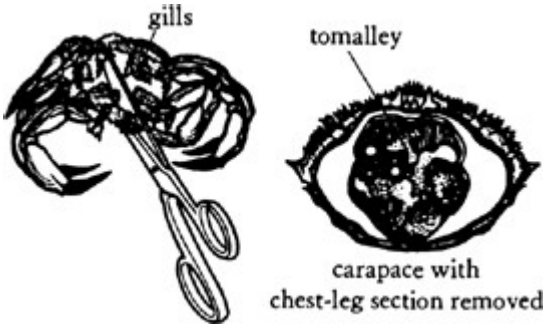
Lift point of flap away from chest, then grasp flap close to the body of the crab and with a rather slow twisting movement, pull it horizontally free from the end of the crab. The intestinal vein should

point of flap lifted away from chest

draw out of the body at the same time.



Break off claw-joint sections where they join the body. *To remove the leg-chest section, hold carapace firmly in your left hand and grasp all the legs close to the body in your right hand.* Rock leg-chest portion back and forth and it will come loose from the carapace; pull it free. Both chest and interior of carapace should smell fresh and appetizing; your nose is the best judge.

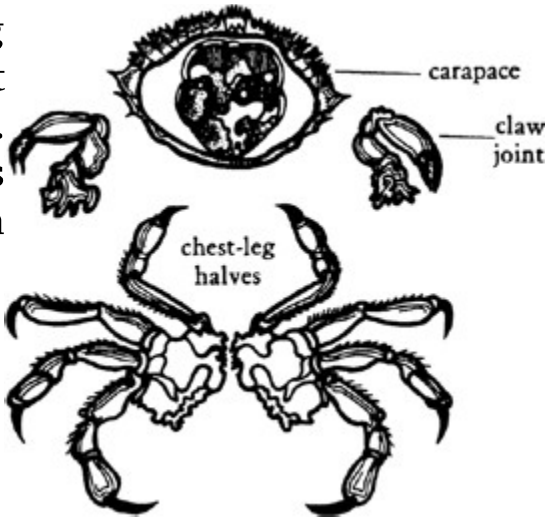


carapace with chest-leg section removed

On either side of the chest, where it fitted into the shell, are feathery, spongy strips, which are the gills; pull off and discard them. Scrape the creamy tomalley out of the chest with your fingers and a spoon handle; place in a sieve set over a bowl.

With a vegetable brush, scrub shell on underside of chest and around the legs under a stream of cold water; scrub the claw-joint pieces also. *Finally cut the chest in half lengthwise as shown.* (Trim off any mossy bits of shell with a knife or scissors.)

You now have prepared for cooking the chest-leg sections, which are cut in two, and the claw-joint sections. The other edible portion of the crab is the rest of the tomalley, which is in the carapace.



Crab tomalley

The greenish, brownish, and sometimes orange creamy matter left in the carapace is also called tomalley. It, along with the juices in the shell, constitutes some of the best parts of the crab.* Pour the juices through the sieve containing the chest tomalley; scoop soft matter out of the shell with your fingers, and into the sieve. When all the crabs are done, pour accumulated liquid into a separate container and reserve. Rub the tomalley through the sieve with a wooden spoon, scrape it off bottom of sieve into a bowl; reserve for Step 7, where it will simmer with the crab-meat garnish. (After puréeing, the raw tomalley will become a rather dark green, which then becomes dark red when cooked.)

* When a whole crab is boiled, the tomalley turns greenish and orange while the liquid usually becomes white.

HOW TO REMOVE THE MEAT FROM COOKED CRABS

Provide yourself with a board and wooden mallet or wooden object of some sort for cracking the shells, and a grapefruit knife for extracting the meat. For a bisque made from small crabs, do not

bother to delve too thoroughly because it will take all day; remove only what meat you easily can, and the shell debris will be simmered again anyway to extract all remaining flavor. Begin by twisting the legs from the chest sections, then break each leg off at the knee by bending it back upon itself at the joint, thus drawing the cartilage out of the upper leg meat. For a bisque, chop lower legs into quarter-inch pieces, and reserve for shellfish butter; otherwise discard them. To remove meat from upper legs, as well as from claws and joints, crack shell sharply but lightly with mallet, being careful not to shatter the shell into the meat. Then dig out what meat you easily can with the point of your grapefruit knife. To remove meat from chests, dig out what you can from the holes left by the legs, then from the other side, being careful not to include bits of shell or cartilage. You will get about 1 solid cup of meat from 6 to 8 crabs measuring 3 to 4 inches across the back of the shell.

✳ *BISQUE DE HOMARD À L'AMÉRICAINE*

[Lobster Bisque]

Considering the price of lobsters and the puréed nature of a bisque, we think it is a waste to use whole lobster here. We therefore suggest only the chests and the legs for the bisque, and the tails, claws, and tomalley for a splendid main dish, such as the *homard à l'Américaine* described in Volume I on page 223. In fact, you could well combine the two, starting them out together, since both follow much the same pattern. Serve the main dish one night, and the bisque a day or two later. That is up to you, however, and we shall content ourselves with the chests and legs from 3 or 4 lobsters for the following recipe. As in most dishes of this type, you can expand or contract the ingredients to a certain extent without upsetting the balance of tastes, and you need not be disturbed if you have a little more or a little less of anything that is called for.

In the old days you would have needed an 8-quart marble mortar, a large wooden pestle, a 12-inch tamis sieve, a tortoise-shell scraper, and either a flock of kitchen minions or the strength of a Japanese wrestler to produce a proper bisque. Today's electric blender eliminates these colorful requirements, but there are still multiple simmerings, strainings, and puréeings, as well as numerous bowls, sieves, and spoons that you will need. Do not wash anything off until the soup is done because you will be using the same utensils repeatedly and you don't want any marvelous tidbits of flavor losing themselves down the drain.

For about 2 quarts, serving 6 to 8

---

1) *Preliminaries*

1 cup *mirepoix* (equal parts finely diced onions, carrots, and celery)

1½ Tb butter

A heavy, 3-quart stainless or enameled saucepan with cover

1½ cups chopped, fresh tomato pulp (3 to 4 medium tomatoes peeled, seeded, and juiced)

The chest parts with the shells and the legs from 3 or 4 fresh, raw, 1¼- to 1½-lb. lobsters

Cook the *mirepoix* slowly in the butter, in the saucepan, for 6 to 8 minutes, or until vegetables are tender but not browned. Meanwhile, prepare the tomatoes. Cut lobster chests in half lengthwise. (See illustrated directions for cutting lobster.)

2) *Sautéing the lobster*

2 or more Tb olive oil or cooking oil

A heavy, 10- to 12-inch no-stick or enameled casserole (or chicken fryer or deep frying pan)

Cooking tongs

Film the bottom of the casserole with $^{1}/_{16}$ inch of oil; set over moderately high heat until oil is very hot but not smoking. Add the lobster chests cut side down and the legs. Do not crowd pan: sauté in 2 batches if all will not fit easily in one layer. Toss and turn frequently until shells are a deep red (4 to 5 minutes in all). Color is important here, as it is the shells that tint the soup.

---

3) *Simmering the lobster and removing the meat*

Salt and pepper

⅓ cup Cognac

***Either* 1½ cups dry white wine;**

***Or* 1 cup dry white vermouth**

2 Tb fresh tarragon or 1 Tb dried tarragon

1 bay leaf

The *mirepoix* and tomatoes from Step 1

1 clove mashed garlic

Large pinch of cayenne pepper

When the lobster is sautéed, lower heat slightly, salt and pepper the lobster, and pour on the Cognac. Ignite by shaking pan vigorously or tilting it into heat source, or use a lighted match. When flames have died down, pour on the wine, mix in the tarragon, and add the bay leaf and other ingredients. Cover casserole, and simmer slowly for 20 minutes.

(*) AHEAD-OF-TIME NOTE: May be simmered a day in advance; let cool uncovered, then cover and refrigerate (or freeze).

A cover for the casserole

---

2 medium-sized bowls

A food mill with medium disk, or a sieve and a wooden spoon

An electric blender

(Before proceeding, you may wish to start the rice in the next step, so that it will be done by the time you are through here.) Remove the pieces of lobster from their cooking sauce and extract the meat from the shells following illustrated directions. You will have about 1 cup; place in one of the bowls. Purée the cooking sauce through food mill or sieve into the other bowl, and scrape into jar of blender; reserve for Step 5. Chop shells into ½-inch pieces and reserve in a bowl for Step 6.

---

4) *Simmering the rice*

3 cups fish stock or canned clam juice

2 cups beef stock or canned beef bouillon

The saucepan from Step 1, in which the *mirepoix* cooked

¼ cup plain, raw, white rice

Bring the fish stock or clam juice and the beef stock or bouillon to a boil in the saucepan; sprinkle in the rice. Stir up once, and simmer for 20 minutes. Set aside for Step 5.

---

5) *Puréeing rice and lobster meat*

The saucepan of boiled rice
A large, fine-meshed sieve set over a 2½- to 3-quart bowl
A rubber spatula
The blender jar containing the puréed lobster-cooking sauce
Half the lobster meat

Drain rice through sieve, reserving its cooking liquid in the bowl. Scrape rice and the half portion of lobster meat into the blender. Purée, adding a little of the rice-cooking liquid if mixture is too thick for easy blending in the machine. Scrape the purée out of the blender and into the rice-cooking saucepan.

---

6) *Shellfish butter for final enrichment—lobster butter*

6 Tb butter
The casserole in which the lobster cooked
The bowl of chopped lobster shells
The electric blender
The sieve from Step 5
A wooden spoon
A rubber spatula
A small bowl to hold the butter

Heat butter to bubbling in casserole, stir in the chest and leg shells, and sauté for 2 to 3 minutes, tossing and turning, to heat thoroughly. Immediately scrape into blender and purée, flicking switch on and off and scraping shells down into blades as necessary. Scrape purée into sieve, and mash vigorously with spoon to extract as much butter as possible. Scrape all butter off bottom of sieve with rubber spatula and pack into bowl. Set aside for Steps 7 and 8.

The bowl of rice-cooking liquid from Step 5
The saucepan containing the puréed rice and

To extract all remaining flavor from blender jar, shells, and sieve, pour rice-cooking liquid into the casserole in which you just sautéed the shells.

lobster from Step 5

Heat to the simmer and pour liquid into blender to rinse it, then pour liquid back into casserole. Scrape shell debris from sieve into casserole, and swish sieve about in the hot rice-cooking liquid to dislodge all debris. Simmer 3 to 4 minutes; strain liquid through the sieve and into the saucepan of puréed rice and lobster.

---

7) *The lobster garnish*

2 Tb of the lobster butter from Step 6

A small frying pan

The remaining lobster meat from Step 3

Salt and pepper

2 Tb Cognac or dry white vermouth

Heat the butter to bubbling in the frying pan; stir in the lobster meat, and sprinkle with salt and pepper. Sauté over moderate heat for 2 minutes, tossing and turning. Pour on the Cognac or vermouth, and cook for a moment until liquid has evaporated. Scrape the lobster into the saucepan containing the rest of the soup mixture from Step 6, and you are finally almost ready to serve.

(*) AHEAD-OF-TIME NOTE: Recipe may be completed to this point; let cool uncovered, then cover and refrigerate or freeze.

---

8) *Final flavoring and serving*

If needed: more fish stock, clam juice, or

Shortly before serving, bring the bisque to the simmer. It should be

bouillon

Salt, pepper, cayenne, and tarragon

½ to 1 cup heavy cream

The lobster butter from Step 6

2 to 3 Tb minced fresh chervil, tarragon, or parsley

Croûtons (diced bread sautéed in butter); or Melba toast; or your own French bread

quite thick, but if it needs thinning, stir in a little stock or bouillon. Carefully correct seasoning. Just before serving, stir in the cream, then remove from heat and stir in the lobster butter by tablespoonsful. Pour the bisque into a hot tureen or soup cups, and decorate with the fresh herbs. Pass the croûtons, Melba toast, or bread separately.

VARIATIONS

Because all of the other shellfish bisques follow almost the same pattern as lobster bisque, you can really substitute shrimp, crab, or crayfish for lobster in the Master Recipe every time you see the word "lobster." To account for the very slight differences in method, here is a paragraph of special instructions for each.

Bisque de Crevettes

[Shrimp Bisque]

You must have shrimp in the shell for this recipe because the shells give the bisque its characteristic color and flavor. It is of prime importance, therefore, that you use only the freshest smelling and finest quality of shrimp, whether they are live and whole or frozen, raw, and headless. If the shrimp are whole, meaning with

head and shell, simply wash and drain before sautéing them; if frozen, thaw in cold water until you can separate them, then sauté. Since they need only 5 minutes of simmering, cook the tomatoes and other ingredients called for in Step 3 for 10 minutes before adding the shrimp; after their simmer, let them cool 10 minutes in the cooking sauce before draining and peeling them. Use the shells and several whole, cooked shrimp for the shellfish butter in Step 6, and if the shrimp are very large, slice in half lengthwise those you are reserving for the garnish in Step 7. You will need 1¼ to 1½ pounds of raw shrimp for 2 quarts of bisque.

Bisque de Crabes

[Crab Bisque]

Crab bisque is even more one of love's labors than lobster bisque, but it is so marvelously rich and deeply flavored that if you pick the right guests your reward will be in watching their pleasure, as well as relishing your own. Clean and cut the crabs as illustrated, then substitute crab for lobster in the Master Recipe, with the following slight modifications. Because crab pieces will bulk larger than lobster chests, you will need 2 big casseroles for the sautéing in Step 2, but may combine all together for the simmering in Step 3. You will not have enough liquid to cover all of the crab pieces in this step, and should toss the pieces several times during the 20 minutes of cooking; do not forget to add the liquid from the carapaces and the tomalley to simmer here, along with everything else. Note that it is only the chopped-up lower legs that go into the shellfish butter in Step 6, but add as well all the debris from the chests, claws, and upper legs to simmer at the end of the step, allowing a good 10 minutes of cooking to extract every bit of flavor. For 2 quarts of wonderful soup, you will need 6 to 8 live crabs measuring 3 to 4 inches across the top of the shell.

Bisque d'Écrevisses

[Crayfish Bisque]

Fresh-water crayfish, crawfish, or *écrevisses*, as they are variously called, are miniature lobsterlike crustaceans 4 to 5 inches long. They are considered a supreme delicacy in Europe as well as in the southern Atlantic, the Pacific, and the Midwestern states where they are gathered. With the few minor differences noted here, substitute the word "crayfish" for the word "lobster" in the Master Recipe. To clean live crayfish, drop them headfirst in a basin of very hot water and leave for 2 to 3 minutes or until bubbles cease to rise. After draining them, pull out the central flap at the base of the tail to draw out along with it the intestinal tube. (This action of removing the intestine is called *châtter* in French recipes.) Sauté and simmer the crayfish whole, as directed in the Master Recipe, but they need only 10 minutes of cooking in Step 3. To shell them, remove the tail meat only, and use all of it for the garnish in Step 7; the chests and shell debris go into the butter, Step 6. If you wish to be very *haute cuisine*, have a dozen extra crayfish and make a small amount of a simple fish mousse, using the raw tail meat. Then remove chest-leg sections (but not claws and feelers) from covering shell, and fill the shells with the mousse. Poach 5 minutes in stock or bouillon before floating them in the bisque at serving time. You should have 24 to 30 live crayfish for 2 quarts of soup, plus 12 or so extra if you are doing the mousse.

TWO SCALLOP SOUPS WITH A CRAB OR LOBSTER VARIATION

Scallops are so easy to come by, fresh or frozen, that we feel they should have their place in the soup repertoire. Although scallops are rarely so used in France, they are delicious as the unique fish in a

bouillabaisse or *bourride*, and they make a marvelous *velouté* or cream soup.

LES SAINT-JACQUES EN BOUILLABAISSE

[Bouillabaisse of Scallops]

This heady Mediterranean brew of leeks, onions, garlic, tomatoes, and herbs plus scallops can be a complete meal when served with plenty of fresh French bread and followed by fruit and cheese.

Serving 4 as a main course, 6 as a soup course

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1) ***The soup base***

1½ cups combination finely sliced leeks and onions, or onions only

¼ cup olive oil

A heavy-bottomed stainless or enameled 3-quart saucepan with cover

2 large cloves minced or mashed garlic

1¼ to 1½ cups chopped fresh tomato pulp (4 medium tomatoes peeled, seeded, and juiced)

4 cups liquid: white-wine fish stock, or equal

Cook the leeks and onions slowly with the oil in the covered saucepan for 5 to 6 minutes until tender but not browned. Add garlic and tomatoes, raise heat slightly, and cook 3 to 4 minutes more. Add the rest of the ingredients, bring to the boil, and simmer partially covered for 30 minutes. Carefully taste for seasoning, adding salt and pepper as needed.

parts clam juice, water, and white wine or vermouth

The juice from the tomatoes

2 large pinches saffron threads

The following tied in washed cheesecloth: 6 parsley sprigs, 1 bay leaf, ¼ tsp thyme, ½ tsp basil, 4 fennel seeds, and a 2-inch piece of dried orange peel or ¼ tsp bottled dried peel Salt and pepper

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2) *Preparing the scallops*

1 lb. (2 cups) bay or sea scallops, fresh or frozen

A large bowl and sieve

Soak the scallops in cold water for 2 or 3 minutes if fresh, until completely defrosted if frozen. Lift out and drain, looking over each for sand; wash again if necessary. Leave bay scallops whole. Cut sea scallops into ⅜-inch chunks.

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3) *Finishing the soup*

The soup base

The scallops

Bring the soup base to a rapid boil, add the scallops, bring to the boil

2 to 3 Tb coarsely chopped fresh parsley

French bread

Optional: a bowl of freshly grated Parmesan cheese

again and boil slowly uncovered for 3 minutes. Check seasoning again. Serve either from a warm tureen or in soup cups or plates, and decorate with parsley. Pass the bread and optional cheese separately.

(*) Soup may be cooked several hours before serving. Let cool uncovered, then cover and refrigerate. Bring to a full boil for 2 or 3 seconds before serving. Note that a full boil is necessary to redistribute the olive oil into the liquid.

Other ideas

For a more nourishing soup, you can add 2 cups of diced "boiling" potatoes or a handful of pasta to the soup base 10 minutes before the end of its simmering. You could enrich the soup with an egg yolk and oil liaison, as for the *soupe aux poivrons*, or with a *rouille*, as for the *bouillabaisse* in Volume I, page 52. See also the recipe for *bourride* with its *aïoli* enrichment.

✳ *VELOUTÉ DE SAINT-JACQUES*

[Cream of Scallop Soup—hot or cold]

This deliciously creamy soup is a cousin of the Breton *mouclades*, mussel soup, and you may serve it either hot or cold.

For 6 to 7 cups, serving 4 to 6

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1) *The court bouillon*

4 cups liquid: 2 cups dry white wine or 1½ cups dry white vermouth plus water

1 cup thinly sliced onions

¼ cup thinly sliced carrots

¼ tsp each: fennel seeds, thyme, and curry powder

4 peppercorns

1 clove mashed garlic

1½ bay leaf

6 parsley sprigs

½ tsp salt

A heavy-bottomed stainless or enameled saucepan with cover

A sieve set over a bowl

Simmer the ingredients for the *court bouillon* in the partially covered saucepan for 20 minutes. Strain, pressing liquid out of ingredients, and return the *court bouillon* liquid to the pan.

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2) *Cooking the scallops*

1 lb. (2 cups) scallops, fresh or frozen

Soak the scallops in cold water for 2 or 3 minutes if fresh, until completely defrosted if frozen. Lift out and drain, looking over each for sand; wash again if necessary. Cut into ¼-inch dice. Bring the *court bouillon* to a boil, add scallops, bring again to just under the boiling point,

and simmer uncovered for 3 minutes. Drain the liquid into the bowl, leaving scallops in sieve. Rinse and dry the saucepan.

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3) *The velouté soup base*

3 Tb butter
4 Tb flour
A wooden spatula or spoon
The *court bouillon*
A wire whip
1½ to 2 cups milk
½ to ¾ cup heavy cream
2 egg yolks
The scallops
Salt and white pepper

Melt the butter in the saucepan, stir in the flour, and cook slowly for 2 minutes without browning. Remove from heat and let cool a moment, then pour in all the warm *court bouillon* at once, beating vigorously with a wire whip to blend thoroughly. Bring to the boil for 2 to 3 minutes, stirring to reach all over bottom of pan. Thin with milk as necessary; soup should not be too thick, since the egg yolks to come will also thicken it. Remove from heat. Pour ½ cup of the cream into the bowl, blend in the egg yolks with a wire whip, and gradually dribble in about 2 cups of the hot soup, beating. Return mixture to the pan and stir in the scallops. Carefully correct seasoning.

(*) Soup may be prepared to this point several hours in advance. Clean off sides of pan with a rubber spatula and float a spoonful of cream on the surface to prevent a skin from

forming. When cool, cover and refrigerate.

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4) ***Finishing the soup, and serving***

3 to 4 Tb soft butter
2 to 3 Tb minced fresh parsley, chervil, or chives

Shortly before serving, set soup over moderate heat and stir continually with a wooden spoon until soup comes to just below the simmer. Remove from heat and stir in the butter, a tablespoon at a time. Serve in a warm tureen or soup cups, and decorate with the minced herbs.

To serve cold

Omit the final butter enrichment, and oversalt slightly. Clean off sides of pan with a rubber spatula and float a spoonful of cream on the surface. When cool, cover and refrigerate. Blend in more cream, if you wish, just before serving.

VARIATION

Velouté de Crustacés

[Cream of Shellfish Soup—for canned crab, and cooked or frozen crab or lobster meat]

Although the best shellfish soups are made, like the bisques, from fresh, raw shellfish in the shell, because every bit of the flavor goes into the soup, you can produce an excellent result with the cooked meat alone, plus either a fish stock or clam juice. This is a

useful type of recipe for those times when you want something special on the spur of the moment. The technique here is almost the same as for the preceding scallop soup, but there is no *court bouillon*. (NOTE: this recipe works especially well with freshly cooked crab or lobster meat, as well as with the frozen meat or with canned crab. We have not found canned lobster to be at all successful.)

For about 6 cups, serving 4 people

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1) *Preparing and flavoring the shellfish meat*

7 to 8 ounces (1 packed cup) canned crab meat, or cooked or frozen crab or lobster meat

A large sieve and bowl

2 Tb butter

An 8-inch enameled or stainless frying pan

1 Tb minced shallots or scallions

⅛ tsp tarragon

Salt and pepper

***Either* ¾ cup dry white wine;**

***Or* ½ cup dry white French vermouth**

Commercially canned or frozen shellfish meat is usually packed with a preservative, which should be washed off. Therefore soak the meat in cold water for several minutes (or until completely thawed). Pick it over carefully to remove all bits of tendon, particularly if you are using crab meat. Drain thoroughly. Melt butter in pan, stir in shallots or scallions, then the shellfish meat. Season with the tarragon, salt, and pepper and sauté over moderate heat for 2 to 3 minutes so that butter and flavorings will penetrate meat. Add wine or vermouth, boil rapidly to reduce liquid by half, and set aside.

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2) *The velouté soup base*

½ cup very finely minced onion

4 Tb butter

A 2½- to 3-quart heavy bottomed stainless or enameled saucepan with cover

3 Tb flour

3 cups fish stock or clam juice brought to the simmer in a small saucepan

2 to 3 cups milk

Salt and pepper to taste

The shellfish meat

½ to ¾ cup heavy cream

2 egg yolks

Cook the onions slowly in the butter until tender but not browned. Stir in the flour and cook for 2 minutes. Remove from heat, and beat in the hot liquid. Simmer partially covered for 20 minutes, thinning out as necessary with milk. Add the shellfish meat, simmer 2 to 3 minutes to blend flavors, thinning out again with milk if necessary. Correct seasoning. Pour ½ cup cream into shellfish pan, blend in the egg yolks, then about 2 cups of hot soup added by driblets. Pour back into the soup.

(*) May be prepared ahead to this point, as directed in preceding recipe.

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3) ***Finishing the soup and serving***

Follow directions in preceding recipe.

FRENCH FISH STEWS AND CHOWDERS

Bouillabaisse is not the only French fish chowder. From that same Mediterranean coast comes the *bourride*—thick, rich, and reeking of garlic, while from the opposite corner of France comes the *marmite dieppoise*, with its mussels, sole, cream, and eggs. Inland France has its own special chowders too, called *matelotes, meurettes*, and *pauchouses*, made from fresh-water fish. These are all hearty dishes

with big chunks of fish, and easily suffice as the main course of an informal lunch or supper.

FISH TO USE

For this type of recipe the fish should be fairly firm-fleshed so that it will keep its shape while it cooks. Whether fresh or frozen, it must smell as fresh as a breeze from the open sea or the primeval forest. You cannot, of course, duplicate a fresh-water chowder from Burgundy with ocean fish from the New Jersey or Oregon coast, but we do not think the fish itself is all that important: it is the rest of the ingredients and the general method that give each dish its special character. Here are some suggestions for both ocean fish and fresh-water fish with their French translations or equivalents.

Ocean fish

Cod (*cabillaud, morue fraîche*)
Conger eel (*congre, fiélas*)
Cusk (*brosme*, rare in France)
Goosefish, monkfish (*lotte de mer, baudroie*)
Haddock (*églefin*)
Halibut (*flétan*, rare in France)
Ocean whitefish, wolf fish, catfish (*loup anarrhique*, rare in France)
Pollack, green cod, coalfish (*lieu jaune* is a near equivalent)
Sea bass (*bar, loup*)
Whiting, silver hake (*merlu* or *colin* is the European cousin; *merlan* is no relation but a good choice)
Various rockfish, if you are a fisherman (the American sculpin is a cousin of the Mediterranean *rascasse*)

Fresh-water fish

Bass and perch (*perche*)
Carp (*carpe*)
Catfish (*lotte de rivière*)
Eel (*anguille*)

Pike (*brochet*)
Trout (*truite*)
Small carplike fishes (*tanche, barbeau, barbillon* are typical, and frequently mentioned in French recipes)

Scallops

Though rarely used for soups and chowders in France, scallops are delicious used in any of the following recipes, alone or in combination with other fish.

PREPARING FISH FOR COOKING

Small fish (6 to 8 inches) for stews and chowders are cleaned and scaled, and left whole. Larger fish, after cleaning and scaling, are cut into slices ¾ to 1 inch thick. Very large fish are cut into thick fillets or steaks, and then into serving pieces about 3 by 4 inches in diameter. Bones and skin are usually not removed, but you may do so if you wish. As soon as you have prepared the fish, wrap and refrigerate it until you are ready to cook. Make fish stock out of scraps, heads, skin, and so forth (Volume I, page 114).

MATELOTES, MEURETTES, PAUCHOUSES

[Burgundy Fish Stew with Wine, Onions, *Lardons,* and Mushrooms]

You might call this dish the fisherman's *coq au vin,* fish simmered in wine with onions, pork bits, and mushrooms, and the wine becomes the sauce. Even those who are not enthusiastic fish eaters usually love this recipe, and although it is supposed to be made with fresh-water fish or eels alone, we have used ocean fish like halibut, haddock, or scallops with complete success. As usual with French regional recipes, you can have endless arguments as to whether a *matelote* is cooked with red wine or white, or if it is only the *pauchouse* (spelled *pôchouse* by some) that simmers in white wine,

and only the *meurette* that has *lardons* of pork, or vice versa, including a garnish of poached eggs and truffles for some versions. We shall not enter into the argument at all except to say that either a fish-stock or clam-juice base to the sauce is essential, or your *matelote/meurette/pauchouse* will lack the savor and character it must have.

If this is a main course, you may wish to add a side dish of boiled potatoes to eat with the stew, as well as plenty of French bread. Serve either a strong dry white wine or a red, preferably Burgundy, to match whichever wine cooked with the fish. A green salad or cold vegetables vinaigrette could follow the stew, and then cheese and fruit or a dessert.

For 4 to 6 people

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1) *The sauce base*

¼ lb. (½ cup) fresh fat-and-lean pork belly or butt, or a chunk of salt pork, or bacon

A 4- to 5-quart flameproof casserole or saucepan

1 Tb pork fat or cooking oil

***Either* 2 cups sliced onions;**

***Or* ½ cup sliced onions and 24 to 30 braised onions to be added at end of cooking**

2 Tb flour

Cut pork into *lardons* 1 inch long and ¼ inch thick. If you are using salt pork or bacon, drop into 2 quarts of water, simmer 10 minutes, drain, rinse, and dry in paper towels. Cook with the pork fat or oil over moderately low heat for 4 to 5 minutes, stirring frequently, until pork is very lightly browned. Then stir in the sliced onions, cover pan, and cook slowly for about 5 minutes until onions are tender. Raise heat and brown very lightly. Sprinkle on the flour and stir over moderately high heat to cook and brown the flour for 2 minutes. Remove from heat.

2 cups *either* red wine such as Côtes-du-Rhône or Mountain Red; *or* dry white wine such as Côtes-du-Rhöne or Pinot Blanc; *or* 1½ cups dry white French vermouth

2 cups fish stock or clam juice

Big pinch pepper

1 imported bay leaf

2 allspice berries

½ tsp thyme

1 clove garlic, mashed

Salt (none if using clam juice)

Gradually stir in the liquids to blend smoothly with the flour. Add the herbs and garlic and bring to the simmer. Salt lightly to taste. Simmer half an hour. Liquid should be lightly thickened; thin out with a little more wine or stock if necessary. Carefully correct seasoning.

(*) AHEAD-OF-TIME NOTE: May be cooked in advance; when cool, cover and refrigerate.

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2) *Optional additions—to be prepared in advance of final cooking*

1 lb. fresh mushrooms, quartered and sautéed in butter

8 to 12 canapés (triangles of crustless homemade-type white bread sautéed in clarified butter)

The mushrooms may be sautéed and set aside in a covered dish; they will simmer in the sauce just before serving. Reheat the canapés in the oven for several minutes before serving.

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3) *Finishing the stew and serving*

***Either* 2 to 2½ lbs. fish from the list, one or several varieties prepared as described;**

***Or* scallops only**

More stock or clam juice if needed

Twenty minutes before you wish to serve, bring the sauce base to the boil and add the fish. Pour on more liquid if necessary, so fish is just covered. Rapidly bring back to the boil and boil slowly 8 to 10 minutes (3 to 4 minutes only for scallops) until fish is done; flesh comes easily from bone, or will just flake—do not overcook.

A hot serving dish

The optional braised onions and sautéed mushrooms

Parsley sprigs or minced fresh parsley

The optional canapés

Arrange fish on hot dish, cover, and keep warm. Skim off any surface fat and rapidly boil down sauce, if necessary, to concentrate its flavor or to thicken it. Add optional braised onions and/or mushrooms and simmer for a moment to blend flavors. Carefully correct seasoning. Spoon sauce and vegetables over fish, decorate with parsley and optional canapés, and serve immediately.

(*) AHEAD-OF-TIME NOTE: If you find you cannot serve immediately, return fish to pan after sauce has been finished and optional vegetables added. Remove from heat, and just before serving reheat to the simmer, basting fish with sauce until hot through.

MARMITE AUX FRUITS DE MER—MARMITE DIEPPOISE—CHAUDRÉE NORMANDE

[Normandy-style Fish Stew with Sole, Shellfish, and White-wine Sauce]

When you order *marmite dieppoise* in Dieppe on the Normandy coast or at Prunier's in Paris, you are served an elegant combination of channel sole, turbot, red mullet, mussels, shrimps, scallops, and *langoustines*, those small, European, lobsterlike prawns, all steaming together in an abundant, deliciously winey-smelling, ivory-colored sauce. It will cost you quite a number of francs, since *marmite dieppoise* is definitely in the luxury category. This is another dish we cannot fully duplicate in America because channel soles, turbots, mullets, and *langoustines* do not live here, but other soles, halibuts, and lobsters do, as do shrimp, scallops, and mussels. The following recipe, therefore, is an overseas version of the original. You may serve the *marmite* as a first course, although we suggest it as the main attraction of the meal. You could start with a *pâté* or *a saucisson en brioche*, follow with asparagus or artichokes vinaigrette, and it would be fully in the Normandy tradition to end with an apple dessert such as the individual soufflés, or the *tarte aux pommes*. With the *marmite* itself, serve a fine white Burgundy, Graves, or Gewürtztraminer.

FISH TALK

Although you may use any of the fish listed, you will have a combination more like the original with the equivalent of a fillet of sole, two 2-inch pieces of halibut, 4 to 6 shrimp, scallops, and/or mussels, and ⅓ of a lobster per person, for the first serving, and half the amount for seconds. Whatever you have chosen, be sure each piece of fish smells absolutely fresh; pay particular attention to the shrimp if frozen, because they can overpower everything else unless of unquestionable quality. A well-flavored fish stock is essential here; if you cannot get bones and trimmings from fresh sole, buy an extra pound or so of fish.

For 6 people as a main course, 10 to 12 as a soup course

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1) *Preliminaries—may be done several hours in advance preparing the fish—see also preceding paragraph:*

1½ lbs. skinless and boneless sole or flounder fillets
1 to 1½ lbs. scallops
1 to 1½ lbs. raw shrimp, medium size, and in the shell if possible
1 to 1½ lbs. halibut steaks 1 inch thick
Waxed paper
A bowl large enough to hold all the fish

Wash and drain all the fish. Trim sole or flounder fillets if necessary; cut in half crosswise. If scallops are large, cut into ½-inch pieces. Peel and devein the shrimp, reserving peel and also heads if you have whole fresh shrimp. Remove skin and bones from halibut, cut meat into pieces roughly 2 inches in diameter, and reserve bones and trimmings. Place each type of fish on waxed paper and pack into bowl in the order listed; cover and refrigerate. Refrigerate trimmings and reserve for the fish stock.

DECORATION NOTE: You may wish to save out some whole cooked shrimp, lobster claws, or mussels to decorate each serving; we leave this up to you.

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optional fresh mussels:

2 quarts fresh mussels
½ cup dry white wine or dry white French vermouth

Scrub and soak the mussels, and steam them open in the wine as described in Volume I, pages 226–7. Reserve 12 pairs of shells for garnish. Place meat in a small bowl and moisten with a little of the cooking

liquid; decant rest of liquid into another bowl, being sure to include no sand.

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the lobsters:

You may use 8 to 12 ounces of cooked lobster meat rather than fresh lobsters; thaw if frozen, then warm in butter, wine, and seasonings, here, before adding to the *marmite* in the next step.

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2 live lobsters, 1¼ to 1½ lbs. each

A sieve set over a 1-quart bowl or small saucepan

2 to 3 Tb olive oil or cooking oil

The *marmite* (a heavy-bottomed, 6- to 8-quart enameled or stainless casserole or kettle, with cover)

2 cups combined sliced white of leek and onions; or onions only

½ cup each of sliced carrots and celery

2 imported bay leaves

Split the lobsters in half lengthwise, discard stomach sacks in head and intestinal veins, scoop green matter and roe into sieve, and chop lobster into pieces (see illustration). Film *marmite* with ⅛ inch of oil, heat to very hot but not smoking, and sauté lobster for 3 to 4 minutes, turning frequently until lobster shells are bright red. Remove to a side dish. Lower heat, stir vegetables and herbs into pan, and sauté 8 to 10 minutes until tender but not browned. Season lobster lightly with salt, return to *marmite*, add wine, cover, and simmer slowly for 20 minutes. Then lift out lobster pieces, remove the meat and reserve it in a bowl; chop shells and return to *marmite*. At some

½ tsp thyme

8 to 10 parsley stems and/or roots (not the leaves)

Salt (none if using mussel or clam juice)

2 cups dry white wine or 1½ cups dry white French vermouth

4 Tb soft butter

3 egg yolks

⅔ cup heavy cream

convenient time, add soft butter to lobster green matter and rub butter with green matter through sieve into bowl; beat in the egg yolks and cream, and set aside or refrigerate. (Rinse sieve in lobster-cooking liquid to get all the flavor possible.)

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the fish stock—for 6 to 8 cups:

***Either* 2 to 3 lbs. (2 or more quarts) bones, heads, trimmings, and shells from the fresh fish you are using;**

***Or* an extra pound of fish;**

***Or* 3 cups clam juice**

***Either* 2 more cups dry white wine;**

***Or* 1½ cups dry white French vermouth (half the amount of either if you are using mussel-cooking liquid)**

The optional mussel-cooking liquid and/or

Add all ingredients to the lobster-cooking *marmite*, bring to simmer, skim, and simmer partially covered for 40 minutes. Strain liquid into a bowl and discard residue. Wash out *marmite* and return liquid to it; you should have 6 to 8 cups of deliciously flavored brew. Boil down to concentrate flavor and volume if necessary; carefully correct seasoning.