Fourteenth Symposium of Australian Gastronomy

Preservation or Change?

Proceedings

Beechworth, Victoria

26th – 29th June 2005

Proceedings of

The Fourteenth Symposium of Australian Gastronomy

Preservation or Change?

Beechworth, Victoria 26-29 June 2005

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Beechworth, Victoria 26th – 29th June 2005

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Symposium Conveners

Paula Wadeson and Pippa Campbell

Symposium Organizing Committee

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14th Symposium of Australian Gastronomy

Beechworth, Victoria 26th – 29th June 2005

14th Symposium of Australian Gastronomy Program

Preservation or Change?

Gasterea is the tenth muse: She presides over all the pleasures of taste.

Her temple rises on the famous hill. Beneath this lies the secret cellars, kitchens where art questions nature and submits to its unchanging laws.

It is there that air, water, iron and fire, put into action by most cunning hands are separated and reunited, ground and blended...

It is from there that emerge those fabulous recipes whose inventors prefer to stay unnamed, since their happiness rests within themselves and their reward consists in knowing that they have pushed back the limits of human knowledge and brought new pleasures to mankind...

Their art has brought together the old world and the new, confounded manmade boundaries, and lessened all our distances.

– *Brillat-Savarin*

PROGRAM

Sunday 26th June

1.30pm To 3.30pm

REGISTRATION

Venue: Theatre Foyer

Co-ordinators: Lois Butt and Lillian Alden

Welcome. Head over to the Theatre Foyer where you can register, collect your bag of goodies, get your room allocation and volunteer to help out. Afterwards, settle into your room, take a walk around the beautiful gardens of the former Mayday Hills Hospital or have a wander into Beechworth.

5.00pm To 6.30pm

PRE-DINNER DRINKS

Venue: Theatre Foyer

Return to the foyer and take this opportunity to enjoy roasted chestnuts and drinks with all those friends you haven't seen since the last symposium.

6.30pm To 7.00pm

WELCOME

Venue: Theatre

Barbara Santich will welcome all symposiasts, old and new, with an opening address.

7.00pm Onwards

OPENING NIGHT DINNER

Venue: Theatre

Our first meal together will be in honour of the contribution made by Jonathan Gianfreda to Australia's food culture. Jonathan was a member of the last Victorian symposium committee and contributed significantly to the fine food enjoyed by all. Stephanie Alexander, who gave a fine eulogy for Jonathan, will give us an overview of Jonathan's life and, in doing so, will point us towards a menu that is in keeping with the theme of 'Preservation or Change?' Noelle Quinn of the Hume Murray Food Bowl has prepared this evening's meal with four local chefs, liaising with suppliers to obtain the highest quality produce the region offers.

Monday 27th June

7.30am To 8.30am

BREAKFAST

Venue: Communal kitchens in individual cottages

Off to an early start! In each cottage kitchen, you'll find coffee and fine Indian teas along with bread for toast, honey and homemade preserves brought by symposiasts. Bread supplies will be replenished daily for the duration of the Symposium. Tea pots and coffee plungers will also be provided.

Please remember to clean up after yourself when you are finished!

9.00am To 9.15am

WELCOME AND INTRODUCTION TO SYMPOSIUM THEME

Pippa Campbell

Venue: Theatre

9.15am To 10.25am

THE EVOLUTION OF TRADITION

Moderator: Gae Pincus

This session challenges the idea that, once established, traditions become static fixtures in any cultural context. The reality is that traditions are mutable – sometimes evolving into new traditions, sometimes - sadly - being lost altogether. Why is preserving culinary heritage important? What gives a tradition staying power or, alternatively, the capacity to change and therefore remain relevant in a contemporary context?

Preserving Tradition, Creating Tradition

– Presenter: Barbara Santich

From a "jumbuck in the tuckerbag" to a tandoori backstrap on the BBQ: can a food tradition interact with change and still survive?

– Presenter: Samatha Wight

10.25am To 10.45am

MORNING TEA

Homemade biscuits served with coffee and tea

10.45am To 12.30pm

STRATEGIES FOR GASTRONOMIC PRESERVATION

Moderator: Roger Haden

International organisations such as Slow Food and UNESCO are become increasingly involved in the protection of gastronomic traditions around the world. This session looks at gastronomy and its role in shaping strategies for preserving food and food traditions. What do these strategies have to offer, and what are some of the potential pitfalls?

The Burra Charter & other conventions: their significance to the preservation of Australian culinary heritage

– Presenter: Susan Cleary

'Who will save our Sinigang?' Whose job is it to preserve the flavours and savours of traditional Filipino Dishes?

– Presenter: Bel Castro

Understanding Slow Food's Nostalgia: Preserving food diversity or feeding imperial appetites?

– Presenter: Kelly Donati

12.30pm

Bus departs for Milawa

1.00pm To 2.30pm

PLOUGHMAN'S LUNCH

Venue: Milawa Cheese Company Café

Enjoy a traditional ploughman's lunch at the Milawa Cheese Company, established by David and Anne Brown in 1988 with the aim of producing handmade cheeses in a European tradition using local milk. Lunch will be served with varietal apple cider from Henry of Harcourt Cidermakers.

2.30pm To 3.00pm

Travel back to Beechworth

3.15pm To 5.00pm

HANDS-ON SESSIONS

Roll your sleeves up and be prepared to get your hands dirty as you learn a preserving tradition.

Cheese

Learn to make your own cheese with **Pippa Campbell**.

Noodles

Become skilled in the art of noodle making with in-house expert
Ming Lui.

Sausages

Try your hand at sausage making with an expert.

Relishes

Get busy bottling relishes with
Ann Creber.

Foraging excursion

Jeanette Fry

If you feel like a bit of fresh air, embark on a foraging adventure to see what wild and wonderful edibles can be found around Beechworth. Michel Renoux from the Greedy Goat will lead the group around Stanley (6 kms out of Beechworth) to a favourite foraging spot.

In post-war Australia, it was not unusual to see women from new migrant communities scrambling along the sides of the railway line in Melbourne in search of wild fennel, sorrel and thistles, to be boiled and consumed with olive oil and herbs. Those wild foods were highly prized for their nutritional value, augmenting the narrow range of vegetables found in the local greengrocer until their own gardens were established. The practice provided women with a chance to get out of the house, to chat with friends in the language of home, whilst carrying on an age-old tradition.

5.00pm To 5.30pm

TASTING SESSION – ARK OF TASTE

Robert McLennan

The Ark of Taste is a project to catalogue extraordinary and artisanal food products from around the world. Taste some of Australia's Ark products with Robert McLennan.

6.00pm To 7.00pm

Bus to Bonegilla

7.00pm To 8.00pm

BONEGILLA: AUSTRALIA'S MIGRANT HISTORY

8.00pm onwards

BONEGILLA DINNER

Stefano Manfredi prepares a meal in the Bonegilla mess hall, to be served cafeteria style with a gastronomic twist.

The first migrants arrived at the Bonegilla Migrant Reception and Training Centre in the Wodonga district in December 1947 under the Post War Immigration Scheme. During the 24 years Bonegilla Migrant Reception was open, 320,000 people passed through its doors. Conditions at Bonegilla were basic with accommodation being in fibro and corrugated iron huts. The food was also basic and, though unfamiliar to many migrants, it was typical of Australian food at the time.

Stefano Manfredi, who came through Bonegilla as a migrant, and John Newton will speak about the significance of Bonegilla to the local region and look at the contributions some of its residents have made to the development of Australian food in the 20th century.

> The usual breakfast consisted of porridge, white bread, marmalade and some sausages or bacon. There was always food left over, so the hungry ones got their second helping without trouble.
>
> - Zigrida Silins

> I had no tolerance of the mutton stew morning, noon and night... The square white bread was like cardboard, the butter was salty, the jam came in tins and the coffee in a bottle called "Turban".
>
> - Sika Kerry O.A.M.

Tuesday 28th June

7.30am To 8.30am

Breakfast

Venue: Cottage Kitchens

9.00am To 10.10am

TRADITIONS ON THE MOVE

Venue: Theatre

Moderator: Barbara Santich

Following last night's meal at Bonegilla, this session will look at how food traditions are both preserved and transformed in a new environment, particularly within migrant communities. While some traditions become more embedded outside their place of origin, sometimes the act of preserving takes on a new cultural significance altogether.

> Preserving traditions or perpetuating myths? the symbolism of salami among second wave Italo-Australians
>
> – **Presenter**: Rachel Ankeny

> The Italo-Australian sauce-making tradition: Preserving tomatoes or something else?
>
> – **Presenter**: Tania Cammarano

10.10am To 10.40am

Morning tea

10.40am To 12.10pm

FILM – The Gleaners & I (Dir: Agnes Varda)

To 'glean' is to gather after the harvest. This documentary written, directed and narrated by French filmmaker Agnes Varda is an engrossing and intimate look at scavengers in the French countryside. We see the traditional gleaners, as immortalised in the paintings of Millet and Van Gogh, contrasted with present-day gleaners living and surviving on what they can find in the city. This poignant film provides food for thought about the cultural, economic and ethical significance of an age-old practice carried out in a contemporary context.

12.10pm To 1.30pm

CHINESE LUNCH - Three healing soups by George Qing

Venue: Gazebo

Experience the culinary alchemy of George Qing's healing soups. George, owner-chef of Bokchoy Tang in Melbourne, will prepare three traditional therapeutic soups. Choose your soup based on how you're feeling on the day. This lunch will be served outside so rug up!

1.30am To 2.40pm

COOKING AND CUISINE IN AUSTRALIA

Moderator: Jeanette Fry

What do the Scotch oven and Australian food magazines tell us about the changes that have taken place in how we eat and cook in Australia? This session examines two perspectives on how cooking techniques and tastes of the past are preserved and documented in material and popular culture, exploring their significance in Australia's culinary heritage.

Culinary writings: preservation or change in Australian Gourmet

– **Presenter**: Robert Ford

Australian history in the baking

– **Presenter**: Roger Haden

2.40pm To 3.40pm

SHARING THE PAST

Moderator: Kelly Donati

Today, we often cook family recipes and revive old traditions as a way of sharing the past with our loved ones. In doing so, old practices sometimes take on new meanings. This informal session begins with a thoughtful reflection on the art of making-do, followed by an opportunity for symposiasts to share their own recipes and traditions with each other.

Elizabeth Fry, the Rajah Quilt and the Beechworth Potholder

– **Presenter**: Jeanette Fry

Recipe Sharing

Bring along your recipes and tell us why it is special to you. Where does it come from? What memories are associated with it? How, when and why do you prepare it?

(Please bring a copy of your recipe to be included in the symposium proceedings. Robert Ford will be our recipe keeper.)

3.45pm To 4.45pm

GENERATIONAL CHANGES IN THE LOCAL WINE INDUSTRY

Moderator: Andrew Wood

Colin Campbell, Campbells Wine, Rutherglen

Campbell's is one of the biggest family-owned wineries in Rutherglen. Founded in 1870, it is also one of the oldest. With four generations of knowledge and a dedication to innovation, their wines capture the unique qualities of the region and are highly regarded around the world, especially their Muscat and Tokay, Bobbie Burns Shiraz and Durif.

Ross Brown, Brown Brothers, Milawa

With over 100 years of growing grapes and making wine, the Brown family has forged an enviable reputation, locally and abroad, as varietal wine specialists and viticultural and winemaking innovators.

Fred Pizzini, Pizzini Wines, King Valley

Pizzini Wines are the Australian leaders in the production of Italian varietal wines. Located in the King Valley wine region, Pizzini have been producing wine under their own label since 1994. Alfred and wife Katrina along with their four children believe strongly in their Italian heritage and ensure that all aspects of their business focus on their three loves or Tre Amore; wine and food, family and friends.

Keppell Smith, Savaterre, Beechworth

Savaterre is one of the newest and most exciting additions to the Beechworth wine scene. The property was discovered by Keppell Smith, owner and winemaker, in 1996 after an expansive search through Australia's quality wine regions. Only two wines are made, a Chardonnay and Pinot both intensely individualistic wines far removed from the mainstream.

4.45pm To 5.45pm

DISCUSSION GROUPS

Choose a discussion group where symposiasts can discuss and debate a topic relating to food or wine. After 30 minutes of discussion, each discussion group will provide a brief summary about the nature of the discussion and what, if any, conclusions were reached.

Food:

What is Australia's food future? What will we be eating in 2025? (Robert McLennan)

Jean-Louis Flandrin once posed the question: 'Gourmets will often travel long distances to buy pork from speciality farmers. Is this progress?' (Barbara Santich)

Wine:

What is the future of Australian wine? How will changes in taste, industry and global climate affect the wines that Australia produces in 20 years from now? (Colin Campbell)

Is the taste of Australian wines a function of terroir or technique? (Keppell Smith)

6.00pm To 7.30pm

A little free time to put your feet up and get ready for the banquet.

7.30pm onwards

BANQUET

Venue: Catering Kitchen

This year's banquet will be prepared by Andrew McConnell of Circa and served in the old catering kitchen at Beechworth.

Wednesday 29 June

9.00am To 10.30am

The Big Breakfast

Venue: Catering Kitchen

After two busy days of early starts and late nights, enjoy breakfast on the last day at a more leisurely pace. Along with bread and the usual preserves, free-range eggs and heritage breed bacon will be served for those who need some hearty sustenance to help them on their way.

10.30am To 11.15am Theatre

The future of the Symposium of Australian Gastronomy

TRIBUTE TO GAY BILSON

Speaker: Kelly Donata

Gay Bilson, a founding participant of the symposium, was recently awarded the Nita B. Kibble Literary Award for her most recent book, Plenty: Digressions on Food, a reflection on the significance of preparing and sharing food. Dur-é Dara celebrates and pays tribute to Gay for this significant achievement and her gastronomic contribution to Australian literature.

Moderator: Barbara Santich

A plenary session to consider where we are heading with the Symposium of Australian Gastronomy.

11.15pm

Departure with fruit and water.

Origins of the Symposium of Australian Gastronomy

Michael Symons

The conventional wisdom by the early 1980s was that 'fresh, seasonal, local' food was finished. The supermarkets had triumphed with cheap packaged, canned and frozen fodder from the factory. Australia did not have a cuisine and never would. But a few seeming eccentrics wanted to resist, or at least to discuss the issues. It is only a slight exaggeration to say that, rare among reviewers of my gastronomic history of Australia, One Continuous Picnic (1982), novelist Marion Halligan had got the point, and I wanted to meet her. We would have a conference.

Seeking help to convene it, I approached academic philosopher Graham Pont, who had introduced a course in 'Food in History' at the University of NSW in 1979 and was offering 'Gastronomy: A Philosophical Introduction' in 1983. And I approached Gay Bilson, the country's leading restaurateur, who had recently launched my book in Sydney. Three convenors would bring in an experienced theoretician and noted practitioner (which was Brillat-Savarin's desired combination) with me trying to supplement both aspects, and provide the odd number necessary In resolving any dispute. While Graham was keen, Gay turned me down, and so the plan waited nearly a year until I approached her after lunch at Berowra Waters Inn. Holding the conference in Adelaide during the Festival seemed enticing, which left scarcely three months to organise.

Graham and I corresponded furiously, and Gay intervened sagaciously. We agreed on some enduring principles, important among them being "DIY", meaning that every participant was expected to contribute by perhaps helping cook, giving a paper, selecting wine, cleaning up or making biscuits. Graham recommended anointing Brillat-Savarin as our intellectual patron, calling in a 'symposium' (for classical resonances), and bringing in Barbara Santich as an efficient secretary.

Although the event gained a reputation for being 'by invitation only', we actually publicized widely, posting out many circulars and media releases. Nearly fifty self-styled 'theoreticians, practitioners and passionate amateurs' attended the Carclew mansion in North Adelaide for two days (12-13 March 1984). We heard nine papers and vigorous discussion, much of it recorded in the original Proceedings. Believe it or not, we spent much time arguing about whether an interest in food was 'elitist' (surely nothing is more equalizing that the need to eat. As for meals, we started by making a statement of 'simplicity' with a BYO Brown Bread Lunch (with lobster and mayonnaise), and finished with the much reported 'Clowns' banquet organised by Phillip Searle. In the face of dire warnings, I had stuck to my argreement with Phillip to give him an entirely free hand.

The organisers were joined by Marion Halligan, Anthony Corones (Pont's tutor and valued intellect), scientists John Possingham and Max Lake, culinary professionals Stephanie Alexander, Maggie Beer, Dure Dara, Gabriel Gate, Jennifer Hillier, Cath Kerry and Janet Jeffs, a contingent from Regency Park Catering college (some of whom proved surprisingly antagonistic), former politicians Don Dunstan and Brian Chatterton, media workers Michael Dowe, Robyn Ravlich and Phillip White, and other valuable contributors. Bringing knowledge of the Oxford Symposium, Barbara Santich arranged for the curiously ascetic writer Alan Davidson to attend, although he would remain antagonistic to food theorizing, and banned Brillat-Savarin from an edited collection of food writings, 'being given a surfeit of him by financial Australians at Adelaide in 1984' (*On Fasting and Feasting*, p. 9).

We did not concentrate on culinary history (as the Oxford Symposiums), nor on discovering and promoting particular foods and the pleasures of taste (as the Slow Food movement would do). Rather, since foodies were relatively rare in those days, we welcomed all kinds of interests and experiences, which made the Australian event distinctively comprehensive in both form and content. We were interested in politics, ancient philosophy, literature, sensory evaluation, culinary technique, and more. In devoting ourselves to meals in their totality (not just foods but also social and cultural arrangements), we recognized ourselves as following Brillat-Savarin's conception of gastronomy, rather that what it had typically become, the promotion of particular gourmet products or localities.

Likewise, we did not adopt a typical conference format (like Oxford's). Nor did we become a quasi-political organization, campaigning publicly, accepting sponsorship and logos, and otherwise borrowing the 'enemy's' marketing methods (as Slow would do). Rather Australian symposium was modeled on dinner parties, at which the convenors were hosts and everyone contributed. Following trivialization by a fleeting ABC-TV reporter, we henceforth resolved to admit only full participants.

Right from the start, passion became a hallmark of "Australian gastronomy'. We not just talked politely about culinary matters, we consumed them. We devoted ourselves to meals, and talked, drank, harangued and cried them. We made a religion of meals. The symposiums became our love affair. With theoreticians giving practitioners validity, and vice versa, the symposiums contributed to the nation's new-found culinary excitement and the renaissance of fresh, local, seasonal food.

Not surprisingly, organising the symposiums also consumed much energy – not merely keeping them moving forward, but protecting them from various vested interests and ambitious mediocrities. One academic wanted referred papers and official structures. Marketing specialists sought product and regional promotion. The sensation-seekers expected ever-more avant-garde banquets.

Especially since the wider society was falling to economic rationalism, which no longer wanted 'passionate amateurs', after 1990, I left the symposium to others. Fortunately, the combined theoretical and practical focus on meals, the scepticism about institutions, and the 'dinner party model' seems to have proved reasonably sturdy. Many more scholars and professionals have moved into the area, with Lynn Martin at Adelaide University being notable. We worked on Adelaide's Vice-Chancellor to set up some sort of academic presence in Gastronomy.

Maybe contrary to many expectations, the death of Alan Davidson might have a liberating effect, and of Jean-Louis Flandrin, too, because he was also weirdly antagonistic to both Brillat-Savarin and gastronomy, as can be confirmed in his contributions to *Food: A culinary history* (1999). I have presumed he was the French co-editor of *Food & Foodways* (there were only two) who once banned any discussion of Australian gastronomy from the journal, demanding that the 'institutionalisation of this disgrace not be allowed beyond Adelaide'.

There remains so much to be explored, mulled over, written, cooked, debated and enjoyed.

Sunday 26th June

Registration and background to venue

After registration and settling into their rooms attendees had an opportunity to stroll the grounds and view the buildings or travel the short distance back to town to explore the many heritage building and sample the local fare.

Pre Dinner Drinks

Attendees gathered in the foyer of the Theatre building to enjoy roasted local chestnuts and chestnut beer provided by Jane and Brian Casey.

The beer was called Pietra. The original product from the Brewery is a specialty bottom-fermentation beer with 6° alcohol strength and a beautiful amber colouring. It is brewed using tradition and craft methods from selected malts and Corsican sweet chestnut flour. This blend, unique in the world, gives PIETRA its distinctive personality. Mixed to the malt during mashing, the chestnut is used as a prime ingredient rather than as flavouring. Strong and delicate, solid and soft with a touch of bitterness, the cold PIETRA reveals its generous nature. For further information go to www.cheznuts.com.au.

Welcome

Dr Barbara Santich welcomed the symposium attendees to the 14th Symposium with the following opening address.

Symposium Welcome – by Barbara Santich

Underlying the theme of ' Preservation or Change ' for this fourteenth Symposium of Australian Gastronomy is the concept of tradition. In its 21 years of existence, the Symposium itself has generated a number of traditions, some of which deserve to continue unchanged, others to be varied and modified by each succeeding committee or organisers.

When we – the convenors Michael Symons, Gay Bilson and Graham Pont, plus myself – set out to hold a symposium of gastronomy in Australia, loosely inspired by and modelled on the Oxford Symposium on Food and Cookery which first took place in 1981, we had no idea of the numbers it might attract, the interest it would arouse, the longevity it would develop. Since 1984 Symposia have been held in Adelaide (five times), Melbourne, Sydney, Geelong, Canberra, Hobart and Orange, with a memorable camping Symposium in the Grampians.

We started with the idea that the meals should be as important as the papers, that the meals themselves should make a statement and, starting with the 1984 'Brown Bread lunch' (which included fresh boiled lobsters and mayonnaise) for which everyone was asked to bring a loaf of homemade bread, this has developed into a tradition – or rather, two traditions, the second of which is that that there should always be a strong contributory element to the symposium. This time, symposiasts were asked to bring jams (for breakfast) and biscuits (for morning and afternoon teas). These contributions are also acknowledged in the proceedings.

The 'Box Dinner' is a kind of peripatetic tradition. It began in 1990 when the symposium was held in the St Francis Xavier seminary at Rostrevor, a suburb of Adelaide. Since we were effectively in a monastery for a couple of days, and since we had use of a vast kitchen, we thought of a meal to which everyone contributed in some way. The next step was to imagine ourselves in a monastery and reliant on the harvests from the garden and orchard, poultry yard and fish pond, and create a meal from a limited supply of ingredients. There have been several 'Box Dinners' since that year, all premised on a slightly different theme.

From the beginning we also wanted to stress the egalitarian nature of the symposium, that it was an event open to all and that everybody would be made welcome (Indeed, for the first few symposia we consciously avoided name tags, asking participants to introduce themselves and organisers to make sure that everyone was properly welcomed). We discounted the registration fee for students, and often sponsored students whose financial circumstances did not permit them to attend; the scholarships offered by Le Cordon Bleu can be seen as a continuation of this tradition. Further, we insisted that all contributions, whether an academic paper or a tin of biscuits or help with washing up, were all equally worthy; each symposiast contributes in his or her own way. From the beginning, too, we wanted to avoid the stale, trite tedium of most academic conferences and have tried to vary the standard formula with small group discussions, open debates, film presentations and, in Adelaide in 2002, 'conversations'. Each symposium committee approaches this in a different way, with the result that each symposium is individual and different from preceding ones.

Proceedings are another tradition, a record of papers presented, discussions and debates engaged in, excursions undertaken, meals enjoyed. Every symposium has published a volume of proceedings (those from Adelaide in 2002

and Orange in 2004 are not yet finalised) and a copy is always placed in both the National Library in Canberra and the relevant state library. Yet another tradition is that the outgoing committee provides assistance, such as mailing lists and a financial contribution towards initial costs, to the next group of organisers.

If there has ever been a guiding principle, and therefore a tradition, for the Symposium of Australian Gastronomy, I believe it has been one of mutual respect – respect for those who have organised the event, respect for the producers of the foods and wines enjoyed, and respect for the opinions of others (this last one, however, might sometimes be forgotten in the heat of the debate!)

Opening Night Dinner

WELCOME DINNER

Our first meal together, held in the Heritage listed (1867) Bijou Theatre, honoured the contribution made by Jonathan Gianfreda to food production in this country. It was attended by his widow Toni and several friends, including Joe Mittica who now runs the business in Smith Street. We were privileged to hear Foundation symposiast Stephanie Alexander deliver her fine tribute to Jonathan's life and work. At its conclusion Toni Gianfreda lit the first of the candles which illuminated the tables. The dinner which followed was planned and produced by Noelle and Peter Quinn, assisted by Rhys Waddington in the kitchen with Samantha Waddington and Chelsea McLaren on the floor.

Entree

Charcuterie plate: German and Italian smallgoods, smoked meats, pickled onions, olives and baby gherkins.

Breads: caraway rye, sourdough and fruit

Main

Cotechino on a parsnip gallette with mushroom and Muscat jus

To Finish

Cloth wrapped cheddar from The Maffra Cheese Company

Fig paste, walnuts, apples and pears

Chocolate shiraz truffles, peppermint creams, nougat

Coffee (Zoi Espresso)

Eulogy – Jonathan Gianfreda

Stephanie Alexander

Jonathan was all about excellence and commitment and humanity. He was generous with his time and his knowledge and enlivened several sessions at various food and wine events and other class situations.

As a friend, as a family man and as a supplier he was great to have around. Eternally optimistic, always seemingly on top of the world he bought energy, courtesy and good humor wherever he went. It was always a happy day if Jonathan came by. He had many interests beyond his business and was fascinated by politics. We had many talks about the parlous state of the world. He was also interested in community and borrowed my copy of my father's History of East Melbourne so that he could read the story of its houses, parks and squares.

The important fact that Jonathan extended his butcher's shop to include a wholesale division meant that his influence went far and wide, way beyond Collingwood, and indeed way beyond Melbourne. Over the weekend I chanced to meet an olive oil producer living on the South Australian border. She and Jonathan had had various discussions as to how she could get his smallgoods delivered to Narracorte. They had not yet resolved the difficulties. He certainly had loyal customers in Sydney and Brisbane.

Jonathan came from one of the important Italian families that changed Melbourne forever. Jonathan was proud of his northern Italian background and always maintained a comfortable foot in both countries. The fact that Melbourne is the sophisticated city it is owes an immeasurable debt to these Italian families. European migrants opened our eyes to the possibilities of a rich food culture and established networks of growers, farmers and suppliers so that we could all benefit.

Jonathan and his father before him have been part of this awakening. He brought a touch of Europe to Collingwood and to our restaurants, an important awareness that unless we buy the best-quality we cannot expect the best results. He increased the repertoire of many chefs with his specialist charcuterie – stuffed duck necks, cotechino, jambon de Bayonne, saucisson lyonnaise, pancetta, prosciutto crudo to name a few products. His Christmas hams are legendary.

He had no problem charging top prices as he delivered a top product.

Bargain meats were not on the menu at Jonathan's. Although he always sold first-class, he also supplied succulent secondary cuts such as veal shanks, beef brisket, shoulder of lamb, belly pork, all ideal for the slow-cooked dishes that he and I both loved. The pigs would always be female, the lamb would be sweet, and the beef would be aged for at least three weeks. He always recognized a fine dish and no-one was more astute in noticing detail. Although never fooled by puffery or fashion or exaggerated prose, I never heard him utter an unkind word about anyone. He remained confident and sure in his own judgment. And was a great respecter of traditional knowledge.

Jonathan loved a challenge. When I wanted pork to be cut in a manner different to the usual to better replicate a dish I had enjoyed in France he would arrive in the restaurant kitchen, roll up his immaculate shirt sleeves, and give us all a demonstration of how to proceed. When I returned from the south-west of France last year with a marvelous hazelnut and black truffle paste that I wanted to incorporate into a luxurious boudin blanc, Jonathan was happy to fill the natural casings for what was really a very small number of sausages.

I have written how he taught my kitchen staff to develop the collagen in a terrine mix by massaging the mix until it was properly sticky on a stainless steel bench so that each finished slice would be have perfect cohesion. When I wanted to discuss steak cuts with him after tasting 'onglet' in France, and 'hanger steak' in the States, Jonathan and I would have a long chat about skirt steak and its potential. When I tried my first ever Cape Barren Goose it was Jonathan and Toni and Gaston who came to share it with me. If I wanted pigs' ears, or a pig's head, or ox cheek, or sections of marrow bone sawn to precise lengths, or gut casings , or caul fat, or pork back fat, or uncooked tripe, nothing was too much trouble.

Not only would he supply the product, he was always interested in what I was going to do with it, and on many occasions, turned up at Richmond Hill Cafe & Larder to try the dish. Jonathan knew how to eat well and how to share the experience with others around a table, most frequently with his wife Toni and son Gaston.

Jonathan, Toni and Gaston made a beautiful trio in the restaurant; they took such obvious pleasure in each other's company and always had plenty to say to one another. Jonathan was never lost for words!

Gaston was encouraged to take a broad and active interest in food and flavour from the earliest years and I have watched him grow from a small boy to an interesting and interested young man and I know that he will benefit forever from his warm family life with its assumption of the central importance of quality, courtesy and conviviality.

Jonathan agreed to be my 'expert reader' in the meat section of my recently-revised Cook's Companion, and he did this quite onerous task meticulously, working on the pages for several weeks. We had some great conversations over minor points that may have ended up with just a few words changed. Many conversations and lots of laughter.

None of us know how long one will be around. Best of all is to hope that at the end we have enjoyed great friendships and loves and lived a satisfying life. And Jonathan certainly did that.

As published in The Age newspaper

Monday 27th June – Day 1

Each of the communal cottage kitchens were stocked with a selection of produce for the symposium attendees to enjoy at breakfast or during the day.

These included coffee and Indian teas along with bread for toast, honey, fresh fruits and preserved meats as well as homemade preserves brought by symposiasts.

Welcome and introduction to symposium theme by Conveners

After enjoying the Symposium opening session attendees gathered in the Theatre to be greeted by the Convenors of the 14th symposium - Pippa Campbell and Paula Wadeson.

Each symposium is held in a different location and has its own theme. The first was held in Adelaide in 1984, modeled loosely on the Oxford Symposium. There was one significant difference: the Australian founders made the decision that the theme would be further explored through the meals. Over the years, the results have always been memorable – sometimes playful, sometimes challenging.

As has been the tradition of past symposia, the theme will also be explored through the meals as well as the papers, and participants are encouraged to bring their own preserves for breakfast and biscuits or cakes for morning tea. This year will also include several hands-on workshops which will encourage the sharing of some traditional methods of food preservation This year former Bonegilla resident, renowned Sydney chef Stefano Manfredi, will be preparing a meal at Bonegilla. Melbourne chef Andrew McConnell will be cooking a banquet in the Beechworth kitchens. In between meals, there will be papers, discussion groups, culinary workshops and excursions.

The symposium has become a lively institution among food academics, writers and practitioners as well as those who simply share a passion for engaging both mind and body in all manner of food. It offers a rare opportunity to explore the connections between the theoretical and practical in an atmosphere of intellectual challenge and conviviality.

This year we are gathered in Beechworth, on the site of the former Beechworth Lunatic Asylum,, now part of Latrobe University.

A brief history of the site includes the following:

In the 1860s Beechworth was the central administrative and commercial centre of the region. It also had an established jail which accommodated a number of mentally ill inmates. Changing attitudes to the treatment of insanity had resulted in the limited introduction of separate medical treatment for some of these inmates. This program had met with considerable success. A report dated 5th June 1862 noted of the 39 people committed to the Beechworth Goal during that year, 28 had been discharged 'cured' with only 11 sent onto Melbourne for further treatment.

For patients requiring treatment at Yarra Bend in Melbourne, the only option available was a seven day journey in the open on a heavy laden escort wagon. The Police Officer in charge was permitted to use whatever means of restraint available for his charge. Each night they were locked up in the respective Police Stations along the way, often without a change of clothing or medical treatment. It was felt patients subjected to this journey were far less likely to recover than those who were able to receive treatment locally.

With growing community awareness for their plight, the local Council lent their support to the recommendation to build a separate facility in the area for people suffering from mental illness. On 8th December 1862 the Government accepted in principle the recommendation made to parliament by the Select Committee to build two additional asylums in country Victoria, one at Beechworth and one in Ararat.

Some key dates:

1864	A site selected and building works commenced
1867	Beechworth Lunatic Asylum opened
1877	Gas light introduced
1886	Kerosene replaced by gas lighting from town supply
1914	Hot water radiation introduced to heat some of the female wards
1939	Projection equipment installed to run movies in Bijou Theatre
1962	Patient numbers peaked at 1,000 with 350 staff
1967	Name of hospital changed to Mayday Hills Hospital during centenary celebrations
1981	Regothermic kitchen complex built
1995	Mayday Hills Hospital closed
1996	La Trobe University purchased site

Session 1 – The Evolution of Tradition

Chair: Gae Pincus

This session challenges the idea that, once established, traditions become static fixtures in any cultural context. The reality is that traditions are mutable – sometimes evolving into new traditions, sometimes - sadly - being lost altogether. Why is preserving culinary heritage important? What gives a tradition staying power or, alternatively, the capacity to change and therefore remain relevant in a contemporary context?

Preserving Tradition, Creating Tradition

Barbara Santich

In a relatively young country such as Australia, tradition is often seen as a thing for the future rather than belonging to the past; it needs to be generated, encouraged, and nurtured. In contrast, in countries with much longer settled histories, traditions are considered as having centuries of existence, often unchanged. Traditions, however, are continually changing, in response to the needs, values and practices of the societies in which they exist, and even in 'old' Europe, 'new' traditions are being created in response to these same needs, values and practices.

Imagine you're a gastronomic tourist in France, somewhere on the Mediterranean coast in autumn, or spring. In particular, you're at Sète, a fishing town (hardly a village, today) steeped in history. You've been to the market and marvelled at the fish, you've strolled the streets and stopped in front of every pâtisserie, every charcuterie/traiteur. In all of these places you've seen small round pies, about 5 cm high, called 'tielles'. So when you come to the tourist office, down near the fishing port, you ask about them, and you learn that these small pies, filled with small pieces of cuttlefish or octopus in a tomato-based sauce, are a local speciality – a traditional dish of Sète. It's a dish the locals are proud of, which is why the tielle is so prominently displayed. Of course, you reason: fishing port, Mediterranean, cuttlefish or octopus, tomatoes; it all makes sense, even if the tomatoes are a relatively recent addition, perhaps in the eighteenth or nineteenth century.

It might today be considered traditional to Sète, but the tielle is a very recent tradition; certainly, I was not aware of it in the 1970s, it is not mentioned in the *Gault Millau Guide Gourmand de la France*, published in 1970. Indeed, the first official mention of it is in a book by Ninette Lyon, *Le tour de France gourmand des spécialités régionales* (1985).[1] The legend of its origins associates the tielle with a fishing family who migrated from southern Italy to Sète in the 1930s, bringing the family recipe with them. Certainly, it's a plausible enough story, but not quite sufficiently convincing – certainly, not convincing enough for the tielle to be included in the 1998 inventory of culinary heritage for the Languedoc region.[2] How did a family speciality come to be emblematic of a town, and of the wider 'Bassin de Thau' locality? And how did awareness of it, as a local speciality, develop with such apparent rapidity? The tielle has all the hallmarks of an invented tradition.

As such, however, it is in good company. In the Spanish region of Aragon a cake known as the 'Lanzon' has, in a similarly short time, become a symbol of regional identity. In 1983 the regional government of Aragon announced a competition for a cake, or tart, or something from the domain of pâtisserie, to celebrate the region's *jour de fête*, April 23, which was also the day of the Feast of Saint George. Saint George had been instituted as the protector of the kingdom of Aragon as early as the second century and eventually became its patron saint. The competition was won by a cake called 'Le Lanzon', created by the pastrycooks' association - a rectangular, multi-layered cake topped with one or more symbols of the region, in chocolate - the shield of Saint George, the flag of the region, the traditional scarf worn knotted around the neck.[3]

Around the same time, back in France, the sedate little market town of Arnay-le-Duc in Burgundy was assiduously creating for itself a gastronomic tradition on the strength of a tenuous link with Henri IV who, as a member of the Protestant armies fought a battle against the traditional Catholics on a nearby plain. In 1990 Arnay-le-Duc inaugurated a new summer festival under the name of 'La Fête Henri IV', the climax of which was the 'poule au pot' dinner for which all the town's restaurants, and a good many private homes, prepared and served 'poule au pot' (according to legend, Henri IV had wished for all his citizens a 'chicken in the pot' every Sunday). At the same time a new cake (the 'Vert Galant') was created, also a new sweet (the 'Bonbon Henri IV'), and a selected Burgundy wine was bottled for sale under the name Ravaillac (Ravaillac was the name of the assassin who killed Henri IV in 1610) . The dinner and the new dishes are now part of Arnay-le-Duc's cultural tradition.[4]

At Arnay-le-Duc the process of re-invention was applied not only to foods and dishes but also to festive traditions. The expansion of tourism, combined with the quest for local or regional identity (which itself might be associated with particular 'traditional' foods) has generated a need for 'traditional' festivals – and these seem to have multiplied like rabbits, even in countries such as France which might have been imagined to have a wealth of 'traditional' festivals. In the Cévennes region of central France there is now a 'fête de transhumance' (one of many such festivals celebrating the annual movements of sheep from lowlands to uplands) as well as a 'fête du mouton'. Tarascon

celebrated in 2004 a 'Fête des Vins', a vintage festival at the end of the grape harvest. This was a very public event, in the town, a long way from the vines and the wineries; ironically, Tarascon has never been known for its wines and indeed, in the nineteenth century the surrounding region was largely planted to wheat. The tiny village of Saint-Paul-de-Varax in the Bresse region has instituted an autumn 'Fête du Poisson'.

These traditions – whether a special dish or a festival – are all creations of the twentieth (or even the twenty-first) century. There is nothing historical or 'traditional' about them – in the sense of beliefs, customs, legends that have been handed down, often by word of mouth or by practice, from one generation to another. As invented traditions, they might quite legitimately be considered inauthentic – depending on the definition of authenticity - adopted.

Authenticity, according to any dictionary definition, is the quality of being authentic - that is, reliable, trustworthy, genuine, true, certain, faithful, credible, official and authorised. There is a subtle distinction between authentic as genuine (opposed to spurious), and authentic as faithful or true (opposed to false), which latter interpretation presupposes the existence of an authenticating ideal, something to be true to, faithful to - such as the authentic manuscript. Often, however, this ideal is hypothetical, and if not hypothetical it could well be totally arbitrary. For example, traditional national dress in Norway, which Norwegians wear on the national day as well as at family celebrations such as weddings and christenings, is represented by the costumes that people of a certain class wore at a certain period in the country's history. Fixing authenticity in this way, in a particular time and place, can be seen as not only artificial but also to represent a denial of history. Further, attempts to define the authentic are invariably influenced by the values, standards and beliefs of the particular time and place. As O'Rourke asks 'What criteria do we use in deciding which 'past' we want to recreate/revisit? ... Who is the arbiter of today's tastes?'[5] The Nara Document on Authenticity acknowledges the difficulties in defining authenticity and suggests that any information studied in assessments of authenticity (in relation to cultural heritage) should be judged within the cultural context to which it belongs.[6]

In view of the problematic nature of authenticity, one might be tempted to put it to one side and forget about it, were it not for the tourist desire to experience the authentic – or what is deemed to represent the authentic, since the meaning of 'authentic' in popular understanding diverges somewhat from strict dictionary definitions. A brief survey of current literature indicates that the qualities associated with authentic (and which come to define authenticity) are local, trustworthy, natural. These, when applied to food, translate as traditional, wholesome, unpolluted. In addition, authenticity is associated with real and rural (or real because rural, the antithesis of the city, seen as artificial). O'Rourke suggests that the term 'rural' itself – and her idea can be extended to terms such as 'country', 'local' – is no longer simply a spatial category but also a temporal category used to mediate between the past, present and future.[7] Finally, authenticity is associated with a search for roots (in effect, it guarantees the existence of those roots at the same time as the roots are an assurance of authenticity).

In the light of such understanding, O'Rourke's comment that 'The image of authenticity may be more important than actual links with tradition and territory', makes perfect sense.[8] She gives the example of the 'fêtes de transhumance' in the Cévennes which represent the revival of an ancient practice but in a totally different form, romanticised, idealised, sanitised and embellished for tourists. For those who can remember the 'authentic' tradition of the past, which stemmed from a practical need to make the most efficient use of natural resources, it was a difficult and anxious time of year, far from today's lighthearted and festive occasion. In addition to this re-created tradition, the Cévennes has invented a totally new one, a sheep festival ('fête du mouton') developed partly to promote the local lamb recently dignified with the label 'Agneau de Parcours'. This product is itself developed for a particular reason, namely to revive so-called 'traditional' labour-intensive farming practices which, in turn, represent an attempt to restore the Cévennes National Park to the way it was in the early part of the twentieth century.[9]

These examples of invented tradition use selected elements from the past to justify and legitimise the present, and as such can be considered social constructions. The concept of socially-constructed heritage or tradition might initially appear inauthentic, especially if tradition is interpreted as beliefs, customs, legends that have been handed down, often by word of mouth or by practice, from one generation to another. It gains validity, however, if we accept a slightly different interpretation of 'tradition', not just in a somewhat passive sense as something handed down (as standard dictionary definitions propose) but as a more active, conscious process, as represented in Hervieu-Léger's interpretation: 'the combination of representations, concepts, theoretical and practical know-how, behaviours, attitudes, etc. that a group or society accepts to ensure the continuity between past and present'.[10]

Bessière points out that 'heritage must be legitimized in order to be genuine: this means giving the consumer a maximum guarantee of the historical content, origins and roots'.[11] Authenticity, she implies, must be able to be justified, but it need not be an exact replica of the past; it might include some elements but not all. 'The dynamics of building up heritage', she adds, 'consist in actualizing, adapting and re-interpreting elements from the past of a given group (its knowledge, skills and values), in other words combining conservation and innovation, stability and dynamism, reproduction and creation, and consequently giving a new social meaning which generates identity.'[12] While one might question for whom this meaning is being developed – in the Cévennes, is it for the local resident farmers or for the visiting tourists? – and also whether an artificial or invented identity is better than none, it is clear that for Bessière the important thing is identity. Heritage can be considered the distinguishing feature of a social group and, because it is associated with social memory, can help preserve the social and cultural identity of a

community.[13] Identity, or awareness of identity, is vital to the success of tourism and gastronomic initiatives – such as festivals.

Such understandings of tradition and heritage lend validity to new, invented festivals such as the two French festivals mentioned earlier (Tarascon, Saint-Paul-de-Varax). The Fête des Vins at Tarascon appears to be relatively new – it is not mentioned in a 2002 calendar of events in Provence, and it might even have been a one-off event in 2004. It was held in the town and presumably for the people of the town; wineries from nearby and from further away brought their wines for tasting and sale, and other producers brought Provençal specialities such as nougat and honey. For these producers, it represented a commercial opportunity. A folkloric element was contributed by donkeys carrying wicker-covered demi-johns of wine, a group playing Provençal music on traditional instruments and traditional dances performed by people in traditional costume ('traditional' in this context generally meant nineteenth century). While it seemed rather contrived, it was given legitimacy by the communal meal: 500-600 people, apparently locals, sitting together at long tables in the open air, all eating and enjoying the same meal which had been cooked in the open air just a few metres from the tables. They were not there to taste or buy wine or any other product (so far as I could tell) but rather to come together as a community, to celebrate a shared identity.

Public banquets have been part of French tradition since the Revolution. Non-discriminatory, they allowed people from all classes to come together in a show of national (or local, or regional) solidarity.[14] Residents of rural France are generally familiar with such 'repas communals'. The incorporation of this element from the past seemed to legitimise a rather incongruous assortment of attractions – including a display of vintage cars – all presented as part of Tarascon's Fête des Vins.

The Fête du Poisson at Saint-Paul-de-Varax was a rather more serious affair though with some of the same elements – local food producers offering tastings and selling their goods, together with a communal meal. This festival had been initiated several years previously, so was still a new creation, but was clearly very well accepted by the community as part of its heritage even though the tradition of fish-farming using the local 'étangs' or ponds was quite fragile. This tradition, which was based on a deep and thorough understanding of the local environment, had been developed in the mediaeval era, again as a way of making most efficient use of natural resources. Fields were used alternately for cropping and for fish-farming, the crop residue providing organic matter for the fish once the fields were flooded and the fish detritus providing fertiliser for the new crop in a few years time.

The Fête du Poisson was part of a concerted attempt to revitalise traditional and ecologically appropriate practices (which had evolved since the mediaeval era), and to encourage the inhabitants of the local area to appreciate its heritage and its gastronomic resources. To a certain extent it can be seen as the recreation of a past which was in danger of disappearing and being lost for ever, but at the same time it was presented as part of a living present (people could purchase the fish caught, an expert in local heritage provided an informed commentary throughout the morning). Although this festival, compared to the one at Tarascon, was more directly linked to the region and its inhabitants (people could watch the actual harvesting of the fish) and the tradition was more strongly established, more authentic, the communal meal was still important, an expression of community solidarity and continuity with the past.

Both these examples, showing heritage as social construction, seem to confirm O'Rourke's conclusion that 'The image of authenticity may be more important than actual links with tradition and territory.'[15] In both, selected elements of the past were used to legitimise the present. They demonstrate that even in countries which have centuries of recorded history and which are therefore assumed to have established, genuine, authentic (in the dictionary sense) traditions, new 'traditions' can still be invented according to Bessière's recipe which combines conservation with innovation, stability with dynamism, reproduction with creation. The same process should be no less valid in newer countries such as Australia, so long as there is respect for Bessière's insistence on the importance of legitimisation – a maximum guarantee of the historical content, origins and roots.

If Australia is to have traditions, festivals and foods which are seen as authentic, in the sense of local and trustworthy, and which can claim authenticity, in the sense of being rooted in the past, these must be incorporated and be built upon elements of the past, even when the selected elements represent the values of a particular group at a particular time, 'a choice made according to the particular value accorded by the members of a social group'.[16] This, in turn, means giving greater attention to investigating and recording the 'representations, concepts, theoretical and practical know-how, behaviours, attitudes, etc.' of a group and communities, characteristics which, because of their intangibility, often tend to be neglected. In addition, the tradition, festival or food has to be accepted and embraced by the local community, and endorsed and promoted by authoritative bodies, whether local government or local tourism offices. The tielle of Sète would enjoy far less recognition and reputation were it not featured on the town's official website.[17]

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Australian Lamb

From a 'jumbuck in the tuckerbag' to a tandoori back-strap on the barbecue – can a food tradition interact with change and still survive?

Samantha Wight

Before I begin my presentation, I would like to thank Le Cordon Bleu for awarding me a scholarship to attend this Symposium. I would also like to thank Barbara Santich and Roger Haden from The University of Adelaide for their generous knowledge and support.

So, here we are in Victoria, Australia discussing the question 'Preservation or Change ?' We are a relatively young nation that, arguably, lacks a definable cuisine. But, this does not mean that we don't have definable food traditions – traditions that need to be treasured, appreciated and preserved. The type of food tradition I am discussing is something that has been handed down or survived through generations, be it a technique, a cultivar, a species, or the preparation and consumption of a foodstuff such as a regional dish. Importantly, it is enjoyed by a collective group of people (such as a nation, a community, or a family), has a history and is, perhaps, representative of cultural identity.

This brings me to my topic – an Australian food tradition, lamb. Australians have been eating lamb for over 200 years; it is a food tradition that has survived, in varying forms, for generations. The reason that I have chosen the example of lamb is because, in this country, it illustrates how a food tradition can interact with change, adapt, and remain a tradition. The way that Australians prepare and eat lamb has dramatically altered over the past decades, yet, ironically, the survival of the fundamental tradition is, possibly, due to this process of change and adaptation.

Indeed, in a country such as Australia, founded and strengthened by waves of immigration over the years, it is sometimes necessary for a food tradition to endure this process in order to survive. What I am asserting is that change, which in itself is obviously a contradiction to preservation, is often necessary for the survival of a food tradition. Food lovers, academics, and movements such as Slow Food discuss the need to protect and preserve these traditions; the desire for preservation being an obvious indication of a lost, changing or endangered custom. xviii

Certainly, this discussion requires consideration from at least two perspectives. From a gastronomic viewpoint, our unmodified, original recipes for lamb are of extreme historical importance. Like any slice of history, it is crucial that we preserve this knowledge so that we can learn from it. Yet, I believe, from a cultural viewpoint, many of these original uses for lamb will remain in the history books – their preparation and consumption is no longer relevant or valid in the culinary present. And, I think that this point, cultural relevance and validity, is a most important one in our discussion of preservation and food traditions of the past.

The Macarthur Diet - from a 'jumbuck in a tuckerbag' to a tandoori backstrap on the barbecue

First let's go back to where it all began. Australia's love of lamb began in 1788. When the First Fleet arrived in Sydney Harbour it carried cargo that included sheep – 29 of them to be precise.xix In his book, One Continuous Picnic, Michael Symons notes that by the mid-nineteenth century Australians were truly enjoying a "'muttonous' diet".xx Over two hundred years later we are still eating lamb with fervour – in fact we eat through around 24 million servings per week, and this figure is on the increase, making Australians the second largest consumers of sheep meat in the world.xxi

But just how have we prepared and eaten lamb through the years? Again, Michael Symons tells us that rations issued in the days of settlement included "slaughtered mutton cooked without aging", and he describes unappetising "mutton chops" fried with eggs in "dark-complexioned fat".xxii And let's not forget the pot of Irish Stew that was often made from mutton neck to the specifications of recipes brought across the seas from home.xxiii In 1864, our first cookbook, penned by Edward Abbott, describes a "colonial banquet" that includes "lamb a la poulette" – something for the upper-classes perhaps?xxiv In 1895, Banjo Paterson immortalised the tales of roaming men cooking lamb on a bush spit, by writing a poem about a swagman who died after stuffing a lamb into his tuckerbag. In 1941, Prime Minister John Curtin declared roast lamb to be his favourite meal – a popular way to enjoy lamb in his day especially for lucky country people with an endless supply of sheep meat, or city dwellers who could afford a side of lamb. In the 1940s and 1950s, we could not afford to waste a bit of the sheep, and along with the weekly mutton stew, every good mother (this is according to my 90 year old Nana, mind you) served lamb's fry with bacon to their children. With the publication of Margaret Fulton's recipes and her subsequent cookbooks in the 1950s, 1960s and 1970s, lamb dishes became a little more flamboyant. Along with her recipes for Irish Stew, Haricot Mutton and the traditional Roast Leg of Lamb with Vegetables, we were instructed on how to make a French Roast Lamb, and some new items such as Lamb Satay– we were starting to appreciate and experiment with the flavours of our increasingly multicultural nation.xxv According to Meat and Livestock Australia's ads in the late1990s, tandoori lamb was the choice of the decade. Today in 2005 food lovers such as us are admiring the virtues of fresh, seasonal, simple, and regional, preferring to utilise farm-gate produce such as Mandalong lamb from the New England region of New South Wales. Butchers now offer lamb in a variety of ways – a far cry from even 50 years

ago - "New Trim" cuts which were developed for our increasingly health conscious culture, barbecue cuts, and Asian style cuts, alongside value-added products such as pre-marinated kebabs and cutlets. The website of Meat and Livestock Australia offers consumers all sorts of recipes, from Moussaka to Balti Lamb Curry and Moroccan Lamb Stir-fry – but not a mutton chop, or even a stew for that matter, in sight.xxvi While some of us seem to also have a healthy appetite for nostalgia, and enjoy revisiting old favourites such as Irish Stew, we are certainly eating updated, contemporary versions with little regard for ingredients such as mutton or hogget. In fact, our tastes have changed, and we now eat mostly lamb and export over 70% of our mutton product.xxvii

So, you can see that there is no doubt that lamb is an Aussie food tradition that has stretched across history since settlement. As Meat and Livestock Australia profess, "We Love Our Lamb".

So my question is: Clearly, this food tradition is interacting with change, so instead of embracing, should we be fighting against these new ways with lamb? Against the 'new fashioned' cuts, such as backstraps, being basted with a bottled tandoori paste, and cooked in an electric oven? Should we have the desire to be ardently encouraging and protecting Australian food traditions such as mutton on a bush spit, or a greasy mutton chop? After all, to some degree the Italians are still enjoying pizza cooked to the exact specifications as it was in nineteenth century Naples.xxviii And the French their regional cassoulets from (arguably) the fourteenth century. Why do we in Australia so eagerly embrace a new recipe for lamb? And while we tend to advocate the authenticity of another country's cuisine, most of us shun the thought of a mutton stew. Why is it that a food tradition such as lamb can interact with change yet still survive? Well, it has a lot to do with our cultural identity, and, as I mentioned before, a food's relevance to contemporary culture.

Who Are We?

One of the many interesting things that Slow Food defends is "cultural identities tied to food and gastronomic traditions".xxix But, how is it possible for a food to represent cultural identity? Well, it is due to a food's ability to communicate symbolic meaning. We all know, for example, that lamb has long been a food with strong symbolic association. The Lamb of God has been used throughout the history of Christianity to symbolise Christ, signifying him as the sacrificial lamb of the first Passover. And that is why lamb is traditionally served for Easter in many homes across the world.

On food's ability to communicate, I think that French anthropologist Claude Fischler phrased it most aptly when he said:

"Man feeds not only on proteins, fats, carbohydrates, but also on symbols, myths, fantasies".xxx

So, as these symbolic associations carried by certain foods become increasingly apparent to a group of people, they assimilate into their culture and thus become a tradition that perhaps represents the group's food desires, and eventually part of its cultural identity. This is, by no means, breaking news. It is a theory reasoned by many sociologists and the like. As humans, we certainly consider factors such as health, nutrition, hunger, and taste when choosing a food, but actually, these choices are mostly based on social and cultural influences - what we relate to as a family, a community, a region, a religion or a nation.xxxi In fact, a good example of a food symbolising cultural or national identity is the French "steak and chips" which French theorist Roland Barthes believes represents French "nostalgia" and "patriotism".xxxii

So what about lamb in Australia? How does it embody our cultural identity?

Although our culinary culture has developed somewhat since Michael Symons published One Continuous Picnic in 1982, he commented then on our nation's cooking as having "no coherent style, except perhaps for a proud preponderance of beef and lamb…".xxxiii This "proud preponderance" is certainly defended by the witty advertisers for Meat and Livestock Australia. Each Australia Day, they run an advertising campaign that capitalises on lamb's association with our national identity. The latest of these has former VFL footballer Sam Kekovich exclaiming that he is "sickened by the creeping tide of un-Australianism eroding our great traditions. A "balanced Australia Day diet", he insists "should consist of a few nice, juicy lamb chops and beer". He continues, "look at our national song, Waltzing Matilda. It's about a bloke trying to get a nice bit of lamb into his tuckerbag, not spicy chicken wings".xxxiv This campaign, according to Meat and Livestock Australia, "reinforces lamb as Australia's national meal and highlights the important place it holds on the Aussie dinner table".xxxv

I think that this is a good time to briefly mention that, when discussing gastronomic traditions, we should be careful about those that may have been contrived or exaggerated by marketing and media. Advertisers recognise that cultural meanings carried by a food are enormously significant to the food desires and choices of any person; and they use it as the basis for much subliminal persuasion in their food marketing.xxxvi

But I am digressing. My point here is that, regardless of what advertising tells us, eating lamb does have some attachment to Australians and is in some way representative of our cultural identity – it is nostalgic to us, it has history, it is eating from the rugged land as our founders did, and if you believe the Meat and Livestock campaign, it is patriotic. In fact when I lived overseas in a relatively non-lamb eating country, the aromas of a roasting leg of lamb studded with garlic and rosemary had me pining for home. Over the years lamb has just assimilated as being

something Australian. But, this presents another crucial question to my discussion - what is an Australian? And certainly, the answer to this question has changed over the past centuries.

Changing Identities

From immigration to modernisation and globalisation, our culture has been evolving for over two hundred years. As the definition of what it means to be an Australian has changed, so too has our cultural identity, and the character of our food. And it is under these conditions that gastronomic traditions can become threatened because they are no longer relevant to the current culture's palate. This is when traditions can die, or they can interact with change, adapt and sometimes survive. It is part of what Claude Fischler terms "cultural evolution".xxxvii

This phenomenon is unquestionably not only evident in Australian lamb. For instance, it can probably be seen in any country that has experienced high and constant levels of immigration over a period of time and thus an evolving cultural identity. In our Symposium Program, we have a quote from a migrant in Bonegilla commenting that he had "no tolerance for the mutton stew morning, noon and night". As we all know, with the arrival of thousands of new Australians such as this man, our cultural identity and our palates were on the move. I must also add that changing cultural identity, although a very large reason for food traditions altering, is not the only reason. We need to consider other, perhaps more obvious, influences on culture such as globalisation, dietary fads and advances in nutritional science – avoiding high fat food, for instance, is the reason why sales for traditional cuts such as shanks and legs are down from ten years ago, yet sales for New Trim Lamb are on the increase.xxxviii

True to our roots?

This discussion of food traditions evolving and adapting, of course, raises questions on issues such as authenticity. For example, when a food tradition interacts with change, what we are often left with is the relevant part of it that fulfils the ideologies of current culture, but we can not forget to consider the possibility that something such as tandoori back-strap is also 'fusion', and what does this do to the preservation of authentic Indian cuisine? Not to mention the debate that would arise over determining just what 'authentic' is when it comes to lamb traditions and dishes – what is the authentic way to prepare and eat lamb? Is it mutton on the bush spit, or is it Margaret Fulton's recipe for roast lamb and veg, or perhaps for my generation of cooks, in years to come it will be Stephanie Alexander's recipe for braised lamb shanks with couscous?xxxix xl Although this is a whole other area of discussion, it is worth questioning whether authenticity is a valid argument when placed up against a food tradition's cultural relevance and subsequent fight for survival.xli

But, I guess what is important in this process of "cultural evolution", is that the past is strictly preserved in the history books, and in reference texts – it should always remain a choice, even if it is not necessarily a valid one.xlii What remains on our plates should be the fundamentals of that tradition, which fulfils contemporary desires and cultural needs. What we then have is a preserved tradition. I think, in many ways, today's Aussie lamb displays just this.

Preservation or Change?

So what if our lamb had not successfully interacted with change? Would we be eating it today? Difficult to prove but I have a hunch that we would not be munching through 24 million servings of mutton chops or rank mutton breast each month. Interestingly, I think that it is our culture and perhaps not necessarily the advocates of preservation such as the Slow Food movement, that really determine what food traditions are preserved and what are changed or lost altogether.

So, what, then am I arguing? Against the protection of wonderful food traditions? Certainly not, but when we talk of preserving food traditions in Australia, I guess we need to consider both the changing nature of our cultural identity, and the extreme importance of cultural relevance in the survival of a food tradition. A 'jumbuck in a tuckerbag' somewhat symbolised who we were in 1895. A tandoori back-strap on the barbecue says a lot about who we are today.

I am going to conclude with a quote from Larousse Gastronomique. It says:

> "often, however, gastronomy is reduced to following fashion and reflects contemporary social attitudes".xliii

In most cases (fast food and the like aside) I personally don't see anything wrong with this. Australia's love of lamb displays preservation of a food tradition in a climate of culinary change. Its adaptation and survival has allowed each successive generation to experience the worth of a food tradition. Nevertheless, it suggests that in the argument for preservation, that change and cultural relevance are just as important as authenticity in the survival of a food tradition.

Thank you.

Morning tea

Symposiasts gathered for morning tea and, according to well established tradition, shared a variety of slices, cakes and biscuits bought by participants.

Session 2 – Strategies for Gastronomic Preservation

International organisations such as Slow Food and UNESCO are become increasingly involved in the protection of gastronomic traditions around the world. This session looks at gastronomy and its role in shaping strategies for preserving food and food traditions. What do these strategies have to offer, and what are some of the potential pitfalls?

The Burra Charter & other conventions: their significance to the preservation of Australian culinary heritage

Susan Cleary

Paper not provided for publication

'Who will save our Sinigang?':

Whose job is it to preserve the flavours and savours of traditional Filipino Dishes?

Bel S. Castro

> Wait!" called Aunt Isabel to the son of the fisherman, who was getting ready to climb upon the platform of the corral with his fish-net fastened on the end of a stout bamboo pole. "We must get the sinigang ready so that the fish may pass at once from the water into the soup."
>
> "Kind Aunt Isabel!" exclaimed the ex-theological student. "She doesn't want the fish to miss the water for an instant!"
>
> "Andeng, Maria Clara's foster sister, had the reputation of being an excellent cook despite her clean and joyous mien. She prepared the rice water for stewing the fish, adding to it tomatoes and kamias, helped—or hindered—in this by some vying for her favor. The girls cleaned the squash vine tendrils, the snow peas, and cut the paayap into short pieces the length of cigarettes...

Chapter 23: The Fishing Expedition Noli Me Tangere
by Jose Rizal,. 1887

The humble Sinigang has been hailed as the quintessential Philippine dish. In Philippine gastronomic literature, it has been romanticised for its closeness to the land, its affinity to the seasons and the inventiveness of the Filipino.

Almost anything can go into a sinigang broth. It is basically a sour stew of fish or meat or chicken, or even just plain vegetables, the broth flavoured by various sour fruits and leaves. In practice, it is less of a recipe and more like prescription or a formula. Take water, a souring agent, and in it, boil whatever there is until done. Vegetables play the role of optional accompaniment but sometimes become the main ingredient when nothing else is available. Through time and trial and error, our forebears have discovered which went with what and found ways to combine the simplest ingredients in ways that tasted good. In recent years, salmon belly from the U.S. and hamachi head from Japan have found their way into a pot of sinigang.

The most popular souring agent is unripe tamarind or sampalok, but green guavas, kamias, green pineapple, batuan, siniguelas or tomatoes also do the trick.[1] Wrote Doreen Fernandez, "The cook who sours with kalamansi or vinegar suffers, in the folk view, from 'an abysmal poverty of the mind,' for these are used in extreme necessity, being too obvious."[2] It was also Fernandez who wrote that "Packaged sinigang mixes are not much used in the Philippines;

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[1] Kamias (*Averrhoe bilimbi L.*); siniguelas (*Spondias purpurea*); batuan (*Garcinia binucao*).

[2] Doreen G. Fernandez, "Why Sinigang?," in *The Culinary Culture of the Philippines*, ed. Gilda Cordero-Fernando (Manila: Bancom Audiovision Corporation, 1976).

they are for Filipinos abroad who do not have access to the landscape.3 "Housewives here scorn to use (them) because the fresh ingredients are available and of better value, even if less convenient"4

Fernandez's view of processed sinigang products is typical of Philippine gastronomic literature, where the use of items such as tamarind powders or instant *sinigang* products has been derided as an unconscionable shortcut or some sort of cultural crime.

Information supplied by Unilever Philippines, the dominant producer of instant sinigang products, seem to confirm that the sinigang is the Filipino family's favorite dish. Unilever says that, on a national scale, sinigang is prepared by 86% of Filipino households about 2 times a week. Its popularity is driven in part by its, completeness, since it is prepared with soup, vegetables and meat, its ease of preparation and its adaptability—that is it can easily be customized according to the family's and individual's choices of souring agent, type of meat or seafood. Green tamarind remains as the most popular souring agent. In total sinigang preparations, only around 13% use packaged *sinigang* while the remainder use scratch ingredients.

Based on the survey results, with the greater majority of Filipino consumers relying on traditional ingredients to prepare this popular dish, the future of sinigang seems secure.

Yet, despite the findings of the surveys, the anecdotal evidence and more popular sources points to the contrary. At the very least, it would seem that there a dramatic shifting of attitudes has taken place.

Somewhere in my distant past, I remember boiling unripe tamarind fruits, mashing them and then straining them to produce a light green essence that—which at first, is sharply acidic and sometimes harshly astringent—but when incorporated into a slowly simmering broth of meat, fish or even just plain vegetables, becomes the essential ingredient to this definitive Filipino dish. I think I was 12 years old.

Since then, I've made sinigang countless times, but I must confess that in the last two decades, I've numbered among the millions of loyal consumers of instant sinigang products. And judging by the speed at which sinigang packs and cubes fly off grocery shelves and the propensity of these products to appear in suitcases and alisbayan boxes bound for destinations all over the globe—I'm not the only one who relies on Knorr, Maggi or Mama Sita to sour my soup.5

In the last year, I've asked over four hundred of my culinary students if they could remember the last time they had or made sinigang at home without the aid of a convenience product, and only a handful were able to say "Yes."

It seems an irony is that every aspiring-chef-student in a number of the culinary schools in the Philippines, is introduced early on—often in the first few days of class— to the intricacies of hollandaise and béarnaise, and upon graduation, can be well-versed on the mother sauces of Caremé and the recipes of Escoffier, but be completely ignorant with the process of making sinigang from scratch—much less a kari-kari or even a simple chicken and pork adobo. And even if they knew how, they may willingly spend over twelve hours making a clarified beef stock or over half a day prepping the garnishes for a navarin of lamb, but not give up the few minutes that it would take to boil, mash and strain sampalok to make even the simplest shrimp sinigang.

Perhaps, more significantly, a quick search on Google on the Internet—the medium by which most non-Filipinos would probably encounter sinigang recipes—generates close to 8,000 hits and almost all of them call for some brand or other of powdered sinigang mix. Only a handful of the recipes call for unripe tamarind pods, and almost none of them mention the other traditional souring agents such as guava or kamias. And, even as many online sites claim to have a "traditional" recipe, they do not hesitate to specify a particular brand of tamarind mix—almost as if they mean to imply that the very authenticity of the dish is unaffected by the use of a powdered substitute.

And what of our cookbooks? In order to help save our culinary cultural heritage, and transmit such knowledge to succeeding generations, the predictable prescription has been to produce a cookbook. Fernandez herself wrote, "...how much of our history, and of our beings would be lost when these flavours vanish in the mists of out past?...Are there recipes that you fear may go?...If there are, we plead that you write them down please, or learn

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[3] Doreen G. Fernandez, "Salty and Sour, Bitter and Sweet: Philippine Flavorings." (paper presented at the Spicing up the Palate: Studies of Flavourings--Ancient and Modern: Oxford Symposium on Food and Cookery, London, 1992).

[4] Doreen G. Fernandez, "Culture Ingested: Notes on the Indigenization of Philippine Food," in *Sarap: Essays on Philippine Food*, ed. Doreen G. and Edilberto N. Alegre Fernandez (Manila: Mr. & Ms. Publishing Company, Inc., 1988).

[5]. Knorr is a brand owned by Unilever Philippines, Maggi is a brand under the umbrella of Nestlé Philippines, Inc. while Mama Sita is a brand owned by the family-run corporation Marigold Commodities Corporation Knorr, Maggi and Mama Sita are the three brands that dominate the instant *sinigang* market. *Alisbayan* translates loosely to "leave town" and refers to boxes sent filled with gifts and goodies that travellers prepare for friends and families overseas.

them, or teach them, or collect them into cookbooks. Do not let the savors of our heritage vanish from our tables and from our memory." 6

And the culinary community has responded, but not in the way Fernandez might have imagined. What are we to conclude when almost every Filipino chef or restaurateur of note has a published recipe that calls for some brand or other of instant sinigang mix? Particularly when many of these individuals are the same people who have publicly lamented that many of the traditional Filipino recipes are disappearing or have been totally lost.

And what of the recent completion of the much-heralded hardbound coffee table/cookbook project of Unilever Philippines and the Philippines' Department of Tourism entitled Wow! Ang Sarap! The Best of Philippine Regional Cuisines. (sarap, loosely translated, is Filipino for "delicious") . To me, it is quite telling that this book—which has been marketed as a tribute to the late Fernandez—has managed to assemble some of the best names in the business, including Craig Claiborne of the New York Times while including recipes such as this: for bulalo soup, take 1 kg. beef shanks with bone marrow, water to cover, salt and freshly ground pepper to taste, "Note: 2 cubes of Knorr beef bouillon will enhance the flavor of the broth". 7

Unilever, it should be mentioned, in the last 10 years, has invested over PhP3 billion pesos to the Philippine economy. The company manufactures a wide range of goods, including food items, deodorants, ice cream and beauty products and is one of the leading multinationals operating in the country. Knorr sinigang mix is one of their most successful products—which incidentally is also one of the company's top exports."8 No less than the President of the Republic of the Philippines, Gloria Macapagal Arroyo writes ""this new coffee table book is a valuable contribution of the authors and Unilever in defining and promoting a unique aspect of our cultural identity."9

Surely something is amiss here.

There remain, I suppose, many households where the non-use of instant sinigang mixes will always be imposed, where—whether for taste or tradition—the old-fashioned way of preparing sinigang is zealously defended. And in many rural areas, the availability of backyard sources, quite simply, makes the purchase of instant sinigang powders unnecessary. But the evidence seems to show that, somewhere along the way, the use of packaged mixes as a souring agent has ceased to be a culinary crime or an unconscionable shortcut.

This tragedy cannot be allowed to continue. Or…is it in fact, a tragedy?

Many of the students I've interviewed fail to see what is so wrong with depending on a processed product. While acknowledging that a scratch-made sinigang would probably taste better than one made with a convenience product, most have cited that, except for tomatoes, or maybe calamansi, few of these souring agents are cultivated commercially. You're not meant to buy then. They can usually be picked from trees in the backyard or from that of the neighbour. Particularly in the urban areas, kamias or green guavas are rarely, if ever, stocked in supermarkets and groceries. In wet markets, whatever shows up there are not products that were industrially grown for commerce but are typically the surplus of a family's subsistence farming. As ordinary consumers, many do not share the derision of the gourmet or the food critic, but welcome the availability of a serviceable substitute. In fact, it is highly probable that if it were not for the availability of packaged sinigang products, the consumption of sinigang may not have persisted over the years in many urban Filipino households, both in the Philippines and abroad. I would even go so far to argue that the ubiquity of sinigang powders and the growing and almost unquestioning acceptance of these instant mixes—while sad and tragic to some—merely mirrors how the relationship of the Filipino to his environment has changed, perhaps irretrievably so.

Traditionally, the role of shaping, preserving and transmitting our food culture from one generation to another had been left to our mothers and grandmothers. Filipino cuisine, after all, did not evolve in the kitchens of restaurants and five-star hotels, but in the home kitchen and in the plates and palates of the average Filipino. But all that is changing. Mass media plays a greater role in the transmission of cultural practices than ever before. More and more, the aggressive advertising and marketing campaigns of multinationals and large food producers plus the desire of consumers to be modern and contemporary, overpowers the face-to-face transmission of Filipino foodways and with it, an appreciation of all things traditional. One only need visit local supermarkets to see how fresh produce has been crowded out by the boxed, canned and vacuum packed.

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[6] Doreen G. Fernandez, "The Vanishing Scene," in *Tikim: Essays on Philippine Food and Culture* (Pasig City: Anvil Publishing, Inc., 1994), 46-47.

[7] Reynaldo & Vicente Roman Santos Alejandro, *Wow! Ang Sarap!: The Best of Philippine Regional Cuisines* (Manila: Anvil Publishing, Inc., 2005) 64.

[8] Terrie B. Fucanan, *Documenting a Culinary Journey* [Online Newspaper] (The Manila Times, 2 April 2005 2005 [cited 22 June 2005]); available from http://www.manilatimes.net/national/2005/apr/02/yehey/enter/20050402ent1.html.

[9] Diana A. Galang, *Culturefront: Wow! Ang Galing!* [Online Newspaper] (The Manila Bulletin, 18 April 2005 [cited 22 June 2005]); available from http://www.mb.com.ph/issues/2005/04/18/TSTE2005041832566.html.

In time, the flavours and savours of scratch-made traditional Filipino dishes—such as the sinigang—will become alien to an entire generation...and that time is not far off, it is happening even as we speak.

So what happens when an entire generation no longer knows how a dish should taste or no longer remembers—or cares—how a dish should be prepared? Who will save our sinigang?

Perhaps the answer lies in giving sinigang a closer, more critical look. Stripped of all romantic and nostalgic notions, sinigang is true peasant fare that is, born from a combination of the desperation and imagination of a people of meagre means. It is closely tied to the land and the seasons, not by choice but by default. Food writers have hesitated to call traditional Philippine cuisine, a cuisine of poverty, preferring more palatable terms such "frugality" or "opportunity" but an objective examination of history has shown that that's where its roots are. Philippine history over the last few centuries has been less dominated by periods of excess than it has been by periods of famine and hunger. Sinigang is not about seeking or consuming the best of what is available, but making the best of what is available.

As of late, recent strategies to save traditional Filipino dishes have been focused on recording recipes and increasing the volume of production of key ingredients. In the case of *sinigang*, finding ways to secure or increase the availability of key ingredients—such as green tamarind—in the off-season, or making the regional but endangered *batuan* available in other local provinces, would be a predictable response. But to adopt such a strategy is to misunderstand the dish and the situation entirely.

If there was—and there isn't—a structured and organized effort to save the sinigang, where would it begin? What would be the focus of such an effort? There is no particular ingredient, process or product to preserve. No particular community or sinigang producing families to hold up as artisans worthy of emulation or protection. And who would fund it? With hunger and poverty so prevalent in the country, it is a challenge to source funding for the any kind of preservation effort for cuisine and cookery, not when the per capita intake of more than one-half of the Filipino households in the country fail to meet minimum dietary requirements.[10] Malnutrition is widespread in this sector, in part because the poor see food as having only two functions: to satisfy hunger and provide enough energy to work. As for other concerns such as sanitation, nutrition or the pursuit of flavour or pleasure—research has shown that such objectives have never rated very high in the average Filipino's priorities and does not drive his food choices.[11] This is an attitude that has persisted for decades and is thus very difficult to influence or change.

Cabotaje noted that the stability of food traditions, beliefs and habits depends on their continued acceptance by the people. While the locally accepted diet is not the best, according to standards set by nutrition bodies, the people have found it to be adequate and acceptable.[12] With income—or the lack of it—dictating food choices, issues such as taste, pleasure, and authenticity have repeatedly failed to take precedence.

The Philippines is also among the world's fastest urbanizing countries, with more than 54% of the population already living in urban areas and with migration from the rural areas to the big cities as a continuing trend. Migration data shows that majority of migrants to Metro Manila come from the poorest regions in the country.[13] Ill-equipped to deal with the demands of living in the city, these rural migrants invariably end up in the slums and squatter areas of Manila, and for them, it is difficult to wax nostalgic of the agricultural way of life that they have tried to escape; the hard life that they have deliberately left behind. When they do reminisce of their sinigang of river prawn, beyond their memory of the tastes and flavours of a dish, is the remembering of a time when food was free and only the lazy went hungry. A recent news report mentioned that some urban poor families subsist on as little as P30 pesos as day. Now unable to plant, forage, hunt, glean, even the most humble of traditional Filipino dishes have vanished from their repertoire of choices. The new staples? Instant noodles and canned sardines, and on an odd day, instant sinigang.

So where do we go from here...who will save our sinigang? What is it that we are trying to preserve anyway? And why? And who will fund it? Who will support it? And possibly...could it too late?

Our traditional sinigang may as well be a metaphor for many of the Philippines cultural traditions. As it continues to bear the onslaught of modernity, whether it will survive and evolve, as it always has, or go the way of the Filipino national dress, the baro't saya—venerable, old-world, time-honoured, and "so last century"—remains to be seen.

[10] Ma. Idelia G. Glorioso, *What Do Filipinos Eat?* [Press Release] (Food and Nutrition Research Institute, Department of Science and Technology, 2005 [cited 22 June 2005]); available from http://www.fnri.dost.gov.ph/wp/whatfileat.htm.

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[12] Cabotaje, 155.

[13] Commission on Population, Republic of the Philippines, "Philippines Country Report" (paper presented at the 5th Asia and Pacific Population Conference, Bangkok, 2002), 28.

The objective of this paper is to foster a new way of approaching the challenge of preserving Filipino foods and foodways. It is the position of this paper that the task of preserving Filipino food traditions and traditional methods and recipes begins, not merely with identifying and enumerating that which needs to be preserved, but with the recognition and the propagation of the idea that preservation is necessary and then followed with the cultivation of the will to do so. It also proposes that the task of preservation must touch on issues such as food and identity, poverty and food politics, commercialism and globalisation, because only then is one is in a better position to identify which persons or agencies have the power to create the greatest impact on the culinary landscape.

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Understanding Slow Food's nostalgia

Preserving food diversity or feeding imperial appetites?

Kelly Donati

I would like to acknowledge the generosity of Le Cordon Bleu which kindly provided me a scholarship to attend this year's symposium

I'd like to speak to you today about Slow Food and nostalgia. Many have criticised Slow Food for its celebration of the past and its nostalgia for days gone by. I hope today to go beyond a discussion of whether Slow Food does or does not reflect a truthful or authentic view of the past – as many have already done before me – but to look more closely at the role nostalgia plays in Slow Food's efforts to preserve food diversity in the developing world.

At a Slow Food festival held in Gippsland a couple of years ago, I heard James Broadway, who was Slow Food Governor of Australia at the time, describe Slow Food as a guerrilla organisation that was antagonistic to the modern obsession with speed - or what the Slow Food manifesto describes as the "universal folly of the Fast Life".44 This idea of Slow Food as a guerrilla organisation has stuck with me for some time and led me to wonder the extent to which Slow Food is, and is not, a subversive force in the global food supply.

With its efficient production lines and synthetic, uniform flavours, fast food represents for Slow Food a disregard for the earth's natural rhythms and an indifference to the material pleasures of everyday life.45 Slow Food's agenda is not to rid the world of fast food or to undo the globalisation of today's food systems – an impossible task, in any case – but rather to find strategies for preserving taste, cultural identity and regional individuality, to prevent their assimilation into a global food culture devoid of diversity and pleasure. Slow Food's philosophy is underpinned by an understanding of pleasure as a right, rather than a privilege, and places the preservation of diversity at the centre of its ethics of taste. Founding father Carlo Petrini has written that Slow Food has come "full circle: the new epicures have become ecological gastronomes". The implication is that role of the gastronomic connoisseur is being transformed into one of an ethical and political agent.46

In recent years, Slow Food has branched out to include the developing world, where most of the world's biodiversity and cultural diversity is being lost. Food producers from Africa, Asia and South America are increasingly represented amongst the nominees and winners for the Slow Food Award for Biodiversity. My aim in this paper is to open up the current debate about Slow Food's ethics of taste by looking more closely at its relationship with, and representations of, the developing world. With Slow Food composed predominantly of upper-middle class members from a European or American background, I wonder about the extent to which Slow Food is truly subverting the ongoing effects of imperialism in the global food supply or whether there is a tendency to fetishise cultural diversity in order to satisfy the appetites of a privileged minority.

Slow Food, after all, comes from a particular Western tradition that has enjoyed the privileges that the global economy has bestowed on it. Throughout the history of imperialism, the production, trade and consumption of food has been a particularly powerful cultural and economic force that has made and broken nations and which have been pivotal to producing the great political and economic inequities which see today. Despite its leftist leanings, Slow Food - like it or not - is a beneficiary of the same economic and political systems which continue to benefit from an exploitative relationship with the developing world. This is because global capitalism remains deeply imbued with the values of European culture and its imperial past and has arguably emerged as a form of new imperialism that, according to globalisation theorist Arif Durlik, has a tendency to "admit different cultures into the realm of capital only to break them down and to remake them in accordance with the cultural, political and economic needs of the dominant culture".47

Petrini himself is the first to recognise the role of imperialism in creating these inequities of the global food system, and I quote him here:

> [H]ow complex are the economic and social issues in countries where two waves of colonization have had a devastating effect on agricultural practices and food… the greatest harm was done during the second wave of colonization, with the imposition of food diets and customs which were totally alien to the territory.48

The solution for Petrini is "learning to choose differently, even to live differently … embracing variety and diversity".49 Yet, I believe that Slow Food's efforts to develop an ethics of taste in order to protect culinary heritage and preserve cultural diversity are, to some extent, undermined by its failure to adequately acknowledge and challenge its own privilege within the global economy. Slow Food has in fact attempted to respond publicly to claims of elitism and privilege which have dogged the movement since its inception. Here again I quote Carlo Petrini:

> Slow Food has never been and has no intention of becoming an elite movement. On the contrary, one of its principles is to ensure the right of pleasure to all…Today, irrespective of social class, a great family of

consumers attributes an added value to food, an anthropological surplus made up of cultural identity, the right to health, sensory pleasure, social relations and an improved quality of life.50

This is indeed is a noble endeavour, yet the argument somehow fails to hold water for me. Undoubtedly many would benefit from eating better, eating less or eating together more often, but whether the pleasure offered by this "anthropological surplus" bears any relevance to the "great family of consumers", the majority of whom live in the developing world, is questionable. After all, an anthropological surplus necessitates a pre-existing surplus – whether it be of an excess of food, financial security or even the luxury of leisure time. While Slow Food strives for inclusion in its understanding of pleasure as a right for all, it idealistically overlooks, or perhaps simply fails to grasp, how privilege – economic, political, cultural and otherwise – is one of the most critical factors in differentiating who has access to this "surplus" and who does not. To me, the cultural diversity of the developing world represents a tantalizing anthropological surplus for those who can afford it, and as this cultural diversity is increasingly threatened, Slow Food members and others are keen to protect it, to preserve it and to foster it. But for whose benefit?

Imperial nostalgia

Ethnographer Renato Rosaldo has identified in his research a form of "nostalgia … often found under imperialism, where people mourn the passing of what they themselves have transformed".51 This imperial nostalgia is a uniquely Western phenomenon that functions, as Rosaldo puts it, to "transform the colonial agent into an innocent bystander".52 This enables the Western subject to stand away from his or her own privilege and to disavow the historical realities which have contributed to the loss of traditional cultures in the first place.

Racial theorist Bell Hooks draws heavily from Rosaldo in her analysis of consumption in Western culture. Like Renato Rosaldo, Hooks is deeply suspicious of the Western yearning for cultural difference and the pleasure that it offers the dominant culture. Hooks' analysis of racial relations and consumption in North America is easily extended to other relations of cultural difference, particularly where this difference is marked by historical disparities in power created by colonialism. For Hooks, the desire to counteract the homogeneity of Western culture through the co-modification and consumption of cultural diversity merely serves, as she puts it, to allay the "guilt of the past, even takes the form of a defiant gesture where one denies accountability and historical connection" with injustices of the past.53 Hooks cites as an example the use of ethnicity in the successful Benetton ads of the 1990s, a campaign which – like Slow Food - targeted a predominantly white, upper-middle class demographic. Benetton clothing offered "the seduction of difference", providing the white consumer a satisfying sense of political progressiveness without having to "relinquish forever one's mainstream positionality."54 In other words, cultural diversity was transformed into a source of fetishised pleasure without critically examining or challenging the complicity of Western culture in racial marginalisation or in the economic appropriation of cultural difference. For Hooks, this constitutes using cultural difference to spice up the "dull dish that is mainstream white culture" rather than subverting the economic and political forces that threaten diversity in the first place.55

Representations of the 'other'

Let me turn now to Slow Food's publications, Slow Ark and PremioSlowFood for some examples of where, perhaps, a more critical perspective of Western privilege might have been called for. Slow Ark and PremioSlowFood recount inspiring stories of Award nominees - men and women dedicated to preserving disappearing food traditions and the earth's food diversity. These stories are narratives of hope in which nominees are often described as having exceptional qualities or unique characteristics. In the foreword of PremioSlowFood, Petrini describes the Slow Food Award nominees as:

> …men and women who have cultivated a dream with uncommon energy and dedication. We have tracked them down and noticed the enthusiasm that shines in their eyes and gives an edge to their voices …. After meeting us and hearing about the award, they invariably insisted that our visit alone was gratification enough for them.56

Though intending to be respectful, even reverential, the description of these special qualities merely stands for their otherness and the assumption of their gratitude reveals a deeply paternalistic approach to the very people whom Slow Food seeks to support.

This is not an isolated example. In Slow Ark, Slow Food journalist Cinzia Scaffidi describes an uneasy experience during an interview in Argentina in which the interviewee turns to Scaffidi after describing his life story and asks, "¿Y vos?" – "And you?" The simple question provokes an entire article. Clearly disarmed, Scaffidi writes:

> My first reaction was to pull down the shutters… ("I'm asking the questions"), but I could sense that I had to answer. I did answer, summing up my existence in three minutes flat. It sounded more like a badly drafted resume than a chat between two friends... It was all over in a few minutes, and I am sure my interviewee thought no more about the episode. But I still remember how uneasy I felt.57

Why this question should so unnerve Scaffidi is unclear. Unable to offer a meaningful response to her Argentinean friend, Scaffidi goes on to take her hat off to the people who answer her endless questions, patiently enduring the "minor, if well-received, violence that we perpetuate on the individuals we are interviewing."58 Despite her awareness of the metaphorical violence of the interview, Scaffidi feels uneasy relinquishing her position of

authority as the interviewer. Still attempting to resolve her uneasiness, Scaffidi expresses her admiration for the hard work they do, writing: "not only are they doing a crucially important, and often very difficult, job" but they also "go to work in places only a fool would settle to live, if there was any choice."59 While her intent is to highlight the importance of what her interviewees do, she devalues, even ridicules, the environment – challenging as it might be – in which they choose to work and call home.

Scaffidi's surprise and discomfort is suggestive of what is sometimes described as the "imperial encounter" – that is, relationships of imbalance in which one constructs the 'realities' while the "other entity is denied equal degrees ... of agency" or power.60 The problem here is not that there is a deliberate intent to dominate or repress in this encounter – it is certainly the case that this was not Scaffidi's or any other Slow Food writer's intention. The problem is rather the "taken-for-granted assumptions" about the 'other'.61 These assumptions are, for Scaffidi, that she asks the questions, that she does not relinquish her position as the Western Slow Food authority and, lastly, that the Slow Food nominees have limited choice in determining where they settle and work. The reality is, as Scaffidi herself should be aware, that many Award nominees have deliberately chosen to settle where they have. Others have studied abroad and returned to their community, and others have opted to stay in places where their skills would be most valuable to their village or country. To imply that the nominees have little choice in where they live or work is to deny them agency in what they do, to see their work only in terms of what it offers us – the Slow Food reader, the ecogastronome, or what have you. And, by resisting the possibility of dialogue between herself and her interviewee, Scaffidi maintains her position of power and further fails to disrupt the construction of the colonial 'other' in Western culture as a subject without voice and without agency. These are just some examples of how Slow Food unwittingly reinforces an imperialist dichotomy of the Western self and its 'other' – civilized and underdeveloped, powerful and powerless, generous benefactor and grateful beneficiary. Like the Benetton ads of the 1990s, these narratives leave the Slow Food reader with the sense that his or her membership fee is going to a 'good cause' that we are participating in the preservation of something important. But how does this go beyond the imperial nostalgia identified by Rosaldo?

There is nothing fundamentally wrong with feeling nostalgic - nor with the desire to preserve food diversity. What is really at question here is how, and why, Slow Food goes about trying to achieve this. Petrini does well to acknowledge the parallel between the imperial expansion of the last 500 years and the ongoing problems of diminishing food sovereignty around the world.62 He also acknowledges that the future of gastronomy is nothing without an ethic that involves a discipline of the mind, a questioning of the self and, most importantly, an understanding of how one is positioned in the distribution of resources. I quote him here:

> The gastronome, if that means a passive beneficiary of agricultural resources and the wealth they generate, is yesterday's man, his ethic of profit and enjoyment compromised by the very world that legitimates him. Lacking a sense of responsibility toward both our alimentary heritage and its future users, and an awareness of the ethical choices that this heritage imposes, he has no future. Today the paradox of pleasure is the discipline you have to impose on yourself in pursuit of it, and the variety of forms that it can assume.63

However, an uncritical and nostalgic approach to the preservation of the traditions, in particular of other cultures, runs the risk of overlooking the current inequities in the global food supply and does little to subvert the exploitative logic of imperialism that continues to shape the global economy today. More than seeking to preserve the traditions of others, an ethics of taste should produce a relation between the self and the 'other' that is reflective and capable of questioning the self, its privilege and its assumptions.

I am a Slow Food member myself and can't help but be seduced by its philosophy and ideas. And somewhere, deep down, I feel Slow Food is on the right track. I am encouraged by Petrini's astute critiques of aid and trade and their centrality to the politics of food. I think this is where I am most drawn to Slow Food. Nonetheless, I feel it is important to maintain a healthy sense of scepticism about how Slow Food's privilege tends to fuel its sense of nostalgia about the past, at least at the membership level – for adopting, as food historian Rachel Lauden has argued, an idealized view of the past and a distorted version of history.64

Of course, nostalgia is not always such a bad thing. As much as looking back to a better time, it can also be part of imagining a better future. The act of looking into the past can be very important to forging new cultural pathways and avoiding a repetition of past mistakes or injustices. Rather than naïvely celebrating old traditions, Slow Food's use of tradition and nostalgia has the potential to re-imagine the past in ways that ensure the debate about the cultural politics of food remains on the table in the future.65 Nostalgia can also be used critically, as a tool or strategic position from which to resist the homogenizing forces of globalisation, but this is provided that it is done so with an understanding of "newer forces of domination" and with a wariness of "sentimental idealizations."66

The problem emerges when nostalgia is not accompanied by a critical awareness of how easily the imperialist politics of the past are repeated and perpetrated on others, even in genuine attempts to preserve diversity and to imagine more ethical approaches to existing cultural and economic relationships in the global food supply. It seems to me that, just as Slow Food encourages consumers to be more attentive and thoughtful in the act of eating, likewise it needs to demonstrate a greater attentiveness to the subtle influences of imperialism in its activities and to be cautious of how it makes use of nostalgia when representing the developing world.

It has been argued that Slow Food is about "eating a better world" but is it? As we bemoan or feel anxious about the loss of pleasure, of food traditions and of cultural diversity, it's important not to transform cultural diversity into a panacea for all that is wrong with Western culture – its cultural blandness, its homogeneity, its hedonistic materialism that is ostensibly devoid of pleasure. It's important that the act of preserving the precious and the rare, the threatened and the endangered, isn't merely part of making us feeling better about being complicit in an economic culture that is slowly and voraciously eating up the world. The challenge for Slow Food is therefore to recognise its own heritage of privilege, derived from an economic system shaped by imperialism, and to actively resist nostalgic renderings of the 'other', however well intentioned, which fetishise – rather than preserve - cultural diversity and which sentimentalise struggles for cultural or economic survival for our own pleasure.

Obodias Battista Garcia, chief of the Satare Mawe tribe in Brazil, told me at the Salone del Gusto in Turino last year that Slow Food has a strong voice internationally and therefore "gives weight to the issues" facing indigenous communities around the world. Obodias hopes Slow Food's work in developing nations such as Brazil goes deeper than merely generating favourable publicity for itself internationally.67 This suggests to me that Slow Food's future success in the developing world will not be determined by the scale of its membership or its favourable recognition in the popular press, but by the creativity and autonomy that materializes from the projects it supports and by its capacity to generate international awareness and support for the social, environmental and political issues confronting communities such as the Sateré Mawé and others whose very survival is threatened by the effects of global capitalism. To achieve this, Slow Food needs to carefully reflect on its relationship with the developing world, to consider the dynamics of imperialism and think about on the extent to which its members understand, and seeks to subvert, these dynamics. In its attempts to preserve cultural and ecological food diversity, and in working towards an ethics of taste that can bring about social transformation, Slow Food needs to ensure – as a starting point - that the voices of those who are exploited by global capitalism are not reduced to a sentimental idealisation and therefore similarly exploited by Slow Food itself as it continues to build its profile internationally. To act as a subversive force in the global food supply, Slow Food must not shy away from – but rather encourage – those outside the West who bring a different perspective to the preservation of diversity to challenge its methods, to question its assumptions and to ask, "And you?"

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Ploughman's lunch

After a short bus trip attendees enjoyed a lunch at the Milawa Cheese Company Café where a lunch of local produce and a selection of Milawa cheeses was accompanied by varietal apple cider from Henry of Harcourt Cidermakers.

Menu

Symposium of Australian Gastronomy

Monday 27th June 2005

Ploughman's Lunch

Pork pistachio and cognac terrine with caramelized onion

Milawa Brie

Marinated organic local mushrooms

Milawa Gold

Pickled red cabbage with cumin seeds

Milawa Blue

Oven roasted roma tomato

Milawa Ceridwen

Wild Australian Ligurian olives

Accompanied by

Italian Sour Dough, Cibatta and Baguette

Hands on Sessions

After a relaxing lunch and short bus trip back to the venue the afternoon session was an opportunity for the attendees to participate in some hands on sessions:

Cheese – learn to make your own cheese with Pippa Campbell.

Noodles – become skilled in the art of noodle making, with Ming Lui.

Sausages – try your hand at traditional sausage making with Richard Cornish.

Relishes – get gutsy preparing and bottling relishes with Ann Creber.

Foraging excursion – a fresh air experience in the fields around Beechworth with Jeanette Fry and Michel Renoux

Relishes.

Recipe from the relish session led by Ann Creber.

Autumn Harvest Relish - makes about 3 kilos

Ingredients

2 Kg tomatoes, peeled and chopped

4 red chilies, chopped

3 large onions, chopped

3 cloves garlic, crushed or chopped

3 cooking apples, peeled and chopped

500g zucchini, chopped

400g brown sugar (approx)

750ml wine vinegar (approx)

¾ cup sultanas

6 fresh or dried figs, chopped

60g ginger root (leave whole) (approx)

2 teaspoon salt

Pepper

1 teaspoon whole cloves

1 teaspoon mixed spice

1 teaspoon whole black peppercorns

Method

Place the chopped tomatoes, apples, onions, chilies and garlic into a heavy based pot over medium heat.

Allow to sweat until softened, stirring occasionally.

Add the chopped unpeeled zucchini and cook a further 10 minutes.

Add vinegar, sugar, sultanas, chopped figs, pepper, cloves, mixed spices, ginger root and peppercorns.

Bring to the boil for 5 minutes, then leave to simmer for about 1 hour, stirring often, until the relish thickens.

Remove the ginger root, bottle and seal chutney.

This is best left for 6 weeks before using.

Now this is the original version … still respecting tradition, but also acknowledging the busy lives we lead, I take several short cuts. I use bottled ginger and I often chop the fruits and vegetables in the processor.

However, I do add one extra step, which adds to the life of the product. I go through the old-fashioned process of melting paraffin wax and sealing each jar. This is not necessary if the relish is to be eaten quickly but for long term storage, it is a good idea to take the extra trouble.

Report of the Foraging Excursion

Foraging excursion – a fresh air experience in the fields around Beechworh, lead by Michel Renoux.

A group of 10 hardy souls met in the car park of The Galloping Goat restaurant at Stanley and although only 10 minutes away from Beechworth it is a good deal higher and colder. Cool climate crops such as apples, nuts and berries thrive in the region.

Our guide for the afternoon, chef and restaurateur Michel Renoux is well known in the area for his use of local produce. We began with a brief tour of the restaurant built of local and recycled materials in the French farmhouse style.

The cellar doubles as a private dining room and it was here that Michel showed us some of the dried mushrooms from his autumn gathering .He also finds wild greens in the spring and early summer to use in the restaurant.

Game is often on the menu.

On heading in the direction of the pine and eucalypt forests which abound in this area we set to walking and looking for the earth's bounty.

We found a variety of mushrooms ranging from edible to toxic, from perfect to putrefying (as shown in the photographs) fortunately there were enough of the edible variety to have with our breakfast.

.Our sincere thanks goes to Michel, for so generously sharing his love of the countryside and its bounty.

Tasting Session – Ark of Taste

Due to time constraints the tasting session was moved to the breakfast on the last day of the symposium.

Bonegilla Dinner:

Firstly a little of the background to the venue of this dinner.

Bonegilla has been both a Migrant and Reception Centre 1947-1971 and a Military Camp 1940-1949, 1967-2002. the following information is an Extract taken from a publication prepared by Bruce Pennay, published by Parklands Albury, Wodonga; February 2004.

Bonegilla Food Experiences

Providing, preparing and presenting food

The supply of provisions for up to 10,000 defence personnel at the Bonegilla Military Camp, during the war, and the nearly 8,000 migrants at the Bonegilla Migrant Reception and Training Centre, after the war, was important to the local economy.

Local firms supplied the Bonegilla Military Camp with fruit, vegetables, eggs, milk, ice cream, meat and firewood to the defence forces. Arnolds delivered a truck of fruit and vegetables three times a week; Holdenson and Nielson delivered 60 gallons (237 litres) of ice-cream per day; Flemington Reynolds delivered sometimes more that 16,000 lb (7264 kg) of meat per day. Local farmers knew that meant 200 sheep or 20 bullocks per day, and the new council abattoir in Albury had difficulty in coping with all the activity. The value of food and firewood required for the Bonegilla Migrant Centre was established at £30,000 per month.

About four hectares of land at the Centre was given over to the cultivation of vegetables, potatoes, beans, and onions in the early 1950s. Care of the gardens provided meaningful and worthwhile activities for residents at the Centre and ensured food was fresh and cheap.

For the first years of the Bonegilla Migrant Reception and Training Centre the Army remained in charge of supplying and preparing food, but the Army left the camp in 1949. The Army custom of queuing for the delivery of meals was adopted within the migrant centre. Initially the food supplied to migrants matched Army rations and was in accordance with the set weekly Army menu.

In 1949 Commonwealth Hostels took over the management of the Centre from the Army. Many migrants found their first jobs as cooks or kitchen hands at Bonegilla. Some of the migrants worked for many years at the centre. Commonwealth Hostels followed dietary guidelines similar to those used by the Army.

Eating beyond Block 19 and the Migrant Centre

Many migrants supplemented their food elsewhere. There was a canteen that sold a variety of goods. The Cinderella Café, across the road outside the Centre, providing migrants with opportunities to purchase food items with which there were familiar.

Many of the host community were quick to embrace 'gastronomic multiculturalism'. Farmers Delicatessen managed by Stan and Nancy Farmer in Kiewa Street, Albury, stocked fine Continental and English foods. They provided a variety of breads, patés, liverwurst and such luxuries as Russian liqueur chocolates. Peters and Grabbe, both migrants form Germany themselves, established businesses providing continental meats in Wodonga, Albury and Lavington.

Some migrant folk adapted creatively to the Australian conditions they lived in, once they moved from the Centre. Lotte Waldner, living in Lavington, learned to cook rabbit five different ways, including schnitzel and goulash. She also used prune plums to make Austrian dumplings.

The sharing of tables and breaking of bread together has always been important for social bonding. Members of the Rotary Club of Albury invited some migrants home to eat with them. The Country Women's Associations organized social meetings and shared recipes. Members of the Wodonga Branch of the Good Neighbour Council invited some newcomers to share a cup of tea.

However, it seems many of the Displaced Persons still felt they received a cool reception. Many had minimal contact with Australians. They only met up with Australians; even those proffering welcome, in structured formal events. Many migrants have said they were met with indifference rather than hostility. They were rarely invited to homes, and there was little social contact with the host society. Bonegilla was isolated geographically and socially from Albury and Wodonga.

Bonegilla Dinner: Acknowledging Australia's Migrant History

The meals were not served at the table. We had to queue up army style with a tray in our hands to get the portions meant for us. The usual breakfast consisted of porridge, white bread, marmalade and some sausages or bacon. There was always food left over, so the hungry ones got their second helping without trouble.

- Zigrida Silins

I had no tolerance of the mutton stew morning, noon and night... The square white bread was like cardboard, the butter was salty, the jam came in tins and the coffee in a bottle called "Turban".

- Sika Kerry O.A.M.

The first migrants arrived at the Bonegilla Migrant Reception and Training Centre in the Wodonga district in December 1947 under the Post War Immigration Scheme. During the 24 years Bonegilla Migrant Reception was open, 320,000 people passed through its doors. Conditions at Bonegilla were basic with accommodation being in fibro and corrugated iron huts. The food was also basic and, though unfamiliar to many migrants, it was typical of Australian food at the time.

Stefano Manfredi, who came through Bonegilla as a migrant, and John Newton spoke about the significance of Bonegilla to the local region and engage in a public dialogue about the contributions some of its residents have made to the development of Australian food in the 20th century.

Stefano Manfredi prepares a meal in the Bonegilla mess hall, served cafeteria style with a gastronomic twist.

Menu for the dinner at Bonegilla

Pasta

Pasta with fresh tomato sauce, parsley and olives

Main

Rare, slow roasted Lamb

Trio of roast vegetables including

Potatoes (Beechworth Beauties), carrots and turnips

Gravy

Dessert

Buttermilk Panna Cotta with local quince poached in Rutherglen Muscat

Wines

Bonegilla Dinner with Steve Manfredi and John Newton, Monday June 27 2005

> *"And the first meal that I remember, I can remember it as a smell more than a meal... it was the smell of boiled mutton and it was accompanied by little pastel cubes of vegetables floating in bain marie water and...there was gravy of course. And then for dessert we had junket and two fruits. And this would've been ok, but we had it day after day after day after day after day."*

Steve Manfredi

It's not hard to imagine the smell of mutton filling the dining halls of Bonegilla Migrant Reception and Training Centre in north-east Victoria. The mess hall we are sitting in, with its exposed beams and peeling paint It probably hasn't changed much since some of the 320,000 migrants who passed through the centre sat at its long trestle tables.14 Like many of them, we arrive in the dark and cold with expectations. But while we wonder what Bonegilla alumni and Chef Steve Manfredi will serve us for dinner, or what journalist John Newton will recount, the "new Australians" who arrived here between the years of 1947 and 1971 probably had more pressing thoughts.15 Had they done the right thing, leaving behind everything they knew, to come to Australia? Would they adapt well to a new way of life? Would they be, as a 1948 Australian Department of Immigration pamphlet promised, happy in their new homeland?16

If they had tried to respond to that last question based solely on the kind of food they were served at Bonegilla, then the answer, for many of them, would have been no. As we wait for dinner, some of us hoping our chef's take on

[14] The Bonegilla Migrant Experience.

[15] The Bonegilla Migrant Experience.

[16] Sluga 1988, 6.

Bonegilla cuisine would be far from authentic, Manfredi tells of his experience in the migrant camp. When the Manfredis left the northern Italian town of Gottolengo in 1961 and headed to Australia, they were taken immediately upon arrival to Bonegilla, where they discovered they'd left behind more than a country, they'd "left behind an entire culture. And, in daily life, that culture was expressed in the preparation and eating of food."17

If culture was expressed in food, based on his Bonegilla experience, what was six-year-old Manfredi to make of Australian culture? The monotonous diet of mutton, stews, lambs fry, porridge and potatoes, a menu which had developed from the rations served at the nearby Bandiana Army Camp, forced him to conclude that, in contrast to the way he ate in Italy, "Australians only ate to live... sustenance - that was it - there was really no enjoyment in the food we had here."

Was this a fair description of Australian culinary life in the years when Bonegilla operated as a migrant camp? In many ways, yes. As John Newton put it, it was a time "pre-wog", and by that he meant before wine, olive oil and garlic became part of our national diet. But there were always "pockets of resistance" in this country to what WW Dobie called Australia's "muttonous" diet.[18] These pockets were nurtured, according to Newton, by a number of factors, including the migrants' refusal to give up the food traditions they were familiar with - even if that sometimes resulted in a blown up Bonegilla hut when the kerosene heaters some of the migrants cooked on caught fire. The influence of migrants plus the effect of increased overseas travel, the loosening of liquor laws and, ultimately, the open-mindedness of Australians in general, has resulted in, if not technically a cuisine, certainly a style of cooking which melds together the influences of the many races that live here and values fresh, regional produce.

Which brings us to dinner tonight. Are we to be transported back to the days of Bonegilla, where a typical meal on a Monday night in 1951 was pea soup, roast mutton and gravy, baked potatoes, vegetables and tea?19 Or will our chef show us how far Australian "cuisine" has come by producing a meal which reflects his own influences as well as a respect for local ingredients. Lucky for us, it's the latter, with Manfredi choosing to communicate the Bonegilla experience more through the style of service than through a faithful reproduction of the menu itself. So to the back of the room we head, and like the hundreds of thousands of inmates before us, we queue for our meal.

The first course is pasta with tomatoes, olives and lots of parsley. It's simple and fresh. It's a dish which would probably have made camp life for Bonegilla's Italian inmates much more bearable. Had they been able to eat like this, perhaps the stress of separation from family and the extended amount of time many of them spent unemployed in the camp wouldn't have boiled over in 1952's so-called pasta riots, where an argument over the quality of food resulted in huts being burned and the army rolling in. The recollection of former inmate Giovanni Sgro describes the effect of food on Italian morale perfectly:

> *"Before we left Italy we understood that within seven days of our arrival we were entitled to a job... But seven days passed, two weeks, three, one month, two, no work, and the conditions weren't the best... we weren't used to the food. Porridge for breakfast, I'd never had it in my life. And lumps of cheese and cold salad. It was fair enough if you were used to it but ninety-per cent of us came from peasant families ... Some of us complained and they started to cook spaghetti but the cook was Australian and I don't think he ever saw spaghetti in his life. And we had nothing to do all the time, that was the thing, so we got militant." 20*

Would al dente spaghetti have stopped the pasta riots? Possibly, but, without employment, which was the main reason why the migrants had come in the first place, probably not. In any case, we don't have time to dwell on this question as we stack our dishes on the table at the front of the hall and prepare to queue for the main course. The question now is: will Manfredi subject us to mutton, a meat which, because of its low social status in Europe, was an insult to many of the migrants who were served it at Bonegilla. But there is to be no mutton-style slap in the face for us tonight. Instead, there is lamb which has been roasted for hours. It has gravy, but as Manfredi points out, it is "my gravy" and you get the feeling it is very different to "their gravy", which must've flowed through this very dining room like the Murray and Ovens rivers combined.

With our lamb, we have roasted vegetables. Unlike those described by Manfredi in his book Fresh from Italy, these have taste and texture, and amongst them is the Beechworth Beauty, a potato which had almost died out. These local potatoes have also graced our trestle tables during the meal and while I have never been moved to describe a potato, or in fact any root vegetable, as beautiful before, these really are. With a pretty purple blush to them, they make interesting and attractive centre-pieces.

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[17] Manfredi & Newton 1993, 5.

[18] Symons 1982, 29.

[19] Bonegilla Food Experiences 2004, 10.

[20] Sluga 75.

On to dessert. Manfredi remembers the quintessential Bonegilla dessert as junket with two fruits. His take on junket, however, is a free-form panna cotta which is scooped out from its silver tray onto the symposiasts' waiting Andrew Cope plate. It is served with some locally grown poached quinces and doused in Rutherglen muscat. It is delicious, and, owing to the fact that the panna cotta is made with buttermilk as well as cream, it is light and fluffy in texture.

And so our meal is finished. As we head to the bus for our journey back to symposium headquarters in Beechworth, I can't help but be grateful that the Department of Immigration's plans to "Australianise" those that came to Bonegilla failed.[21] And really, they failed with spectacular results .The respective waves of migrants, first the Displaced Persons, then the northern, and finally the southern Europeans, each experienced camp life at Bonegilla differently, but they all brought with them their own food traditions and cultures, the influence of which can be seen in what we today can call an Australian style of cooking and eating. Who would've thought that failure could taste so good?

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[21] Sluga ix.

A Public Dialogue between Steve Manfredi and John Newton at The Bonegilla Dinner

Commentary by Tania Cammaranno

STEVE:

I'm going to start with a little bit of background. It was the late 50s in Italy, in the north of Italy, a small country town just south of one of the biggest lakes in the north of Italy called Lago di Garda, and that's where I was born.

My father was an engineer, my mother was one of the best cooks in the town, and her mother was probably the best cook in the town. She had - my grandmother - had a restaurant in Milan, so I come from a family of cooks. My father was an engineer and, at that time, it was very difficult for him to get work and be paid in money. He'd most likely do some work for either one of the farms or one of the businesses around the area and be paid in prosciutto or salami or, you know, half a wheel of Grana Padano or something like that. So it was Italy before the economic miracle.

They decided, my mother and father, they decided to leave Italy to find a better life. I still don't understand how they took that step because if you think about it, how many of you would've done it? I mean, the world was a very different place then - I certainly wouldn't have done it. Leaving a whole town full of relatives to come somewhere where you didn't know the language, and didn't know what to expect. In fact, the first place we were going to go to was Argentina. Just before we were going to leave the revolution happened and so the next place on the list was Australia.

So we decided we would come to Australia and we started planning several months before we left. My parents started doing some language classes with us and I remember sitting down and they would go through some English words and that was very strange as well because there was no context, it was just learning things by rote. But once we decided to go, we left on my 6th birthday, the 26th of December which is San Stefano, it's not Boxing Day over there - it's a saint's day - so I was named after Saint Stephen, San Stefano.

So we left Genoa, the port, and it took a month and I was extremely sick and have never been able to confront a boat or ship since. We came down the Suez Canal and arrived at Port Melbourne from a very cold northern winter to a very hot Australian summer. From Melbourne, we were put straight into railway carriages, no air conditioning, and taken to Albury and then bussed out here.

And the first meal that I remember, I can remember it as a smell more than a meal. If you, at some stage during tonight, want to wonder in there, you will see the old tray run, you'll actually go into the kitchen, the old kitchen, and see the tray run. There will be leftovers of the bain maries and what we did - we were on the other side - this is one of three dining rooms by the way. You've come here in the dark but there's this dining room and two others that come out of that central kitchen. So the diners would come into the kitchen, into the tray run area, get a tray and then get their food and come into one of three dining rooms and it was pretty much like this - big tables. And once you were finished you would take your plates and put them cafeteria-style on the trolley and then take them away. But it was more a smell and lots of people who came through this migrant hostel can identify that one smell with Bonegilla. And by the way we call it

Bonegilla not Bone-gilla because we always pronounce our vowels, whereas Australians actually avoid them. And it was the smell of boiled mutton and it was accompanied by little pastel cubes of vegetables floating in bain marie water and, they were dished up to you, and there was gravy of course. And then for dessert we had junket and two fruits. And this would've been ok, but we had it day after day after day after day after day.

Now I came from a family where the women - my mother and my grandmother and aunties - would spend enormous time making food, preparing from scratch and putting it on the table. And something different all the time. What I deduced from this, and I'm making a very broad generalisation, because I know and have met lots of friends of mine who were in families where food was very important - it was cooked properly, but at that time, I felt, looking back, that Australians only ate to live. Sustenance - that was it - there was really no enjoyment in the food we had here. And, in fact, it was borne out because as I went to school and went to friends' places, that was the sort of food they had as well. It was the same boring food that we had at migrant hostels. So I kind of deduced from this as a six, eight, ten-year-old, that we were pretty lucky and as those friends of mine came to my place and saw the food that we ate, I think that was the beginning of change in Australia. Australians saw that there was something rather flavoursome out there in the world of food.

John Newton:

A week or so ago, Radio National's Norman Swan made a monumental gaffe when he said that the Italians had been frying tomatoes in olive oil for 'thousands of years.' An understandable if stupid mistake – well stupid for someone who should know better.

But understandable because it's hard to conceive of an Italy without the tomato. Or an Ireland without the potato. Or a Thailand without the chilli.

But there was.

My point is it's also hard to imagine an Australia without 15 types of potatoes; real bread; chillis and garlic at the corner greengrocer; capsicum; eggplants; celeriac for God's sake. And a whole list of foodstuffs we take for granted today. Yet there was such a time. And if the time before the tomato in Europe is called pre-Columbian `- I suggest we call the time before garlic in Australia pre-Wog.

By Wog, I mean of course, Wine, Olive oil and Garlic. A definition I owe to my good friend Jan Power.

I grew up in those culinary lean years, when the only really good food was reserved for the rich – they always ate well - and most Australians - I stress most because there are always pockets of resistance – ate what my wife described as her family diet of Charcoal Chops and Mushy Veggies.

I missed out to a great extent because my mother had organized one of those pockets of resistance so I grew up in the 50s and 60s eating such daring food as spaghetti and meatballs, spaghetti bolognaise, crabmeat au gratin – canned of course – Coquille St Jacques, and tuna mousse – she loved a good mousse my Mum.

And when we ate out, we went to The New Moon and the Taiping in Chinatown, and Dimitri's Golden Ox, the Hellenic Club and Rainaud's.

So I didn't suffer like my wife and Gay Bilson and most of my friends. Food was part of my upbringing. This was not the general case in Australia. But it wasn't just food at home. It was food outside the home. Food and drink. And it wasn't just the Mediterraneans who helped us change. Where I grew up, it was also the Hungarians

Anyone growing up in Double Bay in the '50s and '60s, when it was a suburb rather than a state of mind, would have been acutely aware of the distinctions between pub life and cafe life.

In Knox Street there was (and still is for a few days, anyway) Twenty One, presided over by the late John "Yanchi" Schiffer. If there was a cafe society in Sydney, it was here at "tvanty varn" (in Hungarian English), where elegantly adorned men and women, many with curious little numbers tattooed on their forearms lolled inside and out (on the pavement), sipping Vienna coffee and nibbling Sacher-torte or schnitzel, talking endlessly. They could do anything in their cafe - except drink alcohol.

To drink, they would have had to go to a pub. Like the one just around the corner, the Royal Oak, where blokes drank as much as they could before staggering off into the night for a fight. Food? Packet of chips if youse was lucky. Conversation? Footy. Races. And sheilas, a poor last.

I used both, and flitted from one culture to another, from the blokiness of the pub to the calm and charm of tvanty varn.

In his book Hapsburg Cafe, Andrew Riemer writes of the return of his ancestors to the capital of the Hapsburg empire, Vienna, and its cafes: "The rhythms of cafe life admit no haste. I have learnt to accept this convention, even though I live in a country where the people are impatient and often in a hurry."

And there we were, pre-Wog, pre Café, pre relaxed, eating at home, as always, not very well according to some.

Richard Twopenny, the son of the Archdeacon of Flinders came to Australia in 1865, and wrote a book called Town Life in Australia, published in 1883. "Of course meat is a staple of Australian life" he wrote, "not that they know how to prepare it in any delicate way, for to the working and the middle, as well as most of the wealthy classes, cooking is an unknown art." He also wrote ".....the French eat, the English only feed, we may fairly add that the Australians 'grub'"

STEVE:

Later in life, when I had my first really good position in a restaurant in Sydney, I was fortunate enough to work with a wonderful woman called Jenny Ferguson at a restaurant called You and Me. It was back in the nouvelle cuisine days and it was probably the culinary equivalent of flares, I guess, because we look back on it now and go what the heck were we thinking? But it was a stage we had to go through. (Audience member: Hang on, flares are back in!) What does that say about cooking then? (John Newton: So is prawn cocktail!).

Now she (Jenny Ferguson) grew up in a family in rural NSW around Gulgong. Her mother cooked great things, she could actually cook a leg of lamb properly. So once again I could, by being an observer most of my life - I hadn't quite got used to living in Australia, so I do a lot of observing because I'm a little bit outside of Australian culinary life so to speak, because I have this very strong affiliation with Italy and I'm very proud of it and you know, perpetuate it, which is probably the theme of this weekend.

Now I sort of deduce from talking to people like Jenny Ferguson that this experience here in Bonegilla, this food experience for us migrants, was all about the people that were cooking not having the understanding, the cultural

understanding, or the tools to prepare food properly. Because these days what's happened is we've all read books and gone to cooking classes and gone to restaurants and seen how food should smell and taste. And that's a very important thing, to know how food should smell and taste. I count myself very lucky because I grew up in a family where I learnt what food should smell and taste like from a very early age. Now one of the problems in Australia is, if you're going to be a professional chef, you've got all this baggage of having grown up in a family, perhaps, that doesn't have those cultural sorts of perspectives on food, so you have to learn what food and drink should smell and taste like. And that's really difficult - you can't do that at TAFE, so in many ways you have to go out and get yourself an education and that seems to me to be one of the problems with young chefs in Australia. That they can do the mechanical stuff, but then there's all the other stuff that goes on behind the cooking. To make the food that they prepare seem correct, culturally correct.

So, that's one thing, coming back to Bonegilla, what happened as a consequence of those meals that we had was that migrant families would get really sick and tired of eating in the mess hall and would then start to cook on their kerosene heaters in their rooms and every now and then one of them would just go up in flames. But it was a small price to pay. The other thing that we did here was we went out to forage. Migrants tend to do that, Australians don't do that. Mushroom season, we were out there, it's the wogs out there on the mountains picking mushrooms, and the Australians are at home, wondering if they're going to be poisoned. So I can remember lots of trips along railway tracks picking wild fennel and wild chicory. When we got our first house in Sydney, without thinking, after the first rain, my mother gathered all the snails and put them in a cage and purged them and cooked them up. We had them with white wine and garlic and parsley and they were great and she wasn't even thinking about it. That's what you do. You go out and

there's food around you and you pick it and away you go. There's lots of food that we could actually forage and call wild. It's not only good to eat but it's a good experience. The experience of going out to pick mushrooms is just wonderful - if you haven't done it, I commend it to you - it's great.

[JOHN NEWTON'S PART]

Here on this hallowed ground, we should remind ourselves of the Great Pasta Riots of 1952 and the events leading up to it. For this yarn , I'm indebted to sometime Symposiast Brenda Sluga's book "Bonegilla, a Place of No Hope"

Around about the time of the riots, failed long distance swimmer and forgettable Prime Minister Harold Holt was the Minister of Immigration. He was reported as saying that "unfortunately, the Italian is the least popular immigrant."

Eric, an inmate - isn't that a wonderful word, inmate, not guest, or resident, but "inmate" - told Brenda Sluga that during an official visit to Bonegilla, in response to complaints about conditions, "Mr Holt...told us we came from the slums and were not accustomed to any better."

According to Sluga, it was largely Holt's presence in Albury that brought the riot to a head.

On July 19 1952, the Border Mail led with the story

"RIOT THREAT AT BONEGILLA".

The Italian Consul from Melbourne drove up and addressed the crowd. He attempted to cool things down by telling them "you're lucky to be in a country like Australia."

Apparently he was lucky to escape in one piece.

But was it that sort of official response that caused the riots? Was it the lack of jobs? Or was it the story Tiberio Donnini's father Fernando told me for my book Wogfood?

"There were 200 Italians in Block 9. In the whole camp there were 3000 young Italian men, unemployed. They put in charge of the kitchen 3 Russians who put on top of the pasta 1 kilo of sugar. You can imagine. Sugar on the pasta was for us like poison! We told the man in charge why don't you get an Italian cook? He said no. After the riot they sent in soldiers tanks."

It's important we remember stories like this for what they tell us about Australia at the time.

The arrogance, the ignorance are almost inconceivable. Forget the racist slurs of both Holt and the idiot Italian consul. What intrigues me is the man who said no to the request for an Italian cook. What was his mind set?

You'll eat what you're bloody well given. What's all the fuss about? It's only bloody food.

They had to be assimilated. And the way we assimilated them was to serve them Australian food - mutton mostly. "Rotten old mutton for breakfast lunch and dinner" wrote journalist Pino Bosi. Of course what we didn't know - and we probably wouldn't have cared had we known - was that mutton was an insult to many of these people. "In Italy, mutton is not considered signorile (refined)" wrote Elizabeth David in "Italian Food".

You'll eat what you're bloody well given. What's all the fuss about? It's only bloody food.

STEVE:

At the time that we came, Australians didn't use garlic. In fact, when I talked before of Jenny Ferguson, even as late as the late 70s and early 80s, there were prominent chefs and cooks in Australia who did not use garlic. Because they found, they thought it was much too powerful and strong and they didn't like the residual effects of garlic, hence we were called garlic munchers.

There were individual incidents where I would be sent, where my brother and I would be sent to school with pane cioccolato. Now pane cioccolato in the north of Italy and pane cioccolato in France is what kids eat all the time. I remember one particular time going to school with pane cioccolato, and you do the swaps at school, of course, and I did the swap with somebody and I thought that what I was getting was milk chocolate or at least Nutella, which is, of course, an Italian invention. But we did the swap and I bit into it and it was Vegemite and I still can't eat Vegemite. It's beyond me - I don't understand it, I don't understand Vegemite but that's a cultural thing on my side as well. I'm quite happy to have people eat Vegemite but (Audience member: Well it's cheaper than caviar and it's the next best thing!) That's right!...But what we did in the north of Italy when there was a big chocolate shortage in Piemonte - because Piemonte is very famous for hazelnuts - what they did was they cut the chocolate with hazelnuts, with brown hazelnut paste, thus they invented Gianduja or what we know as Nutella. You know, I think it's a great thing to eat - now kids all over Australia eat Nutella (Audience member: And Vegemite!) And Vegemite, and my chefs eat Vegemite and that's the story, and they're both very, very important to preserve....

What I wanted to say was the potatoes you have in front of you are called Beechworth Beauties. They are grown by the Dobson family. They found these potatoes in a backyard in Beechworth somewhere and, it's just recent, and I thought it would be apt for us to have them for dinner tonight. So they are part of our meal tonight and they're actually a tangible object to preserve. I think it's something that's well worth preserving and it's the Beechworth Beauty. Apparently, it was a potato that was quite common around the area for a long, long time and suddenly, it lost favour and people went to supermarkets to buy potatoes and the Beechworth Beauty was grown less and less and less and almost died out. But I think it's a terrific potato, so that's a bit of an aside and I thought I'd put it on the table for you to have a look at. (Audience member: Is it a boiler or a masher?) I think it's a terrific roaster. It almost looks like a cross between a Pontiac and a Pink eye, but it's got yellow flesh and it has a real density and sweetness to it which you'll see when we eat it. We're roasting it tonight. I don't think it would be as good mashed because it's quite a dense potato, it's not as fluffy, it's good roasted.

[JOHN NEWTON'S PART]

So what happened to change the way we eat? Is it as simple as the influence of the post war immigration? Partly.

When these remarkable people emerged from the camps like this one or arrived on our shores, they looked around and decided there was nothing to eat, so they began to grow their own food. Or forage what they could from the countryside. They found wild fennel growing by the railway lines, wild mushrooms in the newly planted pine forests, mussels growing on the wharves.

They might have left their homes of thousands of years, their hills and plains of olive trees where every weed that grew ended up in the pot, their flocks of goats and the chickens that scratched around at the base of the citrus trees - but they weren't going to change the way they ate. No bloody way mate.

So they changed the way we ate instead.

They grew their capsicum and their eggplant and they squeezed their tomatoes, they first imported and then made pasta, they found wild olive trees growing in the Adelaide hills and began to squeeze the fruit and they made falafel and they gathered wild greens to make hortopita and when relations began to thaw, they invited their neighbours around for dinner.

And we loved it. Food - real food.

I tell you what. It sure beat the shit out of chops and mash. And it was the stubbornness of those migrants and the openness of the Anglo Australians that resulted in what we have today – a rich and exciting diverse modern cuisine.

Hand in hand with this revolution in eating habits, inextricably intertwined with it, all over the country, brilliant men and women were forging out another world beating industry - the Australian wine industry, an industry that migrated to the world and caused much trembling and fear in Bordeaux and Burgundy.

The next hero in this saga, as another of the heroes of Wogfood, Bill Marchetti pointed out, is the Boeing 747. In the '70s we took to the skies and began to eat our way around the world and came back hungrier than ever.

When we came back we realised somewhat shamefacedly that those Wogs we'd been sneering at for years could teach us a few things about living. We learnt. It wasn't long before we did a complete backflip, and all things Mediterranean became terribly, terribly fashionable.

In the early '70s, the silly liquor laws changed in Melbourne, and it was easy to open little places called BYOs and people like Mietta O'Donnell and Stephanie Alexander and countless others did so.

Having got used to all this terrific Wogfood, we began to look again at the Chinese on the corner. Listen, we said, surely you must eat something else beside chop suey and beef and black bean sauce.

They did.

Of course the best of our chefs had always understood the principles - and the disciplines - of classic French cuisine, and they were provided a foundation for many of the dishes in this eclectic munger cocktail.

What some are calling Modern Australian Cuisine.

STEVE:

When I left school, I trained to be a teacher. I went to university and taught for a while, but I grew disillusioned with it because I taught in the time of Gough Whitlam, the Whitlam government when there was a lot of idealism in that sort of thing, the arts and education, and slowly it became obvious that the new government was going to dismantle and take more and more money out of education.

And I decided that what I wanted to do was cook. And it had always been there because I always spent time around my mother, in my mother's kitchen, watching her cook and I started cooking at home, cooking for myself, and found out that I could do it quite naturally because, as I said before, I knew what food should taste like and had watched my mother prepare food all the time and was always fascinated with it. So I decided that what I would do was try and burst into a restaurant and try and get a job. And the first job I got was - I decided I didn't want to become an apprentice and go to technical college and do all that sort of thing - I got a job baking scones and making roast beef sandwiches at a place called the Observatory Cafe which is in Sydney on Observatory Hill in The Rocks. I did that for about four months, then went to work for Neapolitans because I wanted to work with Italian food and then I realised that these Neapolitans weren't really in it for the love of food, there were in it for something completely different. So I left and got a job in a vegetarian restaurant but all the time I was cooking leaning towards Italian food. In the vegetarian restaurant, cooking vegetarian meals from an Italian background is very easy because we love vegetables and there are so many dishes that are just about vegetables, because, you know, Italy's not a country that has got a lot of meat. There's a lot of seafood but there's a lot of very rich vegetable dishes, so I did that for a while and then got the courage up to go and work, go and find a job in a really good restaurant.

At that time in Sydney, the people that were really doing great things were Gay and Tony Bilson at Berowra Waters Inn, the Doyle brothers, Peter and Greg, and Jenny Ferguson. And there was an ad in the paper for a job at Jenny Ferguson's and it was mostly a lunch time restaurant, a very feminine restaurant. By feminine, I mean that once you walked in you knew a man had not put this restaurant together - it was a woman. I say that without fear of being politically correct because I think Jenny would agree with me. The food that she did was very, very delicate, very simple and even though it was nouvelle cuisine, it was the first time that I had discovered that there were growers growing things in and around Sydney and, in fact, other parts of Australia that were really, really good not just generic. The ducks came from somewhere and someone, and you know, the something else came from somewhere else, some particular person - there were always people turning up at the door with boxes of things proudly showing produce off . And in that period of time, I would say it was happening in places such as Stephanie's and Mietta's in Melbourne and various other places dotted around Australia, mostly in capital cities, I would have to say. It was the start of being proud of produce and we were the second generation that came after Jenny Ferguson and Gay and Tony Bilson and the Doyle brothers etcetera, and we could see that this was happening. In fact, at You and Me I met Neil Perry for the first time. He did a stint in there and it was one of the first stints he actually did. He was a waiter at one of the restaurants in Sydney and he tells a famous story where he went to Berowra Waters Inn and had food and Barry McDonald, who's a very good friend of his, tells this story, in fact, he was with him at the time and Neil was said to comment "I can do better than that" which is very Neil, but we love him very much.

So it was really the rise of produce and it was a real inspiration for me to start working on opening a restaurant, and in 1983 we opened The Restaurant in Sydney. I talked my mother into coming and working with us and ended up working with her up until to 2002. And all that time - the 19 years we worked together - we had our ups and downs, but she's passed onto me something very very special. I think what's happening now is my daughter, who doesn't want to go out and work in a restaurant or work in hospitality at all, what I've passed on to her and am passing on to her, because she is starting to figure out now that there's something that I've got that she could really do with in terms of cooking. And when you start figuring that out then you can start passing stuff on to your kids. And I'm really fortunate that she's started to understand there's that cooking thing that I've got that comes from my mother and grandmother, so hopefully that will be passed on. She doesn't have to open a restaurant but she can just take it and work with it with her family, with her friends and hopefully that culture of my mother and grandmother will be passed on and I think that's what this weekend is all about.

[JOHN NEWTON'S PART]

So – what's to preserve?. I'll be very brief.

First, Diversity - If you were to look for a structural definition of the Australian cooking style in the late 20th Century, you would start with the curriculum of the sadly defunct one year TAFE Australian Contemporary Cuisine for graduates of the cooking school course on whose committee I served as the token journalist – a curriculum we hammered out over three years of meetings and sub-committees. The cuisines studied were:

Malay, Nonya & Indonesian Skills	25 hours
Japanese Skills in Australian Cookery	25 hours
Native Australian Cookery	15 hours
Indian Skills in Australian Cookery	10 hours
Guangdong Skills in Australian Cookery	25 hours
Thai Skills in Australian Cookery	25 hours
Gastronomy	35 hours
Italian Skills in Australian cookery	30 hours
French Skills in Australian Cookery	30 hours
Middle Eastern Skills in Australian Cookery	15 hours

Second, controlled creativity. What do I mean by controlled? Well, knowing what you're cooking. Too many ModOz chefs think creativity is throwing everything into the pot, giving it a stir and crossing your fingers. It's not.

When I interviewed Ferran Adrià of el Bulli, this great experimenter told me that with his food - and modern Spanish food in general - experimentation is made "firstly with Spanish flavours….. you cook where you find yourself, and I find myself in Spain. If I go to Thailand, for example, and I stay there for a month, I might think I know the flavours of Thailand. But when I go back to Barcelona, I can only create a version of Thai food. You must have a great respect for Thai culture to cook Thai food. "

This is especially important for Australian chefs, most of whom have no culinary culture to draw on, but must decide, early in their careers, what to cook. And when they do so, they should, like David Thompson (Thai) or Tony Bilson (French) immerse themselves in that culture before fiddling about with that culture's food.

Third, irreverence and a lack of respect for rules. Which of course goes against Number Two.

But then, as my old mate Picasso said, "if you don't know the rules, how can you break them?"

STEVE:

What we're going to eat tonight is basically, because of that kitchen you saw, I've added one dish just this afternoon. It's because it was so spectacular and I felt I was going to underuse the kitchen that I added a dish. We've just got some pasta with a fresh tomato sauce with parsley and olives, then followed with roast lamb. But you're not going to get a rare roast lamb, it must be well done, so it's slow roasted - it's been on there for hours. And we've got roast vegetables, a trio of roast vegetables with gravy - but my gravy! And then instead of junket, we've got Italian junket - which is panna cotta but with a bit of a twist - it's made with buttermilk instead. And instead of the two fruits we've got some quinces locally grown. So buon appetito and thank you very much.

Tuesday 28th June - Day 2

Session 3 – Traditions on the Move

Chair: Barbara Santich

Following a wonderful meal at Bonegilla, this session will look at how food traditions are both preserved and transformed in a new environment, particularly within migrant communities. While some traditions become more embedded outside their place of origin, sometimes the act of preserving takes on a new cultural significance altogether.

Preserving traditions or perpetuating myths?:

The symbolism of salami among second wave Italo-Australians

Rachel Ankeny

Paper not provided for publication

The Italo-Australian sauce-making tradition:

Preserving tomatoes or something else?

Tania Cammarano

Paper not provided for publication

Morning tea

In keeping with a tradition of the symposium we gathered in the theatre foyer to enjoy coffee, tea and a wide selection of cakes, slices and biscuits made by participants

FILM SCREENING – The Gleaners & I (Dir: Agnes Varda)

To 'glean' is to gather after the harvest. This documentary written, directed and narrated by French filmmaker Agnes Varda is an engrossing and intimate look at scavengers in the French countryside. We see the traditional gleaners, as immortalised in the paintings of Millet and Van Gogh, contrasted with present-day gleaners living and surviving on what they can find in the city. This poignant film provides food for thought about the cultural, economic and ethical significance of an age-old practice carried out in a contemporary context.

CHINESE LUNCH –

Three healing soups by George Qing of Bokchoy Tang

bokchoy tang

Winter Melon & Prawn Soup **Serves 4**

1 ltr	Good chicken stock
8	Large green prawns *or white meat of your choice*
50gms	Dried Winter Melon *available from good Asian supermarkets*
2 slices	Fresh Ginger
	Fresh Coriander leaves

Method

1. Soak dried winter melon strips in warm water for 20 minutes.
2. Wok-fry fresh ginger until golden brown.
3. Add winter melon strips, ginger to stock and bring to boil, then add green prawns. Simmer until cooked.
4. Serve soup in Chinese soup bowls.
5. Garnish with fresh coriander leaves.

Winter Melon & Prawn Soup is very nourishing and assists in cooling down the body after strenuous work. It is very popular in Southern China and no doubt one that would have been used in the days of Australian gold rush. We have featured prawns today but chicken or other white meat of choice may be used.

Hot & Sour Fish Soup **Serves 4**

1 ltr	Good stock (light chicken or fish)
1 clove	Garlic
1 inch	Fresh Ginger
200gms	White Fish Fillets of choice
20gms	Dried Black Fungus
10gms	Lily Flowers
20gms	Bamboo shoots *finely sliced*
	Chilli Paste
	Chinese Rice Vinegar
	Chinese Black Pepper
	Salt
	Sugar
200gms	Silken tofu *diced*

Method

1. Soak black fungus in warm water for 20 minutes.
2. Mix together finely chopped ginger & garlic, chilli paste (to taste).
3. Combine all ingredients with the stock; bring to the boil and gently simmer until fish is cooked.
4. Season to taste with vinegar, Chinese black pepper, salt and sugar.

Hot & Sour Soup is renowned for its properties of balancing the Chi; restoring energy levels and warming the body.

Served with Bi Long Green Tea

White Fungus Soup **Serves 4**

1 ltr	Water
50gms	Dry White Fungus
20	Dried Lotus Seeds

Method

Soak dried white fungus in warm water for 20 minutes.
Bring water to boil then add white fungus and lotus seeds.
Simmer gently for three hours.
Season to taste.
White Fungus Soup is a refreshing, nourishing soup that is especially good for the lungs.
Served with Lemon Green Tea

Session 4:

Cooking and Cuisine in Australia

What do the Scotch oven and Australian food magazines have in common? They both tell us about the changes that have taken place in how we eat and cook in Australia. This session examines two perspectives on how cooking techniques and tastes of the past are preserved and documented in material and popular culture, exploring their significance in Australia's culinary heritage.

Chair: Jeanette Fry

Culinary writings: Preservation or Change

Robert Ford

Culinary literature plays an important role in predicting, documenting and recording culinary trends. Food Magazines, in particular, have the capacity to capture a variety of ideas and the frequency of their publication ensures a constant flow of information that is current and accessible.

From 1966 to 1990 Australian Gourmet magazine has displayed, depicted and documented recipes of Australia's Gastronomic evolution and is Australia's longest continuously published food magazine.

This study has used a 'standard' recipe and systematically follows its evolution through the contents of the magazines spanning the 25 years. The purpose was to document the 'preservation or change' of its ingredients, preparation, cooking and presentation as depicted during this period of time.

Culinary writings and the importance of magazines

Culinary literature plays an important role in documenting and the recording of culinary trends.

There are many ways in which culinary trends can be captured, these include; books written by professional chefs, domestic cooks and food writers; television programs; and magazines. While books can provide a meaningful insight into food habits and trends; they are generally focused on a fixed point in time. Moreover, because they take a long time to compile or write relative to magazines, they quickly become static and outdated. Television programs can capture many aspects of culinary culture, but the cost of production as well as perceived audience interest often dictates their content. Magazines, on the other hand, can capture a variety of ideas, inspirations, and trends from a number of writers within each issue. They also profile topics that are current at the date of publication and are generally published frequently.

Unlike (single–authored) books, magazines can contain a number of approaches to establishing culinary trends. They could be, for example:

- Descriptive: articles about food and cooking in other lands.
- Declarative: articles stating what was correct practice (for example, the customary accompaniments and garnishes to various dishes).
- Educative: articles intended to instruct readers in various cookery techniques (for examples, braising meat).
- Appreciative: articles concerned with evaluating (positively or negatively) a body of cookery, gastronomy.
- Creative: articles concerned with expanding the culinary repertoire (for example, 'new' cake recipes, or cooking with 'new' vegetables).
- Commercial: advertisements.
- Manipulative: articles promoting change (for example, dietary reform).lxviii

In Sociology on the Menu, Alan Beardsworth and Teresa Keil assert that

> '... how we obtain, share, select, prepare and eat our food ...' lxixcan be applied to the study of magazines. They also assert that magazines can influence consumers' purchasing and consumption habits.

In his book All Manners of Food, Stephen Mennell concurs with this view, adding that although the magazines differ in content and audience, the ones that have continued in publication can be seen to reflect the emerging trends in fashion. He also states that this will reflect '... matters of food and taste ...' of a period. lxx

Warde (cited in Smith, 2002) supports this view, stating that magazines have multiple functions. They provide the reader with daydreams through visual imagery, practical advice through recipes and expand the readers' culinary knowledge with food related articles. lxxi

Australian Gourmet was chosen for this study because it is felt that the magazine has made a major contribution to the food and beverage, culture of Australia over an extended period (more that 25–years). Australian Gourmet has been associated with both professional and domestic cooks and has been both inspirational and influential during that period. In view of the extensive body of knowledge contained within their pages, these magazines are worthy of further study.

Recipes

Recipes can be displayed in many different forms, from a simple list of ingredients with little or no instructions or details on quantity, quality, preparation, cooking and finishing, or a flowing essay or story style through to the very structured approach of a standard recipe.

The recipes in the magazine, in general fall into the category of a standard recipe format.

What is a recipe?

A recipe lists the ingredients required and the method to be used to prepare the dish – it is a formula. It will list the name of the dish, the quantities of each ingredient and the portions or yield of the product. The purpose of all this detail is to ensure that the final product is consistent no matter who prepares it, in theory any way. A recipe is often tested thoroughly before being used as a standard recipe in a kitchen.

The six key pieces of information for a standard recipe are:

- Name of the dish,
- Number of portions/yield,
- List of ingredients in order of use,
- Exact quantity of each ingredient,
- Details on the preparation and cooking, and
- Details on the finishing and presentation of the dish.

There maybe other information that a standard recipe may include to assist in the preparation, production or finishing of a dish. This supporting information could include details about a specific piece of equipment, for example something new, unusual or where to obtain it. Additional pre-preparation information like what you could do the day before, and information about the storage - can be stored for up to... or can be frozen, may all be included in the recipe.

What are we preserving by developing a recipe/what are we preserving within a recipe?

We all have collections of recipes, they could be bookcases full of cook books, years of magazines neatly catalogued, pages from newspaper supplements or exercise books, which contain a selection of hand written or cut out recipes.

Why do we keep these recipes?

What is it we are preserving?

Is it as simple as a catalogue or list of dishes we have cooked or like to cook?

Is it the title of the dish or product?

Are we maintaining something of the origins or a sense of its history through its title, ingredients, preparation, cooking method, presentation, garnish, and service style?

Or is it nostalgia? Through these dishes we can imagine, remember and evoke the senses, feelings or memories of time and place we associate with that dish or product.

How recipes are passed on

Recipes can be passed on or given in a number of ways, which includes oral, written, visual or as a combination of these.

Orally, working with or along side –a family member or colleague, observing someone we know or trust, a master class or workshop. Someone you have confidence in or respect is the primary source of the recipe.

The advantages of an oral recipe include our ability to ask questions and clarify what is happening in real time and place. We can get extra information during the process – handy hints or tips like grandma's recipes being passed from generation to generation. We can ask if they have tried the recipe using different ingredients, equipment (gas Vs electricity) and how it affected the dish.

Some disadvantages would include the fact that it relies on the memory of the person passing on the details or information to you to be accurate and how well they have remembered or recall the information from their source. This could be said to be similar to the Chinese whisper with the retelling of information.

Written recipes have the advantage that the information is always there to refer to, it's preserved, it does not rely on your or others memory between the times you prepare the recipe. It will be in a format that is familiar to you, using terms and measurements you can associate with.

Some disadvantages of the written recipe are that you cannot ask questions for clarification of details or information it contains, seek explanation of terms or the process it sets out and handy hints are not included.

To now focus on the original question

Does this mean that a written recipe is a form of preservation?

I believe that once we commit a recipe to paper, we lock it in, it is preserved suspended, captured at that point in time.

It is the interpretation of the information by the reader that must/will/may/can give the recipe its variation – change. This will mean it will/has lost some or all of that which the author was trying/wanting to preserve.

I believe that a recipe is preserved and changed as it moves from oral to informal written to the structured written.

Oral – By this it is meant that while it remains within my head, hands, heart it is true to me and my knowledge, skills and senses during its reproduction. My family – who speak the same language – by this I mean the words, actions, emotions, memories, feeling and personal preferences and taste, can/may/will carry on that link to the original recipe, for example the preparing of the Christmas pudding where the tradition is maintained (and passed on) along with the including of new members of the family through our ceremony (and recipe).

Informal written – A consequence is that when we set it out on a page, for an external audience, we expose it to alternatives in and of selection of ingredients, preparation, cooking method, finishing and serving. It allows for their own interpretations of words, actions, emotions, memories and feelings which will/may mean it will/must change the recipe and therefore not be true to the original – it will/must be different or changed, but is it a new recipe?

Standard recipe - It could be said that once we set a recipe to paper and it has to conform to a particular format –that is a standard recipe, it losses some of its soul memory or emotion – aspects that cannot be captured in the written format alone.

I can remember being told stories by chefs who would deliberately leave out an ingredient, a step in the process or give an incorrect measurement when giving recipes to people or being sworn to secret when they gave you a recipe or they would not show you how to make it – protecting their competitive edge!

The recipes in Australian Gourmet can be seen as falling into the standard recipe format.

Research/methodology:

Australian Gourmet first appeared on the newsstands and by subscription in mid 1966 and has continued to be published since that time.

Although its format and focus (and name) has changed from that of a wine and food magazine with more that half of the pages dedicated to the Australian wine industry to that of a food dedicated magazine.

Pumpkin soup is the product selected as it appeared in the magazine throughout the period 1966-1990 and can be considered an iconic Australian dish. Pumpkins have been grown and used in cooking for a long time in Australia. In 'How to cook a Galah'[lxxii] a letter from 1844 describes pumpkin as 'the potato of the colony'[lxxiii] stating that they grow better than many other vegetables.

Recipes have always been a feature of the magazine. The recipes are presented in many different forms. Recipes for pumpkin soup appeared as:

- Articles about soup making
- How to use pumpkins in a variety of dishes
- Seasonable ingredient recipes
- Entertaining at home – lunch and dinner menus
- Readers' recipes – supplied by readers or readers requesting a recipe from the magazine or a particular chef
- Or a feature article on an establishment and the chef who would supply their recipes to the magazine article.

When the recipe appears, the standard recipe criterion was applied to cross reference the information of the magazine recipe. This is to show which of the standard recipe criteria format continue to be seen in the recipe and which change.

The criterion used is that of a 'standard recipe' used by cooks and chefs.

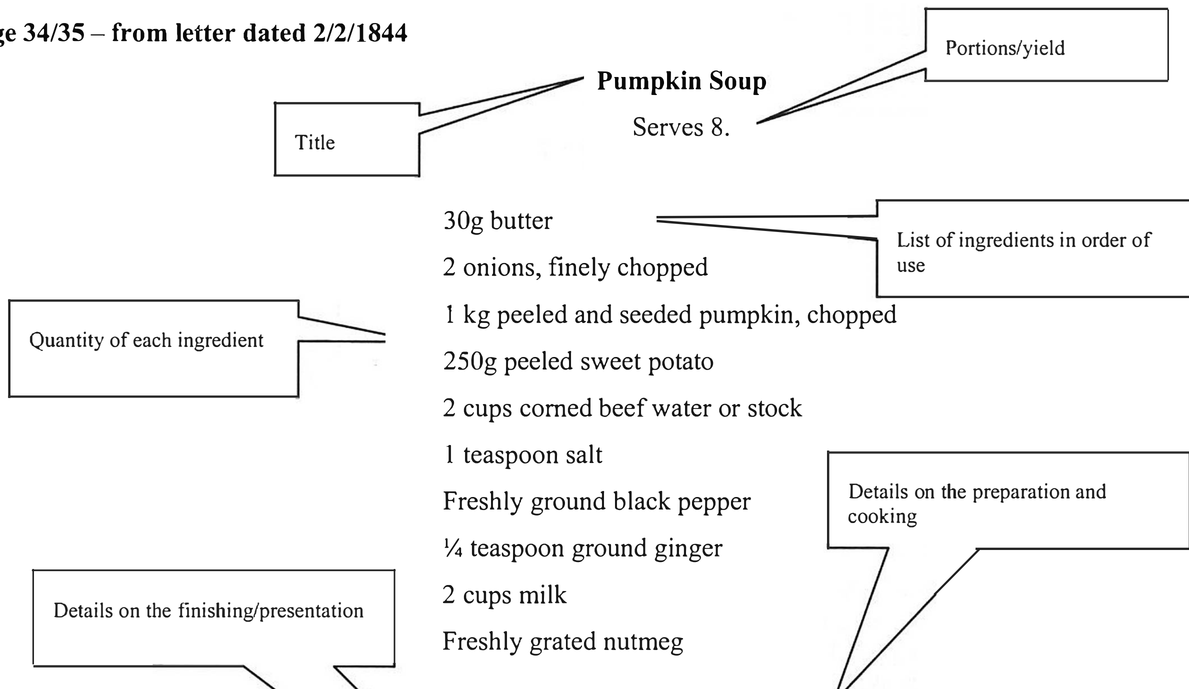
- Standard recipe criteria:
- Name of the dish,
- Number of portions/yield,
- List of ingredients in order of use,
- Exact quantity of each ingredient,
- Details on the preparation and cooking, and
- Details on the finishing and presentation of the dish.

How to cook a Galah

Laurel Evelyn Dyson

Lothian books, Melbourne, 2002

Page 34/35 – from letter dated 2/2/1844



Pumpkin Soup

Serves 8.

30g butter

2 onions, finely chopped

1 kg peeled and seeded pumpkin, chopped

250g peeled sweet potato

2 cups corned beef water or stock

1 teaspoon salt

Freshly ground black pepper

¼ teaspoon ground ginger

2 cups milk

Freshly grated nutmeg

Melt the butter in a large saucepan over a moderate heat and sauté the onion until soft. Add the pumpkin, sweet potato, stock, salt, pepper and ginger. Bring to the boil then turn to a simmer. Cook, covered, for 30 minutes or until the vegetables are soft.

Puree soup in a blender or food processor. Thin the soup with the milk and return it to a clean saucepan. Heat through over a low heat and adjust the seasoning if necessary. Serve with a grating of nutmeg on top.

This recipe demonstrates each of the components of the standard recipe format. This is the base or control recipe from 1844. I will use this as the reference point for each time the recipe appears in the magazine.

Interesting use of the corned beef water as cooking liquor.

The first appearance of pumpkin soup in the magazine is in mid 1967 – some 125 years after our control recipe.

The Australian Gourmet Magazine

Volume 2 issue 2 - June-July 1967

No portion or yield specified

PUMPKIN SOUP

Ingredients:

2 lbs. well peeled pumpkin

2 tablespoons sugar

salt and pepper pint chicken stock (may be made with 2 cubes)

2 teaspoons chopped dried savory

cream & cinnamon

Use of a convenience product option

Use of dried herb

Method:

boil the pumpkin with the sugar and some salt in barely enough water to cover, when soft put all through a sieve, or puree in a blender. Add the chicken stock slowly to the pumpkin puree, stirring well, then the chopped Savory, check flavour for salt and pepper. Heat through on the stove, and, when ready pour into soup bowls, putting a spoonful of cream and a dusting of cinnamon on each serve.

It uses traditional products, method and equipment

The major difference is the optional use of a stock cube and dried herbs.

Standard recipe criteria:

Missing – No portions/yield specified.

Australian Gourmet

Volume 5 issue 12 – November – December 1971

Pumpkin soup

Melt two teaspoons butter in large saucepan, add four scallions, chopped, and one small onion, sliced, and cook them gently until they are almost soft but not brown. Add 1 ½ pounds pumpkin, peeled and diced, four cups chicken stock, and ½ teaspoon salt. Simmer the pumpkin until it is soft. Stir in two tablespoons flour kneaded with one tablespoon butter and bring to the boil. Rub through a fine sieve or puree it in a blender. correct the seasoning and add ¾ cup hot light cream and one tablespoon butter. Heat the soup just to boiling point and serve garnished with tiny toasted croutons and lightly salted whipped cream.

This recipe does not follow the standard recipe format and is more a dialogue of instructions and ingredients.

Australian Gourmet

Volume 10 issue 1 - December 1977 – January 1978

Pumpkin soup

No portion or yield specified

New ingredient introduced

1 butternut pumpkin (1-1 ¼ kg)

3 tomatoes, cut into wedges

Variety of pumpkin specified

1 onion, sliced

knob of butter

Temperature of the finished product

salt and freshly ground black pepper

1 teaspoon sugar

1 litre milk

peel and cut the pumpkin into smallish pieces. Place in a heavy-bottomed saucepan, together with the knob of butter, tomatoes, sliced onion, salt and freshly ground pepper. Place a tightly fitting lid on saucepan and leave to simmer at a low heat until quite soft. Blend soft pumpkin mixture in a blender until smooth. Heat the milk, add to blended pumpkin. Bring to boil and simmer for 2 minutes. Add salt and bare teaspoonful of sugar. Cool, then chill before serving with a spoonful of sour cream on top of each bowl.

Finishing ingredient used but not specified in list of ingredients

Standard recipe criteria:

Missing – portions/yield, not all ingredients listed BUT used in method

Changes in the recipe:

Temperature, ingredient (tomato)

Australian Gourmet

Volume 14 issue 2 - April-May 1982

Change in title – to a new recipe

Pumpkin and coconut milk soup

Variety of new ingredients included – cultural influence

½ pumpkin

1 ripe coconut

3 small or 2 large shallots, seared and washed

2 sprigs coriander – leaves only and tender parts of the stems

salt to taste

fish sauce (the oriental kind, obtained in bottles), to taste

freshly ground pepper to taste

chopped spring onion leaves – 2-3 tablespoons

peel pumpkin, take out seeds and the soft centre, cut the rest into bite-sized pieces and wash them. Grate the meat of the coconut and take two successive extractions of coconut milk from it, by adding water and squeezing through a cloth. (or use desiccated coconut, and follow the directions on the package.) you should finish up with 350ml or a little more of the two extractions combined.

Put the pumpkin, the coconut milk, the shallots, the coriander and a little salt in a pot and bring it to the boil. Then sprinkle fish sauce over it and continue cooking until the pumpkin is tender. Check the saltiness, correct if necessary and remove the pot from the fire.

Transfer the soup to a soup tureen, sprinkle ground pepper over it, garnish it with the chopped spring onion and serve it with Jaew Bong. (Lao Sambol)

This is the first time – 1982, that we see a shift away from the 'traditional' or established pumpkin soup recipes.

Standard recipe criteria: Missing: Portions/yield, exact quantities,

There are many differences in this recipe –

The title

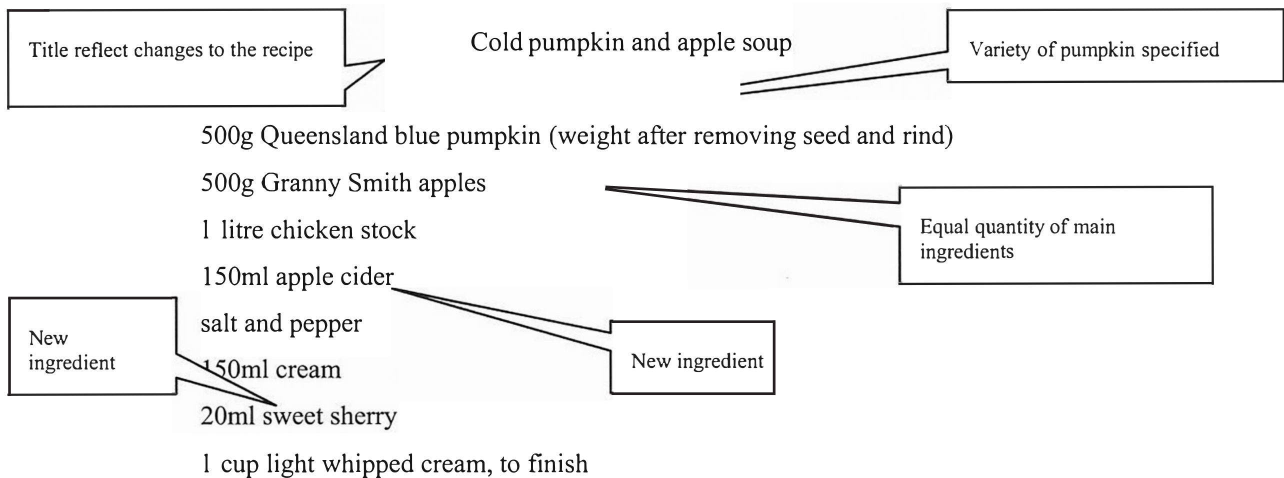
The ingredients – use of Asian influenced products

The method of pre preparation of the ingredients – coconut milk – does this mean that it was not yet available as a convenience product?

Serving is in a tureen – back to formal/traditional or is this reflective of the cultural aspect of sharing

This recipe is more reflective of an Asian style recipe which allows for the variation/discretion of the person producing it – personal aspects – as if you are talking - oral

Australian Gourmet June 1986



1 cup light whipped cream, to finish

cube pumpkin; peel, core and cube apples. Place in a saucepan with chicken stock and apple cider, bring to the boil, then simmer 40 minutes. Add salt and pepper to taste. Add cream, bring back to the boil and stir in the sherry. Remove from heat and allow to cool. Puree soup in several batches in a food processor; cover and refrigerate until serving time. Serve in chilled bowls, garnishing each bowl with a dollop of cream whipped just until the whisk leaves a trail. Serves 8.

Follows all of the standard recipe format.

Many changes IN the recipe – this is a new recipe.

Australian Gourmet September 1986

Microwave length a regular feature

Pumpkin soup

Peel and chop 1 kg pumpkin and place in a plastic bag. Twist the top and place bag in microwave oven, tucking top under. Cook on high for 3 to 5 minutes, until the pumpkin is soft. Cook 3 peeled, cubed potatoes in the same way for about 3 minutes, until tender. Melt 1-tablespoon butter in a large bowl and cook 1 finely chopped onion for about 1 minute. Puree the vegetables in batches in a blender or food processor, return all to large bowl and add 1 cup milk and a 300ml carton of cream, reserving a few spoonfuls of cream for finishing the soup. Season with salt, pepper and nutmeg and heat, stirring once or twice, until boiling. Serve with a swirl of cream and a sprinkle of snipped chives on each serving, and, if liked, with butter fried croutons. Cut into small shapes from sliced bread with cutters or a sharp knife, brush with melted butter and arrange in a single layer on a plate. Cook on high, rotating plate and turning croutons over once, for 3 minutes or until golden. Serves 6 – 8.

This recipe does not follow the 'standard recipe format' it is again not a standard recipe more of a dialogue of instructions and ingredients.

Australian Gourmet February 1990

Pumpkin and ginger soup

Use of another ingredient in the title

2 tablespoons vegetable oil

2 medium onions, chopped

4 stalks of celery, sliced

3 leeks, sliced

¼ cup grated green ginger

1 bay leaf

1 teaspoon freshly grated nutmeg

2kg butternut pumpkin, peeled and diced

2 litres chicken stock

300 ml cream

Chopped chives for garnish

Heat oil in a frying pan, and fry onion, celery and leek until soft. Add remaining ingredients, except cream and chives, bring to the boil, and skim. Reduce heat, and simmer until pumpkin is very soft, then puree and pass through a fine sieve. Reheat, adding cream and salt and pepper to taste. Serve garnished with chives. Serves 6-8.

Lots of flavours – ginger, nutmeg, bay leaf used.

Australian Gourmet March 1990

Pumpkin soup

Use of nuts and seeds as a garnish

1 kg pumpkin, peeled and chopped into chunks

Vegetable salt

3 cups milk

1 tablespoon butter

Pinch of sugar (optional)

Freshly ground pepper and nutmeg

Green pumpkin seeds or pistachios, coarsely ground

Cook pumpkin with about 1 cup of water and vegetable salt to taste in a cast-iron or other heavy-based saucepan, covered, on low heat for about 1 hour. Drain and puree. Heat milk to boiling point, add pumpkin puree, butter, (sugar), and pepper and nutmeg to taste and simmer for 10 minutes. Serve immediately, sprinkled with pumpkin seeds or pistachios. Serves 4 – 6.

150 years since the first recipe.

Australian Gourmet May 1990

Use of an additional ingredient in the title

Pumpkin and prawn soup

Use of fresh chillies

1 large onion, chopped

500g gramma pumpkin

3 teaspoons finely chopped fresh ginger

250g medium –size green prawns, shelled (shells reserved), deveined and halved

1 bay leaf

2 small red chillies (or to taste), seeded and finely shredded

2 teaspoons finely shredded coriander leaves

place the onion, pumpkin, ginger and ½ cup water in a microwave-proof dish. Cover with plastic wrap, pierced with a knife, and cook at 100% power for 8 – 10 minutes, or until soft. Place reserved shells, bay leaf and 21/2 cups of water in a microwave-proof jug. Cook, uncovered, at 100% power for 8 minutes. Pass through several layers of fine muslin, pushing shells firmly to extract maximum flavour.

Puree pumpkin mixture, gradually adding prawn stock. Transfer to a microwave-proof dish, add chilli and prawn meat and cook at 100% power for 4 minutes, stirring once. Add coriander and season to taste. Serves 4.

Last time it appears during period of study.

This is another microwave recipe although it does not state that at the beginning of the text.

At the end of the research the information can be summed up as follows.

Pumpkin soup variations:

Name of the dish: Always included the word 'pumpkin'.

Number of portions/yield: Not always specified in the recipes. When it was it could be seen either at the beginning or at the end of the recipe.

List of ingredients in order of use: Starts as just 'pumpkin' then we get specific about variety – butternut, Queensland blue, gramma.

Can be with the addition of sweet potato, potato or carrot.

Ingredients were not always listed in the order of use.

Exact quantities of each ingredient: quantities expressed as imperial and metric and as measuring cups and spoons. Other terms used included pinch, dash or knob.

Details on the preparation and cooking: details regarding the preparation and cooking of the soup varied from a step by step process to a series of sentences strung together in a single paragraph.

Details on the finishing and presentation of the dish: there is a great degree of variation, across the recipes, in the amount of detail on this area of the recipe. Many different approaches to finishing and presenting the soup can be seen in the recipes. These included using:

- Milk to adjust consistency
- Cream – sour cream, lite cream
- Knob of butter stirred in
- Yoghurt
- Brandy
- Herbs/spices – parsley, coriander, leek, spring onion, chives, nutmeg, cinnamon
- Seasonings
- Cheese
- Seeds and nuts

- Sambol.

Presentation: included serving the soup in a bowl, tureen, the pumpkin shell, a cup or mug.

Accompaniments: included the use of croutons or fresh crusty bread.

Other interesting aspect that can be seen across the recipes included:

Flavourings/seasoning for the soup:

- Salt, pepper
- Onion, garlic, tomato paste,
- Herbs – dried originally then fresh, parsley, coriander, savory
- Spices – ginger, cumin, nutmeg (mace)
- Fish sauce
- Sugar

Liquid used for making the soup:

- Water and or stock - stock was fresh made then cubes then liquid/tetra
- Milk, stock and milk combinations
- Types of stock – chicken then vegetable – one even used the pumpkin peelings to make the stock for the soup
- Fruit juice – orange, apple
- Wine was also an addition at times
- Other liquids used included – a stock made from the pumpkin skins and the cooking liquid from cooking corned beef.

Cooking methods for the soup:

- Boil only
- Peel, roast then boil
- Pressure cook
- Steam then boil
- Roast in skin peel and boil
- microwave

Thickening agents: it was a surprise to see the use of thickening agents in the preparation of the pumpkin soup. Apart from the inclusion of ingredients as potato or sweet potato some of the recipes included using flour, which was added at beginning of the cooking or the use of a beurre manie or slurry at the end of the cooking process or when reheating prior to finishing (consistency, seasoning) and serving.

Other variations seen during this research: temperature – hot and cold soup recipes and the inclusion of other ingredients, namely spinach, prawns and apple.

Technology used in the making of the soup: from the traditional push through a sieve to the use of a Mouli to the food processor and stab blender. Other significant pieces of technology are:

- The freezer – to allow you to prepare the stock and store it and prepare and store the soup,
- Pressure cooker – for the cooking of the soup ingredients,
- Microwave – for making the soup and reheating.

Conclusion

Overall conclusion – the 'standard' recipe format has been preserved. – the construction of the recipe has evolved.

What can be seen to have changed are the variations within the recipe itself – the content of the recipe.

Once we commit a recipe to paper it is as if it becomes part of history – set in a moment in time, when it is still in an oral format it continues to evolve - takes into account the variation that is experienced every time it is prepared with subtle adaptations or variations being made – as if it is still alive.

When we buy a magazine (book or are given a recipe) they are seen as being 'true' to be revered without question out of respect of the giver (author).

Although I have/do see examples of these 'preserved' recipes beginning to undergo an change/evolution through the notating aspects of the recipe – change to an ingredient (maybe preference or what is available), method (due to different equipment – gas/electricity), its consistency or flavour and comments such as 'a good one' 'needs more/less…' 'x persons favourite' and a recipe having been taken from the magazine and adapted by someone now recorded as 'Mrs. X recipes based on X magazine'.

This is the beginning of the next phase of preservation to/and change.

Recipes in magazines have shown to be both preserved and changed. I think this can best be seen in the following quote:

> *"A recipe is not meant to be followed exactly – it is a canvas on which you can embroider, improvise and invent. Add the zest of this, a drop or two of that, a tiny pinch of the other…"*

Cuisine of the Sun by Roger Vergé. translation by Caroline Conran (1979)

Australian history in the baking

The Rebirth of a Scotch Oven

Roger Haden

Ovens and Progress

Writing in 1891, Italian cookery authority, Pellegrino Artusi, complained:

> If I knew who invented the oven, I'd erect a monument to him at my own expense. He certainly deserves it far more than many others who've been honoured in this monument-crazed century.lxxiv

From Artusi's culinary perspective, the evolution of the oven was a story of great cultural significance and overdue for some public recognition by his countrymen. Moreover, such an unremarked evolution may have proved particularly poignant for Artusi, as he witnessed first-hand the onrush of change modernization brought to cookery, baking, and oven technology during the last decades of the nineteenth century.

Large-scale wood-fired stone or brick baking ovens, heated by fire from within, had for centuries performed admirably well in terms of baking quality. However, by the early twentieth century, the modern fuels of gas and electricity had overtaken timber, charcoal, coal and coke (the latter being favoured in the largest Scottish bakeries, before 1905) as the preferred means of firing commercial ovens. With the new energy resources came new ovens, in the drive toward the speedier mass production of baked goods.[lxxv] Baking was becoming an industrial process of massive scale, and innovation in design brought increasingly efficient (bread) ovens to the market. In quick succession, drawplate, moving floor, reel, rotary, and finally, conveyor ovens, thoroughly outmoded the old "peel," or "Scotch," ovens.[lxxvi] Ongoing mechanisation (fan-forced and steam-injected ovens) further facilitated twenty-four hour production routines, and factory-processed yeast instead of traditional sour dough starters both trimmed production time, contributing to the overall transformation of the bakery craft into a semi-automated industry. Specialization in oven design also meant the purpose-building of ovens to suit different jobs: biscuit ovens, for example.

As a consequence of such innovations in oven design the commercial baking oven would less and less resemble both its domestic counterpart and its wood, coal, or coke-fired predecessors, in all but the most primary function: the power to cook.

Taste, Ovens, and the History of Technology

The connection between what we taste and the technologies we use for cooking (and eating) is seldom drawn attention to by scholars. Histories of culinary technology (appliances, stoves, kitchens) usually discuss changes in design, their social and technical causes and effects, and the putative benefits of these changes with respect to economy, efficiency, speed, convenience, and so on. Seldom, however, is any direct mention made of the relationship between gustatory taste and this technology.

Moreover, the cultural and epistemological place, importance, and use of sensory taste in the West has not been investigated to any great degree. It is clear that this neglect is partly due to the fact that outside the realm of culinary endeavour and gastronomy taste has been denigrated (particularly in science-based disciplines; in philosophy, and in history-based discourses). To a degree, this reflects the persistence of the Platonic conception of taste and smell as being "lower" senses. According to this logic taste is related to self-interest, to carnal desire. Thereby taste compromises the "objective," rational faculties. Taste is also considered to be too "subjective," therefore also counter-productive in relation to understanding (Reason), the latter being better facilitated by the "higher" senses of sight and hearing.[lxxvii]

Yet the knowledge furnished by taste cannot justifiably be described as being limited only to the subjective, nor does the use of the faculty of taste necessarily exclude reason or rationality (however these may be construed). Indeed, *all* the senses are highly socialized modes of knowing the world, mediated by technology, and which are culturally quite specific. In light of this, questions of the relative "subjectivity" and "objectivity" of the senses are onerous.

This essay explores the historical relationship between taste and oven technology, in particular. It illustrates how taste (as a mode of knowing) has contributed to Western culture in terms of knowledge, understanding, and corporeal experience, by connecting taste to a generic style of baking oven, yet at the same time suggests that such knowledge was passed over in the rush to modernize. This historical reading of taste is justified because the basic design principles upon which ancient, domed, stone ovens developed remains in part preserved in the form of the so-called *Scotch oven*, commonly used in commercial bakeries during the nineteenth and early twentieth centuries, and which are still utilized by bakers today. Scotch ovens thereby provide a tangible link to the tastes of past, a notion that will be explored along with the history and genealogy of the Scotch oven.

The Scotch Oven

In Australia, as elsewhere, "Scotch oven" has been a commonly used term for over a century. It designates a particular style of wood, coal or coke-fired commercial baker's oven made of brick, with forged iron fittings (including the fire box door, and main door —or *stock*, and its surround —*see illustration*). The ovens stand approximately 2m high by 4m wide and 5m deep, giving a total mass of about 40 cubic metres. The oven cavity itself is of course significantly smaller at roughly 2.5m sq., with an "arched *crown* [the oven cavity's ceiling] nearly 3 feet from the *sole* [the floor of the oven], the latter being constructed of large stone slabs or bakery tiles."[lxxviii] The stone *sole* and *crown* can absorb a great deal of heat during the heating process (brick is a poor conductor but an efficient radiator), thus ensuring efficient baking.[lxxix] Scotch ovens also incorporate substantial amounts of sand, used as insulation between layers of brick in the roof and floor sections, thus contributing to the oven's total thermal mass, a factor vital to the cooking process and the quality of baked goods. Indeed, the tastes of the past have arguably left a material trace of their history in the ruins of the old Scotch ovens which can still be found in many rural townships all over the Western world.

Perfected for the commercial baking of bread in the early nineteenth century (Diderot and D'Alembert's *Encyclopaedie* includes an illustration of a similar style of oven, *circa* 1750), Scotch ovens were the commercial bakery's standard for almost a century. Precisely how, why, or from what date, the term "Scotch oven" was coined remains uncertain. Whether the term "Scotch" actually refers to Scotland, or indirectly to the Scots (it has been suggested that the inherent economy of the oven might have been regarded as a reflection of a traditional Scottish frugality) is also not entirely clear.[lxxx] Curiously, there is no entry in the *OED* for Scotch oven, nor one in the Australian, *Macquarie Dictionary*, yet in both countries many hundreds of these ovens existed: a fundamental focus of the baking industry.

There is ample evidence that the term was widely used. Authoritative, late-nineteenth, and early, twentieth-century industry-related books published in the UK (and Australasia) refer to Scotch ovens; whereas in other reference works, it is not used at all, being replaced in one instance by "side-flue oven."[lxxxi] In Australia there seems to be a general familiarity among bakers and others I have spoken to about the term and its historical usage. In fact there is no evidence that any alternative term was used in Australia. The term continues to be used today.

Even though inconsistencies seem to prevail with regard to the use of the term "Scotch oven," in Australian as elsewhere, there is no doubt about the use and popularity of the ovens themselves. Author of the, *The Modern Baker, Confectioner and Caterer* (1908-1909), John Kirkland, writes: "Some forty years ago [c 1870] ovens of this type [Scotch] were almost universal in country towns in Scotland, in Ireland, and generally in the south of England."[lxxxii] Indeed, before the age of gas and electricity (and in terms of oven design, at the culinary cusp between ancient and modern) Scotch ovens represented the pinnacle of nineteenth-century commercial oven engineering.

Some additional factors seem to have contributed to the rise of the "Scotch oven." Firstly, one can point to the fact that the traditional Scots' diet, based on oats, underwent significant change in the nineteenth century, particularly as wheaten bread gained popularity, facilitated both by plentiful supplies of coke (a by-product of the Scottish steel industry) and by the ready availability of wheat imported from the United States and elsewhere.[lxxxiii] The developing demand for wheaten bread was also spurred by the Scottish perception that it was a high-status food, particularly among males (women tended to stick to the traditional oats and porridge), whereas in England, by comparison, bread was more generally regarded as "common" and therefore of relatively low-status.[lxxxiv]

Clearly, Scotland's increased bread production (and consumption) presupposes the use of efficient commercial ovens, yet in a country where ovens were noticeably absent from the traditional Scottish domestic kitchen (oat and barley flat breads did not require ovens, but were cooked using a griddle positioned over a fire in the hearth), one still wonders how it might have been that Scotland should lend its name to a state-of-the-art commercial oven.[lxxxv] However, given the engineering reputation of late nineteenth-century Scotland, its ample resources of coal, iron, brick and stone, and its growing demand for wheaten bread, the adoption of the latest designs seems straight forward enough.

However, the demand for bread was made all the more pressing because, as historian, Derek J. Oddy, points out "...the switch from oatmeal to bread had not been as wholehearted as was necessary to make up the deficit in energy value due to the reduction in oatmeal consumption."[lxxxvi] Taken together then, these different factors help to some extent to explain why a nation of oat-eaters had, by the close of the nineteenth century, created the "the largest bakery in the world," in Glasgow. This bakery featured "...130 [Scotch] ovens, 15 hoists, about 140 horses, and bakes every week... 450,000 loaves of bread at 2 lbs each."[lxxxvii]

In relation to the international spread of Scotch ovens was world-wide Scottish emigration, also in the nineteenth century. Expertise and oven building skills would thereby have travelled to new world countries like Australia, New Zealand, Canada, and America. The established reputation of Scottish engineering may indeed have recommended the ovens. Scottish bridge and viaduct builders knew well the techniques for stone arch construction, a form of which featured in the Scotch oven's *crown*. Ultimately, whatever the reasons behind the fame (and name) of the Scotch oven, their reputation arguably spread on account of their culinary efficiency, their economy, and the degree to which they baked bread to the highest standards.

The Scotch oven is fact the last in a long line of ovens which bare the same generic features. The challenge of high-volume production toward the end of the nineteenth century was surmounted in part by centuries-old knowledge. Two features in particular connect "Scotchies" (as one Australian baker describes them) to the ancient form of the oven. Firstly, the domed *crown* which ensures that a greater volume of hot air can be trapped and circulated efficiently in the oven; and secondly, their thermal mass: the degree to which heat can be stored up in the brick or stonework, thus providing sustained ambient heat. Both these features make a significant difference to the baked quality of bread, in particular.

What differentiated Scotch ovens from their predecessors was little more than the mode used to fire and ventilate the oven. Traditionally, ovens had to have the spent fuel and ash raked off the *sole* before baking. Using a kind of mop called a *scuffle*, the oven's *sole* would also need to be cleaned. These jobs, plus rekindling, could only be done using the single *mouth* of the oven. Since the Scotch oven was fired from a separate fire box (usually at the side, but which fed directly into the oven chamber), meant that the *mouth* into the oven was freed up for the baker to use. More importantly, the oven could be continuously fired, thus allowing for a near-continuous baking process.

The second innovation applied to controlling the draft of air into the oven. This was achieved by a manually adjustable *damper* situated at the front of the structure, and typically linked to from one to three flues at the back, or sometimes the front, of the oven. The positioning of the flue(s) could also depend on where the chimney was situated (either at the front or rear of the structure). When fully open, a damper creates a draft which effectively draws the flames across the *crown* of the oven, while the hot air created circulated into the anterior and then back towards the front, allowing for the supply of direct heat to be regulated efficiently. These innovations contributed to the Scotch oven's fame. Three (and up to seven) thousand loaves could be baked in a standard Scotch oven over the period of a week.[lxxxviii]

In Australia, most Scotch ovens were built between 1850 and 1910. Since that time many have been bulldozed to make way for modernity. Others are still in daily use, like the 80 year old example in the Apex Bakery, at Tanunda, SA. One of the oldest examples in use is at the Magpie and Stump Hotel in the tiny village of Mintaro, in the Clare Valley, SA. Comparable in size to that at Tanunda, locals say it was built by Scottish settlers around 1854. Until recently disused, for some fifty years, the oven now bakes bread, pizza, pies, and roasts during the winter months.[lxxxix] Two other ovens I know of lie derelict, one at Port Willunga, South Australia (1856), and one at Mt. Victoria (circa 1900) in NSW. Others have been fully restored or in part rebuilt.[xc] Still others have been preserved on heritage sites for tourists, like that of the "old bakery" in the goldmining town of Gulgong.[xci] If ovens had been revered as much as Artusi had wished, many more such monuments to the history of taste may have survived. It has rather been left to the good fortune and passion of a few business-minded bakers and cooks to recreate the tastes of the past using such ovens.[xcii]

The Scotch Oven at Vulcan's xciii

When a building in the main street of the small Blue Mountains town of Blackheath, west of Sydney, NSW, was advertised for sale in 1995, well-known Australian restaurateurs, Phillip Searle and Barry Ross, were surprised to find a very well-preserved Scotch oven stretching across the back of the camping equipment shop then trading on the premises. The building had once been the old Blackheath bakery. Local records revealed it had ceased operations in 1951.

Before its reincarnation as a restaurant the building required extensive refurbishment, but the red brick, sandstone (firebox and *sole*), and cast-iron oven had weathered the years of disuse without ill effect. Approximately 80 years old, the oven is typical of its kind. The apex of the *crown* measures three feet, the standard height for a Scotch oven. The brick fascia into which the two iron doors are mounted features a central ledge at the *mouth* of the oven, which provides a resting place for the *peel*, or a setting-down space for trays.[xciv] Logs of wood can be stacked in a semicircular hollow beneath the central ledge.

The Scotch Oven at *Vulcan's.*

Resurrected from obscurity the oven was cleaned out, and fired, and was no doubt cooking as well as it had for the 40 odd years it had previously been in service. Needless to say, there was no operator's manual. The fire box was stoked with blocks of ironbark gum which powered heat into the oven, and soon enough flames licked several metres across the *crown*, depending on the extent to which a draft was created by leaving the door ajar or by adjusting the damper.[xcv] Looking inside, firelight flickered out over the oven's *sole* into the far corners of the cavernous interior.

To use the oven simply required observation, commonsense, and practice, and before long it became the unmistakable *focus* (the Latin word for hearth) of a restaurant aptly named *Vulcan's*.[xcvi] As cooks, using the sturdy cross-bar latch, we would heave open and clank shut the three-foot wide iron door into the oven to place or remove trays and tins, checking on the often wondrous culinary effects the oven had produced.

We initially roasted various larger items (legs of pork and whole ocean trout and pilaff wrapped in pastry, *coulibiac*–style) and baked sour-dough bread. The results were both exciting and tasty. Meats were flavoursome,

juicy inside and caramelised outside, and tender, showing little sign of shrinkage, while plenty of *jus* accumulated in the roasting pan (something often lost to evaporation in a conventional oven). The bread's *bloom* (crust) was far superior to "normal" bread.

It appeared that anything and everything could be cooked —and cooked extremely well— in the oven. Cakes baked and custards set perfectly in the slower heat of the oven. The firebox itself proved efficient for speed-roasting, and such favourites as "fire-box squid" can be cooked in seconds. Whole halved zucchinis, split lengthways and brushed with olive oil can also be blasted with intense heat in this way. In half a minute they emerge still green, caramelized down the middle, tender and quite delicious.

As I write, *Vulcan's* is entering its tenth year of service. While the story of how the old bakery was transformed into a successful restaurant is a history to be told elsewhere, firing and tending the oven, cooking and sampling its culinary products, had also proved to be a literal adventure into a bygone world of taste. The Scotch oven at *Vulcan's* maintains a link to an almost forgotten culinary past and furthermore provides a connection to a form of knowledge embodied in the technology of the Scotch oven itself.

Humoralism and the Oven

The Scotch oven conforms to a commonly used standard model commonplace in Australia as elsewhere. But, as mentioned, it also belongs to a far older lineage. As Siegfried Giedion writes:

> The form of the baking oven has passed down almost unchanged throughout the centuries. Like the axe or the knife, it is the basic tool of the human inventory. The oven developed into an egg-shaped chamber, which is excellently adapted to retaining and distributing heat... the baking oven was an oval chamber encased in a thick, fireproof vault of clay, brick or stone... every detail of this simple device —the vaulting, the inclined hearth, the position of the flue— was the product of unfathomably ancient experience.xcvii

For centuries the methods of building, firing, and baking in ovens of a similar design have been understood, utilised, and revered. Historian Peter Brears describes a sixteenth-century English example:

> The oven itself was of the beehive variety, consisting of a large domed masonry structure, entered by way of a small rectangular door. A fire of fast-burning kindling was first lit inside the oven so that its floor, walls and roof were brought up to a high temperature. The fire was then raked out, the bread swiftly inserted, and the oven door sealed in place with mud. After a short while, the oven door was broken open, and the bread, baked by the heat retained by the masonry, was withdrawn and allowed to cool. xcviii

Many medieval illustrations of ovens feature the domed stone arch of this generic oven style. But what of the premodern knowledge system which produced this technology? How might this knowledge have related to taste, to the oven, and also to *the kind of heat* the oven produced? One way of looking at these questions is to link them together, because ovens, taste and heat were understood to be fundamentally connected in premodern cosmology.

When it came to knowing how to gauge the heat of the oven, for example, by outstretching one's arm inside the chamber, such expertise belonged to cooks who could tell the correct "temperature" in the older sense of that word: by thinking in terms of the four elements of fire, air, earth and water, and of their mixture, according to the tenets of the humoral system.

Systems essentially based on the notion of humors emerged in ancient Greece, India and China, and all of these, to a great extent were the practical outcome of empirical science. The humoral system would underpin western medicine for 1500 years, until the birth of modern science in the seventeenth century. This success is partly due to the fact that all natural processes could be described, explained, and effectively understood using the analytical model which humors in a constant state of mixture represented. This flexible template could be used to explain most if not all natural phenomena.

Humoral lore also endorsed an ideal of balance, a harmonious temperature (Gk. *eucrasia*) of the four elements and of the respective human corporeal humors. Accordingly, the sanguine, choleric, phlegmatic and melancholic humors suggested individual "temperaments," each the result of a specific mixture of the four elements within the human body, along with their differing thermal qualities and degree of wetness or dryness. Temperature was literally a state of mixture of heat and cold, wet and dry, and a product of the physical forces which affected the balance between them. In addition humor was related by "correspondence" to the macrocosmic world of stars and planets which accordingly affected the human body, plants, animals, and substances of all kinds: medicines, foods, and *tastes*. Tastes themselves were considered to play an active part in preserving bodily balance because understood in their cosmological, earthly, and physiological registers, flavours and gustatory effects were construed as being material forces which had specific effects on the body. For example, with reference to tastes being linked to governing celestial bodies, T. Sarah Peterson, explains:

> Taste, too, is correlated with the planets. Bad tastes attract Saturn; sweet and mellow ones, Jupiter; the hot, dry and bitter, Mars; sweet and rich, the sun; all good tasting sweet things, Venus; all sour things, Mercury; all insipid things, the moon.xcix

Within the humoral context tastes were also assigned thermal qualities, as is still the case in Indian Ayuvedic and traditional Chinese pharmacy.[c] "Heating" foods in particular affect the liver, for example, and "cooling" foods must be consumed to balance heat in the diet. Spiciness, not surprisingly, can indicate heating properties.

The humoral system also employed the language of analogy to connect cooking, ovens, heat (and cold) directly with human physiology and with the cosmos; "cooking" was a term used to describe the body's coction of food, as the oven figured as a microcosmic replica of a great cosmic "oven." Above all other everyday symbols the baker's oven actively demonstrated the kinds of thermal transformation implied by this cosmological lore because like Nature itself it seemed to be a quintessential transformer of the four elements.

The oven was simultaneously a symbolic and practical tool which made common sense of the humoral system. The oven's transforming powers, seen as analogous to the thermal transformation central to humoral lore, helps explain the historical acceptance and everyday familiarity of the humoral system. The analogies were in fact multi-faceted. Both the wheat from which bread was made, and bread itself, were thought to ripen, for example. One by the sun, the other because as the loaves of bread baked in the oven they rose and also took on the golden colour of the sun. Moreover, they resembled the ripened wheat from which the bread was made. The bread was also thought to expand like the foetus within its mother, and so the oven —already womblike in form— became a powerful fertility symbol.[ci] Italian peasant women were known to ritually dance before the oven while pregnant. Able to demonstrate the validity of knowledge based on such analogies and principles, the oven's powers were also popularly associated with magic. Piero Camporesi writes:

> In peasant mythology the oven had a magic dimension, and ritual proprietors presided over the rising and baking of bread... the oven was where food passed from the raw to the cooked state, and like all transitional places (chimneys, doors and so on) it held a powerful magic: the rising of dough was associated with the rise and "growth" of the solar orb in the sky.cii

And similarly:

> ...baked bread, like a fleshy and tangible sun captured and shaped, fed, gave life, and reproduced... a process which imitated, reproduced and captured the sun's strength in order to transform it into another small sun, a source of life, bread... This, probably, is why the oven was a place so strongly imbued with magic.ciii

Technology of Taste

From a culinary perspective, it was arguably *a different kind of heat* —temperature— that the old oven reproduced. The oven both demonstrated how humoral heat was produced but in doing so reproduced the humoral lore which undergirded its design. In the Western context, at least since the late eighteenth century, heat would be increasingly understood as a form of energy. Yet the concept of heat has its history, one marked by a shift in emphasis: from quality to quantity. By 1800, a quantifiable, measurable form of heat no longer resembled the qualitative substance which thinkers since the time of Aristotle had described. However, this longstanding conception of heat was still echoed by bakers working in the heyday of the Scotch oven, at the close of the nineteenth century. They referred to the heat radiated by the oven's thermal mass as "solid":

> The heat in ovens of this type [Scotch] was necessarily "solid," because the whole structure of the oven was solid and was heated in all its material to a high degree of intensity. The sole or bottom of the oven, made of thick stone, retained its heat for the whole day's baking; the crown, which at its centre was never less than 3 ft. from the sole, was also well heated.civ
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> To further understand heat as temperature in the context of cookery implies having a holistic appreciation of how heat has material qualities which translate into gustatory effects. In a criticism of modern rationalism, French philosopher, Michel Serres, has remarked that modern heat "has no dimension, it is... statistical... Cartesian, it subsumes disorderly multiplicities." It is, he continues, "a concept from the scientific era... [which] covers the mythical concept of chaos."cv "Chaos" in this instance corresponds nicely with the complexity of caramelized flavours which a wood fired oven produces. The composite technology of temperature embodied by the Scotch oven produces layers of "chaotic" flavour. Indeed, tasting the difference between foods cooked by temperature rather than by heat recalls a remark of Brillat-Savarin's: "the instinct of taste anticipates science."cvi In other words, the cook knows intuitively because taste is her teacher. This knowledge (perhaps we can call it sapience) always precedes the abstract, or scientific, perspective.

The Scotch oven is a state of the art cooking machine which gives a palpable sense of heat-as-temperature: as a qualitative, tangible, humoral substance. It does this by producing a great diversity of qualities in the foods cooked within it. The "climate" inside the oven appears humid, while the bricks seem to provide their own "earthy" qualities. Fire is literally present, lending a smoky character at times, and air too plays a part, mixing as it does in abundance with the moisture present in the oven's atmosphere. In short, the oven's "temperature" is a complex substance in itself and not the same at all as that produced by conventional electric or gas ranges.

The oven at Vulcan's became a graphic teacher of a seemingly lost art of culinary transformation. Indeed, both culinary and gustatory knowledge appeared to be factored in and enhanced by the design and functional utility of

the oven. I am certainly not suggesting that such generically ancient ovens were designed by some gustatory council who mobilized their knowledge in pursuit of culinary excellence! Nor that cooks thought abstractly, or indeed, consciously, with reference to humoralism or to the "mixture of elements" which the oven seemed to embody. Rather, the "instinct of taste" calls to mind the idea that, historically, the empirical knowledge furnished by the sense of taste was expressed via the evolution of the oven as the creation of gustatory pleasure. A slow evolution, whereby just as flavours develop complexity over hours of cooking, concentrating and intensifying, so the historical accumulation of gustatory knowledge, of how best to achieve pleasurable gustatory effects, were embodied in the functional utility of the oven.

Taste, like the other senses, is a cultural product as much as a physiological process. How taste is experienced depends a great deal upon how it is informed by knowledge, and applied knowledge —in the form of technologies like the oven— which directly and indirectly shape the experience of taste. Since the personal and cultural meaning, and physiological pleasures, of taste are always configured by forms of cultural knowledge and technology, and by the social context in which flavours and taste sensations of all kinds are experienced, modernity's technological (and social) transformations also imply the transformation of taste as a mode of knowing. Like oven technology, the sense of taste itself was also "superseded" during the process of modernization.

Few know what bread baked in a brick oven really tastes like, while for hundreds if not thousands of years bread was loved and appreciated in this form *because it tasted good.* I am not suggesting that historically the quality of food for the majority of people (in Australia or developing Western countries, up to 1900) was consistently good — clearly it was not— but rather that embodied in the technology of the old baking oven was the technical knowledge of how to produce exquisite flavours and eating qualities, the latter also the product of a specific gustatory knowledge. It appears certain that taste, as a mode of knowing, ceased to have any technical influence on the evolution of cookery or on that of "taste" in the modern world. Cookery, nutrition, and health became specialised fields in themselves. Yet arguably there is much to learn from "outmoded" tastes and the technology which produced them.

The degree of force, or cultural influence, that taste exerted with regard to the evolution of gastronomy, although having represented a steady historical input, was nonetheless always fragile and susceptible, like the other sense modalities, to technical, social, and cultural "improvements."[cvii] Precisely because the slow accumulation of taste-full knowledge in the form of the oven was not covert, organized, nor even intentional (because instinct in the form of practical experience was at work) meant that taste was assured some importance in the hierarchy of cultural forces which shaped Western history. In this context, the technology of the oven evolved to meet the requirements of taste, and not that of industry, private interests, or some other *extra-culinary* demand. Somewhat less fragile, the Scotch oven was an embodiment of the knowledge of sensory taste. The Scotch reveals the awesome culinary and gustatory legacy of the "outmoded" past, most apparently in the flavours of cooked foods themselves. Perhaps the best culinary example to turn to in this instance is bread. Sour dough baked in the wood-fired Scotch oven at *Vulcan's'* oven was miraculous. A higher, crustier, lighter, and tastier loaf than normal resulted from the unique baking conditions.

To cook many loaves of bread at once initially requires a hot oven (450°F). Once hot, the brickwork emits a constant radiant heat for many hours, even if the heat source has been removed.[cviii] Crucially, the *crown* maximises the top heat available for cooking. When a mass of proved (that is, individually shaped and risen) bread dough is introduced into the hot oven, the coolness (and moistness) of the damp dough immediately begins to lower the interior air temperature of the oven chamber. Gradually however, the heat reserve in the bricks begins to steadily raise that temperature again. The yeast within the bread dough, having survived the initial shock of the oven's heat (which if sustained, would destroy the yeast), now once again leavens the dough, bringing the loaves to their maximum height before the intense heat finally kills the yeast and sets the crust. The moisture released by the loaves of dough during baking, to some extent accumulates in the oven, ensuring the crispness of the bread's crust. Once formed, the crust also protects the moistness of the bread's porous open interior, preventing the loaf from becoming too dry.

The gustatory qualities of the bread baked in this manner are impossible to reproduce exactly using different ovens. Stone and wood, fire, air, water, and yeasted dough combine to produce the unique flavours and textures of "temperature." One of many reviews of *Vulcan's* confirmed how the old oven still manages to impart its "temperament" to all the foods cooked within it. Food writer, Helen Greenwood commented: "The food that emerges from its heart is gently, tenderly cooked, almost cradled in heat. The flavours are mellow and powerful."[cix]

The old oven at *Vulcan's* never becomes completely cold. On Sunday nights after service is over the oven "rests" until the following week's preparations for weekend service.[cx] On a Wednesday morning the interior of the oven will still be hovering around 100 degrees F. The cooling process is remarkably slow, with the heat remaining relatively even and constant. Items like custards, or foods to be dried are traditionally cooked when such ovens reach this temperature. Here we see how time itself becomes an ingredient in a material chain of effects.

The Scotch oven is a culinary artefact and the technological bearer of a history of the senses yet to be fully investigated. Taste leaves no material remains, but in permanent receipt of taste's history, culinary technologies like

the Scotch oven continue to re-present —to those who have the time to discover— the syntax of a forgotten language. To reengage with the senses through the tutelage of an "outmoded" oven means reconnecting with a technology of taste, and to put oneself in receipt of what Camporesi poetically described as the "mute subterranean alphabet of the senses (taste and smell) that lead us into the deep, fragrant soul of things."[cxi]

Session 5:

Sharing the Past

Today, we often cook family recipes and revive old traditions as a way of sharing the past with our loved ones. In doing so, old practices sometimes take on new meanings. This informal session begins with a thoughtful reflection on the art of making-do, followed by an opportunity for symposiasts to share their own recipes and traditions with each other.

Chair: Kelly Donati

Elizabeth Fry, the Rajah Quilt and the Beechworth Potholder.

Jeanette Fry

In the smyposiast's packs we each received a pot holder with a card attached explaining its relevance:

> *In 1841 Elizabeth Fry and her Quaker women supporters gave personal goods and bundles of cloth to female transportees condemned to servitude in Australia.*
>
> *A quilt made by a group of these women was presented to the captain of the transport Rajah and is the only known 'convict' quilt to survive.*
>
> *This practical gift is made and given in that same spirit of help, recycling and creativity.*

I hope by now you'll have found a potholder in your red bag. Over the next 10 minutes I'm going to tell you the story of how and why it was made.

Elizabeth Fry was a well to do English woman, her family had interests in Barclays bank. She was taught from an early age that wealth bought with it obligation as well as privilege. She became a Quaker at 18 and married Joseph Fry whose fortune came from making chocolate amongst other things (so we already have much to be grateful for.)

Not content to be just the wife of a wealthy man she became a visitor to women in the overcrowded Newgate Prison. The conditions were appalling, there was nothing to do, the women slept naked in the yards at night, they were brutalized by goalers who were not paid(except by the inmates)and their children, who had no choice but to follow their mothers into prison, ran riot.

Elizabeth instigated activities such as sewing for the women and schooling for the children. She lobbied parliament and was successful in gaining the ear of Sir Robert Peel. As a result of her petitions and his support in parliament many reforms took place. These included the payment of gaolers and the appointment of women to oversee female prisoners. It was sometimes said she had too much influence in the matter of prison reform.

One of the most useful things she did was to enjoin other well to do women to put together parcels of fabric which female convicts would be given as they boarded ships bound for the penal colony of Australia. On the voyage out they could put their time to good use making a quilt which would eventually provide them with either income or comfort. It was one of the first instances where a creative and useful solution was found for a long period of incarceration. The only such quilt still in existence from those times was made on board The Rajah by a group of women on their way to Australia. Apparently the Captain was a good and just man who treated his human cargo well and in gratitude they presented him with a quilt. It is in the National Gallery in Canberra.

I cannot claim Elizabeth Fry as a blood relative but I have known her story all my life, my grandmother was an Elizabeth Fry, I have an aunt and a niece who bear that name. Our families came from the same part of England .My work as a teacher took me into prisons, my father was a policeman.

Working with fabric is a passion of mine. I love to collect cloth, to handle the smooth soft fabric, to put it away in a glass fronted cabinet and to think about how I'll give new form and life to it. To cut and piece, to blend and contrast, to dream of the person who'll receive it, to remember the past life of the fabric and of the person.

As Kate Grenville puts it so well in her award winning novel, The Idea Of Perfection "quilts are made of scraps, rejects of fabrics, and yet when they're put together they make a thing of beauty-a museum isn't full of silver teapots and lace christening robes, but the ordinary, workaday things that people have improvised out of poverty-those are the things that are now priceless."

When women packed their small suitcases in haste to come to Australia, it was often domestic treasures that took up space; a hand worked linen cloth, an essential piece of china wrapped up in their smalls, or a special rolling pin, reminders of hearth and home. In this new and hostile land those objects took on meaning far beyond their original value. As clothing wore out it was given new life in the form of rag rugs, patchwork quilts and eventually even potholders.

As I worked with the fabrics from my collection I was struck by the similarities to the making of a dish. We might have enough of one ingredient to make a simple and nutritious meal but we also enjoy adding a few greens for colour, a hint of chilli for piquancy or some long simmered stock for depth of flavour. Just as the quilters' stash allows us to dip into the rich fund of fabrics gathered over time to make a beautiful and useful object, so the kitchen store cupboard inspires us to invent our own versions of dishes and to create new culinary traditions. Sometimes it's a glut of one item which motivates us, late summer tomatoes, all that basil running to seed or some really beautiful olive oil .It could be some tired vegetables lurking in the bottom of the fridge. Perhaps it's a tiny nugget of steak and more than one friend to feed.

These potholders were made as gifts for the symposiasts gathered here in Beechworth by myself, my mother and 2 dear friends, Dorothy and Janette. Dorothy, who lives in country Victoria, was thrilled that the rains came and allowed her time at the sewing machine. Some of the fabrics she used were from dresses she made in the Sixties to take on her overseas trip.

My mother, who is 88 this year, comes from a generation of women who cooked, sewed, cleaned, washed and gardened yet still had time for family and friends. Jan Kearns supported my ambitious project as she always does by saying "how many and when do you need them".

I also wish to acknowledge Marion Halligan, writer, food lover and symposiast. Her work at the Newcastle Museum (commissioned by my brother Gavin) was the inspiration for the potholders and the telling of their story. If you're in Newcastle, go to the Museum; look at the objects she selected and read the stories she wrote about them. We hope you keep these potholders by your stove, use them often and remember Beechworth, Elizabeth Fry and friendship.

Symposiasts' Family Recipes

Symposiasts were then invited to share their family recipes and stories with the group.

Recipe supplied by Norma Burri

Margarten Plezehen

German Choc Chip Cookie (Grossmuti Recipe – Northern Germany)

Ingredients:	**Method**:
125gm unsalted butter 125gm self raising flour 125gm plain flour 125gm castor sugar 1 egg Pinch salt 3 Tab cold water Splash vanilla essence 150gm choc pieces (good quality)	• Cream butter, sugar, add egg, salt, essence, water, mix well. • Add in flour. Bake at 180C until golden for approx 12-15 mins. • Enjoy!

Recipe supplied by Helen Hughes

Piquant Chicken

Ingredients:	**Method for chicken:**
1 chicken, jointed Breadcrumbs Salt & pepper Shake of oregano **Sauce** 1tsp mustard 2-3Tab butter (melted) 1Tab vinegar	• Season breadcrumbs with salt & pepper & oregano. • Press onto chicken pieces. • Place into baking dish and gently pour sauce over chicken. • Bake in a 180C oven for 35 – 45 minutes basting the chicken frequently. • Method for sauce: mix all ingredients together for sauce.

Recipe supplied by Lydia Rowe

Bortsch (beetroot soup)

Ingredients:	**Method**:
4 to 5 beetroot 2 carrots Celery, leek, garlic – minced Olive oil Balsamic vinegar Sea salt Yoghurt or sour cream	• Boil beetroot till tender with skins on with carrots added half way. • Fry onion, garlic & celery mix in olive oil. • Puree beetroot and carrot. • Add pulp to onion, celery & garlic. • Season with vinegar and salt. • Serve with dollop of yoghurt or sour cream. • Top with chives or parsley

Recipe supplied by Jill Stone

Fleeting Fish

Ingredients:	**Method:**
Fish fillets for four 4 small onions, quartered 1 large capsicum, sliced into strips or 3 small (1 red, 1 yellow 1 green is nice) 8 small tomatoes, halved 1Tab olive oil ½ cup chopped coriander Steamed rice for four **Marinate:** 2Tab olive oil Juice of 2 lemons Salt & pepper 1tsp paprika 2tsp harissa	• Marinate fish for 2 hours then drain retaining marinate. • Quickly pan fry and set aside to keep warm. • Add oil to pan and sauté onion briefly – do not allow to colour. Add capsicum and cook for 2 minutes then add tomatoes and cook for another 2 minutes or so. • Stir in remaining marinate. • Serve fish on steamed rice with sauce poured over and coriander sprinkled over.

Recipe supplied by Barbara Santich

This recipe for Anzac Biscuits was sent (in an aerogram) by my mother (at my request) in late 1979 when we had just moved from France to USA (Minneapolis,a gastronomic desert.) I made all our bread, yogurt and sausages (which I attempted today for salami), and bought with me jams I had made in France. Whilst I had travelled with all of Elizabeth David's books, I had no recipe for simple ordinary, family fare – and, particularly since we were in America, something distinctively Australian in order that the children (then 3 years) were aware of their Australian identity and were (perhaps!) able to resist Americanisation.

Anzac Biscuits

Ingredients:	**Method:**
1 cup Rolled Oats ¾ cup Coconut 1 cup plain flour 1 ½ teas Carb soda 2 Tab boiling water 1 cup sugar ½ cup butter 1 Tab golden syrup	1. mix oats, flour, sugar, coconut together 2. melt syrup & butter together 3. mix soda with boiling water & add to melted butter & syrup 4. add to dry ingredients 5. place 1 Tab of mixture on greased tray 6. bake in slow oven 20 minutes

From Barbara Santich

This was the recipe I wrote out for my daughter so that she could make a batch of apricot jam (using apricots from our tree) in January 1994 when I was away for a few days. It was written specifically for the electric stove we had at the time and the pot that was used almost exclusively for jam.

Apricot Jam

Ingredients:	**Method:**
4lb apricot to 3lb sugar	• Cut up apricots – cover with sugar – leave overnight. • Next day: stir in undissolved sugar, slowly bring to the boil (on 3), stirring occasionally (15-20 mins) • Boil for 10 mins (on 4 ½) (or 3 if it foams up) • Skim off foam • Remove from heat – take out apricots • Return to heat – cook syrup until thick – approx 40 mins • Return apricots to pan – cook futher 5 mins or so • Place in sterilized jars while hot and seal

Recipe supplied by Lizzie Crosby

Margaret's recipes

Fruit slice

¼ lb butter and 1 cup sugar boiled and stirred for two minutes

- Beat in one egg – add 1 cup fruit, I teasp cinnamon & 1 cup SR flour & stir
- Spread in slice tin.
- Bake in a moderate oven 20 mins

Chocolate cake

Ingredients:	**Method:**
2 eggs 3 oz butter Vanilla 2 tblsp cocoa 1 cup SR flour 1 cup castor sugar ½ cup milk	• Sift flour, sugar, cocoa, add eggs, milk, vanilla & melted butter. • Beat well & bake in mod. oven.

Recipe supplied by Max Dingle

From Rose Hughes' recipe book circa 1940

Kuchen Manthiass

Ingredients:	**Method:**
3 eggs 4 ozs butter 6 ozs sugar 4 cups SR flour 2 ozs currants 2 ozs sultanas 1 ½ glasses of beer A little nutmeg and cinnamon	• Rub butter into flour, then add sugar, spice, currants and sultanas. • Beat eggs well, add beer, use large basin, then mix in dry ingredients. • Straesill. (sic) 4ozs butter, 4 ozs sugar, 4 ozs flour. Can add a little nutmeg and cinnamon.

Comments and additional instructions:

Like a number of Rose's recipes, full instructions are not given*. The cook just knew the cooking time, the oven temperature and what to do with the *Streusel.* (straesill)

So just in case you want to try this recipe: rub Streusel ingredients together until crumbly and spread on top of cake batter. Cook at 180 C until tests dry (40 minutes approx)

* Rose's recipe with the shortest instructions is a Sultana Cake:

1 ½ lbs SR flour, 1 lb sugar, 6 eggs, ¾ lb butter, ¾ lb sultanas,1 cup milk

Bake for one hour.

NOTES:

The recipe is interesting in that, these were the war years in South Australia yet Rose did not seem to be averse to recording, cooking and serving German Cake. For a time Rose lived on a farm near Auburn in the Clare Valley, just north of the Barossa. Presumably the recipe and its name was passed on by a friend.

Angela Heuzenroeder in Barossa Food (Wakefiled Press) records a similar recipe for Beer Cake (Bierkuchen), from her grandmother's collection of recipes.

Recipe supplied by Ann Creber

Although my Scottish Nanna, who lived with us, was a very good cook, she was the first to admit that she didn't 'go in for' baking fancy cakes.

However, my uncle's mother-in-law, an elderly Swiss woman, had owned a cake shop for many years and still loved to bake.

A couple of times a year my aunt took me to visit her and I can still remember the delights of her Spanish Walnut Cake. She always made it when we visited and gave me whatever cake was left to take home. However, she would never divulge the recipe and it was only after she died many years later that my aunt revealed the secret. I have used it in a recipe book and it always brings cries of delight, the frosting is sweet, but totally delectable.

It is a bit fiddly to make – it must have been a huge effort to create that frosting without an electric beater – but well worthwhile.

Marzie's Spanish walnut cake

Ingredients:	**Method:**
1 cup self-raising flour 1 TB ground cinnamon (yes, 1 tablespoon) 125gr butter, chopped ¾ cup dark brown sugar 2 eggs, separated ½ cup milk ¾ cup chopped walnuts **Caramel frosting:** 2 cups dark brown sugar ½ cup milk 125gr butter 1 teaspoon vanilla essence Walnut halves	To make the cake, sift flour and cinnamon. Beat together butter and sugar until well mixed and creamy. Add egg yolks and beat again, then gradually mix in the milk. Add flour and cinnamon, then walnuts and mix lightly. Beat egg whites stiffly and fold thoroughly into the first mixture. Gently spoon into a buttered and floured tin. Cook in a preheated 190C oven 30-45 minutes. Remove from the tin and cool on a rack. Cover with Caramel Frosting. To make frosting, combine sugar, milk and butter in a saucepan. Cook over moderate heat until mixture forms a ball when dropped into a little cold water. (brush down the inside of the saucepan with a little cold water from time to time) Cool a little, add vanilla. Beat (and beat and beat!) until thick and of a spreading consistency. Frost the entire cake and decorate with walnut haves. Does it keep well? Don't know – never had one last more than a day!

Recipe supplied by Mary-Ellen Belleville

Anna's fruit chutney

I still refer to this as Anna's chutney – the recipe was first given to me by Anna Saulwick. To whom I am very grateful(and have generally been sparing with whom I have give the recipe to)

We had been camping with the Saulwick family at Moora Mora Reservoir in the Grampians one Easter. It must have been about 1977, and up until then I had said to anyone who asked – "I don't like chutney!" Jenny was a fellow student at Melbourne State College – and to this day Jenny and I still keep in touch – and I remind her of how much I enjoy making and eating Anna's chutney!

Ingredients:	**Method**:
3kg firm ripe tomatoes 500gm onion 3 large green apples 2 cloves garlic 5cm piece green ginger 250gm sultanas (or raisins) 3 cups brown sugar – firmly packed 75ml brown vinegar (malt) 1 ½ tablespoon salt ¼ teaspoon pepper ¾ cup plain flour ¾ cup water 1 tablespoon turmeric 1 teaspoon cinnamon 1 teaspoon mixed spice ½ teaspoon nutmeg 1 tablespoon dry mustard 2 tablespoons curry powder	Wash tomatoes and cut into ½" cubes: peel and chop onion; core and chop apples; chop celery, crush garlic, peel and grate ginger. Place prepared ingredients into a large boiler; add sultanas, sugar, vinegar, salt and pepper. Stir over low heat until sugar has dissolved. Bring to boil (covered).reduce heat and simmer, covered for 35 minutes. Remove lid, bring to boil and boil uncovered for 20 minutes. Put flour and spice into a bowl, gradually add water and mix to a smooth paste. Remove boiler from heat and add flour/spice mixture, mixing constantly. Return boiler to heat, stir until boiling, reduce heat and simmer, uncovered for 30 minutes, stirring occasionally. Put into hot jars. Seal when cool. Makes about 4 litres.

Recipe supplied by Rena Fisken

Courtesy of Lorna Scott, friend to the Fisken family, going back 3 generations.

Tomato Relish

Ingredients:	**Method:**
8kg peeled and chopped tomatoes Less that 30g cayenne 2kg sugar 4 tablespoons salt 1.25 litres white vinegar 30g ground cloves 6-8 granny smith apples – peeled and chopped 6-8 onions – peeled and diced	Place all ingredients together in large, heavy based pan and cook for around 2 ½ hours until thick. Place in sterilized jars while hot. Seal when cold.

Recipe by Michelle McDonald

Michelle Mc Donald is the author of "The Kiss of Saddam" a non fiction work based on the life and experiences of Selma Masson whom she met during her work supporting asylum seekers in N.S.W. Published by UQP 2009

Iranian Soup

Waiting in the visitor's queue at Villawood Detention Centre, I noticed that everyone was carrying bags which appeared to contain a fascinatingly multi-cultural array of foods.

Later, in the communal area I found that these bags indeed contained food,now spread on plastic tables to be shared with visitors and detainees alike. Here in this melting pot of nationalities, where language was a barrier to communication, food spoke the common language of sharing; it spoke of warmth, love, caring and hope.

I watched as an Iranian visitor unpacked an enormous container. She explained that this was a dish they always served in Iran at family gatherings.

It was delicious, healthy and comforting

ASCH – an Iranian soup

Ingredients	**Method**
1 bunch English spinach, finely chopped Half bunch of continental parsley, finely chopped Bunch of mint, finely chopped 2 onions 4 cloves garlic 1 cup each of white beans, chick peas, brown lentils and pasta* *spirelli, fusilli or even spaghetti broken into approx 4cm lengths Salt to taste A dessertspoon of minced chilli or to taste 9 cups of vegetable stock or water and stock	• Soak chick peas and white beans overnight • Chop onion and finely chop garlic and sauté in a little vegetable oil • Add soaked chick peas and white beans • Add stock, simmer for 1 hour, add lentils and pasta • Add spinach, three quarters of the bunch of mint and the parsley • Simmer another hour and a half • Check for seasoning, it should have the bite of chilli • An option is to thicken it slightly at the end of the cooking process with 3 teaspoons of cornflour mixed with water • Serve with a dollop of light sour cream or yogurt sprinkled with the remainder of the chopped mint • This recipe is better made a day ahead and gently rewarmed

Recipe supplied by John Newton

Gambas Al Ajillo

This was the first Spanish dish that I ate in my life, long before I had begun my love affair with Spain at a restaurant in what was, even then, little Spain in Liverpool Street, Sydney - The Costa Brava. It remains one of the simplest, quickest and most blessed ways to cook fresh prawns.

Ingredients	**To cook**
One kilogram of medium sized sea-fresh prawns, left sprinkled for 15 minutes in coarse salt At least one large head of garlic, cloves sliced thinly. Experiment, try more. Fruity Spanish EV Olive Oil. A good handful of finely chopped parsley	1. heat the oil in a large pan or wok. You'll need hot, but not quite smoking oil. Speed is of the essence with this dish. 2. add the garlic. Stir well. Do not allow to brown. 3. add the prawns. Keep stirring. Everything should be cooking quickly, the oil bubbling 4. at the exact moment that the prawns are cooked (a matter of judgement, they are pink and still resist the teeth, about four minutes over a hot flame),turn off the flame, throw in the parsley, spoon it through, and transport to the table at a run.

To serve

To be eaten instantly, from small bowls, with plenty of the oil and garlic and chunks of crusty bread for mopping up.

Better have a second kilogram of prawns to avoid riots when the first lot are finished.

All around the Mediterranean, there's a version of this dish, using some combination of old and new world vegetables like aubergine, capsicum, garlic, potato and tomato. The French call it Ratatouille; Italians Peperonata; the Tunisians Mechouia.

The Mallorquins add potato and call it Tumet. To my mind, and in this version, it's the pick of bunch.

Ingredients	**Method**
Equal quantities of: Red peppers Excellent aubergines (the aubergines of the Soller valley and famed across Spain) Potatoes for frying **Then:** Tomatoes for saucing Garlic – as much as a head of peeled cloves Onions Fresh thyme or dried oregano A slurp of red wine Enough Spanish olive oil for medium deep frying. I'd use extra virgin	First, make your tomato sauce. Slice onions and fry in olive oil until soft and transparent. Skin and dice tomatoes and add to onions. To about 12 tomatoes add two onions, add the peeled, whole cloves of (at least) one head of garlic. Slurp in the red wine. Simmer slowly, grinding in black pepper to taste. You want to reduce it to three quarters its volume, a thick, dark, sauce. Then cut the aubergines into 1cm thick rounds, salt, and leave for 30 minutes. Cut the capsicum into broad 8cm long strips. Slice the potatoes into 1cm thick rounds. Pour a good dollop of olive oil into the bottom of a heavy wide pan, preferably earthenware or cast iron, and when hot enough, fry first the potato, then the rinsed and dried aubergine slices, then the red peppers. Drain each on kitchen paper, and then arrange in layers in another, deeper earthenware dish for the oven: first the potato then the aubergine and finally the red peppers. Just before taking the sauce off, stir in a good amount of fresh thyme (or dried oregano), then pour the sauce over the vegetables and bake in a medium oven 20 minutes.

Variations.

- use sweet potato or turnip instead of potato – turnip is especially good
- substitute torn fresh basil for thyme/oregano
- delete wine from tomato sauce
- make tomato sauce by frying chopped garlic and onion if the whole garlic cloves worry you. But remember, whole cloves gently stewed like this go soft and sweet. They are a delicious vegetable.

Eat

- With crusty bread and olive oil and a homely red or a cool light red in the summer
- Delicious cold
- Once a year, for about two weeks in October, the Mallorquins catch a fish called Llampuga, in English, dolphin fish, here in Australia, Mahi Mahi. During that time, Llampuga steaks – it's a firm, sweet fleshed oily fish (my favourite) - are served with tumbet. Or try it with a slab of reef fish, like red emperor, or a tuna steak.
- With robust spicy sausages or fried liver

Inspiration: Beechworth in the winter, preservation or change

Recipe supplied by Jennifer Fleischer

Christmas biscuits

I always thought that it should be really cold to celebrate Christmas. December 25th is always so hot in Australia. When I was younger and lived with my family, we enjoyed the cold turkey, the pressies and the tree with all the flashing lights but it never felt like a real Christmas.

Now I have children of my own and I belong to a new family. A German family. This family has survived on their family traditions; it's just in their blood. I take pride in belonging to this family and have embraced the rituals and familiar food. Some I've often wanted to recreate but now I don't want to try.

Christmas is a special time now. It's the little things that happen every year and just once a year, things that are special because they are only done at Christmas time in our family that have made a difference and made Christmas feel real.

The night before Christmas we always enjoy the homemade sausages with sauerkraut, then decorate the tree with all the handmade wooden ornaments. After this, with the choir singing carols in the background, the candles are lit and then it is time to give and receive. We are always given a tin of Lebkuchen. My in-laws have a special day in December that they dedicate to making them, not just for us but for all those people that are special to them. They always come in the same tin and always bring me the same pleasure. I look forward to that tin every year.

I'm not sure if it is the familiar smell, the ceremonial opening of the paper that the lebkuchen are wrapped in or the familiar ring in which they are arranged. I just know I have to eat one and then quickly put them out of sight so that I can make them last as long as I can. There is always a plate of lebkuchen on the side table at my in-laws to enjoy over the next two days.

I read recipes and create food everyday with my work but I didn't know how to make these lebkuchen. I asked my in-laws for the recipe and it was recovered from a handwritten book. The recipe was all in German and the method was written in one sentence. It seemed so foreign to me not just because of the words I couldn't understand but for the way it was. I asked them to translate the recipe and I wrote this down on another piece of paper. I could tell they were uncomfortable and unsure of giving me the right information. They kept telling me the biscuits are very tricky to make that you have to have a feel for them. They insisted on coming up to my house and helping me to make them. All my questions about the recipe were waved away, I had to be shown how to make them. I offered alternative ingredients but they insisted on the little packets from Germany. My offers to do things another way were shunned, everything had to be done by hand from the milling of the nuts to the blending and squeezing of the mixture. Handling all the ingredients made the experience richer for me and I indulged in each new smell that was created when an ingredient was added.

The mix had to sit overnight before we could bake them. I could almost taste the smell of the mixture on my hand in bed that night. My kitchen smelt of Christmas already and my son asked me how many days we still had to wait.

When the time came to prepare the biscuits for baking, my in-laws tasted the raw mixture and debated if it tasted the way it should. My sons were excited and wanted to help, they couldn't wait and were happy to eat the mixture raw. There was some shrugging of the shoulders when I made them smaller than usual and cooked them using the fan forced oven "they burn very quickly" they said.

Whilst the fragrance of the lebkuchen overcame us all I was told the story of how the recipe came to the family. It was divulged from a famous bakery back home in Nuremberg a long time ago and given to an aunt in the family and then passed around. Lebkuchen have been made every year for a very long time.

The lebkuchen I have made with the help of my family, taste pretty good but for me they are not the same as the ones in the tin at Christmas time. I ask myself why.

I have embraced the traditional method and reproduced the recipe the same way it has always been done. Perhaps in doing so I have captured what is special about them but it will only be brought to life when someone else finds them special too. Maybe even remind them of the special feeling of Christmas.

We must preserve our traditions, embrace the time we take to keep them alive and rejoice in the pleasures that they bring. For if they are lost, if they are not handed down and around, we lose the strength to keep our hearts alive.

Nuremburg Lebkuchen

Ingredients - Hazelnuts, almonds, marzipan, mixed peel, sugar, flour, honey, spices, baking powder, egg, rice paper and icing sugar.

Generational Changes in The Local Wine Industry

Moderator: Andrew Wood

An open forum session lead by Andrew, who introduced each of the local wine industry identities. Colin, Ross, Fred and Keppell then inspired symposiasts with their individual journeys and philosophies on the development of the vines and wines of the region.

Colin Campbell, Campbells Wine, Rutherglen

Campbell's is one of the biggest family-owned wineries in Rutherglen. Founded in 1870, it is also one of the oldest. With four generations of knowledge and a dedication to innovation, their wines capture the unique qualities of region and are highly regarded around the world, especially their muscat and tokay, Bobbie Burns Shiraz and durif.

Ross Brown, Brown Brothers, Milawa

With over 100 years of growing grapes and making wine, the Brown family has forged an enviable reputation, locally and abroad, as varietal wine specialists and viticultural and winemaking innovators.

Fred Pizzini, Pizzini Wines, King Valley

Pizzini Wines are the Australian leaders in the production of Italian varietal wines. Located in the King Valley wine region, Pizzini have been producing wine under their own label since 1994. Alfred and wife Katrina along with their four children believe strongly in their Italian heritage and ensure that all aspects of their business focus on their three loves or Tre Amore; 'wine and food', family and friends.

Keppell Smith, Savaterre, Beechworth

Savaterre is one of the newest and most exciting additions to the Beechworth wine scene. The property was discovered by Keppell Smith, owner and winemaker, in 1996 after an expansive search through Australia's quality wine regions. Only two wines are made, a chardonnay and pinot, both intensely individualistic wines far removed from the mainstream.

Discussions on Food and Wine

This session lead on directly from the Generational Changes In The Local Wine Industry with a lively discussion between the panel members and the symposiasts. Topics of discussion and debate covered a range of topical issues around the themes of food and wine. Although no conclusions were reached a lively debate on the following topics took place.

Food:

What is Australia's food future?

What will we be eating in 2025?

Rosemary Stanton

Jean-Louis Flandin once posed the question:

'Gourmets will travel long distances to buy decent pork.'

Is this Progress?

Barbara Santich

Wine:

What is the future of Australian wine?

How will changes in taste, industry and global climate affect the wines that Australia produces in 20 years from now?

Is the taste of Australian wines a function of terroir or technique?

Banquet

by Barbara Santich

This year's banquet dinner was prepared by Andrew McConnell of Circa and Three One Two and served in the central kitchen at Beechworth.

Banquet

Addressing expectant diners in the foyer of the former cafeteria, chef Andrew McConnell spoke briefly of his respect for the old-fashioned preservation techniques, such as salting and smoking, adding that he always tries to have on his Circa menu at least one example of a preserved ingredient. If that was a hint of the dinner to follow, it was massively understated – for virtually every dish emphasised an elementary, time-honoured preservation technique in a sequence starting with chilled and progressing through pickled, smoked, air dried and salted to curdled.

The first surprise of the evening was in the former dishwashing room where, alongside a monumental device apparently designed to wash the whole world's dirty dishes, large blocks of ice held, in deep hollows, chilled fresh oysters and their seaweed-like garnish, while on and around a miniature iceberg nestled mussels, lightly smoked and sauced, in their shells.

Murmurs of admiration at this display turned into respectful silence as we entered the next room, our feet crunching on large crystals of rock salt, and began to realise both the seriousness and the playfulness of this 'preserving' dinner. Pinned to large specimen boards on the walls were pickled, smoked and salted slivers of various species of fish, all correctly identified by their scientific names as though in a museum.

The vast catering kitchen, where tables for the dinner proper had been set, was another surprise, with its banks of capacious cauldrons and industrial-strength stoves. Instead of bowls, shiny shallow tins – disconcertingly reminiscent of a camp pie can – were used to serve the soup, an unadorned milky-white puree which was clearly based on some kind of seafood, though no one at the table guessed salt cod. Of the two white wines served in accompaniment, the 1997 Seppelt Drumborg Riesling was a magnificent example of an aged Riesling, its bouquet hinting of hazelnuts.

Eating without a menu – only near the end of the meal did Andrew describe the dishes – leads to guessing games. The next course clearly illustrated air-drying, but the seasoning of the blanched celeriac strips on top of the beef (later identified as wagyu) caused some debate (it turned out to have been orange). A sprinkling of freshly grated horseradish added a balancing piquancy to the dish. The main course provoked similar discussion; obviously duck, it was assumed to be confit but lacked the fatty saltiness of confit. Indeed, it was more like 'lite' confit, its skin dry and crisp, the flesh tender and juicy. Andrew explained it as salted, soaked in brine for 24 hours then deep-fried.

Cheeses (representing 'curdled') were set out in the cool room adjacent to the kitchen – some of the Milawa selection enjoyed the previous day, plus the Maffra cheddar, mellow and sharp, that had been served at the Sunday dinner and an aged gouda the colour of butternut pumpkin. In this superb array the stand-out, for me, was the silky-textured velouté from Holy Goat. Finally, in a departure from the 'preservation' theme, came steamed Sussex Pond Pudding ('pure stodge', according to Andrew). The best part of dessert, however, was undoubtedly the Brown Brothers Patricia Late Harvest Noble Riesling, luscious, elegant, delicate and decadent, all at the same time.

In both concept and execution, this banquet ranks with the most memorable of Symposium banquets, and all credit goes to Andrew McConnell and his team for the intelligence and imagination to create such a concept and the skills and expertise to carry it off.

Banquet menu

Fresh oysters mussels pickled, smoked and salted slivers of various fish

Soup

Salt Cod Velouté

Entrée - Air dried

Wagyu beef served with blanched celeriac on celeriac puree and fresh horseradish

Main course - salted

Duck: salted and deep fried

on potato puree with braised (sauerkraut) cabbage

Cheese - Curdled:

Cheese served in the old cool room: a selection of

. Aged Gouda, . Maffra cloth wrapped Cheddar,

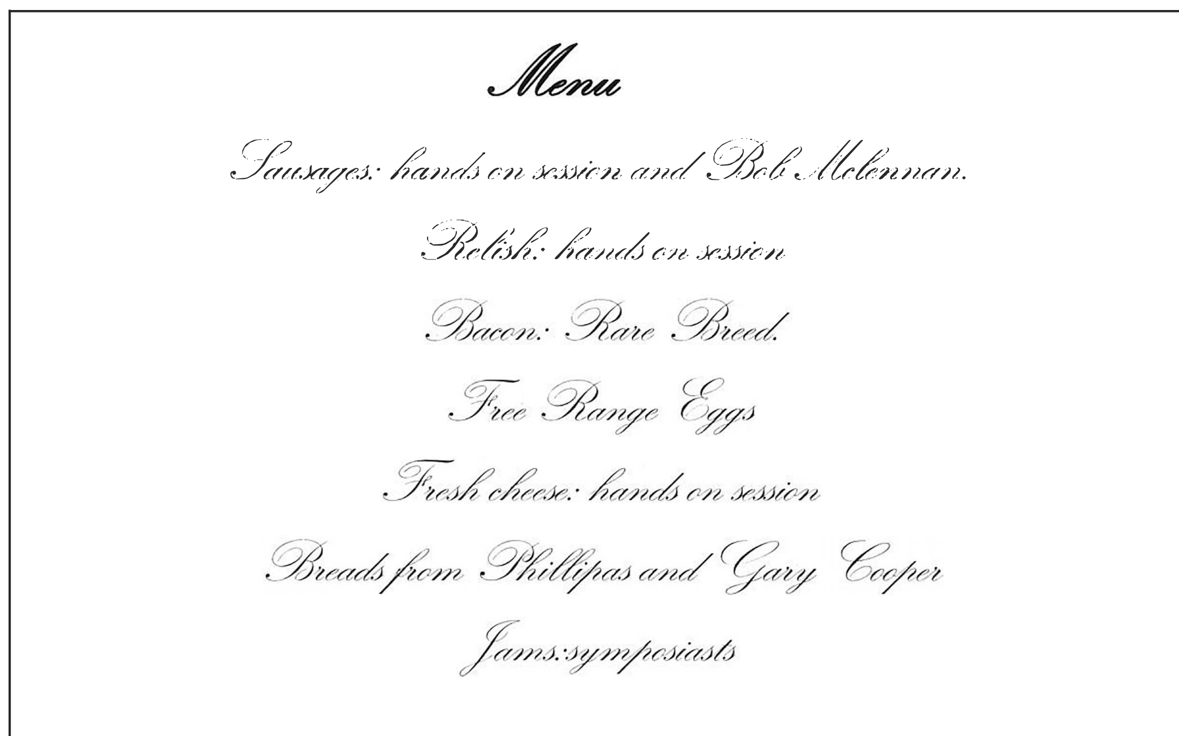
Holy Goat Veloute, selection of Milawa cheeses

Dessert

Wednesday 29th June – Day 3

The Big Breakfast

Venue: Central Kitchen



Tasting Session – Ark Of Taste

At this point Robert MacLennan introduced to us the products from Australia that had been submitted for inclusion into the Ark of Taste:

BULLBOAR SAUSAGES AND THE SLOW FOOD ARK

Robert MacLennan

Member Slow Food Brisbane and the Australian Ark Commission

16 Lindsay Road, Mount Glorious QLD 4520

robert.maclennan@iinet.net.au

In Slow Food - The Case for Taste (Columbia University Press, 2001) Carlo Petrini described the progressive contraction of the whole complex of natural environments and living species of animals and plants. Metaphorically this was seen as the Great Flood in anticipation of which Noah constructed an ark. Since Petrini's "Manifesto dell'Arco" in 1997, hundreds of traditional foods have been placed in Slow Food's metaphorical Ark of Taste using defined selection criteria. The Australian Ark of Taste dates from 2004. Four foods have been evaluated and included by Slow Food's Australian Ark Commission – Bunya nut (S.E.Queensland), Bull-Boar sausage (Central Victoria), Leatherwood honey (Tasmania), and Kangaroo Island honeys.

There are five criteria which must be met for foods to be included in the Ark –

1. Outstanding taste quality (in the terms of local tradition and uses).
2. Linked to the memory or identity of a group.
3. Linked environmentally, socio-economically and historically to a specific area.
4. Product produced in limited quantities by farms or small scale processing companies.
5. Produce must be threatened by real or potential extinction.

The Beechworth symposium was seen as an opportunity to inform symposiasts of the Slow Food Ark, and for limited assessment by symposiasts of the first criterion, that of the taste quality of Bull-Boar sausages. Since the 1850s they have been a continuing traditional food of Italian speaking Swiss immigrants to the gold fields of central Victoria. They clearly meet the first four criteria above, and arguably the fifth to a lesser extent.

Bull-Boars had been nominated for the Ark of Taste by Richard Cornish who detailed Ross Barker of Newstead Butchers, Newstead as a quality producer. I therefore planned to drive to Beechworth from South-East Queensland, passing through Newstead on the Sunday of the symposium welcome. Newstead Butchers close on Sundays, so Ross Barker arranged for 10 kg of sausages to be kept cold by the nearby Crown Hotel. After collection they were kept cold in an esky.

A tasting had been scheduled during the symposium well before I left Brisbane, and made detailed arrangements with the butchers. However, during the symposium it was realised by the programme organisers that the Ark foods, particularly Bull-Boar sausages were to be media promoted in Melbourne at Slow Food's "A Taste of Slow" later in the week, with a representative of Slow Food International flying from Italy to assist. She was by then in the air and could not be contacted for the clearance considered necessary to discuss them at the symposium. Hence my talk was not given and a tasting delayed until the very end, i.e. at the end of breakfast on the Wednesday. No evaluation of taste quality by symposiasts was therefore possible, and no discussion was feasible of possible nominations for the Ark of Taste as people prepared to leave. Nevertheless the Bull-Boars were, in my opinion, excellent. Many thanks Richard for organising their preparation, and introducing them above the buzz of conversation.

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Richard Cornish. The big banger theory. Epicure. The Age, July 6, 2004. http://www.google.com.au/search?source=ig&hl=en&rlz=1W1ADBF_en&q=richard+cornish+the+big+banger+theory+Epicure&meta=cr%3DcountryAU

The Future of The Symposium of Australian Gastronomy

Moderator: Barbara Santich

The session was opened with Kelly Donati reading a statement from Dur-é Dara.

Tribute to Gay Bilson - Proposal re Gay Bilson 's recent book titled PLENTY

Gay Bilson was born in Melbourne, spent many years living and working in New South Wales and now lives in South Australia.

She is a mother, a cook, a restaurateur, a writer, a performance artist, event creator, artistic director and a founding member of the Symposium of Australian Gastronomy begun in 1984.

In 2005, her book titled PLENTY received the Neeta B Kibble Literary Award.

These awards short listed well established literary writers such as Gay's friend of many years, Helen Garner.

PLENTY then went on to win the Australian Publishers' Association Award for the best designed book of the year and best designed literary non-fiction book.

I wish to nominate this achievement as worthy of being embraced and documented in this symposium's proceedings to celebrate and mark gastronomy writing being recognized by the literary fraternity and hopefully instrumental in establishing gastronomic writing as a literary art.

> PLENTY synthesizes the sensual, the intellectual and the anecdotal. In this book the personal truly becomes political, to quote a well worn but appropriate adage. It pays tribute to "earth and culture".
>
> I feel it is also appropriate here to refer to the concluding remark in a paper titled The Restaurateur's Right To Reply that Gay delivered at the 1984 Symposium, "Writing about food at its best can be something akin to lust, and when that happens somewhere, somehow, between the gastronomer's typewriter, the cook's piano, between the theory and the practice, we just might begin to reach some form of upstart culinary harmony."

Dur-é Dara OAM,
restaurateur, musician
28/6/05

Discussions were hosted by Barbara Santich.

General discussion then took place between the members of the group. The following list reflects the topics:

- The use of Slow Food as a forum for our message
- The benefit of the independence of the symposium forum
- View that Slow is being torn by sponsorship and its independence
- The intention of the symposium to promote (prior and post) the event in the media does not really happen
- Individuals could pen articles for sections of the media that they have contact with, for example, Slow, food media club
- What is the message we want to send out and to whom?
- Discussion was based on the fact that we have not, and are not, effecting change
- View expressed that the group has/is already making an impact
- Discussion on the influence of the symposium
- What is Australian food culture and how do we effect food culture – produce or producer driven rather than policy driven
- Farmers' markets role in the influence/effect on our food culture
- How do we grow the symposium numbers – need to encourage new members and ideas
- The impact the symposium has in social and/or cultural change is being felt/seen in small pockets

It was resolved that it would continue to be individuals within the group, rather than a group approach, we are the messenger of the symposium.

Discussion then moved to the question of the next symposium.

Discussion took place around two possible venues. At the conclusion it was accepted that Tasmania would host the next symposium with the dates proposed at March/April 2007 to link in with the island festival event at that time. The general theme maybe around – where will gastronomy be in 25 years?

Barbara Santich thanked all present for their input to the discussions.

Barbara Santich then led a thankyou to the Victorian organising committee for this year's symposium.

Biographies

Rachel Ankeny is a senior lecturer at University of Sydney, in history and philosophy of science, and bioethics. She is working on her thesis to complete the MA in Gastronomy from Adelaide University. Her interests include the translation of food traditions from Italy to Australia and North America in the mid to late 20th century, and the role of scientific methods and theories in current-day gastronomy.

Tania Cammarano has been an online editor and journalist for the last ten years. She is currently the food writer at Australian Associated Press and is working on her thesis to complete the MA in Gastronomy from Adelaide University. Her interests include the development of a "coffee culture" in Australia, in particular the evolution of coffee language, and Italo-Australian foodways.

Bel Castro has been involved in advertising and marketing communications for more than fifteen years and only recently made the move to food studies. She is the first Asian and first Filipino to complete the Graduate Program in Gastronomy at the University of Adelaide and currently lectures on cuisine and gastronomy at the Center for Asian Culinary Studies in the Philippines.

Susan Cleary has a multi-disciplinary background in science and social sciences. She has worked in the food and hospitality industry and as owner/operator of a regional foods business in Tasmania. Susan completed a Masters in Gastronomy in 2004 and is currently a PhD candidate at the University of Melbourne. Her research explores how people 'read' and understand their landscapes and how they can use this understanding to link food production with issues of ecological, economic and social sustainability.

Kelly Donati graduated from the inaugural class in the Gastronomy Program at Adelaide University where she wrote her dissertation on Slow Food and its ethics of taste. She continues to feed her gastronomic passions through freelance research and writing on food, eco-gastronomy and agricultural ethics.

Robert Ford is a qualified chef, culinary judge and trainer and currently working in the curriculum area. He graduated from the first group of the Gastronomy program at Adelaide University and has an interest in the area of early cookery texts and commercial cookery in Australia.

Jeanette Fry worked as a primary school teacher in the 60s and then as a teacher in the area of special education in the 70s teaching 'life skills' to young offenders". She also ran a catering program from within the institution. In 1985 Jeanette started her own catering business which she has been running ever since. She first attended the symposium in the early 90s and has been to every one since.

Roger Haden is a Lecturer in Gastronomy at the University of Adelaide, and teaches in the MA program. He has been a chef since 1981, working in Sydney, the Blue Mountains, New Zealand, and London. In 2003, Roger completed a doctorate on the subject of taste in Cultural Studies at the University of Technology, Sydney. The thesis takes changing forms of the oven as its 'focus' (Latin for hearth) which allows for an analysis of the artefactual and conceptual technologies which have contributed to shaping the experience of taste in the West.

Andrew McConnell is considered one of the most creative chefs of his generation and one of Melbourne's finest talents. His persona, motivation and cuisine are seamlessly matched in a philosophy dedicated to striving for perfection. His career began with an apprenticeship at Marchetti's Latin, progressing on to tutelage under Melbourne's culinary heroes that include Walter Bourke, Greg Malouf, Tansy Goode and Andrew Blake. After gaining acclaim and awards overseas, Andre's refreshingly individual cuisine continues to shine at Circa in St Kilda.

Stefano Manfredi is one of Sydney's most celebrated chefs and has influenced the way Australians look at Italian food.

John Newton writes, mostly, about food for the Sydney Morning Herald and The Age newspapers, and Divine and Slow magazines. His books include Wogfood, The Man Who Painted Women (a second novel), Food: The Essential A-Z Guide, and, with co-author Stefano Manfredi, Fresh From Italy and Bel Mondo: Beautiful World. He is the co-editor of the restaurant guide Sydney Eats. He cares about the quality of food that Australians eat, and the ways in which it is farmed.

Noelle Quinn has been involved in past symposia and is now on the Victoria Food and Wine Tourism Council, representing the Hume Murray Food Bowl Project as Manager and Chair of Tourism Murray River- Food and Wine. She also represents the farmers market in the area and has been involved with several restaurants in the Albury area including the highly regarded Zillion.

George Qing is a Melbourne chef who has carved a name for himself with his contemporary Northern Chinese cuisine, in particularly from the Yellow River and Yangtze River areas. Committed to quality and freshness, his dishes respects the delicate natural flavours of each ingredient.

Barbara Santich is Program Manager of the Graduate Program in Gastronomy at the University of Adelaide which has been running since 2002. She is the author of six books, has written for numerous national and international magazines and journals, and currently chairs the Scientific Commission for the Australian Ark of Taste. She has attended all of the Australian Symposia to date.

Samantha Wight is a Sydney based food instructor. She teaches at community colleges, and other food schools such as The Cook's Larder in Avalon. Samantha is a trained chef and is currently enjoying studying for her Master of Arts in Gastronomy graduate program at the University of Adelaide. She plans to use this knowledge to add food writing to her professional interests. Her background includes corporate writing, marketing and large event management.

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Vegetables & herbs; Arnolds & Kergunyah Mushrooms

Olives; Osborn Olives

Bacon and cured meats; Butts,Peters & Sons,Morrisons,Formichi

Julie and Ken Hinh of Chef Land, Importers & Wholesaler Commercial Kitchenware, 286 Victoria Street, Richmond, Victoria, 3121 Gift baskets of Asian cookware

Wineries

- Brown Brothers, Milawa
- Pizzini Wines, King Valley
- Campbells Wine, Rutherglen
- Savaterre, Beechworth

Wines

Opening Night Dinner

1999 Brown Brothers Patricia Brut
2003 Savaterre Chardonnay
2004 Mitchelton Viognier
1998 Campbells Durif
1998 Tahbilk Reserve Shiraz
2001 Mitchelton Crescent GSM
2002 Yarra Burn Bastard Hill Pinot
2002 McIvor Estate Shiraz
2003 Yering Station Shiraz Viognier
Campbells Rutherglen Muscat

Bonegilla Dinner

1999 Campbells Pedro Ximinez
2004 Brown Brothers Pinot Gris
1987 Wynns Ovens Valley Shiraz
1988 Wynns Ovens Valley Shiraz
1990 Wynns Ovens Valley Shiraz
1992 Seppelt Chalambar Shiraz
2002 Savaterre Pinot
2002 Brown Brothers Sangiovese
2004 Pfeiffer Auslese Tokay

Banquet

Yarrabank Fizz
1997 Seppelt Drumborg Riesling
1999 Tahbilk Marsanne
1991 Seppelt Show Sparking Burgundy
XIII Cofield Sparkling Shiraz
1991 Mitchelton Print Label Shiraz
1994 Yeringberg Cabernets
1965 Brown Brothers Shiraz Mondeuse
2000 Brown Brothers Patricia Noble Riesling
2003 Pfeiffer Vintage Port
Grappa
La Spinetta Moscato
Argiolas Touriga

Ploughman's lunch

Henry of Harcourt Cider
2004 Brown Brothers Pinot Gris
2002 Brown Brothers Barbera

Chinese Lunch

2003 Pizzini Arneis
2000 Pizzini Nebbiolo

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[4] Santich, 87.

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[8] O'Rourke, 172.

[9] O'Rourke, 169-170, 178.

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[16] Bessière, 28

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[xviii] http:// www.slowfood.com (accessed 2 June 2005)

[xix] https://www.mla.com.au/content.cfm?sid=38 (accessed 6 June 2005)

[xx] Michael Symons. *One Continuous Picnic*. (Adelaide: Duck Press, 1982), 29

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http://www.mla.com.au/uploads/templates/otherpdf/MLA_Sheep_Sheet_5.pdf

http://www.mla.com.au/content.cfm?sid=25&newsid=5017&archive=show *3 February 2005*

(accessed 6 June 2005)

Press Release "Lamb still in its prime" states:

"the industry should expand considerably, allowing it to better satisfy the recent and prospective growth in lamb, both locally and offshore…rising supplies should see farm gate prices for lamb fall back, commencing spring 2005"

"In 2004, expenditure on lamb rose 7% to an estimated A$1.7 billion".

"As lamb supplies expand more significantly over the next five years, retail lamb prices are projected to eventually decline. This, together with ongoing growth in consumer spending, could see lamb consumption rise from the 10.5kg average to 11kg per person in 2005 and 1.27kg by 2009".

http://www.mla.com.au/content.cfm?sid=25&newsid=4441&archive=show *14 September 2004*

(accessed 6 June 2005)

Press Release "Aussies still love their red meat – despite the price" states:

"While there has been a great deal of publicity over the high retail prices for both beef and lamb, the remarkable fact is that both beef and lamb volumes have grown in the last 12 months"

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[xxvi] http://www.mla.com.au/content.cfm (accessed 6 June 2005)

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[xxxiii] Symons, 256

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[xxxvi] Fischler, 938

[xxxvii] Fischler, 942

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[lxxiv] Pellegrino Artusi, *The Art of Eating Well.* Kyle M. Phillips III (trans.) New York: Random House, 1996 [1891]: 307.

[lxxv] Variant forms of oven were produced earlier, like the so-called Perkins oven (in use from 1850), which heated the oven cavity using superheated steam-filled pipes. See *Encyclopaedia Brittannica*, 1911 ed. Link: http://58.1911encyclopedia.org/B/BR/BREAD.htm

[lxxvi] In the US, "peel oven" was the term used for what was essentially a "Scotch" oven (the peel being the long handled device used to move loaves around inside the oven, etc.). *The Baker's Dictionary*. Second edition. Compiled by Albert R. Daniel. Barking: Elsevier, 1971. For a detailed illustrated history of commercial ovens, see John Kirkland, *The Modern Baker, Confectioner and Caterer: A Practical and Scientific Work for the Baking and Allied Trades* (5 Vols). Vol 5. London: The Gresham Publishing Company, 1908-1909; also Emile Braun (ed.), *The Baker's Book: A Practical Handbook of the Baking Industry in all Countries*. Vol II. New York, 1903.

[lxxvii] On the denigration of taste, see Carolyn Korsmeyer, *Making Sense of Taste: Food and Philosophy*. Ithaca: Cornell University Press, 1999.

[lxxviii] *The Baker's Dictionary*. The St James Street bakery, built in Glasgow in 1870, featured Scotch ovens with *soles* made of stone obtained from quarries near Irvine, to the south west of Glasgow. See William Reid, *History of the United Co-operative Baking Society Ltd: a fifty years' record 1869-1919*. Glasgow: United Co-operative Baking Society Ltd, 1920: 30.

[lxxix] On the unique heating properties of brick, see William Jago, "Modern Developments of Bread-Making," *Journal of the Society of Arts*, 38 (Nov 22, 1888-Nov 14, 1890): 133. It is also worth noting here that the seventeenth-century French writer Nicholas Bonnefons', *Les Delices de la Campagne*, emphasizes that the "bottom" of the oven should be made of "loamy clay" which is "much to be preferred before *fire stone* or *brick tile*." See, William Rubel, "Parisian Bread circa 1654," in *Petit Propos Culinaires* 77 (Dec, 2004): 14.

[lxxx] See Appendix, for a record of specific reference to the use of the term in Scotland.

[lxxxi] For reference to side-flue ovens, see William Jago, "Modern Developments of Bread-Making," 129. Jago does not use the term Scotch oven. For detailed illustrations and a technical description of an oven of this type (but not referred to as "Scotch oven") see both Kirkland, and Jago; also see, *Cassell's Household Guide to Every Department of Practical Life: Being a Complete Encyclopaedia of Domestic and Social Economy*. London: Cassell, Peter, Galpin & Co, circa 1880: vol. 2, 373-376.

[lxxxii] John Kirkland, *The Modern Baker,* 275.

[lxxxiii] One basic difference between Scotch ovens in Australia and Britain is that coke or coal was used almost exclusively in the UK, whereas there were plentiful supplies of wood in Australia. The Eastern coastland of Victoria was deforested to power the bakery ovens of Melbourne, for example.

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[lxxxvi] Derek J. Oddy, "The Paradox of Diet and Health: England and Scotland in the Nineteenth and Twentieth Centuries," 51.

[lxxxvii] *Glimpses of Co-operative Land: including an account of the largest bakery in the world written for young co-operators.* Glasgow: United Co-operative Baking Society Ltd, 1899.

[lxxxviii] See Wilfred Lovell, "The Craft of Baking: A family tradition of the Lovells since 1877, with family trees." Daw Park, South Australia, W. Lovell, 1997. Bakers required skills in manning a Scotch oven, using the peel to reposition the bread as well as judging the exact point of doneness of the loaves, for example. When fully-loaded with bread, the loaves at the back would be cooked sooner than those at the front, the latter having being placed in the oven last. The time lag could be as much as 25 minutes depending on how closely packed the loaves were See William Jago, "Modern Developments of Bread-Making," 130.

[lxxxix] My thanks to the owner of the Magpie and Stump, Pieter Czenszy, for the valuable information he has provided regarding the 1854 Scotch oven on the premises.

[xc] A beautiful example of a scotch oven, "lovingly restored and refurbished" by owner Adrian Kosky, is situated at Trentham, near Daylesford, in country Victoria. It now operates as Red Beard Bakery, run by classically-trained baker, John Reid, who bakes authentic sour dough bread.

[xci] Indeed, the remains of "thousands" of old cookhouses and chimneys from the colonial period remain according to Elaine and Douglass Baglin, in their *Australian Chimeys and Cookhouses.* Murray Child: Sydney, 1979.

[xcii] It is worth mentioning however that a great deal of interest is now directed toward building brick ovens at home. See: http://mha-net.org/msb/html/bakeoven.htm for example. This site has links to books and other information about building and using brick ovens. See also Tom Jaine, *Building a Wood-fired Oven for Bread and Pizza.* Totnes: Prospect Books, 2003 [1996].

[xciii] Vulcan's opened in April, 1996. I had the opportunity to work there during the first month or so of opening, in which time I had first hand experience of using the oven.

[xciv] Early ovens had a removable door which was called the *back.* See, William Jago, "Modern Developments of Bread-Making," 129.

[xcv] Ironbark is a hardwood variety of native Australian eucalypt.

[xcvi] Worshipped as the patron of all artisans, Vulcan was the Roman god of fire and the forge, and inhabited the Sicilian volcano, Ætna: a primal forge, or Earth-oven. Vulcan was also associated with the life-giving forces of nature, understood as divine fire. United with Aphrodite, goddess of love and marriage, Vulcan's Greek equivalent, the fire god, Hephaestus, performed the act of procreation as one which symbolised the creation of all life. See, H. A. Guerber, *The Myths of Greece and Rome.* London: Ballantine Press, 1927 [1907]: 122ff & 364. Also see, n. 18, below.

[xcvii] Siegfried Giedion, *Mechanization Takes Command.* New York: Oxford University Press, 1948. 172-173; Cornish "clome ob'ns," or clay ovens, are an example of the simplicity, and antiquity, of this generic style of oven. Simple domed structures, sometimes simply "a hole in the wall of the chimney... there must be hundreds of them walled up in Cornwall, for every house had one" survive as examples of the ancient form of the oven. Often "oval in shape" they were heated with sticks, "brimbles," or furze; the "favourite fuel" being blackthorn. Cornwall Federation of Women's Institutes, *Cornish Recipes Ancient and Modern.* Seventeenth edition. Truro: A. W. Jordan, November, 1946 [1929]: 72-73.

[xcviii] Peter Brears, *Food and Cooking in Sixteenth Century Britain: History and Recipes.* Birmingham: Historic Buildings and Monuments Commission for England, 1985: 13-14.

[xcix] T. Sarah Peterson. *Acquired Taste: the French Origins of Modern Cookery.* Ithaca: Cornell University Press, 1994: 20. Peterson also provides much useful information on the links between Arab and European cookery in the medieval period.

[c] Ayuvedic medicine belongs to a long history of Indian dietetics, a therapeutics which still observes humoral lore; on the humoral qualities of foods, see, K. T. Achaya, *Indian Food: A Historical Companion.* Delhi: Oxford University Press, 1998: Chapter 7.

[ci] See, H. E. Jacob, *Six Thousand Years of Bread: Its Holy and Unholy History.* New York: The Lyons Press, 1997 [1944]: 77; the Roman goddess of the oven, Fornax, was supposed to dwell in the oven (357). *Fornix*, Latin for vault, or arch, is the root of the English word, fornicate, indicating a brothel, or arched room. The 'heat' of sexual passion is perhaps also implied.

[cii] Piero Camporesi. *The Magic Harvest: Food, Folklore and Society.* Joan Krakover Hall (trans.) Cambridge: Polity Press, 1998 [1989]: 4; on the symbolism of bread (and ovens) in medieval Italy, also see, Piero Camporesi, *The Land of Hunger.* Tania Croft-Murray (trans.) Cambridge: Polity Press, 1996 [1985]: 151-154.

[ciii] Piero Camporesi, *The Land of Hunger*, 156.

[civ] John Kirkland, *The Modern Baker.* Vol V, 272

[cv] Michel Serres, *Genesis.* Genevieve James and James Nielson (trans.) Ann Arbor: University of Michigan Press, 1995 [1982]: 102-103.

[cvi] J-A. Brillat-Savarin, *The Physiology of Taste.* Anne Drayton (trans.) Harmondsworth: Penguin, 1970: 64.

[cvii] It must be added here that far from glamorizing the past, I recognize also the shocking conditions suffered by bakers who worked the Scotch ovens, or similar, during the nineteenth century, before automation improved work conditions. On the health of bakers, see Stephen N. Fox, "Industrial Conditions and Vital Statistics of Operative Bakers," *The Economic Journal*, Vol 4, No 13 (Mar, 1894), 106-111; and John Burnett, "The Baking Trade in the Nineteenth Century," *Business History* V, 105, 1962-3.

[cviii] This thermal capacity (heat is stored up in the stone or brickwork and then dissipates slowly) actually represents an economic advantage over both modern electric or gas-powered ovens.

[cix] Helen Greenwood, "Warm Hearted," (restaurant review of *Vulcan's*), *Sydney Morning Herald*, July 28-29, 2001, Weekend Edition: 'Metropolitan': 7. Greenwood scored the restaurant 10 out of 10 for its food.

[cx] *Vulcan's* only opens Friday, Saturday and Sunday.

[cxi] Piero Camporesi, *The Magic Harvest*, 165.

My thanks to Adrian Kosky, John Reid, and Alf Armstrong.

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Appendix.

This document was sent to me by Alf Armstrong, an Englishman who has corresponded with Adrian Kosky, the owner of the bakery at Trentham, Victoria. This document was found, according to Alf, "on the wall of an old Scotch oven in Scotland some time ago."

Davie Allen 1925 – 1998

Foreman baker here from 1956 until his retirement in 1990.

Davie remembered enjoying working with the following people during his time here:

Melville Clark	Betty Rodgers	Andy Cowie
Davie Nicol (Crockett)	Sandy Chisholm	Graham Esson (Sid)
David Allan Jnr	Angus Barclay	Ella Fortheringham
Martin Farish	Margaret Aitchison	Stuart Shaw

Scotch Oven Tearoom - A brief history -

James Asher bought this bakery in 1978 from the Forrests who had been here since 1919. The bakery itself remained fully operational until Davie Allan's retirement in 1990 after witch the front shop was supplied from the Nairn bakehouse.

The old scotch oven, of witch [sic] there are very few in use today, is still in working condition. The oven is over 100 years old but was reroofed around 1940. It used to be fired by coke but has been oil fired since 1962. In addition to its normal use it has cooked whole sheep for church functions and would do over 20 turkeys for customers at Christmas time.

The flue to the left of the oven needed regular cleaning and actually extends the full length of the oven to the store behind it. The flour was stored above the bakery and was taken up by hoist.

The windows were originally in Applegrove School and were installed by Forbes the carpenter.

There used to be a wooden sink and when the cement floor needed painting that was done with a sweeping brush!

Having lain empty for a few years, the tea room conversion took place in 1997, one hundred and twenty years after Ashers Bakery was established. With the old scotch oven as the focal point, it was naturally called the Scotch Oven Tearoom.