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COOKING CRITICALLY

History, Theory and Practice of Food Reviewing as a Genre of Journalism

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The very word gastronomy has everyone pricking up their ears; the subject is fashionable and the difficult-to-please are as greedy as the rest.

– Brillat Savarin –

Standardizing food knowledge seems a minor task to me and that is why it appeals; in a context where everything has less taste, one makes an effort by using shoe lifts to appear taller.

– Manuel Vázquez Montalbán –

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PROLOGUE I

COOKING CRITICALLY

Please do not consider me excessively vain but as I write the prologue of a book about food reviewing (something I have done, and am still doing, for almost 35 years, and for many years under different pseudonyms), a phrase from the musician Eric Satie comes to mind. This great composer states that there were 3 kinds of critics: those who are important, those who are less important and those who are not in the least important. The last two kinds do not exist: all critics are important.

Without a doubt, food reviews have contributed to the great moment Spanish cooking is experiencing, exponent of a more general phenomenon that affects the cooking stoves of half the world. Cooking is fashionable, as one of the most eloquent examples of popular culture and a key element to becoming familiar with the world's peoples.

An orderly and documented work

It is especially gratifying for me to prologue this homage to food reviewing as a genre of journalism, the doctoral thesis defended in the University of the Basque Country by the doctor in Social Sciences and Media Studies, **Fernando Sánchez Gómez** who received the grade of *summa cum laude*. He has approached this singular genre in an orderly and well-documented work.

Each of the seven chapters is more suggestive than the previous. The first is entitled "Literary Origins of present-day Gastronomy Criticism" and is an appraisal of the growing presence of gastronomy in literature.

The second, "Definitions of Gastronomy and other common concepts" discusses the meaning of words such "gastronome", "tasting menu" or *"nouvelle cuisine*", as well as the different fare analysed by food critics.

Under the title of "Origin of Food Reviewing", in the third chapter tribute is paid to the Frenchman, Grimod de La Reynière (the first food critic) and his successors.

And in the extensive fourth chapter "A History of Food Reviewing in Spain" the author makes mention of the first permanent section edited in a newspaper under the heading Food Review, by-lined by the Earl of the Andes (under his pseudonym **Savarin**) in the *ABC* newspaper, that tackled the figure of the celebrity chef with references to Juan Mari Arzak or Karlos Arguiñano and restaurants such as Horcher, Jockey, Zalacaín, Arzak or El Bulli.

The fifth chapter, "Food Reviewing as a Genre of Journalism" defines theory and concept as well as principle functions. Oddly enough he includes the proposal of the *Cofradia de la Buena Mesa*, (Fine Food Guild) and thematic references of food reviews, and ends by mentioning the aspects of journalism that food reviews on-line have generated.

"Evaluation Criteria in Food Reviews" is the title of the sixth chapter and here the author refers to ingenuity and creativity, the importance of differentiating between types of restaurants, and the raw materials and techniques used. References to the New Basque Cuisine, the New Spanish Cuisine Decalogue or that of the Techno Emotional Cuisine appear to me to be of maximum interest. He also pays a courtesy tribute to food guides including the Repsol guide (previously Campsa), for many years flagship in the field.

And in the last section, the seventh "Profile of a Food Reviewer, the author devotes an important part to Journalism Ethics, even initiating a debate on whether

the identity of the reviewer should be safeguarded. The book concludes with the profiles of the principal Spanish food critics, a very complete list where, generously, he puts me at the head.

Food in Literature

For closer acquaintance with the history of food reviewing, in this initial text I would like to take a brief turn through the great maestros of food and cookery literature, touching on those whom we critics have all quoted, and without whose work we would have been unable to adorn our own texts, nor enthuse about fine food.

I would like to thank them for their work, key to the actual high profile publishing success cooking is enjoying and where the book on gastronomy, the food guide and the recipe book rub shoulders and become part of a panorama where previously only the novel, the biography, the essay and the historical tale had coexisted peaceably.

Ancient books about food do indeed exist: some truly excellent ones have even been raised to the category of cult editions, particularly on the Spanish scene. In fact, for a very long time, Spanish culinary literature was the foundation on which an immense library was built, constantly enriched with contributions from other sources.

Cookery wisdom, which has always been transmitted orally from generation to generation, can now boast an extensive and generally well documented literary support. This has not always been the case.

Many food book nowadays, including some of the most successful are, more than anything, emergency handbooks for beginners and contrast unfavourably with the great classics. These limited editions must have a place on the shelves of every true amateur to be used not as a recipe book but to discover the history of cooking through time, its secrets and its stories from their pages

The **Virtual Library "Duque de Ahumada"** belonging to the Spanish Royal Academy of Gastronomy, directed by Carmen Simón offers many of these gastronomic milestones that are now part of history.

Food Classics

The origin of our present-day food reviewing, the central character in this book, must be sought in the great gastronomy classics, historical books that have been re-edited over and over again. Apart from the specifically culinary works, there are other books dealing with Spanish tradition from the Middle Ages to our Golden Age referring to the world of the cooking stove.

Thus, the **Archpriest of Hita, Cervantes, Calderón, Baltasar Gracián, Quevedo**, **Francisco Delgado** and later **Estébanez Calderón, Larra, Juan Valera, Gabriel y Galán, Pedro Antonio de Alracón** or **Benito Pérez Galdos** and many others, sprinkled some of their most brilliant pages with documented references to food.
From among the specifically culinary documents, two 14th century Catalan texts (the *Libre del Sent Sovi* and the *Libre del Ventre*) made extensive mention of the eating habits of the time. This also occurred in *Breviari d'amor* a work by the Provençal troubadour **Manfredo Armengol**, which draws an interesting picture of customs.

The Marquis of Villena and his Arte Cisorio

The works of the 14th century Catalan Franciscan friar **Francesc de Eiximenis,** with chapters devoted to gluttony, constitute a lesson in table manners. But the first great Spanish culinary classic was by the Marquis of Villena, **Lord Enrique of Aragón**, who wrote the *Arte Cisoria*, a manuscript conserved in library of El Escorial monastery. In this the author lays down precise rules on how to carve meat, game or fish and even fruit.

The culinary texts by **Rupert de Nola**, cook to the King of Naples in the 16th century and author of, among others, the *Libro de guisados* (Book of Stews) have been a constant reference for food lovers of later eras.

As the author of this book recounts, I was bold enough to use **de Nola** as a pseudonym for many years while working as a food reviewer. Later I also used **Parabere,** a tribute to María Mestayer de Echagüe, Marchioness of Parabere, another of our great chroniclers to whom I shall refer later.

But returning to our inventory of essential classics, a century later a cook to kings, **Francisco Martínez Montiño**, bequeathed us several works including his *Arte de Cocina* (The Art of Cooking), one of the most curious collections of traditional recipes.

In the second half of the 18th century, **Juan Altamiras**, an Aragonese friar surprised everyone with his well-documented work *Nueva arte de cocina, sacado de la experiencia económica* (The New Art of Cooking Learnt from Thrifty Experience). And in 1747, the confectioner **Juan de la Mata** edited his *Arte de reposteria* (The Art of Confectionery), a study of all the techniques of the profession and which has been a reference book for generation after generation of pastrychefs.

Angel Muro in the 19th and 20th centuries

In the 19th century **Angel Muro** wrote *Conferencias culinarias* and *El practicón* (*Culinary talks* and a complete cookbook called *The Practitioner*) which became extremely popular and has been reedited many times. His contemporary Mariano Pardo y Figueroa, known as **"Dr. Thebussem"** (anagram of 'embuste', the word for a tall story), played around marvellously with ideas about cooking. An extremely cultured man, he is the author of *La mesa moderna. Cartas sobre el comedor y la cocina* (The modern table. Letters on the dining room and the kitchen).

The Catalan **Ignacio Doménech,** cook to titled families, had a flourishing literary activity on gastronomy with works such as *La nueva cocina elegante española* (Elegant New Spanish Cooking). And his disciple, **Nicolasa Pradera** became one of the main promoters of Basque cooking in the thirties with a book entitled *La cocina de Nicolasa* (Cooking with Nicolasa). Other authors from the provinces include the Galician **Manuel Puga y Parga**, better known by the pseudonym **"Picadillo"** who boosted some of the most important local recipes in a most entertaining way in his book *Cocina práctica* (Practical Cooking). And at the beginning of the 20th century, **the Countess of Pardo Bazán**, did the same in her book *La cocina española antigua* (Traditional Spanish Cooking).

Nearer at hand

Much more daring and controversial is Dionisio Pérez (**Post Thebussem**) from Cádiz in his *Guia del buen comer español* (Spanish good food guide), modernising this type of treatise, and incorporating surprising recommendations. The figure of the Aragonese **Teodoro Bardají** stands out. A skilled and knowledgeable writer, his books appeal purely for their literary quality as in *La cocina de Ellas* (Cookery for the Ladies) or *Indice culinario* (Culinary Index). The list is endless

but must include a couple of 20th century classics, *La casa de Lúculo o el arte de comer*, (The Luculus Restaurant or the Art of Eating) by **Julio Camba**; and *El que hem menjat* (What We have Eaten) by **Josep Pla**.

All these works and many more are documented in the *Historia de la gastronomía española* (The History of Spanish Gastronomy) by Manuel Martínez Llopis, a delightful and detailed ramble through the history of our cookery. A more ambitious work is that of **Nestor Lujan** who, in his *Historia de la Gastronomía* (A History of Gastronomy), spreads an encyclopaedic force over 23 chapters devoted to the cookery of the most important cultures in the world. Collaborating with **Joan Perucho**, Luján is also the author of another cult book, *Nuestra cocina. Gastronomía e historia* (Our cooking. Gastronomy and History).

And three distinguished Galicians, **Alvaro Cunquiero** (author of *La Cocina Cristiana de Occidente* Western Christian Cookery), **José María Castroviejo** and **Jorge Victor Sueiro** all have a place in this "prehistoric" account of food criticism.

Towards the future through documents of the past

The works mentioned (and probably others lost within the tangles of our memory) have acquired the character of everlasting, because of their interest from a literary point of view. For that, their presence is essential in a Spanish or global culinary library.

Because the literary tradition of our gastronomy is perhaps the most flourishing in Europe, each one of them is still constantly consulted by those who seek to discover through the keys of the past what could be the future of cookery in different places of the world.

The Principal Players

Cristino Álvarez, Ymelda Moreno, José Carlos Capel, Juan Manuel Bellver, Pau Arenós, Juan José Lapitz, Mikel Corcuera, Fernando Point, Pablo Amate, Gonzalo Sol or Rafael García Santos, and many others, are the principal players in this work. They are heirs to an impeccable literature on gastronomy which has contributed to our literature in much the same way as the Still Life enriched Spanish painting from the Golden Age onwards.

Fernando Pessao said that "the ultimate task of the expert critic is to satisfy the natural function to scorn, a function as natural as eating, and which cleanliness of spirit must satisfy with care". I do not consider that Spanish food critics have been scornful, or at least not overly so, but we may have touched a raw nerve in our attempts to combat disappointing, dreary cooking that does not do justice to our essence.

I believe a certain irony, very characteristic in a reviewer, may have contributed to consolidate a task I consider important and, on the way, improve the work of our cooks.

Conclusion

All the reviewers who appear in this book have imbibed from these generous sources to illustrate our articles about cooks and restaurants. In spite of the apparent differences, this marvellous literary tradition is precisely what has kept us focused on our work of promoting good cooking as Fernando Sánchez Gómez does in this book which, as a faithful and enthusiastic witness, I highly recommend.

– Rafael Ansón –

Gastronomy critic, President of the Spanish Royal Academy of Gastronomy and President of Honour Académie Internationale de Gastronomie.

PROLOGUE II

DIGEST OF FOOD REVIEWING

For me, writing on or about gastronomy is fun. In general, historically it has always been so, both here and beyond our country's frontiers. However, recently culinary discipline has been thoroughly espoused and socially accepted. This has meant that those who deal with, write about, review, record, research or teach it are no longer the same. Now those who live (or try to live) with or from it, and clearly those who do the cooking, are no longer merely the self-centred "*Juan Palomos"* who according to the expression, just cook and eat for themselves. Nor are they the hedonist *bonvivants*, the once-in-a-blue-moon pleasure seekers who, after a graceful belch, used their literary talent to regale the rest of mortals, sad eaters of dry crusts and watery soup, with substantial, witty and thoughtful comments to make their lives more agreeable and bearable even if, at the same time, they made them green with envy. As in tennis, this was a matter for gentlemen. All this has gone by the board now. Fortunately, and despite the pleasant after-taste left by nostalgia of the past and the absence of literary quality and intellectual level of some of the scribblers on food matters and good cooking.

The Ferran-Spanish gastro revolution arrived with globalization and food became a popular matter of interest to everyone in their daily lives. Eating out is a subject of concern to society and fills pages in the 21st century media. Now the mere pleasure of eating has been joined by the search for healthy eating and balanced nutrition. And research. And sustainable production and the environment. And the food and agriculture industry. And architecture and decoration. And gastrosophy. And art. And etcetera. The journalistic genre of gastronomy must attend to all these, thus widening the base on which its speciality, judgements and evaluations are applicable. The same is true if we were to talk about the performing arts —without going into controversial or artistic parallels, naturally— from which it has drawn so much. Modern eating-out needs to be seen from close up, needs to be bitten off and chewed slowly, conscientiously and wisely. It needs to be brought to those who are hungry and thirsty for more knowledge about it, or who like to keep up with trends or who just like to gossip about this world. The reviewer is the yeast needed in the dough of our daily culinary bread. Give it to us this day and pardon our debts because reviewing is also a capital sin, mostly for its arrogance and gloating in the foolish power granted to those who practice it. This is an occupation that presupposes sincerity and honesty simply because demands are not included. Only dignity dignifies. Because, ultimately who are we to blow against the wind?

The author of this book has been *entertained* by all this. He has been *entertained* in his methodical, vehement and tenacious compiling, studying and researching of everything that has been simmering in the great stew-pot that comprises food reviewing as a journalist genre. He expounds, not by meddling with the review trade, the restaurant roaming, the continuous and tireless task of "try and tell", at least not here. Here, what Fernando, objective in his objective, searches for and finds is evidence. He is notary and registrar of what was and is, of those who were and are still, of how it was done and how it is done, of the Who is Who of cooking, of history compiled by

curious personages, gluttonous writers on homeland cooking, food thinkers and food crooners. His enormous and praiseworthy effort in the search, collection, study and analysis has given us an extraordinarily informative compendium of reference and consultation that modern cooking desperately needed. As always has been, and will be the case, it is impossible to include absolutely everyone, and there may be an oversight or two but the author had to stop somewhere for his own good because this Pantagruelic task could be infinitely amended. Nor should he seek his own suicide by pigging out on the unending story of this stupendous bestiary, this lavish feast on the flesh of *gastrosages*.

No-one had ever delved into this sack of Spanish flour before and it was badly needed. Fernando rolled up his sleeves and labored hard in his workshop over this critical mass, correcting the seasoning a thousand times until it was right and, many daybreaks later took this hot loaf out of the oven and put it in your hands, modern reader, thanks to the extraordinary and immediate delivery of the ebook. For the nostalgic lovers of paper versions, it may even be printed. This is a colossal loaf of sourdough bread, milled with husks and all, where there is room for everything and everyone, as it should be in this type of work. No aversions or distinctions are made, nor are the reviews reviewed but practising what is preached, he provides us with enough nourishment to feed all the mouths that want to savour the vast wisdom it contains. With emphasis and passion, patience, generosity and charm, Fernando invites everyone to ingest it. Feel free to enjoy.

– Fernando Huidobro –

President and Founder of the Andalusian Academy of Gastronomy and Tourism.

INTRODUCTION

FOOD REVIEWING OR AN APPRAISAL OF COOKERY

What Fernando Sánchez, author of the first doctoral thesis written in Spain on the subject of food journalism, stresses in this book, *Cooking Critically,* is the importance food has acquired in the press. To do this, he has chosen from all the journalistic genres, to use the review as the fundamental text for his analysis. The function of this text is to assess the quality of cooking and products and make recommendations to the public.

The author's research and publications cover many points of view on cookery, a referent that has achieved spectacular growth in the last fifty years in the printed press in Spain as well as in social and economic spheres. His anthropological and social gaze roams over the way different cultures feed themselves, from the most elementary in the first vestiges of our knowledge of primitive man (was something falling into the fire created the roast?), to the rich diversity today's cooking offers us, from the classical to the utterly fashionable.

He also covers the history of gastronomy, departing from the Miocene culture and travelling through Ancient Rome's rich kitchen where a market economy supplied goods from all over the Empire and

something approaching both a labour and a financial market supported production and consumption. He presents the importance of the Pre-Columbian cookery of the Discovery of America (16th century) which revolutionised European cookery as food products travelled from one side of the Atlantic to the other and some of which we appear to be rediscovering. He also examines The Absolutism of the Court of Versailles whose tastes and gastronomy practices ruled the Continent until well into last century. Neither is ingenious rationbook cooking, hunger, or wartime cookery for survival forgotten.

The author has traced a history of cookery through many literary sources and an extensive bibliography that includes essays, recipes, guides, precepts, cooking manifestos and a complete review of newspapers and periodicals. The author also includes his interesting articles on Manuel Vázquez Montalbán's first detective foodie, or foodie detective, Pepe Carvalho, who investigates as much in the kitchen as at the crime scene.

Fernando Sánchez highlights the massive repercussion that the tale of cooking has had in the press, ever since the first reviews of Grimod de La Reynière (1758-1837) in post-revolutionary France where the Napoleonic bourgeoisie copied the table etiquette of the guillotined Court. Since then discourse has verged more on the literary than the journalistic, a trace that survived in the printed press in Spain until the last quarter of the 20th century. Columns, articles, and features recalling game recipes, traditional dishes, the inn and the tavern, anniversaries, sautéed with the occasional recipe in the era of development.

After democracy was established and Spain settled down as a consumer society, establishments devoted to food in all its categories and tastes, emerged over the length and breadth of the land with price the only obstacle to acquirement. Then cooking made an about-face and travelled around the autonomous regions until the *nouvelle cuisine* became an international referent once the New Basque Cuisine was backed by the press. The press, ahead of other media, saw the

opportunity to offer the public cookery subject matter included in sections created *ad hoc* in the new supplements specialising in leisure and consumerism (Service Journalism). These supplements provided income from publicity for the publishers and service information for the reader, information on food facts, and from the reviews, opinion and recommendations from a specialist on the quality of products and restaurants, all aimed at educating discernment.

This is the subject of the author's preferred analysis: food reviews, an argumentative journalistic genre, consolidated in the printed press that has been evaluating the different food stages the country has lived through in the last quarter of the 20th century. It is a functional text, a text with a sense of service that the author defines and with whose characteristics he deals: textual structure, language, functions, assessment criteria and authorship.

Fernando Sánchez detects in food reviewers traits common to critics in every field. For instance, the assessment criteria of reference: type of food offered, creative personality of the cook and quality of the raw materials used in the dish judged, among others. The dominant taste of each historic cycle is not lost from sight while the expert's knowledge, experience and effort to objectify his evaluation and result is, inevitably, mixed with a pinch of subjectivity which endows it with a very personal after-taste that, in Proust's case, was the cupcake or the Madeleine.

The function of food reviews is to recommend and advise readers on their food consumption (Journalism and Genre Theory). In order to persuade the public, the reviewer contrasts his knowledge with each new food experience which will be explained clearly in precise terminology (Rhetoric), taking special care with the adjectives (Grammar) used to describe the products, techniques and the cook's efforts.

But precise language does not destroy creativity. This is often expressed in choice rhetorical figures (enumeration, portrayal, metaphor and others, in neologisms or the creation of new words,

scholarly references from literature, the theatre or cinema (semantic fields); in colloquial language or using terms from other languages (loanwords). Or a mixture of all of the above.

The current lack of frontiers (the Internet, a globalised economy, migrant movements and tourism), means that the regional character of cooking is being enriched with numerous features from other countries. Because of this, reviewers pick up and use many foreign words and expressions in the original, strengthening the reviewer's power of persuasion. Writing *bacalao al pilpil* instead of "cod poached in olive oil with garlic and chilli", proclaims it flavour and presentation and signals its native authenticity, as do *risotto* or *steak tartar*.

The food critic is a connoisseur and a counsellor of taste buds that are stimulated along with all the other senses: the smell of the aromas, the sight of the colours and setting on the plate, the oily or dry touch in the mouth and even our hearing. Think of crunching. The writer of the review is asked for information and impartial wisdom but this may hamper his daring to try something new and his honesty to give an independent judgement.

To exercise freedom of judgement the reviewer needs the support of the publications printing the reviews just as any other expert who appraises any work of intellectual creativity (cinema, theatre…). For a critic to have credibility, cronyism between advertisers and appraisers is not an option: neither is extolling a chef friend.

Avoiding pressures from editors, from the kitchens, from dissenting colleagues and from food producers makes the reviewer's job an arduous and solitary task.

However, the public, endowed with a sixth sense for detecting the deceitful reviewer, want him to be just like that: far from favours, far from cheating the consumer, far from a model that prevents us from trying the best, from learning about new food and from making us spend money in his own interests. The food reviewer has to know the products, discover trends and talents, announce his "doctrine" clearly and motivate the cook to surpass himself. To do all this he must be

well-informed, widely travelled, and cultivate himself (culture and cultivate have the same root), all of which need considerable dedication and money.

Fernando Sánchez has invited many food reviewers to take part in his book, names which bear witness to food trends over the last fifty years and whose appraisals have laid down criteria to be followed, starting with the founder of the genre in Spain, Francisco Moreno de Herrera, and Earl of the Andes (Savarin) during the sixties in the *ABC* newspaper. We learn from them.

– Emy Armañanzas –
Senior Lecturer Basque Country University.

1

LITERARY ORIGINS OF PRESENT-DAY FOOD REVIEWING

1.1 Cooking in Literature

Writing about cookery is as old as writing itself. In fact, the first compendia of human knowledge were recipes. Originally transmitted orally from generation to generation, once writing was invented, they were transferred to that medium. The oldest cookery recipe found is one for quail pie, carved on a Babylonian tablet (Xavier Domingo 1992:26).

The idea that *cooking made man* and that this served as the basis for the later cognitive development of the hominid is the thesis upheld by evolutionist biologists like Faustino Cordón. The history of cooking does not begin until it had a history and writing, that is to say a "documentary memory of itself" (Vázquez Montalbán, 1997: 32). This event happened with the first Eastern Mediterranean civilisations, around 1420 C.E.

The culinary iconography discovered in paintings from the necropolis in Thebes also date from this era. Ancient Egypt is the civilisation that food critic Néstor Luján (1998: 14, 16) considers "the

first great economic power in history" where its *gourmets* enjoyed foie-gras centuries before it was eaten in France:

> "Foie gras, today considered a symbol of French cooking, is one of the oldest dishes in history because the goose was an important fowl in the Egyptian civilisation (…) bas-reliefs of the Ti tomb in Sakkarah (Egypt) show slaves feeding geese in a very similar way that used today in the Périgord (…) fattening the geese to produce hypertrophy of the liver is a process known since Classical times. Later, in Rome the process was perfected with sybaritic refinement".

The great food experts place the most remote examples of cookery literature at the moment the West came into contact with the East (Brillat Savarin, 1964: 258):

> The oldest books we have preserved make honourable mention of the Eastern kings' banquets. One can presume that monarchs reigning in countries so rich in everything and particularly in spices and perfumes would keep sumptuous tables; but we lack details.

Brillat-Savarin (*ibid.*) regrets we know only that Cadmus, who introduced writing to Greece, had been a cook at the court of the king of Sidon. Language and cooking are two qualities of the soul that share the same organ: the tongue. In the relationship established between them, linguist Roland Barthes (2009: 366) has detected mythological and apologetic characteristics. To form an idea of the importance of the relationship between food and writing that existed in Egypt, let us recall the tale of the elderly Egyptian scribe who counselled his son: "My, son learn to write, he who writes eats at the table of kings" (Vázquez Montalbán, 1997:33). And "The royal tables must have

been very impressive for an occupation to be decided on account of the food", added the literary father of Pepe Carvalho (*ibid.*)

Until the above-mentioned moment of contact with Asian civilisations in 2nd century C.E., Greek and Roman cooking had remained very plain. The moment when the ancient Western cookery literature encountered the Asian civilisations is mentioned in the works of the poet Archestratus and the playwright Athenaeus, authors respectively of *A Life of Luxury* and *The Philosophers at Dinner* (Bettonica, 1980:12, 13):

> The origins of cookery literature are remote. Apparently the oldest writer was Archestratus, the Greek, a refined and even mythical poet of the table: nothing of his work has come down to us. We do however have the work of Athenaeus, a Greek grammarian born in Lower Egypt towards the end of the 2nd century C.E.

We have Archestratus to thank for the first food guide in verse, written in Homeric hexameters to endow his creation with the dignity worthy of a literary creation, "with the first rapturous assessment of the good and the better in terms of food" (Vázquez Montalbán). In his work, the poet from Syracuse extols the best and most sublime foods as well as the gastronomic value attributable to the cooking method used in each case.

If this poet was the first food review writer, continues Vázquez Montalbán, other writers enjoyed literary fame for their weighty or satirical treatment of the pleasures of the table:

> Numenius of Heracleum, Mitreas of Pinatus, poet of parody, Hegemon of Zosa, nicknamed Lentil, and almost twenty names more that history remembers although their works disappeared in the catastrophic fire that destroyed the library of Alexandria (Vázquez Montalbán,2005: 36, 37).

María José García Soler (2001: 16), the scholarly expert on food in Ancient Greece, explains:

> We also have proof of the birth and development of a true literature of food in Greece of which few testimonies have been conserved. We know that authentic cookery books must have existed although in a majority of cases, we know little more than the title and the author, and in the work of Atheneus of Naucratis, author at the end of the 2nd century E.C., many fine examples of cookery themed poetry have been transmitted, together with the didactic poem by Archestratus of Syracuse or the epic parody of Matro of Pitane.
>
> The great importance food played in daily life is evident and was reflected in ancient literature more or less faithfully, depending on the genre and the author's intentions.

The cookery verses by the poet from Syracuse include *gourmet* cooking criteria highly appreciated by food reviewers of all eras. There are rules about eating underdone, rare meat, about how to cook and serve food to conserve all its flavour, without drowning it in complicated sauces; cooking precepts considered by food reviewers down the ages when making their appraisals.

One might add here (Domingo, 1982: 23, 24) that *Li Ki* one of the standard works of reference by Confucius (551-479 BCE) mentions a series of criteria for assessing cookery that are totally valid for today's food reviewers. These criteria include not eating either undercooked, or over-cooked food, or out-of-season products, or badly-cut food or unsuitable accompaniments. Had this not been written about cooking 500 years before Christ, we would describe these rules as extremely modern.

The first treatise of Chinese cooking was written in the 4th millennium BCE by a sage called Yi Ya, about whom we know little else. Many Eastern poets in this vast Asian country have written both

in prose and poetry about cookery. Among these writers, Domingo cites The Seven Wise Men of the Bamboo Forest who wrote their cooking verses around the year 250 C.E, and Su Tong Po, a cookery poet of the 11th century.

Cooking is never an isolated phenomenon. It is one of many expressions of culture that "diffuses and becomes part of an indissoluble cultural whole" (Massanés and Guitián, 2010: 159). From these barely sketched beginnings, cookery literature will develop through recipe books and essays that analyse food facts and their cultural, social and aesthetic implications.

In this section, rather than an exhaustive study of universal cookery literature, we propose a modest record of some literary texts which show how cooking has progressed through the ages; and along the way demonstrate the effectiveness of literary resources put to the service of journalism. It is no uncommon to encounter great writers among our food reviewers and journalists. Cases in point are Manuel Vázquez Montalbán (Planeta prize-winner), Joaquín Merino (Café Gijon prize-winner) or the journalist, poet, novelist, essayist and playwright Alvaro Cunqueiro who gave his name to an important prize for food journalism.

1.2 Cookery, principal or secondary literary inspiration

Food is a subject that appears in literature for the reader to enjoy in two flavours: one as the main theme dominating the work; the other, anecdotal or secondary. In this latter case, the cookery element is used as another narrative element. The attention to culinary detail becomes part of the novel's scenery (Vázquez Montalbán, 2003: 6).

As a cookery anecdote within the narration, the cooking question can appear in works that are not even about cooking. In this case it is considered sociological information which the expert will use to become acquainted with more aspects of the habits of a specific so-

ciety. Until sciences such as Anthropology or Sociology are officially established, Literature will be the only reliable source for discovering food habits of the past (Revel, 1995: 15, 16).

In her extraordinary study, *El arte de comer en la Antigua Grecia,* (The Art of Eating in Ancient Greece) researcher María José García Soler widens the catalogue of sources for studying the food and cookery in remote Classical times by including archaeology as well. The analysis of organic remains of plants, animal and human skeletons reveals what food was eaten, more meat, more vegetarian or both; architectural remains found "tell us about the physical spaces where different activities related to food such as markets, kitchens, banqueting halls took place; the ovens and utensils used to cook food, for example the "saucepans, casseroles, frying pans, mortars, gridirons… and utensils for eating, dishes, glasses (García Soler, 2001: 15).

This author confesses that although the various written sources offer a richer and more complete documentation, gaps still exist that can only be filled with help from archaeology (*ibid*):

> Some of these testimonies are not literary For instance, there are those offered by inscriptions through which we discover the prices for some food stuffs, extensive information of the wine and grain trade and even how the public banquets were organised. Similarly useful papyruses give us accounts, payment orders, shopping lists and even a few recipes. Most of the information about food and cooking has come down to us, on the other hand, through literature that completes archaeology data, expands it and presents a general view that goes beyond material aspects.

Analysed from sufficiently afar, we see researchers consider the food element appearing in literary works to be scientific data of prime importance that offers details of the organisation of food from the lists of dinner guests in different eras and social groups. Gastronomy,

to quote Victor de la Serna (1987:70), "is first and foremost a social grace that speaks a universally understandable language".

Through Larra's (1809-1837) masterly articles on Spanish customs or the epic novels by Galdós (1843-1920) we are familiar with the old eating houses of the 19th century. These, and other novelists, provide us with fascinating data. This includes sociological, and also sociolinguistic information about menus written in misspelled French or food patriots who rebelled by refusing to eat in fashionable French.

The literature of manners developed in Spain between 1820 and 1870. This movement proclaimed writing that reflected social habits and customs. From the sociological aspect of cookery this was important as it described the eating habits of the people. This genre was presented both as "scenes" or complete novels of manners. Well-known writers include Serafin Estébanez Calderon (1799-1867) from Malaga and two writers from Madrid, Ramon de Mesonero Romanos (1803-1882) and Mariano José de Larra (1809-1837), mentioned above.

From the naturalist novels of Balzac we are able to discover exactly what 19th century eating places in Paris were like. The author's knowledge of "market cookery", cooking simply with high-quality fresh ingredients in season surprised Bocuse himself, the chef who made it fashionable in the second-half of the 20th century. In the fragment we have chosen from *Lost Illusions*, we read

> The student penned in the Latin Quarter acquires a more exact knowledge of the seasons; he knows when the beans and peas are ready; when the market overflows with cabbages, what kind of salad greens are in abundance and if there is no beetroot (…) Few Paris restaurants offer such a beautiful sight.

Domingo (1980: 117) whose work reflects his extensive knowledge of Parisian restaurants sees in Honoré de Balzac the qualities of a food journalist:

> No other writer, no other novelist, except Cervantes in another sense, has given so much importance as Honoré de Balzac to what his characters ate and drank and to the restaurants in Paris or in those they patronised in the provinces. In all of Balzac's novels the main characters at some time or another, always appear seated at table, alone or with guests and then, the writer meticulously describes the dishes eaten and makes wise comments on what was being drunk.

Another deliciously memorable author is Josep Pla from the Ampurdan region of whom Victor de la Serna (1987: 24, 25) admiringly states:

> Almost all Pla's work is filled with prodigious food touches but there is one book of his in which the great Catalan author reaches sublime heights of evocation of a whole era in Catalonia in general and Barcelona in particular. His book *Un señor de Barcelona* (A Gentleman from Barcelona) tells the story of just that, a gentleman from Barcelona, Rafael Puget. The author paints a masterly picture of the fashions and customs of the prosperous middle class at the end of the 19th and beginning of the 20th centuries. The gastronomy takes central place and the literary magic of Pla's pen turns the description of a lunch at the old Continental de Ribas or a breakfast in an eating house in Plana de Vic into pure intellectual delicacy.

The most faithful information of old cookery usually figures in works that paradoxically are not cookery books. So, fiction, memoirs, novels, comedies, letters and travel accounts all contain reliable cookery

data. They are "the most truthful because they are candid", a narrative testimony of customs, food and fashions. (Revel, 1996: 15, 16)

In an outstanding work of universal literature like Don Quixote, written four hundred years ago, we can even find an amazingly modern household budget (Martín Cerdeño, 2004: 9):

> Far from that distribution of resources described by Cervantes in Don Quixote —"a pot with slightly more beef than mutton, sliced leftover meat most evenings, lardy eggs on Saturdays, lentil stew on Fridays, the occasional pigeon an extra on Sundays, ate up three quarters of his estate— expenditure at the beginning of the 21st century shows that food accounts for less than a fifth of total expenditure.

From the point of view of the historical or sociological scientific knowledge that all texts on cooking transmit, as Victor de la Serna reminds us (1987: 78, 79), mention must be made of old professional culinary literature:

> (…) the old cookery books are a treasure trove of data for the historian, and even more so for the sociologist, who wish to reconstruct daily life at the time the book was written. I often ask myself why scholars do not resort with more enthusiasm to these curious historical sources.
>
> For example, what was eaten and how in 17th century Spain? This is an essential piece of information for creating the atmosphere of any historical tale or for setting any sociological study of the era.

Anecdotic or central literary purpose. When cooking appears in literary fiction as anecdotic or tangential the author is using a strategy to show the life of his characters in situations as common place as

eating in order to make them more real. When it appears as the central theme in the book, it is described as cookery themed literature. Referring to the former purpose, having characters eat in a novel and describe it (Domingo, 1980: 320):

> Is the sign of a good novelist and few realise that describing what a character likes eating explains more about their personality that social or psychological digressions.

In fact, in the great literary classics, we find cases of what Vázquez Montalbán called "food used as landscape by great writers or at the most as a naturalistic piece of information". In the best tradition of fantastic adventure stories, Jules Verne (1828-1905) is a case in point. He poured the sum of his extensive knowledge of food into his works. The following fragment is taken from *Twenty Thousand Leagues under the Sea* (2004: 86, 298):

> In the centre of the room stood a laden table (…) The feast was composed of a number of dishes of seafood and others whose origin I was unaware of. The majority of this food will be unknown to you, he said. But you may eat them without fear. It is all wholesome and nourishing (…), splendid turbot, those pheasants of the sea (…) schools of impressive red mullet, the true birds of paradise of the ocean for which the Romans paid as much as 10.000 sesterces a piece and had them die on their tables so that they might cruelly watch them change colour from the vermilion red of life to the pale white of death.

Innumerable personages have marched through the pages of universal literature leaving a tacit culinary nod. Some had definite ulterior motives. *In Treasure Island* there appears a disturbing gentleman of fortune called 'Long John Silver' and nicknamed 'Barbeque'. He was

the ship's cook aboard the pirate schooner La Hispaniola. And in fact the second part of the book is entitled "The Ship's Cook".

Literature's legacy of purely food themes is really quite meagre. However, we could make a quantitative division between the literature of hunger and that of satiety. In the former case food represents no cultivated or refined action, just simple survival. The pursuit of food is the central theme of the picaresque genre of novel. In *Lazarillo de Tormes, Guzman de Alfarche* by Mateo Alemán and *El Buscón llamado Pablos* (The Sharper called Pablos) by Francisco de Quevedo, all the leading characters are fasting involuntarily.

Picaresque tales depict the ravenous archetypes of this genre: gaunt minor noblemen fallen on hard times, sprinkling their lapels with bread crumbs to give the impression of having just eaten, compulsive communicants more from hunger than from devotion, wretched blind men and beanpole clerics parade through the magnificent pages of the Golden Age of Spanish letters.

For the Earl of Sert (2008: 38) this socio-literary concept of food as a means of survival "lasted in Spanish literature until well into the 20th century and included the post-war famines faithfully recorded in the comic *TBO* in the person of Carpanta". The summit of hunger literature is *La Colmena* (The Beehive), written by the eminent Camilo José Cela (1916-2002) and portraying the wretched post-Civil-War society in Spain. Or *La Noria* (The Big Wheel) by Luis Romero (1916-2009) on the same subject but set in Barcelona.

The literature of hunger has also inspired European popular fairy tales although Revel (1996: 21, 22) does not consider this a good designation. Allowing for the anthropophagy that characterises the diet of the most terrible personages: witches, ogres, giants, the bogeyman, the wolf, this French intellectual considers that 'tales of cannibal terror' would be a more precise label. Whatever the case, Revel states that "there is no finer source than fairy tales for discovering the food of ancient France".

The literature of satiety, on the other hand, has made scant contributions. The most outstanding is work is *Gargantua and Pantagruel* by the hungry humanist François Rabelais (1495-1553). One of Europe's most important writers, Rabelais extolled sinful gluttony which is subversive, while gastronomy is considered a refined, healthy and cultural pastime.

Rabelais uses the main character's permanently enormous appetite as a metaphor to symbolically denounce the endemic hunger suffered by the French people. In *Gargantua and Pantagruel*, the subversive gluttony is, from the point of view of style, the amazingly happy yeast that fattens the allegorical-Pantagruelic world described in this novel (Bajthin, 1987), that marks the literary frontier dividing the Middle Ages and the Renaissance.

The Pantagruelic feasts are treated from the perspective of grotesque realism. These aesthetics, as Bajthin explains, include the type of images specific to the popular comic culture in its different expressions. One of these is the meal presented at the height of its festive character in a great popular banquet.

The great banquet is one of the themes in the literature of satiety. This is not the daily eating that is part of the everyday existence of individuals. Rather, it is "the banquet that takes place during a popular fiesta in the centre of a great repast" (Bajthin, 1987: 250):

> The powerful tendency to abundance and universality is present in each of the images of eating and drinking that Rabelais depicts and establishes the formulation of these images, their positive hyperbolism and their cheerful, triumphal tone. This tendency to abundance and universality is the yeast added to all these images of food; thanks to this yeast the images rise, they grow; they swell to the level of the superfluous and the excessive. In Rabelais' work all the food images are like the gigantic sausages and loaves (…) the role of the banquet images

> in Rabelais's book is enormous. There is hardly a page where food and drink or at least a metaphor or epithets do not appear.

In the Pantagruel series everything is out of proportion: gigantic in fact, starting with the main character born a hairy giant. And, let us not forget, a hungry hairy giant. The first thing the newborn does is kick the cradle to pieces and crawl off to tackle his first feat of gluttony. This work contains episodes of substance, like that of the Gastrolaters that contains the longest list of dishes and drinks in world literature (Bajthin, 1987: 252).

Culinary literature is generally rather festive because in it "it is easy to see the author's true enjoyment of food." (Víctor de la Serna,1987: 23).

1.2.1. Literary considerations on the evolution of taste

The presence of culinary matters in the *continuum* of fiction may mean all that we have said before and, at the same time, contain other data that, on a secondary reading level, tell the keen reader and expert on cooking matters that tastes may have changed. Because, as Jean-Louis Flandrin (cit. in Massanés y Guitián, 2010: 162) "changes in food tastes are on occasions closely linked to literary and aesthetic tastes".

When we find literature and taste changes together, we find an author who is a wily *gourmet*, slipping a more or less veiled food review into his story. Such advancement in the art of food, a reflection intentionally introduced in the text, may indicate a change in tastes, in cooking techniques, in the treatment of the raw materials, and so on. We will consider some examples of how Literature treats these improvements in the culture of food. Let us begin for the most elementary, that which enlightens humans when they become farmers. In the Mediterranean, the degree of civilisation attained by man on leaving his animal state is symbolised by bread:

> In Homer's poems *The Iliad* and *The Odyssey*, the expression bread-eaters is synonymous with men. In the same way, the epic poem Gilgamesh —the first known literary text, written in Mesopotamia four thousand years ago— tells the story of the savage who overcame his lowly state once he became aware of the existence of bread (Revel, *ibid*.)

The Iliad by Homer is the first literary work to mention meat not cooked directly on the flames of the fire, as before. Here it is now spitted and cooked over the hot embers. The passage describing this evolution in cooking techniques is quoted by Brillat-Savarin in his *Physiology of Taste* (*op. cit.* p. 257):

> Automedon took the meat cut by the divine Achilles, divided it into pieces and spitted them on iron skewers. The semi-divine Patroklus lit a great fire. When the wood had burnt down to the dying flame of the embers, he balanced two long lances on stones and sprinkled the sacred salt.

Un festin en paroles, (A Feast in Words) is the enormous research work that compiles the evolution of taste through literature. It took the French intellectual Jean François Revel his whole life to write this work which analyses the evolution of all the genres and eras. Beginning with the Ancient Greeks:

> From Aristophanes to Zola, from Juvenal to Gogol, through Fielding or Goldoni, poetry, novels or the theatre reflect the gastronomic sensitivity common to each society, all the more reliable because it is nearly always involuntary and peripheral (…) There is not one literary genre without a contribution in this field. (1996:21).

Among the many examples offered by Revel we find that this author literally dates the transition from Medieval to Renaissance food in *Le repas ridicule* (The Ridiculous Meal). In this satire by the playwright Nicolas Boileau (1636-1711), the principal character meets a dejected friend just leaving a bad meal, to which he had imprudently accepted an invitation. He reproaches his conceited host and the menu served:

> In the first place he passed off a rooster as a capon, rabbits fattened in Paris for wild ones, over-fattened and flavourless domestic pigeons, for ones from the wild; then said that a common-or-garden ham was from Westphalia.

But the French intellectual takes his analysis three centuries forward to find an example of food reviewing in Boileau's book on the way his contemporaries cooked (*ibid*):

> In short, it is easy to recognise in the champions of the new cookery the mortal sins confessed to in the pamphlet by Boileau at the end of this century of ours in: the lack of authenticity in the products; overcooking, over fatty, over-heavy preparation and lastly, too heavy a hand in using seasonings and condiments killing, the natural flavours by a reckless use of herbs and spices (Revel, *ibid*.).

There are many examples that could be considered to represent culinary advances throughout literature. Let it suffice to conclude this point with a consideration by the food reviewer Philippe Regol (*Observación Gastronómica*) who has noticed that the creation of food always needs a literary expression:[1]

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[1] http://observaciongastronomica.blogspot.com.es/2010_12_01_archive.html

> Archestratus, Luculus or Apicus (there were four cooks of this same name!) then would have been the pioneers of culinary creativity. They created and made known, through literature, what they had created (*De Re Coquinaria*). The renewal of Western recipes did not begin until the lower Middle Ages: the anonymous *Llibre del Sent Sovi* (1324), Platino de Cremona (*De honesta Voluptate* in 1474 incidentally already concerned about the relation between cooking and health), o Taillevent (Guillaume Tirel with his *Viandier* at the end of the 15th century). Throughout history, creativity has needed to fix its systemisation through literary expression.

1.3 Cookery literature

Cookery literature appears in all genres: novels, poetry, theatre, and essays…Among the most outstanding examples are *It can't always be caviar* by Johannes Mario Simmel, *Un festin para el rey* (Belinda Rodik), *The Pedant in the Kitchen* (Julian Barnes), *The Bedroom Secrets of the Master Chefs* (Irvine Welsh), *The Food-Taster* (Peter Elbling), or *Gourmet Rhapsody* (Muriel Barbery). In Spain we have examples such as *Alacranes en sus tinta* (Juan Bas) *La conjura contra el gourmet* (Màrius Carol), *Fabada a muerte en Cocina Fusion* (Falsarius Chef) among others.

There is a long tradition of including food and cooking in a novel. To wit, Émile Zola's

Le ventre de Paris, Charles Dickens and his *Pickwick Papers*, Émile Erckman, Alexandre Chatrian and their *Ami Fritz*, Josep Pla, responsible for *Un señor de Barcelona, Contrabando* and *Un viaje frustrado* and lastly James Joyce's *Ulysses*.

In the list of cookery best-sellers Manuel Vázquez Montalbán, the great intellectual of cooking as Ferran Adrià defined him, must not be forgotten. In his successful series of novels featuring Pepe Carval-

ho, a *gourmet* detective who cooks between crime and crime, food is a very important element. In the experts' opinion, so much so that it confers a discursive semantic structure on the rest of the work (Saval, 1995).

The profusion of food writers has produced anthologies of both literature and essays such as those of *Balzac y la mesa* by Fernando Lotte; *La cocina y la mesa en la literatura* by José García Mercadal who quotes culinary literature by Eça de Queiroz, Petronius, Juan Luis Vives, Quevedo, Francisco Delicado, Cervantes, Camba, Ortega y Gasset, Gómez de la Serna… Or the classic by Carmen Simón Palmer: *Bibliografía de la gastronomía española* (1977) up-dated as *Bibliografía de la Gastronomía y la Alimentación de España* (2003).

There are other mammoth works that have tried to cover all the works in existence on the culinary theme in all its different artistic expressions. The Malaga periodical *Litoral* published *Poesia a la Carta* in 2008, a complete review of the ancestral relation between literature, plastic arts and culinary art. There are acclaimed works to make the wishes expressed by Brillat-Savarin, at the end of his Physiology of Taste, come true; he charged future generations with the task of compiling cooking literature into one volume.

Food Journalism. Other texts, originally conceived as journalistic rather than literary, exist and which, thanks to their easy style and page quality, have become cooking literature. This is the case of works such as *Carnet de Ruta*, by Néstor Luján; *Críticas Gastronómcas* by Francisco Moreno Herrera 'Savarin'; *Parada y Fonda* by Víctor de la Serna; *Cuando solo nos queda la comida*, de Xavier Domingo.

Culinary Literature. According to Revel there are three works on cooking written by cooks that have been fundamental to the evolution of tastes: *Le Cuisinier méthodique ou l'école des ragouts* (Anonymous, 1662), *Le Cuisinier* (Pedro de Luna, 1656) and *Le Cuisinier français* (Pierre François de la Varenne, 1651), which are extremely

interesting from a taste evolution standpoint because their authors offered the following precepts of cooking:

> These three inventors rejected cookery based on juxtaposition, accumulation, mixing and the tyranny of pepper, cinnamon, nutmeg and other spices in massive doses. They introduced a more delicate style of cooking, inspired by combinations constructed in various stages: using stock (for the first time) for sauces, specifically appropriate cooking times for different ingredients, an understanding of the subtleties and a light hand with the use of plants and aromatic herbs.

Spanish culinary literature can also boast its great classics: the Marquis of Villena wrote *Arte cisoria* in 1423 although it only came to light in the 18th century; Juan Altimira who published the *Nuevo Arte de la Cocina sacado de la escuela de la experiencia* in 1767; Francisco Martínez Montiño, entitled Head Cook to the King, published *Arte de Cozina, Pastelería Vizcochería y Conservería* in 1611. Ángel Muro left us *El practicón: tratado completo de cocina y aprovechamiento de sobras*, published in 1895.

The most widely read cookery book was the Spanish edition of *Llibre de Doctrina per a ben servir, de tallar i de l'art de coch* written by the Catalan cook, Rupert de Nola. First published in 1525, this book had more editions published than Don Quixote. More recently the *1080 Recetas* by Simone Ortega, *La cocina del Mercado* by Paul Bocuse or any of the books by Karlos Argiñano, Juan Mari Arzak, Ferran Adrià, Martín Berasatégui or David de Jorge have been super best-sellers.

Cookery essayism. In Spain, as Victor de la Serna (1987: 74) reminds us, an extraordinary school of cookery writers flourished at the end of the 19th and beginning of the 20th centuries. The first of its three great figures was Mariano Pardo de Figueroa who wrote under

the pseudonym of Doctor Thebussem. Between 1876 and 1882 this writer kept up a cookery correspondence with doctor and writer José de Castro y Serrano, writing under the pseudonym of Un Cocinero de su Majestad. Their letters were published punctually in the newspaper *La Ilustración Española y Americana* and were collected in a volume entitled *La mesa moderna: Cartas sobre el Comedor y la Cocina cambiadas entre El Doctor Thebussem y Un Cocinero de S.M.*

The second great cookery writer singled out by Víctor de la Serna is Dionisio Pérez, author of *Guía del buen comer español*, published in 1929 under the assumed name of Post-Thebussem. Completing the trio is Julio Camba who always wrote under his own name and is the author of *La Casa de Lúculo*, a masterpiece of delicious literature, published also in 1929.

More in keeping with the actual fact of cookery, contextualised in its socio-cultural framework we discover *Lo que hemos comido* by Josep Pla; *El libro de la cocina española* by Néstor Luján and Joan Perucho; *El arte de comer en Cataluña* by Manuel Vázquez Montalbán, *La cocina al desnudo*, de Santi Santamaría.

The greatest food reviewers are also among the most brilliant essayists of our cooking: Rafael Ansón, Xavier Domingo, Cristino Álvarez, José Carlos Capel, Juan José Lapitz, Gonzalo Sol, Pepe Barrena, Pau Arenós or David de Jorge and many more.

Literature and cookery journalism awards. A series of cookery literature prizes bearing the names of great cookery writers are traditionally awarded in Spain. These include the Sent Sovi Cookery Literature prize, awarded by Barcelona University; the Ferrer Salat-Freixenet Foundation and publishers RBA Books; the Juan Mari Arzak award for cookery journalism awarded by the aforementioned institutions and the Álvaro Cunqueiro National Prize for Cookery Journalism, sponsored by the Lalín Town Council in Pontevedra and the Galician Gastronomy Associations; and the Pau Alborná i Torras International Prize for Food Journalism offered by San Sebastián

Gastronómika-Euskadi Basque Country in memory of the young food journalist who died tragically in 2012.

2

DEFINITION OF GASTRONOMY AND OTHER SIMILAR CONCEPTS

2.1. Gastronomy, *Gourmet*, Gourmand, Host and Cicerone

The prime object of analysis of all food reviews is the food. We shall consider here what is meant by that and leave for later the different assessment criteria that exist (cf. chap. 6). In our historical exploration of the use of the word gastronomy, the first reference found dates from the IV BCE. The Greek poet named Archestratus of Gela (Syracuse), travelled far and wide looking for choice viands then wrote about them in a poem he entitled The Life of Luxury (Hedypatheia) Gastronomy. Not only did the first Western lyrical *gourmet* coin a new expression, he also wrote the first good food guide in verse.

The word gastronomy would be revived in France at the beginning of the 19th century and once again a poet is involved in its lexical rebirth process: Joseph Berchoux (Martín Ferrand, 2007:81):

> We owe the introduction of the concept 'gastronomy' or at least its verbalisation to a mediocre French poet, Joseph Berchoux

> who lived at the end of the 18th and beginning of the 19th centuries who achieved more fame as a fugitive of the Revolution than as a writer.

This historic period in France covers both the Consular (1799-1804) and Imperial (1804-1815) eras. Napoleon, although an atrocious gastronome, was always surrounded by dignitaries who enjoyed a good table such as Cambacérès and Talleyrand (Martínez Llopis, 1998: 338). In such a propitious environment gastronomy was not only reborn but also acquired its modern meaning: from the Oxford English Dictionary and Merriam Webster:

> OED: **Gastronomy**: the practice or art of choosing, cooking, and eating good food. The cookery of a particular area.
> Early 19th century: from French gastronomie, from Greek gastronomia, alteration of gastrologia

> Merriam Webster Dictionary: **Gastronomy:** the art or science of good eating **:** culinary customs or style.
> French *gastronomie,* from Greek *Gastronomia,* title of a 4th century *b.c.e* poem, from *gastro-* gastr- + *-nomia* -nomy
> First Known Use: 1814

The *Enciclopedia Internacional Focus* (1965: 3.247) agrees with the above-mentioned definitions in recognising France being the birthplace of gastronomy:

> Art of the good table. Dating back to antiquity. Among the Romans, Lucullus acquired well-deserved fame as a gastronome. France has become the country of gastronomy thanks to its cooks' skills in using local produce. There is literature on gastronomy: narrated by Berchoux in his poem *La gastronomie* (1800); the philosophy of Brillat Savarin in his *Physiology of*

> *Taste* (1825); Curnonsky and Paul Reboux are the modern representatives of this.

The Dictionary of the Spanish Royal Academy of Language (1991: 1.028) defines the term as being the "art of preparing a good meal. Love of eating extremely well." Vázquez Montalbán considers this definition to be "uselessly generalised" and "does not specify what "eating well" means. Large quantities? Healthily? Well-mannered?

The *Espasa Encyclopedia* copies word for word this definition, adding only foreign translations.

Víctor de la Serna (1987: 18) considered that gastronomy is often the honest exercise of simple food treats simply cooked:

> Because gastronomy means cooking. Because, to quote another classic, —the divine Curnonsky— "cooking exists when things taste as they are supposed to". So simple yet so difficult.
>
> How many times during an already long life, that Curnonsky himself called gastronomadic, have I come across pretentious and complicated dishes that in the end only left me with an upset stomach, a depleted wallet and a conscience wounded by the fraud! That was when my impatience and my remorse made me yearn not for the masterpieces I had been lucky enough to enjoy but for the simple food delicacies of the most humble cooks.

This eminent gastronome writing to Schraemli, mentions (*op. cit.*, p.66) the term *gastrosophy* to refer to "the science of the pleasures of the table".

Gastronome. According to Víctor de la Serna (Punto y Coma) in *Parada y Fonda* (1987: 15) a gastronome is bred, not born. And that, of course, there are people born who have no intention of ever beco-

ming one. Gastronome is what the OED defines as "a connoisseur of good food and drink" and what the Spanish Royal Academy Dictionary defines as both the person who can prepare a good meal and the one able to enjoy eating it. (Martín Ferrand, 2007:81)

Víctor de la Serna who perceives the gastronome as "a man who seeks perfection in the only area he can expect to find it three times a day", reminds us of one definition of gastronome, by way of a title or rank, in the work of James de Coquet, great contributor to *Figaro Littéraire*:

> For me the gastronome is not a man seated at a table, napkin under chin, before a hundred oysters [referring to the Troy's painting *Déjeuner des huitres*]. And not because of disapproval of excess, since it is a dish to be eaten occasionally. Rather because the rank of gastronome, like that of ambassador, does not confer a function. It only confers a rank. And if one is worthy of this rank, one keeps it for ever, even when one reaches the age of broths and boiled eggs.

Other definitions of these terms exist, some with a slight synonymic variation. Thus, in the Spanish *Espasa* dictionary (2002: 6.410) the gastronome is described as a "person well-versed in the art of gastronomy. Person fond of sumptuous eating". The Spanish *Diccionario Enciclopédico Plaza* (*ibid*.) describes the gastronome as a "person versed in gastronomy. Fond of good food". Vázquez Montalbán (2002: 51) through his alter ego, the detective Pepe Carvalho, suggests the following definitions:

> **Gastronomy**: Art of preparing and savouring good food which becomes an adventurous philosophy of taste that starts from an intellectual awareness of the work of the French gastrosophists Brillat-Savarin or Grimod de La Reynière.

> **Gastronome**: Person knowledgeable in the art of gastronomy. Carvalho could be attributed the condition of gastronome although he rejects this and suscribes to the work *Contra los gourmets* by Manuel Vázquez Montalbán, despite the aversion he feels towards the well-known Spanish author.

The *Enciclopaedia Britannica* (2002: 141, 142) complements the foregoing since, as well as a fondness of eating, the gastronome understands that "Gastronomy is the art of selecting, preparing, serving and enjoying food (…)". Pérez Cobo, on the other hand, in an article for the *Enciclopedia Durvan* (1998: 4923, 4924) relates Gastronomy and Culture in the following way:

> Gastronomy is the art of eating well, not necessarily from a dietetic point of view but rather from an aesthetic perspective. Therefore, it involves all culinary aspects, and thus the term applies to the characteristic aspects of eating that belong to each culture. It is a synonym for cooking: Chinese gastronomy, French….. etc.
>
> Although gastronomy was born when humans began to cook their food, the initial preoccupation to eat well only really happened at the centres of wealth, the princely courts, or the homes of the prosperous bourgeoisie. Only recently, and exclusively in developed countries can it be said that there is a general food culture (…)

The nicety of intelligence was added to the second definition of the term appearing in the Spanish *Enciclopedia Universal Sopena* (1963: 3864) while in the first, focus is on the idea of a big repast:

> **Gastronomy**. (fr. Gk.γαστηρ = gaster (stomach) and νομος = nomos (law). Art of preparing a good table for choice eating. Fondness for eating sumptuous meals.

> **Gastronome**. Intelligent person versed in the art of gastronomy. Person keen on eating lavishly.

In the *Larousse Enciclopedia* (1991: 4,780) we find the following definitions:

> **Gastronomy**: (fr. Gk. gastronomy, treatise on gluttony) 1. Art of preparing a fine meal (cooking). 2. Fondness of eating well.

> **Gastronome**: Person interested in gastronomy: A feast more appropriate for great gluttons than delicate gastronomes (Pérez Galdós).

In the mid 19th century, Anselm Brillat-Savarin, the French magistrate considered founding father of the science, in his posthumous work *The Physiology of Taste,* defined gastronomy as:

> Gastronomy is a scientific definition of all that relates to man as a feeding animal. Its object is to watch over the preservation of man by means of the best possible food. It does so by directing, according to certain principles, all those who procure, search for, or prepare things which may be converted into food. To tell the truth, this is what moves farmers, grape pickers, fishermen, huntsmen, and the immense family of cooks, whatever title or qualification they bear, in the preparation of food[1].

Gastronomy as the art of gluttony does not marry well with modern dietary cooking, *Nouvelle Cuisine* or New Basque Cuisine. However, the diet question goes back far before them. One great definition of gastronomy, related to the birthplace of the New Basque Cuisine, is

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[1] http://creativecommons.org/licenses/by-nc-sa/3.0/au/

proposed by the academic and pioneering food guide creator, Gonzalo Sol[2]:

> Gastronomy for me means something more than mere cooking and the pleasure it gives. Gastronomy is everything related to culinary art and pleasure; for example, its literature, history and evolution from the first fire and first cooking pot, food and nutrition, as long as it all shows the search and perception of pleasure.
>
> Mostly when one says or writes that the northern Spanish province of Guipúzcoa, for example, has a great gastronomy, what one is really saying is that Guipúzcoa has great food. The author is not usually referring to the typical Basque cooking clubs, to the cooking interests of the locals in general, neither even to the excellent sources from the sea and the land, nor to the private and public libraries where books cover everything from cooking to wines and to cheeses, nor to markets like La Brecha or St. Martin, nor to the traditional 'marmitako' (fresh tuna and potato casserole) contests…
>
> For me the word cooking is extremely important but the concept, my concept of gastronomy, is much wider.

The most complete definition of the word Gastronomy found is that of the professor of classical languages Mariano Arnal who reveals the etymology of the term:

> Created by the Ancient Greeks who preferred using the suffix –logy meaning treatise, knowledge, or learning. Therefore the Greeks normally used the word γαστρολογηα (gastrology) for "cookery books", until Archestratus called his cookery book Γαστρονομια (gastronomy). This was an important leap. It spe-

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2 Interview with Gonzalo Sol, 10.06.2009

> cified the contents, not just described the title. The name comes from the same structure as eco-nomy, astro-nomy and so on.
>
> Γαστηρ, γαστρος (gaster, gastros) is the root of this compound. Both in Greek and Roman cultures this part of the body, the stomach /belly(*venter*) was the seat of gluttony. "Quorum deus venter est", those whose god is their stomach, as Saint Paul said, referring to those gluttons who live to eat. This was the literal truth.
>
> The outstanding examples of this were the banquets (*convivia*) that lasted various days where the Romans could utterly satisfy their greed unhampered by the capacity of their stomachs which they did by inducing vomiting in order to continue eating for as long as the banquet lasted.
>
> Perhaps it was precisely these serious anomalies that made the name γαστρονομια (gastronomy) "law of the stomach", νομος (law) especially attractive and even more so because it originally meant "portion", "part shared" and from there it devolved finally into the meaning of law and rule.[3]

Gastronome or *gourmet*. The scientist Faustino Cordón (1982:148) considers that a knowledge of food is the predominant element in the concept of gastronome, adding to the pleasure of eating, "enjoying his knowledge of flavours and aromas (subtleties, origins, and occasions, etc.)". Cordón's definition is close to Simon Arbellot's classic, included in *Larousse Gastronomique*:

> The *gourmet* is he who knows how to analyse his taste sensations (cit. in Vázquez Montalbán (2005: 13).

Vázquez Montalbán (2005: 139) concludes that:

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[3] http://www.elalmanaque.com/lexico/gastronomia.htm

> The *gourmet* will, therefore, be an expert who appreciates good food, decodes it and proposes new codes of food conduct.

The same author comments on the priestly role the *gourmet* adopts:

> I cannot say that the priesthood of the *gourmet* is as dangerous as other priesthoods. Evidently it is less dangerous than political or religious priesthood, but in the end it is still priesthood (…) The *gourmet* has created food myths, deified national foods, introduced fashions that sometimes become ill-considered habits and fostered, in his most positive contribution, a culture of the palate (…)

Foodie. *Wikipedia* defines this relatively modern term as follows:

> A foodie is a *gourmet* or a person who has an ardent or refined interest in food and alcoholic beverages. A foodie seeks new food experiences as a hobby rather than simply eating out for convenience or hunger. While *gourmet* and epicure can be used as synonyms they have fallen out of favour and bring to mind a stodgy or snobbish attitude. The word was created in 1984 by Paul Levy, Ann Barr and Mat Sloan for their book, *The Official Foodie Handbook*.

Foodie is a very fortunate expression that contributes to the renewal of the creative vocabulary of reviewing and has become standard in the food media. For example, the food reviewer Fernando Lázaro declares that:

> The wizardry of the young chef Saul Gómez Carrillo has put a tiny restaurant in Burgos, the Blue Gallery, on the foodie

map of Spain. "A star of genius", in: *El Mundo Metópoli,* 16-22.03.13, p.10.[4]

The Gourmandizer. Grimod de La Reynière preferred the term gourmandizer to describe the person Vázquez Montalbán, (*ibid*.) refers to as:

> a person whose refined taste resides in his exquisitely delicate palate, acquired after long experience. All the senses must be linked to taste because every mouthful must be savoured even before it is taken to the mouth. This means that the gaze must be penetrating, the ear alert, the feeling sensitive and the tongue masterly.
>
> So, in contrary to the guzzling glutton, this is a person endowed with extraordinary delicacy and excellent health.

The early critic, de La Reynière (Domingo, op. cit., p. 29) explains that

> The gourmand is not merely he who eats with passion, distinction, reflexion and sensuality, he who leaves nothing on plate or in goblet, he who never offers his host a negative answer nor his neighbour a fit of sobriety. He is capable of combining the most clamorous appetite with a jovial good humour, without which the feast would be no more than a miserable catastrophe.
>
> With his ease of words, he must tune his sensorial capacity and adorn his memory with multitude of anecdotes, stories and amusing tales with which to fill the vacuum between courses and be excused his appetite by sober guests.

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[4] From now on, we denote *La Luna Metrópoli* as *Metropoli.*

***Gourmet* vs. Gourmand and Gastrosoph.** A definition, taken from Vázquez Montalbán (ibid.) that adds many original subtleties:

> In the 19th century the term *gourmet* struggled with *gastrosoph* and gourmand to designate the presumed experts in fluctuations and obsessions in food tastes. Originally, Brillat-Savarin states that *gourmet* was considered an expert in wines and gourmand in food.
>
> According to Harry Schraemli in his historical work *From Lucullus to Escoffier*, the word *gourmet* comes from the English groom and groomet, meaning servant or server, especially those servants expert in wine-tasting. However, with the passing of time the word *gourmet* won the battle against its competitors.
>
> In French, nevertheless, a difference is usually made between the two terms: gourmand had, for some time, a somewhat disparaging connotation because it apparently indicated more the quantity than the quality consumed, while the *gourmet*'s taste was more aesthetic and refined. For some time now the word gourmand has more positive associations for the implied sensuality.
>
> The *gourmet* would then be the intellectual and the gourmand the sensual. The figure of the *gourmet* has produced abundant literature, including the succulent Chinese novel *Gourmet* by Lu Wenfu which, according to its prologue, should be read with a napkin under the chin. Manuel Vázquez Montalbán published *Contra los gourmets* (Down with *Gourmets*) in 1990, at the start of his crusade against the theology of food, a book repeatedly burnt by Carvalho in his fireplace in protest for the perverse relations he had always had with the writer.

The Cicerone. Cicerone is an Italian expression that the OED explains as "a guide who gives information about places of interest to

sightseers". On the other hand, the Spanish *Diccionario del origen de las palabras* (Buítrago & Torijano 2000: 116) defines cicerones as:

> Experts in art, history, language, gastronomy, in short, experts on the culture of their country or of a particular work or of whatever had to be shown to the visitor. For centuries these guides have received the nickname of cicerone, in a clear allusion to the eloquent Roman orator and politician Marcus Tullius Cicero (106-43 BCE) (…)

The Host. A key figure in the world of food, urbanity and good living. He is a person who conceives society (Domingo, 1998: 26, 27) as a:

> Food circuit including everything Nature has to offer from the garden, from fishing, and hunting to aromatic and medicinal plants. In short, a social and economic circuit at the summit of which he stands thanks to his deep, Epcurean wisdom. He is, above all, a specialist. At the head of the small army of professionals at his service, cooks and scullions, maîtres and butlers, he controls to perfection the art of combining food, gives orders, brings society together and in short, moves all the structure of the "nutritive circle" to which he brings new discoveries and products and constantly reforms, thanks to his moderate eagerness for delicacies and his desire to make things in the kitchen go forward, always in an orderly manner, obviously (…)

The burden of responsibility for good taste, for instance the good taste displayed at a banquet, falls on the shoulders of the host. According to Professor Francia Somalo (2000:70), this includes everything: from the purely scene-setting decoration, furniture, opulent table linen and table-ware; the frescos and mosaics on the walls; right down to the exquisite delicacies. Domingo adds (*ibid*.) that if the host were

a politician he would belong to the rare species of "progressive conservatives". When exercising his important function:

> The host enjoys a number of rights and privileges but also assumes serious, rigid and peremptory obligations. The smallest error may bring about his losing caste. He must defend his position at all costs and this is not an easy task. The host lives surrounded by snares, by envy, and by people determined to destroy his good reputation and discredit him.
>
> The life of the host is a dangerous game and his worst punishment the day nobody accepts his invitations and his guests spurn his table. Should this happen, his colleagues, the other hosts, will point their fingers at him, make him the butt of their cruel commentaries and his name will discredited in the specialist press, (Grimod's Almanacks) stained with infamy and shame.

To prevent this happening *cookologist* Xavier Domingo, continues (*ibid*.):

> The host must have a vast knowledge of cookery and complementary sciences, physics, chemistry, medicine (to keep his cook healthy for example) as well as controlling to perfection the complex strategy of eating and serving, exercising subtle psychological diplomacy and be notably accomplished in many cultural fields.

The Spanish word for host, *Anfitrión* was created by nominalising the King of Thebes of the same name, famous for his splendid banquets and Spanish Academy's dictionary gives:

1. Person or entity who receives guests or visitors in his country or his seat.
2. coloq. Person who invites guests to his table or to his home.

Manuel Vázquez Montalbán states that the most famous of all hosts was Lucullus but other mythical hosts included Maecenas, Elagabalus o Balthazar. Even the theatrical figure of the host/anfitrión was drawn by Plautus in the comedy *Amphytrion* (2002: 27).

2.2 Cuisines under study by the food reviewer

The principal objective of the food reviewer's studies is food, but through its materialisation in the kitchen of a particular restaurant, or manifestation as a choice food or delicatessen product. As a consequence of globalisation, many different cuisines and culinary philosophies are being analysed and evaluated in food reviews.

2.2.1. Defining different types of cooking

From a gastronomic standpoint, the cookery of a people evolves through various phases, from traditional or popular to evolutive to vanguard. Every good food enthusiast knows that each territory where a local cuisine has developed has restaurants that cook in the old style (traditional), others with a slightly more modern touch (evolutive) and others that break totally with the traditional classification of the recipe, just as great artists have done (vanguard cooking).

> Marooned in the heart of the old town, surrounded by buildings that once witnessed the birth of illustrious Bilbao citizens, the kitchen of La Mina restaurante is waiting for the opportunity to step forward and establish itself in the world of haute cuisine.

> Backed by the ever exacting food critics and corroborated by its six years of operations, this wager for vanguard cooking with tradition, the Biscayan chef and alma mater of La Mina, Álvaro Garrido […] Yuri Álvarez "La gastronomía vasca encuentra otra "mina" in: Deiz, 04.03.11[5].

Traditional/popular cooking. This is the cooking of ancestral dishes that remain alive in the palatal memory of a people. They are prepared according to a traditional, inherited recipe, and in many cases, using the original cooking techniques. Popular cooking is a symbol of culinary wisdom and differs from the cultivated, systematised cooking. It is seasonal and uses ingredients as they become available. After millions of years of trial and error it has attained its gastronomic status of a well-executed work.

Tradition or popular cooking is developed, improved and transmitted orally from generation to generation. It is all about cooking based on repetition, taste memory, local produce and replication: anonymous cooking transmitted by the spoken word simmering in ancestral pots long before it could remember itself. (Earl of Sert, 2007: 13).

Guild or associative cooking must also be included in traditional Spanish cooking (Xavier Domingo, 1992: 13). This is cooking using recipes associated with the ingredients most immediately at hand for specific groups of humans who shared a common bond: hunters, fishermen, muleteers, shepherds.

> The cooking done by shepherds, hunters, fishermen and even the gastronomic associations, or cooking clubs, especially in Basque Country constitute in themselves a unique phenomenon and are therefore very characteristic in the culinary so-

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5 Available in: http://www.deia.com/2011/03/04/sociedad/la-gastronomia-vasca-encuentra-otra-mina

> ciology and anthropology in Spain. The fact that there is an authentic Basque differential is not at all alien to the foregoing concept. (Xavier Domingo, 1992:13).

In a sociolinguistic study, these guilds must be considered social networks (Villena Ponsoda) grouped in economic and professional organisations, possessing a distinctive manner of cooking that has become generalised among the rest of the population.
If anything characterises the traditional/popular cooking it is the old-established recipes from centuries back. Since then, with very little variation the formula has been repeated over and over again. Popular cooking is the cooking of the people and nobody until now has been capable of creating a new dish that can be included immediately in the recipe books. Nobody? Juan Mari Arzak can:

> Let me explain. Cooking has fantastic formulas destined for posterity that will always mirror a precise era and medium for analysis. Some of these recipes are unforgettable. *Bacalao a la vizcaina* (Basque style salt cod), *merluza en salsa verde* (hake in parsley sauce), and *chipirones en su tinta* (baby cuttlefish in their ink) are the most important delights chosen from the history of Basque cooking. And on a par, the timeless, omnipresent *pastel de krabarroka* (scorpionfish pie) […] Rafael García Santos "Pudding de krabarroka, símbolo de la nueva cocina" in *Diario Vasco*, 26.12.1982, p IX.

When traditional, popular cooking takes even the most moderate step forward to modernise it becomes evolutive cooking. Because of this, traditional cooking is at the root of any avant-garde or signature cooking. In this respect Manuel Vázquez Montalbán, author for whom there can be no rupture if there is no tradition, is remembered as the gastronome "who fostered the symbiosis between tradition and

modernity and made us see that without tradition there is no modernity and without modernity, there is no tradition" (Adrià, 2007: 59).

> More than half a century has gone by since the first time my father took me, as a child, to that cider bar on the side of the road, the only road then between Avilés and Gijón, in a hamlet called Prendes. There was a simple dining room where some of the most traditional Asturian dishes were served. Choice was limited but mattered little because my father, like the majority of the patrons in the sixties, always ordered the same: crab bisque, *fabada* (Asturian rich dried-bean stew) and rice pudding. Occasionally a meat casserole, fresh tuna loaf or potato omelette but, really in Prendes as everyone said, confounding the place with the establishment, people came to eat just that, the bean stew and caramelised rice pudding prepared by Angeles, mother of Pedro and a great cook […] Carlos Maribona "Casa Gerardo: past, present and future" in: *Salsa de Chiles* (*ABC*), 13.01.2012[6]

Classic Cookery. This is usually associated with the idea that it represents French cooking because historically, its great chefs systemised and summarised the great cookery books of the past. Antoine Carême (1783-1833) and Auguste Escoffier (1846 -1935) are considered the most important food writers for compiling all the most important cookery books that existed in their time.

Every food culture is characterised by its solid classic cookery that comprises dishes and cooking techniques traditionally used in its territory. These formulas and cooking methods can and do expand and spread to serve as inspiration to other cooks in many different ways. By copying, as a starting point for other dishes, by making a prudent

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6 http://www.abc.es/blogs/gastronomia/public/post/casa-gerardo-pasado-presente-y-futuro-10998.asp

move forward or with a vision directly rupturing tradition with a revolutionary cooking episode, it becomes avant-garde.

Professor Jesús Moreno of the Malaga Academia of Gastronomy[7] clarifies:

> A generic description of classic is understood to be that style, prototype or model capable of generating rules that transcend the moment of its creation and thus, serve as an inspiration or motivation, as a continual value, to future generations. This is how it would be applied to fine arts or literature. However, the art of cooking is something special. It is not easy to define the concept of classic cookery from a Spanish perspective. Historically we could say it is cookery differentiated by class: cookery for royalty and the nobility is what is reflected in old recipe books: Granados, Montiño, perhaps Domingo Hernández de Maceras and some of the convents.
>
> In a society of classes, cookery is too and the upwardly mobile ideal is the Court and the high-ranking nobility who stuff themselves with meat as if it were the most valuable of items. Labourers, farm hands, craftsmen were self-sustaining: gruel, pottage, gazpachos with vegetables predominating, especially the cereal, vine and olive trio.
>
> When we talk about 'classic' cooking, no doubt we are referring to post-Revolution French cooking when the nobility's cooks fled from the palaces and established restaurants, marking a new concept of cooking and good eating. Gastronomy, like liberalism and modern capitalism, is a creation of the bourgeoisie. But the concept of 'classic' is variable. Would anyone dare to declare that *paella, gazpacho, fabada, porra* and *bacalao al pil pil,* while diametrically opposed to French cooking, are not classic dishes in Spanish cooking?

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7 Personal interview with Jesús Moreno.

Evolutive cookery. Falling somewhere between popular and avant-garde cookery, this represents a more modern culinary concept explained in manifestos like *Nouvelle Cuisine* and *Nueva Cocina Vasca* (cf. 6.2). These codes of culinary conduct propose the updating of imperishable recipes, the recovery of the archaeological or ancient cookery of a region to be undertaken with new techniques as well as other tasty goals such as the extolling of seasonal produce, lighter sauces and the elimination of animal fats.

Evolutive cookery is moderate, less conservative than the popular, and focuses on standard values and tastes to which it applies cautious advances, less aggressive cooking methods, the use of first class fresh produce, condiments that increase the flavour rather than mask it, animal-fat-free dishes, all of which are modernising proposals.

This cookery evolves prudently without destroying the palatal references of the eater and introducing a modern touch that exhibits the cook's food culture.

> The principal virtue of Pedro Morán to whom we mostly owe present-day Asturian cooking, was to bring the family restaurant up to date and upgrade the cooking inherited from his elders. The *fabada* bean stew and the rice pudding are not the same as 50 years ago because the cook has understood how to lighten and modernize them, without losing any of their flavour […] Carlos Maribona *"Casa Gerardo: pasado presente y futuro"* in *Salsa de chiles (ABC),* 13.01.2012 (*ibid*.)
>
> Can a cook demonstrate he is modern while cooking tradtional dishes, I asked myself then? Of course. Every one of the Central Bar's specialities has been improved through Camarena's filter. The produce is select, cooking times are correct and the recipes revised in substance and form, no fats, delicate high-

> quality […] José Carlos Capel, *"Ricardo Camarena, entre raciones y cañas"* in: *Gastronotas de Capel,* 26.08.12 [8]

Creative cookery. Avant-garde or signature cuisine is the reserve of very technical professional chefs. It is nothing like home cooking. It is done by very advanced chefs who are in control of the art of cooking, gastronomy culture, and recipe history and are familiar with the latest avant-garde tendencies: techniques, processes, utensils, appliances. Pau Arenós gives us an example in El Celler de Can Roca:

> A consummate restaurant where the accomplished Trinidad reigns supreme. Masterly. From avant-garde (orange chromaticism) to academicism (woodcock with truffles), from evolutive (brioche with meat broth) to the non-evolutive (baby octopus with peas), this is both serious and amusing, technology and craftsmanship, emotion and techniques, science and enchantment, product and magic dust. In two words: techno-emotional cooking […] Pau Arenós "Respeto a la tierra" in Los Restaurantes de Pau Arenós (*El Periódico.com*), 01.03.2009.[9]

Or, according to the specialist journalist Rosa Rivas, the techno-emotions that await us with Paco Roncero and his intelligent table:

> If last year olives and blades of grass sprouted from under the plate, oil slicked and rain-drops dampened, this year the table is full of sand, shoals of fish or running hares… Hisia is an intelligent table, a display screen with sensors and special effects, the canvas on which Paco Roncero (b. Madrid 1969) allows his creativity to run free in his food workshop. The chef at the Te-

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[8] Available in: http://blogs.elpais.com/gastronotas-de-capel/2012/08/ricard-camarena-entre.raciones-y canas.html

[9] Available in: http://rdp.elperiodico.com/restaurante/respeto-a-la-tierra

> rraza del Casino has intensified the menu of techo-bites in his "sensorial workshop" hidden away in a 19th century Madrid building, with the help of Pep Torres who defines himself as a Renaissance Man, creator of one of the best inventions of 2009, according to *Time* (a human-powered vending machine) and founder of the Museum of Inventions in Barcelona. Rosa Rivas, "Una mesa con tecnoemociones", in: El País.es, 24.02.2013.

The cooking detective Pepe Carvalho (in Vázquez Montalbán, 2002b: 9) offers the most complete definition of Signature Cuisine[10]:

> Pepe Carvallo applied the concept of signature cuisine to those chefs and non-cooking restaurateurs who designed a singular and refreshing culinary strategy, more or less based on traditional taste but so groundbreaking that it represents a qualitative leap from the previous cooking. It signifies the creative maturity of cooking in the 20th century. Cooking has moved from the dictatorship of the cook accomplice who, while brilliant at times, accepted the Establishment's palate, to the contribution of the chef creator who modifies tastes with his own style.
>
> Signature cuisine represents a momentous step, equal to that of the appearance of a singular writer or artist who, through their singularity, inherits and modifies craftsmanship and rhetoric. One example of a great kitchen signatory would be Girardet but sometimes the signatory is not a cook but a thinker or a kitchen strategist able to lay down guidelines for the great cooks […] Great craftsman cooks could be included because another interpretation of signature cuisine is the assessment of singularity within tradition, allowing for the positive postmodern virus of breaking pre-established cannons […] in an

[10] Available in: http://cultura.elpais.com/cultura/2013/02/22/actualidad/1365560913_432578.html.

> artistic profession audacity and ambition are required as much as knowledge […]

The intelligent food critic does not steal gastronomic merit from the restaurateur who has been capable of creating a signature cuisine:

> Even though the restaurateur [Josep Monje] does not actually cook, his cultivated sensitivity immediately captures what must be done and transports it to his refined domain […] Carmen Casas, "Via Veneto: el lujo que nos honra" in: *La Vanguardia-Revista,* 24.13.1989, p.14.
>
> Although the business is now under the direction of Eduard Gascons jr. assisted by his wife Maribel, he himself does not cook but he does plan, conceive and decide on each season's menus. Pete García, a confident in-house trained professional has grown and matured there and is the key piece in the machinery that has allowed the transformation of a roadside restaurant into a Very Important Place for popular cooking. And with a Michelin star included […] Carmen Casas, "'Els Tinars': la sabia sensatez" in *La Vanguardia-Revista*, 07.01.1990, p 14.

Creative or signature cuisine acquires the category of a cult (Earl of Sert, 2007: 13) "when it reinterprets and breaks the mould of familiar flavours and incorporates foreign products and new cooking techniques. This recognition of the cook artist occurs in the last quarter of the 20th century in Spain, as Rafael Ansón reminds us (2003: 7)[11] :

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[11] Rafael Ansón (2003): "25 años de la Guía CAMPSA y su influencia en el esplendor actual de la Gastronomía Española" in *Los Mejores Restaurantes de España* 1979-2004. Supplement to the special 25th anniversary edition of the CAMPSA Guide.

> In the last quarter of the century we have been witness to the recognition of the cook as creator and artist. In fact, the master of the kitchen stove has been converted into a respected professional, in the manner of a great designer. For this the dishes have a signature, like the creations in the fashion world and the Arzak (the only one who remains), Ferran Adrià, Berasategui, Hilario Arelaitz, Pedro Subijana or Santi Santamaría all put their personal stamp on each of their recipes, many of which are imitated by their devoted admirers.

On the other hand, the new kitchen utensils and appliances of futurist cooking are fruit of the cook's invention and his cooperation with physicists and chemists in cooking-laboratories. The Basque chef Juan Mari Arzak, the first to include a laboratory in the kitchen of his restaurant, initiated this line of investigation. A researcher cook who needs no criticism because he is the most self-critical professional:

> The fashion started, or at least it was the first dish that I saw and ate, with Arzak's phenomenal rock lobster chowder.(…) Inspired by the success and his passion for pasta he invented a salad that did not work. Once it was withdrawn, this failure had to be avenged because Juan Mari does not make allowances for his dishes or for himself. And, after a serious study, an interesting contribution emerged, clams with pasta and green sauce. A magnificent pasta dish (…)
>
> But this was not the end of the story. Last week I visited the laboratory to try the latest experiment soon to be incorporated into the menu. This is boiled lobster and served with spinach *tagliatelli* moistened with a mild sauce armoricaine flavoured with basil. Worthy of all the honours […] Rafael García Santos, "La encantadora moda de los *tagliatelli*" in: *Diario Vasco*, 30.09.1984, p. XI.

Molecular Cookery. Within the field of avant-garde haute cuisine, mention must be made of Molecular Cookery. This term was coined in 1988 by Professors Hervé This and Nicholas Curti to refer to the joint culinary result of work by scientists and cooks
in treating and transforming food with technological and scientific support. (Pérez and Capel, 2006: 89).

Techno-emotional Cookery. Techno-emotional cookery is a neologism coined by the critic Pau Arenós to describe high-tech cookery that wants to reach the spirit and the sentiments of diners, to stir their emotions (Pérez and Capel, *ibid*.). According to Arenós, the term refers to the cookery that changed the culinary paradigm of the 21st century. The creator himself of this new word defines it as follows[12]:

> World-wide culinary movement of the 21st century whose principal representatives are the chefs Ferran and Albert Adrià. The movement includes cooks of different ages and traditions whose aim is to create emotion in the diner and, to do this, they use new techniques and technologies. They are the discoverers or, simply the interpreters, resorting to the systems and concepts developed by others.
>
> The cooks assume risks in their approach and preparations. They pay attention to the five senses, not merely taste or smell. Not only do they create dishes, they aim is to pave the way. They cause no confrontation with tradition since many of the dishes are evolutive. On the contrary, they are in debt to and show respect for it. They have begun a dialogue with scientists and plastic artists, novelists, poets and journalists, historians and anthropologists…they work together with farmers, stockbreeders and fishermen in search of the survival of the product.

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[12] https://gastronomicus.wordpress.com/2012/01/31/elgastronomovaliente/

Technical-Conceptual Cookery. On its website *El Bulli* Restaurant states that this type of cookery was born in 1994[13]:

> In 1994 we began to realise that if our cookery was to evolve at the pace we wanted, we had to widen our notion of creativity and direct our search not so much to the mixture of products or variations of concepts already in existence to create new recipes but more to the creation of new concepts and techniques.
> From then on, the technical-conceptual search was our principal creative mainstay though other styles and methods were not discarded. And thus, in the following years, the foams, the new pastas and raviolis, the salty ice cream, the new caramelising and so on came into being. Technical-conceptual creativity surely marks the most important difference between the merely creative and the evolutive cookery.

Re-creation cookery. The when, how and why of this term is explained by the food writer, Fernando Huidobro in a monograph entitled *Catalogando la cocina* in the *Apicus* review (2008):

> Re-creation Cookery.[14] We were sitting enjoying the "petit fours" recess, remembering with pleasure the Re-creations that Ferrán and his El Bulli team had offered us that September night when it occurred to me that what is being done here and in all the haute cuisine restaurants in Spain is Re-creation Cookery (RC).

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13 www.elbulli.com/historia/index.php?lang=es&seccion=4subseccion=2

14 Translator's note: play on the Spanish *recreación* meaning both to creating anew and an enjoyable activity. The English translation does not capture both: it remits to enjoyment, refreshment. Read as creating anew being Re-creational.

It is Re-creation Cookery because starting from traditional cookery it accomplishes the reestablishment of Spanish cooking by re-creating itself.

It is Re-creation Cookery because with every breath, it renews the concepts of cookery creation.

It is Re-creation Cookery because it has been able to re-establish and reintroduce, able to spread and be understood everywhere.

It is Re-creation Cookery because from its very origin it has reabsorbed every kind of national and international multicultural sense, savour and sagacity.

It is Re-creation Cookery because from its big-bang, a new and different culinary universe has re-emerged in its own firmament abounding with stars/cooks and dishes/planets whose centre, axis and sun is indisputably Ferrán Adrià/El Bulli.

It is Re-creation Cookery because it is the uncomplicated revolution of the global and "glocal" cooking evolution.

It is Re-creation Cookery because from the chaos of infinite distortions and untidy isolation, a unique coherent and harmonious new world order has been reborn.

It is Re-creation Cookery because it recalls the tremendous emotional commotion of its birth.

It is Re-creation Cookery because it proposed and imposed rousing all the senses, emotions and sensations that a diner feels in a new and most pleasant way of eating.

It is Re-creation Cookery because it is revitalized by the magic of all human and emotional creation.

It is Re-creation Cookery because it deconstructs and reconstructs at will culinary pre-existences because to re-create is to destroy and reconstruct.

It is Re-creation Cookery because it encompasses the artistic Renaissance of gastronomy.

It is Re-creation Cookery because it is an aesthetic re-flowering that portrays and reincorporates its own environment and scenery in its recipes.

It is Re-creation Cookery because it has rediscovered and revealed the essential properties of its elements and the secret of their transformations.

It is Re-creation Cookery because using existing elements, it has renewed their forms, remaking a world of previously inexistent textures and appearances.

It is Re-creation Cookery because it entails and obliges a return to the respectful reproduction of food that is sustainable and in harmony with nature and the environment.

It is Re-creation Cookery because it reinvents its own technology, its new kitchen gadgets to cover and feedback its needs and development: R+D+I.

It is Re-creation Cookery because it readmits a valuable consignment of goods that kitchens had rejected.

It is Re-creation because it has meant the rehabilitation and public recognition of the guild of cooks who have reclaimed its fame and good name and who have now recovered their self-esteem as ambassadors of the modernity of Spanish culture.

It is Re-creation Cookery because it has been able to reunite and regulate an atmosphere of friendly comradeship, openness and exchange among cooks that unites and defines the movement.

It is Re-creation Cookery because it has reinstated a cookery culture, making it a school where everyone, masters and apprentices, go to learn and exchange knowledge and new experiences.

It is Re-creation Cookery because it has reconverted restaurants into places of Recreation, distraction and leisure: Recreational Restaurants.

It is Re-creation Cookery because it relishes its successes and achievements, even wickedly delighting in them.

It is Re-creation Cookery because it is at once "Recreational" and entertaining, an inseparable part our leisure.

It is Re-creation Cookery because it is glee, continual surprise and boisterous mind-games.

It is Re-creation Cookery because it proposes and imagines rejoicing in the whole creative process from the original idea, its implementation, and right up to the final result.

> It is Re-creation Cookery because it rouses a general stir: bustle, noise, movement and controversy.
>
> These are all the little things, the reasons, thoughts, imaginings, virtues and coincidences, as well as the need to baptise this unnamed creature hungry for a guaranteed origin, a world-wide identification (Recreación/ Re-creation/ Récréation/ Ricreazione) that led me to rename it so: Re-creation Cookery.

Neo-Cookery. The intellectual food expert Manuel Vázquez Montalbán proposed this term in his dictionary encyclopaedia *Carvalho Gastronómico* to refer to the avant-garde cookery mentioned above.

Tasting Menu. One of the characteristics of haute or signature cuisine is the tasting menu that offers diners the possibility of trying a large number of creative dishes in one meal. The tasting menu served in a signature restaurant (Barrena, 2012:41) would comprise:

> A succession of sketchy miniatures in the interests of stomach levitation that march across the tablecloths with the intention of showing in one sole sitting the artist's "growing year", his technical achievements, or talents for colour and composition.

The first cooks to offer this type of menu in Spain were Pedro Subijana, Raimundo González and Juan Mari Arzak. For this change to happen in the menus, the government had to stop meddling in the affairs of the restaurants. The tasting menu was an advance not only in food but also in economy:

> A couple of years ago restaurateurs' obligation to offer the deplorable "typical menu" at a fixed price was abolished. Government policy had imposed this in a zealous attempt to keep the country's prices low. One harsh and inspired critic defined this

> policy had been "the most perfect motive for prostituting our gastronomy".
> From then on the restaurateur was free to make up the menus he wanted and price them as he thought fit (…) Some of the most famous Spanish restaurants had already done so: Juan Mari Arzak in San Sebastián or Raimundo González owner of Rincón de Pepe, in Murcia. Arzak told us: "The menu —four half rations per person— allows the customer to try a larger number of the cook's creations and specialities. And my clientele is very happy with this initiative". Don Raimundo confirms: "Thanks to this menu I can offer first rate food at reasonable prices, taking advantage of daily market purchases, the best produce available at the best prices. That means that more people can eat very well because it allows the restaurateur to adjust the prices substantially (…) Luis Bettonica "El Nuevo prestigio del menú" in *La Vanguardia (Fin de semana*), p. 31. 08.1980, VII.

Food critics soon found these menus irresistibly attractive and put them at the top of their food itineraries to the most recommended restaurants:

> Monday, Arzak. This pilgrimage through eight lunches and seven dinners should start off in the house of the most universal of all Basque chefs ever to have lived. Juan Mari offered us a double possibility: the tasting menu with four half rations and two desserts or two normal dishes and a sweet course. The short menu was very attractive. It started and finished with two very personal house delights: warm lobster salad and baked chocolate cake with peppermint cream. Between these were a sybaritic and traditional tuna belly with onion and green peppers. A long narrow menu is an uncompromising example of signatu-

> re cookery contributions […] Rafael García Santos, "Semana Grande gastronómica" in *Diario Vasco:* 15.08.1983, p. XV.

As time passed the tasting menu would extend among all the top chefs until it became an identifying sign of the best restaurants. But enough is a good as a feast and some of these menus have lasted an inordinate time, even to the point of including a tasting of matching wines with each course. Not everyone is in agreement and some dissatisfied voices are being raised, such as that of a Michelin Guide inspector (Remy, 2000:137):

> Tasting menus, while excellent, in general are efficient traps for erasing memories. While eating one is impressed at the authentic feast. But a week later we remember nothing about it. It is impossible to remember everything one ate. In my opinion, a great restaurant is somewhere that leaves us with precise details of a dish safeguarded in our memories.

Paz Ivison, a classic writer of food journalism states that

> The table must be above all, a pleasure. And speaking of pleasures, these enormously long menus where each little dish comes accompanied with its matching wine, more than a pleasure, end up becoming a succession of *coitus interruptus* where there is no possibility of repeating a drink or a dish you have enjoyed.

In all this matter there is one undeniable aspect that has been noticed by the founding member and President of the Andalusian Gastronomy Academy, Fernando Huidobro. It is worth remembering what this great food writer wrote in his blog *7 Canibales*: the avant-garde tasting menus have their conceptual origins in the traditions of the Andalusian tapas:

> The quintessence of the way to take a bite of the cooking and the life that makes us different and identifies us with our territory, and that no one, no one anywhere, has been able to reproduce exactly, in spite of being a much imitated model and even a source of inspiration of the long, narrow tasting menus. An intrinsic value in its own right, neither exploited nor globalised yet, despite being well-known, well-loved and well sought-after[15].

In 2013, four decades after tasting menus became fashionable, the change in the gastronomy paradigm, has meant that many outstanding chefs keep them coexisting with the standard menu rather than doing away with them completely. Dani García (Calima) is one of them as Fernando Huidobro writes:

> This season Dani García changed the policy of his restaurant. That is to say, he has changed the way of understanding and managing his kitchen and his business. This year Calima has included the menu, thus giving the diners complete liberty. They will not be forcibly interrupted, unless by express request, and read the riot act. He still maintains, of course, as emblem of his commitment with the avant-garde, the printed tasting menu of 21 dishes to enjoy but he has relaxed the restriction on this being the only option.
>
> This has been a reflective and complex decision where concepts such as purism, elitism and risk versus openness, populism and profitability have been in conflict. In my opinion it has been a very wise move. The restaurant how has a life of its

---

15 "La Encomienda (IV): Internacionalización de El Tapeo". Fernando Huidobro in: //www.7canibales.com/la-encomienda-y-iv-internacionalizacion-d-el-tapeo-%E2%80%93-fernando-huidobro/

> own that flows and bubbles free of restrictions. Customers fill the tables; they are more relaxed, more comfortable, freer, more proprietorial, more at home. They have lost their stage fright, conversation flows easily, laughter bursts out, friends and families relax to enjoy and eat better. "Calima is now a popular restaurant", says Lourdes Muñoz, inseparably attached to DG/ Calima […], "Delicious, gorgeous, contemporary, *Sur-Málaga en la mesa*, 20.07.13, p.5.

2.2.2. Nouvelle Cuisine and the New Basque Cookery

The bonanza of new cookery in Spain began with the New Basque Cookery that emerged from the first and second *Mesa Redonda de la Gastronomía* (Gastronomy Round Tables1 and 2, (Madrid 1976 and San Sebastián 1977) organised by the *Club de Gourmets* journal. The new style cookery movements originated in France and their most immediate precedents date from 1924 when the legendary Ferdinand Point acquired *La Pyramid Vienne* restaurant. The great culinary expert Víctor de la Serna (1987:132) describes Point

> as the "fabulous" reviver and master of a cuisine that still carried the excess baggage of Escoffier's school. Point simplified, softened, slimmed-down the cooking but also restored the purity of the flavours, the exquisitely fresh raw materials and the perfection of an uncontrived preparation.

It must also be mentioned that three years before Point, in 1921, Eugénie Brazier opened her *Mère Brazier* restaurant which soon became a great gastronomy shrine and she herself the first woman chef to twi-

ce win the three Michelin stars award[16]. The Ten Commandments of the *Nouvelle Cuisine* are laid down and published in the French press in the seventies by the publicists and theoreticians Henry Gault and Christian Millau.

Nouvelle Cuisine. A culinary movement based on the simplification of the haute cuisine of Escoffier and advocated a return to simplicity. The coining of the phrase *Nouvelle Cuisine* is attributed to the food critics Henri Gault and Christian Millau who spread in the Press the new ideas being brought into effect by Point's disciples, like Paul Bocuse, Michel Guérard or the Troisgros brothers, Jean and Pierre, founding fathers of the movement.

Víctor de la Serna (1987: 59) calls this the "other" French Revolution:

> Everything began in1960. The prodigious decade that was beginning had left behind the scars of two ferocious wars and society was disposed to enter a new era —one where we remain still— with its attractive flow of consumerism, leisure, popular pleasures, long car rides, "eating out", comfortable casual clothes, accessible transport and well-being in general.

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16 In "*El mito de la Michelin*" the food critic Enrique Bellver (Vocento group) clears up once and for all the fact that the Michelin stars are awarded, at the inspectors' discretion, to the restaurants, not to the chef:

> "Never in its history has a star been given to the name and surname of a person of flesh and blood. The stars are awarded to the establishment for a number of determining factors: good cooking, table service, wine list, restaurant space etc. A chef, as happens frequently, can leave an award-winning restaurant but it does not lose the star, nor will another restaurant who employs this chef receive this award from the gastronomic heaven". *Sur-Málaga en la mesa*, 29.06.13, p. 4).

For more data on the emergence, culinary philosophy, its main leaders and the successive stages of *Nouvelle Cuisine*, we offer Rafael Anson's account (2003: 9):

> From the sixties, thanks to the leadership of the French chefs, supported by journalists and publications like the Gault Millau Guide, the great evolution of our neighbours' culinary proposal happened. The old and misnomered "haute cuisine française" is superseded and passes away and the new fresh market fare cooking and signature cooking take the stage.
>
> The repetition of the old recipes disappears and each cook has the power to be more artist than artisan. The great creators of today's cuisine appeared. To begin with, the grand revolution was headed by French chefs, first Paul Bocuse, then Michel Guérard, Alain Chapel, the Troisgros, Vergé Boyer and many more. The came the era marked by Giradet and his "spontaneous cooking" and Robuchon's "cooking perfection". Little by little other great creators, artists and interpreters appeared all over Europe (in England, in Germany and in Italy) and also in other countries that had merely badly imitated the cooking France has imposed on the world from "la belle époque" […]

The rebellion against some of the immovable positions of Great Cooking was begun in France between the wars by Edouard Nignon, head chef at the Hotel Chez Larue who sustained that the daily work should not restrict the creativity of the chefs (Vázquez Montalbán, 2002: 70). André Pic, Alexandre Dumain and Ferdinand Point, revivers of French cooking, continued the revolution. Their ideas influenced Bocuse who, in 1976, published the book *La cuisine du Marché* and in a way, spearheaded the renewal movement in company with Guérard and Giradet.

Henri Gault and Christian Millau (De la Serna 1987: 171, 172) coined the term The Sublime Seven, referring to:

> […] some present-day phenomena called Paul Bocuse, Jean and Pierre Troisgros and Roger Vergé: all these, plus the phenomenal Alain Chapel, plus the Haeberlin brothers in Alsace, plus Michel Guèrard near Pau, plus the incredible Swiss Fredi Girardet in Crissier near Lausanne, made up what the two great French journalists Henri Gault and Christian Millau termed "The Sublime Seven".

In 1982, Paul Bocuse pronounced the death sentence on the *Nouvelle Cuisine* in France (Sen: 2007: 17, 18):

> The chef from Lyon, considered at this moment to be the best cook in the world, and naturally named *Meilleur Ouvrier de France* (best workman in France) […] stated categorically: "The New Cookery is over (…) It was a very important fashion but in the end, just a fashion. It was killed by overstatement". The main basis of the new cookery was its simplicity. What happened? The elaborations became more and more reduced; the techniques became sketchy and even those yielded to the cook's imagination. Thus we ran the risk of the cookery becoming standardised world-wide (…)

Food critics have always valued the properly understood *nouvelle cuisine* because they understood this effort in simplification (but not the sketchiness of the recipes) and return to its origins which, according to Néstor Luján, were the basis of the movement. In addition, the modern way of life, the high cost of products and diet all played their part: life today is more sedentary and therefore needs a lower calorie intake.

> This is in line with the correctly understood "new cookery". Make the customary dishes simpler, more modern, less fatty, easier to digest and just as substantial […] Rafael Ansón/ Cebea,

> "Chocolate, de Galicia" in *Sábado Cultural (ABC),* 17.10.81, p. 12.

There is a hint of a great change in cookery which Víctor de la Serna (1987: 59 and foll.) notices when he mentions what the great contribution the *American way of life* might signify in the rigid French way of life:

> What happened then —way back in 1960— was that France "got the wrong end of the stick". Our great next-door neighbour country had still not realised that the Great Change —coming, as everything had come and would come, from this New Rome of the 20th century that is the United States— would mean, over and above a social revolution, a food revolution.

At this time France had still not modified either its culinary or literary tastes as can been seen from this sociogram described by this writer:

> The so-called "lower class" (What stupid terminology!) continued to eat its heavy, filling casseroles, its long loaves of delicious bread, its litre of rough red wine everyday, not to mention its indigestible spicy, smoked *andouilles* (sausage).
>
> In the middle, the "middle class" remained faithful to its gently feminine simmered food; to its dusty bottles discovered miraculously behind the firewood in the old family cellar; occasionally allowing themselves a car drive along the N-7 to the sunny lands of the south (…) looking for pretty little inns while the more wealthy ate gargantuan lunches at La Pyramide in Vienne, recently orphaned by the great, Fernand Point's demise. Or at the Hôtellerie de la Poste de Avallon, next to the illustrious Chablis vineyard, Or at the Hôtel de la Côte–d'Or at Saulieu where the admirable, truculent Alexandre Dumaine

> sent a poor guest packing because he arrived three minutes late to table after ordering the famous "Belle Aurore" poussin. (…)
>
> For their part, the "upper class" was still victim of its own old-fashioned inventions. Escoffier's name sparkled in any conversation about food and on any restaurant menu, as something sacred, unchanging and indisputable. Paris was still the Paris of the numbered ducks at La Tour d'Argent, of the Albert sole at Maxim's, of the *lièvre à la Royale* at the Ritz, of the huge, indigestible, hackneyed dishes of dusty old kitchens; and the trite *tournedo* "Rossini", beef Orloff, trout with almonds —appalling!— and the terrifying Lobster Thermidor. The last straw seems to have been Duck à l'Orange or warm foie gras. And, obviously, a good red wine must be served, *chambré*, at dining-room temperature (…)

Víctor de la Serna also describes cookery literature in the following way:

> Literature about cooking was also then equally rigid. Apart from the specialist journals and the occasional chronicle in the daily papers by the admirable Francis Amunátegui (his culinary knowledge justified by his Basque ancestry) and the great Robert J. Courtine, the field was in the hands of an authentic tyranny. This was wielded by the great but questionable Maurice Saillant (alias "Curnonsky") and the Michelin Guide, the red book of good eating, supreme arbiter of successes and failures, uncontested gospel of gastronomes, gourmands, *gourmets*, gastronomads (Curnonsky dixit) and other great trenchermen of the time.
>
> Meanwhile…. customs were changing. Consumer goods were becoming more accessible for all social classes. Mimesis was introducing all the American, English, German and even Chinese formulas into the sacred shrine of Vattel, Carême, and

> Escoffier, of Gouffé, Prosper Montagné, Point, and Dumaine. In the student neighbourhoods and city centres strange, imported names were appearing: *snack, pub, sandwich, mixed grill.* Soda pops were replacing the litre of rough red.

Nobody knew where the future of French cooking was going, Víctor de la Serna continues, although many feared it was towards processed, ready-to-eat foods or even pills. But France is a country of genius, and French genius saved French cookery in the sixties. In the midst of all the gastronomic turmoil, genius appeared in the guise of two journalists: Henri Gault and Christian Millau both of whom worked in the now defunct newspaper Paris-Presse:

> Gault loved to stroll and as a stroller he began to take notes and photographs around Paris, looking for pleasant places, little forgotten inns and old buildings to encourage the Parisians, who had begun to flood the highways at weekends, to do something more than kick a ball around a meadow.
>
> Gault's section was, naturally confined to the pages of the weekend supplement edited by Millau that appeared on Fridays. Success was colossal from the first instalment. The author realised at once —as did Millau who prepared the original— that more than the Gothic chapels and sparkling brooks, readers were really much more interested in the roadside inns and taverns and even modest suburban restaurants.
>
> So Gault, who would soon be joined by Millau in the search for good food, carried on making his discoveries with ever-increasing success.

New Basque Cookery. The cookery revolution set out from Guipúzcoa, from the solid basis that had introduced the *Belle Epoque* or *Escoffier* school to the aristocracy of San Sebastián. The leader of the Basque cookery revolution is Juan Mari Arzak. However, in the

opinion of Víctor de la Serna, the importance of the new style of cooking by Juan Mari Arzak lies not in its novelty but in its greatness:

> I have returned to the restaurant run by Juan Mari Arzak, that sublime cook from San Sebastián, who well deserves this adjective and many more. "New" would be one of them because Juan Mari's ears have long been buzzing with "new cookery". But the time has come to relegate this second adjective to a modest second place: what is important now about Arzak's cooking is not its novelty but that it is so good. It is, above all, great cooking […] Punto y Coma/Víctor de la Serna, (*ibid*).

The New Basque Cookery is the result of mixing the precise doses of innovation, technique and excellent raw materials:

Arzak —like Merino, like the sons of the great Josep Mercader— is perfectly aware of the exact balance of innovation, lightness, tradition and freshness of produce that the great cookery of today must possess. And because Juan Mari, the first great Spanish cook, evolves slowly but surely in his art, one must revisit from time to time to see how things are progessing. And, at the same time, enjoy […] Punto y Coma/Víctor de la Serna, "Arzak" in: *El País*, 20.09.1981.

The New Basque Cuisine flowered after the celebration of two press food events: the first and second Gastronomy Round Tables, organised by dean of the food press in Spain: the *Club de Gourmets*. This journal edited by Paco López Canís was first published in 1976. These were very important events in the evolution of food reviewing in Spain (cf. 4.3).

After these round tables held in December 1976 a food research group was formed in Guipúzcoa called *El Grupo de la Nueva Cocina Vasca*. It comprised 14 cooks who have come to be known historically as "The Magnificent 14". This group of chefs taught the new

cooking techniques to their colleagues in other Spanish provinces and abroad in cooking expeditions that signified the beginning of Spain's restoration of regional cooking.

> The group's activity spread over some years, participating in events with no established periodicity and more and more outside the confines of their restaurants. A milestone boost happened when Juan Mari Arzak was asked by a Madrid restaurant to organise a Food Week and he suggested that it would be interesting for them all to answer the call together in a group. The response was unanimous and off they all went, closing their own restaurants for a week in order to promote Basque cooking and its cultural values beyond the frontiers of the Basque Country. The postprandial discussions and their publication in the Press generated an important impact in the media (Aguirre *et al*. 2011:11).

Support for the New Basque Cuisine and especially for its leader, Juan Mari Arzak, "the most universal of all the Basque cooks who ever lived", as he has been acclaimed by the critic Rafael García Santos, (*Diario Vasco-DV Domingo*, 15.08.1983, p. XV), was unanimous throughout the specialist food press both in and out of the Basque Country. The list of supporters is long, Juan José Lapitz (*Deia*) and Mikel Zeberio *Deia* and *Diario de Noticias* from inside but also outside the region[17]. Food writers in the media threw their support behind the New Basque Cuisine: Xavier Domingo (*Diario 16*): Víctor de la Serna/Punto y Coma (*Informaciones, El País, Viajar, Gentleman*); Luis Bettonica (*La Vanguardia*); Caius Apicius (*Agencia EFE*), Gonzalo Sol (*La Vanguardia, El País, El Siglo, Sobremesa*). Y Rafael Ansón

[17] In the Basque Country itself it seems that this support was not so unanimous. Some authors like Mikel Corcuera, *op. cit.*, admitted that the worst attacks came from home.

(*ABC*), who would be the great architect of the New Basque Cuisine's triumph in Madrid and in the rest of Europe as it evolved forcefully towards exquisiteness, as Cristino Álvarez recalls in his prologue to *25 años de la Nueva Cocina Vasca* (2004: 7):

> A quarter of a century on gives a sufficiently wide perspective to allow us to judge what the movement was and what consequences it had. It emerged, under the umbrella of the *nouvelle cuisine* of our Northern neighbours, into a country whose cookery, until then had moved more within the limits of weightiness than of delicacy, a legacy perhaps of not so distant hunger. It had to be Basque cooks from Guipúzcoa who would lead this culinary reform, not rupture (…) those "magnificent" who showed us how there was more to eating than leaving the table with a full belly; that the raw materials had their own characteristics, flavour, colour, fragrance, texture that must not be annihilated with preparations that put the accent more on the accessory than on the fundamental. The participants in that New Basque Cuisine showed us a new world from elements as old as the world itself.

Today nobody refers to this cookery as new, not because it is dead but because it has become our daily cookery (Álvarez, *ibid*). It is cookery that has many followers thanks to the generousity and communicative abilities of its principal leaders: Arguiñano[18], Arzak, and Subijana…

> Several of the cooks interviewed have publicly thanked charismatic Karlos Arguiñano especially for his efforts in promoting

[18] This cook, one of the key figures of the New Basque Cuisine, also taught 70% of Spaniards to cook through his television program, (cf. nota 27).

> Basque food in national and international media. (Aguirre *et al.*: 2011: 11).

In his article "La cocina vasca, campeona"[19] Víctor de la Serna looks deeper into this matter when he states that:

> Everybody is talking about Basque cookery. Everybody agrees that Basque cookery is the best cookery in Spain (…) All the food reviewers in the country have sung the well-deserved praises of the new "greats of Basque cookery, Juan Mari Arzak, Pedro Subijana, Iñaki Lasa, etc., creators of this new cuisine that even the foreign newspapers are talking about.

Apart from creating a following, Basque cookery also created the Gastronomic University:

> […] in March of 2009, seven Basque cooks: Juan Mari Arzak, Pedro Subijana, Karlos Arguiñano, Hilario Arbelaitz, Martín Berasategui, Andoni Luis Adúriz and Eneko Atxa, together with the University of Mondragón, created the Basque Culinary Center Fundazioa. The aim of the foundation is "formation and research, innovation and transfer of knowledge and technology in the different cooking sciences, generating collaborative research processes between universities, technological centres, businesses and public bodies to develop a network capable of generating and transferring knowledge […] (Aguirre et al. 2011: 14).

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[19] Published in *El País*, 20th February 1980; compiled in *Parada y Fonda* (1987: 232).

2.2.3. Latest trends in Food Criticism

Spanish cooking, historically that of the different peoples who have populated its territory, has always had a place for their latest cooking trends that, in turn, have always been a subject for cooking reviews. The first thematic extension of this journalistic genre, as we shall see below (cf.5.8) took place in the *ABC* newspaper that printed the first review. The extension was written, under the pseudonym of Zenón by Ymelda Moreno de Arteaga, Marchioness de Poza and daughter to Moreno de Herrera —Savarin— Earl of the Andes, founder in 1969 of this type of text in Spain.

Latest trend cookery was introduced in Spain in what was known as the Development era (Sixties). Thanks to the new progressive policies that came into force in mid 20th century, we opened up to the world and its cuisines. Consumer demand, centred on the middle class, became a reality —in the case of Madrid— and resulted in the opening of many places to eat and drink and in the publication of numerous books on food and cooking (Díaz, 1999: 274):

> The middle class demanded to be on centre stage of consumerism and markets, bars and shops began to spread (…) A prolific food bibliography appeared, notably *La Casa de Lúculo* by Julio Camba, *Guía del buen comer español* by Dionisio Pérez and *La cocina completa* by the Marchioness of Parabere.

In this era of economic stability (Development era), foreign food trends fought for the Spanish market. And for thinkers of food sociology like Manuel Vázquez Montalbán, the odd thing was that foreign cooking was not competing against Spanish cooking but against other foreign foods and restaurants. These were mainly French or American bars and snack bars where one could have a quick meal from a mass food production line like a Ford car, according to Julio Camba's description of bad mass-produced French food.

Today, as then, the food critics were watching carefully to see which of the latest trends were successful in the food service and new-food service industry. The media paid as much attention to the quality as to public interest. In order to analyse all these different styles of cookery, the food critic needed to have a profound knowledge of food and cooking:

> The nature of the *nikkei* flavour constitutes one of the great mysteries of Peruvian cuisine. Sometimes I think it is close to the Holy Trinity; in some ways it is both one and ternary. It is cookery in the process of invention and three different realities: what it was, what it is and what it should be. The *tiradito*, a cross between sashimi and ceviche is the first obvious result of *nikkei* cookery: a public demonstration of the work of the first Japanese chefs disposed to show their skills to the Peruvian public. The *usuzukuri*, the finely sliced fish, is installed in the ceviche's space. Cookery is living a spiral that twists and turns on itself, opening a round trip between concepts at each turn. The *tiradito nikkei* is retracing its steps to departure point and now adds soya to its condiments. […] Ignacio Medina "Al fin, la cocina nikkei" in *Poder*, August 2012.[20]

> David Muñoz is a unique chef in on the Spanish food scene. There are others who are doing oriental cooking very well (Kabuki, Koyshunka, Asiana and Nextdoor, Dos Palillos etc.) but nobody else has dared to do something so inter-culturally baroque. And the most interesting thing is that the end product is not the result of a fusion but of an authentic creation with a very personal stamp. A Michelin star and 3 suns in the Repsol Food Guide: a very promising start to a career […] Philippe

[20] http://www.poder360.com/article_detail.php?id_=6806)

> Regol "La Alta Cocina Asiática de David Muñoz en un nuevo espacio", in *Observación Gastronómica*, 09.02.2010[21].
>
> Ovadía is one of the best known young chefs in his country (Mexico). The cooking of Chiapas and pre-Columbian cooking play important roles in his colourful, modern dishes. He uses traditional recipes, good products and modern techniques. Bringing up-to-date the dishes of always, with a touch of today that respects their spirit.
>
> Mexican cooking is grandiose but it has difficulty in departing from the popular dishes. There have been very few cooks who have committed to modernising the traditional recipes: Patricia Quintana (Izote), Enrique Olvera (Pujol) or Muñoz Zurita (Azul Condesa) in Mexico City and Bricio Domínguez (El Jardín de los Milagros) in Guanajuato. Now Ovadía, the youngest of the group, and a long road ahead in revising his country's cookery, must be added. Daniel was in Madrid Fusión in January with a proposal that showed the way to that future […] Carlos Maribona "Daniel Ovadía y su revision de la cocina Mexicana" in *Salsa de chiles*, 19.10.2012.[22]

There are some types of cookery that while neither new nor a latest trend have become fashionable and famous in Europe thanks to the recognition they received in the limelight of important food events such as the *Cumbre Madrid Fusión* and the *San Sebastián Gastronomika-Euskadi Saboréala* Congress, showcases for the latest cooking trends and whose repercussion in the media is literally world-wide.

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21 http://observaciongastronomica.blogspot.com.es/2010/02/diverxo-2010madrid.html

22 http://www.abc.es/blogs/gastronomia/public/post/daniel-ovadia-y-su-revision-de-la-cocina-mexicana-14012.asp

The globalisation phenomenon has caused the sphere of food expand in many directions. The flood of new culinary trends continues without respite: cosmetic cooking, *glocal* cooking, *nikkei*, *izakaya*, chifa….This philosophy of the adventurous palate as Vázquez Montalbán liked to describe the culinary revolution that Gault and Millau made fashionable in France, has obliged the critics to try all manner of creations. This can put a food journalist in an extreme situation at a table:

> The mastodontic capital city of Mexico affords many food adventures among which eating insects is without a doubt one of the most extreme. It is an experience that not everybody wishes to undergo but highly recommendable for the most curious and, or daring palates. *Corazón de Magüey* the *mezcalería* in the central Coyoacán square is a referent in D.F for those who wish to let their insect-eating passion run free […] Federico Oldenburg "Corazón de Magüey" in: *El Mundo-La Luna de Metrópoli*, 23.29.08.13, p. 1

3

THE BEGINNINGS OF FOOD REVIEWING AS A GENRE OF JOURNALISM

3.1. Origin and Social Role of Food Reviewing

Food reviewing emerged as a genre of journalism in France at the beginning of the 19th century in response to a social demand for knowledge about the food and restaurant world which was becoming open to the public at that time. The French Revolution created a new culinary institution: the restaurant. This new enterprise appeared as a result of a series of changes in the social structure that happened as the Ancien Régime gave way to the Modern Age.

Cooks who had, until then, worked exclusively in the palaces and noble houses found themselves losing their jobs as their masters lost their heads under the guillotine. This painful episode forced them out into the streets to find a living; or to emigrate to other countries where the nobility remained untouched.

Expelled from their kitchens, if they did not follow their masters to the guillotine, a cook in France had the professional category of

workman, a class the Revolution was not persecuting (Poulain and Neinrick, 2007: 69):

> The great cooks who had served the nobility found themselves faced with a cruel alternative: either follow their masters into exile or stay in France and be professionally recycled. Those who chose exile put their art and contacts to work with English, Swiss or German aristocrats. Others tried to hire themselves to the middle-classes who now possessed the wherewithal to live a great life, or some, following the example of Beauvilliers, opened their own restaurants.

The cooks who remained in Paris had to be very careful not to end up in prison themselves. That happened to Antoine de Beauvilliers owner of the Beauvillier Restaurant:

> His clientele was mostly aristocrats, a fact that had him arrested and imprisoned. During his incarceration someone called Naudet ran the restaurant under the pretext of it being "national property" (*ibid.*).

The birth of food reviewing as a journalistic genre was ushered in by Alexandre Grimod de La Reynière (1758-1837). Thus began in Paris a flow of information in the press about restaurants and delicatessens that continues to spread all over the world. Vázquez Montalbán (1997:10) reminds us that as an institution, Food Reviewing "was born and grew during the 18th and 19th centuries on a par with reviewing of all expressions of creativity". In fact, de La Reynière himself came from the world of theatre reviewing.

Sociologically and economically speaking what was undoubtedly going to affect the food question in this new historical period was the important change taking place at the apex of the social pyramid. This would no longer be occupied by blue-blooded aristocrats but by

a new dominant group composed of high-ranking bureaucrats and the wealthy bourgeoisie. Both groups had made their fortunes in very different ways and now saw in the restaurants a business model in which to invest profitably.

The high Napoleonic society consisted of opportunists, money-grubbers and men familiar with war and plunder and these would soon begin to make money in the restaurant business (Martínez Llopis 1998: 338). When Grimod de La Reyñière returned from his exile in 1793 he found that:

> The Revolution was over and now the Emperor Napoleon Bonaparte ruled in an absolute cultural vacuum. The savoir-vivre of the Court of Versailles and its fashions that had seduced Europe had been replaced by a government of boors and nouveau-riches from the revolutionary military and new high ranking public employees from the rigid Napoleonic bureaucratic system. (Domingo, *ibid*.)

In the sphere of art, Napoleon imposed aesthetic criteria that would project an image of a French Rome. But above all, the new dominant society was composed of the newly-rich who wanted to forget the blue blood-bath that had decided the French Revolution as quickly as possible. Now all they wanted was to live like the royalty they had just decapitated. But there was one thing these arrivistes did not understand: the secrets of keeping and hosting a good table. (Domingo, 1998: 21, 24):

> But these damned sons of the damned Revolution had to admit lack of skills, graces and dexterity in the pleasures of the table (…) Grimod de La Reynière's vocation as a food writer was born out of this lack. At table, these people of "The New France" —as he was wont to call them, with a hint of disdain— need to learn to live and he, miraculous survivor of the Ancien

> Régime, knows a lot about that (…) Grimod taught the new bourgeoisie the savoir-vivre of the old aristocracy but by using journalism to do so, he did not transmit this as knowledge of class.

This period also saw the arrival in Paris of the provincial assemblies. This was going to introduce the regional food specialities that had been almost completely ignored by the Parisians. Dwellers of the capital swallowed everything in the name of the *Haute Cuisine* of France.

There were other matters vital to complete the triumph of what is considered the first food revolution of the Modern Age. One of these was the abolition of guild privileges (Poulain and Neinrick, 2007: 69, 70):

> The deciding element on whether a restaurant would be authorised to serve every type of meal was, without doubt, the abolition of the guilds. These corporations had ruled professional activity strictly during the Ancien Régime, prohibiting and permitting the manufacture and sale of certain products.

As a result the most creative chefs at last had free rein to give their restaurants' menus their personal stamp and style. They would no longer have to order a particular foodstuff from the guild in question: neither roasts from the guild of roasters nor sausages from the sausage makers, nor cakes from the cake makers. After the Revolution, the French *haute cuisine* fled the palaces and took to the streets, led by the hand of the unemployed cooks and generating almost immediately in the newspapers the figure Vázquez Montalbán called the "informer and approver of restaurants": in other words, the food critic.

3.2. The First Food Critic, Grimod de la Reynière

The first newspaper food critic in history was the French journalist Alexandre Balthazar Grimod de La Reynière (1758-1838). Scion of a wealthy family close to the monarchy, *fermiers généraux*, tax collectors who "farmed taxes" paying the government a sum for the right to collect the rest (Poulain and Neinrick 2007: 73). The pioneer food critic trained as a lawyer but never practiced and on finishing his studies, became a theatre critic in the French press (Domingo, 1998: 12):

> On finishing his studies he became a journalist and literary dilettante. His first calling was to the theatre as a critic, writing in the "Journal de Neufchâtel" and later briefly in the short life of "Parisien" and "Journal des Débats". He published articles in "Affiches de Metz" and during the revolution was correspondent for various British pro-monarchy publications.
>
> He personally founded "L'Almanach des Gourmands" at the beginning of the 19th century and later "L'Almanach des Gourmands et des Belles" [combining for the first time Food and Fashion] and "La Revue des Comiques" as well as "Manuel des Amphitryons" (A Manual for Hosts).

After publishing some unwise opinions about the French judicial system, Grimod de La Reyière was exiled to the Domèvre convent in Lorraine (Domingo, *ibid.*):

> This was not an uncomfortable confinement. Grimod discovered the excellent convent cooking and the delights of country living. He modified his opinions on food and put his final food theories to the test. The monks of Domèvre greatly enjoyed good eating and had all they needed for this: the best raw materials, time (so much time!) and devoted seclusion…

> While in Domèvre he observed the kitchen, ate, strolled, read and talked with the monks (…) Grimod discovered at Domèvre, among the Benedictine monks, truly tasty and healthy cooking, not the heavy and over-elaborate concoctions of the Bourbon court. (Domingo, *ibid*.)

On conclusión of his period of monastic banishment, Grimod made his was to Geneva, stopping on Beziers on the way. Writing from there he confesses to "progressing from indigestion to indigestion, the only known illness in Beziers". Later, during the revolutionary period he set up residence in Lyons, buying and selling groceries.

In a copy of the liberal Madrid newspaper *La Iberia* dated 16 March, 1871, we discovered some more interesting data on the extravagant personality of Grimod de La Reynière:

> Grimod de La Reynière was the son of a pork butcher who eventually became one of the country's chief tax collectors. The splendid family mansion on Place de la Concorde in Paris was profusely decorated with the attributes of his trade: brocade wall-hangings of plates of sausages, boars' heads, pigs' trotters (…) ivory knife handles carved in the shape of a pig's head.
>
> He kept an open table but when he realised that the number of guests was rising each day while his income was shrinking drastically, he decided to invite only his real friends and refuse entry to the rest. To accomplish this he used the curious strategy of spreading news of his death and sending everyone notices to that effect. The next day the mansion was draped in black. The real friends arrived, but alas, not more than twenty-three!
>
> When they were gathered around the coffin, the black drapes disappeared, the lid lifted and inside could be seen a magnificent pheasant, adorned with flowers and truffle-stuffed to the beak. Music played, the doors opened and Grimod de La

> Reynière was seen seated before a table spread with the rarest of delicacies.
>
> "My friends," he announced "as from today my only guests will be you. What rascals, indeed. You won't catch me out again". Unfortunately for Grimod and his twenty-three real friends, such splendour lasted only briefly. Fortune turned its back on him, the mansion was sold and he retired to a small house outside Paris. (16.03.1871, pp. 3 and 4).

In this journalistic text we discover, apart from the anecdotes of his provocative wit, some of the real elements of the so-called art of hosting or receiving. Staging an exclusive scene for the event, the theatricality of a banquet or presenting food decorated and forming part of the scenography are all cultural elements from the Classics, with which our critic was very familiar.

Those lunches, even while reduced to the chosen twenty-three (the two ladies selected were allowed to attend as long as they dressed as men) were contemplated by hundreds of people. De La Reynière sent out 300 invitations which allowed attendance only as a spectator to watch the event from the gallery.

These famous Wednesday lunches finally stopped being held in the mansion and took place in the most famous of the Parisian restaurants of the 19th century: the *Rocher de Cancale* whose tables would be witness to the birth of Grimod's food and fashion journal *L'Almanach des gourmands et des belles* which would be published from 1803 until 1812. After all, the first food critic published in the press was actually an astute journalist who:

> Understood that with the death of the noblity and the opening of the gates of fortune (and of the new ruling class) to every kind of adventurer (…) the world of the wealthy, and the "hosts" would be constantly growing. The streets were full of would be future hosts or at least, every passer-by wanted

> to be one (…) For all these, Grimod invented a culinary metalanguage and, at least in the feast where his chronicles were read, he made everyone "equal". Grimod popularised culinary luxury and without ever referring to exotic or exquisite delicacies, he talked of gastronomy (…) although for him there was no gastronomy, only "principles of nourishment" or the "art of food". Thanks to this metalanguage the most vulgar and cheap foodstuffs became important (…) Provided the produce was absolutely fresh, anyone could become a great *gourmet* or an expert gastronome (Domingo, 1998:24, 25).

3.3. Gastronomy and Society

As we have said the social panorama of Paris changed radically after the French Revolution. All the great social, economic and political changes deeply affected food. And in this case, the turn of events led to the first great food revolution of the modern age. The socioeconomic model changed and the cooks became owners of their own businesses.

The post revolutionary sociogram of Paris, mentioned above, also shows how it was enriched by the arrival of many *nouveau riche* from far and wide, all desirous of becoming one of the great new hosts of the city. The easiest way to do this was to receive as guests the most illustrious personalities in every field.

In this belief they attempted to copy the massive banquets of the recently decapitated Court of Versailles. But these budding, would-be hosts were ignorant of the role of host. So, the newspaper became the culturising agent in their formation and apprenticeship. Running parallel to the collective wish to move up the social scale by means of the table, a frenzy of restaurants and specialty shops and delicatessens were opening. However, all this was happening with nothing and no-

body to organise this recently created food universe; a guide was needed to direct consumers through the food map of the streets of Paris.

These were basically the new needs and social circumstances that launched the creation of food reviews in the press. Grimod de La Reynière had not written a single line on food before the Revolution:

> There had been no need. During the reigns of last few Louis, the highly sophisticated, complex and difficult table rituals were perfectly integrated in a complete socio-cultural context that behaved according to a series of perfectly understood rules and codes (…) Familiarity with the dishes, their order of serving and the strict etiquette were part of a gentleman's education under the Ancien Régime. (Domingo, *ibid.*)

From the Modern Age on, the following food revolutions would take place in restaurants and the bourgeoisie would finance them (Poulain and Neinrick, 2007: 75):

> The revolution's newly-rich who understood neither the aristocratic rulings on food, nor the correct use of the delicacies or wine that were now filling the restaurants.

Food reviewing in the press was therefore created for this public who had sufficient wherewithal to become regular customers in the new premises. Grimod de La Reynière's food discourse in the press satisfied the new need for knowledge that the emerging, post-revolutionary class demanded (*ibid.*):

> We have thrown ourselves into a food race and for that we are devoting ourselves unreservedly to writing about food, until now only cultivated in private, so that we may now offer useful information to these worthy newcomers.

For them the first specialist periodical, *"L'Almanach des Gourmet et des Belles"* was printed. Considered the first modern food guide it included the best restaurants and delicatessen shops of Paris[1]. In the prologue to his famous Manual Grimod declares:

> The unexpected success obtained by the *Almanach des Gourmets*, published without a break for five years, awaited with impatience, sold-out rapidly and re-edited several times, has shown us that the number of followers is growing daily and obliges us to bring out new numbers. (cit. in Poulain and Neinrick, *ibid*.).

While these yearbooks were being published, (between 1803 and 1812, De La Reynière established the institution of food juries. These were made up of "food professors" and usually presided by Grimod himself (*ibid*.):

> The "good food artists" of the city, the restaurateurs, take-away food sellers, pastry cooks, pork butchers, all had their latest creations sent to be judged, analysed and above all to be "legitimised".

The rules for competing in the "critical tasting" were simple: it was sufficient to send the samples, free of delivery charges naturally, to Grimod's home at number 8, Champs Elysées (now the US Embassy):

> If the "legitimisation" was correct, meaning that if the dish was judged worthy of entry into the gastronomy universe, it was baptised to reflect some of its particular qualities. The results

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[1] Xavier Domingo had three numbers, published in *Cambio 16* at the end of the eighties, last century. (Note from Francisco López Canís).

> of the session and the name were published in the following number of *Almanach des Gourmets* (Domingo, ibid.)

And, continue Poulain and Neinrick, the winning establishments "hastened to collect the certificates they would display in their windows. The hallmark of the recommended establishment was born". From this practice it would appear that a food critic had invented advertising in the press.

3.4 Food Reviewing and Advertising

Advertising in the press was born, as we have said, with food reviewing. Invented by the first food critic, it continued through the institution of jury tastings. The first model of this tribunal of the palate was *La Société des Mercredis*, (the Wednesdays Club), founded by Grimod de La Reynière confirmed as the inventor of press advertising because the dishes tasted in the meetings between deliberating *gourmets* were the offerings sent free by the restaurants. This was a condition *sine qua non* for their acceptance by the tasting jury. Grimod gave the dishes to the jury members to try and then indicated their origin (Domingo, *ibid*.):

> After each dish he asked the guests if they were satisfied. They sang the praises of the food which was always excellent. Then Grimod said "it comes from such and such a butcher or from such and such a pastry cook in street X and I highly recommend it to you. Advertising had been invented….

Since then Food Reviews and Reviewing have been a very tempting journalistic genre for the advertising world (Medina 1993: 139, 141):

> By the time the newspaper companies began to realise that food was a profitable business and agreed to pay the expenses of a professional, it was a little late. A whole net-work of rights was in place. Jobs for the boys, too many invitations, a troubled past [post-war hunger] with little training available (…) This is a job to be learnt while eating. And one must eat a lot of sea bass, steaks, lobsters, truffles, and foie gras (…) to be able to say which are of prime quality.

The cook and essayist Santi Santamaría considers that advertising renders disservice to food guides and believes that those without advertisements are more independent and democratic. And in this sense he cites the Zagat and the Campsa guides. On the latter the ill-fated chef of Can Fabes says the following (*ibid.*):

> Another guide that contains no advertising but serves as publicity for the company that sponsors it, in the style of Michelin, is the Campsa guide, backed by the prestigious Spanish Gastronomy Academy, presided by Rafael Anson. Thanks to his influence in the media (Director of *TVE* [Spanish National TV] under Adolfo Suárez), he has managed to involve many of the large companies and institutions in Spain, like Repsol, Tabacalera, Ibera or ICEX in supporting our gastronomy. He himself has become a true ambassador and has many friends among international chefs. For instance, he has prefaced the Spanish version of Frédy Giradet's book.
>
> The journalist or better still, the food writer, Cristino Álvarez has also played and important role in the Campsa guide. So obviously, with these patrons it is not surprising that this food guide prints the largest number of copies of all those edited in Spain.

With or without publicity, Food Reviewing becomes a journalist genre to guide readers wishing to assess the culinary offer of restaurants and delicatessen shops. This assessment and guidance is given by an expert, a food critic, a person with a series of qualities: a memorising palate, the gift of good taste, an ability to analyse flavours and a culinary culture. They must also possess the professional ethics necessary to become the best person for this task.

Whatever the case, returning to Grimod de La Reynière, with the publication in the popular press of the first food reviews, came the first public scandals, accusing the critic of an alleged lack of precision in his work.

3.5 The Successors of Grimod de La Reynière

For many years, Xavier Domingo (1998:11) maintained that Brillat-Savarin (1755-1826) was the first theoretician of the "art of eating" while Grimod de La Reynière had been almost ostracised. The editor-in-chief of *Cambio 16* attributed this erroneous belief to the fact that:

> BS wrote a book while Grimod De La Reynière was merely a journalist. He was simply the first food journalist in history, creator of the genre. He wrote his whole output in "almanacs" destined the ephemeral life of newspapers and periodicals.

Víctor de la Serna (1987: 26) recognises that "food is only considered an art or even a science from the moment of Brillat-Savarin":

> His book —and it could not have been otherwise— coincides with the "constitutionalisation of cooking with the definitive step forward to the condition of rational artisan and the consecration of cooking and dietetic techniques that have since become universal. Before Brillat Savarin and his era, until the

> last third of the 18th century, the truth is that eating habits were outrageous for those who managed to eat, not necessarily a universal practice (…) The world began to eat sensibly at the end of the 18th century (and to drink, it must be said). From then on cookery was constantly perfected in the course of its long journey, first commanded by the great master Carême, cook to Napoleon and Talleyrand and reaching its peak under the great Escoffier.

The most important figure of food reviewing in France, after Grimod de La Reynière, was Charles Monselet (1825-1888). Direct heir of the former's work, in 1858 he founded, together with Aurelien Scholl, the food review *Le Gourmet* which produced 24 numbers. Although the publication did not survive for long, the most important thing about it was "it started a new journalistic style still valid today (Poulain and Neinrick 2007: 114).

These researchers agree that the food reviewing reached its height with Baron León Brisse (1813-1876) contributor to *Le Figaro* and *La Liberté*; with Jean Camille Fulbert-Dumontiel (1831-1912) who wrote in *Le Figaro*, *Le Mousquetaire d'Alexandre Dumas, Le Gaulois, Le Charivari* and the *Petit Marseillais*; with Austin de Croce, who in 1933 published *Le Trésor Gastronomique de la France*; with Henry Clos-Jouve, author of *La France à Table* and president of Food and Tourism Journalists. And certainly with Maurice Edmond Sailland (1872-1956), known as Curnonsky who began writing about food after World War I and co-authored with Marcel Rouff the great work *La France Gastronomique* for which, by popular vote, he was awarded the title Prince of Gastronomes.

He always had close ties to the Michelin Company, especially with the image of the Michelin Man, *Bibendum* (Latin for let us drink). Under his pseudonym he began a weekly collaboration in *Le Journal*. In 1930 he founded the *Académie des Gastronomes,* the first food aca-

demy in the world, to promote French cooking which he considered one of the essential manifestations of French culture.

Other great names in the modern realm of food writing in France are, as well as the above-mentioned Brillat Savarin, Henri Babinsky (1855-1931) who wrote as Ali Bab; Prosper Montagne (1865-1948) whose most important work is the first edition of *Larousse Gastronomique* and who also wrote articles for magazines like *La Bonne Cuisine, La Vie Parisienne, Le gourmet* and *L'art culinaire;* Robert Courtine (1910-1998) who wrote in *Le Monde* under the pseudonym 'La Reynière'. The name of James de Coquet, from Bordeaux is also important, contributor with *Le Figaro Magazine* and author of books such as *Appetite comes with reading, Apropos of the table*. A place must also be found for the journalists Henri Gault (1929-2000) and Christian Millau, founders of the *Gault & Millau* promoting the so-called *Nouvelle Cuisine*, a term they themselves coined.

Currently the outstanding names on the French food reviewing scene are Jean Louis Galesne (*Les Echos*) or Françoise Simon (*Le Figaro*). In the USA, names such as Craig Clairborne and Raymond Solokov of the *New York Times* have shone; and Joseph Wechsberg, memorable essayist of the *New Yorker*; Jeffrey Steingarten (*Vogue*) or Lydia Itoi (*Time*) and Frank Bruni (*The New York Times*). In Europe, in Britain Killian Fox writes in *The Guardian* and in Germany, Claus Lutterbeck for *Stern*. Italian food reviews have Enzo Vissari (*L'Espresso*) and Paolo Marchi (*Identità Golose*).

In *La cocina la desnudo* (*op. cit.*) more names of food journalists who act as critics are mentioned: Caroline Workman (*The Irish News*), Leo Schofield and Matthew Evans (*The Sidney Morning Herald*) and also in the Australian press, John Newton (*Sydney Morning Herald, The Age, The Art of Eating),* Sydney's first food critic, and lastly, Dotty Griffiths (*The Dallas Morning News*).

Santamaria mentions other food critics like Matt Preston, Hugh Fearnley Whittingstall, A.A. Gill, and Terry Durack in Britain and in the United States, Walter Raymond Apple, Patricia Wells, Ruth Rei-

chl, Brad A. Johnson, Gael Greene, Nancy Leson, or the Australian, Pat Nourse.

4

THE HISTORY OF FOOD REVIEWING IN SPAIN

4.1. The First Food Review in the Spanish Press

The first permanent section edited in a newspaper under the heading "Food Review" appeared in Spain late in the second half of the 20th century: precisely in 1969 in the *ABC* newspaper. An experienced secret gastronome, Francisco Moreno Herrera, Earl of the Andes, was in charge, concealing his true identity under the very foodie pseudonym of Savarin. This late entry of a journalistic genre in the Spanish press, created with the express aim of analysing restaurant and delicatessen offers, is explicable because the restaurant boom in Spain occurred almost two centuries after France.

Many experts have explained the factors responsible for the late development of the food service industry in Spain and, therefore, of food and restaurant reviewing. Xavier Domingo (1980:67) is a case in point. This author blames the legacy of misery, hunger and wretchedness of the post-Civil War:

> In recent declarations in the Madrid press, Monsieur Gault, the well-known French food critic (partner of Millault of the guides fame) made so bold as to say that Spanish cooking was undeveloped (…) How can one say that of cookery that gave lessons to the French? Forty years of infinite sadness twenty of which were filled with hunger and misery are to blame.

Food reviewing does not appear in Spain until the end of the 1960s. However, a review of newspaper back-numbers well before this date show many examples of what could be considered a truly critical attitude by Spanish journalists on culinary questions. During the 19th and first third of the 20th centuries the critical posture of writers was quite usual, engaging in the polemical defence of both French and Spanish cooking, or even vegetarian. These controversies were sometimes even a sociological criticism which directly affected anyone having anything to do with the restaurant: customers and staff included. On occasions they even managed to show up the cultural food differences existing among the different regions of Spain.

Whatever the case, we cannot really speak of Food Criticism or Reviewing as a journalistic genre with a text type of its own until 1969. This text type would come into being in Spain in response to a social demand for knowledge. A sector of the population wanted specialist information about the food available in the restaurants and delicatessen shops that had begun the spread through Madrid in the 1970s. Madrid, the capital of Spain would be the scene of the birth of the modern restaurant boom, just as Paris had been two centuries earlier.

> Interest in food awakened in our country in the closing years of the last century and in great measure this was due to the permanent food sections in the leading newspapers, which participated actively in this endeavour. At the same time, books about

> cooking began to appear and these also contributed to forming a public opinion about the food fact.[2]

We have mentioned that in Spain, Francisco Moreno Herrera in the *ABC* newspaper created the food reviewing style or genre. But even this pioneer critic had a forerunner in the person of Gaspar Melchor de Jovellanos (1744-1811). Lorenzo Díaz (2005: 33) considers this enlightened essayist from Gijón to be our first culinary inspector as he, "record-book at the ready, inventoried everything he ate and saw eaten on his travels around Spain".

Moreno/Savarin's foundational text still lacked some of the paratext elements of its genre: consumer information on opening hours, prices, closing day… In his defence it must be said that he did mention the number of forks given to each restaurant even though this was more an administrative than a *gourmet* criterion.

The new food section of the *ABC* was accorded the graphic importance the occasion deserved: a whole page with text by-lined by Savarin; full width page photograph of the restaurant at the top; underneath in the centre, a recipe in a box frame from Clodoaldo Cortés, the fashionable restaurateur of the moment.

One unusual aspect of Savarin's section was the occasional printing of answers to letters addressed to his pseudonym at the newspaper:

> I have now published eleven food reviews and through *ABC* I have received many letters expressing approval and encouragement, offering advice or requests. A morning newspaper is surprised that I have left out a certain restaurant. As my name is concealed under the pseudonym, the only means of communication I have with my readers is through these pages (*ABC-Los Domingos de ABC*, 15.02.70, p.39).

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[2] Francisco López Canís, personal interview.

The reason *ABC's* Director, Torcuato Luca de Tena y Brunet was encouraged to create a section on Food Reviews is explained in the foundational text (23.11.69, p. 45) where we can read the following standfirst:

> Every week hundreds of thousands of Spaniards lunch or dine outside their homes. Spain is a country with an excellent quality and variety of cooking. Here eating, fruit of many centuries of civilisation and culture, is an authentic art and as such needs journalistic assessment to give praise or find fault where praise and censure are due, and advise readers as we do in other fields like painting, films or theatres.
>
> Therefore we are starting a section of food reviewing which no doubt many readers will be keen to follow. The pseudonym Savarin hides the identity of the distinguished writer and scholar, expert in good food and responsible for the section. In the introductory article which we publish below, "Savarin" sets out the scope of this new section through which, week by week, restaurants from the different Spanish provinces will parade. Aside from all the commercial advertising, an independent, truthful food review will be most useful for many of our readers […]

A note marking the editorial lines the critical reviews would follow, an inaugural article by the food critic to present the section to the public: scope, organisation, objectives proposed, social function to fulfil… all the elements necessary to announce the start of a new journalistic genre.

There is one more piece of important information with which to judge the qualities of this new genre. Savarin advises in the following text which follows the above-mentioned note that he will not be writing culinary literature but that he will bring to his page:

> […] Spanish restaurants and their menus (…) The best known and most important of course and also frequently the lesser known. Where one can eat large or small quantities very well, at much more affordable prices than in luxury restaurants. We will comment on the dishes sometimes and describe them at others. Of course I will try and give some idea of the atmosphere because one eats with ones eyes as well. […]

Lastly the author explains why he decided to use the pseudonym Savarin instead of another; and that the following week he would begin his work analysing a restaurant in Madrid where the majority of his readers live. Referring to his predecessor, Carlos Maribona, the present food critic of *ABC* states that:

> Actually, the Earl of the Andes is the first regular food reviewing contributor who wrote weekly in the same publication and section, in *Los Domingos de ABC* in 1969. But food reviewing, food journalism did already exist. Whatever the case, the evolution since then has been brutal. Not so much in the form (Savarin's reviews are still perfectly valid in this sense) as in the content. Society nowadays is interested in cooking, in cooks and in restaurants. People are more interested in and more knowledgeable about food. And the critics must respond to this. Much more space in the media is devoted to the subject and as a consequence, the small group of four or five food journalists has now become a multitude, not to mention the role of Internet and other social networks.

A year later, Savarin himself brought his section to a voluntary and public end in an article titled "Who am I?" (13.12.70, p. 70), in which he revealed his identity to his readers at last. In the last review Savarin did not appraise any cookery and the recipe from Clodobal-

do Cortés was substituted by a box listing all the restaurants reviewed by the critic:

> I am bringing my food journey to a full stop for reasons too boring to recount. One of these however is that the identity behind my pseudonym is becoming too well-known. Being incognito is essential for fairness and independence. It also served to make the reviews more attractive because the writer's secret identity was intriguing […]

This food Spanish critic had never previously written a single line about food in newspapers before, for the same reasons as the French critics: it was unnecessary. There were only a few, very good restaurants with an even better clientele but a large food-loving public did not exist:

> The success or failure of cookery depends principally on the thousands and thousands of people who love good eating, who go to restaurants, spend money in them and enjoy sharing their experiences. They are the imprecisely called "customers". It is sometimes forgotten that without them, gastronomy would not exist […] Carlos Maribona "Cofradias, cucharones y sidra en Asturias" in *Salsa de chiles (ABC),* 08.10.2012.[3]

This clientele, the frequenters of restaurants, took shape in Spain in successive waves in the 1970s and mid 1980s and 1990s, coinciding with the successive booms in food journalism. The incorporation of a food critic in the media was always news. Then and now. When Ignacio Medina began to write his food review in the Peruvian magazine *PODER* the director informed his readers as follows:

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[3] http://abcblogs.abc.es/gastronomia/public/post/cofradias-cucharones-y-sidra-en-asturias-13858.asp

> Another novelty we shall bring you in 2012 is the incorporation of the internationally recognised food critic, Ignacio Medina. Every month, Ignacio will appear in a restaurant in the country's capital and share with us the tastiness, the bitterness and the unpleasantness of each place. But Ignacio will also share with the readers of *PODER* a matter he considers crucial to Peruvian food […][4]

4.1.1. Celebrity Chefs and Food Reviews

Celebrity restaurateurs and chefs are enjoying a social prominence on a par with the food writer, if not more so. In all cultures, in all eras, cooks have had, at one time or another, an extraordinary social importance. Only Ancient Rome denied them posterity because of their Greek origins; although as Professor Francia Somalo (2000; 70) reminds us: "many Roman males of every condition in life went into cooking".

Nowadays the figure of the chef communicator is known as the media chef. Because of the social relevance he is accorded, he has become the principal competitor of the food reviewer, and even a substitute. Together with the incomparable media chefs, Karlos Arguiñano (*ETB*, *El menú de cada día* on Spanish public *TVE*, *Tele 5* and *Antena 3*) and Juan Mari Arzak (*Tele 5, Vocento, El País, Everest, Bainet*) many other professionals of cooking and communication are appearing. For example, we have David de Jorge *(Diario Vasco-GPS, EiTB*); Abraham García and Pedro Subijana (*Radio Nacional*), Martín Berasategui (*XL Semanal*) Josean M. Alija (*Deia*), Sergio Fernández (Cocina con Sergio on *RTVE1*), Roberto Ruiz de Aguinaga (*Noticias de Gipuzkoa*), Sergi arola and Mario Sandoval (Esta cocina es un infierno, *Tele 5*) Darío Barrio (Todos contra el chef, *Cuatro*

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[4] David Rivera del Águila "(Sin) novedades" in: Poder, January 2012. http://www.poder360.com/article_detail.php?id_article=6281

TV), Diego Ferrer (Oído Cocina, *Cuatro*), Bruno Oteiza (A tu lado, *Tele 5*; Cocina con Bruno Oteiza, *La Sexta*) or the international José Andrés, winner of the 'A-List' prize awarded by US *Bravo TV* for the best media chef in the United States.

More recently Pepe Rodríguez, Jordi Cruz and Samantha Vallejo-Nágera have triumphed in the Master Chef program on *RTVE* and Susi Díaz, Alberto Chicote and Ángel León have done the same on Top Chef on *Antena 3*.

Every period in the history of cooking in Spain is linked to the eminent figure of a cook. This figure understood how to attract the establishment of the discerning palate. Media chefs and food reviewers showed the rest of the profession where the tastes of their time were heading.

For the purpose of this research we shall focus on the leading restaurateurs and cooks in Spain from the second half of the 20th century to date because they correspond in time to the start of food reviewing here. We refer to:

> Otto Horcher (*Horcher*) from 1943
> Clodoaldo Cortés (*Jockey*) from 1945-2012)
> Jesús María Oyarbide (*Zalacaín*) in 1973
> Juan Mari Arzak (*Arzak*) in 1976
> Ferrran Adrià (*El Bulli*) between 1996 and 2010

Horcher. The Spanish version of this prestigious German restaurant opened its doors in Madrid in 1943. Otto Horcher headed the kitchen and the food critic who brought him to Spain, Víctor de la Serna (1987: 183) recounts, Horcher "would cause a real food commotion in Madrid":

> Otto Horcher became known as a great *restaurateur* in Paris at the Universal Exhibition in 1937 where he was in charge of the German pavilion's restaurant. Paris was literally stunned by the

> culinary genius of this young German who revolutionised the food criteria in the land of Escoffier (…) His culinary revolution in the Madrid of those days was equal to his revolution in restaurant "style". He served the first sprigs of fresh celery, the first raw carrot sticks and the first radishes as appetisers in a Spanish restaurant.

Horcher, continues de la Serna, introduced a style of restaurant to Spain only equalled in thirty years by another master restaurateur, Clodoaldo Cortés from Salamanca, founder of *Jockey*. The only remaining restaurant of the House of Horcher, founded in Berlin in 1904 is in Madrid at 6, Calle Alfonso XII. The original in Berlin was destroyed in an allied air raid over the city at the end of World War II.

Jockey. In 1945, after five years of post-war wretchedness, it seemed highly unlikely that a massive social movement could exist around a table because people needed all their energies just to surmount the difficulties of daily living. Despite this, Clodoaldo Cortés started up his restaurant *Jockey*. Cortés had trained from an early age in the kitchens of the hotels Palace and Ritz and had also worked in distinguished European establishments like the Negresco in Nice, Hotel Claridge in Paris, the Alfonso XIII in Seville and Maxim's, considered the food shrine of Paris in the twenties.
The idea for the creation of *Jockey*, as Lorenzo Díaz tells us (1996: 16), occurred to Clodoaldo Cortés for the following reason:

> (…) if the ruling class already had its recommended hotels, why not open a classy restaurant for these people? (…) and in 1945 he opened Jockey, a kind of private club for beautiful people who did not wish to mix with the lumpen-bourgeois-black-marketeer.

The *Jockey* clientele, as Díaz tells us (1996: 67, 70, 71), was closely related to food. Cortés allowed them to try delicacies such as French champagne, foie-gras, caviar or salmon. In the poverty-stricken era of the inauguration few people could come and eat although the wealthy Francoist middle class and the aristocrats wielded a great social importance at that time. So, Jockey kept itself going mainly with Franco's top-ranking civil servants, Notaries Public, Property Registrars, and Civil Governors from the provinces. Other guests included the artists Orson Welles and Ava Gardner, the bull fighter Manolete, the Windsors, Ramón Serrano Suñer, the politician, the Coca bankers and writers surch as Pemán. Intellectuals also gathered at Jockey. The "Arcadia" group presided by the 17th Duke of Alba, included Gregorio Marañon, and Francisco Moreno Herrero, Earl of the Andes among its members.

The President of the Spanish Royal Academy of Gastronomy and President of Honor of the International Academy, Rafael Ansón calls Cortés "the best restaurateur of all time":

> Over the course of many years, Jockey's fame has only grown, faithful to the plan drawn up by its founder, a curious combination of excellent quality, order and a meticulous decoration that his son, Luis Eduardo Cortés maintained from the moment of "transfer of power" on the death of his father.
>
> Jockey has also historically been a school for magnificent professionals who then went on to work in restaurants and hotels all over the country […] Rafael Ansón/Ruperto de Nola "Luis Eduardo Cortés y Jockey en Madrid" in: *Blanco y Negro (ABC)*, 05.06.88, p. 107.

Zalacaín. The sailor from Navarre, Jesús María Oyarbide and his wife Consuelo Apalategui opened the Zalacaín restaurant in January 1973 in premises close to the Paseo de la Castellana. It was the first restaurant in Spain to receive three prized Michelin stars. *Zalacaín* is

an "*haute cuisine* restaurant, with a very personalized service offering fresh market produce"[5]. As a meeting place for national and international high society, all the great dignitaries have sat at its tables:

> Their Majesties King Juan Carlos I and Queen Sofia have honoured the *Zalacaín* restaurant with their presence, as have the presidents of government, ministers, Spanish and foreign chief executives and many important figures from all walks of life.

The Oyarbide-Apalategui couple began their professional cooking life in a kitchen at Alsasua in 1958. In this Navarre village in the Pamplona region they opened their first restaurant called *Principe de Viana* which they later transferred to Madrid in 1963, at 5 calle Manuel de Falla.

> From Alsasua to Madrid. In 1963 the Navarre couple Jesús María Oyarbide and his wife, María Consuelo Apalategui arrived in Madrid and opened, under the same name, the natural extension of the eating place they ran en Echegárate and which had become a required journey-beaking stop for many people travelling between Madrid and San Sebastián It was a reference point for travellers then, some of whom were already good food enthusiasts. Forty-eight years later, their sons Javier and Iñaki have been obliged to close this Madrid restaurant.[6]

Zalacaín is named after a character from one of the Basque novelist Pio Baroja's books, an author about whom Oyarbide was passionate. Before founding Zalacaín, Francisco López Canís tells us,[7] "the cou-

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5 See web site www.zalacain.com

6 Rafael Ansón, http://www.eleconomista.es/blogs/la-columna-de-anson/?p=369

7 Personal interview with Francisco López Canís

ple had opened the first Principe de Viana and even before that, had had an establishment in the port at Echegárate". Any reference to Zalacaín would not be complete without a well-deserved mention of Benjamín Urdiain and Custodio López Zamarra, chef and sommelier respectively.

Arzak. Juan Mari Arzak has been and continues to be a figure of such vital importance in the cooking and food journalism world for the last half century in Spain that a whole book would be needed to do him justice. A determining factor in the advance of avant-garde haute cuisine, Juan Mari Arzak is the artificer of the whole modern system of this cookery but has never forgotten his own style, on a par with the best in the world as Víctor de la Serna confirms:

> And now, dear reader let us go to San Sebastián. Not simply because the capital city of Guipúzcoa —and in the whole of the Basque Country— is the best place to eat in Spain but because we have had enough of hanging round the kitchens of central Europe. And, furthermore, here in Donosti (San Sebastían in Basque) is where the best cook in the country, in my opinion, and one of the world greats, is at work. I mean Juan Mari Arzak who inherited the culinary genius of his mother, the memorable Juanita, and has incorporated the most refined and subtle techniques of what the French call *nouvelle cuisine* to the incomparable produce of the Basque waters and farms […] Punto y Coma/Víctor de la Serna, "Juan Mari Arzak" in *Viajar*, 21.09.1978.[8]

The writer Julia Pérez, in her series of food reviews on the best restaurants in the world, went to Arzak and this is how she defines Juan Mari Arzak:

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[8] Cited in *Parada y Fonda* (1987: 162)

> Charismatic and very clever, alert and jovial, sensitive and rebellious, Juan Mari Arzak is unique, irreplaceable, a legend. He personifies the history of contemporary cooking. The restaurant, the natural extension of his persona, is a consecrated setting where every cooking enthusiast would love to go at least once in their lives, like going to Mecca, to be able to tell their grandchildren "I was there". That was exactly what US actor Michael Douglas did. When he and Juan Mari met at a party in New York, he assembled all the journalists and told them "In Arzak's I had the best meal in my life". And the Basque from San Sebastián blushed with pride and embarrassment, because deep down, he is shy and sentimental[9].

Arzak will soon have been more than four decades at the peak of avant-garde haute cuisine which is a unique case in the profession, continues Julia Pérez (*ibid.*):

> How is it possible that Arzak is in 8th place in the list of the 50 best restaurants in the world? No chef of his age, coming up to 70, has been able to withstand the pressure of centre stage for so long. He has gone, with no apparent effort, from heading the New Basque Cookery in the 1970s to rubbing shoulders with the latest avant-garde […] But the answer to the Arzak enigma lies neither in the kitchen, nor the dining room, nor the cellar which all function with the precision of a Swiss watch. Arzak's secret is Arzak. Juan Mari, the boy from Alto de Vinagres, the lively and assertive son of Paquita Arratibel. The same boy the whole of San Sebastián knew and greeted as he went pub crawling (the Basque *txiquiteo)* round the city with his friends. The cook who fed Luis Buñuel and Woody Allen; who was asked to concoct a menu for a royal wedding; who still

9 Julia Pérez "The Everlasting Chef", *El Mundo-UVE*, 13.08.13, p. 9.

> barters with Guillerma's fishermen sons in the port, exchanging calamares for meals in his house; the cook who walks around the tables dispensing hugs and kisses.

Arzak is nothing less than the most universal of all the Basque cooks who have existed, states Rafael García Santos[10]. The cook who led a triumphant food revolution:

> Arzak was the leader of a triumphal revolution that radically transformed Basque food and, as if that were not enough, was committed to a constant process of reform which has taken him to culinary aromas. The glorious result has been the birth of Basque haute cuisine. Nothing like it existed in our cookery which was either French haute cuisine or popular Basque cooking.
>
> His contribution to this golden age makes him worthy of that 9.5/10 (…). Congratulations Juan Mari Arzak for that 9.5/10 which will keep you striving for perfection and searching for new ways […] Rafael García Santos, "*Gourmetour*: Arzak asciende a 9.5/10 y comparte cabeza con Zalacaín", in *DV Domingo (Diario Vasco)*, 24.04.88, p. 9).

He was also the first chef to use cutting edge technology in his kitchen: the dream kitchen of any chef and even any food critic:

> This spectacle of a thousand sophisticated contraptions is placed in a shiny bright laboratory where design and functionality have reached 21st century perfection. And if the container is a dream, watching the actors displaying such talent and knowledge in the preparation of the dishes is even more spectacular. A

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10 Rafael García Santos, "Semana Grande gastronómica" in *Diario Vasco-DV Domingo*, 15.08.1083, p. XV.

> kitchen with no secrets: what is cooking, and how it is cooked, who is cooking and who is eating, right there. It's the tops! […] Rafael García Santos, "Vuelve la moda de comer en la cocina" in *DV Domingo (Diario Vasco*), 03-09.01. 1988, p. IX.

The cook is so beloved by the masses and so popular that his public appearances provoke collective hysteria. The media want the vote for Arzak and fantasize with the idea of a Juan Mari as head of the Basque government (Lehendakari):

> On Tuesday the 14th, Arzak, Castillo, Arguiñano, Subijana, minus Roteta (who could not attend at the last-minute) took to the streets to promote the perfect culinary program. Carrying their pots and pans they went to the Intxaurrondo quarter of San Sebastián to offer their ideas and activities. They staged a street rally that many election candidates would have envied […] Rafael García Santos, "Mitín culinario" in: *Diario Vasco*, 19.09.1982, p. IX.

The success of Arzak's recipes is so astounding that articles on them are published in the press:

> Some months ago I asked Juan Mari Arzak to write an article about his famous scorpion fish [krabarroka] mousse. He declined this attractive duty in my favour and this now may be an obligation that can be postponed no longer[…] Rafael García Santos, "Pudding de Krabarroka, symbol of the new cookery" in Diario Vasco, 26.12.1982, p. IX.

Together with Juan Mari Lehendakari or the inventor of recipes bequeathed to future generations, there is also Juan Mari discoverer of secret, minority restaurants for food critics to write about:

> Some days ago I read in the Gault Millau guide that in the 1984 edition Les Pyrenées restaurant had been awarded 17/20 points. I asked Juan Mari Arzak about Fermín Arrambide and he told me he "had been there a few days earlier and assured me that it is the best restaurant in the northern Basque Country and the Pyrenees". After such authoritative praise, a visit is obligatory […] Rafael García Santos, "Pyrenées" in *Diario Vasco*, 12.02.1984, p. VII.

We read that the triumphant cook of the Madrid food symposium is mentioned in both national and international food sections of the press:

> Resounding success obtained by Arzak in the food symposium held in Madrid. Outstanding praise from the specialist press from all over Euope. Michel Guérard's manager, between courses, went to the kitchen to congratulate the cook from Alto de Miracruz. Juan Mari is actually in Mexico right now, invited by the Mexican tourist office to give some lectures […] Rafael García Santos, "Cincuenta Días sin DV" in *Diario Vasco*, 21.11.1981, p. 28.

Juan Mari Arzak's fame is such that all the other great cooks of the moment like Zalacaín, Guérard, Troisgros…all want to cook with him:

> And we are able to state that this will be the most important banquet ever held in the Basque Country. Not for the presence of the number one world figure [Michel Guérard] but because his assistants were no less than Arzak and Subijana, two of the best cooks in the Basque Country and in Spain [..] Rafael García Santos, "Ya está en marcha el congreso" in *Diario Vasco*, 05.10.1986, p. 41).

Arzak's culinary wisdom becomes, as never before, a thematic referent in food journalism (cf. 5.6). García Santos, Arzak's first food disciple, considers that his dishes are a legacy for future generations:

> The purpose of this article is simply to tell our children and the children of our children for generations, that here was a dish to rival even chips in popularity and that it was created by one of the clearest minds ever to exist in the cooking world, by Juan Mari Arzak. This is the man who led the Basque cookery revolution during the 1970s and took it to every corner of Spain […], Rafael García Santos, "Pudding de krabarroka, símbolo de la nueva cocina" in Diario Vasco, 26.12.1982, p. IX.

In 2011 the Arzak family cooking tradition received universal recognition with the election of Elena Arzak as World's Best Cook in the lists of the British publication *Restaurant*.

El Bulli. The last great cooking revolution took place in this restaurant. The Adrià brothers, Ferran and Albert, together with Juli Soler, creator of technoemotional dining (Pau Arenós) or the Siglo XXI room (Xavier Agulló)[11] are responsible for this space-age cookery. The Adrià brothers' cooking was the dominant reference between 1996 and 2011, date of the closure of *El Bulli* as a restaurant. Despite this closure, its important legacy, undertaken by a generation of cooks, has still not been totally assimilated. For some critics like Arenós, "it will take a century to digest what happened at *El Bulli*" (in Homo Gastronomicus)[12].

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[11] Argulló Xavier, "La sala del siglo XXI" in: *La Luna de Metrópoli (El Mundo)*, 06-12.11.2009, p. 13

[12] http://homogastronomicus.wordpress.com/2012/08/13/entrevista-a-pau-arenos-periodista/

Their most unconditional supporter has been the food critic and chief editor of the *Periódico de Catalunya*, Pau Arenós who coined the phrase Technoemotional cooking to define *La cocina de los valientes* (The cooking of the brave)[13]. Arenós considers that the figure of Adriá goes beyond the sphere of cooking[14]:

> If El Bulli had not existed, probably I would not be writing this nor would you be researching Food Reviewing. Because the technoemotional chefs are the ones of dreamt of a different way of cooking. Or simply because they dreamt. Because cooking, before the arrival of the Rocas, Aduriz or Dacosta was afflicted and indolent. Because we can export intelligence, creativity and innovation as well as wine, oil and abusive paellas.
>
> Because our whole general gastronomy system has benefited from these people who brought us risk, beauty, pride, cleanliness, dignity, integrity and space-age dishes. I leave these restaurants a different person. And everyone can interpret that how they prefer (Pau Arenós, personal interview).

Nothing of what Arenós mentions would have occurred. Today's children would not reply 'a cook' when asked what they wanted to be when they grew up. Ferran Adrià began plying his trade well before he became a household word. He arrived at the revolution having already cooked every dish possible. Just as the poet a century earlier had read all the books. Adrià did away with everything that had gone before including the ill-fame of Spanish cooking (Butrón, 2011: 230, 231):

> From pupil to master, Adrià has travelled all the paths of contemporary cooking at lightening speed. His imitators are legion;

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13 Arenós, Pau (2011): *La cocina de los valientes*. Barcelona: Ediciones B.

14 Personal interview.

> as a model of enterprise and creative genius he is unrivalled in the history of world cooking (…) No part of society remains impervious to the ground-breaking, avant-garde cooking at El Bulli, an empire that extends its tentacles, creates synergies and seduces. Before only a crude idea of Spanish cooking had existed, one encumbered by the popular and mediocre images from 19th century travel literature and mass-tourism of the 1960s.

We shall return to Ferran Adrià's cooking in the section entitled Food Reviewing in the era of Ferran Adrià (cf. 4.2.4).

4.2 Stages of Food Reviewing in Spain

Food reviewing in Spain began well into the period of our history know as the era of Development. Before that, our cooking had offered other very interesting moments for study. Among them is that the national self-sufficiency of the Spain that Manuel Vázquez Montalbán describes in the cookery of Francoist Spain[15]; or the period immediately preceding, in the first third of the 20th century during the Second Republic. In this present work we shall focus on the historical stages of Food Reviewing from its institution as a journalism genre in 1969.

4.2.1. Food Reviewing in the Era of Development

The Development era (*Desarrollismo*) is the period between 1960 and 1975 that saw the beginnings of the first consumer society in Spain, brought about by economic and social improvements made possible

15 "Una interpretación de la autarquía en la cocina española, by Manuel Vázquez Montalbán" in: VA (1982): *Conferencias culinarias*. Barcelona: Tusquets.

at last, thanks to the politics of opening up and economic development that brought the policy of national self-sufficiency to an end. In this first food review in the printed press, Savarin compares the food and social scene of Madrid in the 1940s with that of the 1960s. This exercise in comparisons allows him to explain how and when the Spanish public demanded a journalistic genre dedicated exclusively to food and restaurant reviewing:

> The quantity and quality of Madrid restaurants is a novelty in the Spanish capital. Until 1940, there were few luxury restaurants offering French cooking and an extensive menu. After the liberation of the city the Restaurant Paul, a true temple of good cooking, was very successful. It did not last long.
>
> Just before 1936, the Parabere Restaurant (…) was also an important culinary novelty. Until the war broke out Lhardy continued to have the monopoly of the great restaurant. At the other of the scale there were many typical, popular restaurants like Botín and excellent eating houses serving Spanish food.
>
> The difficulty of finding domestic staff and private cooks, growing businesses and the need to travel to Madrid to deal with their problems together with tourism, all contributed to the extraordinary number of excellent restaurants in Madrid today. The political meals once held in private houses moved out to restaurants.

In the 1960s large restaurants became fashionable in Madrid. The paperwork involved in opening the many new businesses had to be done in the administrative capital of the country. So anyone involved in this bureaucracy had to go to the city and this legal necessity fostered the market of good eaters, mainly businessmen, magnates, financiers, politicians and foreign, food-loving tourists who came to see the cultural treasures of Spain's capital. This was the image of the clients of places that did not close after lunch. The most famous

example is Jockey where customers were allowed to hold long post-prandial sessions using the restaurant as an office.

The restaurant boom that Madrid enjoyed during the last years of the Franco era determined the need to create a section in the press to analyse the *gourmet* offer of the moment. As we have mentioned above, Savarin, pseudonym of Francisco Moreno de Herrera, Earl of the Andes would be commissioned to write this in the Sunday supplement of the *ABC* newspaper.

Savarin's theory is corroborated by another great writer. Víctor de la Serna (Punto y Coma) in the article "*Gastronomia en la España del desarrollo*" (Eating in Spain in the Development Era) published in the *Gentleman* magazine in 1973 and later included in Parada y Fonda (1987:221):

> One of the most recent social phenomenons of Spanish urban life is that of "eating out". What with the business lunches and couples dining out (and not just on Saturdays), the average number of Spaniards who are eating out is infinitely, greater than twenty years ago.

The pioneer critics and chroniclers would be Francisco Moreno Herrera (Savarin) who wrote in the Sunday supplement of the *ABC*; Víctor de la Serna (Punto y Coma) who contributed in various publications such as *Informaciones* and *Gentleman* among others; Néstor Luján in the *Destino* magazine and via press agencies in *El Correo Español-El Pueblo Vasco* and *La Vanguardia;* and Luis Bettonica, as always writing in *La Vanguardia*, Joaquín Merino (*ABC, El Páis, La Voz de Galicia*) and José María Busca Isusi (*Diario Vasco* and *El Correo*).

Gastronomy and Tourism. When Savarin's food reviews disappeared from the Sunday edition of *ABC* the paper created a new space called "Gastronomy and Turismo". Antonio Obregón was commis-

sioned with this section and under this new label the initial function was widened and included snippets of information for visitors.

Antonio Obregón is an avant-garde writer, a food intellectual who came, as did Grimod de La Reynière, from the world of film and theatre criticism. Obregon's style of text is similar in structure to that of Savarin and suffered the same para-textual defects. The opinionated informative data would later constitute the evolution of press design and include the fact sheet of the review (para-text with telephone number, credit cards accepted, average price, critics' score, street map, and lately, email address and web site).

When Antonio Obregón took over the food section, the social situation was still benefiting from the opening-up of the politics of the time.

4.2.2. Food Reviewing in Autonomous Spain

The institution of regional self-government would bring a series of political, social and economic changes that would also affect the pots and pans of Spain. In this historical period that extended between the mid 1970s to mid 1980s, regional cooking was reasserted and reclaimed as a cultural identifier of the peoples. Cooks, following this trend, went to great pains to recover the traditional recipes and bring them up to date by applying the novel techniques learnt from the new schools of cooking (cf. 2.2.2).

Leading this trend to revive Spanish cooking was the New Basque Cookery and its star chefs, known as the Magnificent 14: Juan Mari Arzak, Pedro Subijana, Karlos Arguiñano, Juan José Castillo, María Jesús Fombellida, Luis Irizar, Ricardo Idíaquez, Patxiku Quintana, Xavier Zapirain, Pedro Gómez, Manolo Iza, Jesús Mangas, Ramón Zugasti and Ramón Roteta. These chefs travelled the length and breadth of Spain and to other countries to demonstrate the new trends and cooking techniques to their colleagues.

The most important cook at this period —and the following and the following— was Juan Mari Arzak who proclaimed the New Basque Cookery Manifesto and created a massive social movement around cooking. The dictatorship finally came to an end on the death of the dictator on 20th November 1975 and gave way to a transition process towards democracy which would culminate on 6th December 1978 with parliamentary approval of the Constitution.
Eugenio Suárez ("Zalacaín", *El País*, 31.03.08) remembers how the secret meetings held in cafés gave way to political and financial meetings in restaurants:

> Conspiring in cafés really did not seem very serious, surrounded by elderly, hard of hearing ladies, genteelly crooking their little fingers over the tea or coffee cups. And the Spanish then, as now, do not meet in their homes except for family high day and holiday celebrations. Spousal objections, safety, and presence of domestic staff or for whatever the reason, the people of Madrid threw themselves into political intrigue over the tablecloths of restaurants or eating houses (…)
>
> The people of more social or financial substance considered that the only fitting place to be, as things came to their inevitable end, was in a good restaurant. The capital Madrid abounded with good restaurants from the indestructible Lhardy, to Jockey and Horcher (…) Madrid had good restaurants (…) and it was a pleasure to conspire in these places, in the discreet private dining rooms, waited on by staff apparently impenetrable for the political police.

The different regions of Spain proclaimed their identity through their cooking and began this process by recovering their historical recipes. As we have mentioned the Basque country took the lead. The New Basque Cookery began a food revolution and a widespread media revolution at the same time, wholeheartedly supported by the Spanish

press. Lectures and symposia on Basque cookery were organised in different restaurants.

The new liberties brought changes to the world of journalism as well. New newspapers appeared, *El País, Diario 16, El Periódico de Catalunya* and the weekly political magazines that had provided the first forums of democracy were consolidated. Almost all had food sections and these evolved from the man of letters spontaneously recounting his eating experiences to the professionalization of the section with the incorporation of specialist journalists.

The rebirth of regional cooking led the rest of the newspapers to follow the example of *ABC* in the earlier stage. Bettonica (1980: 17) states that:

> Renewed interest and popularity of food nowadays is reflected through the press. For some time now, the principal newspapers and periodicals in our country have included a food section. Xavier Domingo's column in "Cambio 16" is surely one of the most respected and widely read (…) he is an expert food historian, knows which restaurant has just opened, understands culinary theory perfectly but is also an expert and enthusiastic amateur cook (…)

Club de Gourmets would be the decisive food publication in the development of gastronomy in Spain. Through its promotional activities, this magazine would start the new cookery movement's communications boom; specifically after organizing two Gastronomy Round Rables in Madrid and San Sebastián in 1976 and 1977. And the publication of the *Club de Gourmets* magazine would include new names in the field, such as Ignacio Medina, Paz Ivison and Jóse Carlos Capel among others.

In 1976, the year the newspaper *El País* was launched, the food review was written by Al-Caín (pseudonym of the food writer José

María del Rey Valverde)[16] and an in-house journalist: Rafael Fraguas who headed another new section within the novelty of cookery called "The Other Gastronomy", it dealt with restaurants to suit every pocket. However, this section had hardly got off the ground when Fraguas left to become a war correspondent and it disappeared.

Al-Caín, on the other hand was not interested in eating cheaply and defended the luxury tastes of another time. The readers of the new newspaper model started by *El País* would also demand a new food journalism model. Below we reproduce a letter to the editor entitled "make-believe gastronomy" published 23.05.76, p.6. In it R. Ortega from Madrid complains about a food review by the writer for the following reasons:

> […] the food review which appeared on Sunday 9 May is, in my opinion, deplorable. More than a food review it reads like the society page. It is a great mistake to begin these chronicles with the most famous of Madrid restaurants but it is an even greater one not to say anything new on the subject. We did find out that in Jockey one can rub shoulders with the president of the Government or with Minister Fraga who wears an elegant Spanish cape.
>
> The reader will also learn how well the telephones and toilets work but what about the food? I believe the gastronome or food reviewer to be a person who can judge a dish and specify its ingredients thanks to his basic knowledge of cooking. Apparently, to judge from his chronicle, your food correspondent boasts none of these qualities since he merely lists eight or nine dishes without attempting to analyse them and dispatches the wine list with a couple of hackneyed adjectives.
>
> However, since society is very much a part of our lives, there is no lack of compliments to the staff and head waiters. But

16 Information provided by Francisco López Canís

> please, a request! Would Mr. Al-Caín be kind enough to give us the average prices of the restaurants? We all know that Jockey is expensive but perhaps a reader would like to go, albeit paying out of his own pocket […]

Miquel Sen who sketched the socio-gastronomic profile of the period remembers that the first democratic society quickly absorbed the prohibitions of many years including the pleasure of spending money on eating out in a restaurant (2007: 12):

> The guests discovered virtues that had been absent from our agendas until recently. Go out to eat as a couple, lawful or not, drink cava or even champagne without the need to toast someone's saint's day and display intelligent food comments all began to be prized moments. En Catalunya (…) one could now spend money on oneself in public. It was now fashionable not just to visit the usual restaurants but to go to those on the frivolous and expensive kitchen circuit which was delighting the public who were making the money that some time later would lead to the frowned upon culture of the fast buck, of making a killing.

The food review subjects continued to multiply. In 1977, the Seville edition of *ABC* began to include articles by the chief editor of the Andalusian edition, Francisco Otero, under the pseudonym Epulón.[17] Epulón wrote a weekly section in the daily pages under the heading 'Gastronomia', in the first one of which ("Gourmande", 03.03.77) he announced the tasks he intended to carry out:

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[17] Francisco López Canís revealed to us the identity of the critics behind the pseudonyms Epulón (*ABC*), Al-Caín (*El País*) and ACEDERA (*Hoja de Lunes*).

> Today we begin a weekly food section in the Seville *ABC*. This will give us a sufficient interval to deal with the culinary theme from a cultural, critical and, begging your forgiveness, an instructive stand-point. We will placidly and calmly observe restaurants, hotels, inns and taverns around the region and also examine bakeries, butchers, bodegas and anything else to do with wining and dining. It will be a pleasant, reader-friendly journalistic gathering. There will be no strings of recipes. We want the dish to be seen in its setting through the fashionable "gourmand" literature".

The food and eating panorama in the country is still suffering from a lack of research into the previous period. This is the opinion of, among others, Vázquez Montalbán or Xavier Domingo. The latter considers that regional cookery is stuck in mire and from which they, the critics in their role of authorities on taste, must help it to escape.

For this they can count on help from other technically more advanced cooks. The New Basque Cookery group headed by Arzak will be the driving force that pulls the carriage of the new regional cooking in Spain. The Basque cooks travelled the length and breadth of Spain generously showing the latest in culinary advances to their colleagues.

In this particular culinary period the great masters are still active: Víctor de la Serna (Punto y Coma in *Informaciones*, *Viajar, El País Semanal*), Néstor Luján (*Destino*), Luis Bettónica (*La Vanguardia*) or Joaquín Merino (*El País, Cadena Ser*) are at their peak. New, important names join food reviewing in national newspapers: Rafael Ansón (Cebea and Ruperto de Nola), Xavier Domingo (*Cambio 16*), Cristino Álvarez (*Efe Agency*).

The regional press also added persuasive new names like Antonio Vergara from Valencia, writing under the pseudonym Ibn Razin in *Cartelera Turia*, the Basque José Lapitz (*Deia*) the Catalan Carmen Casas (*La Vanguardia*), the Cantabrian resident in San Sebastián, Ra-

fael García Santos (*Diario Vasco*) and José María Galiana (*La Verdad de Murcia*) and composer of his region's hymn.

4.2.3. Postmodern Food Reviewing

The Postermodern period is considered to have started in Spain in the second half of the 1980s. This artistic and cultural movement is identified by its opposition to rationalism and by its conspicuous devotion the form, individualism, and absence of social commitment. [Translation of entry in Spanish Royal Academy of Language Dictionary, *DRAE* on line edition].

It was incumbent on Food Reviewing to become part of the media culture and thus it attained its greatest levels of social diffusion. Since then there has been no stopping it. The journalist and essayist Francisco Umbral expressed this brilliantly when he confirmed that Spain was living a "*fascination for the chef"* (1987: 33-36):

> Fascination for the chef. Postmodernity (since it has only recently begun eating out) is fascinated by the chef (…) A postmodernist generally, if they live alone, cooks at home and the food alibi is less used than the record collection one for inviting a chick back to the apartment.
>
> If the postmodernist does not cook, he had better become an expert on restaurants because as the example shows, the postmodernist female, unlike the vintage trendies, will not be satisfied with a ham sandwich eaten on the Santa Barbara church steps (…).

Manuel Vázquez Montalbán (op. cit.) believes that the new food writers are more in touch with Spanish society. The new *gourmet* or foodie public is made up of university educated professionals, who qualified in the 60s and 70s and who encouraged the rebirth of

cooking in Spain, eager for a nationalist identity or simply cultural enthusiasm or just because they enjoyed good food.

In the mid eighties all the social conditions necessary were in place for a new flowering of great Spanish cooking. An increase in cultural and economic levels had spread an enormous enthusiasm for food, wines and fashionable restaurants everywhere. But this information on food and eating had been divulged a decade before as Lorenzo Díaz reminds us (*op. cit.*, p. 279):

> Guides like that of the *Cofradia de la Buena Mesa* (Fine Food Guild) or those of Gonzalo Sol were available for those sectors of society deprived of food culture and had prepared the public for the prodigious decade of the eighties when eating out became a social event of a magnitude hitherto unknown in our history.

Newspaper content was evolving too and existing sections were made bigger and new subjects of interest to the newspaper-reading public appeared. Casasús and Núñez Ladeveze, journalism theoreticians wrote (1991: 125):

> At this time new areas of interest appeared or those already in existence were enlarged. Sport, health, applied science, computer information and technology, cars, food, practical economy, pop music and television were some of the new subjects that would catch the attention of readers (…)

Ansón renewed his by-line in the *ABC*, this time under the pseudonym of Parabere. Ansón who had also written as Cebea and Ruperto de Nola in the same newspaper could also be found writing under L'Avi in *El Periódico de Catalunya*. Once again Juan Mari Arzak is the leading restaurateur of this era of Food Reviewing.

This how Rafael Ansón, founding father of modern Food Reviewing in Spain, sees this cook:

> Juan Mari Arzak has been in the limelight since 1976 when the First Gastronomy Round Table, organised by the *"Gourmets"* magazine was held in Madrid. Here Arzak met Paul Bocuse and here their friendship began. Juan Mari and a group of Basque cooks later drew up a fundamental set of rules with which they intended to renew Basque cooking all the while respecting its essential values: simpler preparations, reduced cooking times, use of fresh seasonal produce and above all, imagination (…)
>
> Juan Mari comes from a family of cooks. Today his restaurant is located in the old family house where his grandfather served cider and his mother prepared meals like the fried hake that Arzak has brought back. Although he says he did not find his vocation at home, but in Madrid where he was studying to be a quantity surveyor, it is clear that when his friend Javier Sobrón introduced him to the Hotel School, his passion came from way back.
>
> The meeting with Paul Bocuse awoke this somewhat forgotten devotion and together with his wife Maite, he embarked on the Arzak path (…) He returned to San Sebastián and convinced a group of friends to join him in an adventure to build the foundations of the new Basque cooking. The venture was plagued with difficulties, especially that of trying to turn professional rivalry into cooperation but they managed to overcome that obstacle. The cooks from Guipúzcoa even surpassed the French in one field: they were much more firmly united. Thanks to all this Guipúzcoa would become the seat of the best restaurants in Spain, a position it still upholds today.

Juan Mari Arzak's recipes are the perfect compendia of the New Basque Cookery.All his formulas are a guaranteed success with public

and critics alike and the perfection of almost all his creations amazes. He considers that the great success of today's cooking is variety compared to the somewhat routine cooking of yesteryear […] Rafael Ansón/Ruperto de Nola, "Juan Mari Arzak y Arzak" in: *Blanco y Negro* (*ABC*), 06.09.87, p.164.

This was also a time of discovering new names in food reviewing like Víctor de la Serna (*El País, El Mundo*), Carmen Casas (*La Vanguardia*) Juan Manuel Bellver (*Diario 16, El Mundo*), Enrique Bellver (*Diario 16 Andalucia, Diario de Córdoba, El Correo de Andalucia, Canal Sur* and *Sur*) and Pablo Amate (*Ideal*), Alfonso Sánchez (as Acedera in *Hoja de Lunes*), Luis Enrique Torán (as Marco Polo en the magazine *Nueva*) and José Carlos Capel joined *El País* from the *Club de Gourmets* magazine[18] . The Basque press maintained its strong leading position in food reviewing with by-liners like Busca Isusi, Javier Urroz, García Santos, Munitibar and Sokoa (*El Correo* and *Diario Vasco*, Juan José Lapitz (*Deia* and *Diario Vasco*). And this scene was reinforced with big names like Mikel Corcuera (*El País*, Basque edition) and Mikel Zeberio (*Deia*, *Viandar* and *Gastronomika*).

On the cooking front also the New Basque Cookery and its "magnificents" continued its advance. Patxiku Kintana triumphed in Madrid and in 1991, Karlos Arguiñano appeared on Spanish national television. Arguiñano has, according to Arzak taught 70% of Spaniards to cook,[19] and took over the cooking program from Elena Santonja. And, as if that were not enough, Arzak's restaurant superseded the Zalacaín of Jesús Mari Oyarbide —the super classic of Basque cookery in Madrid— in the food preferences of Spanish executives.

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[18] Capel would continue to work in both publications for a while, signing his reviews in *Club de Gourmets* with the pseudonym Carlos Rivas.

[19] "Los cocineros mediáticos ayudan a impulsar la gastronomía", feature by *EFE* quoted in *Diario de Noticias de Álava*, 17.04.2007.

> In 1995 26.38% of Spanish executives voted for the "Arzak" Restaurant in San Sebastán, snatching first place from "Zalacaín" (Madrid) which received 21.26% of the votes. Other classic restaurants not forgotten were "Jockey" and "Horcher", both in Madrid. "Vía Véneto" (Barcelona) is making headway and "Rincón de Pepe" (Murcia) is climbing the charts. *ABC*, 07.01.96, p.56.

At this time, the mid 1980s, food reviewing consolidated itself as a journalistic genre. New textual and paratextual characteristics were introduced. Fact sheets became widespread and included address, telephone, type of cooking, average price, credit cards accepted, parking facilities, points scored if any, specialities etc. As desk-top publishing and newspaper design systems modernised, new and iconic elements were included, visually and informatively enriching food reviewing.

4.2.4 Food Reviewing in the Era of Ferran Adrià

This era in the history of cooking in Spain —and in the world— has been given different names and there is no general agreement on how to describe adequately this relevant period: Techno-emotional Cooking (Pau Arenós), Molecular Cooking (Hervé This), Avant-Garde Spanish Cooking (Capel) and Conceptual Cooking, (*El Bulli*) are just some of the designations.

The term Techno-emotional Cooking was coined, as we have mentioned, by the food writer Pau Arenós (*El Periódico de Catalunya*). This lexical invention appealed to the culinary philosophy of an extremely technical cooking that, at the same time, stirred the emotions of the eater. "Specialist critics racked their brains to find a name for this new cooking movement" (Butrón, 2011: 206):

Long before the arrival of Ferran Adrià in 1984, *El Bulli* was already a classic of haute cuisine under Hans and Marketa Schilling,

Jean-Louis Neichel and Juli Soler. The restaurant had always received the recognition of food reviewers. Rafael Ansón considered it one of the best at the beginning of the 1980s:

> Tucked away in Cala Montjoi, between Rosas and Cadaqués, El Bulli Hacienda had gone from a summer holiday home selling drinks, sandwiches and barbecued food to the German scuba divers who holidayed in the area in the mid 1950s to a top-class restaurant, awarded four suns in the Spanish Academy of Gastronomy's good food guide, and two stars in the Michelin Guide. This placid corner, off the beaten tourist tracks is a true reward for the visitor and is in itself, worth the visit. El Bulli is probably the "number one" restaurant in Spain for cheeses, desserts and wines […] Rafael Ansón/Ruperto de Nola en "Tarta de chocolate con salsa de café", supplement *Blanco y Negro (ABC)*, 03.07.83, p. 45.

The first person who publicly announced the new stage that *El Bulli* was about to undergo with Ferran Adrià was the director of *Club de Gourmets*, Paz Ivison[20].

> It was at the beginning of the 1990s. At that time Rafael García Santos was calling me every week to take part in a cookery program he was directing on *Antena 3* radio. I entered live in the program to talk about the restaurants I had discovered during that week. I remember saying that I had been eating in a charming place, in Cala Montjoi. I had eaten, among other dishes, some rabbit ribs with rock mussels…One could already see Ferran´s potential then.
>
> On air when I stated that it was the best restaurant I had ever eaten in, García Santos interrupted me to ask if I would

[20] Paz Ivison, personal interview.

> put it on a level with Arzak. For García Santos, Arzak had always been the culinary yard-stick for everything.
>
> As I was finishing my part of the broadcast, Juan Mari Arzak called me to say that he would be in Catalonia shortly and would visit elBulli to make the acquaintance of this chef.

Nor, when giving credit did Ivison forget the *alma mater* of El Bulli, Juli Soler[21]:

> Juli Soler is the true driving force here. He took Ferran to all the best restaurants in Europe. And Ferrán, who is very bright, learnt very quickly.

Despite the absence of a quorum to agree on the most suitable designation for this period in the history of gastronomy, the only undeniable reference is Ferran Adrià himself. The Adrià brothers' cooking is a culinary happening around which a socio-political analysis such as that proposed by Miquel Sen can be established (2007:52, 53, 66). According to this author, when ideological discourse fails, cookery offers the space necessary to consolidate the triumph of a formula for progress:

> After all the glory of 1992, Spain plunged into disenchantment and cookery looked like a huge territory where changes and revolutions could be counted as blessings, both by left-wing and right-wing guests (…) There was no need now to recover old recipes nor dive into lost streams of taste that lead to the almond soup of Ronda or fish ratatouille. The "potato chorizo" is as old as the hills. And it is not a designer sausage.
>
> If, as Marinetti once said, a race that fills its belly with spaghetti is unlikely to have ideas, a race that eats "potato chorizo" is

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21 Paz Ivison, personal interview

> a relic of the past. Furthermore, the social and economic thrust did very little for a dish of fried breadcrumbs (migas). These shall be cooked in the cauldrons of deconstruction (sic) (…) the domination of the media by political parties only leaves the revolutionary joy of cooking.

The basic thinking that would direct this new order of gastronomy is going to be led by Ferran Adrià. If Santi Santamaría was absorbed in recovering and updating the ancient Catalonian recipes, continues Sen, Adrià landed in the kitchen with no ideological-culinary apriorisms. For the Earl of Sert (*ibid.*) Adrià dynamites Proust's Madeleine and leaves the eater with no other point of culinary reference. We are in the presence of scientific, cultivated, space-age cookery based on concepts as revolutionary as the deconstruction of ingredients or their spherification.

Ferran Adrià is acclaimed unanimously by the world's critics as the greatest cook in history. The 38-year old Catalan chef is a cook with a meteoric, universal career. Rafael Ansón lists Adrià's achievements and the consensus in national and international food guides when it comes to valuing the cooking of the two great exponents of El Bulli: Ferran Adrià and Juli Soler:

> The food guides have treated Ferran Adrià and Julio Soler well. Proof of this are the three coveted Michel stars, maximum points in the *Campsa Guide*, the three suns of the *Travellers' Guide*, the 9.5 points of the *Gourmetour Guide*, the four chefs' hats and 19 points in the Gault Millau, 9.75 points in *Lo mejor de la Gastronomía, Mejor Restaurante Guía Gourmetour 1996* —the sought-after National Award from the Spanish Academy of Gastronomy given to Julio Soler in 1989 and to Adrià in 1992— and the Grand Prix de l'Art de la Cuisine de l'Académie Internationale de la Gastronomie. "Ferran Adrià. El cocinero número uno" in *Tiempo*, 23.12.98, pp. 104-105.

This is the moment that José María Galiana (La Verdad de Murcia) left reviewing to return to music and in *ABC*, Carlos Maribona took up the baton left by Rafael Ansón, artificer of the New Basque Cooking's triumph in Spain and the internationalization of the figure of the food journalist and the food academic.

Among the principal food critics in the press during the Adrià era, once again the names of the great classics are in evidence: Rafael Ansón (President of both the Spanish Royal Academy of Gastronomy and the International Academy of Gastronomy), José Carlos Capel (*El País*) Víctor de la Serna II, (writing as Fernando Point in *El Mundo*), Cristino Álvarez (*Efe*), Joaquín Merino (*La Voz de Galicia*), Paz Ivison (*El Mundo)*, Rafael García Santos (*El Correo*) and José María Galiana (*La Verdad de Murcia*).

In *ABC*, Carlos Maribona carried on the work of Rafael Ansón, architect of the triumph of the New Basque Cookery in Spain and the internationalization of the figures of food journalist and food academic.

New names now appeared on this stage: Pau Arenós (*El Periódico de Catalunya*), Xavier Agulló (*El Mundo*), Federico Oldenburg (*Gentleman, El Mundo*), Fernando Huidobro (*Diario de Andalucia* and *SUR,* Cristina Jolonch (*La Vanguardia*), Julia Pérez (*El Mundo*) José Luis Solanilla (*El Heraldo de Aragón*) and the 5 A Taula Group (*La Vanguardia*) comprising Miguel Espinet, Sergi Ferrer-Salat, Miguel Gay, Josep María Sanclimens and Josep Vilella.

On the eastern sea-board press new names also appeared. Along with the perennial Antonio Vergara (*Cartelera Turia*) these included Lluís Ruiz Soler (*Información Gastronostrum*); Santos Ruiz (*El Mundo*), Pedro G. Mocholí (*Las Provincias*); Tony Pérez Marcos and Antonio Lloréns (*Información*). In the Basque press the most important change came with the incorporation of David de Jorge at the head of food reviewing in the the Basque newspapers of the Vocento group: *Diario Vasco* and *El Correo.*

The reign of Adrià would bring the French hegemony that had marked the predominant style of cooking all over the world to an end. José Carlos Capel finds it impossible to predict a future of cookery without Adrià:

> Nobody, not even the most experienced trend discoverer, is able to intuit which path haute cuisine will take in the future, particularly at a time like this when the results of the crisis are toppling values that seemed immovable. Much as the French, still hanging onto their glorious gastronomic past, may regret, there is no longer one predominant country in the world but various hot spots where cookery is on an uncontrollable course.
>
> Peru, Mexico, the United States and Brazil on the American continent are being copied in China, Singapore, Hong Kong and Japan in Asia. Australia is another case in point, where outstanding creative cooking is being welcomed. Or Europe where the solid French, Italian and Spanish triad has grown rapidly with the entry of Northern Europeans and even Flanders, epicentre of a transnational movement that has erupted from Belgium into Holland and some areas of Germany. Modern cooking? There is no predominant style now. From 1995, when Ferran Adrià kicked down the door to the old French sanctuary, understanding haute cuisine has changed completely. His technical, aesthetic and dietetic revolution has changed the work of professionals capable of reinterpreting his message. In: Apicius, Nº 15, Nov. 2010, pp. 188-190.

The Adriá phenomenon would open a new age in Food History. Revolutionaries in their own right like Arzak, Subijana and Adrià will be two great leaders like Santi Santamaría and Martín Berasategui. With them, "Basque and Catalan cooking have regained their leadership" states the Earl of Sert (2007:322). For this food writer there is

only one name in Basque haute cuisine today: Martín Berasategui, maestro of a generation of young cooks.

> He was apprenticed to the best and his last mentor, Martín Berastegui, taught him the correct doses of technical perfection and control over all the ins and outs of the kitchen […] Pepe Barrena "Espectáculo garantizado" in: *La Luna de Metópoli (El Mundo*), 07-13.10.2005, p. 36.

The critic José Carlos Capel agrees with this and declares in an interview in *diariodegastronomia.com* that:

> I cannot leave out mention of —and this is fundamental— those who have shaped the great present-day cooks in Spain. Two names, Martín Berasategui and Ferran Adrià, are very important. Adrià has created very technical, thinking cooks and Martín Berasategui has created true cooks at the best cooking school of Spain, in his restaurant in Lasarte. (Enrique R. Velasco, 10.01.12).

The main characteristic of food reviewing during this period, according to Miquel Sen is normosis, a term coined by Dr. Pierre Weil: voting unanimously in food reviews on the menus from El Bulli was the norm.

> When everyone has the same opinion or attitude, when there is a quorum on the way to behave, when norm becomes habit, we are in the presence of normosis. The fact that empire of Adrià had never received an unfavourable opinion is strange particularly as in "Los secretos de El Bulli" the cook himself thinks adverse criticism is logical and understandable (…) Sen (2007: 132, 133).

Sen has collected some the press cuttings worthy of criticism themselves. One even might be the most beautiful verse of an apocryphal food Genesis: "God should create more living creatures so that Ferran Adrià can cook them".

4.2.5. Food Reviewing after the Gastronomy Explosion

In the sphere of economics the expression "bubble" plus a modifier (housing, economic, financial…) is used to describe an illogical and abnormal situation where the price of goods and services is inflated. In the summer of 2009 during a course called 'Verduras del mar, verduras de la huerta' (Greens from the seas, greens from the garden) organized by Jaume I University, the food critic from the newspaper *Información,* Lluís Ruiz Soler declared that as a result of the economic crisis, the food bubble in Spain was over:

> The economic crisis has pricked the food bubble that has existed for the last few years in Spain where there were more restaurants charging meals at100 euros a head than guests to fill them (…) The critic pointed out that "there can only be so many luxury restaurants" and that "we have failed to see that the restaurant is part of middle-class culture and socialization". Ruiz Soler underlined that "the food value of a product has nothing to do with its financial value (…), 17.07.09, elperiodic.com).

A year later *El Bulli*, icon of the great food boom, began it closure procedure. Ferran Adrià himself had announced this a year earlier (Butrón 2011: 229):

Another of the consequences pointed to by Lluís Ruiz Soler on the closure of El Bulli is that it has left a lost generation of techno chefs without a model to imitate. Although the closure of the restaurant cannot be blamed entirely for this, it is also a victim of the deplorable economic situation. If anything characterises the great crises, it is

their capacity to create lost generations in almost all the trades and skills. And clearly, that of cook would not be any different.

At this particular point in time the most important incorporation in food journalism was that of Marta Fernández Guadaño, creator of *Gastroeconomy* (http://www.gastroeconomy.com/) This portal gives us a novel and interesting vision of the food fact and the latest trends for foodies from the business perspective. There we can read about the philosophy behind the project directed by Fernández Guadaño which:

> *Gastroeconomy* came into being on 30 July 2011 as a food information portal with an economic-business focus and trends for foodies. The project decided on this particular launch date because it considered it a key moment in world cooking: the day that elBulli closed its doors as a restaurant to become a foundation due to open in March 2015. *Gastroeconomy* sees the food business as an economic sector (christened gastrosector by the web) but also as a sphere in constant and growing relation with other business, artistic and social fields.

4.3. Food Reviewing and Food Congresses

Among the exercises undertaken to stimulate the development of gastronomy and obviously, the reviewers who analyzed it, were the large gastronomy congresses. These are events with wide socio-media repercussions because they brought together the most important personalities on the universal cooking panorama. Food reviewers took a very active part in these events either as directors, the case of Francisco López Canís (*Salon de Gourmets*), José Carlos Capel (Madrid Fusion Summit), Rafael García Santos (Lo Mejor de la Gastronomía) or as active contributors, the case of Xavier Agulló (San Sebastián Gastronómika-Euskadi Saboréala).

The general public and food journalists received the latest food trends at first hand. These congresses played an important role in forming food reviewers in Spain. Francisco López Canís creator of these events attests:

> Food has been a magnet for attracting events of all kinds, symposiums, meetings, congresses, workshops and so on that have clearly encouraged and promoted interest in cooking. We must also recognise that the proliferation of these events is, in fact, saturating the market and so we are witnessing a massive repetition of people and topics that are, in fact, provoking an estrangement with the public who attend.

The critic Xavier Agulló[22] is of the opinión:

> Congresses have been one of the decisive elements in the food revolution that Spain has experienced. Thanks to them, it has been possible to share knowledge and in each of them, techniques, technology and concepts have multiplied, providing an excellent feedback in Spain and out. Journalists were (and are) among the recipients of the culinary (and metaculinary) knowledge.
>
> To be able to "review" it is necessary to "know" and be able to establish comparisons, paralellisms, ramifications, taxonomies etc.; a series of variables that congresses have taught communicators. Therefore, we can conclude that the congresses are made of the same "stuff" as the professional growth of the food press that has led it to the creation of a new territory of more informed, "critical" and evolutive food reviews,.
>
> The books written and the congresses held (obviously not all food journalists have a long direct experience of the matter

22 Xavier Agulló, personal interview

> —travelling around to eat is an expensive and time consuming business) constitute a fundamental teaching element for the latest generation of critics.

In the last quarter of the 20th century these macro-events attained a magnitude sufficient to constitute a journalistic event. The presence of personalities of the international cooking world is not entirely new for they have always been present on these occasions. To take a case in point a news item of 30 May, 1930 related the presence at the Semana Hotelera de Barcelona (Barcelona Hotel Week), of no less than the cook Auguste Escoffier and Paul Reboux, the writer mentioned in the *Enciclopedia Universal Focus* (cf. 2.1).

> Hotel Week. "Juventud Hotelera" organizers of the main events included in the Hotel Week which will take place in the city during the second week in June, have invited the famous Paris literati Paul Reboux and Leo Poldes and the eminent food writer Escoffier, known as the "king of cooks and cook to kings" to visit our city and teach a short course in cooking in the Pabellón de los Artistas Reunidos, (United Artists Pavilion) in the Exhibition […] "La Semana Hotelera de Barcelona", *La Vanguardia Española,* 30.05.1930, p.7.

The first national cooking events would take place in the period we have called Development Era cookery. The greatest foreign experts attended as guests. The talks raised questions on the flaws other cookery experts found in Spanish food service. Food journalists, professionals in the field, entrepreneurs, restaurateurs, cooks, and enthusiasts in general all benefited from this atmosphere.

One of these great events was the Convención Nacional de la Cocina Española (National Convention of Spanish Cookery) held in1976. On this occasion it was the famous Henri Gault who took

the stand to talk on the subject of "Vices and Virtues of the Spanish Restaurant".[23]

First Gastronomy Round Table. Held in Madrid in November 1976, organized by Francisco López Canís, director of the venerable magazine *Club de Gourmets*. The goal of this event was to analyze the current situation of gastronomy in Spain, its problems, the interrelations presented by the restaurateur-guest dichotomy, the repercussions of the food fact in current society, problems of quality and economics, cultural and social problems. Those taking part included top professionals from the restaurant and journalism world of the category of Luis Bettonica, Manuel Llano Gorostiza, Raymond Olivier, Juan Mari Arzak, Paul Bocuse, Néstor Luján, Víctor de la Serna y Rafael Ansón Oliart.

> This meeting was an unprecedented occasion in Spain for professionals from all over the country —Basques, Galician, Castilians, Catalans, Andalusians, and Murcians— and food enthusiasts enjoyed several days of work, established ties and came to common conclusions that included a surprising degree of unanimity. The saving and advancement of regional cooking; the defence of premium wines through improving the knowledge of wine professionals; endorsement of olive oil; disappearance of the unfortunate compulsory "tourist menu" were some of the conclusions on which there was real consensus. These will be passed on to the pertinent administrative department.[24]

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[23] Luis Bettonica, "Convención Nacional de la Cocina: conclusions" in *La Vanguardia Española,* 19.11.1976, p. 37.

[24] Conclusions of the Round Table on Gastronomy I published in the *Club de Gourmets'* review, cit. in Corcuera (2003:78)

The lecture delivered by Paul Bocuse on *Cuisine of the Market* underlining the importance of fresh, seasonal produce made a deep impression on Arzak and Subijana. Both travelled to Lyon to spend some time at Bocuse's restaurant and learn the secrets of the *Nouvelle Coussine.*

Second Gastronomy Round Table. The Basque Food Guild members were special participants in the second Gastronomy Round Table held in San Sebastián from 9 to 12 November, 1977 about regional cooking. Troisgros, Guérard, Busca Isusi, Irizar, Bocuse, Raymond Oliver, Álvaro Cunquiero were among the specialists who held debates after each lecture.

In the course of this meeting the new cookery movement was consolidated with the proclamation of Juan Mari Arzak's Manifesto of New Basque Cookery (cf. 6.2)[25].

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[25] Apparently Juan Mari was cooking the new New Basque style years before the oficial creation of the movement according to this interpretation by Rafael García Santos of the scorpion fish mousse (*pastel de krabarroka*):

> "In 1971 my first and most famous creation was born. Every morning I went to market and when I had completed my purchases I went off to have some pickled gherkins at the Astelena Bar. I was surprised by the success of their hake mousse and after reflection, came up with the idea to substitute the hake for a stronger, more fish-flavoured fish. After a number of tries, the scorpion fish was the winner. Some ingredients were left out to get a finer result and cream was added".
>
> These words of Juan Mari Arzak bring several important considerations to notice. He created a dish that symbolized the new cookery before this new way of cooking happened among us. The same phenomenon occurred in France. This confirms the ideal conditions existing which the most accomplished perceived and transformed into reality. Clearly in 1971, Arzak felt the need for a profound transformation that I believe is happening again today […] "Pudding de krabarroka, símbolo de la nueva cocina" in: *Diario Vasco*, 26.12.1982, p IX.

Third Gastronomy Round Table/ Gourmets Group. This was held in S'Agaro, in the Gerona province in November 1978 with "The Products" as the central theme, and sponsored by the local tourist board. Luis Bettonica moderated the debate in Hostal de la Gavina. Speakers included Néstor Luján, Xavier Domingo who expounded his Restaurant Theory and Practice, Pedro Subijana (Akelarre), Alain Senderens (L'Archestrate), Alain Chapel of the restaurant of the same name and Paul Schiff (La Hacienda).

Fourth Gastronomy Round Table. In 1979 the event was held in Marbella and the topic for discussion was "The Restaurant, optimizing its management" and speakers included Zino Davidoff, Pierre Laporte (Café de Paris in Biarritz) and Alfonso de Hohenlohe (Marbella Club).

The Gourmets Show. These Round Table discussions evolved into another kind of congress model when the president of the Grupo Gourmets, Francisco López Canís founded the Gourmets Show in 1987. For more than a quarter of a century it has been bringing haute cuisine to the general public. In 2013 the Gourmets Show held its 27th edition. This great food fair would incorporate novelties, as well as lectures and discussions. *Gourmet* products and signature haute cuisine companies, food workshops and wine tasting added interest to the food fair. Another popular attraction was the cooking spectacles that have become classics like the Master Ham Slicer Championship and the Spanish Championship for Cooks. The winner of this latter represents Spain in the World Cooking Championship in Lyon, for the Bocuse d'Or prizes.

The Gourmet Quality Food and Beverage Fair is the first European fair in the food sector and among the many merits ascribed to the pioneer López Canís is having created a monographic gastronomy event.

> The International Club de Gourmets Fair is twenty. Every spring, since 1986 the fair ground at Casa de Campo in Madrid welcomes food professionals and includes an intense exploration of food flavours and products. In the last seven years the fair has also created a space, Workshop of Gourmet Sensations, to satisfy the public's curiosity and help educate children's palates.

In this edition which will run from 8 to 11 May, the food fair has a program full of novelties and covers a larger area. There will be more than 15.000 square metres of exhibition space in three pavilions: Cristal, Madrid Arena and Satélite. There will be 1.200 exhibitors with 35.000 products and visits from 58.000 hotel and catering professionals (…) The 10th Cooking Championship will also be held in cooperation with the Association of Young Restaurateurs and the winner will represent Spain to compete for the Bocuse d'Or in the world cooking competition to be held in Lyon. The prestigious French chef, after whom the competition is named, Paul Bocuse, will present the 2007 edition of his competition during the Spanish food fair […] Rosa Rivas, "Veinte años de gastronomía" in: *El País*, 22.04.2006.

Until the creation of the *Gourmets* Fair, food had simply been another section in the big trade fairs. For instance in Hogarotel[26], created in Barcelona in 1960 or the Barcelona International Trade Fair where food events were fitted into monographic shows like the Gastronomy Contest and Hotel and Catering Equipment. The Gastronomy Con-

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26 The 1969 edition of Hogarotel included the talk "Cómo nace un gastrónomo" (How a food critic is born) by Punto y Coma (Víctor de la Serna), compiled in Parada y Fonda to which we have referred in various sections of this work.

tests were started in 1963 to give a new incentive to the event, according to *La Vanguardia Española* of 27.04.1962, p. 7.

Bordeaux Food Conventions. There were other meetings that were important for the Europeanization of our cookery. A food bridge known as *Rencontres gourmandes de Bordeaux* or as the unforgettable Feliciano Fidalgo called them, *Los Encuentros golosos de Burdeos*, was built between the great Atlantic ports from La Rochelle to Bilbao, which included Bordeaux and San Sebastián. Thanks to a chronicle that this writer calls "festivals for the body", where Juan Mari Arzak, Pedro Subijana or Iñaki Lasa officiated as ambassadors of Basque cookery, we learn that:

> "Eating is culture and so is drinking", a wonderful, ageless commandment, of the savoir-faire of French men and women, all devotees of the national-cartesian religion that "combines the useful with the agreeable" The sense of these "food meetings" was such that someone said "for a moment, ladies and gentlemen, the European Economic Community has opened up to the Spanish delicacies of cod's cheek and baby squid in their ink" […] Feliciano Fidalgo, "Los encuentros gastronómicos vasco-franceses, una fiesta con trasfondo político" in *El País,* 18.11.1978.

Haute Cuisine Congress in Vitoria. In 1984, the restaurateur Gonzalo Antón organized another new event in the field of food congresses. Zaldiaran, the host restaurant, opened its doors to the great international chefs who gave talks, workshops and many of them actually cooked in Spain for the first time thanks to this contest.

The impressive list of names includes Michel Guerard, Jöel Robuchon, Alain Ducasse, Michel Brass, Michel Trama, Joachim Wissler, Jonnie Boer, Pierre Gagnaire, Denis Marin, Massimo Bottura, René Redzepi, who cooked alongside the most important artists of our cooking, Juan Mari Arzak, Pedro Subijana, Ferran Adrià, Martín Be-

rastegui, Joan Roca, Carme Ruscalleda, Santi Santamaria, Andoni Luis Adúrzi, Quique Dacosta, Josean Martínez Alija, Paco Morales…

For the first time a food congress offered the possibility of watching demonstrations by the best cooks in the world and of tasting the dishes they cooked at a dinner officiated by the same cooks in the Zaldiaran restaurant. At the end of the dinner, there was time for an interesting debate about the food display presented. The Vitoria Haute Cuisine Contest is now called National Congress of Signature Cuisine.

Madrid Fusion. The food critic José Carlos Capel presides over the summit of avant-garde haute cuisine. He also designs the program and directs the organization. Since its first edition in 2003, the Madrid Fusion project has become part of the collective culture. In 2012 it celebrated its tenth anniversary as Rosa Rivas reminds us (*El País*):

> The international congress that has become an obligatory rendezvous for food professionals is ten years old. From 24 to 26 January Madrid Fusion focuses on both the well established stars and the new talents emerging on the scene. "Doors to the Future" is the slogan of this edition that carries on the spirit with which MF was born.
>
> For a decade it has been show case as well as the national and universal platform of Spanish avant-garde cooking. Its gaze has been world wide. "Over all this time we have taken the pulse of world trends. We have gone with the vanguard and have gone ahead. We have discovered new talents.
>
> Thanks to Madrid Fusion the general public has become acquainted with figures like René Redzepi or Heston Blumenthal or the Peruvian chefs, states José Carlos Capel, its president. […] Rosa Rivas, "Madrid Fusión, 10 anis con la vanguardia culinaria del mundo" in: *El País*, 22.01.2012.

In the words of its president, Madrid Fusion is an:

> International Food Summit, a congress where some of the world's best cooks come together to give demonstrations before 600 international journalists and 1,000 delegates. The idea for Madrid Fusion emerged very naturally (…) we covered the need to learn more, felt by the liveliest and most enquiring cooks in the food service business. So we brought and will continue to bring the best cooks in the world to Madrid. The largest contingent is Spanish and from them, their colleagues can discover and learn how they solve the everyday and the technical problems in the kitchen […][27]

Cooks and food critics go hand in hand at these events. Before the start of the Madrid Fusion Food Summit, Capel consults Ferran Adriá:

> When we were starting the first Madrid Fusion I went to talk with Ferran Adriá and asked him "We are going to organize a congress. What do you think we should do? Ferran replied "You have to invite Charlie Trotter in Chicago and Tetsuya Wakuda in Sidney. If these two say yes, the congress is sure to be a success. We invited them in June and to our surprise, 15 days later we had both their acceptances.
>
> Everything else, however difficult it may seem, was in fact easy. We got the founders of the nouvelle cuisine together to pay tribute to Paul Bocuse, Pierre Troisgros, Michel Guérard and several French star chefs. So all of a sudden and without

[27] Interview with José Carlos Capel in: http://www.esmadrid.com/es/cargarAplicacionVideo.do?identificador=22740&texto=ifema

> realizing, we had gathered 25 or 26 Michelin stars together in Madrid and that in itself was an event at that time […][28]

Arenós, who Adrià defines as the "number one fan of avant-garde cooking in Spain" (*El Periódico de Catalunya*, 16.05.06, p. 71), gave an essential talk —at least for cookery researchers— in the 2008 Madrid Fusion. In it, Arenós described the complete sequence of the great cookery movements and their major figures from Escoffier to Adrià.[29]

> The chart includes the names of some 200 chefs who have spread haute cuisine all over the world in the last hundred years. The very novel techno-emotional cookery appears at the bottom of the chart, the last of the movements and whose influence, from Spain, is spreading all over the planet. This detail is relevant. Until the 1980s France's dominance was undisputed.Then, in the middle of the 1990s Spain, led by Ferran and Albert Adrià, with Catalonia at the head, erupted on the scene. They were accompanied in the venture by the veterans Juan Mari Arzak and Pedro Subijana (members since 1976 of the nouvelle cuisine army) and the audacious Martín Berasategui, Carme Ruscalleda, Manolo de la Osa, Joan and Jordi Roca, Andoni Luis Aduriz, Quique Dacosta and Dani García (*El Periódico de Catalunya*, 20.01.08).

San Sebastián Gastronomika – Euskadi Saboréala. The International Haute Cuisine Congress organized by Roser Torras and *Diario*

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[28] Enrique R. Velasco, "José Carlos Capel: este año apostamos por los cocineros jóvenes" in: http://diario de gastronomia.com, 10.01.2012.

[29] This chart figures as a preface to Arenós' great work *La Cocina de los Valientes* under the title "El Canon de los chefs. Cocineros, periodos, estilos y movimientos en la alta cocina contemporánea de Occidente" (cf. bibliografia)

Vasco celebrated its 14th edition in 2012 in the Kursaal Exhibition Hall in San Sebastián. Since its commencement it has contributed several organizational novelties such as the presence of important cooks taking an active part as speakers and members of the Technical Committee. This committee of the SSG-ES comprises Hilario Arbelaitz, Juan Mari Arzak, Martín Berasategui, Andoni Luis Aduriz and Pedro Subijana. Furthermore the delegates can do tastings in real time of the dishes being prepared on the stage, sitting comfortably in their seats in the auditorium. San Sebastián becomes the world capital of haute cuisine during the congress, just as Madrid during the Madrid Fusion Summit.

Among the different championships held during this contest, pride of place goes to the International Steak Cook-Off Championship. This traditional style of cooking has been elevated to haute cuisine by the people of the Guipúzcoa Province and in its first edition the winners were the cook, Josean Eizmendi (Asador Illara in San Sebastián) and the butcher Patxi Larrañaga (Carnicería Patxi Larrañaga, in Lasarte).

Alimentaria. This International Gastronomy Congress is held in Barcelona and gathers the finest cooks in the world. It is also one of the great exhibitions of food and beverages and a huge international market-place. Alimentaria is also an agora for dialogue and exchange of information and knowledge. It is a space for discovering trends, and for participating in forums, lectures, tastings and workshops…

Millesime. Promoted as the exclusive food event of the moment and held in an attractive setting created *ad hoc* where haute cuisine is displayed in surprising, cutting-edge installations. The food critic Carlos Maribona is of the opinion that The Madrid Millesime Congress is "one of the most important culinary gatherings to be held

in Spain's capital", with a personality "somewhere between a social occasion and a food event"[30].

The three day event brings top-class cooks, top food products and the best wines and spirits together at the disposition of the entrepreneurs who purchase tables to entertain their guests. Millesime is held in Madrid, Valencia, Mexico, Sao Paulo and the important food contest, Chef Millesime, sponsored by Cruzcampo Gran Reserva has been won by Marcos Morán (Casa Gerardo), Pepe Rodríguez Rey (El Bohío), Paco Morales (Hotel Ferrero) and Francis Paniego (El Portal de Echaurren and Tondeluna).

Gastromarketing. Food congresses have evolved towards new models where the spotlight does not focus entirely on the masterful demonstrations of the cooks showing off their new techniques and culinary formulas in a kitchen on a stage. There are new events that bring together different specialists from other food spheres. An example is the pioneer Gastromarketing, a congress directed and organized by the food journalist José Cabello (author of the gastroblog *Sobre Gustos*) where food writers, publicists, and experts in social net-working and new technologies applied to food and catering, take part.

The first edition of Gastromarketing was held on 20 March, 2013 at the Picasso Museum in Malaga. The talks and round tables included celebrity participants of the standing of cooks Dani and José Carlos García, marketing professionals like Jean Marc Colanesi, Rafa Prades, founder of *GastroNómadas*, Alvaro Prado from *Numberting Marketing para Restaurantes*, Daniel Iglésias, Social Media and Marketing Online Consultant with *SoyUnaMarca.com* or Iñigo Amorebieta, Director General of Groupon España and the food journalist

30 "Millesime, una cita social con la mejor gastronomía", Carlos Maribona in: *Salsa de Chiles* (*ABC*), 04.10.2012. http://www.abc.es/20121005/estilo-gastronomia/abci-maribona-millesime-gastronomia-201210042134.html

Mar Romero, head of *ABC Punto Radio*'s "Mesa y Descanso" national broadcast.

In the first edition of this event, participants tackled fundamental questions on the modern management of a restaurant, how to attain returns on the professional use of social networks, how to gain clients through use of electronic devices, the design of intelligent menus.

Other important congress fixtures are *Andalucia Sabor*, *Gastrónoma* in Valencia, *Millesime Mexico* and *Mistura* in Peru. At this last event the list of Latin America's 50 Best Restaurants was presented by William Reed Business Media who also organize *The World's 50 Best Restaurants* and *Asia's 50 Best Restaurants.*

INTERMISSION

THE FOOD CRITIC´S PROFESSION

Eating is an intellectual process. If, when seated at table, the invocation of flavours, aromas and colours is missing, if there is no contrivance, then all that remains is the need to appease the hunger we are feeling. On eating and its setting, the only possible discourse is to spread the word: spreading the word of where this or that restaurant can be found, the latest wine of this or that winery where the best Spanish sausage and cold cuts are cured, the food trends in Denmark or the United States for example, and so on. Put plainly and simply, this is the function of the food journalist, a speciality as real and as necessary as that of the journalist who daily traipses the streets in search of accidents or crimes to recount or who reports on politics or economics.

But since gastronomy, and specifically cooking have become fashionable, the majority of food journalists, and I apologize for repeating myself, instead of just spreading the word and occasionally going deeper into the excellent qualities of a product or a food event, insist on making our mouths water by describing their particular vision of what they have eaten and drunk. This is the moment they cross

the narrow threshold that separates the journalist from the critic and many journalists end up becoming critics just as many critics end up mistaking themselves for self-proclaimed journalists.

So, when Fernando, my journalist colleague specialized in gastronomy, told me he would like me to contribute a few lines to his book *Cooking Critically* —I like using the word lines, reminiscent of the typewriter, sleepless, nights waiting for dawn at the printing press— I felt both flattered and bothered. Who was I, a journalist convinced of the specialty of food, to write a few lines? If, in fact, the figure of the food journalist does exist today, then one of its maximum exponents has to be Fernando. Those of us who have been in the profession for more than 30 years have crossed that subtle line referred to above and now are more critics than reporters. We always finish our chronicles by expressing our particular view, and often stating that ours is the sole gastronomic truth that exists. We have conquered the world around a plate, we have theorized on the excellence of Iranian caviar, or the Alaskan king crab but we have been incapable in this 21st century nor in the 20th, to recognise the fineness of a bread roll filled with fried baby broad beans, spring garlic and a black sausage, or a humble stew of pork ribs and potatoes. Therefore, we are critics and furthermore we have made our tastes and our way of describing them into a profession.

I have no idea how my food critic colleagues started in the kitchen. At my age, I have been acquainted and travelled with the best-known for the last forty years but my first steps in the kitchen were to prepare my lunch for school and sometimes I even dared to make an omelette, but nothing more. Later I graduated to paellas and baked rice in my native Valencia. They were times of food conservatism. Then, when I finished my studies I began to feel a pressing desire to dissect the canapés and potato omelette snacks offered at the press conferences I attended; and if a restaurant lunch was included, better still. I decided that blood, robberies, economy and politics did not interest me in the least and that my interest lay much more with

newly-opened restaurants. The vast majority of food critics I know assure me that they much prefer the simplicity and the authentic food served in a faraway little village… but we always seem to finish surrounded by richly set tables. I can satisfy my hunger in an ordinary bar with a very ordinary tapa but I cannot practice my profession without the seduction I feel when sitting in a restaurant and savouring every bite of the dish prepared by a particular chef. This is my profession. I am a food critic and I stopped cooking decades ago. For this reason I admire my colleague Fernando because he will be discovering how to cook critically.

– Enrique Bellver –
Food Critic of diario *SUR* (Vocento).

5

FOOD REVIEWING AS A JOURNALIST GENRE

5.1. Origins of the Genre of Food Reviewing in the Press

A review is a "genre of opinion that explains, analyzes, argues and passes judgement on the quality and value of a creative work, written by a specialist in a sphere of the Arts" (Armañanzas, 1993: 159-182. 2009). A review is "an act of carefully looking at or examining the quality or condition of something or someone: examination or inspection: a report that gives someone's opinion about the quality of a book, performance, product, etc. (Merriam-Webster 2013). It came into being as a journalistic genre in the 17th century with a periodical called *Le Journal des Sçavans*, created in 1665 by Colbert with the aim of ordering French intellectual life. Journalistic theoreticians, like Armañanzas quoted above (1995, 2009), have defined the genre of reviewing in the sphere of the Arts as:

> The expert appraisal of the novelties and artistic creations presented to the public in the world of plastic arts, cinema, theatre,

> music or ballet, As a journalistic genre it is one of the most important opinion texts that, because of its subject matter, has its publication spot in the daily section of culture, entertainment, radio and television (where reviews share space with texts that talk of and appraise mass culture: pop music, rock, video). It also has a place in specialist supplements of newspapers and magazines devoted to various art forms.

In the case of food reviewing, as we have seen (cf. 3.3), the genre came into being with the aim of ordering the culinary world. The key performer is the food reviewer or critic. A figure comparable to that of the *gourmet* (Vázquez Montalbán, 2005: 16):

> Born as an intermediary between the need and the pleasure of eating, the *gourmet* was always a cultural critic *in pectore* and formed the vanguard of taste advisors in the very area that gives meaning to the word taste. As an institution they appear and settle in during the 18th and 19th centuries, in parallel with reviewing of all creative expression.
>
> The critic was and is a taste advisor who sold his own necessity and legitimized himself as an indispensable guru, seated way above the common palate. The disclosure of knowledge, the socialization of wealth has relativized the function of the critic in all fields of creativity.

Santos Ruiz[1], food guide inspector and reviewer in the press, considers:

> The review is born, in the first place, from the reviewer's interpretation of the restaurant when it is visited. I go to eat in a restaurant with a mission: to guess what is happening in the

[1] Santos Ruiz, personal interview 17.12.2012.

> kitchen. It is not an easy exercise. One must leave the dining room aware of the food's weak and strong points: if the product is good, if there is rotation, if there is a great deal of creativity but scant means of executing the dishes proficiently… One must also relate what goes on in the dining room but this is easier as everything can be seen. One has to guess what goes on in the kitchen from the four or five dishes eaten.

5.2. Theory and Concept of Journalistic Genre

Journalistic genres originate from the literary. According to the *DRAE*, Spanish Royal Academy Dictionary, a genre is "each one of the categories or classes into which works can be ordered according to their common features of form and content". In literature a genre is "each one of the categories or classes into which literary works can be ordered". In the field of journalism, (Armañanzas and Díaz Noci, op. cit.) indicate that:

> Genres make communal tasks more uniform (…) Journalism as a way of interpreting reality, communicates this reality through a series of forms or filters, of editing formulas that are called journalistic genres. They are not written in the same way because their functions are not the same.

In the beginning journalism worked with pre-existing literary genres (Gomis, 1992:15-18):

> The first newspapers were collections of letters, generally anonymous and from far away, published in chronological order with the style retouched to give them a certain unity. The private letters or the scholarly that recounted curiosities became the gazette; the news was born. From the controversial pamphlet

> or the satirical pasquinade commentary emerged. In the 17th century social and political criticism (on the fringes of legality) appeared in the libelous articles and pamphlets published weekly in the Netherlands in French, German and Italian.

The differences between the journalistic and literary genres will condition their evolution and result. Journalistic genres have the following in common with the literary: principles of order, text classification, relations between form and content, indications to the reader on what to expect, formal resources, and ways of making the best use of language in every situation (Gomis, 1989: 129-141):

> While literature has only one author, journalism is a joint effort in which there is a series of genres, possibly by various authors, some anonymous (news, editorials written by different persons on the staff) and others with by-lines (chronicles, features which may be revised and corrected by persons other than the author. For this reason a series of norms that unify and give cohesion to the text are necessary in the manner of the classic demands of the genres. These tested and tried norms are contained in the journalism manuals and style books of agencies and newspapers.

There is more need to unify newspaper genre criteria than in literature because —continues Gomis— when the reader acquires a newspaper he is purchasing a work carried out by a great many authors who, in their turn, are accountable for a number of genres while the reader who buys a book acquires one particular genre: poetry, drama, etc.

Journalistic genres fulfil different purposes according to the different social needs (Armañanzas and Díaz Noci 1996: 80). Thus the following definitions stress its socio-ideological character (Santamaría):

> Journalistic genres are specific, particular and historical methods of literary creation conceived to attain certain social objectives. Journalistic styles are sets of ideation process features (or ideologically based collective emotional attitudes), from which we can group the different genres.

Or that contemplate its literary genesis and public diffusion (Martínez Albertos):

> Journalistic genres are different modes of literary creation designed to be circulated through any collective means of diffusion.

Or that contribute a more linguistic vision (Gerard Imbert):

> The genre is like a constellation of specific attributes called logemas with distinctive heterogenous features (syntactic, semantic, rhetoric, pragmatic, extralinguistic etc.).

Or that take the reader's inclination and organization of reality into account (García-Noblejas and Martínez Costa):

> The journalistic genre includes is a model of interpretation that gives the reader directions. The genre, as organizer of socially legitimized forms and contents, is a key to communicative exchange. For the reader, the genres appear like prospects of expectation and for the author, like statements that create sense. From this perspective the genres are no longer simple classifications and technical categories and become attempts to better capture the complexity of reality and offer it to the public. That is, "give them to understand, imply" or persuade by introducing certainty, foreseeability and order.

Reviewing has a broad function (Armañanzas, *op. cit.*) because it brings us closer to creators and their work whether it is familiar or not: it also guides us on specific creative processes; it reveals the connection between one work of art and other creations, with the different sciences that complement it and different moments in history. But apparently, the culture reviewer continues to carry out the task of indispensable intermediary (Vázquez Montalbán, 2005: 10):

> while in the field of food, perhaps because knowledge of food became standardized later than the literary or artistic erudition, or perhaps because it is virtually impossible to reproduce the creations in series, unlike the plastic arts which have been affected by mass production that gave away the secrets and ciphers of an immediate past once only within the reach of collectors and sybarites (…)

The imposition of consumer society tastes has widened the field of interest of critical journalism, previously occupied only with valuing creative art and cultural works. Now there are critics who review new technology products, computers, cell phones, cars; or hotels and wines for tourism.

5.3 Functions of Food Reviewing

The critical review, in its widest sense, is a text written by an expert who appraises or assesses a man-made product that the public can admire for themselves. The Spanish dictionary DRAE defines the word, from the Greek κριτικός (and from Latin *critĭcus*) as:

> the "examination and judgement of someone or something and especially one that is expressed publicly about an enter-

> tainment, a book, a work of art etc." and adds "a collection of public opinions about a work, a concert, a show, etc"
>
> The Oxford Dictionary defines it as "the analysis and judgment of the merits and faults of a literary or artistic work"

Food reviewing must always be at the service of the reader, the restaurant guest, or the customer. The critic must see things through the eyes of the reader (Carlos Maribona):

> In my opinion a review is the vision the customer will have of a restaurant, service, cooking, installations, everything because it is all part of a single unit. I supposedly am not concerned about the cooks; I am concerned for the customers […][2]

Another university-trained journalist and practising food reviewer is Julia Pérez (*Gastroactitud, Metropoli*). We asked this author about her concept of food reviewing and the profession and Pérez told us that, in her opinion, a food critic or reviewer should:

> 1º.- Always put themselves in the reader's place. Never write wondering what cooks will think when they read the article. Write considering what the reader will think because journalists have a moral obligation to their readers. Obviously, ignore the press agencies and the pressure they try to exert..
>
> 2º.- Be sincere. Write what you think. If you are right, that is good and if not, that is fine too. Be brave and be prepared to receive criticism, especially where social networks are concerned and replies are immediate.

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[2] Interview with Carlos Maribona in *Magazine* num. 93, april 2009, pp. 34-39.

> 3º.- Try to be impartial. Do not be swayed by personal phobias and philias. There are cooks who I really do not like but who I praise highly because one eats very well in their restaurants. The contrary is also true.
>
> 4º.- Be objective when rating a dish. It is not a question of "I like it". It is a question of correct techniques, balance, making sense etc. Cooking, like any other occupation, has to abide by rules. Those of us critics who know how to cook because we have had a culinary training and have taught class have more reason to do our work well. We are not "greedy-guts" who just talk about what we have eaten. We are something else: experts who evaluate the work of other experts. Some things are absurd even if they are cooked by Adrià and we have to tell him so (rather we once had to tell him, but not any more). I remember a dish of oysters and brains … revolting.
>
> 5º.- Have certain professional routines: take photos, make notes on the dishes eaten; conjure up the atmosphere, style of the restaurant, type of customers, staff and so on. Make sure to fill up a card on each restaurant visited although sometimes that task mounts up.

Journalistic reviewing is a genre of opinión that performs functions of assessing, informing, guiding and forming (Armañanzas, *ibid.*).

Assessment function. A review must issue an assessment based on previous criteria prepared by the critic so that their opinion will not depend on their mood or on the sensations perceived but on their thorough specialist training on the subject to be assessed. The review must include both positive and negative points but avoid only pure praise or total rejection.

The review must be constructive, analytical and synthetic. This means the analysis must value the elements of what is being judged and then, finally the critic's opinion must be summarized in a global impression of the object reviewed (cf. 5.4.4).

> The omelette with potato black pudding (*morcilla patatera*) in Ángel's bar is a first rate lure. The omelette revolution is approaching, beaten in silence and it will set when the *aristochefs* appreciate the versatility of beaten egg. He who works with the yolk —Jordi Vilà has taken the lead— will hit the bulls-eye (…) I ate it at the perfect point between runny and firm, succulent and with added bits of the Iberian pig which the bewildered might confuse with the spicy meat paste of *sobrasada:* red, fatty, enveloping. To taste the "punk" mass is reason enough move to the bar or go upstairs […] Pau Arenós, "Amigo cerdo" in: *El Periódico.com-Los restaurantes de Pau Arenós* 18.10.2012.[3]

> Things look different from the twenty-fourth floor especially when the lights of Singapore can be seen in the distance. The hilarious chef Kevin Cherkas' vision of cookery is also singular (…) His food combines evocation and imagination. Impeccably handling the modern techniques learnt in Spain, he has gone one step further with dishes of his own choosing (waffles, chicken, barbecue, and cream of mushrooms, lobster Thermidor, bouillabaisse and kebab). Entertaining and imaginative proposals (miniatures and trompe l'oeils) to make you laugh and, contrary to all expectations, are neither inconsistent nor meaningless […] Julia Pérez, "Blu" in *El Mundo-Metrópoli* 30.04-06.05.2010, p. 14.

[3] http://rdp.elperiodico.com/restaurante/bar-angel

> Those who are aware of the recent history of El Bulli could not believe their eyes. Three head chefs, Oriol Castro, Eduard Xatruch, Mateu Casañas, the three leading lights of the last Bulli —and who will continue to be in El Bulli Foundation— have opened a restaurant, *Compartir* in Cadaqués just a few minutes from Cala Montjoi, obviously. The news sped round the world because it has been often said and with good reason, that these three chefs are some of the best on the planet […] Xavier Agulló, "Donde 'El Bulli' se hizo terrenal" in: *El Mundo-Metrópoli* 22-28.06.2012, p. 10.

Information Function. Readers expect to receive information from the critic that will help them contextualize the food event being reviewed. Although the function of this text type is not so much information as analysis and assessment, a good review will always contribute some information data. In this sense critics and journalists complement each other (Armañanzas, *ibid*).

Food reviewing does not mean just knowing about a food occurrence or a recipe or a delicatessen product or a method. It is telling the public in a convincing manner, if it is a gastronomically interesting occurrence or not.

> The great expectations at the commencement of this new venture have been more than fulfilled: quality of the raw materials, distinguished culinary concept, pertinent presentations, classicism in accord with today's taste, praiseworthy rice dishes, fish and meat, garnishes, fillings and dressings that dazzle (the famous yoghurt vinaigrette) and original salads. And all this can be had for tolerable cost. One important thing worth mentioning is that in the short time they have been open they have managed to gather a great team together, solidly supportive, coordinated and enthusiastic, truly admirable, In the kitchen, in the dining room and even in the distinguished bar

> […] Mikel Corcuera, "La Agrícola" in: *Noticias de Gipuzkoa*, 28.09.2012, p. 76.

For a reader who, guide, newspaper or electronic device in hand, must choose quickly where to eat, the most important function will be informing on the type of food and restaurant, prices, whereabouts and opening times. This data is offered in the summary of characteristics (cf. 5.4.2), and may often mention house or chef's specials.

> The commentary must include, as well as the description of the place, décor, etc. the type of food being offered. The user of the guide must know in advance what food he will find in the establishment.[4]

The corresponding assessments will then follow.

> Mariano is an eating house, a place that serves traditional home cooking, and large amounts of food at more than reasonable prices. This is not a place to come for luxury or elaborate dishes. Here one comes simply to eat and that's that […] Enrique Bellver, "Cocina malagueña" in *Sur-Málaga en la mesa*, 29.09.2012, p.4.

> The restaurant of the year in Paris —and perhaps in the whole of France— is this very new premises on the Left Bank, as narrow as a railway coach with a long communal table down the middle and an open kitchen at the back (…) the genius/genie presiding over the stoves is young David Toutain, outstanding pupil of Passard, Veyrat and Aduriz, whose 100% seasonal cooking is a marvel of original combinations where the keynote is

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[4] *Guia Gourmetour*. Instruction manual for writing the guide (internal document), p. 8

> lightness and pure radical flavours. It is one of the greats […] Juan Manuel Bellver, "Agapé Substance" in: *El Mundo-Metrópoli*, 24.02-01.03.2012, p. 11).

> The food at this restaurant —located below one of the streets of the old town centre of San Sebastián— could be considered a referent in the food evolution of the city. Appropriately; Martín Berastegui created his legend here, later to leave it in the hands of the Andoni Luis Adúriz group who now runs it. Although the old cellar has been transformed, it retains the flavor of a genuine old eating house where local products and recipes prevail but with the indispensably added touch of modern and fantasy […] Pepe Barrena, "Bodegón Alejandro" in: *El Mundo-Metrópoli*, 27.07-02.08.2012, p. 10.

Guiding Function. Journalistic reviews should bring readers closer to creators and their works, regardless of whether they are well-known or not and they should guide them through the different creative processes of the artists.

This comprehensive function is a trait of journalistic reviewing in general and, when applied specifically to food reviewing, is observed when the expert discloses aspects of the cook's art that the guest was unaware of. These include sharing the meaning of the cookery; comparing the dishes with other food creations, even of other cooks, the techniques involved in developing the recipes or the different sciences used in the cooking process and where they stand in tradition and evolution of taste.

> The technical and creative revolution of Quique Dacosta (*El Poblet*), Raúl Alexandre (*Ca Sento*), José Miguel Ruiz (*La Seu*) and others are emblems for many novice chefs in the area to launch into more than just fish and rice dishes. The explosive, albeit belated arrival on the scene of María José Sanroman,

> as veteran as all the above-mentioned and just as talented, is fulfilling all expectations. This self-taught, top ranking cook undeniably influenced by the Roca brothers […] Joan Merlot/ Juan Manuel Bellver, "Monastrell" in *El Mundo-Metrópoli*, 11-17.06.2004, p.36.

> In contrast with the hypertechnological school of liquid nitrogen, in Madrid the naturalistic and the imaginative school is resisting with Sanz and his colleagues (and albeit still friends), Abraham García ('Viridiana') or Alberto Chicote ('No-Do') […], Fernando Point/Víctor de la Serna, "Japonés… y algo más" in: *El Mundo-Metrópoli)*, 22.06.2005, p.36.

> Customers, gastronomes, cooks, everyone is demanding something more for the Roca brothers. First of all, the third Michelin star. Now, first place in the list of the world's best restaurants in the British publication Restaurant where El Celler de Can Roca in Girona presently holds second place behind Noma in Denmark. Joan, Josep and Jordi like to tell how they grew up in their parents' eating-house in a working-class area of Girona and where they still eat with their team every day. Respect for their origins is a fundamental part of their cookery that explores the limits of creativity without losing sight of their roots […] Cristina Jolonch, "El valor de la autenticidad" in *La Vanguardia-Vivir en verano*, 30.07.2012, p. 3).

Formative Function. After reading a review, the inexpert reader is left with a large quantity of cultural sediment because the specialist critic's text is instructive. Food reviewing should increase the reader's knowledge by teaching them something (Paz Ivison[5]):

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5 Paz Ivison, personal interview.

> I always try to teach the reader something when I review food. For instance, when I am writing about a fish dish I say what kind of fish it is and what its cooking qualities are. And for example, if the cook uses an unusual sugar in a recipe, the reader should know what it is and what it does for the dish…I have always had a thing about explanations because I have been trained as a journalist. In all the time I have worked in food reviewing I have seen that the instructive aspect is often shunned, probably because many critics write thinking of their colleagues and not of the reader.

The increase in culture, food culture in this case, is creating a more demanding consumer. And in the end this will force restaurateurs to improve their offer and through that, that of the whole country.

> The first tasting menu that opened the door on the Lima winter was the food surprise of the year. Unanimously applauded by those who tried it and those who usually talk without trying anything (…) Who said that the Peruvian only wanted huge plates of cassava, maize and sweet potatoes? Who proclaimed that Peruvian restaurants had no room for a tasting menu? Who wrote that simplicity was a private matter in kitchens of the Old World? Who repeated until they lost their voice that the Peruvian guest is different from all the rest? Twenty-four dishes transformed into a funfair for the senses; an invigorating storm embodied in some definitive proposals: Andean grains *a la Cubana*, Pekin-style cuy (guinea pig), a spoonful of pure national Peruvian Fortunato 4 chocolate with cheese and carrot (I never imagined a spoonful of chocolate could take you so far away). Finally, and definitely the most brilliant, stunning example of minimalist eating: three crayfish claws barely touched with tomato juice. Little more than a mouthful but a whole essay on

> the principles of cookery in the future: simplicity, expressivity and subtlety […][6]

> It is not easy to eat paella in Valencia. Cooking paella properly takes between one and two hours, a time span incompatible with the pandemonium of a professional kitchen. Then there is the question of space. Paella for six takes up the space of four normal burners which could be used for preparing ten sea bass, a dozen tenderloins and three turbot. For this reason it is common to use shortcuts (the oven, ready-prepared stock, pre-cooked paellas…) Here there is none of that. In Casa Carmela the paella is cooked just like Valencian families do it on Sundays. Right from the start in the paella pan, gently sautéing the onion, garlic and tomato slowly over a wood fire. […] Santos Ruiz, "Casa Carmela" in *El Mundo-Metrópoli,* 18-24.05.2012, p.18.

Lastly, we cannot isolate the consideration of the functions accomplished by the review if we do not isolate them from the tumultuous social context in which they are written. Reviewing performs its duty "midst a mass of gibberish and business interests" (Santamaría, 2008:188) with a continually growing mass of pages in the press about cooking, food guides, recipe books, food essays, *gastroblogs*, television programs, collectable recipe cards, DVDs, books, booklets and every kind of promotion related to cooking in newspapers.

Therapeutic Function: According to Mikel Zeberio[7] there is one more function that corresponds to the source tasks of the review and that apparently is now almost forgotten: to be of help for making

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[6] Ignacio Medina, "Astrid & Gastón se acerca al futuro" in *Poder*. Sept. 2012, http://www.poder360.com/article_detail.php?id_article=6820

[7] Mikel Zeberio, personal interview.

improvements. Zeberio refers to a type of review full of constructive elements that, in the mid 70s, helped to pull some of the Spanish cooking out of the immense quagmire they found themselves in.

5.4 Textual Structure of Food Reviews

The critic goes about the task of writing his text with total freedom. Nevertheless, if he wishes to comply with the precision needed for the journalistic genre he must develop a coherent textual structure and abide by certain rules (Armañanzas, *op. cit.*):

> Critics enjoy a great deal of liberty to carry out their work but they must be sure that the quality is high. There are no fixed rules on the structure for a newspaper review. It must be remembered that structurally there is a difference between theatre and literature or plastic arts reviews although the technique has certain common, more or less flexible, characteristics that have become generalized in the press.

Within this freedom of expression the critic organizes his text in a series of thematic and personal references (cf. 5.6).

> We almost always explain the origin of the restaurant, its owners or its chefs. These affectionate details allow us get closer to the place and are also convenient credentials for a greater credibility of our information (Sol, 1976: 24).

Journalism theoreticians have dealt with the description of the textual structure of this argumentative genre discourse, dividing it into the following parts: title, fact sheet, body and verdict (Armañanzas 1995: 236, 237). We shall explain in the next section each one of these division illustrated with examples from the daily press.

5.4.1. Headings in Food Reviewing

Headings are the introductory heading, the headline, the subhead and the summary. Headlines should be brief and evaluative, offering the critic's opinion of the matter under review and should try to express, in a few words, the most important features. We shall use as a basis the research done of headlines in genre of opinion (Armañanzas, 1995) and information (Gómez Mompart, 1982; Armentia and Caminos, 1998; López Hidalgo, 2001). Reviewing is included in the opinion genres (Armañanzas, 1995: 196):

> Headings can be extraordinarly free as long as they are attractive and fitting to the content of the main body. They should include one of the key words that may represent the ideologeme-nucleus. Space available limits headings to three or four words to indicate what the subject of the feature is.
>
> Sometimes they are just a couple of words central to the opinion or that show the author's position. That is, attributive headings that succinctly qualify. It is fundamental that the heading makes reference to some aspect of the subject under discussion in the text.

The headline of the review should include a brief evaluation by the critic on the subject under review. This headline is usually expressive and nominal and points to the theme without disclosing details, making other components of the headings necessary to complete the information: "For this reason a pre-heading and a sub-heading will give more data" (López Hidalgo, 2001: 153, 154).

Introductory heading. This always goes above the head or headline and in the case of food reviewing generally contains the name of the establishment under review.

Headline. This is the essence of the food critic's opinion and we will begin our examination of heading types in food reviewing with appellative or nominative headings.

> "Juan Mari Arzak, de San Sebastián". Rafael Ansón/Cebea in: *Sábado Cultural (ABC)* 03.10.81, p. XII.

Expressive headlines. These suggest a fact that is presumably known to the reader. Expressive titles tend to be thematic since they do not necessarily indicate the subject of the text. Grammatically they are considered single words decorated with punctuation marks (Armentia and Caminos 1998: 145-163):

> "Las perlas de la Concha" (The Pearls of La Concha, referring to San Sebastián's emblematic bay), Rafael Ansón/Ruperto de Nola in supplement *Blanco y Negro (ABC),* 09.08.92, p.56.

> "Galicia en directísimo" (Galicia absolutely live), Fernando Point in*: El Mundo- Metrópoli*, 16-22.03.2012, p. 11.

> "Donde 'El Bulli' se hizo terrenal" (Where 'El Bulli' became earthly) Xavier Agulló in: *La Luna de Metrópoli (El Mundo)*, 22-28.06.2012, p.10.

Informative headlines. These respond to the questions who and what and specify the action and the actor:

> "Arzak, three Michelin stars", Rafael Ansón/Ruperto de Nola in: *ABC-Blanco y Negro*, 30.04.89, p. 108.

> "Arzak y Zalacaín cocinan juntos" (Arzak and Zalacaín cook together). Rafael García Santos in: *Diario Vasco*, 12.06.1988, p. 11.

Informative-Explicative headlines. This typology consists in an eminently informative headline with an added explanation to increase the reader's understanding. It responds to the two essential questions of informative headlines (who and what) and adds an explanation (Armentia and Caminos, *ibid*.)

> "El Pescador: mariscos y pescados exclusivamente" (The Fisherman: Just Fish and Shellfish). Imelda Moreno de Arteaga/ Zenón in: *ABC-Blanco y Negro*, 20.12.1975, p.95.

> "Once tapas de alta cocina, por Andrés Madrigal" (Eleven haute cuisine tapas by Andrés Madrigal). José Carlos Capel in: *El País-El Viajero,* 28.06.2003.[8]

Sub-heading. Broadens the information and complements the heading with other relevant information, the most important of which is the name of the restaurant that always appears.

> "La Finca, en Elche, platos y postres a la última de la mano de Susi Díaz". (La Finca in Elche, the latest dishes and desserts by Susi Díaz). José Carlos Capel in: *El País-El Viajero,* 09.12.11, p. 10.

> "El Hispano Suiza combina elegancia y sabiduría culinaria". (The Hispano Suiza combines elegance and cooking expertise). 5 A Taula in: *La Vanguardia-Vivir*, 28.04.06, p.11.

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8 www.elpais.com/diario/2003/06/28/viajero/1056831844_850215.html

Or almost always:

> "[Zalacaín] The glassed-in terrace, adorned with engravings by Salvador Dalí and the cosy private dining rooms are still the most sought-after". Easo, *La Razón*, 29.12.98, p. 45.

Column heading. These are short headings of two or three words that are placed at the head of a column of text. This lightens the reading by dividing the text into shorter parts and directs the reader's attention to new data to be enlarged below.

> Compartir un aperitivo. (Share an aperitif) David De Jorge E. in "Un menú romántico". *El Correo y Diario Vasco-GPS*, 23-29.09.12, p. 27.

Summary. This is virtually a subheading in a different place (Canga Larqui 1994: 114) and can retain key elements of the subhead —answers how and why— or refers to what is described in the headline. It serves to explain or widen the information contained in the headline.

> Clasificación: Se ratificó lo esperado. (Classification: the eagerly awaited is ratified). Rafael García Santos in: "Catamos los mejores pimientos de piquillo", *El Correo a sábado*, 28.02.87, p.35.

Section Topic Heading. Food reviews are normally placed in a section headed by a generic title to enable identification within the section. The writer Epulón's reviews were first published in the Seville edition of *ABC* on 3 March, 1977, under the section heading *Gastronomía*. In the supplement *El Viajero (El País),* food reviews appear under the the section heading *"Comer"*. In the supplements of *El Correo y Diario Vasco,* food reviews have appeared under different section headings as they were redesigned: *Y además…; el Restaurante; de Restaurantes; Mesa y mantel; A la carta*. We have found only two

occasions where the section was called Crítica Gastronómica (Food Reviews), that of the founder of the genre, Franciso Moreno Herrera and of Enrique Bellver, critic in *Sur* (Vocento).

Mikel Zeberio publishes his review in the section *buen sabor* of the supplement On (*Diario de Noticias*); Lluís Ruiz Soler in *Información* under the heading *Buen Apetito*; Fernando Huidobro under *Los pies del plato* in *Sur-Málaga en la mesa*; *Saber y sabor*, the contributions of Juan José Lapitz in *Diario Vasco*.

The food reviews in *El Mundo-La Luna de Metrópoli* are published in the section *El restaurante de la semana*. And in contrast to the majority of print news, *El Mundo* does not assign the space exclusively to any one food critic.

5.4.2. Fact Sheet and Critical Evaluation

The food review fact sheet includes the principal information of use and interest to the reader/consumer. This data is normally presented in a different type-setting to the rest of the article (Armañanzas, 1995: 148).

The fact sheet is a paratextual element that appears a box, perfectly differentiated from the body copy. It includes interesting data on the element under review (López Hidalgo, 2001: 39):

> The fact sheet consists of a block of useful information and often heads both chronicles and reviews whether they cover sports, bullfighting, cinema, theatre, literature, or music etc. They summarize basic information on the show or event, concise data or a brief outline of the plot. If they deal with something published like book or a CD, the fact sheet should contain, according to the newspapers, all the basic information needed by the reader: author, genre, title, publishers, city, year, number of pages, price, although this data may vary, eliminating or adding items as required, depending on the newspaper.

The fact sheet complements the headline by contributing "singularity to the text" (López Hidalgo, *ibid.*). According to Professor Morán Torres (1988: 102, 103), an author who follows the guidelines laid down in the food guides edited by the *Cofradía de al Buena Mesa* (Fine Food Guild) a fact sheet must include the following data:

— Name of the restaurant
— Street Address
— City
— Telephone
— Days closed
— Parking facilities

Other interesting information that may be included at present could be the web site, email address, type of cooking and any specialities, average price per menu and of the tasting menu should there be one, and if credit cards are welcome. This information may vary from one reviewer to another over time. A small map of the area to help find the establishment might also be included. When infographics are not included the critic can draw a map with words as Pablo Amate food reviewer in the five editions of the *Ideal* newspaper from Granada:

> You cannot miss La Sal. Look for Villa Padierna, the hotel where the Obama family and friends stayed and at the Cancelada roundabout, in the borough of Estepona you will find a charming restaurant patronized by many famous people. Paco Lorente is both chef and owner, waits tables personally with entertaining aplomb. "Otros destinos en la Costa del Sol" (Other places on the Costa del Sol), Pablo Amade in: *Ideal*, 21.08.2010, p. 41.

The arrival of Zenón/Ymelda Moreno on the scene brought novelties that contributed to the characterization of the food review genre.

In some of her texts a kind of fact sheet appeared, included in the first paragraph and with no different type-setting. It was however, an informative introduction, separate from the argumentative text, providing data such as the address, telephone number, adjacent streets for parking, closing days, type of establishment, prices, etc. However, this fact sheet is still infrequently found in Zenón's reviews where the information is scattered throughout the text

Whatever the case, it must be stressed that this author gives more information than her predecessors who only managed to put in the address, prices in brackets and closing days.

Reviewer Rating. Sometimes this will figure on the fact sheet, but not always. This may be numerical, alphabetical or alphanumerical and may even include symbols like stars (*Michelin Guide*), triangles, petrol pumps, chefs' toques (*Gault-Millau Guide)* crowned red rooster (*Kléber Guide*) or "suns of the *Campsa Guide*, the highest Spanish food distinction" (Rafael Ansón, 2009: 105).

The numerical rating must be coherent with the verbal rating presented in the text. The review should avoid pedantic commentaries and support each of its arguments with the necessary demonstrations and evidence (Armañanzas, 1995: 232).

Below we shall show some examples of food reviews taken from various newspapers to illustrate the elements we have defined above.

In the case of food guides the critic's rating also affects the amount of text. The higher the restaurant's score the more space it will be allotted. Below we have reproduced the criteria of the *Gourmetour Guide*:[9]

[9] *Guia Gourmetour*. Instruction manual for writing the guide (internal document), p. 8.

-- rated 6/10…… 3 lines maximum of page (200 characters)
-- rated 6.25 and 7.75/10 ……4 lines maximum of page (275 characters)
-- rated 8 to 9.5/10…….. 5 lines maximum of page (350 characters)

5.4.3. The Body of the Review

The author will use the first part of the review to set forth the thesis or central idea that will be developed. The exposition is the most widely-used form of discourse among writers of food reviews to formulate the different points of view and offer prior information about the work and the author. The second part is devoted to the analysis of the structure of the culinary work, creative methods, gastrotechnical procedures, gastronomic value and production.

The reviewer resorts again to expositive and argumentative formulas to confirm his initial thesis by explaining the good and bad things, persuading the reader of his valid reasoning. In the argumentation, backbone of the critical text, solid reasons must be given, signs that show the qualities of the work. A review is an opinion, not the condensed history presented in some poor-quality reviews (Armañanzas, op.cit). Below are examples of good quality reviews:

> There is a secluded fishing harbour, a market, a lighthouse, a couple of streets and a dozen modest restaurants brimming with good-nature, first-class produce and friendliness. *El Rompeolas* has justly won its reputation as the best for several reasons: 1) Its history: founded in 1965 by the Martínez familiar it has evolved from a simple harbour tavern into an excellent place to eat, well-worth the detour; 2) Its situation: on the waterfront; if a guest on the (crowded) terrace is not careful he will find himself fighting with the seagulls for the delicious fresh fried anchovies; 3) The raw materials: the best slipper lobsters ever tasted; soft-shell crabs to fall over backwards for and the freshest fish from the Cantabrian seas that never see the city; 4) The

> recipes and the cooking: shellfish cooked beautifully, exquisite fried fish, sailors' dishes rescued from the past like scorpionfish with potatoes, monkfish, lobster and rice … and 5) The wine-cellar: an unbelievable list of wines and whiskies (the critic Carlos Delgado is a holiday friend and neighbour) and some home-brewed ciders that raise the visits to this incomparable cider bar to almost mystical levels […] Joan Merlot, "El rompeolas" in: *El Mundo Metrópoli*, 09-15.09.2005, p. 37.

First Paragraph of the Review. Within the freedom of expression permitted by this genre, each critic begins his text as he feels like. Each case is different and will begin in one way or another depending on whether the importance falls on the cook, the food, the situation of the restaurant and its surroundings, the atmosphere, the clientèle or the raw materials used in cooking…If the critic is deciding on the restaurante of a spectacular cook, the review must begin with the profile: age, professional career, position in the scale, training, masters, technical complexity of his recipes are among the details worth mentioning.

> Juan Mari Arzak is probably the prime person responsible for San Sebastián recently becoming the Spanish food capital. In the premises where his grandparents dispensed cider, the sanctuary of the new Basque cookery was created, the breeding ground for the whole renewal process,
>
> Arzak (Alto de Miracruz 2, tel. 943 28 55 93) is managed by possibly the best known Spanish chef and possibly their best advocate. However, Juan Mari uses his prestige not to put himself on a pedestal but to maintain his stardom with his usual simplicity, an almost artesanal labour in the kitchen and his research that has marked his work over two decades. […] Rafael Ansón/Parabere, "Arzak, en la cúspide" in: *ABC*-, *Blanco y Negro* 07.07.91, p.98.

The youthful cook:

> Josean Martínez Alija, just 26 years old, and in charge of the Bilbao Guggenheim Museum, is one of the new stars of avant-garde Spanish cooking. His apparently frail constitution conceals a mature professional of unsuspected greatness. Thanks to his excellent training he has the skills of a great cook and the cultural wealth usually displayed by Martín Berastegui's disciples […] José Carlos Capel, "Método y coherencia de un joven 'chef'" in: *El País-El Viajero*, 21.08.04.[10]

The creativity:

> It seems like only yesterday when *EL MUNDO* announced that in Las Pedroñeras, in Cuenca, a local cook, Manolo de la Osa was serving international class creative food. The initial incredulity has been superseded by general admiration. Fernando Point (*El Mundo-Metrópoli)*.

Cooking careers:

> Pepe Rodríguez Rey is the epitome of a professional. So much so, that his professional career must be among the most serious to emerge in Spanish cooking recently. Enthusiastic disciple of Martín Berastegui, recipient of fashions and driving force behind new proposals, for a decade now his dishes have been scaling heights and becoming, logically, technically more complex

[10] http://elpais.com/diario/2004/08/21/viajero/10931199846_850215.html

> […] José Carlos Capel, "El genio de la alta cocina manchega" in: *El País- El Viajero*, 08.01.05.[11]

A vital experience:

> There are experiences that must be lived at least once. One of these is to sit at a table in a classic French haute cuisine restaurant and let oneself be seduced by a style that once made history and now is slowly moving towards extinction […] Julia Pérez, "Alain Ducasse at the Dorchester" in: *El Mundo-Metrópoli*, 16-22.07.2010, p.13.

If the opinion is shared by fellow critics, the text can begin with in this vein. And if a particular product of the restaurant is under review, the first paragraph should emphasize this:

> Arguinzoniz, who charbroils almost everything, keeps more than 300 free range hens for their eggs; picks splendid wild mushrooms in season and just now in the winter months combs the oak woods with his truffle dog for the genuine Tuber melanosporum.
>
> His beliefs lie in sublime products. It makes no difference whether it is the red prawns from Palamós (Girona), Catalonian sea-cucumbers, Dublin Bay prawns from Minorca, Asturian elvers or T-bone steaks from Galicia. Only sublime elements (…) Etxebarri heads the list of restaurants offering the best products of Spain […] José Carlos Capel, "El lujo de la sencillez en estado puro" in: *El País-El Viajero*, 28.02.2004.[12]

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[11] http://pda.elpais.com/index.php?module=elp_pdapsp&page=elp_pda_noticias&idNoticia=20050108elpvialbv_4.Tes&seccion=

[12] http://elpais.com/diario/2004/02/28/viajero/1078003446_850215.html

This well-reasoned study of opening paragraphs cannot be concluded without offering a sample of the originality of one of the most creative food reviewers. Pau Arenós begins one of his texts in the form of a missive:

> Dear Paul Wootton, Editor of Restaurant, the review that selects the world's best restaurants:
>
> The publication under your direction has been lucky enough to hit the target and the receive publicity other businesses have waited a hundred years for. The yearly list that decides on the most relevant establishments on the planet —voted by 700 persons— has made its good and its catastrophic decisions. The fact that Sant Pau occupies position 75 is an error that can only be attributed to sloth […] Pau Arenós, "Querido Paul" in: *El Periódico.com-Los Restaurantes de Pau Arenós*, 11.07.2008.[13]

Core of the Review. Here the critic argues his case presented in the first paragraph and crystallized in the last with the summary or verdict of the restaurant.

> A trip to this backwater of La Mancha is still worth the journey because Manolo [de la Osa] is cooking divinely, much better than when we first discovered him. Now his cooking is lighter, with purer flavours, still giving pride of place to those local ingredients from La Mancha that, very mistakenly we had always considered typical of traditional, rustic, food: pleasant but simple. Here the purple garlic, cheeses, saffron, pork are all sublimated to unimagined limits. Not even greedy Sancho Panza could have dreamt of something as fine as this isle in the middle of the Mancha. Playing with textures and temperatures as the present fashion demands but never upsetting the balan-

[13] http://rdp.elperiodico.com/restaurante/sant-pau

ce of flavours and fragrances […] Fernando Point (*El Mundo-Metropóli*).

In the Finca Restaurant, run with her husband, José María García, everything obeys a perfect order. Buildings, gardens, dining room service, cutlery, glassware and the wine list correspond to the protocol of old, classical elegance. Nothing like her recipes that are contemporary, light, and full of sparkle. The effort made to achieve harmonious compositions pleasing to the eye and the taste buds can be seen […] José Carlos Capel, "La Finca, en Elche, platos y postres a la última de la mano de Susi Díaz" in: *El País-El Viajero*, 09.12.11, p. 10.

His refinement in the kitchen remains inalterable, in the best of forms and more than ever today, Azurmendi makes a brilliant and renewed production happen, always surprising and visually astonishing. His proposals are more discerning, delicate and consolidated than ever before […] David de Jorge, "Atxa en el platillo volante" in: *El Correo y Diario Vasco-GPS*, 12-18.04.13, p. 24.

5.4.4. The Final Verdict

The overall valuation of the work appears in the final paragraph of the review. There, the critic expresses his definitive opinion on the restaurant so that the reader feels sure he has been advised by an expert. Previously the critic may have expressed opinions on various aspects but he will conclude with a categorical statement that the reader will remember as a personal tag (Armañanzas, *op. cit.*).

A classic that could give lessons in modernity to many […] Juan Manuel Bellver, "Senderns" in: *El Mundo-Metrópoli*, 13-19.04.2012, p. 13.

At the end of the day a review is an opinión published in the press. The last paragraph is saved for the sentence, the final verdict on the work under scrutiny. Because this is a consumer review, the guiding function of this journalistic genre must appear in the final paragraph:

> Platero presents proposals beyond his possibilities. He has neither the wherewithal nor does he charge enough to do what he does but miraculously he gets more than praiseworthy results. He has been open for less than a year and if he can define his personal style, he will carve himself a niche among the prominent figures in the city […] Santos Ruiz, "Mulhandara" in: *El Mundo- Metrópoli*, 05-11.10.2012, p.11.

The review can end emphasising a particular detail:

> The service and the wines are of a very high standard. This is a restaurant with personality in a beautiful setting […] Paz Ivison, "Los Menceyes" in: *El Mundo-Metrópoli,* 04-10.05.2012, p.14.

Frequently this last paragraphy is used to talk about the desserts:

> For God's sake, leave room for dessert! Eva's goblet, fruit, custard and cheese mousse, the puff pastry apple tart, or homemade brioche French toast with caramelized custard all take us back to a place we never wanted to leave. Long live the Arguiñanos, and the pure-bred talent in their veins! […] David de Jorge, "Casta para dar y regalar" in: *El Diario Vasco*, 17.08.13, p. 73.

If a particular product is being analyzed, purchase recommendations may be useful for reader-consumers. Although infrequent, the final

verdict may be put into the middle of the text. Should this be done, the critic wisely warns the reader:

> We have brought the conclusion forward: unhurried, mature, always with a tacit twinkle of humour, cookery at La Broche is reaching its highest level. The service has settled down and functions smoothly. If you should find a guide that proclaims the contrary, you now know the truth. Fernando Point/Víctor de la Serna, "La Broche, ¿Discutido? grande más bien" in: *El Mundo-Metrópoli,* 21.09.2005, p.36.

On occasions the core of the review can be highlighted in a sidebar or box. This happens in Enrique Bellver's section (*SUR*). The space is highlighted by its typography and photography and always begins with the words "This was dinner" or "This was lunch". It is key to satisfying reader's expectations because here the reviewer is really reviewing and publishing the results of the dishes he tried during his visit, even if these may make him feel uncomfortable. That is to say, he is forced to make a critical analysis rather than beat about the bush and reminisce about the past delights tasted at some other time. Thus, the reader really does know exactly what the establishment is offering right now. In the following extract the food critic of SUR, Enrique Bellver, analyzes the dinner presented by Maricio Giovannini, chef at the Messina restaurant:

> Anticipation was in the air as soon as the aperitif was served and so it was a matter of relaxing and letting our taste-buds decide. The red prawn Thermidor macerated in ham stock looked as if if was about to leap off the plate and disappear with its full salty flavour. Marvellous! Then came a grilled bream, beautifully constructed, powerful, and delicate, with just a distant touch of thai flavouring. Such a shame that the burnt bamboo leaf subtracted some of its elegance. But it did not matter be-

> cause the deconstruction of sushi is a stroke of genius, and so is the veal sweetbread and yuzu cream. The ceviche and citric caviar was close behind and so was the cuttlefish roe on a bed of pureed lentils or the neck of baby goat. Enrique Bellver, "La estética del sabor" in *SUR-Malaga en la mesa*, 16.02.2013, p. 4.

5.4.5. The Proposal of Cofradía de la Buena Mesa (Fine Food Guild)

Esteban Moran Torres (*op. cit*. pp. 102, 103) was the first journalism theoretician to present a proposal on how to write restaurant reviews:

> It could be considered that the ideal restaurant review is the one written for a large and varied public in important written media that should —adapting to modern standards of journalistic reviewing— start with a heading and be followed by the fact sheet and a text of between two hundred and five hundred words, depending on the importance of the establishment and the space available (…) Then comes a text of variable length the aim of which is to inform the reader about a series of points of interest to provide a better knowledge of the establishment under review:
>
> — Principal characteristics
> — History of the premises
> — Food specialities
> — Atmosphere
> — Important personages in the life of the restaurant
> — Price guide
> — Price-quality ratio
> — Final score

These are the guidelines, according to Morán Torres adapted more or less strictly by the food guides published by *La Cofradía de la Buena Mesa*, whose texts can be used perfectly as indications when writing food reviews.

5.5. The Language of the Food Review

A review is a brilliant text entrusted generally to an accomplished specialist. Whenever literature is added to food culture, the result is a dazzling text. Consider the cases of Néstor Luján, Luis Bettonica, Álvaro Cunqueiro, Rafael Ansón, Xavier Dominog, Manuel Vázquez Montalbán, Cristino Álvarez, Pau Arenós or David de Jorge, some of many *wordsmiths* who are part of the splendid tradition of food literature. This trend of refined writing has left us a legacy of language extraordinarly rich in metaphors and other expressive resources.

Because the text is written by an expert, the language is usually brillant, befitting a person of great sophistication. Thus the review is a text that focuses on the knowledge and instruction of the reader and the style must be: (Armañanzas, 1995:232, 233):

> Rich in ideas but precise agile and clearly expressed. Erudite commentaries alone will not be valued; they must be proven. That means that each opinion will be supported by the data necessary and the whys and wherefores of all aspects under scrutiny will be explained. Amparo Tuñón (1979) considers that the language used here is loftier than in other sections of the newpaper because the food reviews are included in the Culture Section but erudite and technical commentaries are actually out of place because the public is very general and almost never specialized. If these do appear they must be clearly explained, avoiding clichés and condensing descriptions. The use of the

> adjective here is one of the crucial elements that come into play in the description and valuation.

This can be seen in the following examples:

> The oyster in a watercress, fennel and samphire soup is superlative because of the perfectly cooked mollusc. The continual mingling of flavours, combining bitter, aniseed, iodine and acids is done masterfully. The Dublin Bay prawn served with lentils, quinoa and creamed potatoes with yeast was too soft to the touch. The lamb with potatoes and mushrooms was uninteresting. The menu concluded with a superb praliné filled chocolate block, with cruchy hazelnuts served with a spectacular mint ice-cream […] Julia Pérez, "The Jonkman" in: *El Mundo-Metrópoli* 19-25.11.2010, p. 14.

In the first chapter we contemplated the great literary tradition from which food writing has evolved. Restaurant reviews, as heirs to this ancient practice are written in very creative language. Often we can find intertexualities, or implicit messages from the great works of universal literature. Below we offer an example of this in a piece by the so-called prince of food chronicle, the writer Joaquín Merino on La Sal restaurant and Francisco Lorente, its owner and chef:

> I, who have ascended to palaces and gone down to shanties; I, who have railed so much against the insipid cooking and disdainful servers of the palaces and shanties, I went to La Sal restaurant (Calle Revuelta 10-12, barriada de Cancelada, Estepona, Malaga, telephone number 952 888 369) and fell to my knees, giving thanks to the Lord like Humboldt in the Orotava Valley. Hallelujah! A truly festive hallelujah because the artificer of my ecstasy was not a threesome but just one person called Paco Lorente, head of cooking, head of serving, head of

> everything […] Joaquín Merino, "El sueño de un mediodía de octubre" in: *La Voz de Galicia*.

A minimally serious study of food reviewing language would need a separate monographic work. Therefore, we shall just mention some of the most relevant aspects. Foreign or loan words are frequently found in these texts with which the critic refers to cookery from other countries through the dishes, techniques, recipes and products:

> What the French call *petit fours* and *mignardises*; little sweet mouthfuls, —with a prevalence of chocolate— concluded the feast and were worthy of an exhbition […] Mikel Corcuerta "Técnica mágica, emoción desbordante" in *Noticas de Gipuzkoa*, 06.07.2012, p. 67.

> The tasty *maltagliati* (badly cut) pasta with a wild mushroom and truffle minestrone […] Raimundo García del Moral "No sólo atún" in: *El Mundo-Metrópoli,* 14-20.05.2010, p. 10.

> From the kitchen garden he picks *arbeyos* (peas) and other pods […] Pepe Barrena, "Audacia asturiana" in: *El Mundo-Metrópoli*, 23-29.07.2010, p. 14.

> […] baked machote (Cantabrian name for sea bream or snapper) […] Fernando Point/Víctor de la Serna, "Gurea", *El Mundo-Metrópoli*, 07-13-10.2005, p. 37.

And some of the latest avant-garde food trends:

> Combinations inspired in *food pairing,* a Belgian food trend, that lays claim to the harmonies between flavour molecules of the food as the core of a construction […] Julia Pérez, "Hertog Jan" in: *El Mundo-Metrópoli*, 02-04.03.2012, p. 13.

It is precisely the free language style of reviewing that offers room in the text for expressions that belong outside the food sphere. In the following example the critic Ruiz Soler introduces an Anglicism in the Spanish text to refer to Kiko Moya's great cooking:

> "L'Escaleta: genius is trendy" Lluís Ruiz Soler in: *Gastronostrum*, 11.09.2013, available in: http://www.gastronostrum.com/lescaleta-la-genialidad-es-trendy

Recourse to vocabulary from different semantic fields is another creative element that makes for more attractive reading. Here we have literary terms:

> […] one would like to have the stomach of Gargantua to be able to try so many delicacies[…] Punto y Coma (1987: 124).

> "The concerns of Xanty Elías". Paz Ivisón in: *El Mundo-Metrópoli,* 21.06.2013, p.10.

Quotes from the art World:

> From the meat, there appears a touch of barroque classicism […] Raimundo García Del Moral, "No sólo atún" in: *El Mundo-Metrópoli,* 14-20.05.2010, p. 10.

> When you arrive you will think that it is a fish market built in rationalist style in the port of Vigo […] David de Jorge E., "Comida a lo Tarantino" in GPS (*El Correo y Diario Vasco*), 2-8.12.2011, p. 26.

> He is a Mussorgsky of the kitchen […] Pepe Barrena, "Audacia asturiana" in: *La El Mundo-Metrópoli,* 23-29.07.2010, p. 14.

Terms from sport:

> How the great Marcelo would be enjoying the size of the kitchens, almost as big as the old Maracaná stadium! David de Jorge E., "Comida a lo Tarantino" in: *El Correo y Diario Vasco GPS*, 2-8-12.2011, p.26.

Hunting terms:

> The tavern, like the lynx, is endangered" Fernando Point, in *El Mundo-Metrópoli,* 08.02.2005.[14]

From films:

> The façade is totally "Corruption in Miami" and inside Quentin Tarantino could have shot 'Pulp Fiction' again with Mr. Wolf included and Bigas Luna could have shot a movie in the intriguing dining-room […] David de Jorge E., "Comida a lo Tarantino" in: *El Correo y Diario Vasco GPS*, 2-8.12.2011, p.26.

> The loneliness of the long-distance dining room […] Fernando Point. *El Mundo.es*, 25.10.2007.[15]

> The Empire of the grillroom strikes back […] Pepe Barrena "Vanguardia a la brasa" in: *El Mundo-Metrópoli*, 25.03.2011, p. 11.

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[14] www.elmundo.es/metropoli/2004/05/05/restaurantes/1083743972.html

[15] www.elmundo.es/metropoli/2007/10/26/restaurantes/1193349724.html

Musical terms:

> "No es Hawai pero qué 'guay'" Xavier Agulló in: *El Mundo-Metrópoli*, 04-10.09.2009, p. 10.

> "Tu nombre me sabe a foie". Salvador Sotres in: *Vivir (La Vanguardia*), 23.07.1997, p.2.

Adjectives. In argumentative texts like food reviews the adjective is crucial to evaluate the culinary event being assessed. And what is more, it is possible to establish a correlation between the degree of the adjectives, the selection of the lexical-semantic level and the numerical qualification. But, as Vázquez Montalbán said, one of the most important adjectives in the world of gastronomy is that of "memorable" because we eat and then from memory, write about what we have eaten. So, the food critic Mikel Zeberio states of a certain restaurant that:

> It fulfils the mission that we always have in mind: to make sure that the guest's gustative memory is satisfied after the journey through aromas, flavours and tastes (…) I had a truly memorable chicken thigh […] Mikel Zeberio, "Restaurante Sea Grill", in *On-Diario de Noticias*, 31.08.13, pp. 46, 47.

When a critic is in no doubt as to the qualifying adjective, he will use this in superlative mode:

> The whole world knows that Juan Mari Arzak and Pedro Subijana are the best cooks in Spain. […] Rafael García Santos, "Certamen de alta cocina de Vitoria" in: *El Diario Vasco-DV Domingo*, 21.12.1988, p. IX.

> There are many who think that Marcelo Tejedor is the best Galician cook of all times […] Cristino Álvarez, "Profeta en su tierra" in: *El Mundo-Metrópoli*, 13-19.11.2009, p.14.

Food Review Rhetoric. The review is an argumentative type of text relating to the art of composing a discourse, or rhetoric. If, to this we add the idea that "every menu is a rhetorical exercise" (Revel, *op. cit*) the connection has a new meaning. That is, if we consider the social circumstances surrounding the food fact, seen now as relating to the guests and therefore a sociological act, the focus of the study must be found in the framework of socially oriented linguistics, or sociolinguistics (Villena 1985, 1987, 1992, 1994) and its rhetoric (Albaldejo: 1999).

The phenomena of sociolinguistics, its variations and its categories, alternation of registers and loan words will meld with the typical elements of food reviewing discourse. Let us not forget that the review is a persuasive journalistic text of opinion[16] in the sense that it is about modifying conduct. In this case, one of the most difficult to change in a person: their eating habits.

Food review must educate the palate according to the new trends in taste and pass judgement on a restaurant or a delicatessen product. To do this the reader must be persuaded and to accomplish this, the critic uses, among other rhetorical resources, a tone based on *pathos* that arouses feelings. He is always enthusiastic and persuasive, and arouses in readers a positive frame of mind and a passion for the deliciousness of the mouthful. The food critic has to continually inspire feelings in the reader that persuade, infecting him with that festive feeling that characterizes the good *gourmet* at the prospect of a good

[16] The verb "persuade" means, according to the Merriam-Webster Dictionary, to move by argument, entreaty, or expostulation to a belief, position, or course of action.

table. If the critic can imprint on his text this sensual and festive character, he will have gone a long way to winning his readers' loyalty.

The many figures of speech at the service of the food reviewer's message would need a separate study but we will give examples that are effective when using persuasion. One is the repetitive beat of the anaphora:

> Nacho Manzano is in first-rate form. Few cooks in Spain possess his technique and clear ideas. Few have known how to connect past and future so perfectly, traditional cooking, done by our grandmothers, from memory with the most absolute modernity (note the word modernity not avant-garde). Few are capable to adapt to his surroundings and extract wonderful dishes from them. Few have that respect for the flavour of the product, always the star player. Few can achieve contrasts between the different ingredients of a dish without falling into the baroque. Few have the skills to give the impression of apparent simplicity to concoctions that conceal hours of work. Few have such an offer of light and natural dishes […] Carlos Maribona, "Nacho Manzano, en plena forma" in: *Salsa de chiles (ABC*), 29.08.2012.[17]

Or listing. It is very common to find this rhetorical figure used in restaurant reviews:

> The proposal of *Nuestra Barra* rests on the solid foundations of cold cuts and Joselito's Spanish meat, La Catedral's canned vegetables, tuna from Barbate, the Peix (fish) from Santa Pola or the novelty of the Josper charcoal oven that adds a tasty rustic touch to many of the dishes, including their impeccable rice

[17] http://www.abc.es/blogs/gastronomia/public/post/nacho-manzano-en-plena-forma-13452.asp

> […] Lluís Ruiz Soler, "La formula más exitosa" in: *Información*, 31.12.11-01.01.12, p. 74.

There are authors whose enthusiasm will arouse voracious appetites in readers of their reviews, viz Fernando Huidobro (*Sur, Diario de Sevilla, Apicius*), Pau Arenós (*El Periódico Catalunya-El Dominical*) and David de Jorge (*Diario Vasco, El Correo-GPS, EiTB*).

5.6. Subjects of Reference in Food Reviewing

If we remember the food reviews of the pioneer Francisco Moreno Herrera/Savarin, the main subject of reference was the classical French haute cuisine and Spanish regional cookery but on occasion, also the modest eating houses, inns of high quality and even an excellent exotic restaurant.

Among the subjects of reference of this first era we will find many quotes about food reviewing tradition, cultural, artistic and literary allusions that are not always strictly related to cooking.

In 1975, the food section in *Blanco y Negro* of *ABC* began to be by-lined by Zenón, pseudonym of Ymelda Moreno de Arteaga. This writer moved food reviewing a step further forward in its modernization by widening the subjects of reference. So, as well as the usual businesses, Zenón included in the reviews the new restaurant industry (self-service, set-price buffet) fine food shops or delicatessens (cured hams, wines, pre-prepared dishes) and other food specialities, (icecream parlours, chocolate shops…). Some of these subjects are treated as itineraries in a series of consecutive articles on such themes as fine food shops, gastronomic regions, *gourmet* cruises.

Ymelda Moreno also consolidated reviews that included other food cultures: Italian, Russian, Swiss, German, Asian, Libanese haute cuisine and *bistrots*. She also analyzed the modern culinary offer and

the new incorporations on the food scene while not forgetting the great classics of haute cuisine.

The section written by Ymelda Moreno is entitled Gastronomy and so the author alternated her food reviews with other types of writing: features, chronicles, articles, product descriptions. Zenón also reported on the first big food events like the Round Tables organized by *Club de Gourmets*, courses on specialist cookery organized by restaurants, wine tastings and new product samplings.

She also incorporated the first strictly informative elements of food reviewing, embodied in the fact sheet (cf. 5.4.2).

When Rafael Ansón took over the *ABC* Gastronomy section at the end of the 1970s the journalistic genre of food reviewing continued to expand its subject limits. Some of his most important subjects of reference, by-lined under Cebea, Parabere or Ruperto de Nola, would be food tourism, a demand for culinary academicism and a high level of food culture, the internationalization of Spanish cooking in all its facets: traditional, products, haute cuisine, avant-garde, the diffusion of new cookery in Spain, national and international food itineraries.

The educational function would always be present in Ansón's texts that began to be published at the moment of maximum restaurant expansion in Madrid, in Spain and in Europe. So Ansón attended in his pages to clarifying concepts relating to the restaurant, the lavishness of its surroundings or its dishes, official rankings, gastronomic rankings. This writer also touched on subjects like food modernization, the restaurant as a public service and the media boom of food in Spain.

Another recurrent theme in Rafael Ansón's texts is the need for Spanish cookery to have its own food guides and thus, prevent its future from falling into the hands of foreign palates. By virtue of this eagerness to internationalize, it was crucial to Europeanize Spain. Thus, the European restaurants and gastronomic areas would receive as much attention as those of Spain.

Food innovations in Madrid, Galicia, Navarre, Marbella and the Costa del Sol, Bilbao, San Sebastián and the Basque coast but also in the French Riviera, Paris, Lyon, Milan, Rome… the Relais & Châteaux, signature cuisine, food congresses, Spanish cookery, the census of specialized food journalists and publications, the National Prizes for Gastronomy, the International Academy of Gastronomy awards, the exquisite itineraries through the best tables of Spain and Europe, cookery books, food guides, the new generation of cooks, the European Food Community. These are just some of the subjects made popular by Ansón over a span of more than four decades of work devoted to advancing Spanish gastronomy.
Referring to food journalism subjects, Paz Ivisón reminds us:

> *Club de Gourmets* magazine caused a sensation by revolutionizing the subjects of reference in gastronomy. It was a very important magazine. We did all sorts of mad things. Already in 1988 we were saying that seaweed was the future of the haute cuisine when no chef was using it. Cooking with flowers, sugar-glazed baked roses. Or children's food, candy, lollipops… which later became Ferran Adrià's cookery. Some features published then are intensely topical today. I was the first woman journalist to participate in the raising of the tuna in Barbate. I wrote an article about it and *Club de Gourmets* gave me a prize.

Other Subjects Included in Reviews. Fine restaurants and fine food shops are not the only subjects to review. Other establishments and products are important too although their presence may be infrequent and even exceptional: for instance the first reviews on cigarettes and cigars. Food reviewing continues to recycle itself and widen the circle of subjects for analysis by incorporating new specialist companies charged with reviewing extra virgin olive oil, balsamic vinagers, liquers, spirits, water.

5.7. A Definition of Food Reviewing

We define food reviewing as a genre of opinion bylined by a specialist who, bearing in mind the culinary values and the predominant taste of his time appraises and values the food offered (ingredients, preparation and service) by tapas bars, restaurants and *gourmet* food producers.

The food reviewer's function is to guide and advise readers in their food choices. His style of writing is creative, dynamic and brillant to express clear precise ideas, paying special attention to adjectives. According to present model Service Journalism, Food Reviewing has a permanent place in the specialist leisure and consumer supplements.

5.8. Food Guides

The first authored food guides published in Spain in recent times were the pioneer *Guías Sol* which appeared at the beginning of the 1970s. This enormous work was done by a food journalist Gonzalo Sol, one of the founders of specialist journalism of Food Tourism. Until then Spanish food was entirely in the hands of foreign guide books which incidentally did not treat us well.

In the prologue of *Guía Gastronómica de España* (1976) Ramón Tamames explains the effort and the philosophy with which Gonzalo Sol tackled this enterprise:

> This project had to be undertaken by a hard-working and experienced author (his *Guia Gatronómica de Madrid* is in its third, going on fourth edition and the third edition of the Basque guide is about to appear) prepared to put on his seven league boots and stride off to modest inns and taverns or restaurants wreathed in forks; to tables here, there and everywhere. This person must also relish everything tasted, savour the atmos-

> phere and appreciate the people's character. But —Beware!— This must be done with great detachment, never surrendering completely to affections nor being influenced by bad moods so that dish served by the inn-keeper or the wine poured by the sommelier can be judged exactly for what they are.

The author's modest aim through the *Guías Sol* was to bring knowledge of Spanish gastronomy closer (1976: 21, 22):

> (…) we began to use the concept of "an authentic appreciation of Spanish gastronomy". In contrast to alien trends of seasoning, cooking and reviewing; in contrast to weary and minority fashions and modes; in contrast to the traditional image of the exquisite and exclusive *gourmet* (and who can boast of being one?),

These *Sol Guides* paved the way for other authored guides such as the *Anuario de la Comunitat Valenciana*, by Antonio Vergara; *Gastronostrum* by Lluís Ruiz Soler; the *Guía Secreta Dónde comen los mejores chefs* by Cristina Jolonch; *Lo Mejor de la Gastronomía* by Rafael García Santos; *Cocineros sin estrella* by José Ribagorda, among others.

***mABEs* Elite Gourmet 2013 Guide.** *mABEs* is the guide of the most exclusive food products and beverages in Spain, chosen for the *Elite Gourmet* seal of quality. This is the first to certify the quality and excellence of delicatessen food and beverages that are 100% of Spanish origen. The guide has compiled the food history of our most select delicacies and includes a specialist description of each food chosen to receive the seal of quality: relevant data about the secrets of the products, anecdotes and curiosities, its meticulous production system and a book of simple recipes for using them, created by the cooks, Sergio Pérez and Alberto Gómez-Letón.

Ana Salter (*La estrella está en el plato*) describes Alejandra Ansón, the author of the guide as a person from the crème de la crème of cooking; someone who spent their childhood from restaurant to restaurant, rubbing shoulders with the best in the field and listening to discussions on the best of our raw materials. Miguel de Santos (*El Hedonista*) also draws our attention to the apprenticeship at the tables of the best restaurants in the world of the director and founder of *Elite Gourme*t, Alejandra Ansón (*Gourmet Hunt*). Rafael Ansón, President of Honor of *Elite Gourmet* in declarations to *Canal Cocina*[18] about *mABEs* said:

> It complements the *Campsa* or the *Repsol* restaurant guides. Spain has achieved international prestige with its star chefs and great restaurants but at the end of the day, the food satisfaction of the public, including tourists lies in the raw materials. And obviously, not everything is good. Spain's problem has been its inability to give prominence to its best products. This guide is a beginning of what must, in the future, be a selection of the best food and beverages in our country.

The 2013 edition of *mABEs* includes a prologue by Joan Roca and photographs by Javi Peñas, is edited by Pilar Fernández and coordinated by Maribel Mijares. Alejandra Ansón's guide, by focusing on discovering all the epicurean details of the Spain's large national pantry, is an important step forward with regard to what has been done up till now.

The REPSOL Guide. In 1979 the then Secretary General of the Cofradía de la Buena Mesa, Rafael Ansón and the then President of CAMPSA petrochemical company, Santiago Foncillas created the

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[18] *Canal Cocina*. «Reportaje Guía Mabes 2013 de Elite Gourmet», in http://www.youtube.com/watch?v=2rDjQK1EqgE

famous *CAMPSA Guide*. In the first edition a double standard of evaluation of the restaurants would be applied. In a presentation in six languages it was explained that the first of the criteria was the official number of forks classification granted by the Secretary of State for Tourism.

The second criterion was purely gastronomic and Spanish Royal Gastronomy Academy and the Cofradía de la Buena Mesa awarded the "special distinction of suns", When the guide celebrated its 25th anniversary, Rafael Ansón reminisced (2003:7):

> Only three establishments received the maximum qualification of four suns: Arzak in San Sebastián and Horcher and Jockey in Madrid. Of the three only the first has always received the maximum score for 25 years (…) Not even Zalacaín, then at the peak of its fame, received more than three suns (as did other establishments that have now vanished: Ramón Cabau's Agut d'Avignon, the Gorrotxategui's Colavides in Bilbao or the Fortí brothers' Racó d'en Binau) until the 1980 edition when it finally received the maximum marks. Incidentally, in the 1979 guide El Bulli figures with three suns (equal to those of Akelarre and Principe de Viana), although Ferrán Adrià had not yet alighted in the kitchen. The head cook then was the famous Jean-Louis Neichel […]

The sun icon disappeared in the 80s in favour of 'petrol pumps', but did return later: "A maximum of three much more recently, a score comparable to the famous Michelin 'stars'." In Ansón's opinion the iconography of the scoring was not the most important part of this food guide, which already included 800 restaurants in its first edition, because:

> Whether with "suns" or with "petrol pumps", the Campsa Guide's great contribution was its enormous effort to promote

> Spanish gastronomy. To begin with, this was dominated by a traditional style on which, step by step, the structure of today's cooking was being built. The main concerns now were recognition of product quality and the cook's creativity.

Gourmetour. Francisco López Canís[19] remembers that the birth of *Guia Gourmetour* in 1979:

> It happened because of a totally personal approach on the part of Fernando Jover and myself. We may have been inspired by the *Gault Millau* because Henri and Christian were essentially two great journalists although they had devoted themselves to gastronomy. We were commited, above all, to a guide with few icons because the reader does not have to memorize them all and one that was independent and provided information on what the client might find when visiting the restaurant. We are still the only guide that receives no subsidies from the private or the public sector. We have 67 inspectors who must submit bills from all the establishments visited.

Later we shall return to this guide when we deal with valuation criteria (cf.7.1) and some aspects of the profession of journalist (cf. chap. 7).

Julliard Guide. This is the forerunner of the *Gault & Millau*. De la Serna remembers (1987: 63, 64) how the meeting between Gault and Millau at *Paris-Presse* might never have been more than another anecdote in Paris food journalism had it not been for the bright and intelligent editor of Editions Julliard, Christian Bourgois who had

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[19] Ramírez, Luis entrevista a Francisco López Canís en: Origen, 114.04.2010. http://www.origenonline.es/entrevistas-francisco-lopez-canis-sector-alimentario-hace-falta-un-gran-pacto-nacional-entre-productores-y-distribuidores/1/98.html

the brilliant idea of employing the two journalists to write a guide to Paris.

> Not just of its restaurants but of the cabarets, coffee houses, hotels, fine shops, antique dealers, museums, libraries and even its car parks.
>
> In the last quarter of 1963 the first edition of the *Julliard Guide* to Paris appeared, signed (in very small print) by Henri Gault and Christian Millau.
>
> The first edition sold a hundred thousand copies. Restaurants became fashionable overnight. Reputations were made or destroyed. There was a weekly radio programme on Europa One. Their success almost (but not quite) asphyxiated the two young journalists. Nonetheless they survived the inebriation of success and went on to throw themselves into the tremendous adventure of revolutionizing French cuisine.

Lo Mejor de la Gastronomía. The food guide by Rafael García Santos was published between 1995 and 2011. The volume was structured with a main section on the best cooks and various sub-sections dealing with regional specialities, wineries and products.

Almost all the great food writers have published articles in the guide: Antonio Vergara, Cristino Álvarez, Xavier Angulló, Philippe Regol, Santos Ruiz, Raimundo Fernández del Moral and the author in the last edition of this book of profiles of great cooks like Eneko Atxa (CETT award for tomorrow's greats, *Grande del Mañana*) and Nacho Manzano (Eusko Label award to the best raw materials). The contribution also included articles on great dishes like home-made black pudding with Arraño bean broth, cabbage and vegetable stew (Amefa award to the most beautiful dish), and one of the most artistic dishes of the year, Sliced Red Caramelized Onions on a Bed of Green Lentil Soup, went to Josean M. Alija.

5.9 Supplements and Specialist Magazines

In the model of the Service Journalism, food reviewing was included in the specialist supplements of consumer leisure. Features, articles, columns, reports and specialized reviews had always been published in the daily sections of Culture and Society or in the cultural supplements. From there they became part of the weekly sections that covered the leisure and lifestyle offer.

These publications appeared in areas of the country with more purchasing power and consumer culture like Madrid, Catalonia and the Basque Country. In this last area, we have the typical example of the supplements of the Bilbao *El Correo Español-El Pueblo Vasco*, hoy *El Correo*. In their supplements *Sábado a Sábado*, *Focus* and *GPS*, the creation of a journalistic food occasion began developing that would lead to the great gastronomy revolution.

Now, the supplement *Metrópoli*, published on Fridays with *El Mundo*, has managed to congregate weekly the largest number of great names in food journalism. Their names belong to different stages of food reviewing history in Spain. Xavier Argulló, Pepe Barrena, Julia Pérez, Federico Oldenburg, Raimundo Fernández del Moral, Santos Ruiz, Iñigo Morales de Rada, Juan Antonio Díaz or Marta Fernández Guadaño share space with classical critics like Víctor de la Serna (Fernando Point), Cristino Álvarez (Caius Apicius), Paz Ivison or Juan Manuel Bellver (Joan Merlot).

Specialist Publications. As we are limiting the chronology of this research, establishing its commencement in 1969, date of the foundation in Spain of food reviewing as a journalistic genre, we shall only mention the specialist food publications that have appeared since that date. And we have a great name in *Club de Gourmets* founded by Francisco López Canís in 1976 and considered the oldest of the food magazines.

The pioneer *Club de Gourmets* (www.clubdegourmets.com) would soon be followed by other prominent performers like *Sobremesa*, founded by Massimo Galimberto in 1984; the Basque *Viandar*, created by Mikel Zeberio and more recently, the food and tourism magazine *Excelente*, founded and directed by the journalist Javier Sánchez, the oldest food magazine in Andalusia. Still in Andalusia, in Cadiz we have the guide *Cosas de Comer* (www.cosasdecome.es), a very complete and orderly *gourmet* itinerary around the food gems of Cadiz. Andrew J. Lynn (*Sur-Málaga en la mesa*) writes about the best wines and restaurants in Andalusia in this on-line food guide.

It would be unfair not to mention other publications. Some are international and the portal *Forum Gastronomic* (www.forumgastronomic.com) has a list of these, headed by the Italian *Gambero Rosso* (www.gamberorosso.it) the Belgian *Ambiance* (www.ambiance.be), *Ambigú* (www.ambigu.net), *Archigula* (elvino.com/publi/archigula/index.htm), *Comer y Beber* (www.hymsa.com), *Cuisine et vins de France* (www.cuisineetvinsdefrance.com) *Dulcypass* (www.vilbo.com), *Epicurious* (www.epicurious.com), *La Confitería Española* (www.montagud.com), *Mi vino* (www.mivino.es), *Molinería y panadería* (www.molineriaypanaderia.com), *Pasticceria Internazionale* (www.chiriottieditori.it), *Restauradores* (www.revistarestauradores.es), *Saber y Sabor* (www.vilbo.com), *Sibaritas* (www.revistasibarita.com), *Vinum* (www.ivinum.com).

The crisis has converted the majority of printed specialist food magazines in unprofitable, money-losing enterprises. Despite this, the commitment to quality is still present, especially in the excellent *Apicius* notebooks produced by Javi Antonja and Guillermina Bravo. The *Traveler.es* portal wrote the following on this influential publication:[20]

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[20] Text by Jesús Terres in: http://www.traveler.es/viajes/placeres/articulos/revistas-de-gastronomia/3785

> Apicius is the *foodie* bible. The haute cuisine note book, published by Montagud since 2003 and edited by Javi Antonja and Guillerimina Bravo, exhales respect and passion, knowledge and affection for each dish and each cook on every page. There is no room here for hostilities, only for embraces. That is the opinion of Albert Adrià: "When I read Apicius I have the impression I need it on my bedside table to revise from time to time. It reflects the reality of an era and is improving with time, unlike other publications. It is a faithful likeness to what gastronomy has been and is now.
>
> Quique Dacosta goes even further: "The most important gastronomy publication in the world". I asked Javi, in fact I demanded he explain, what is behind this quixotic madness: "Passion and humility. Those are the ingredients needed to produce Apicius".

In *Traveler.es*, Jesús Terres lists other food publications such as *Kinfolk Magazine* (www.kinfolk.com), *Vino + Gastronomía* (www.vinoygastronomia.es), organizers of the prestigious Nariz de Oro (*Golden Nose*) contest for sommeliers; *Fool* (www.fool.se) from Sweden, voted the best food magazine of 2012; *Good Food*, (www.goodfood.ro), *Vinos y Restaurantes* (www.revistavinosyrestaurantes.com), *Food and Wine* (www.foodandwine.com), *Gastronomía Peruana* (*Latin Food Magazine*), *Étoile* (Michelin *Guide Magazin*e. The list of publications world-wide is interminable and the *Directo al paladar portal* (www.directoalpaladar.com) recommends even more magazines *like Sal y Pimienta* (salypimientamagazine.com), El *Gastronómico* (www.mundogastronomico.com.mx), *Whole Kitchen* (www.wholekitchen.info), *COOKCIRCUS* (www.cookcircus.blogspot.com).

In a more everyday context, Paula Mastrangelo (www.paulamastra.com) has made a list of food publications that can be considered closer to mainstream culture. For example, she mentions *Fire and Knives* (http://hereelsewhere.com/see/fire-knives-food-quarterly),

Put a egg on it (www.putaeggonit.com), *Fricote* (www.fricote.fr), *Food is fun* (www.foodisfun.org.uk), *Alla Carta* (www.allacarta.com), *The Gourmand* (www.thegourmand.co.uk), *Meatpaper* (www.meatpaper.com).

Fortunately, as we said, thanks to Internet there has been a revival of publications in this sector that includes media as important as *Gastronostrum* (www.gastronostrum.com), by Lluís Ruiz Soler; *Gastroactitud* (www.gastroactitud.com), by Julia Pérez and José Carlos Capel; *Sabor Mediterráneo* (www.sabormediterraneo.com), *Gastronomía & Cía* (www.gastronomiaycia.com), *Cocina y mucho más* (www.cocinaymuchomas.com), *Olivarama* (www.olivarama.com) *Origen* (www.origenonline.es), *Cocina.es* (www.cocina.es), *Gastronomad Magazine* (www.gastronomad.eu), *EG/El Magazine de la Gastronomía* (www.elgastronomico.es), *Strogonoff* (www.revistastrogonoff.com). These are just some of the new publishing projects which continue to appear thanks to the improved viability of the on-line edition.

5.10. New Journalistic Media: Food Reviewing On-line

Internet has meant the loss of the exclusive information of the printed press, as Professor Armañanzas (1977) warned at the dawn of this information and communications revolution.

There are now newspapers born directly onto Internet, to wit *El Imparcial.es* founded in 2008 by the notable journalist and academic Luis María Ansón. It is in this medium that we are now reading the food reviews of Rafael Ansón:

> Many will think, as always, that it is not easy to be in so many places at once. And I will give them the example of Joel Robuchon, 25 Michelin stars, four restaurants with three stars and that, naturally, he is almost never in any one of them. Or the case of Alain Ducasse, nearly 20 Michelin stars with four three-

> star restaurants in places as different and distant as Monte Carlo, Paris, New York or London.
>
> In today's kitchen the most important aspect is to create teams, know how to direct and manage and offer guests what they want on every occasion. To go from haute couture to ready-to-wear, like the great fashion designers. And to have workshops to offer customers the best in every case. We hope that Andrea Tumbarello will give enough time to setting-up the team at El Amparo and that soon El Amparo de Andrea will once again have the prestige, glamour and splendour that El Amparo had when it opened. Rafael Ansón, "El Amparo de Andrea" in *El Imparcial*, disponible in: http://www.elimparcial.es/gastronomia/el-amparo-de-andrea-64271.html

While newspapers and specialist analogical magazines made the final transition from paper to the Net, the food reviews were reproduced from their print editions in their digital versions together with the *gastroblogs* of their reviewers. Once again, *ABC* with *Salsa de Chilis* by the critic Carlos Maribona was the first in the race. This food review blog was soon followed by others: *Los Fogones de Ignacio Media (La Estrella Digital); Gastronotas de Capel (El País)*; *Los Restaurantes de Pau Arenós (El Periódico de Catalunya)*. David de Jorge, food critic of the Vocento Group newspapers in the Basque Country used his personal blog to analyze restaurants, fine food products and wines that had appeared in the leisure supplement *GPS* (*Diario Vasco y El Correo*).

One of the great advantages of electronic communication lies in its instantaneity and universal diffusion of content; in this case, food reviewing. Another is the almost infinite capacity of storing data and the permanent up-dating of contents. The Net has also allowed for the creation of new spaces in which the food reviewing subjects of reference have been renewed, offering unexpected perspectives of the culinary world. (cf. 4.2.4, Specialist Publications).

Meanwhile the number of critics, cooks and enthusiasts who upload their opinions directly in Internet in their own spaces, grows and grows, in blogs, web sites and social networks. Independent of the media, the gastroblog of Philippe Regol *Observación Gastronómica* was awarded the National Gastronomy Prize in 2012.

The conventional press remained far removed from the opportunities offered on the Net. The development of the new generation web, 2.0, and 3.0 brought a flood of new *online* publications. These were more effective from the moment they reduced costs in the situation of the economic crisis that was devastating printed media.

They were in themselves new means of communication. They informed, expressed opinions and organized big food events. For example, there is *7 Canibales* web (www.sietecanibales.com) directed by Roser Torras, founder of the GSR group that have organized some of the most important food events, viz *Lo Mejor de la Gastronomía* and *San Sebastián Gastronómika*.

Renowned critics who publish their articles in the *7 Caníbales* portal include Pau Arenós (*El Periódico de Catalunya*) Xavier Argulló (*El Mundo, COOKCIRCUS*) or the president and founder of the Andalusian Food Academy, Fernando Huidobro (*Diario de Sevill*a and *SUR* newspaper) and such specialized journalists as Rosa Rivas, among others.

The *online* editions have the advantage over the traditional ones in other aspects. We refer to their interaction with readers. This actividad is enjoying a notable and necessarily desirable increase. With these new media, the token relationship that existed with readers, generally reduced to the sad little section of letters to the editor, has been superseded. Blogs, the web or the social networks allow a greater degree of interaction with food enthusiasts. This diffusion and the interaction possiblities become even greater when the huge social networks like *Facebook* and *Twitter* are involved.

The greater interactivity offered by writing food reviews on the net has introduced a new point of opinion in the shape of the cook

who responds to the critic. Beatriz Portinari refers to these figures as "Profesionales de las malas digestiones" (*El País,* 20.11.07):

> Up till now they merely had the right to complain but with online anonymity they can defend themselves with angry insults as in the *ABC* critic Carlos Maribona's blog *Salsa de Chiles*, who is well aware of an irate cook among his readers. "By how and what they say you know who it is but unfortunately, you cannot prove it".

The uncertainty of the future of the printed press has led many critics to create a medium of virtual communication plus the amazing communication possiblities that the electronic edition offers. Such is the case, among others, of the web site *Carácter Gastronómico – Gastroactitud*, a tandem formed by Julia Pérez and José Carlos Capel.

> The new portal *Carácter Gastronómico* springs from our (Capel's and my) belief that paper will die and the Web offers the possiblity of being in contact with many more people to share information. In the end it comes down to that, sharing.

The digital era has totally affected the opinions published, as it has affected all journalistic genres. The creator, of the first Spanish periodical publications specializing in food, Francisco López Canís[21], director of the *Gourmets Group,* believes that:

> The explosion of new technologies has brought about a radical change in this field: the irruption of Internet, the appearance of the bloggers, the consolidation of the food fact as a subject for TV programs or series, radio and the press, not forgetting something as fashionable as the bloggers comments. There are

21 Francisco López Canís, personal interview

> advantages but also there are dangers because the anonymity of the blogger allows them to present points of view that could be influenced by spurious features.

Now, in opposition to the acclaimed critics of the important media, there is a legion of spontaneous bloggers who publish their comments and personal experiences in their weblogs or *gastroblogs*. These names that have appeared in the new age of self-publishing, write about everything that has to do with food and drink: restaurants, tapas bars, wines, recipes, the history of cooking, from very personal points of view.

Gastroblogs. The *ABC* newspaper was a pioneer in Spain with the creation of a specific space for food reviews, way back in 1969 (cf. 4.2.1) and again in 2006 when they created the first *gastroblog* food review with food critic Carlos Maribona's *Salsa de Chiles*. The author himself tells us that:

> *Salsa de Chiles* was the first food blog to be written by a professional journalist. In 2006 *ABC* newspaper decided to incorporate some blogs in their digital edition, including one on food. Since I was the food critic on the paper, they asked me to take care of this blog. And I have done so right up till now. The social function of *Salsa de Chiles* is to bring gastronomy closer to people and tell them what is going on in a direct and simple manner. It also gives many food enthusiasts a place and an opportunity to express their opinions or exchange points of views.

Salsa de Chiles is also one of the most successful *gastroblogs*. According to Maribona the formula for success is:

> Dedicate a lot of time and affection to it. If you do not attend to it everyday, the blog will sink. I write every day: if I am tra-

> velling I take my computer and check it at least twice a day. It is important for people to see that you are there, that when they ask something, you reply. We started with a very basic format of questions about where or what to eat to which I responded. Little by little people caught on when they realised that they would always receive a reply. When I didn't, the hard core did […][22]

The interaction with his public mentioned by the autor that he calls 'the hard core' of his followers:

> This is what I call a group of people who log on almost every day and comment on what is being dicussed. This group, some 15 or 20 bloggers, has been fundamental to the development of this blog. The success of this space is not so much what I contribute as what they, from the very beginning, add with their comments that make more and more people are logging in. We are receiving up to the 5,000 visits daily. These people travel, they have a high level of food knowledge and they are passionate about new restaurants and sharing opinions […]

After the success of the pioneer gastroblog *Salsa de Chiles*, *ABC.es* began a new section in 2013 called *Guía de Restaurantes on line* with recommendations from their food critic Carlos Maribona. This personal blog publishes reflexions on the author's different culinary experiences.

Observación Gastronómica, the blog by Philippe Regol, was the first to receive a national gastronomy award:

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22 Interview with Carlos Maribona en *Magazine*, Nº 93, April 2009, pp. 34-39.

> My blog started as a simple diary where I recounted my food experiences for my friends. It grew little by little. Now it gets some 1,500 visits daily. I am pleased that these include as many cooks as readers. My posts go from more general reflections on food to details and specific evaluations. Advantages? The immediacy, the possibility of writing without space limitation and the relative independence given by a blog with no ties and no advertising. One simply has to treat the professionals with respect and try to exercise one's right to a legitimate opinion and freedom of expression.

Some of these journalistic webs are true on line food guides, such as *Los Restaurantes de Pau Arenòs* in *El Periódico de Catalunya* (http://rdp.elperiodico.com/), already mentioned or *Los Restaurantes de Carlos Maribona* in *ABC.es* (http://www.abc.es/especiales/guia-restaurantes/), *De las cosas del comer* (http://blog.delascosasdelcomer.com) de José Ribagorda. Other websites combine news items with comprenhensive information, as in the case of *afuegolento.com* and *enciclopediadegastronomia.es*.

Among the most interesting food bloggers we have David de Jorge (Robin Food), Mikel Iturriaga con *El Comidista* (http://blogs.elpais.com/el-comidista/); Cristina Martínez 'Garbancita' with *I+D en mi cocina* (http://garbancita.blogspot.com.es/); Alejandro Morán, author of www.pantagruelsupongo.com; Txaber Allúe and *El Cocinero Fiel* (elcocinerofiel.com); Sobre Gustos from José Cabello (http://blogsobregustos.blogspot.com.es/); *El Aderezo* (http://eladerezo.hola.com), among others.



«LA MARMITE»

El ilustre escritor y académico que firma con el seudónimo de "Savarin" inicia hoy, como anunciábamos en nuestro último número dominical, su sección de crítica gastronómica, por la que irá desfilando la cocina de toda España a través de sus restoranes más interesantes. El arte del buen yantar tendrá así, como las otras artes, su crítica adecuada y los lectores encontrarán la debida orientación en el momento de escoger según sus gustos y preferencias. Una receta semanal permitirá a las amas de casa coleccionistas de esta página disponer de las mejores fórmulas culinarias puestas al día.

LA avenida del Generalísimo, la del General Perón y la tercera calle a la derecha, Presidente Carmona, nos llevan a la recoleta plaza de San Amaro. En el número 8 está el restorán "La Marmite", situado en un lugar de fácil estacionamiento, tanto de día como de noche.

Lleva pocos meses inaugurado. Su aspecto acogedor y lleno de gracia podría ser el de un café parisiense de fin de siglo. Litografías alegres cuelgan en las paredes empapeladas en verde. Moqueta estampada con flores, en colores rojos, cubre el suelo. Hay un bar a la entrada con un gracioso pozo simulado, que sirve para subir la comida de la cocina. Comida francesa. El cocinero, español, estuvo muchos años en Lyon.

Nadie ignora que Lyon está considerado como la capital gastronómica de Francia. Los platos que sirve "La Marmite" pertenecen preferentemente a la cocina provenzal y a la borgoñona.

La carta es ni muy corta, ni muy larga. Un buen "maître" ayuda a escoger la comida. Recomienda sinceramente lo que cree mejor. Desconfiemos de los restoranes donde nos dicen que todos los platos son buenísimos. Resulta preferible coger la puerta y marcharse. Es natural que, según el día, el cocinero recomiende algunos platos por encima de otros. El servicio, por cierto, cortés y amable, es un poco lento.

Nosotros escogemos los mejillones "provencale" y huevos "mornay". Ambos comensales pedimos los "tournedós dijonais" y el "soufflé" de postre. Para entretener nuestro apetito nos obsequian con una salsa de queso Roquefort y alioli para untar en el pan, y un "paté" de la casa muy agradable.

Los mejillones, suculentos. Mi invitada tomó los huevos "mornay", que, como se sabe, están hechos con bechamel y queso gratinado. La alegría de su cara expresaba su satisfacción.

Los "tournedós dijonais", fritos con la mantequilla, rebozados con mostaza de Burdeos (la que en España se llama vulgarmente francesa) y envueltos en una "crepé" finísima. Unas patatas salteadas acompañaban este manjar perfectamente condimentado.

El "soufié" merece especial comentario. El "soufié" salado es mucho más fácil de lograr que el dulce. Por eso el "soufié" de postre es más difícil de conseguir que un "soufié" de pescado, por ejemplo. Pues bien, este postre de "La Marmite" es de los mejores que he comido en mi vida. El "soufié" que hace algún tiempo tomé en la "Rotisserie La Grampe D'Or" de Lausanne tenía menos calidad.

El vino de la casa es un Rioja aceptable, que con dos cafés llevaron la cuenta a 611 pesetas. Poco más de 300 por barba. Creo un error haber designado "La Marmite", donde la cocina es excelente y digna de ser recomendada, como restorán - cafetería. Sus propietarios pensaban tal vez que un plato combinado o turístico a precio módico les traería clientes. Pero cafetería y gastronomía están reñidos.

El nombre de cafetería ahuyenta al "gourmet". Las cafeterías servirán para alimentar al hombre apresurado, pero no atienden al que desea comer a gusto. La prisa está reñida con la gastronomía. Ya dijo Alfonso el Sabio que "comer, beber y dormir son cosas naturales sin las que los hombres no pueden vivir. Pero de éstas deben usar de tres maneras: la una con tiempo, la otra con mesura y la otra apuestamente".

SAVARIN

LA RECETA DE LA SEMANA

«BOEUF BOURGUIGNON»

PREPARACION: Veinte minutos.
COCCION: Dos horas y media.
PARA SEIS PERSONAS:

Kilo y medio de carne de buey o de vaca, 200 gramos de bacon salado, 100 gramos de mantequilla, 2 cebollas medianas, 4 cucharadas de harina (cuchara grande, rasa), 6 decilitros de vino tinto (seis vasos), 6 decilitros de caldo de verdura y huesos (seis vasos), 1 ramillete (perejil, laurel, romero), Sal, pimienta.

● Cortar la carne en pedazos de unos cuatro o cinco centímetros ● Cortar el bacon en cuadraditos, picar la cebolla ● Derretir la mantequilla y dorar el bacon y la cebolla en la cacerola ● Retirar ambas cosas y hacer dorar la carne en la misma grasa ● Espolvorear la harina, remover bien y añadir el caldo caliente, el bacon, la cebolla y el vino tinto ● Poner sal, pimienta y el ramillete (perejil, laurel, romero) ● Dejar cocer a fuego lento durante dos horas y media ● Treinta minutos antes de servir, añadir los champiñones cortados en pedacitos.

First food review to appear in the Spanish Press. Published on page 37 of *ABC-Los Domingos de ABC* the 30 November, 1969. Written by Savarin, pseudonym of Francisco Moreno Herrera (the Earl of Sert).

GASTRONOMIA

"EL RINCON DE PEPE", MECA DE LA COCINA MURCIANA

EL clima de Murcia, las preciosas imágenes de Salcillo y la ocasión de poder comer en uno de los grandes restaurantes españoles, hacen de esta capital un lugar atractivo para pasar las vacaciones de Semana Santa. La generosa huerta murciana brinda en primavera, ocasión excelente para disfrutar de las verduras, arroces, mariscos y pescados de la región. «El Rincón de Pepe», Apóstoles, 13, teléfono 212249, está sabiamente dirigido por Raimundo G. Frutos, sobrino y copropietario de José Sánchez G., que dio nombre al restaurante fundado por él hace más de cincuenta años. Raimundo pronuncia charlas en la radio y colabora semanalmente sobre temas gastronómicos en el dominical de «La Verdad». Tienen granja propia donde se crían terneras, corderos, pollos, cerdos y conejos, así como gran parte de las verduras y legumbres que se consumen en el restaurante. Este se amplió recientemente y en la actualidad ocupa dos plantas. Arriba, un gran y confortable comedor permite las comidas privadas con cortinas aislantes. En el piso de acceso desde la calle se halla la gran barra del bar, de cuyo techo cuelgan suculentos jamones de Jubugo y Carriles. Al fondo y a través de un ventanal se contempla la labor de la brigada de cocina que capitanean Paco González y L. Campano. Delante de la barra se exhibe en vitrinas refrigeradas una espléndida selección de mariscos, pescados y embutidos. En lugar aparte se contempla un buen bodegón de frutas y postres. Los embutidos de la comarca tienen fama justificada. El morcón, morcillas, blanco y chorizos están condimentados con el pimentón extraído de las ñoras huertanas. Mariano Carrasco y Robles dirigen desde hace treinta y cinco y veinticinco años, respectivamente, un servicio excelente. La carta es muy amplia, basada principalmente en elementos y recetas de la cocina regional. Raimundo pone imaginación en el menú del día, ofreciendo a buen precio (300) los platos locales, tales como: ensalada murciana, manos de cerdo rellenas a la andaluza y macedonia de frutas. Otros menús a 500 y 600 pesetas incluyen repostería y el cocido que encontré delicioso. La sopa resulta más aromática y menos grasienta que la del cocido madrileño, gracias a la variedad de verduras que contiene. Las almendras y piñones, los tomates y pimientos, son elementos obligados de salsas, rellenos y condimentos de los platos locales. Entre los platos confeccionados con arroz de Calasparra, destaco la paella a la huertana (200), que contiene habas, judías verdes, alcachofas, ajos tiernos, patata, tomate, guisantes y algo de bacalao. Son deliciosas las habas a la murciana (200) salteadas con trocitos de morcilla y jamón.

También merece la pena el panaché de verduras naturales y las berengenas a la crema con gambas (175). De la cercana costa, vienen los pulpitos que tomados a la plancha solamente rivalizan en exquisitez con las pescadillitas de Santa Pola. La dorada y el mujol, cuyas huevas son muy apreciadas, son pescados del Mar Menor que se preparan magníficamente a la sal (350). Muy buenas las carnes y las aves. La repostería se hace toda allí. Recomiendo especialmente el tocino de cielo (100) y la leche frita flameada al «grand marnier» (125). La bodega tiene buenas reservas de vinos de Rioja y Vega Sicilia, una selección de los demás vinos españoles y algunos franceses. Para el que desee beber los vinos de la región, tienen un clarete sexto año de Yecla que acompaña muy bien a arroces, verduras y pescados.

Zenón

La carta está basada en recetas de la cocina regional.

Food review by Ymelda Moreno de Arteaga (Marchioness of Poza) in: *ABC-Blanco y Negro*, on 6 April, 1977, page 64.

De gastronomía

Milán y sus alrededores

Por CEBEA

Milán y la Lombardía son en estos momentos la meca de la gastronomía italiana, comparable a lo que representa la comarca de Lyon en Francia o Barcelona y Cataluña en España.

Junto a restaurantes clásicos o ya consagrados han aparecido últimamente una serie de ellos, de extraordinaria calidad y que se mueven dentro de lo que se empieza a llamar en Italia el «dulce estilo nuevo» —equivalente a la «nouvelle cuisine» francesa—. La gran diferencia en Italia es que, incluso esa nueva cocina, no ha podido ignorar ni prescindir de las características regionales que en Italia como en España son extraordinariamente acusadas en el mundo gastronómico. Por eso, la cocina de Milán y sus alrededores es fundamentalmente cocina lombarda, con algunas influencias de Liguria y del Véneto. Los restaurantes están haciendo un gran esfuerzo para, adaptándose a las exigencias de las nuevas realidades sociales, aligerando las recetas y utilizando las nuevas tecnologías, mantener los sabores, los gustos y los platos tradicionales. Además, en la Lombardía y sus alrededores, sobre todo en Piamonte, están algunos de los mejores vinos de Italia, especialmente los tintos.

En Milán hay que destacar, ante todo, dos restaurantes sobradamente conocidos por los españoles. Uno de ellos, Giannino (Vía Sciesa, 12), el más tradicional, el más clásico, que ha iniciado un nuevo «resurgimiento», tras algunos años de inercia y de vulgaridad. Hoy día el restaurante vuelve a estar completamente lleno, sobre todo de milaneses, que quieren seguir tomando sus platos tradicionales, por alrededor de 2.000 pesetas por persona.

El otro lugar, ya tradicional, aunque tenga menos años y sea el abanderado de la «nueva cocina italiana», es Gualtiero Marchesi (Vía Bonvesin de la Riva, 9), cuyo director y «chef» ha sido situado por la revista «Time» entre los quince mejores cocineros del mundo.

Gualtiero Marchesi está actualmente reconocido, casi con unanimidad, como el mejor restaurante de Italia. Comer en él representa, habitualmente, más de 4.000 pesetas.

Entre las novedades, Scaletta (Piazzale Stazione, Genova, 3), un local pequeño, maravillosamente decorado, puesto con el máximo lujo, donde todo es de primera clase incluso los precios, sobre las 3.000 pesetas. Un restaurante donde hay que reservar mesa con mucho tiempo, por que normalmente está lleno. Platos originales y que cambian con mucha frecuencia, por lo que el comensal debe dejarse guiar por el «maître».

De los alrededores, otros dos restaurantes singulares y de extraordinaria calidad. Uno de ellos, la Antica Osteria del Ponte, en el pueblecito Cassinetta di Lugagnano, a veinte kilómetros de Milán. Vale la pena el viaje, porque se trata de uno de los tres mejores restaurantes de Italia, junto a Gualtiero Marchesi y San Domenico, en Imola. Tiene la máxima calificación en todas las Guías, incluido la Michelin. Sobre las 4.000 pesetas.

El otro está a un poco lejos, a unos sesenta kilómetros de Milán, camino de Bolonia por la autopista. Si tiene tiempo vale también la pena. Se trata del Sole (Vía Trabattoni, 20), en el pueblecito de Maleo.

NOTA: La Revista «Primera Clase», que dirige José María Iñigo, publica un amplio artículo sobre el «El mejor restaurante del mundo: Girardet». Si puede, no deje de leerlo y, sobre todo, de ir.■

Food review by Rafael Ansón, published in *ABC-Sábado Cultural* on 12 June, 1982, page XII on restaurants in Milan and Lombardy, the food mecca of the time

CHEF FERMÍN



Fermín Salinero apostó hace años en la villa burgalesa de Aranda de Duero por ofrecer una comanda diferente a la protagonizada por los asados de lechazo, cuyos cuartos presiden omnipresentes las cartas de todos los restaurantes de la villa; no en vano, esta localidad ha exportado esta fórmula culinaria por todos los rincones de España.

Pero no es lo único que destaca. Salinero basa su cocina en el pato, al que dedica unas interesantes jornadas en marzo, dominando todos los entresijos de un producto del que sirve desde un delicioso *confit* casero hasta un solomillo a la mandarina, pasando por un *micuit* con su compota o un *magret* al perfume de estragón. Pero su cocina no se para ahí; su investigación en los fogones se revela también en otros platos bien fusionados y perfectamente presentados, como unas exquisitas manitas con navajas, un *foie* caliente a las tres frutas o sus codillos de pato confitados con alubias.

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CALIFICACIÓN 14/20



La cocina de este *chef* destaca en el universo arandino desde un local sin lujos en el que lo importante es la comida, que también incluye algún pescado (lomo de merluza con setas) y deliciosos postres como unas natillas con higos y nueces o la *charlotte* de chocolate blanco y café.

FERNANDO LÁZARO

Food review by Fernando Lázaro in *El Mundo-Metrópoli* 24-30.09.2004, page 35, on the Chef Fermín restaurant and its owner Fermín Salinero from Burgos.

Gastronomía

ARZAK, TRES ESTRELLAS MICHELÍN

Por Ruperto de NOLA

YA son dos los restaurantes españoles distinguidos con las máximas calificaciones en la prestigiosa «Guía Michelin». Al ya conocido Zalacaín se suma *ahora la tercera «estrella» conseguida* por el establecimiento donostiarra Arzak, con lo que se premian los méritos de ese gran creador y pedagogo que es Juan Mari Arzak, considerado el padre de la cocina vasca moderna.

La crítica y el público venían demandando desde hace tiempo los máximos honores para esa casa del Alto de Miracruz, en la que día a día se intenta cautivar a la clientela a base de sugerentes ofertas en las que se mezclan la calidad, la imaginación y la buena selección de los productos.

Juan Mari es posiblemente el «chef» español más conocido en el ámbito internacional, como culminación de una trayectoria vital que *se inició precisamente en la casa* que hoy es sede de su prestigioso restaurante. Tras su paso por Madrid, en donde inició estudios de aparejador, la tradición familiar le reclamó nuevamente para la hostelería.

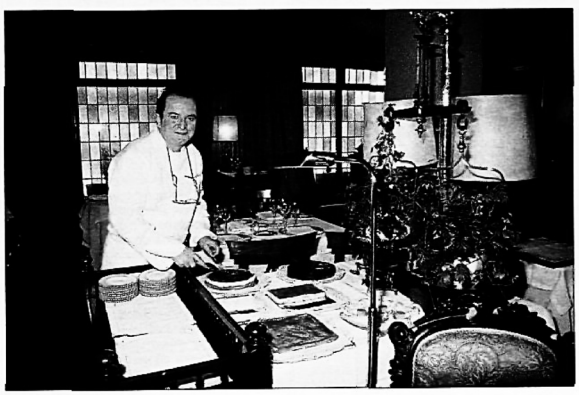
Primer Premio Nacional de Gastronomía al Mejor Jefe de Cocina en 1974, dos años despues conoció en Madrid a Paul Bocuse y, a partir de ese momento, comenzó a elaborar el decálogo de la «nueva cocina vasca», tal vez el movimiento de mayor trascendencia en la historia de nuestra gastronomía y que no ha hecho sino consolidarse con el paso del tiempo.

Juan Mari ha sabido obrar el milagro de incluir la cocina en el amplio abanico de actividades integrantes de la cultura y se ha convertido en un gran protagonista, en el maestro a quien le encanta difundir sus conocimientos entre el gran público. Sin embargo, sabe *conjugar esta imaginación individual* con el gusto por el trabajo en equipo. Por eso, cada oferta del menú ha sido previamente sometida a la aprobación de todos. En los platos de Arzak no hay monotonía y la comida entra tanto por la boca como por los ojos.

Desde su primitivo pudin de cabrarroca al actual lenguado por escamas de patatas sobre crema de puerros, cada creación de Juan Mari es un lujo para los sentidos. La principal colaboradora, su mujer, Marta, gran profesional y extraordinaria persona. Una belleza y un encanto singulares respecto a las características del establecimiento, su teoría es que debe ser familiar, agradable y sin estridencias para los clientes. Por eso, el que ahora se ha convertido definitivamente en uno de los principales restaurantes de Europa destaca por su sobriedad, con el propósito de que el público se *sienta como en casa. En Arzak no* hay lujo, sino que éste se encuentra en la preparación y la presentación de los platos, aunque una serie de reformas llevadas a cabo en los últimos años han contribuido a acrecentar la sensación de confort. Tal vez con esto se han terminado de convencer los sesudos críticos de Michelín de que las excelencias de la casa merecían los máximos trofeos. Ya antes la «Guía Egon Ronay» le otorgó a Arzak sus «tres estrellas».

Juan Mari sigue fiel a sus orígenes y, aunque ha recibido numerosas proposiciones para asentarse en otros locales o en otras poblaciones, prefiere mantener la tradición *de tres generaciones*.

La casa siempre dispone de una mesa «para los amigos» en la cocina, una de las mejores instaladas de Europa, porque el restaurador cree, por encima de todo, que la cocina es cariño y humildad. En Arzak no cabe el anquilosamiento, y el aplauso internacional estamos convencidos de que no hará sino fortalecer la trayectoria seguida en los últimos años para continuar siendo un ejemplo para esa legión de seguidores que siguen considerando a Juan Mari como su maestro.



Juan Mari Arzak ha obrado el milagro de dotar a la gastronomía de ingredientes culturales

ARZAK

Dirección: Alto de Miracruz, 21.
Ciudad: San Sebastián.
Teléfono: 943-278465.
Jefe de sala: Maite Espina.
Vacaciones: Dos semanas en junio y tres semanas en noviembre.
Día de descanso semanal: Domingos noche y lunes.
Tarjetas de crédito: AE, D, E, V.
Comedores privados: Tres.
Es "relais gourmand" y tiene las máximas calificaciones en todas las guías gastronómicas.
Platos:
– Terrina de queso de cabra con vinagreta de hierbas frescas.
– Puntas de espárragos verdes con salmón fresco y caviar.
– Lenguado sobre escama de patata y crema de puerros y cebollino fresco.
– Lubina rellena en el horno de vapor sobre salsa de pimientos dulces.
– Espuma de chocolate blanco y negro sobre crema de naranja.
– Helado de queso fresco y pacharanes.
Bodega: Muy completa.
Precio medio por persona: 5.000 pesetas.

Juan Mari Arzak

Nació en San Sebastián.
Estudios: Aparejador y Hostelería, en Madrid.
Casado con Maite Espina.
Hijos: Elena y Marta.
Antecedentes familiares: Su madre.
Hobbies: Golf y windsurfing.
Vacaciones: Viajar y trabajar.
Continuadores: Su hija

Food review by Rafael Ansón, published in *ABC-Blanco y Negro*, 30.04.1989, page 108, to mark the Arzak restaurant's third Michelin star.

COMERCRÍTICA



EN FAMILIA. LOS HERMANOS RODERO (SENTADAS, GORETI Y VERÓNICA; KOLDO, DE PIE EN EL CENTRO), JUNTO A SU EQUIPO DE COCINA, EN EL COMEDOR DEL LOCAL.

EL RESTAURANTE DE LA SEMANA

RODERO

UN EXTRATERRESTRE EN PAMPLONA

POR PEPE BARRENA

En la capital navarra, el *Rodero* es tan popular como San Fermín, pero su cocina parece de otra galaxia. Puntualicemos: al menos eso es lo que opinan muchos tradicionalistas que, por ejemplo, consideran o consideraban sideral la *rupturista* corona de alcachofas fritas con cigalas salteadas y aceite de pimientos. Este plato lleva años triunfando en la carta, por lo que cabe preguntarse si el problema es del cliente de paladar cerrado o de la alcachofa, que para una vez que se oficia como el manual de la gastronomía manda –sin esas cocciones eternas en agua de las verduras y hortalizas que tanto se aprecian por esta tierra y que las dejan sin sustancia– casi la dan el rejonazo.

Como con la verdura hemos topado, y estamos en Navarra, hay que hablar de ciencia-ficción, pues dada la apatía de la reacción ante la modernidad culinaria de esta ciudad no hay más remedio que vitorear a esta familia de restauradores que se la están jugando más que un diestro en el cercano coso taurino ante tantos Mihuras de supuesto morro fino.

En este elegante restaurante, cuya distinción empieza por la acogida y la presencia de las atractivas damas de la familia en la sala, el osado Koldo Rodero está forzando la máquina al máximo con un inagotable repertorio de creaciones. Se supone que con el objetivo de integrarse en la Liga de las Estrellas o, tal vez, por su convencimiento de que el clasicismo del futuro es la vanguardia de hoy. Materia prima, en todos los sentidos, la hay de sobra para considerarle entre los más grandes, aunque este cronista ha de confesar que aún espera la faena que culmine con la estocada hasta la bola.

Siempre, después de muchas cuchipandas con el baremo de la sensación global a tope, aparece el abogado del diablo de la reflexión que pone las cosas en su sitio. Los matices, los pequeños detalles, algunos maridajes chirriantes, conforman la letra pequeña de los apuntes. Un exceso de condimento, temperaturas inadecuadas o un OVNI inesperado (como un ajo frito), pueden dar al traste con unas sublimes borrajas con tubérculos y percebes a la sartén, o con un impecable rulo de calamar de textura memorable con yogur de azafrán y sopa templada de moluscos que se desvanece por la atosigante presencia del curry.

Pero cuando sobre la mesa aterrizan cohetes como las ostras anisadas, las almejas a la parrilla con mantequilla de aceite y tocino blanco, el bacalao con pastel de su hígado ahumado y caldo de hongos o la paloma con cacao y lima, no existe ninguna duda: ¡estamos ante un extraterrestre de los fogones!

FOTOS: ANTONIO OLZA

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CALIFICACIÓN 17/20



Food review by Pepe Barrena for *El Mundo-Metrópoli* on the great Rodero restaurant in Pamplona and its chef Koldo Rodero, the “black belt” of cooking.

8 LA VANGUARDIA VIVIR VIERNES, 11 ENERO 2008

5 A TAULA



5 a Taula es un colectivo formado por: Miquel Espinet, Sergi Ferrer-Salat, Miguel Cay, Josep Maria Sandimens y Josep Vilella

Quique Dacosta reinventa con maestría el paisaje comestible y ofrece en Dénia una de las cocinas más innovadoras del mundo

RAÍCES PROFUNDAS

En Dénia es donde Quique Dacosta, rara avis mitad halcón mitad albatros, da nido a una de las cocinas más sugerentes y complejas del panorama gastronómico mundial.

En esta villa marinera de la comarca valenciana del Mongó, Dacosta ha encontrado un rincón soleado y tranquilo para gestionar una brillante culinaria que engarza a la perfección con las profundas raíces mediterráneas.

5 a Taula ha decidido, como ya lo hizo semanas atrás con Mugaritz, extender los límites habituales de su campo de acción para presentar a sus lectores las esencias y los argumentos de este mítico restaurante de la costa alicantina. Dacosta ha podido construir en El Poblet su nido vital, donde, de forma pausada, ha ido entretejiendo su nudo creativo, lo que los artistas llaman el paisaje interior. Y es precisamente este paisaje el que sirve de fuente de inspiración y argumento narrativo a una cocina muy coherente y llena, al mismo tiempo, de sabores, color y gustos sorprendentes.

Dacosta nació en Jarandilla de la Vera y aterrizó en Dènia en 1987 con catorce años.

Cautivado por la luz y por los aires mediterráneos que se respiran en su animado puerto, decidió dedicarse a la cocina y, sin aprendizaje ni contactos iniciáticos, entró a trabajar con dieciséis años en el restaurante El Poblet, que entonces era propiedad de Tomás Arribas.

Después de una primera etapa impregnada de buenos arroces y reputados guisos marineros, tomó las riendas de la cocina y, con 19 años, comenzó su andadura buscando con tesón el proyecto que le ha llevado a la cumbre de la gastronomía mundial.

En 1997 El Poblet sufrió una reforma radical. El restaurante se amplió y se modernizó. En su interior se construyó una hermosa cocina donde Quique Dacosta y Juan Francisco Valiente, su mano derecha, pudieron desarrollar su trabajo creativo. En el año 2002 obtuvieron la primera estrella Michelin. En el 2006 conquistaron la segunda y, si atendemos a los fundados elogios de los más reputados gastrónomos, creemos que El Poblet podría dar en un futuro próximo el gran salto a las tres estrellas, cumbre de la valoración gastronómica internacional.

Pero volvamos al paisaje interior. Los platos de su actual carta explicitan el origen del que proceden, un lugar y una forma que actúan de nexo constante con la cocina. Así se refieren los paisajes mineralizados, los paisajes domesticados, las visiones tácticas, los jardines comestibles.

La cocina de El Poblet es, efectivamente poesía comestible, sabores y olores ordenados con la sensibilidad de un rapsoda y el sentido métrico de un pianista.

El último menú degustado por *5 a Taula*, unos días antes de Navidad, plantea inequívocamente esta vocación.

La cena la iniciamos con la *ostra*, suavemente yodada para incentivar el apetito. Continuamos luego con *abstracción del mar*, un velo de algas sobre patatas, almendra, chufa y ajo; seguimos con *la escarcha*, matices ahumados y recuerdos a quisquillas y frutos secos, hasta llegar al *bosque animado*, punto de inflexión e inolvidable obra gustativa de Dacosta, donde las setas y los hongos sugieren un paseo por el bosque, un mordisco potente y sabroso al suelo húmedo de nuestros paisajes arbolados.

Después llegó el *foie*, asado y reposado, la *fregola sarda*, típica pasta de Cerdeña con pedazos de piel de rape y lejano recuerdo a regaliz y la *gamba rosa de Dènia*, otro extraordinario encaje entre el más fresco de los productos y la más sutil de las sensibilidades.

A partir de la gamba se sucedieron vertiginosamente tres enormes hallazgos: *la otra luna de Valencia*, un soufflé de sepia con arenilla de tinta, el *arroz meloso de Sènia*, que se sirve con un fondo de anguila ahumada, y la *gallina de los huevos de oro*, explosivo colofón servido sobre un caldo de verduras y *ceps*. La cena terminó con un cordero interpretado y actualizado respetando los sabores de siempre.

Los platos finales, los postres, fueron servidores necesarios del



Quique Dacosta ha desarrollado su carrera profesional en este restaurante



La cocina de Dacosta es poesía, sabores y olores ordenados con la sensibilidad de un rapsoda

El paisaje comestible

EL POBLET
Carretera de Las Marinas, kilómetro 3
Dénia
Tel. 965-784-179
Cierra domingo noche y lunes.
Precio medio sin vinos 120 €.

Valoración	
Confort	★★★
Bodega	★★★
Servicio	★★★

Valoración sobre 20: 19

Food review of the *Cinc a Taula* group in *La Vanguardia* on the brilliant cook Quique Dacosta, five years before he earned his third Michelin star.



CRÍTICA GASTRONÓMICA ENRIQUE BELLVER * infobellver@telefonica.net



Francisco García y su equipo, Diego del Río y María Aguilar. :: SUR

Cocina de cercanía

Creatividad en torno a productos ecológicos

Dos años han pasado ya desde mi última visita a este establecimiento, un restaurante en el que me encuentro como en mi propia casa, merced a ese trato cariñoso y familiar con el que los profesionales de El Lago suelen tratar a su clientela. Pero no solamente es el trato familiar lo que me atrae, también ese cambio silencioso, discreto, casi sin hacer ruido o dejar-se notar, que su jefe de cocina Diego del Río ha ido introduciendo desde su incorporación hace ya varios años. Me refiero a su dedicación y casi mística devoción por la llamada cocina de Kilómetro Cero. Una manera y una filosofía de cocina que a estas alturas ya es un emblema de la carta.

Por el momento, sólo El Lago en Málaga tiene el distintivo acreditativo de esta cocina, una cocina que ofrecen algunos restaurantes en Europa bajo determinadas premisas.

La adquisición de los alimentos debe hacerse en un radio inferior a 100 kilómetros y los productos deben ser en su mayoría ecológicos y con su debida certificación.

Sólo así, y contando con un mínimo de cinco platos en su carta con ingredientes que cumplan estos requisitos, un establecimiento recibe esta categoría, aunque además hay que resaltar que el resto de los ingredientes utilizados en la cocina y que superan la distancia de adquisición de los mismos, han sido obtenidos de forma sostenible. Esa es la razón por la que se considera a Diego un 'ecochef'.

Pero centrémonos en lo que nos ha llevado a volver a visitar esta casa, es decir, su nueva carta de temporada y el concepto de una cocina de cercanía que se nutre y bebe sus fuentes de los productos naturales que se encuentran alrededor del propio espacio del restaurante. La carta de invierno nos va a deparar agradables sensaciones por la contundencia de sabores y texturas. Otra característica interesante es la selección de quesos ecológicos y artesanos de Málaga que suelen ofrecerse como colofón de una comida. Pocos restaurantes tienen tanta variedad de quesos.

EL LAGO

Marbella
Dirección: Urb. Elviria Hills.
Cierra: Lunes.
Precio medio: 70 euros.

9/10

ASÍ FUE EL ALMUERZO

Tras un sencillo pero interesante aperitivo de tres clases diferentes de aceitunas aloreñas, que nos sirvió para conocer más de cerca los distintos sabores que pueden encerrarse en una misma clase de aceituna, llegó la primera sorpresa de la mesa, una porra de almendras marconas. Este interpretación de Diego me parece genial, pues ha conseguido fundir su-



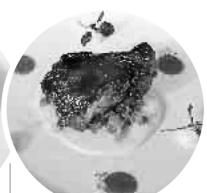
Porra de almendra y caballa.

tilmente los sabores de la uva, el rábano, la cebolla y la hierbabuena con la intensidad de la almendra y la caballa. Sin perder de vista la filosofía del Kilómetro Cero, me encantó un tarantelo de atún de almadraba



Pargo con acelgas.

que venía acompañado de verduras ecológicas y un suavísimo gel de mermelada de piel de limón. La combinación de texturas era crucial para aligerar el plato y Diego lo consiguió de todas todas. Pero tampoco se



Paletilla de chivo.

quedaba atrás el pargo con acelgas en dos texturas y una crema de queso de leche cruda El Burgueño. Otro plato antológico de la carta de invierno es la paletilla de chivo lechal con un tabulé de verduras y yogur de soja.

Review by Enrique Bellver in *SUR-Málaga en la Mesa*, 10.11.2012, page 4 devoted to El Lago restaurant, the only one in Malaga with the 0 Km. distinction from Slow Food

GPS del 23 al 29 de septiembre



el gourmet
David de Jorge E.
27

El consultorio

¿Qué hago si me cuesta pelar los pimientos asados?

Suele costar pelar los pimientos asados, generalmente, por falta de cocción. La piel se adhiere como una pegatina y las pasas canutas para llegar a buen término. Yo espolvoreo los pimientos con sal, los embadurno con aceite de oliva y los tengo en el horno a 200º durante 45 minutos aproximadamente, hasta que se asan y sueltan un jugo dorado maravilloso. Fuera del horno se dejan templar cubiertos y listo. Una fórmula infalible para pelarlos en un santiamén.

Zuberoa Oiartzun ***Dirección*** Barrio Iturriotz. ***Teléfono*** 943491228. ***Web*** www.zuberoa.com. ***E-mail*** zuberoa@zuberoa.com.

Un menú romántico



Tarta de queso y pichón asado del Zuberoa./*Arizmendi*

«Si vives muchos años fuera de casa, pierdes el idioma, olvidas a los amigos y adoptas nuevas costumbres», escribió Manuel Vicent, apostillando que nunca te abandonan las especias que sazonaron los alimentos de tu niñez, ya que la verdad cabalga sobre la pimienta, el azafrán o un grano de comino. Así las cosas, peinas canas y un día cuando estás desprevenido, después de mucho tiempo, te plantas ante un potaje y todo vuelve a comenzar. A la primera cucharada te ves de crío en la puerta del jardín y el fondo de tu memoria se ilumina con la barra de pan en mitad de la mesa y la imagen de tus hermanos zampando a dos carrillos, el verdadero sentido de la sobremesa más feliz: otra cucharada más y estás salvado.

Esto que acá les cuento ocurre en muy pocos lugares y uno de ellos sigue siendo el Zuberoa, donde se debe entrar de puntillas con el propósito de no distraer a los Arbelaitz. Hilario sabe mejor que nadie en este país que una sopa de pescado, unas pochas, un estofado de tórtolas, una merluza en salsa verde con almejas o unos chipirones en su tinta aguantan el tipo, máxime si se les aplica el conocimiento y el avance técnico del que hoy dispone un maestro que enseñó a guisar a media España.



Si la materia prima no desaparece, las futuras generaciones seguirán disfrutando con los platos clásicos y podrá perpetuarse el espíritu de Zuberoa, que no es otro que hacer vanguardia con la cocina de toda la vida, doble salto mortal difícil de hacer hoy día. Esta culinaria es harina de otro costal, así que agarren a su partenaire y vuelen hasta la terraza. ¿Listos? ¡Ya! Un hombre y una mujer sentados uno frente al otro con una preciosa luz tenue, junto a unos lirios blancos endulzando el ambiente con un vago aroma a canela.

Compartir un aperitivo

Pasan Eusebio y Arantza con un delicioso aperitivo de limón con huevas de salmón y un atún marinado vestido con helado de mostaza, dashi y finas hierbas en ensalada. En la mesa vecina, cierran los ojos ante una tarta de queso y en otra, más lejos, un plato de ostras reluce como el oro. Ahora huevos escalfados con puré de apio y patatas y un risotto de trufas. Un foie gras salteado con caldo de pochas, berza y panes fritos vuela hacia el fondo, ¡quién lo pillara!

Las manos de ambos comensales se rozan, pero antes dan cuenta de un trozo de atún con pomelo y pistachos y unos salmonetes con calabaza, naranjas y endivias. ¡Acabamos! Morros de ternera con puré para ella y pichón asado con romero y setas para él, ¡gracias! Están nerviosos, itengo tanta hambre!, le confiesa la muchacha al oído. Mientras rematan una minestrone de fruta y su tarta de manzana con helado. Entonces él susurra, «'Lo-li-ta', luz de mi vida, fuego de mis entrañas, pecado mío». ■

Cocina Nivelón. ***Ambiente*** Campestre/Lujo. ***¿Con quién?*** Siempre. ***Precio*** 100 €.

Restaurant review by the celebrity chef David de Jorge, food critic in Basque newspapers of the Vocento Group, published in *GPS*, on 23-29.09.12, in *Diario Vasco y El Correo* on Oiartzun and the master chef Hilario Arbelaitz.

EL MUNDO, DOMINGO 25 AGOSTO 2013 9
GASTRONOMÍA

EL 'TOP 15' DE LOS CHEFS / ASTRID & GASTÓN

Dirección:
Calle Cantuarias 175, Miraflores. Lima. Perú.
Teléfono: +(511) 242 5387.
Web: 'astridygaston.com'
Precio medio: 100 euros.



Creciente popularidad:
Por las calles de Lima le piropean sin cesar. Cuenta con 550.000 seguidores en Twitter, donde publica las 'rece-tuits', recetas buenísimas en 140 caracteres.

Sus últimos trabajos:
'Edenpe', un libro que recorre Perú a través de sus productos. Y el documental 'Perú Sabe' donde explica cómo la cocina puede ser un motor de cambio social.



Estética moderna:
Uno de los méritos de Gastón Acurio ha sido actualizar la estética de los platos tradicionales peruanos. Sabores antiguos vestidos de modernidad.



El cocinero que quería cambiar el mundo

Por Julia Pérez Lozano

Gastón Acurio es culpable de muchas cosas. Culpable de que el cebiche –plato nacional del Perú– y los tiraditos estén de moda en el mundo. De que la cocina del país andino se haya hecho un hueco en la gastronomía internacional. De que los propios peruanos reconozcan y gocen de la variedad de su cocina y se sientan orgullosos de ella. De que los niños peruanos ya no quieran ser economistas, ni arquitectos, ni siquiera futbolistas y prefieran ser cocineros como él, como Gastón, que es su ídolo. Tras su cara afable, dispuesta siempre a la risa y a la palabra amable, se oculta una fuerte personalidad. Acurio el luchador, el visionario, el que nunca se rinde, el que fue capaz de enfrentarse con su padre porque no quería estudiar Derecho en la Universidad Complutense, sino aprender a cocinar. Fue entre las cazuelas de la escuela Cordon Bleu de París donde conoció, a Astrid, su mujer, con la que comparte vida y negocio, pasiones e hijos. Su otra mitad, su otro yo. Eran Astrid&Gastón y así llamaron al restaurante que abrieron en Lima hace 20 años. Fue la semilla de un emporio.

Acurio ha sabido hacer de la gastronomía un instrumento de lucha social con el que devolver a su país el orgullo y la ilusión. Su obra habla por él: 3.000 empleados, locales en 11 países, diferentes modelos de negocio desarrollados y más de 100 millones de dólares anuales de facturación. ¿Cocinero? ¿Empresario? Ambas cosas. Hiperactivo, contagia entusiasmo y energía positiva. Está convencido de que «la cocina es cultura, es identidad, pero sobre todo sirve para cosas mucho más importantes que el propio acto de comer. El plato no es bello si no hay injusticia detrás. Desde él podemos influir positivamente en la vida de muchas personas: campesinos, pescadores, medio ambiente, integración, comercio justo, etcétera. Es una gran arma para construir un mundo más bello y justo».

> «El plato es una gran arma para construir un mundo más bello y justo»

Situar Astrid&Gastón entre los mejores restaurantes del mundo ha sido un hito, y ha servido de ejemplo y de impulso, no solo para Perú, sino para toda Latinoamérica, que avanza con paso firme en el pelotón de cabeza de la cocina internacional. Como escribió su compatriota el escritor Mario Vargas Llosa refiriéndose al restaurante «la tradicional comida peruana es el punto de partida, pero no de llegada». Además de la carta, se ofrecen dos menús degustación. Uno se llama «Tradición», el otro se llama «Viaje».

El septiembre pasado era un recorrido imaginario en el tiempo y el espacio por la historia y la esencia de la cocina peruana. Una montaña rusa de sabores que iban de los orígenes a las influencias; del producto casi en estado puro a la compleja fusión criolla; de lo *chifa* (cocina de los chinos en Perú) a lo *nikkei* (cocina de la comunidad japonesa-peruana), haciendo escala en la pasta italiana o en la repostería francesa. En suma, un compendio –dividido en bocados– de todo aquello que ha contribuido a forjar la memoria gustativa de los peruanos; 500 años de fusión culinaria pasados por el filtro de la sutileza, de la técnica, de la búsqueda y del conocimiento. Tarea comprometida –a veces arriesgada– en la que Gastón trabaja apoyado por un equipo multidisciplinar y por Diego Muñoz, el joven cocinero, talentoso e inquieto, que se ocupa del día a día de los fogones de Astrid&Gastón.

«El viaje ha ido cambiando [me cuenta Gastón] interactuando con el arte, con la música, con los productos y el de este invierno relata en cuatro actos el camino que recorrieron los emigrantes italianos que llegaron desde Liguria al puerto del Callao (Lima). Cómo trajeron sus sabores y cómo los integraron en la cocina peruana». Cuento los días para volver a Lima con motivo de Mistura, el gran festival gastronómico limeño y emprender este nuevo «Viaje» de la mano de este cocinero con alma de Peter Pan, que sigue persiguiendo sueños.

Imagen del interior del restaurante Astrid&Gastón en Lima (Perú). / EL MUNDO

Mañana:
Philarmonic Dining Rooms



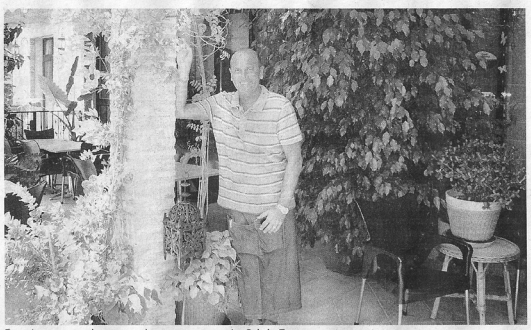
Text by Julia Pérez published in *El Mundo-UVE*, 25.08.2013, page 9 devoted to the cooking and figure of the great revolutionary and main champion of Peruvian cooking: the chef Gastón Acurio (Astrid & Gastón).

Sábado 21.08.10
IDEAL

Otros destinos en la Costa del Sol


PABLO AMATE

Cada verano parece que se nombran los mismos lugares, por eso aquí van unas pistas para comer bien, con buen precio y diferente


Paco Lorente, en la terraza de su restaurante La Sal de Estepona. P. AMATE

La Sal no tiene perdida. Usted busca cómo llegar a Villa Padierna, el hotel donde se alojaron la familia Obama y sus amigos, y en la misma rotonda de Cancelada, en el termino de Estepona, encontramos un coqueto restaurante donde acuden también muchos famosos. Paco Lorente es su cocinero y propietario, atendiendo personalmente las mesas con gracia y desparpajo.

Allí van desde el presidente del Senado, Javier Rojo, a Carlos Herrera, pasando por el famoso cocinero Dani García del Calima, que no se corta a la hora de pedir una fiambrera con el arroz sobrante. Una rica paella con setas y presa ibérica que Lorente ha incorporado este año a su carta. Ciertamente la fama de La Sal comenzó por su buen punto a los arroces, de los que tiene un buen surtido como su arroz a banda, negro o caldoso a la marinera. Hay unos fideos tostados con gambas y alioli de piquillo, paella de morcilla con ajetes, paella de verduras, etc. Añadiendo cada año un arroz nuevo a su carta. Muy rico le sale a este cordobés su salmorejo con jamón y huevo, la lechuga con ajitos fritos o su revuelto de morcilla con calabacín.

Por supuesto no faltan los pescados como la lubina a la espalda, langostinos al curry, bacalao con pisto o atún a la plancha. En carnes hay una suprema de pollo al Roquefort, presa y medallones de ibérico al vino tinto o entrecot de ternera. Tentadores sus postres y una equilibrada carta de vinos.

Todo con una media de precio de 25 euros por persona. Y si quiere pescadito, vaya al Chiringuito del puerto de Marbella. Allí Álvaro lo ofrece todo a muy buen precio también.

Two reviews, one by Pablo Amate (*Ideal*) and the other by Joaquín Merino (*La Voz de Galicia*) on La Sal restaurant, and its owner chef Francisco Lorente who is offering some of the best and tastiest cooking in Spain.

COMER EN ESPAÑA | LASAL

El sueño de un mediodía de octubre

Este peculiar restaurante ha cambiado de ubicación, aunque sin desplazarse demasiado respecto al originario, pero mantiene el espíritu: guasa y suculencia

CRÍTICA
Joaquín Merino


En el restaurante La Sal destaca lo extenso de la carta

MADRID | Yo, que a los palacios subí y a las cabañas bajé; yo, que tanto rezongo, y cada día más, por la insipidez culinaria de palacios y cabañas y la displicencia del servicio, me acerqué el otro día al restaurante LaSal (calle Revuelta, 10-12, barriada de Cancelada, Estepona, Málaga, teléfono 952 888 369) y caí de hinojos dando gracias al Señor, como Humboldt en el Valle de la Orotava. ¡Aleluya! Y aleluya floreada, además, porque el artífice de mi éxtasis fue una sola persona, y nada trina, de nombre Paco Lorente, jefe de cocina, jefe de sala, jefe de todo, o sea rico propietario, aunque creo que en este contexto tiene como socio a mi querido amigo y colega Enrique Bellver. No estoy seguro, ¿eh?, pero sí de la soledad de Paco ante el peligro. Él canta la carta, tú haces tu comanda, él se asoma a una puerta lateral, en penumbras al otro lado del dintel (a veces se intuye una señora bajita con mandil) y, ¡tachán!, en menos que canta un gallo aparece sonriendo triunfalmente con el plato solicitado. ¡Aleluya again!

Paco, ex probo funcionario de la diputación de Córdoba, su pueblo, lleva a rajatabla sin embargo en esta su casa el lema «prohibido prohibir», con reminiscencias del florido y libertario Mayo del 68, y a sus clientes, 25 según el aforo, se les ve felices como conejos, mascando a dos carrillos, rebañando a dos manos, poniéndose ciegos de salmorejo cordobés, suave, aterciopelado, iriquísimo!, y también de salmorejo con bacalao ahumado y patata, que sólo cuesta un euro más (10). Pero el capítulo de entrantes es tan demasié que acaso hayan tenido que abrir boca con el chorizo y la morcilla al infierno, o el excelente revuelto de morcilla con calabacín, todo un *must*, con perdón. También lo son las gambas al pil-pil, los fideos tostados con gambas y alioli de piquillo y los huevos estrellados.

Otra gran sorpresa es la longitud de la carta, brotada —insisto— de las manos de un conductor único. Impecable sección de arroces (mínimo 2 personas y con IVA incluido, como en el resto de los manjares), desde el abanda con gambas al caldoso marinera, pasando por la riquísima paella de morcilla con ajetes; pescados a discreción, de la dorada a la sal (15 euros) al bacalao con pisto o el pez espada a la plancha. Chuletitas de cordero en el capítulo de carnes, medallones de solomillo de cerdo con champiñones o estupendo rabo de toro a la cordobesa...

Paco Lorente, que es graciosísimo, ocurrentísimo y jacarandosísimo, y anima a su clientela solito más que mil dj's y mil *chill-out*, dice que nació en el barrio de Los Toreros y por eso «se le dan tan bien los rabos». Yo corroboro gastronómicamente tal afirmación. De postre hay tiramisú, flan casero, tulipa con tocino de cielo, sopa de chocolate negro con helado de menta...

Las luces ya se apagan, la ahíta clientela se ha batido en retirada y yo contemplo antes de zarpar la abigarrada barra, su estatua más bien clásica, la mujer, las botellas, la hermosa bohemia. En la pequeña terraza exterior, umbría, la temperatura es balsámica, y Paco el titán tiene todavía tiempo de acompañarnos en el café: está relajado y limpio como los chorros.

INFORMACIÓN DOMINGO, 29 DE ENERO, 2012 | 77
Cultura y Sociedad

Gastronomía Buen apetito

por Lluís Ruiz Soler lrsoler@gastronostrum.com

EL RESTAURANTE

Exultante madurez



LAS

Casa Pepa
- Partida de Pamis, 7-30
- 03760 Ondara
- Teléfono 965 766 606
- Cierra lunes. Domingo y martes, sólo comidas
- A la carta, 54/95 euros. Menú, 29/65 euros

La de Casa Pepa es la versión más espontánea y progresiva de nuestra cocina neotradicional. Pepa Romans abrió el restaurante en 1986 y comenzó haciendo la cocina de La Marina tal cual. Pero pronto acometió una sensata actualización aligerando guisos y frituras, y no tardó en aplicarse a ponerla al día en cuanto a técnicas y conceptos. La incorporación de su hija Sole culmina en una exultante madurez, tan celosa de los productos y referentes de la cocina de siempre como de una ejecución decididamente contemporánea. La espuma de lentejas con crujientes de ibéricos que sirven como aperitivo es una deconstrucción ejemplar y el pulpo con jugo de pencas y albóndigas de pan (21 euros), una modélica actualización de un guiso tradicional, en la misma línea de la cazuelita de verduras (17): un hervido tan auténtico como refinado. El bacalao con emulsión de espinacas (26) juega con las texturas en torno a un buen producto y la paletilla de cabrito a baja temperatura (26) conjuga arraigo y modernidad. Los postres van de la sutileza de la capuchina de naranja (9) a la contundencia del arnadí (9). La bodega y el servicio están al nivel de una de nuestras grandes casas y el entorno es todo un paradigma de la trayectoria de Casa Pepa. O como poner al día la tradición sin alardes ni rupturas.

Food review by Lluís Ruiz Soler published in *Información* on 29.01.2012, page 77 on Pepa Romans' restaurant, one of the most popular restaurants on the eastern Spanish coast..

Comer

Nomenclátor: 10 Puntuación de 0 a 10 10 Buena relación calidad / precio Establecimiento con encanto

Polvorón de pipas en el muelle

JOSÉ CARLOS GARCÍA, cocina creativa y elegante en el puerto de Málaga



Valoración

PAN	7,5	AMBIENTE	8,5
CAFÉ	7,5	SERVICIO	8
BODEGA	7,5	COCINA	7,5
ASEOS	8	POSTRES	7

7,5 Muelleuno. Plaza de la Capilla. Puerto de Málaga. **Teléfono:** 952 00 35 88. **Web:** www.rcafedeparis.com. **Precio:** entre 60 y 80 euros por persona. Menú degustación corto (54 euros) y largo (86,40). Concha fina margarita, 6,96. Solomillo de ternera con orejones, 32,40. Lichis-albahaca-limón, 12,96.

José Carlos Capel



Chef preparando el plato Caballa-pepino-mostaza en el restaurante de José Carlos García en Málaga. Arriba, el comedor. / García Santos

Uno de los dos comedores se abre al muelle deportivo malagueño a través de cristaleras desde las que se contemplan el mar y los barcos de recreo. En el lado opuesto, un jardín vertical de 30 metros, recubierto de musgo y helechos, sirve de pared al segundo comedor, más espacioso, concebido para eventos. Y en el centro geométrico del local, a modo de separación de ambos habitáculos, una gran cocina abierta, de diseño, a la última en tecnología.

Desde el exterior, los viandantes del antiguo muelle industrial, recién rehabilitado, ven cocinar al equipo de José Carlos García. Dentro, la brigada contempla la terraza, repleta de mesitas, y el oratorio en piedra del siglo XVIII dedicado a la Virgen del Carmen, patrona de los marineros. En toda Europa es difícil encontrar un establecimiento donde arquitectura e interiorismo se hayan identificado de manera tan acertada con su entorno. Un proyecto singular en el que José Carlos García se ha embarcado en solitario. Atrás queda El Café de París, su antiguo feudo, que mantiene con raciones y tapas. El patrón ha emigrado con la versión más moderna de su cocina, moderadamente creativa, coherente, tranquila, elegante y de influencias orientales.

A la carta, o siguiendo las propuestas de su gran menú, que apoda *Desnudando la farola*, se disfruta con platos y bocaditos que resuelve con el apoyo de técnicas conocidas. De entrada, una correcta *sferificación* de aceituna negra, con la capa externa más gruesa de lo debido. Sigue su divertida versión de las almendras fritas y un etéreo polvorón de pipas de girasol, de textura magnífica, en el que se intuye el empleo de maltodextrina. Las láminas crujientes de remolacha con yogur evocan la apariencia del pan de gambas chino. A medida que avanza la degustación, García se afianza. Son resultonas las conchas finas con cóctel de margarita al aire de alga *kombu*, y de corte mucho más clásico el *steak tartar* con minitrompezones de patatas fritas. No menos acertado que el *foie-gras* a la piña, contraste graso y agridulce muy conseguido. Tampoco desmerecen los platos de más peso. Es muy sutil su *carpaccio* de gambas de Málaga; espectaculares los lomos de caballa curados en sal, con guarnición de pepino, rábano y granos de mostaza, y suculenta la lengua de ternera *teriyaki* con pan de cerveza. Resulta armónico el salmonete con cuscús de coliflor y salsa de sus hígaditos, y tan solo convencionales los últimos platos de carne: correcta la carrillera con puré de *apionabo* y con un insidioso tufillo el cochinillo con *chutney* de mango. De postre, delicada la tarta de zanahoria y muy fino el *mochi* de lichis con helado de albahaca. Sobresale el servicio de sala, uno de los mejores de Andalucía.

Restaurant review by José Carlos Capel in *El País-El Viajer*o on José Carlos García's interesting restaurant, only Michelin star in the city of Málaga.

buen sabor [TEXTO Y FOTOS: MIKEL ZEBERIO]

El frontón

PUES YA SON ALGO MÁS DE VEINTE LOS AÑOS QUE LLEVA ROBERTO RUIZ AL FRENTE DE ESTE RESTAURANTE TOLOSARRA QUE, COMO SABRÁN MUCHOS, TOMA SU NOMBRE DEL FRONTÓN BEOTIBAR, EN CUYAS INSTALACIONES SE ENCUENTRA ALOJADO. TE PUEDEN ENSEÑAR, SI VAS ALLÍ A COMER, LA SALIDA QUE TIENE EL RESTAURANTE HASTA ESTE FRONTÓN CON MÁS DE UN SIGLO DE VIDA.



▸ El equipo del restaurante, en el Beotibar tolosarra.

CUANDO LLEGAMOS a casa de Roberto nos encontramos con un tipo sencillo, que ha gastado muchos zapatos recorriendo eso que algunos denominan *kilómetro cero*. Conoce bordas, conoce huertas, e incluso viaja a la Rioja Alavesa para, junto a un vinatero excelso, Bodegas Muro de Lapuebla de Labarca y sus amigos, dedicarse a preparar un vino (un 2009, lo tomamos el otro día, es fresquito, agrada, no te hace pensar) sencillo, sin tantas ínfulas como es habitual en los vinos de hoy. Un vino en la línea de los que, en su momento, conseguían mantener los niveles de consumo.

Una de las cosas a destacar en su casa –sobre todo para el que llega por primera vez– es un detalle muy agradable: en la parte trasera de la carta te encuentras los nombres de todos sus cocineros (Javier Sañudo, Josu Larrauri y Jose Luis Txamadoira). En el comedor también encontrarás los nombres de las personas encargadas del servicio (Ana Etxebarria, Mila Ugartemendia, Arantza Zubia y Elva Amores).

Pero hay más nombres que encontrarás: los de todos sus proveedores. Es una lista casi interminable. Así sabemos que las alubias que allí se sirven provienen de Alkiza, Albiztur, Bidania, Altzo, Belauntza y Tolosa; que esos huevos suyos se los trae Atxa; que la leche de vaca llega de Anoeta (de Sarobe Baserria); que la leche de oveja la trae Jesus Mari desde Elduain; que las habitas y los guisantes se los llevan de Santa Lucía de Martín Olarra; los espárragos blancos son de Viana; las setas son las de Mikel y Aitor Lasa; los ibéricos son de Carrasco; el pollo de Lumagorri; la carne de Huarte Mendia Baserria (Tolosa) y de Anoeta, de Josean Goya; la oveja de Ataun; los pescados son los de Alfonso Blanco, de Beasain, porque Roberto es beasaindarra y sigue trayendo el pescado de esa pequeña –y bien surtida– pescadería de su pueblo (de donde también trae la morcilla y otros productos de la carnicería Olano). Los quesos son los de Martin-Txiki, de Montescu y de Remiro (ganador de la última edición de Ordizia, que es de Eulate, en Urbasa). Los xaxus se los compra a Gorrotxategi, pero las tejas y los cigarrillos son los de Eceiza…

Llegan al centenar esos proveedores (que se mueven en un marco geográfico bas-



▸ Arroz con leche.



▸ Hongos, xixa-ori y huevo.



▸ Piparras.



▸ Pochas negras, que acompaña aparte con morcilla, berza y tocino.

tante corto, todos son de muy cerca) con los que trabaja para conseguir cada producto que le pueden ofrecer en el momento exacto. Es una búsqueda de la excelencia a cuyo éxito contribuye decisivamente el hecho de que Roberto posea el saber necesario para disponer cada producto de la manera más conveniente. Han hecho falta estos veinte años para que lo que pasa allí ocurra ahora.

Han sido necesarios para disfrutar de la oferta que hoy tiene, caracterizada por una aparente sencillez y marcada por un trabajo incansable. Atrás han quedado búsquedas de fama o de una definición para su trabajo: maneja códigos propios y no tiene por qué inquietarse si no halla definición, ya que trabaja con esos productos excelentes.

Nosotros asistimos a la comida de vuelta del concurso de Ordizia, junto a Gregori Salas –un casaca roja de Catalunya, del que un día os hablaré–, la periodista Sofía Pérez y mi hija. Aquel día tuvimos ocasión de probar un cremoso de huevo de caserío con xixa-oris y lasquitas de foie y después, unas alubias (esas que va a buscar a los caseríos de la comarca) a la manera en que las prepara él, solamente con agua (¡cada día me gustan más, y eso que me costó salirme de la manera en la que yo aprendí en casa, en Ataun, con su puerrito, su tomate, una zanahoria y un chorretón de aceite!). Este día pudimos probar unas pochas de alubia roja, casi sin empezar a deshidratarse.

Pudimos haber elegido otras opciones de la que ofrece su carta a día de hoy. La ensaladita de tomate de verano con cebolleta, anchoas y vinagreta (16 euros), o su sopa de pescado (10 euros). Para seguir habríamos acertado también si nos hubiésemos inclinado por ese pollo con patatas asadas y verdura de temporada (15 euros), o por el foie de la casa con quicos (18 euros).

Fue una comida grande. Primero, por la compañía, que nos hizo hablar de esa revolución de lo sencillo que encabeza gente como Roberto. Una decisión que le hace sentirse pleno dueño de su jugada. Está convencido de lo que hace, y se le ve feliz preservando colores, perfumes, exaltando de manera sencilla la esencia de sus productos.

El mercado le excita. Hace una ceremonia de todo ello. En cierto modo, es un radical. Serio. Tú tomas parte de ese banco de pruebas suyo que se comprende a la perfección. Sobre todo cuando te explica su declaración de intenciones.

Llevamos años observando cómo progresa, pero sigue con la misma actitud entusiasta y generosa.

RESTAURANTE EL FRONTON
Paseo de San Francisco, 4, 1° (Tolosa)
Tel.: 943 65 29 41
Puntuación: 14/20
Carta de vinos: 7/10

Review by Mikel Zeberio (*Deia-On*, 28.09.2013) on the Frontón restaurant in Tolosa, directed by the Roberto Ruiz de Aguinaga. This revolutionary of simple cooking pioneered the identification of his suppliers on the menu.

6

FOOD REVIEWING ASSESMENT CRITERIA

6.1. Criteria and Elements of Assessment

Food reviews assess the culinary offer of public eating places such as restaurants, gastrobars, cafeterias and food areas such as specialist fine food shops, selected fresh or packaged food products, liqueurs, wines and spirits.

The food review is an argumentative text, a journalistic analysis that identifies and examines the components of a food product, assigning it merits in accordance with the assessment criteria established.

The question that must be asked now is if these criteria can be objective when they fall within the subjectivity of each reviewer. There are, however several universal criteria, a common assessment, on which the majority of critics and *gourmets* have always been in agreement.[1]

[1] It is not always a single critic. In the case of Cinc a Taula, the group has developed an interesting collective work method to agree on the final qualification. See further in the text.

Although the assessment criteria are changeable, just as tastes are, we have found certain elements of assessment that have remained unchanged and well-regarded. These refer to food stuffs or ingredients, the culinary techniques and the type of food offered by each restaurant:[2]

> (a) The food stuffs. The critic assesses the food stuff or fresh ingredients used in the cooking process, considering the quality and dietary benefits.
>
> (b) Culinary technique. According to the principles of new cookery choosing a technique that does not conceal the raw materials is a point in favour. The critic recognises the importance of the technique to obtain the desired result. Reduced cooking times are also valued. Overcooking can ruin ingredients that need to be treated delicately. Therefore, less intense cooking wins points in the final assessment of the restaurant.
>
> (c) The type of food offered by the restaurant. Some preparations are more complicated than others and the degree of difficulty increases positive consideration of the chef's skills.

From among contemporary critics we have found the voice of Pepe Barrena. From his long experience in table matters, this author assures us that "the series of essential variables that make a recipe unforgettable are: concept, ingenuity, creativity, contrasts, presentation…" (Barrena, 2010: 10).

In the preamble to the *Guía Gastronómia del País Vasco* (1976: 11), one of the pioneer *Guías Sol*, Gonzalo Sol listed the factors concurring in the appreciation of a good table:

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[2] Research for the author's doctoral thesis: *La Crítica Gastronómica como género periodístico*. University of the Basque Country. Defended on 09.06.10.

> Too many factors concur (recipe, cook, maître, waiters, atmosphere… and the eater himself) in the appreciation of a good table that prevent the always debatable subjectivisms.

Julia Pérez (*Carácter Gastronómico, Metrópoli*) makes an interesting comment on the subjectivity of the food reviewer:

> I believe that my vision, even though subjective, is more valid than that of others, simply because I have more knowledge and data with which to judge and make comparisons. It would be difficult for someone who has never left his home province to have had the same experiences as me. This is not conceit on my part. It is a reality but I am less fortunate than English or American journalists who have their trips, meals and everything paid for by their papers. They can travel more and I envy their luck.

From *Club de Gourmets*, oldest of the specialized publications, one of its directors (Medina 1993: 149) explained what analysis data is taken into account:

> We review the work done in a restaurant, the way the business is run: service, working methods in the kitchen, foods used, the final result and also everything that comprises the experience. From bread through mineral water to coffee for the former and table-settings, furniture, decoration, noises, smells or the state of the toilets for the latter.

When rating restaurants the *Guía Gourmetour* inspectors use the following criteria to make their assessments:[3]

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[3] *Guía Gourmetour*. Instruction manual (internal document), p.7

> The rating, a maximum of 10 and minimum of 6, will be noted in the box assigned for the purpose in the inspectors' program, rating the price-quality relation, ingredients, preparation and considering other factors such as service, decation atmosphere and wine lists.
>
> The rating percentages are distributed as follows: 55% for the cooking, foods used and preparation), 25% for service and reception, 15% for the wine cellar, cigar selection, and spirits and 5% for decoration and setting.

In the case of the *Michelin Guide* assessments, when evaluating a premises the inspector takes into account (Remy 2004: 107, 108):

> (…) the setting, the quality of reception, on arrival and departure, the decoration, table settings and atmosphere. For the guest a relaxed and attentive greeting is the prelude to a great meal. This is the restaurateur's first duty. The inspector is very sensitive to the amiability of the first person attending. A friendly reception does not alter or improve the flavour of the dishes but it makes for a good disposition in the eater.
>
> If, furthermore, on scanning the dining room he discovers a harmoniously decorated, well proportioned room he will begin to settle easily in his seat. The lighting is soft, the temperature ideal and the seating comfortable. Now he is ready for the menu. This must be unstained and clean, easily decipherable and contain no corrections. The house specials must be proposed clearly and precisely. The tables around him are judiciously placed and attractively laid. The china is of good quality, the silverware of good taste, the flowers fresh and the glasses impeccable (…)

Enrique Bellver, the *Sur* newspaper food critic lists the elements he takes into account to arrive at the final rating of his reviews:

> I have always said that when I assess I pay attention to the type of food offered, the wines and service, the quality of the product and, most importantly, the final quality-price ratio.[4]

The critic Mikel Zeberio tries to find a balance with all the assessable aspects of an establishment but admits that the greatest emphasis is on the cooking:

> In a food review I try to find a balance between all the values of the restaurant always bearing in mind that the most important of all is the cooking. I focus above all on the cooking, on the use of sensational raw materials and on a technique that obtains the best results. There is no single cuisine. There are thousands and it is not acceptable to include in famous reviewers' lists restaurants that are not up to culinary standards.
>
> Today a large part of the body of critics live happily in excessively voguish restaurants, while admitting that most of the dishes offered are "messy mistakes". And let's not even mention the New Yorker type premises where you have to shove your neighbour to get out to the bathroom or to eat shoulder to shoulder with the table next door. What is wrong with all those old restaurants in cities that are still filled? They are not good because they are serving so many meals?[5]

In 1976, Al-Caín, pseudonym of José María del Rey Valverde, introduced an important innovation to these texts: for the first time food reviews would include numerical scoring as the critic himself explained:

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4 Enrique Bellver in "Las brasas mandan" 13.07.13, *Sur – Málaga en la mesa,* p.4

5 Mikel Zeberio, personal interview.

> In these modest reviews we have taken the risk of giving scores to the restaurants seen. A score of 10 or 9 means exceptional. We are the first to deplore the scant use of this score. 7 or 8 represent excellent quality, 5 and 6 are acceptable and below 4 is low quality.
>
> We are well aware of the danger of using this rating method but we shall try and apply it to restaurants with which we are familiar. Otherwise, we shall warn readers and we will always be ready to rectify our opinion. ("El Escuadrón", El *País* 23.05.76).

We have used "would include" because this personal attempt to objectify the scoring never happened and some time later Al-Caín's reviews disappeared. Awarding a score is always a commitment because the critic lays a lot on the line. Some people take into account a business that has opened recently or has moved or is still getting organized and give compassionate scores. On this point, Carlos Maribona applies an irrefutably journalistic point of view because he sides with the newspaper readers and never with the business interests. As Ignacio Medina once said, the former is a potential consumer:

> To me this running-in period does not exist. If I open a restaurant and charge the customer the same as if I have been functioning for two months. I have to be ready […][6]

Comparison is also an element in evaluation of food reviewing. The critic Carlos Maribona defends this:

> Yes, for me the review is based on comparison evaluating something in comparison to something else that you know. A dish is good when you compare it with another that you know.

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6 Interview with Carlos Maribona in *Magazine,* Nº 93, April 2009, pp. 34-39

> It is difficult to evaluate something that you have never eaten because you have nothing to compare it with. A recipe that you are not familiar with may more or less please you but you do not know if it is well or badly made. There are no references. Experience helps you to compare as you become acquainted, as you learn.[7]

The journalist Gonzalo Sol is reluctant to assign points. And he explains why in the prologue to *Guía Gastronómica de España* (1976: 24):

> We do not award points nor do we classify. We consider it sufficient to comment on the restaurants where, in our opinion, the food is good and we include them in our guides. Rating and scoring is unworkable (because of the scorer's subjectivity and have little to do with the also subjective sensations of the reader), and even impertinent … attempting to impose ourselves on each person's wonderful world. There are so many elements (products, techniques, recipes from one region or another, the cook, the maître d'hotel, the setting), so many subjective circumstances (about the cook, his employer, the guest himself) that it is rash to judge qualities on an oversimple scale of 1 to 10.

Maribona, (*ABC, Salsa de Chiles*) once again, insists that the critic must take into account the following analysis as a whole:[8]

> The criteria for evaluation in a food review are extremely varied. A restaurant is not just the cooking. The service is also funda-

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[7] Interview with Carlos Maribona in *Magazine*, Nº 93, April, 2009, pp. 34-39

[8] Personal Interview with Carlos Maribona, 08.03.2012.

> mental. And the amenities. A collection of things contribute to the satisfaction or the displeasure of the customer. And this is what has to be evaluated. The food is important but if the service is bad, the customer will leave unsatisfied. Therefore, I evaluate the whole and I try to do this from the customer's point of view, rather from that of the professional.

Other critics, in the case of García Santos (2001: 4) for example, believe that everything hinges on the circumstances:

> The circumstances and concepts make us evaluate the same thing differently over a period of time. Ideas obviously change as a result of a change in thinking and new theories (…) Obviously, a cook is assessed for his concepts and his work in the context of his era. Obviously, the palate and food culture of each guest (…) rating the cook, influence the critic and his review decisively but those who truly change an assessment are those in the arena. For instance, if someone boasts a 9.75 score and another chef comes along and does it better, the former's score, and all the others' will immediately have to be lowered if we continue to keep 10 as the unattainable zenith.

On the other hand, David de Jorge, who heads food reviewing in the supplement *GPS (El Correo y Diario Vasco*), explains that:[9]

> With the wines and fine foods we also proceed in an organized mannter. We order wines and products that have been recommended, suggested or show signs of being properly made. Each week we taste what has arrived with Martín Berastegui's sommelier and some of his kitchen staff. We taste everything, make notes and then summarize. We fill in a series of indexed cards

[9] David de Jorge, personal interview.

> in order to have all the data filed away but on hand in case we should need something.

Like David de Jorge, there are other food reviewers whose work is done in an orderly fashion with some kind of fact sheet or card index like the ones mentioned by Julia Pérez or Gonzalo Sol. Below he explains his "Ficha para Radiografiar Restaurantes" (*Restaurant X-ray form*), created for the publication *Sobremesa*, founded in 1984:[10]

> Appreciation of a restaurant or a wine, or a cheese is extraordinarly subjective. When I was still doing this regularly, Massimo Galimberto asked me to start the magazine *Sobremesa* with him. Then I deemed it necessary to create a form or card on which I and my collaborators could note down assessment data and thus have a reasonable chance of reaching an objective evaluation.
>
> We rated 8 elements separately: attention, atmosphere, menu, cookery, bread, wines, desserts and postprandial moments. Each of these had various sections and distinct scores. Some out of 10 and others only out of 8 possible points.

According the the founder of the authored food guides in Spain, Gonzalo Sol, we objectivize criteria that operate on subjectivity because:

> (…) food matters being eminently subjective, the qualification of a "good table" can have different meanings depending on who is doing it: for some "a good table" must be where one can eat an haute cuisine menu; for others it will mean a healthy balanced meal; many identify it with agreeable conversation while despatching a series of enjoyable dishes in a comfortable

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10 Gonzalo Sol, personal interview.

> atmosphere; lastly there are those who merely wish to replace lost calories at the lowest price and shortest time possible (…) (Sol, 1973:3, 4)

Cinc a Taula has developed an interesting work method for reviewing a restaurant. These five food critics confess in all modesty that:

> Being mere amateurs, not professional journalists, our review is "atypical". As a group, one or two of us at a time usually visit the restaurant anonymously by turns. Then, together the two groups decide what should be the fairest assessment.
>
> If according to our criteria, a restaurant does not reach an acceptable level, we do not publish a review. On the other hand, if we consider that it is interesting for food enthusiasts, we give it a score of between 1 and 20 that is endorsed by the rest of the group when they visit later. Our method is for one of the group to write an article each week, sending it ten days before publication deadline to the other member for them to approve or correct the assessment.

Whatever the case may be, when writing within the margins of reviewing, whatever the speciality, the critic must not rob the reader of the final assessment. He must "get involved":

> On the menu there is a steak tartare, made with excellent red meat, chopped with a knife as it should be and my only reproach is an excess of mustard in the seasoning. The hanger steak with shallots was juicy and flavourful, as it should be although anyone wanting only the tenderest cuts of meat will find it too chewy. But it is hanger steak after all. Rabbit in mustard sauce, skate with black butter and capers… the dishes could not be more conventional within the unchangeable list of *brasseries* but finding them in Madrid, generally performing

> well and professionally is a source of satisfaction after so many years of obscurity for French cooking […] Fernando Point/Victor de la Serna, "Grandes Bulevares: Paris-Goya" in: *El Mundo-Metrópoli*, 22-28.10.2010, p. 17.

> Last night I was having dinner at Al Trapo. It was a happy reencounter with the cook and his cooking. Morales has designed a sensible and intelligent menu that does not follow the traditional order. It alternates informality with academicism and is very personal. His slogan, that I do not entirely like, is "Informal haute cuisine". From what I could see there is both informal and haute cuisine in this new restaurant but each in its place. Carlos Maribona, "Al Trapo, Paco Morales returns to Madrid" in: *ABC .es-Salsa de chiles*, 16.11.2013.[11]

> Pic presents its latest creations, some brilliant like the Guillardeau oyster au naturel with a consommé of Lardo di Colonnata (Italian pork fat), Brittanny scallops with leeks and juniper berries (a magical acid and bitter balance) or delicately tasting and exceptionally well-cooked sweetbreads with saffron potatoes. The mushroom ravioli in consommé or the sea bass with caramelized walnuts generated less enthusiasm. Although the desserts brought the level down a little, we are definitely looking at one of the most interesting food proposals in France […] Julia Pérez, "Maison Pic" in *El Mundo-Metrópoli*, 27.02-05.03.2009, p. 16.

Ambience and decoration. The ambience and decoration of the premises can play a relatively important part in the final assessment of

[11] Available in: http://abcblogs.abc.es/gastronomia/public/post/al-trapo-paco-morales-vuelve-a-madrid-16131.asp/

the food review. José Carlos Capel considers it to be about 25% of the total score.

> The space occupied by this restaurant is so important that the Museo del Traje (Costume Museum, Madrid) itself appears to be almost an annexe. The place is spectacular, gloriously decorated, divided into three areas: the main dining room overlooking the Museum gardens; a terrace surrounded by greenery and in a separate room, the cafeteria that serves hot or cold snacks […] José Carlos Capel, "Gazpacho con carabineros en un espacio de diseño" in: *El País-El Viajero* 19.06.04.

> I have reproved restaurant owners for spending exorbitant sums on the decoration of their premises when their objective is to provide good food. However, when extraordinary circumstances situate an excellent restaurant in a beautiful, well-decorated mansion, eating there is twice as gratifying. […] Savarin/Francisco Moreno Herrera, "El Portalon" in: *ABC-Los domingos de ABC*, 02.08.1970, p.53.

Ingenuity and creativity. Pepe Barrena is one of the critics who, to a great extent, has been responsible for stimulating the creativity and ingenuity of haute cuisine from the Basque Country. The founder of the Pil Pil awards given to New Basque cuisine in the decade 1995-2005 (Barrena, 2005: 8-19) explains the main evaluation criteria used in analyzing haute cuisine.[12]

According to Barrena a culinary formula is successful when it is imitated by other cooks. He cites as an example a multi-layered "millefeuilles" of smoked eel, foie gras, spring onions and Granny Smith apples. This is one of Martín Berasategui's standards and is "possibly

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[12] The Pil Pil awards for creativity have been published yearly in a series of books. Here we refer to the latest volume, a collection of the winning recipes.

one of the most copied in modern cooking". The importance of this dish lies in the different textures: crunchy, creamy and smooth and the tastes of sweet, acid and salt. But, above all, it is the sensation of substance attained thanks to a clever contrast of apparently impossibly matching ingredients and the virtuosity of the chef in its preparation.

Compositions must be harmonious and elegant and must leave behind unforgettable sensations such as those produced by Josean Alija with his cold, bitter cocoa juice with an infusion of iced milk and aniseed. It is also important, when evaluating the creativity of the cook, that the dish establishes style and trend. For instance, we have Patxi Eceiza's cold tomato consommé with gelatine, rennet and shellfish. A positive assessment is also helped by an elegant presentation and a balanced meld of ingredients. And, finally a simply cooked dish that brings out all the perfection of an exceptional food-stuff. An example by José Mari Arbelaitz is the oyster terrine with two kinds of cabbage and a grapefruit, apple and lemon infusion. Pepe Barrena considers this dish to be the "height of oyster cookery" because a critic must also be aware of the position to be occupied by a new dish in the existing cook books.

The traditional pairings of foods, melon and ham for instance, do not have to be immovable. Knowing how to deconstruct them is considered a positive criterion by the food critic. A case in point is grilled duck foie gras with rice broth and sea lettuce, created by Andoni Luis Adúriz.

If it is a traditional dish it must be creatively modernized with a more attractive presentation, such as how Enrique Martínez serves his timbale of broken fried eggs, pan fried potatoes and crystal peppers. A memorable review can result if the chef succeeds in choosing a new way to prepare usual ingredients. Robert Asúa offers us bonito macerated in garlic oil on tomato crumbs, with cream of spring onions and chive oil.

In order for a cook to qualify as a great creative revolutionary, at least once a year he must "pull a new recipe or idea that nobody has tried before, out of the hat". Pepe Barrena uses the example of Airtor Elízegui, whom he considers the great creative revolutionary of salted codfish. To mention this chef, is to talk about getting the perfect temperature for cooking the fish before such precise equipment as the Roner was invented.[13]

A cook can also demonstrate majesty and elegance even when cooking soups and stews, velvety creams, infinite flavours. This is demonstrated by Hilario Arbelaitz, a pioneer of the "infusions and liquid concentrates that are so fashionable today".

Food reviewing values above all the progess that is the fruit of research and culinary experimentation that discovers unsuspected subtleties in a product that introduce technical innovations and an impressive production of every dish. For Pepe Barrena, this is evinced by the legendary Arzak who creates apparently simple dishes entailing innumerable complexities".

In the following paragraphs we shall analyze more elements of evaluation taken into account by food critics. These include the type of restaurant, the food, the cook, the quality of the ingredients and the techniques used…In the case of the food guides the evaluation is governed by criteria common to all those involved in creating the guide (Remy, 2004: 28):

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[13] "This is one of the most talked-about appliances in Spain in recent years. It was developed by Joan Roca (El Celler de Can Roca, Girona) and Narcís Caner (La Fonda Caner, Girona).The thermostat control allows cooking at temperatures between 5º and 100º and can be adapted to any type of container with a maximum capacity of 20 liters. It is specially indicated for cooking previously vacuum packed food —meat, fish, vegetables, poultry, foie-gras, and conserves— and for heating vacuum packed cooked and pre-prepared food (www.cookingconcepts.com)". (Pérez y Capel, 2006: 245).

> *The Galut Millau guide* gave great importance of the atmosphere. But it also evaluated the quality of the service, friendliness, cleanliness and the famous ratio quality-price, while obviously not forgetting the culinary talent and inventiveness. That is where I learned to write brief texts, to be concise and summarize the personality of the restaurant in a few lines.

There is also a professional observation (Remy, 2004: 31, 32) that must be transmitted to
readers:

> (…) the inspector's work is one of perspective where everything participates in the game. First the dish itself, obviously, but also how it is cooked, the quality of the ingredients, the sensible mixes, the general atmosphere and the style of cookery.

And lastly, it is the personal taste of each inspector that decides the final assessment. (Remy, 2004: 109, 110):

> And what about the cooking? The quality of the cooking? What are the guides' famous selection criteria that have chefs weeping and sweating blood? (…) the secret is that there is no secret. The inspector decides according to his personal taste (…) He can assess the quality of the cooking, the freshness or origin of the products, seasoning, harmony of flavours and much more (…) It is only a question of taste. Some like their beef almost raw, others, rare and others medium rare and there are even those who like it well-done. The same applies to fish dishes and desserts, sweetness, dressings, cooking methods. There are as many combinations as people, as many criteria as tasters (be they professional or not) and the Guide's humble inspectors place their trust in their own taste and experience more than in prefabricated criteria. -The food must be good. That is the only

> recommendation made to the inspectors, like it or not those who clamour for the exact upholding of the evaluation criteria of the guide.

6.1.1. The Type of Restaurant

The restaurant and way of serving food has its origins in the French Revolution that imposed a discreet cook-to-order system that left the palace to be become public. This previously unthinkable way of serving substituted the Imperial, French-style service. In the new society, for a waiter to serve a course and then remove the dish before bringing the next course was much safer and more discreet than to provide an opulent table where the immoderate amounts of food jostled for room. This new serving style, more in step with the dangers of the times drew less attention from the revolutionaries who scrutinized the restaurants through the windows in search of new examples of socio-economic unfairness to correct with the guillotine.

After this brief historical digression extracted from Historia *de la cocina y de los cocineros* (Neinrick and Poulain, *op. cit*.), we shall being.

There are restaurants of many different categories, suns, stars, forks…, the first difference that the keen restaurant-goer must be aware of is that which exists between the luxury in the kitchen or the decoration of the premises. Luxury food vs. luxurious restaurants is a classic trend in the restaurant industry that are part of the analysis and evaluation in food reviewing. Rafael Ansón is one of the first to reflect on both options for his readers:

> In the restaurant industry there are two clearly defined approaches. There are the businessmen who basically offer their customers good cooking, well-prepared good quality food, and there are others who offer, above all, good service, pleasant decoration, fine installations and a welcoming atmosphere.

> These are merely two marketing strategies, different but valid in both cases as can be seen from the commercial success both types of restaurant enjoy. There are customers for both. Some people value the luxurious restaurant over the luxury food; who prefer the quality to be present in everything that surrounds the food rather than in the food itself. They patronize restaurants for reasons other than eating well.
>
> Naturally, they do not rule out good food but if they have to choose, they prefer luxurious decoration in the table settings and poised service or a snobbism which allows them to impress their guests. On the other hand there are many people who patronize restaurants to enjoy a good meal; which implies good service and a pleasant setting. But nothing more (…) In Spain, for a long time, there were more customers for the luxurious restaurants than for restaurants serving good food.
>
> Some then years ago this situation began to change and at present there is an important movement in favour of improving gastronomic levels, demanding better quality cooking and little by little, there are more real enthusiasts of good food who understand and value well-cooked quality produce. And this is very important because good restaurants make for demanding and expert guests (…) perhaps the best example of luxury cooking can be found in a simple restaurant, nicely set up but with no frills, in Arzak (Alto de Miracruz, 21, San Sebastián) […] Rafael Ansón/Cebea, "Cocinas de lujo y restaurantes lujosos" in *ABC-Sábado Cultural*, 13.12.1980, p. XIV.

Ansón, keeping in mind both concepts advises, directs and clarifies concepts for readers/users of restaurants who:

> In short, if you are going to a restaurant to have a good time with friends, to chat in a pleasant place, to have a sensation of comfort and luxury, go to a luxurious restaurant. To decide,

> check the official number of forks classification: more forks, more luxury. But if you want to eat well, take no notice of the forks and look at the classification in food guides. You will be surprised but you will eat better and cheaply. You will pay only for what you eat and not for the luxurious atmosphere. […] Rafael Ansón/Cebea "Cocinas de lujo y restaurantes lujosos (II)" in *ABC- Sábado Cultural*, 20.12.1980, p. XIV.

In Spain the first of the chefs who managed to bring both styles together was Juan Mari Arzak as Rafael García Santos proclaimed:

> The upgrading of Juan Mari Arzak to 9.5 in *Gourmetour* means that the guide accepts that cooking is as important as the restaurant. It matches the score of the top cook with the best of restaurants, Zalacaín. It is, above all, the recognition of signature cuisine and of a leader of trends, something that Juan Mari knows more about than anyone in Spain. I have stated this one more than one occasion and I shall continue to do so: Juan Mari Arzak is the most importand Basque cook in the history of the country […][14]

Food reviewing also pays attention to the so-called hotel restaurants:

> In the country and on the outskirts of big cities one can frequently find certain cooks working in small hotels. The figure of cook-hotelier, growing in Spain at the moment, has functioned in the rest of Europe for some time now. This type of operation is so consolidated in France that Michel Guérard, Michel Brass and Marc Veyrat, three of the most famous three-stars, head the list. In Mas Pau, a charming 17th century country house

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[14] Rafael García Santos "*Gourmetour*. Arzak asciende a 9,5/10 y comparte cabeza con Zalacaín", *Diario Vasco-DV Domingo*, 24.04.1988, p. 9

> near Figueres (Girona) the phenomenon is not new. Ten years ago Xavier Sagristá and his partner Tony Gerez took over the restaurant with the aim of pleasing gourmets and travellers to the Alto Ampurdán region. They also offered accommodation in this charming country hotel. Rest, peace and quiet and *bona cuina*, something very refined […] José Carlos Capel, "Masía para *gourmets* en el Alto Ampurdán" en: *El País-El Viajero*, 05.06.04.

Occasionally geography will decide the type of restaurant. If this is not the case, the critic will mention the fact in the review so that the reader does not mistake the type of establishment:

> This is not your normal beach restaurant. It is a restaurant on a beach with great views and raw materials that opens from June until October. For the rest of the year, its chef Jaime Guardiolo, one of the Seville Tribeca brothers, goes off to New York where he runs the Black Iron Burger in Manhattan. In the summer he cooks and manages this lovely summer restaurant that transforms its atmosphere daily: daytime is quite different to night […] Paz Ivison, "Tribeca Playa", in: *El Mundo-Metrópoli*, 16-22.08.13, p. 9.

An original classification proposed for these establishments is by their cash-register activity. Restaurants can, with this method be classified in three groups plus one "apart". (Barrena, 2012: 67):

> Let us begin with the already established. Total surrender by the visitor before those labeled as home cooking and market cookery, the golden calf now worshipped by critics and *gourmets* alike. Following them, augured a spendid future, are those of controlled informality, relatively modest prices, and favourites of those who want to share cosmopolitan and somewhat pre-

> tentious mouthfuls in a setting to see and be seen. And because fashion rules and business has to be made daily more profitable, the third group wagers on science fiction: restaurants without kitchens, or extractors but with cutting edge technology to regenerate (heating, drying) and assemble (ornaments, service) dishes that have arrived frozen or vacuum packed from outside food source factories; or the unstoppable multifunctional restaurants where, depending on the time of day, either the chef or the D.J or the short-order breakfast cook are at work. Lastly, the distinction is obviously for those haute cuisine laboratories, restaurants that fill pages in the press for their constant creative activity, that we hope will never cease, despite the punishment our pockets suffer as we cross their thresholds.

6.1.2. The Type of Food

The type of cooking offered by a restaurant, an important criterion for evaluation in a food review, will depend on the chef's training, experience, food concepts, theoretical knowledge, creativity and ambition. From among these different types of food, we find some very fashionable ones, such as fusion:

> Two other fusion suggestions with Andalusian roots are the well-resolved squid stew with chickpeas and pigs trotters with red Thai curry. And especially the delicious baby cuttlefish with couscous in seafood broth and spicy harissa […] Raimundo García del Moral, "No sólo atún" in: *El Mundo-Metrópoli*, 14-20.05.2010, p. 10.
>
> The cooking is eclectic with a bold personality. That means that here the offer is not a mere juxtaposition but a judicious and daring fusion that combines food traditions from very different places. The chef corroborates: "our cooking is not Andalusian as it has been labeled because I have trained in restau-

> rants all over the country and logically I have absorbed from everything that has happened to me: my Andalusian birthplace, Mediterrean roots, the Philippines, the influential French cooking of my training or the culinary magic of Thailand […] Mikel Corcuera, "Raíces y universalidades" in: *Noticias de Gipuzkoa*, 10.08.2012, p. 67.

On the other hand those who have not rid themselves of antiquated old details like over-cooking do not attract the attention of the present-day food critic:

> In the meats, a touch of baroque classicism comes to the surface and detracts interest. […] Raimundo García Del Moral, "No sólo atún" in: *El Mundo-Metrópoli*, 14-20.05.2010, p. 10.

The type of food also makes a difference in the prices. These must be in keeping with the quality level of the raw materials, the sophistication of the setting, cooking techniques and service, etc. Otherwise the critic will make a negative note in his text:

> Once again I am taking the opportunity to complain, on behalf of the consumers, of the frequent multiplying by three or even four times the prices of wines in restaurants […] Ymelda Moreno/Zenón, "Solchaga ha debutado con porvenir" in: *ABC-Blanco y Negro*, 11.12.1976, p. 96.
>
> The prices are quite another matter: too high for the type of cooking and limited cost of ingredients (pasta, vegetables, rice). When in a medium range Italian restaurant, the price per guest fluctuates between 45 and 50 euros, alarm bells ring at the disturbing price rises seen in certain Spanish restaurants. It remains to be seen whether the clients will accept the rip-off, or if this is just a short-lived sprint, as has happened on other

> occasions […] José Carlos Capel, "Un italiano elegante bajo el influjo de Chueca" in: *El País-El Viajero*, 10.01.04.

Or a positive one:

> The incomparable Casa da Troya, this gloomy basement that houses probably the best Galician restaurant in the city, and where a feast of broth, crab, pork pie, turbot, boiled ham and turnip greens and an Albariño wine will leave a lasting memory on palate and pocket. Price restricting is an art that is still practised in the Concepción neighbourhood.[…] Fernando Point/ Victor de la Serna, "Una taberna especial" in: *El País-El País Semanal*, 30.12.1984, p. 43.

> Whatever the case, the price does not make one shudder. The quality-price ratio which I consider to be one of the best examples in Spain, conceals a series of points not detectable on a first visit: the desserts, totally home-made on the premises fill trolleys and cabinets and you can pre-order others not on the menu; the many varieties of bread served and a wine-cellar that is starting to make itself a name […] Carmen Casas, "'Els Tinars': la sabia sensatez" in: "*La Vanguardia-Revista*, 07.01.1990, p. 14.

The Brevity of the Menus. Market cooking requires brief menus. Julio Camba recounts how, when faced with an endless menu he asks "what do you have?" the waiter replies "we have everything". To this eminent Galician food critic the answer sounded just like "we have nothing". Menus according to the market, always changing and anything but long-winded are very much to the taste of food critics, as can be seen from the following examples:

> The menu is hand-written every day depending on what Abraham has discovered in the market and his particular culinary researches because it must be stressed that in Viridiana the cookery is modern and inspired but does not stem from cookery books from anywhere even though Abraham, from Toledo, has trained in reputable kitchens, like Club 31 in Madrid. Three fish dishes, four of meat, eight appetizers and five desserts make up the total on offer on any ordinary day […] Ruperto de Nola/Rafael Ansón, "Pimientos rellenos de arroz. Restaurante Viridiana" in: *ABC-Blanco y Negro*, 03.03.85, p.29.

> We always pay tribute to restaurants that pledge themselves to a few very good things or their speciality. In this one, except for an excellent Jabugo ham, only prime quality sea food and fish are served. It might be pleasant to be able to have a few seasonal vegetables […] Ymelda Moreno/Zenón "El Pescador: mariscos y pescados exclusivamente". *ABC-Blanco y Negro de*, 20.12.1975, p. 95.

> The menu at *Zaranda* complies with the personality of an intelligent, reflexive cook who wants extremely well-organized results and uses the best products available on the island […] Iñigo Morales de Rada, "Zaranda Sa torre" in: *El Mundo-Metrópoli*, 05-11.11.2010, p. 14.

A market or seasonal menú can be especially artistic and evocative. Playing on the double meaning of the Spanish word "*estación*", for station and season makes for amusing witticisms at *La Cantina de la Estación*:

> The menu is changed strictly at every season/station of the year and is structured in stops/stations. At the Spring Station we have the following: Puerta de Mar, (fish and shell-fish. excellent

> confit of codfish in Picual extra-virgin olive oil with home-made Spanish ratatouille, slice of Iberian belly pork on green asparagus tips). Memory Lane season/station is for the standard stews and rice dishes. Sweet Station (desserts: an original sweet gazpacho from peach and berries with a mango sorbet is outstanding). At the Meat Station the indigenous lambs from Sierra de Segura Sagra are waiting on the kitchen platform for the travellers' palates. […] Paz Ivison, "Cuando el paladar viaja en tren" in: *El Mundo-Metrópoli*, 15-21-06-2012, p. 11.

6.1.3. Fresh Culinary Produce

The raw material used is considered the cardinal rule in cooking. Food writers of every era have praised the excellence of the most sybaritic products of each territory, even proposing their theft if they proved too expensive to acquire in the market (Revel, *op. cit*). In food reviewing the quality of the produce is a very positive assessment criterion.

Fresh raw produce is the most important element in cooking that does not attempt to mask the product and offers it triumphal in its freshness, free of sauces and seasoning that drown its original flavour.

> The rules for seasonal produce are followed strictly, from the white truffle —end of autumn and start of winter— that is served creamed with the fabulous "taleggio" cheese to the shellfish that comes from San Remo and the poultry that is specially raised for them by private farmers. It is food based on fragrances, on ancestral flavours and the aromas of the surrounding fields and of eminently Mediterranean inspiration. The dessers follow suit, the culmination of a great conceptual refinement […] Carmen Casas, "Aimo e Nadia: gran clase en Milán" in: *La Vanguardia-Revista*, 25.02.1990, p.14.

Seasonal fresh food cooking is becoming more and more a figment of the imagination, as Xavier Domingo warned (1980: 1123): and

> Today unfortunately we live at a time when we can only hope to eat things that taste of what they are and we are seldom successful. Egg-eggs that taste of egg and are fried with bacon-bacon that tastes of bacon? One must travel to remote villages to find respectable hens who ply their trade honestly. And the tomatoes? What did tomatoes once taste like? Do they bear any resemblance to those ludicrous balls that we eat at the price of gold nowadays?

Therefore the food reviewers value more and more those cooks determined to find the best fresh produce.

> "Producto, la palabra fetiche". Xavier Agulló, *El Mundo-Metrópoli*, 21-27.11.08, p.24.

Santi Santamaría adds that there are many food products that were consumed only in Spain but are now exported, like the truffles for instance, which raises prices on the national market. Because of this, cooks who make conspicious efforts to provide them in their restaurants can be sure of a positive assessment in a food review.

Food reviewers usually write and assess positively if the cook controls all the production process of the raw materials he uses. In the case of vegetables, the reviewer cites the *Culinary Vegetable Institute* of Ohio that has involved prestigious chefs from all over the world in the creation of *Chef's Garden* or *Blue Hill at Stone Barns Center for Food and Agriculture* (Barrena, 2012: 91, 92):

> (…) some chefs and restaurant owners have started their own fresh food source spaces (…) this is not about the typical herb-garden frequently found just outside the dining room. These

> are working farms and production centers where guests eat what is raised or grown there.

In Spain, the first restaurant owner to have his own kitchen garden to supply his restaurant was Clodoaldo Cortes, thus guaranteeing supplies to the Jockey, as Victor de la Serna, reminds us. (El País, 21.08.81)[15]

A cook or restaurant owner personally implicated in the productive process of the raw materials guarantees that the cooking aspires to the highest values. This is what Ferdinand Point and Curnonsky, among others, were demanding: that things should taste of what they really are.

The reviews value the products used in the cooking process for their quality and for their dietary goodness, according to the proposals taken from the nouvelles cuisines (cf. 2.2.2.) In fact the new precepts are not as new as we imagine. Diet cookery is a fundamental principle of the classical writers —including Aristotle— because a healthy diet cures the body.

The food critic does not limit his review to making sure where the products come from, "recounting chefs' biographies, describing the décor or making a list of dishes. He evaluates cooking times, ponders on juicyness, checks on temperatures and serving times (Santamaría, 2008: 210). In the case of meat, let us remember the distinct degrees of cooking that will be taken into account by the reviewer (Barrena, 2012: 58 and foll.):

> To wit: the degree of doneness "very rare" means the steak is browned on the outside, just enough to seal the pores and rarer than a blue moon inside; "rare" is similar but grilled for a little longer; "medium rare" suggests the most appropriate and

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15 "Clodoaldo Cortés died, outstanding figure of Spanish cuisine". En: http://elpais.com/diario/1981/08/21/cultural/367192808_850215.html.

> should be juicy and pink inside and sufficiently done to prevent us being called cannibals. Lastly "well done" is the favourite of those who love to chew espadrilles.

Even the humble potato omelette can be the object of analysis. This has to have Pepe Barrena, (2012: 96) tells us that our "stellar dish" is made with:

> (…) the best ingredients, large yolk eggs, potatoes cut and fried correctly, allowed to set properly so that when it is just warm it loosens its golden essence, the right thickness and height that enamours the eye with its gilded presence. This is not a task for everyone (…)

And if we are talking about paella, there are a series of hallowed rules for its transformation into something "divine and august" (Barrena, 2012: 103, 104):

> One of them is crucial: since rice has the ability to absorb the good and the bad, obviously good rice will soak up the former and not the latter. Another golden rule: the guest must wait for the rice and not the rice for the guest. And then there are the logistics: a wood fire, size of the pan and rice nicely spread over it, the correct sofrito, good quality oil, a rich, clean stock, exact cooking time and the right amount of standing time. If you wish to be epicurean, follow the instructions of Arturo Pardos, the Duke of Gastronia (…)

6.1.4. Cooking Techniques

As we have mentioned, contemporary cookery recommends barely aggressive cooking techniques that produce light dishes. These are more in keeping with the lower calorie intake of a sedentary society

and do not cause indigestion. Food critics attach considerable importance to these cooking methods designed to enhance the product and conserve its natural flavour. They appreciate these reduced cooking times and the lightness of the sauces. "A sauce should prolong the taste of a dish but never conceal it", as Fernando Jobert would say.[16]

The cooking method applied to the fresh produce decisively affects the end result of the dish. Prime produce requires a cooking method that does it justice. But "what is a technique?" asks the gastronome Joan Perucho (1969: 9, 10):

> A technique is the element contributed over the centuries and the slow sedimentation, of an accumulation of past experiences. Every invention in the kitchen, once it is accepted and duly valued becomes part of cookery technique. The cream of our European cooking was created on these foundations and it is to this that we fundamentally refer. Naturally all cookery has its technique, some extraordinarly refined like the Chinese, one of the world's greatest. However, it is dangerous to speak of art and technique separately because they go together and evolve together. When tastes evolve, art and technique also do so in unison.

Perucho (1969: 10) continues explaining that:

> There is a class of cooking, for example, that functions almost exclusively in conjunction with the perfection and excellence of the ingredients and is unconcerned about the mysteries of haute cuisine. And it is, nonetheless, an excellent class of cooking where technique and inspiration go hand in hand, until they merge. Let us take as the example of grilling an excellent

[16] Cit. by Víctor de la Serna (1987: 76)

> lobster. This demands a faultless classical and unchangeable technique that brooks no inspirational innovations.

For this author, "sometimes inspìration bolts and leaves technique behind" (*ibid*.):

> On the credit side of technique we must include everything that makes the food we eat more digestible and healthy. A cooking method that is delicious to the palate but kills us with dyspeptic heartburn is not a cooking technique. It is a method of murder. Cooking techniques, one of the fine arts (…) must ensure that the food makes us feel well and that is a basic rule of cooking.

Each food-stuff demands the most appropriate method of cooking. The way this affects the final result of the dish will affect the evaluation positively or negatively in the food review.

> Millet was wrong to sautée good boletus with chopped apple and splashes of cider that marred the taste of the mushrooms (…) The best dish is the seabass aromatized with Havana cigar, delicious flavour because it did not taste of tobacco. And the worst, the risotto with baby squid: an excess of dairy products spoiled the taste of the rice and the tiny mollusks […] José Carlos Capel, "Una renovada carta para comidas de negocios" in*: El País-El Viajero*, 22.03.03.

> By using excellent ingredients, both inexpensive and expensive, to demonstrate sensitivity and perseverance, Hispania is conserving intact glorious formulas: suquets (Mediterranean seafood casseroles), free-range stewed chicken and artichokes with cuttlefish. These are all very satisfactory despite the influx of

> guests who cram in on weekdays and almost collapse the premises at weekends.
>
> Why, in the opinion of the specialists, is this type of cookery not valued as much as the modern and creative type? It is a question of methods, of technique that affects the cooking times, the balance of the seasonings and presentation. If only Hispania could hold on to what it has and just upgrade certain details, its dishes would verge on the sublime. But this is not the case and so, the menu is full of memorable dishes spattered with disappointments […] José Carlos Capel, "Tras la memoria de los sabores tradicionales" in: *El País- El Viajero*, 21.06.2003.

A well-qualified cook will be able to devise his own techniques and methods or reinterpret the existing ones to obtain better results in flavour, textures… The brilliant cook scores very well by inventing techniques, bringing solutions and creating new utensils:

> At only 33, the techno-culinary legacy of Ángel León is starting to be important. There is the Clarimax (machine to clarify stock), his phytoplankton extract (a sort of marine Bovril), charcoal from recycled olive stones, his cured fish sausages and other delights in the making […] José Carlos Capel, "Radiografías marinas" in: *El País-El Viajero,* 27.08.2011).

The technical display exhibited by a cook scores favourable points in the final assessment:

> Authenticity, evolution, regularity, elegance, empathy and above all, talent. These are the concepts heard over and over again when L'Escaleta is talked about, more than minimalism or mimetism. Kiko Moya, who began upgrading the kitchen and the pantry at Cocentaina in Alicante, has built up a contemporary and personal deeply rooted style that grows daily, without re-

> linquishing an identity forged by two generations over three decades. Lluís Ruiz Soler, "L'Escaleta: la genialidad es trendy" in: Gastronostrum, 11.09.2013, available in: http://www.gastronostrum.com/lescaleta-la-genialidad-es-trendy
> Eating in Mugaritz is an incomparable experience. If your free-range egg, poached at a low temperature based on the appropiate degree for protein coagulation constitutes a technical display (…) Another of his features, the piece of beef, cooked at 70º for 35 hours is a food gem […] José Carlos Capel, "El despegue vertiginoso de un joven talento" in: *El País-El Viajero*, 30.08.2003.

The food critic takes into account when the cook stays with the type of cookery he is most familiar with. If he tries to prepare something for which he is not technically prepared, the dish will be a failure and receive a negative score. In the same way, the critic may demand more risks and effort of a cook he considers technically prepared.

6.1.5. The Genius of the Cook

There are persons who verge on perfection in their professional work and for this are considered artists (Morán Torres 1987: 100, 101):

> Everything in life can be done well, averagely or badly whether it be dancing a jota or pruning an apple tree, rolling a cigarette or scoring a penalty; from writing a letter to steering a sailboat. Occasionally in the course of his activities a man may get to verge on perfection. Then he becomes an artist.
>
> This may occur with gastronomy or culinary art that can reach very high levels of refinement in highly cultured societies where a Mozart symphony and a tournedos Rossini are both equally serious things in the eyes of true enthusiasts. And although this may be a debatable opinion, there is no debating

> about food being presently a fashionable subject in the media (…)

Víctor de la Serna (1987: 74) is in agreement when he states that:

> (…) without resorting to Gasterea the tenth Muse invented by the 18th century spirit of Brillat-Savarin, eating becomes an art when one eats in moderation, one drinks soberly and one refines and makes sublime a function that, but for this, men would eat like beasts.

The artist cook works in the kitchen with the materials at his disposal and his best ingenuity. This is a quality to be exercised (Barrena, 2012: 19):

> (…) talking strictly about cooking with inexpensive and handy products —not necessary extraordinary— is what is asked of today's cookery that, for obvious reasons, urgently needs to change its approach and its store cupboard. The prohibitive cost of luxury foodstuffs, their quality and authenticity, the appearance of the unknown or the industrial snacks, respect for the customer's pocket, the ostracism of disguises and wastefulness that conceals and contributes little are, among many others, worrying subjects. These could however, be the spur or the goad for stimulating ingenuity, the indestructible facet of human beings that has brought us to where we are.

The figure of the genius in the kitchen is a primary theme of food reviewing. Whenever reviewing a well-known personage, it may begin with an outline of his professional profile, cookery philosophy and commitment to his craft:

> Martín Berastegui, European culinary genius, appears to be endowed with superhuman energy when he plies his craft. A perfectionist, a methodical and tireless researcher, he has grasped how to turn his profession into an exercise of refined virtuosity. He carries a wealth of technical experience and works with an irrepressible eagerness to excel, as if in each recipe, he could still outdo himself. […] José Carlos Capel, "Un experiencia culinaria sublime" in: *El Viajero (El País*), 30.08.03.
>
> For the last five years, Andoni Luis Aduriz, the young chef from San Sebastián, has been making unstoppable progress. At 32 his achievements allow us to glimpse his amazing faculties. He has the sensitivity of an environmentalist, the scientific rigor of a researcher and the soul of an idealist who has his feet on the ground. He has the palate of an epicure and the elegance of those who make simplicity a life style. An ace of contemporary Spanish cooking whose fame will soon extend to Europe.
>
> In his dizzying professional career he has learnt from great maestros. First of all from Martín Berasategui, his first mentor; then from Ferran Adrià, his creative idol y lastly from Michel Bras with whom he shares a philosophic code, the idea of the monastic cook who identifies with spiritual balance and a passion for nature […] José Carlos Capel: "El despegue vertiginoso de un joven talento" en *El Viajero (El País*), 30.08.03.

A cook's creativity is certainly a positive evaluation criterion on the food reviewing scale. One of the authors, together with Toni Massanés, who has given a lot of thought to the subject, is Philippe Regol, for whom the word "creativity" entails a degree of purpose, a deliberate will to innovate:

> (…) creativity does not spring from Nothing. It always begins from some pre-existing reference point, in this case from a culinary point. This does not prevent cooks or a group of cooks

> from boosting at a given moment in history, the appearance of new information that will have consequences on food or food enjoyment.

The cook's personality that stamps his work and methods with his character is a positive criterion in food reviewing assessment:

> No PacoJet nor Roner nor any other high tech utensil that looks like a science fiction film prop. Compared to the special effects cookery which often disguises the quality of the materials or lack of control over them, it is a consolation to find oneself with pure craftsmanship, home made potluck dishes from which flavours and sensations beyond price emerge.
>
> The empire of the grill counterattacks with its peculiar research into the country-style food. Gone are all the utensils mentioned, the liquid nitrogen, the soda siphons and the alginate for spherifications. Now the main characters in this charcoal revolution are ingenuity and common sense as applied by the brilliant Bittor Arginzoniz and his singular science of chargrilling the best delicacies. […] Pepe Barrena "Vanguardia a la brasa" in: *El Mundo-Metrópoli*, 25.03.11, p. 11.

> Before Ferran Adrià started to put the date on his dishes, there was already a cook who dated his creations, not merely to notarize the authorship, but mainly because with time the customers refused to let them disappear from the menu. I am referring to Daniel García, the magnificent and insufficiently valued chef and owner of Zortziko in Bilbao —and who, it must be remembered figured on the front page of the New York Times before Adrià—. He upholds the rational theory of culinary conservatism which he understands to mean maintaining a timeless stock of his most praised dishes, while his colleagues leave the guest yearning for repeats as their menus are changed

> to eliminate anything that is no longer strikingly new […] Pepe Barrena, "Creacions intemporales" in: *El Mundo-Metrópoli*, 27.03-02-04-2009, p. 13.

6.2. Codified Critiera of Evaluation: Manifestos and Decalogues

The criteria of food value change according to the moving current of time. Stated less lyrically, there are dishes that excited us yesteryear because we considered them the best but today they no longer wake the least interest. How does this exactly happen? There is no way of knowing because as Revel said, tastes are part of habit and habit, like time belongs to the sphere of the unretainable.

Despite all the changes there is a constant food substratum that has remained unaltered since the Chinese, the oldest cooks at a given moment in history about which we have data. These permanent criteria of food values are those gathered in manifestos such as that of the *Nouvelle Cuisine*, from which the *Euskal Sukaldaritza Berria* or New Basque Cuisine derived. We have seen some examples in the first chapter: lightly cooked food, almost *al dente*, seasonal produce, and rare meat, are some of the evaluation criteria of food reviewing. Below we present some of the most important culinary manifestos and decalogues in the history of cooking.

French *Nouvelle Cuisine*. The ten commandments of French Nouvelle Cuisine were established and propagated in the French press in the mid 70s by the publicists and theoreticians of the movement, Henry Gault and Christian Millau. Here we reproduce the Torán translation (1993: 132) of Gault, H. and Millau, C (1976): *Se mettent à Table*, Paris, Stock, with the following precepts:

> 1. Give up useless complications. Discover the aesthetics of simplicity.

2. Cooking times must be reduced for meat, poultry, fish and some green vegetables. This makes for improved flavours and textures.

3. Practice fresh market produce cooking. Cook seasonal products bought that very morning from farmers and fishermen. Use those products that the modern world has not yet degraded into something insipid and uninteresting. Make the most of those that are easily available and better than ever.

4. Reduce the size of the menus by desiging them according to the availability of fine fresh food. Less storage is needed and the previous rule can be put into practice.

5. Give up special marinades that conceal a product that is going bad and the practice of hanging poultry and game.

6. Reject greasy, heavy, excessively rich sauces that murder the guests' livers in favour of pan drippings and bechamels. Deglazed pan drippings, fumets, clear stocks and cream in small doses, virgin olive oil should be used to make light sauces seasoned with fresh herbs that extol the food flavour instead of hiding it. Give up cheese gratins.

7. Return to local cooking and food familiar to wise cooks.

8. Take note of the newest techniques: the new ultra-modern, clean ovens and hobs; use food processors.

9. Provide dietetic cooking that preserves flavour and the pleasure of eating.

> 10. Be innovative and creative, rejecting routines and get the very most out of the products.

Torán observes how in point 7, the new French food movement "for a return to regional cooking was already awakening consumers' interest. This was understood in Spain by a group of cooks in the Basque Country".

New Basque Cookery Manifesto. Proclaimed in 1977 by Juan Mari Arzak in the course of the Second Food Round Tables:

> 1. Try to produce classic Basque food in its essence, with no deviation from the authentic, original recipe.
>
> 2. Research and search out in farms, from housewives and fishermen, dishes that have been lost over time. Bring out again the salt cod, tuna belly and our festive desserts (our zurrukutuna, mendreska and our intxaursalsa and include them in today's Basque cookbooks).
>
> 3. This is the grand entrance of the New Cooking. We believe that Basque cooking can be extended by new recipes using new local ingredients that have never been included in our cookery as, for example, seaweed, sea urchins, butter, cream (…)
>
> 4. Our principal aim is to preserve the taste of the raw ingredients by using the simplest of cooking preparations and with sauces that do not mask the original flavours.
>
> 5. First-class raw material foodstuffs are of the utmost importance. Agreements with farmers will guarantee that chickens are raised as they should be and with fishermen, will guarantee a supply of fish that before have not normally been caught.

Decalogue of Spanish *Nouvelle Cuisine* by Rafael Ansón. Some years later (Massanés and Guitián, 2010: 174), Rafael Ansón foreshadowed the great boom of creative Spanish cookery when he proposed, in the prologue to Michel Guerard's *Cuisine Minceur* (1978), his decalogue of Spanish *Nouvelle Cuisine*: "a text that followed the French version closely, while including and summarizing many of the New Basque Cookery contributions and trying to apply them to the whole country".

The synthesis of El Bulli cookery[17]. On 25 January 2006, at the Madrid Fusion Gastronomy Summit, Ferran Adrià, the most highly valued cook, presented the most complete culinary manifesto, referring as much to products as to techniques and his respect for his guests, etc.:

> 1. Cookery is a language through which harmony, creativity, happiness, poetry, complexity, magic, humour, provocation and culture can all be expressed.
>
> 2. The use of best quality ingredients and products is taken for granted as is knowledge of the techniques and methods for cooking them.
>
> 3. All products have the same gastronomic value whatever their price.
>
> 4. Vegetables and seafood are the preferred products; dairy products, dried fruits and other products that make up a lighter cookery will predominate. In recent years red meat and large pieces of poultry are little used.

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17 Compiled in Massanés y Guitián, 2010: 180, 181

5. Although the characteristics of the products (temperature, texture, shape, etc.) may be modified, the aim is to always conserve the purity of the original flavour, except in the methods that call for a long cooking time or a Maillard reaction finish.

6. Both classic and modern cooking techniques are a cook's heritage and he must make the best possible use of them.

7. As elsewhere in the history of human evolution, new technologies support the progress of cookery.

8. The family of stocks widens to include not just the classics but other lighter kinds with the same function (water, broth, consommés, clarified vegetable juice and nuts and dried fruit milks, etc.).

9. A dish offers information to be enjoyed by all the senses.

10. All senses should be stimulated, not only the sense of taste: touch (contrasted temperatures and textures), smell, sight (colours, forms, visual deception, etc.), so that the senses are one of the principal points of reference in creativity.

11. The techno-conceptual search is the apex of the creative pyramid.

12. Creation is team-work. Research is confirmed as a new characteristic of the creative cookery process.

13. Barriers between the salt and sweet worlds are erased. Cold cooking gains importance, especially the creation of savoury icecreams.

14. The classical structure of the dishes is broken: appetizers and desserts undergo a real revolution that has a lot to do with the symbiosis between sweet and salty; the main courses no longer follow the hierarchy "product, garnish, sauce".

15. A new way of serving is encouraged. Presentations of the dishes are modernized with the staff finishing them off in the dining room. On other occasions, .the guests themselves participate.

16. The indigenous mode is a feeling that links the geographic context with the cultural and thus with its cooking traditions. To commune with nature complements and enriches the relation with the environment.

17. Products and preparations from other countries will be treated with the appropriate cooking criteria.

18. There are two main ways to achieve harmony with products and tastes: through memory (connecting with the indigenous, adaptation, deconstruction, previous modern recipes), or through new combinations.

19. A distinctive, increasingly codified, language is created, that often establishes relationships with the world and language of art.

20. Recipes are adjusted so that they can be served in small portions and maintain their harmony.

21. The decontextualization, the irony, the show, the performance are absolutely justifiable as long as they are not merely

superficial but respond to or connect with gastronomic considerations.

22. The tasting menu is the maximum expression of avant-garde cooking. Its structure is alive and subject to changes: snacks, tapas, pre-desserts and morphing, etc.

23. The knowledge and collaboration of experts in different fields (food culture, history, industrial design etc.) is crucial to the progress of cooking. Cooperation with the food industry and with science has given a vital impulse. Knowledge sharing between cookery professionals contributes to the evolutive process.

The Techno-emotional Cooking Decalogue of Pau Arenós. This food critic, number one fan of Ferran Adrià's cooking, (and who in his turn considers Pau Arenós a referent and a friend) has passed on his rules for the development of this type of haute cuisine:

1. Cooking is the language in which the cook wishes to express himself. The cook creates for himself although he wishes to share his work and have the public appreciate it.

2. The cook takes risks: he is aware that his proposal may not be understood. The techno-emotional risks are greater than for other cooking styles.

3. The cook does not create dish by dish: he proposes opening avenues with the aid of techniques and concepts.

4. The dishes are prepared with the idea of stimulating all the senses. Touch becomes important by working with textures and temperatures.

5. The food fact goes beyond the senses and is directed to the emotional and intellectual. There is an intellectual pleasure expressed with humour, provocation and reflection…

6. The creator takes advantage of the interrelatedness with other disciplines to put the foregoing points into practice. He depends on new technologies.

7. The guest is active, not passive. The act of eating requires a certain disposition and concentration.

8. All food products have the same gastronomic value.

9. The boundaries between sweet and savoury disappear and the main ingredient and its accompaniments take the stage. The perfect expression of this is the tasting menu.

10. Cooking is a way of life. The restaurant is not just a business.

The Customer's Manifesto by Pepe Barrena. Because "there is no cooking circus, nor restaurant, nor book nor program nor merchandising, nothing at all unless someone is paying" (Barrena, 2012:163, 164):

1. I prefer attendant chefs to flying chefs, who spend more time in planes than among pots and pans.

2. I would like staff cordiality to be a fundamental characteristic of the restaurant because that means if our behaviour is appropriate, we shall all be treated the same.

3. I reject long waits between courses, a circumstance that destroys enthusiasm and infuriates the stomach.

4. I do not share the need to put together a long, narrow tasting menu (my preference is for short and wide ones) from a dozen countries because they derange the body and blank out the mind.

5. Nor am I convinced by the monotony of a feast where sweet and sour are omnipresent. For that we can go to a Chinese.

6. I prefer standard plates, not those where one must go fishing or do a balancing act to pick up a pea.

7. I love natural ingredients, from the most prized to the most humble and although it may sound over-sophisticated, I reject pre-fabricated.

8. I like clever and imaginative cooks who repeat neither techniques nor products in the same menu.

9. I want the service to understand what they are selling and not go rushing off to the kitchen every five minutes for answers.

10. I do not like the way the accursed deconstructions are ruining our culinary legacy. Some things impossible to improve and should be left alone.

Culinary Cubism. *The Culinary Cubism* manifesto was written by the artist Gullaume Apollinaire in 1913. In this text (Massanés y Guitian, 2010: 164) he advocates a gastronomic revolution similar to the artistic revolution started by Pablo Picasso with respect to classical painting. Apollinaire's text mentions an "interior art", more spiri-

tual than material, the object of which was not simply satisfy hunger. In fact, the poet states that "to try new dishes, it is better not to be hungry".[18] He was perhaps alluding to the scarcely filling characteristics of the first dinner eaten with this type of food where the menu comprised a salad of fresh violets with lemon, river fish cooked in an infusion of eucalyptus leaves, a rare tobacco-smoked sirloin steak, a Reblochon cheese aromatized with nutmeg and other similar dishes. None of this should surprise us "except for the not insignificant fact that it dates from 1912".

Futurist Cooking. The futurist poet Marinetti (1876-1944) was another writer who was not indifferent on food matters. Gastronomy would be very important in the *–ism* he led. His book *Futurist Cooking* (published in English in 1991) is a poetic heroic work containing original recipes, manifestos and precepts.

Marinetti proclaimed that the futurist culinary revolution proposes a "high, noble and aim, useful to all, to radically modify the eating habits of our race, to strengthen, revitalize and spiritualize with the newest of viands" in order to finally create harmony between man's palate and his daily life today and tomorrow". Below we transcribe the *Manifesto of Futurist Cooking*, published on 20 January 1931 (Marinetti 1985: 28-30):

> 1. An innovative harmony for the table setting (glassware, plates, decoration) in colours and flavours of the food.
>
> 2. The absolute novelty of the viands.
>
> 3. The invention of appetizing modelled constructions the forms and colours of which nourish the eye and stir the fantasy

[18] The Earl of Sert (2008) also distinguishes between the trencherman's kitchen and the laboratory of the satiated.

before even touching the lips. For example, the meat sculpture created by the futurist painter Fillia, a synthetic interpretation of an Italian landscape composed of a large meat ball filled with eleven cooked vegetables. This cylinder is placed vertically in the centre of the plate, crowned with honey and held up by a ring of sausages on three golden balls of chicken meat.

4. The abolition of knife and fork for the sculptured pieces that can offer a prelabial tactile pleasure.

5. The use of perfumes to aid taste. Each viand should be introduced by a perfume sprayed by fans on the table.

6. The use of music, only between courses, so as not to distract the sensitivity of tongue and palate but to rid the mouth of the last taste enjoyed and re-establish a virginal palate.

7. The abolition of eloquence and politics at table

8. A restrained use of poetry and music as improvised ingredients to kindle the flavours of a certain dish with their sensual intensity.

9. The rapid presentation between course and course, under the very eyes and noses of the guests of some dishes they will eat and others that they will not, to arouse curiosity, surprise and fantasy.

10. The creation of changing morsels that contain ten or twenty flavours, all tasteable in a few instants. These mouthfuls in futurist cooking can be compared to the images in literature. Each mouthful can assume an entire chapter in life, the unfolding of passion or a long voyage to the Far East.

> 11. Scientific instruments included in kitchen equipment: ozonizers for give food and drinks the aroma of oozone; ultraviolet lamps (…) electrolizers to break down juices or extracts etc. (,,,) colloidal mills to pulverize flours, dried fruits, spices, etc.: pressure and vacuum stills, autoclaves, centrifuges, dialyzers. These devices must be used scientifically, for instance, not cooking the food in pressure cookers because it destroys active substances (vitamins, etc.) at high temperatures.
>
> Chemical indicators that show acidity and alkalinity in the sauces and help to correct possible mistakes: too little salt, too much vinager, pepper or sugar.

Review of Food Reviews or *Gastro Review*. There is no better closure to this review of the codified culinary evaluation criteria than this momentous gastrosophical questionnaire. The so-far unedited ontological text appeals directly to the philosophical essence of reviewing. It is written by Fernando Huidobro, food critic, President and founder of the Andalusian Gastronomy Academy:

> ***Review of Food Reviews***
> ***A Battery of Questions about Avant-Garde Cooking Put on to Boil***
>
> 1. Do the specialist reviewers believe in the existence, validity and durability of Avant-Garde Cooking (from now on: AGC)?
>
> 2. Are food reviewers fostering this debate with healthy and healing intentions or are they merely being contentious with a view to filling the media belly, heedless of making mincemeat of it?
>
> 3. Is it beneficial for AGC and its restaurants (from now on restas) if its cooks follow reviewers' directives when trying to

improve dishes? Do the critics' tastes concur with those of general eating public? And with profitability criteria?

4. Do the critics help to unite professionals of AGC in a common cause? Does union really mean strength? Is it their mission to contribute to this?

5. Do the critics force AGC to renew their restas menus every year/season? Or is it just cooks' wishful thinking?

6. Do the cooks create their menus and dishes, thinking mainly of the reviews and their reviewers?

7. Do they cater for the critics? Does the critic eat the same as a ordinary guest?

8. Does AGC exist outside the reviews? Are its cooks brave and capable enough to stop chasing their own tails?

9. Do reviewers try to get ahead of AGC, and become instigators and creators of this trend? Would this be contradictory and undesirable?

10. Do reviews excessively inhibit the concept of the new interdisciplinary cooking of AGC ? Are they contributing in the contruction of their basic principles of greater liberty, greater openness and greater happiness?

11. Do reviews support the democratization/popularization of AGC, contributing to a knowledgeable public opinion or, on the contrary, does their vanity make them adopt a position and criteria that favour "elitism"?

12. How far do, or should, the reviews encourage the artistic *gastro* impulse of AGC and the generosity, liberty and creativity that it implies?

13. Are reviews excessively and obsessively centred on the expert, erudite and clever opinion while forgetting to relate sensations, impressions and effusiveness in an immediate, simple and direct way?

14. Is too much time spent on the cooking details of the dish rather than the general effect? Or should it be thus?

15. Should the review focus on the specific, on the precise? Is every single detail an inseparable and important part of catering for the public?

16. Do the specialist reviews lack freshness? Are they too specialized and egocentric?

17. Are they unspontaneously written? And as a consequence, are they unoriginal?

18. Are they sullied by an insipid coldness that detracts from enjoyment for the bon vivant and the foodie? Are they too *gourmet* and scant *gourmand*?

19. Are they devoid of the interrelations of the social, political and passionate human circumstances that surround and form an integral part of cooking and eating in public places?

20. Should reviews attend equally both types of pleasure offered by AGC: that of the senses and that of the intellect? Is this latter somewhat neglected?

21. Are critical abilities disrupted and dulled by Pantagruelian restaurant marathons? Do these not kill indispensable predisposition?

22. Does the permanent and perpetual condition of guest, exhaust taste buds, eyesight and thought processes of the *gastro* spirit? Can there be objectivity?

23. Are the newsworthy, the novelty and the scoop too sought after? Is the tour de force for the scoop positive?

24. Does journalist eagerness predominate over a serene review? Does haste tarnish the quality of the review?

25. Are clean and honest reviews needed propitiate the evolution and progress of food in general and AGC in particular?

26. Is it possible to achieve a pure and impartial review?

27. Do fairplay and fair fights exist between food reviewers?

28. Are reviewers guided by some kind of unconscious reason that brings them somberly close to malevolence and separates them from their true aim which should be the good of gastronomy?

29. Do they consider themselves to be better cooks and extol those cooking options, opinions and activities that are more pleasing to the upholders of the good of gastronomy?

30. Is the goal of the criteria imposed on AGC by reviewers supposed to make the world of food a happier place? Is "emotion" their point of reference?

31. Are the food reviews impregnated with that emotion? Or are they bereft of humanity and feelings and just breathe the spirit of Mr. Ego? Is this the syndrome of *gastro* reviews?

32. Are the well-prepared specialist reviewers estranged from "food truths"? Are they aware that this reality does not exist?

7

THE FOOD CRITIC

7.1 Profile of a Food Critic

The critic, whether a journalist with university training or not, is always an expert voice: a specialist in a specific area of knowledge. For this reason reviewing is a field for the specialist journalists who, rather than journalists, are writers or intellectuals who have become professional experts in the matter. (Armañanzas 1996b).

A journalist who intends to become a food critic must have broad criteria, analytical skills and a very wide food culture[1]. They must also be able to situate the product or dish being assessed in its corresponding place within cultural traditions. Art critics are obliged to do the same (Llorenç Gomis, 1989: 155; Armañanzas y Díaz Noci, 1996; 145).

[1] For food culture we take this to mean the "ensemble of specialist knowledge acquired on how to cook and eat"(Vázquez Montalbán, 2002: 43)

Analysing the dishes. The source of the dishes, the influence of some cooks over others and plagiarism, are aspects that must not escape the notice of the food critic or inspector (Remy, 2004: 138):

> I will take advantage here to point how similar restaurant menus are. Michel Bras' chocolate lava cake, the Troisgros' salmon and sorrel or the VGE soup by Bocuse have all been copied although the copies are really just approximations. The chefs visit one another, steal each others' ideas and pop them into their own menus.
>
> Take for example the Ferran Adriá's powdered foie gras from El Bulli restaurant in Roses that one can now find all over France on the menus of chefs who appear to have forgotten the name of its creator and who bask in the candid admiration of a benevolent public. Exactly the same happened with the crispy langoustines "pinched" from some famous chefs who travelled to Asia. Twenty years later they can be found in one out of every two French restaurants as "specialty", or even in the sections of "creations"!

The correct observance of the reviewing function (cf. 5.3) depends directly on the very journalistic qualities of the critic. He must have great powers of observation and of obtaining information using the interview technique. He must learn (Remy, 2004: 28):

> First: to observe. Knowing how to look at the dish is not a subjective contemplation. It is the real work of the professional. A good inspector also observes the dishes being eaten on neighbouring tables. After a time, just a sweeping glance will be sufficient for passing judgement of the value of the restaurant.

Other exemplary talents needed (Remy, 2004: 30, 31) by these food news professionals are:

> Availability, self-sacrifice, observation and capacity for coping are the ideal qualities of an inspector: finding out about the establishments, organizing rational, efficient and cost-saving itineraries, knowing how to make people talk and above all, knowing how to listen and compile the information received. The inspector must also be well- mannered and courteous at all times.

Besides these qualities, it is also demanded of a critic that they be naturally suited to the work of a journalist: that they are independent, that they understand the public to whom they address their texts, that they write well and above all, that they be open to new artistic contributions regarding creative language (Vallejo, 1993: 33).

The Food Counselor. To his readers, the food critic appears as the expert communicator in matters of the palate. The specialist issues a reasoned opinion on the cooking in a specific restaurant or of a delicatessen product. And because of their extraordinary food culture, the critics guide the tastes of each era (Vázquez Montalbán, 2005: 16):

> Fortunately the commentators on modern cooking –including the Spaniards among them– have rejected the model of the dictatorial and selective *gourmets*, the codifiers of behaviour, and have replaced it with the wry guide who proposes conspiratorial information through the condescending filter of irony towards an innocent vice.

Revel is surprised at the fine palate of some Roman gastronomers, testified in Juvenal's verses. He tells us how *gourmets* of the Classic world were able to tell on the first mouthful whether the oyster had come from Circeo, from Ikas or Lucrino rocks or sea bed of Rutupia. They

could also tell where a sea urchin had been picked. Nowadays this sounds like more like a legend than anything else (Remy, 2004:31):

> Unlike the legend, we cannot tell the difference between a fillet of beef from a Charolais or one from a Salers, between cod and mackerel or between a Beaujolais Julienas and a Saint-Amour. The inspector who can blind taste a wine and declare it to be a 1959 Chateau Léoville-Las Cases only happens in films like "L'aile ou la cuisse"? To recognise a wine one must have tasted it previously and better still, be an expert. We are not enologists! It is only essential to be able to distinguish between a good product and a bad one. Our ultimate criterion is to be able to say that the establishment inspected is good and that we would return and pay the bill out of our pockets.

The figure of the *gourmet* has existed all through the ages and every historical moment has had its leading gastronomists and food critics. The official *gourmet* has always organized the relationship between the general public and food.

Food Review Typology. Some authors discern two different types of reviews: the food or gastronomy review and the restaurant review, because gastronomy (Medina, 1993: 138, 139):

> Delves into everything about each food-stuff, its history, characteristics, the people who have made it possible and the circumstances in which it developed. It deals with the circumstances, both material and temporal, of these food-stuffs, they way they will be treated, the way they perform with other food-stuffs and the possibility of finding a harmonious relationship that will boost their potential and give added pleasure. Gastronomy explores the effect produced on them by everything on the table: from the state of mind of the recipient to the smallest detail.

> For this no-one can mistake a restaurant critic for a gastronomy critic. The latter is a work of sociology and on a much wider scale than the one we are concerned with here.

The activity of a critic exercised to its limits can have legal consequences. Antonio Vergara is, for the moment, the only food critic taken to court over a food review.

> Two hundred thousand peseta fine, five million pesetas in compensation and six years banishment demanded by the plaintiffs in a trial held yesterday against Antonio Vergara, food critic for the publication *Cartelera Turia*, a leisure guide to Valencia. Xavier Domingo the *Cambio 16* food critic and Manuel Vázquez Montalbán, the latest winner of the Planeta award for novels and expert in cooking themes, were called as witnesses for the defence. The plaintiff was a Valencia restaurant who disapproved of Vergara's review, published under the pseudonym *Ibn Razin*, in July of 1977. Among t he expressions used to describe the food in the establishment, the review compared"the salchichon sausage in its rigidity to the famous Red Sea scrolls". In the first instance the judge dismissed the case but when the plaintiff appealed against the decision, the court pronounced committal for trial. The publication offered its pages to the restaurant for them to state their case but the offer was declined. In yesterday's hearing the defence explained that the food critic accused had acted in the manner of any specialized critic. The plaintiff stated that the irony used by Ibn Razin to value their menu was unlawful even though the literary style has a precedent in the writings of Victor de la Serna and the Earl of An-

> des. The witnesses confirmed that the style criteria used by the defendant is identical to the style used by them in their food chronicles (published in *El País*, 17.01.1980, Section *Gente*)[2].

Another model of restaurant analysists is that of food guide inspectors for the likes of Michelin. They do not consider themselves exactly as food critics (Remy, 2004: 25):

> I say "food critic" but take care that this is not repeated because for the *Michelin Guide*, I am not. I am only an INS-PEC-TOR. That is the appropriate term. Somewhere, some technocrat must have thought this sounded more serious, more official, less like a circus! And in our work meetings, this is insisted upon: our task consists essentially in advising the reader. We are not food critics and even less are we stars of the popular press.

Evaluation criteria in the guides are standardized to give a uniform final result. The *Guía Gourmetour* has laid down the following rules for their restaurant inspections:[3]

> In order to standardize the presentation of the Guide, stay within budget estimates and follow the rules established by the Treasury, we must adhere to the following inspection regulations:
>
> 1) In a restaurant visit, the food should be accompanied, if possible, by a wine recommended by the house or similar (this is important data when drawing the profile of the restaurant). If another wine is required, for economic reasons, the price

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2 http://elpais.com/diario/1980/01/17/ultima/316911601_850215.html

3 *Guía Gourmetour*. Instruction manual (internal document), p. 10, unnumbered in the original.

should not exceed 15€. Obviously, a wine under this amount can also be ordered.

2) Aperitifs, cocktails, brandies, spirits, or cigars are not of interest to the user nor to the guide and should not be included in the bill.

3) All bills for meals will be for one person only. If a visit to a restaurant includes other diners, individual expenses will be indicated and billed to the Guide, or the total divided proportionately among the guests.

4) The Guide will not be responsible for tips in excess of three euros per restaurant. Any amount over that figure will be paid by the inspector.

5) Tables must be reserved without mention of the *Gourmetour Guide*. Under no circumstances must the professional character of the visit be mentioned. Any information needed may be requested by telephone after the visit.

6) A careful selection must be made of the establishments to be included in the guide. A high level is required (include only really worthwhile establishments).

The Profession of Food Reviewer. Journalism is done "by pounding the pavements" was the famous saying coined by Italian maestro Indro Montanelli. Just as lyrical, using a movie simile, the food critic Pepe Barrena sketches the professional profile (2012: 26):

> The profession of food critic is comparable to the story starring the actress with the seductive smile. I mean "Pretty Woman" and her progress from "street walker" to guest in classy dining

> rooms. For the critic, until he acquires a status of consideration, has to be toughened at a thousand tables in order to live his experiences and comparisons, not just hear and read about them vicariously. This race is a dangerous one. A race where you can blow your money, end up dead beat on your feet or even get into the spiral flurry of sops and favours that soon weeds out the impostors (…) no matter what position you hold on the ladder, the honest critic is a solitary traveller who racks up thousands of miles and interminable tasting sessions that connect day and night.

This is a profession that is learnt by tasting. From Víctor de la Serna we learn that the day-to-day life of the critic is:

> Creative cooking. Fresh produce. Elegant, original or pleasant dining rooms. Attentive service. The year long the food critic searches for good restaurants, defends his criteria and recounts his experiences […] Fernando Point, "Una cura de realismo" en *El País Semanal (El País*), 23.12.1984, p. 41).

This is a profesión that is not taught in any school (Pascal Remy, 2004: 25):

> I have never been to a school for inspectors for the simple reason that they do not exist, neither do schools for food reviewers nor for tasters. Taste is no taught. I have patiently formed mine, day by day. Time is needed to make a good critic.

This is a profession that means hard work and requires passion despite everyone thinking the opposite (Remy, 2004: 25, 26, 30):

> Everyone can put on the inspector's overcoat and do his job as long as he is passionate about it. The idea may seem attractive

> but in reality it is hard, especially for those aspirants who are discouraged by the amount of work involved, the long hours, and the loneliness of a profession where discretion is required (…) after a few years they will be sick and tired of travelling the roads and visiting restaurants.

Another unavoidable sacrifice is the need to write about the establishment immediately after the visit so that nothing is forgotten nor mistakes made (Pascal Remy, 2004: 112):

> In theory, after the visit I must withdraw for between fifteen and thirty minutes to make notes on what I have seen so that nothing is forgotten. In practice, however, I do not have this time as I have to continue on my way. My travel schedule is tight and I must leave writing my report until later.
>
> In the end, of course, the notes pile up in the briefcase and the tension grows. There is still yet another restaurant and then another hotel and their corresponding notes… Then comes the fateful moment when in my overworked mind, I confuse the Auberge du Cygne Blanc with the Bistrot du Relais! Or where had they just renewed the restrooms? And yes, the stuffed turkey was terrible but where did they serve it to me? A busy sommelier advised me to have his brother-in-law's sour wine. I remember very well being seated next to the window but where? Panic sets in!

This is a profession where, according to Víctor de la Serna the number of "pseudo" gastronomes is growing. Four decades later we asked Julia Pérez (*Gastroactitud, Metrópoli*) how she saw the present situation of food journalism:

> The present state of the profession is worrying but it is not going to change. We must accept it and learn to live with indi-

viduals with neither training nor criteria who deliver opinions. Since we all eat, we can all talk about cooking and the best croquettes are made by the mother of each and everyone, especially if you have never tried others… This is hilarious. To be able to review a restaurant you have to have visited a hundred and even then, when talking to a colleague you will discover things that had slipped your mind.

Ignorance is very brazen and that is why you can read articles and comments that make your hair stand on end, some even written by journalists of reknown. The saddest thing is that in Spain food journalists have very little training. In actual fact 70% are just "dying" to be invited to eat, wolfing down a meal and then giving their opinion. And if we talk about wines and spirits, it is even more hilarious. This is a wonderful profession and if you take it seriously, it is a very hard one. Since I started I have spent a mint of money on books and in restaurants as an investment, as if I was doing a master's degree but I know many who are not of the same opinion. Unbelievable as it may seem, I read and study cooking almost every day.

Now globalization is making us more aware of what is happening in Spain and in the rest of the world. The amount of information we have to deal with is brutal. I travel every week, I taste products every week, I cook for photo sessions and I eat in restaurants eight times a week, unless I am travelling. Then I lunch and dine out twice a day in order to visit all the establishments that are of interest without having to stay for a month in each city. I do not know of many colleagues who can say the same. And, I organize the trips myself and pay for them if necessary. I rarely go on organized press trips although I do try to get help from the corresponding organisms. Otherwise, with what they pay for the articles, this would be an impossible ven-

> ture. And even so, writing costs me money and I have to have other jobs as, for instance, consultant to the food industry.[4]

The Health of the Food Reviewer. Unfortunately this is also a profession that is learnt through tasting and one can lose one's health in the effort to try everything to have points of reference for comparison. "People are always asking me how I manage to stay so thin, despite everything" (Remy, 2004:102):

> It is true that if one eats twice a day in restaurants it is easy to end up with a body like Michelin's Bibendum. In fact, plump inspectors are rare. We actually look more like normal people worried about a good diet. In the restaurant I am careful not to overdo things although I would not deprive myself of anything for all the tea in China. If the cheese board has to be tried, it has to be tried fearlessly, bread and butter in hand. And even if the dish we are trying is nothing special, it has to be eaten up. We are ordered not to provoke any incident by leaving the plate untouched. The cook could think that we had not appreciated it and therefore are not in a position to judge his cooking.

The author continues "it must be understood that":

> an inspector who eats so well for several weeks can have his moments of weariness. Even though he is able to analyze the meal correctly, it does not prevent him from feeling weary. When he is running an eating marathon, (lunch at Maison Loiseau, and the next day lunch at Meneau and dinner at Troisgros!) he needs the iron constitution of an athlete and a good supply of fruit salts.

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[4] Julia Pérez, personal interview.

The figure of the food critic conforms to the prototype of host eater defined by Grimod de La Reynière (Domingo 1998: 27) as having the following qualities:

> His physical and moral constitution must be perfect. The progress of cooking and of food is the centre of his life. His whole daily agenda functions around the moments of ingestion and digestion for which he must be really fit. Therefore he sets up a series of gymnastic and athletic exercises to ensure that the gastric juices, abdominal muscles and specialized organs function perfectly. Walking is highly recommended.

7.2. The Functions of Food Reviewers

The theoreticians of opinion genres have described and analyzed the functions of the press critic including those that food reviews can be said to have specifically as a journalistic genre (cf. 5.3). The principal mission of the reviewer is a well-argued evaluation of an intellectual creation, in which the expert offers us (Armañanzas 1993: 159-182):

> Familiarization and a critical assessment on the fashioning of a creation, its history and the result of the "staging" of the exhibition of an artist's work for the general public.

The first function of a critic is to be a competent, shrewd and unselfish guide; a spectator supervisor who behaves as if delegated by the public (Martín Vivaldi: 1986: 335)5. The food critic tries to persuade the reader that his opinion on the particular cookery he has analyzed is the most correct. The reader, on the other hand, expects the critic to have all novelties occurring in the food world at his fingertips and

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5 Longer version cited in Armañanzas and Díaz Noci (1996: 145).

wants his help with taking eating decisions. Critics and journalists complement each other here. (Armañanzas, *ibid*.).

As we mentioned earlier the food critic, who understands the public for whom he writes, has to explain why this restaurant's food or that delicatessen's products will appeal to a particular type of person.

Much has been theorized on what public the critic is writing for (Gutiérrez Palacio 1984:234). Applied to our case, we could consider that the food critic writes for readers who have not tried a type of cookery but have every intention of reserving a table to do so. He also writes for people of have, in fact, already tasted a particular food and want other opinions, even "about those they will probably never try but want to have something to talk about" (Gutiérrez Palacio, *ibid*.). Professor Mary Luz Vallejo shares this opinion (1993: 25):

> It is accepted that a good analysis will include an evaluation and the very selection of the product and its significant features will show a hierarchy of values and a degree of interpretation. However, the journalistic reviewing that is set out here demands explicit, contrasted and categorical opinions.

Critics must also be precise in their assessments and that these should respond to a prior criterion and not just a momentary impression: the failure of a dish on a cook's bad day, or disagreeably served by a waiter with a worse day. A critic should be really interested and enthusiastic in his work (cf. 5.5) and not fall into the predictable and improvisation, show himself to be an expert in the latest creative and aesthetic trends and be aware of the rising stars. (Armañanzas and Díaz Noci 1996: 146).

Food reviewing brings knowledge to readers and also has an impact on the cooks who will be guided by the reviews on the tastes of the moment. They will also be made aware if they need to try harder.

7.3. Professional Ethics of Food Reviewing

Being a critic of anything, not just food, is a big responsibility. It is a responsible activity that must be undertaken in an ethical and professional manner.

> Food reviewing unilaterally demands a physical presence and a communicator with a suitable professional formation who is totally independent and not subject to any type of financial inducements. In other words, his assessments transmit respectability. Therefore it is desirable that visits to a restaurant or to an area should be made anonymously and, in the case of the restaurant, pay the bill and not introduce himself until this has been done.[6]

A critic's principal worth is his credibility. And this quality of being credible concerns the ethics test of his writing. If a food critic is to be a real authority in his trade, according to Cristino Álvarez[7] he must have:

> Knowledge and experience, things acquired over the years for as long as one is, in principal, disposed to learn and to reject: to forget the philias and phobias instilled at an early age. Tolerance, curiosity and a way of telling the story are important. One must not be dazzled by fashionable trends either. And as for the

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6 Francisco López Canís, personal interview

7 www.revistalabarra.com. (*ibid*)

> palate, the palate is formed; one is not born with it. The best way to understand wine is to have drunk a lot of wines. This is not the same as to have drunk a lot of wine.

The need for the critic (Armañanzas 2009) to be free of even the slightest hint of financial or intellectual corruption from establishment pressure is crucial. The positive or negative opinion of an influential critic can make or break a restaurant, a play or an artist etc. Esteban Morán Torres (*op. cit*. pp. 101, 102) remembers the influence of a powerful food reviewer who had the cooks of New York terrorized:

> For many years Craig Claiborne exercised a real dictatorship over the food world of New York. He trounced the restaurants, whatever their category because –in his opinion– the sauce tasted of too much lemon, portions were too large, the atmosphere was spoiled because tables were too close.
>
> When Clairborne retired his position was occupied by Raymond A. Solokov who assessed the service, the atmoshphere and the decoration by means of triangles (from 0 to 4). His first review published for the "New York Times" introduced readers to a modest Chinese restaurant on the N1 highway near Princeton, sixty kilometres south of New York. As a result of this article, table reservations now have to be made a week in advance and the owner is planning on enlarging the premises to cope with the growing number of customers.

The idea of a critic using his power ethically is postulated for art reviews (Armañanzas, 1955: 233):

> The critic should be incorruptible. The critic enjoys a privileged position for promoting ideas, performances and creations and also to promote certain authors, artists and professionals. The-

> refore, the opinions of a critic can be a springboard to fame for some and an obstacle for others.

The powers of persuasion the critics possess, and not only the food critics as we have already mentioned, means that they must exercise their profession with great responsibility. Press critics are professional specialists with a huge power to sway the public.

> good restaurants are "made" by demanding and knowledgeable clients (…) perhaps the most "luxurious" cooking in Spain, the best cooking, can be found in a simple, well set-up, no-frills restaurant: that of Arzak (Alto de Miracurz 21, San Sebastián) […] Rafael Ansón/Cebea, "Cocinas de lujo and restaurants lujosos" in: *ABC-Sábado Cultural*, 13.12.1980, p. XIV.

The critic José Carlos Capel (*El País*) believes "you can discover a place but you can never close it down". Whatever the case, he continues, not all establishments are fit to be subjects of a food review:

> Out of every five establishments visited, only one is worth the trouble, at least in my case. You search and go to places where you eat well but which are not worthy of a review because they have nothing special to offer, nothing extraordinary or striking in the price, the originality of the cooking, nothing at all. It is not easy to find something really original […][8]

Gonzalo Sol uses an elegant and subtle style to write his food reviews:

> I have not busied myself regularly with restaurants for many years; almost only when I find a little-known one I feel I could

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8 Enrique R. Velasco, "José Carlos Capel: este año apostamos por los cocineros jóvenes" in: http://diariodegastronomia.com 10.01.2012.

> help to become well-known. It gives me as much a pleasure to inform readers as to help the restaurant.

And, just as with literary reviews, we can apply the same styles for food reviews enumerated by the Basque novelist Pio Baroja: they can be cordial, dramatic, tepid, complimentary, praiseworthy, jesting and joking, or aggressive.[9]

In the prologue to his *Guía Gastronómico de Madrid* (Sol 1976:8) we can find new examples of fairplay in answer to a reader who complained:

> "You never see the bad things, you only comment on the good things." Of course we see the bad things! And because we do see them, the great majority of restaurants will not be included in our pages. We believe the faults detected in "ours" are insignificant and unusual. Broadcasting them does not benefit anyone, nor does it improve the information. It appears as if we are falling into the frivolous habit of criticising just for the sake of it. That is why we only comment on the good things.

Another autor who dislikes "berating" is Cristino Álvarez, better known in the foodie world as Caius Apicius. When asked if "a reviewer can destroy a particular restaurant just by not liking it", the gastroarcheologist replied:

> Yes, of course they can! But he defines himself as an unpleasant person. In my life as a reviewer, over 25 years, I have panned two or three. If I do not like a place I prefer to forget it, ignore it and not write about it, unless I am swindled, have my leg pulled or am seriously intoxicated. My readers want to know where to go and eat well and this is what I tell them. If they go

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9 *Desde la última vuelta del camino* (1970: 58).

> to places I have not recommended, it's their responsibility, not mine.[10]

David de Jorge, headline food critic of GPS in the Vocento Group's Basque newspapers admits that:[11]

> I only write about what I like and what interests me. I do not understand the critic who lashes out left and right, setting himself up as a species of mincing maestro who gives out marks in decimal points. If something appears highly recommendable or I think it is of interest to the reader in any way, I will write about it, but if not, I don't. I do not like thrashing a worker even though he may not be doing his job well. Just the fact of getting up each morning and going to work seems very commendable to me, the more so in a kitchen. I eat in restaurants, I pay the bill and if they touched a soft spot, I will write an article and there is no more to be said.

In the end we have to acknowledge that in food, as in life itself, it is impossible to make everyone happy. The critic Xavier Agulló uses, in this context, the expression *gastro-victims*:[12]

> who go to "expensive and mediocre restaurants simply because they have become fashionable among celebrities". And how do the cooks react to these definitions? "I don't receive many threats", quips Agulló. "But in Barcelona once, an Italian cook wanted to hit me for what I wrote about his restaurant".

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10 http://www.revistalabarra.com.co/larevista/edicion-8/entrevista-6/caius-apicius-y-el-agrio-sabor-de-la-critica.htm

11 Personal interview with David de Jorge, 01.04.2012.

12 Beatriz Portinari, "Profesionales de las malas digestiones" in: *El País*, 20.11.07.

Being considered an authority on the subject means that a food critic's text can help to put a specific establishment on the crest of the wave or suffer a bitter failure (Morán Torres, *ibid*). Nonetheless, for a professional critic like José Carlos Capel, it is not quite as dramatic as that:

> I do not think that a critic can close a restaurant. The clients decide that. At the most we can discover places but not close them because a bad reference arouses a certain collective masochism. People will go to see if it is really as bad as it was painted.[13]

Success or failure always depends, in the last instance, on the restaurant itself. A critic will never be able to ruin a restaurant with a negative opinion but neither will they save one with a positive opinion although it may affect it favourably for a short time. In the end the everyday running is up to the restaurant itself:14

> The first few days will go well. Then the restaurant has to keep up its prestige. I think that maybe a favourable opinion in an important newspaper can fill the place for two or three weeks. After that it's up to you to keep it up.

The best-known *Michelin Guide* inspector, Pascal Remy (2004: 112), shares this opinion:

> Contrary to widespread belief, I do not have the power to close an establishment, not even if I have come across a true food horror. Nor do I have any connection to the hygiene or fraud departments.

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[13] Beatriz Portinari, *ibid*.

[14] Cristino Álvrez in www.revistalabarra.com (*ibid*.)

At the end of the day, when the final marks are given, this should take into account the work done by the restaurant during the whole year, not just on one visit. The food critic should behave to the cook in the same way as a teacher who spends the whole year assessing the pupil before deciding on the final mark.

Interests and pressures. For better or for worse, when reviews appear in important mass media, they often become an efficient advertising instrument (Armañanzas, 1995: 233, 234):

> Creative performances move many people and as a consequence, move large amounts of money. This means that the critic suffers frequent and very varied pressures that try, with greater or lesser degrees of discretion, to defend certain interests.
> It is quite frequent, after an adverse review, for an advertiser to threaten to remove their publicity from the publication. As a result of this coercion, reviews barely saying anything at all appear where the author conceals his disapproval of a particular work.
>
> In these circumstances, an unscrupulous reviewer finds himself in a position to improve his income by accepting money or favours from entrepreneurs, artists' agents or creators. Should he do so, he risks losing his professional prestige and credibility with readers relatively quickly. Sometimes it is difficult to separate the review from the advertising when the critic's text abounds in commercial eulogies or creates false idols. In other cases where neither the publication nor the critic wish to commit themselves to a negative review, mention of the work in question is omitted.

Paying the bill. The food guides like *Michelin, Repsol, Gourmetour* are among those who require their restaurant inspectors always pay their bills for meals, for which they have sums set aside.

It is absolutely essential for the food critic to have a sound financial situation in order to pay his bills whether on his own account or on that of a publisher. (Barrena, *ibid*.):

> The first condition, at least in the case of the writer, inevitably a result of wide experience, is a monetary one. There is a saying "Critic invited, critic predisposed". Free eating, drinking and lodging tend to encourage flattery, or mean pressure from advertisers that curtails the liberty needed to assess an establishment, the cost of which one is aware (…) This means that applicants for the job must either have sufficient financial resources to allow an unfettered judgement, or a publication that will pick up the bills.

In the case of periodicals the media lacks sufficient financial resources and is seriously endangering the exercise of this profession. The food critic Santos Ruiz is of the opinion:

> Food reviewing is seriously endangered by the lack of resources spent on it. Only the handful of publications that pay the restaurant bills and the reviewer's work can hope to aspire to objectivity. I have worked at two of the most independent publications that exist in this country¨*Gourmetour* and *Metropóli*. I know of very few others that consider a remunerated job essential to a critic's independence. On the contrary, this sector is riddled with publications announcing food reviews that could better be described as society journalism.
>
> I do not consider that the social networks affect serious reviewing to any degree. The reader does not expect to find objectivity in reviews written by anonymous citizens with no obligations. The problem (that
>
> I consider a real evil) is found in the headlines of dailies and weeklies that insist on the independence of other sections but

> neglect to watch over the independence of criteria and a purity of style when gastronomy is involved. Here too, the reader does expect veracity, independence and information.

Pepe Barrena (2012: 27, 28) speaking on food texts in newpapers brings our notice to situations a food critic should not tolerate:

> And now that we have come up against what was once called the "fourth estate" (there are still sceptics who actually put it in this position) here is another recommendation: no writing for free, none at all, no looking for a lesser patron in order to expose whatever is going on, without caring if this cooperation will last or not. Personal dignity and credibility are at stake as well as that of the whole sector which could end up as puppets in the hands of business, agencies and other interested parties.

Whatever the case, whether the critic or the newspaper pays the bill, appearances must be kept up and ther critic should always ask for the bill before leaving the table. Whether we pay or not, one must have sufficient personality to behave as our conscience dictates.

Identity of the critic. A newspaper food critic is a public figure who cannot hide his identity for long, even if he wanted to. Pascal Remy the well-known ex-Michelin inspector (2004: 26), regrets that this anonymity will never be the same for a guide inspector because, in this case his "trade secrets are the secret". Therefore, the inspector should never stand out and try and be incognito.

The *Gourmetour Guide* maintains that the guarantee of accurate information lies in the anonymity of the inspector and offers the following recommendations to its inspectors:[15]

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[15] *Guía Gourmetour*. Instruction Manual (internal document), p.8

> You are requested to provide complete data on the establishment which you can easily find by telephone after the visit, in order not to be identified as an inspector of *Guía Gourmetour*. Identification during the visit may endanger the correct execution of your work because the treatment you receive will, without doubt, be different to that of other guests, who are potential users of the guide. Furthermore it will endanger your collaboration with the guide in the future because it will not be possible to carry out your task with the strictness provided by anonymity.

Many critics have concealed their identity under a pseudonym and others would have liked to do so. Mikel Corcuera, in the latter group, remembers this experience:16

> There is a dead-line for food critics especially those who write in the annual food guides which are now closing their editions when we must venture our evaluations on what we have seen throughout the year. It is a moment of maximum pressure, exercised by some (not many) cooks and restaurateurs affected by these scores.
>
> We received begging telephone calls, some courteous, others threatening, sent to the management of the guide where one is working. Others choose to tell the critic what they think when he leaves the restaurant, turning over-flattery into poisoned darts. It is fortunate that the majority of catering professionals give more credit to the opinion of their guests.
>
> I have been a witness to every type of reaction. From one who put a knife on the table and, spoiling for a fight, stated: 'This is the complaints book', to others (the majority) who accept with good grace the painful, euphemistically named 'qua-

16 Mikel Corcuera, "Historias del Comer" en *El País*, 30.09.01.

> lification adjustment'. Only recently I had a shocking row over the telephone but fortunately, nothing came of it.

In theatrical performances the actors know they are being observed by the critical eye of the specialist, watching their every movement from his seat. In darkess, among the spectators, the critic is not seen although his presence is felt. In the world of eating many have questioned whether the identity of the food critic should or should not be known to the restaurateur, when on an appraisal tasting. Carlos Maribona is of the opinion that:[17]

> A food review must be made, above all, independently. In my case this independence is provided by the newspaper *ABC* I work for. And it would be good to be able to do this anonymously but this becomes more difficult as the critic becomes more known in the field.

Pseudonyms. Frequently critics conceal their identities under a pseudonym: Francisco Moreno Herrera (Savarín) Victor de la Serna (Punto y Coma in *Informaciones, Gentleman, El País)*, Ymelda Moreno (Zenón in *ABC, Ya*) and Rafael Ansón (Cebea, Ruperto de Nola, Parabere in *ABC* and L'Avi in *El Periódico de Catalunya*), Antonio Vergara (Ibn Razin), José María del Rio Valverde (Al Caín in *El País*) Francisco Otero (Epulón in *ABC*, Sevilla edition), Alfonso Sánchez (Acedera in *Hoja del Lunes*), Luis Enrique Torán (Marco Polo in *Nueva*), José Carlos Capel (Carlos Rivas in *Club de Gourmets)*, Víctor de la Serna II (Fernando Point in *El Mundo*), Juan Manuel Bellver (Joan Merlot in *El Mundo*) o los Cinc a Taula, a group writing in *La Vanguardia*, comprised by Miquel Espint, Sergi Ferrer-Salat, Miguel Gay, Josep M. Sanclimens Genescà and Josep Vilella. Juan José Lapitz, however, used his own name for his food reviews in *Deia* but

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17 Carlos Maribona, personal interview.

wrote under Kepa Keizar for all the other subjects in the same newspaper.

Codes of Ethics. In his controversial essay *La Cocina al desnudo* (2008: 186-1999) (The Naked Kitchen), the ill-fated Santi Santamaria asked Spanish food critics to contribute some professional guidance similar to that of the U.S and Canadian Association of Food Journalists.[18] A code of professional behaviour was proposed:

> - Critics should try to remain as anonymous and incognito as possible.
>
> - The restaurant review should be based on at least two, ideally three, visits both on working days and weekends.
>
> - As many dishes as possible should be tried from the menu entailing varied cooking techniques.
>
> - The bill must be paid in full and neither invitations nor discounts are acceptable.
>
> - The critic must visit a wide variety of restaurants that reflect the plural offer of the region without adhering to only one specific type of cooking.
>
> - Newly opened restaurants should not be visited until they have been functioning for at least a month.
>
> - If a score is given, it must be explained.

18 This association (http://www.afjonline.com/) has hundred of food reviewer members. Many "work for relatively modest communication media, often with scant resources". (Santamaría, *ibid.).*

- A negative review must always be based on several visits.

- The critic must ensure that all the details given in his review are correct.

- Critics should refrain from attending events where chefs might be present: opening galas, restaurant anniversaries or wine and food tastings because the restaurant critic should not be the person responsible for the food and drink section of his newspaper.

7.4. The Voices of Food Reviewing in Spain

RAFAEL ANSÓN OLIART



Image courtesy of D. Félix Soriano

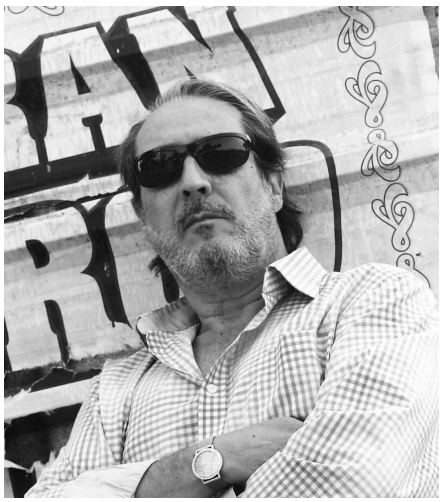
He is the President of the Spanish Royal Academy of Gastronomy and President of Honour of the International Academy of Gastronomy which he founded, together with representatives of France and Great Britain, and presided from 1991 to 1995. Rafael Ansón also heads the Ibero-American Academy of Gastronomy with headquarters in Seville.

Although Rafael Ansón has always proclaimed the goodness of the Spanish pantry and regional cooking, he never foreswore the new experimental trends or signature cookery. Still within the sphere of gastronomy, he is founder of the Fine Food Guild and member of the French Academie des Gastronomes, the Swiss Academie des Gourmets and the Gastronomy Academies of Argentina, Chile, Mexico, Uruguay, Peru, Venezuela and Brazil, which are his creation. Lively *gourmet* and avid reader, he posseses one of the most important private wine-cellars on Spain and has written several books about food as well as collections and guides for publishers like Everest, Espasa Calpe, Plaza & Janés, Lunwerg or Ediciones B. He has been managing editor of the *Repsol* guide (previously *Campsa*) since 1978 and published articles on food in all types of media: *Hoja de Lunes, ABC* and *Blanco y Negro, Dinero, Tiempo, Visa Oro, El Periódico de Cataluña, El Cultural de El Mundo, Cuenta y Razon, Ahora, Binter Canarias, Ronda Ibera, Iberia Excelente, Carácter, Ceim, El Eco-*

nomista, El Imparcial, Emociones, Excelencias Gourmet, Fuera de Serie, Negocios, El Pipiripao, Origen, Restauradores or the Madrid Chamber of Commerce Review. Apart from innumerable books, prologues and food guides, Ansón has written essays on a variety of subjects including: El producto y su intérprete (*Product and Interpreter*); Arquitectura del vino (*Architecture of Wine*) Las bodegas españolas (*Spanish Wineries*); Las conservas de pescados y mariscos en la gastronomía del siglo XX (*Canned fish and shell-fish in 20th century cooking*); La ginebra en la gastronomía del siglo XXI (*Gin in 21st century gastronomy*); Gastronomía saludable (*Healthy Eating*); La arquitectura y cocina popular aragonesa (*Architecture and traditional cooking of Aragon*); Los aceites de oliva en la gastronomia del siglo XXI (*Olive Oils in 21st century Cooking*); Cocina gastronómica y cocina saludable (*Gastronomic cookery and healthy cookery*); Las recetas originales de Girardet. La cocina espontánea (*Girardet's original recipes. Spontaneous cookery*); Mis restaurantes favoritos en Madrid. Capital gastronómica de Europa (*My favourite restaurants in Madrid, the food capital of Europe*); Pierre Wynants. "Comme chez soi"; Cincuenta maestros de la cocina en España (*Fifty Master Chefs from Spain*); El agua en la gastronomía del siglo XXI (*Water in 21st century Cooking*); La gastronomía española tradicional y moderna (*Traditional and Modern Spanish Cooking*); Girardet, la cocina de las emociones (*Girardet, cooking with feeling*); Mis restaurantes favoritos del Camino de Santiago (*My Favourite Restaurantes on the Santiago Pilgrims' Way*); El jamón ibérico en la gastronomía del siglo XXI (*Iberian ham in 21st century cooking*).

From his position as President of the Spanish Royal Academy of Gastronomy and President of the International Academy of Gastronomy, Rafael Ansón has also contributed to the publication and propagation of innumerable culinary works such as the great food guides of Spain of which he has been the principal promoter. Before that, our cooking had rested entirely in the hands of foreign palates but with Rafael Ansón the pioneer, the figure of the gastronomy academic in Spain achieved fame and international renown

XAVIER AGULLÓ



Food reviewer and journalist specializing in lifestyle. A fan of rock and roll and design, these are recurring themes through all his journalistic work, together with architecture and culture in general. He won the national Journalism Prize in the eighties and began his profession in food journalism in *Diari de Barcelona*, continued in *El Periódico de Catalunya* and then in the Zeta Group magazines. At present he is the food reviewer for *Metrópoli (El Mundo*), *El Economista* and the *Guía del Viajero, Lugares Divinos* and for the Italian *Identità Golose;* he also contributes to *Vino y Gastronomía, Barcelonés, Madriz*, the Italian *Abitare* and the Puerto Rican *Le Connoisseur*. Agulló has worked in all the communication media: newspapers, magazines, radio, television (*TVE, Antena 3*) and Internet as program director.

He has twice received the National Gastronomy Prize for the Best Journalistic Work. The first in 2006 and later, he and the other journalists comprising the *Metrópoli* (*El Mundo*) team, received the National Gastronomy "Special for a Life's Work" Prize.

Xavier Agulló participates in various food congresses and is a consultant to several businesses linked to food. He is a member of the jury of the British magazine Restaurant that choses the world's fifty best restaurants. He and the photographer Carlos Rondón are creators of a revolutionary digital magazine, the megagastronomic *COOKCIRCUS.*

CRISTINO ÁVAREZ



A writer with a profound knowledge of gastronomy, he left his job with the political information section of the press agency *EFE* in 1991 to devote himself to this field. This was when he started to sign his articles with the Roman pseudonym of Caius Apicius a name that coincided with his own initials.

Cristino Álvarez can be considered the founder of food journalism for agencies who then began to include this subject in their sections. The Caius Apicius by-line which appears in all the media supplied by the *EFE* agency and in a great many specialized publications, as in for instance, *Sobremesa*, is the most widely read of all in the Spanish food press both in Spain and in Spanish-speaking countries.

Cristino Álvaro has contributed to different food guides including Repsol and has written a number of books on culinary subjects: *Galicia, los vinos del fin del mundo* (Galicia, wines from the world's end); *La cocina madrileña* (Madrid cookery) together with Isabel Corbacho, *Ranchos de a bordo: la cocina de nuestros Pescadores* (Rations aboard: fishermen's cookery). He admits that he only reviews food when he has to, and he does this as constructively as possible. And, what he really enjoys is *gastroarchaeology*, explaining where our food comes from.

PABLO AMATE



Food critic for the *Ideal* (Vocento) newspaper where he also directs the *gastroblog La cocina ideal*. A journalist who specializes in tourism, gastronomy, enology and nutrition, since 1992 he has directed a course in these specialities at the University of Granada's summer school, *Centro Mediterráneo*. He is a member of the Spanish Royal Academy of Gastronomy and of the Spanish Royal Academy of Veterinary Science of Andalusia. He is also a member of the Fine Food Guild, the Spanish Union of Wine-tasters and the Andalusian Academy of Wine and Food. He has written many books on food: *Gastronomía Granadina* (The Food of Granada); *Manual de anfitriones, gastrónomos y galameros* (Manual for hosts, gourmets and dainty eaters); *Guía de tapas de Granada* (Tapas Guide to Granada); *Paseo por la dulcería conventual* (A stroll through confections of the convents); *Sabor y sabores. Gastronomía del Poniente granadino* (Taste and flavours. Food from the West of Granada Province) or *Cocina Andaluza* (Andalusian Cooking), prologued by the poet, novelist and playwright Antonio Gala.

Amate received the national prize from the Spanish Ministry of Agriculture Food and Fisheries 1999 for constantly good reporting; the national communication prize from the Spanish Federation of Food and Wine Guilds in 2008; Prestige Prize awarded by the Granada City Hall and the national prize for the best food reviewer in 2009.

JAVIER ANTOJA



Image courtesy of Mikel Ponce

Specialized in food photography, he graduated in journalism at the University of Navarre in 2000. A food fan, his love of publishing and good eating is inherited. At the present time Antoja combines his work in the facet of editorial projects at Europe's oldest food publisher, Montagud Editores with directing the *Cuaderno de Alta Gastronomía Apicius*.

Apicius, according to Ferran Adrià, the Notary Public of contemporary cooking, is distributed world-wide and has been awarded various prizes including the National Gastronomy Prize for the best food publication.

Javier Antoja also undertakes the editorial coordination of *Pāstry Revolution*, the first publication in Spain devoted to cakes, breads and sweetmeats. Among other books, he has supervised the books *Eneko Atxa Azurmendi* (2013); *Muina*, by Josean M. Alija (2013); *Dani García, Técnica y Contraste* (2004); *Arroces Contemporáneos*, by Quique Dacosta (2006); *Quique Dacosta* (2008); *Chef del Mar*, by Ángel León (2012*); Siglo 21*, *La nueva generación de la pastelería española* (2005) and *Cocina Dulce* (2005).

He has also participated in works by great international cooks like Pierre Gagnaire and his book *Lúcido y Lúdico* (2007) (Lucid and Ludic) and in *Escoffianas* by Alex Atala (2009).

PAU ARENÓS



Has been writing about food since the mid-nineties and is the author of *Los genios del fuego* (Fire geniuses), considered by *Chefs* as the best book of 2000, *He descubierto un restaurante* (I have discovered a restaurant) and *La cocina de los valientes* (The Cookery of the Brave), awarded the prize for the best food book of the year and the Gourmand World Cookbook Awards. Arenós is also athor of *La memòria dels plats, Deixa't guiar* (Remembering Dishes, Be guided) and a book of food stories entitled *El topo a la luz del* día (A mole in daylight). Arenós is editor-in-chief of *El Periódico de Cataluyna*, coordinator of the magazine *Dominical*, columnist, interviewer and reporter. He publishes a weekly chronicle about restaurants in the travel section of the *Vino + Gastronomía* magazine (Diary of an omnivore) a contributed regularly with *Catalunya Ràdio*.

Pau Arenós' journalism has received recognition with four of the most important food awards that are granted: the Spanish National Gastronomy Prize (2005), the Juan Mari Arzak Prize for food journalism (2007), the prize for Gastronomy Excellence from the International Academy for Gastronomy (2008) and the prize for Professional of the Year from the Catalan Academy of Gastronomy (2011).

PEPE BARRENA



Creator of the Film and Food Festival (Cinegourland) that combines his two great passions: the big screen and great cooking. He began to write about food in the press in 1993 (*El Mundo* magazine, know published as *Metrópoli*) and in many other specialist publications such as: *Club de Gourmets*, *Sobremesa*, The European, En Boga, El Piripao. He has also contributed to food guides like the *Conde Nast Traveller, Guía Gourmet, Anuario de la Comunidad Valenciana* and *Guía de la Academia Vasca de Gastronomía.*

He has broadcast with Onda Cero, Antena 3 and Punto Radio; he is the only Spanish member of the Film & Food Academy of Bologna and has been accorded some of the most prestigious food awards: the Spanish National Gastronomy Prize, the Foods of Spain Prize and the Euskadi (Basque Country) Gastronomy Prize.

Pepe Barrena can also justly boast of having instituted several of the most prestigious awards in the food field, the Pil Pil Prize for creative gastronomy awarded to the best dishes of the year: the EVA prizes to Women in Food, the Cinegourland and Nécora prizes awarded to projects in travel communication and gastronomy.

The books he has written include, among others, *Comer de Cine* (2012), *Creatividad en la cocina vasca: los platos que han marcado una década prodigiosa: 1995-2005.*

ENRIQUE BELLVER

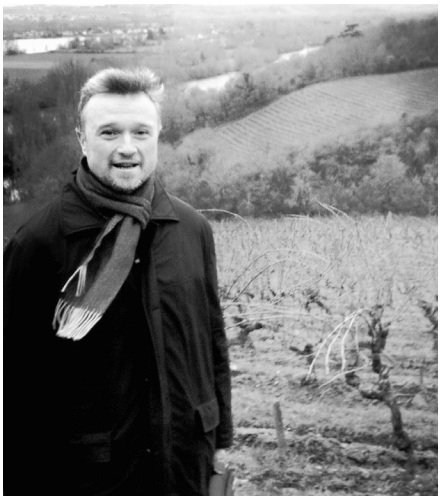


Began writing on food almost by chance in the *Nuevo Diario de Córdoba* newspaper. Gradually, he began to find food journalism more attractive than accidents and crime or political reporting. "Life is complicated enough without having to tell stories about it." After writing the weekly restaurant review for more than two years, he began contributing with *Diario 16 Andalucia* and later with *El Correo de Andalucia*. For more than twenty years he has been the food critic of the Málaga newspaper *SUR*, writing weekly reviews of restaurants and wine and other specialist texts to do with food journalism in articles, interviews and features.

Enrique Bellver believes that, had he not devoted himself to this pleasurable specialist journalism, he would have left the profession many years ago. "I am still on the editorial staff of *Canal SUR Televisión* and I keep up`the food space on *Canal SUR Radio*. He has also written books on Andalusian wines, *Andalucía, los vinos del sol* and on the ubiquitous tapa, in a book called *De tapas por Málaga, Marbella y Torremolinos*; he has also contributed in food guides and magazines like *Sobremesa, Club de Gourmets, Vino y Gastronomía, Excelente* among others.

Enrique Bellver's food reviews also appear in the international editions of *SUR* in English, German and Russian.

JUAN MANUEL BELLVER



Began his career as a music critic on the Madrid scene and since 1991 writes on food and wines. He started in *Diario 16* and became known in the *Metrópoli* section of *El Mundo*, writing for ten years weekly chronicles on culinary trends under the pseudonym Joan Merlot. He has been department chief and chief editor of this supplement and directed the collectible series *Las cocinas de España*, *Las cocinas del mundo* and *Las rutas del vino*, all distributed with *El Mundo* newspaper. He has also written several books including: *Diez años de cocina en La Broche* (with Sergi Arola), or *La Cocina japonesa de Kabuki* (with Ricardo Sanz); he is coordinator of the Spanish edition of *1,001 wines to try before you die*. He is a founder member of www.elmundovino.com and creator of the annual guides *Metrópoli Comer y Beber en Madrid* and *De tiendas por Madrid* of which he was editor until he moved to Paris in 2010 as *El Mundo*'s political and cultural correspondent in France. Bellver presented the first ten editions of Madrid Fusión, member of the jury of *The World's 50 Best Restaurants*, is a member of the Spanish Royal Academy of Gastronomy and the the Madrid Academy of Gastronomy. His work was rewarded in 1999 with the Arzak Prize from Barcelona Autonomous University and in 2001 he was the youngest author to receive the National Gastronomy Prize. In 2012 the French Republic bestowed on him the Order of Agricultural Merit for his work on world-wide reporting on food.

JOSÉ CARLOS CAPEL



Food critic of *El País* newspaper since the mid-eighties, Capel is the author of essays on food, recipe books, guides and dictionaries of trends.

He has combined his work as food critic with directing important food congresses, such as the international Madrid Fusión meeting.

Capel is a member of the Spanish Royal Academy of Gastronomy and the International Wine Academy. His blog *Gastronotas de Capel* has one of largest followings. He is the editor of collections of cook books, *Cocina con firma*, is an example and has also written books on bread, *La tradición del pan artesanal en España*, on the challenge of Spanish cooking, *El desafío de la cocina española* (with Lourdes Plana), on the Golden Age *Pícaros, ollas, inquisidores y monjes, La gula en el Siglo de Oro*, or *Comer en Andalucia.*

In his more reflexive and deliberate academic mode he has added lexicography to his essayistic side and has compiled dictionaries such as *Fashion Food*, a food dictionary for the 21st century, written in collaboration with Julia Pérez, with whom he founded the internet portal *gastroactitud.com.*

LUIS CEPEDA



Commenced his food reviewing in 1969 with the section 'Crónica del Paladar' in *La Voz de España* newpaper and the *Garaia* magazine in San Sebastián and continued this activity in Expansión and *Vogue* in Mexico, where he lived from 1980 to 1989. He returned to Spain in 1990 and started to work with specialist publications like *Sobremesa, Restauradores, Spain-Gourmetour, Paisajes desde el Tren* and the weeklies, *OK* and for seven years his chronicles appeared in *Guía del Ocio de Madrid*. From 1990 to 1994 he was food consultant for the TV channel Telecinco (programmes *Entre platos anda el juego* and *Comer es un placer*). More recently he has worked with TV channels such as *Canal Cocina, Telecinco, Cuatro* and *Canaldecasa*.

Luis Cepeda is also founder and owner of a communications and event organizer agency called *Gastronomicom News*. In this aspect, he is renowned for the organization of many food events in Europe and America: the Madrid Cookery Symposium in Mexico (1996); the Christmas Peace Dinners in Bosnia (1994 to 1997); The First International Conference on Cooking with Olive Oil in Baeza (2003); the Mediterranean Food Festival in Málaga (2004); the International Congress of Iberoamerican Cooking in Málaga (2005); the Five-Star Combinations at the International Wine Shows, (2002, 2003 and 2004); the Pierre Taittinger International Culinary Prize (2004 and 2005); National Cooking Competitions of 2003, 2004 and 2005; the 125th Anniversary of Vichy Catalán (2007); the International

Iberoamerican Cookery Contest (2006) in Madrid and the International Tapas Competition in Valladolid (2005 to 2013).

From May 2006 to October 2013 he was responsible for the food section of *El País-On Madrid* and in November of the same year he again took charge of the food section in the weekly *Guía de Ocio* leisure guide distributed with *El País* newspaper on Fridays.

Luis Cepeda is a member of the Madrid Press Association, member of honor of the Inchaurrondo Food Guild of San Sebastián and has received the Madrid Cookery Association's gold medal, the CanalCocina's Prize for food reporting in 2004 and 2007 and the Press Award for 2006 from the Madrid Restaurant IndustryAssociation for his journalistic career.

He has also received various literary prizes and in 2007 won the Centro Gran Via Literary Essay Prize for his biography *Ignacio de Loyola en Alcalá, cocinero antes que fraile*.

He is also author of a dozen books, almanacs and food guides: Madrid a la carta and *Barcelona a la carta*; *Los cien platos universals de la cocina vasca, Lhardy. Tradición y actualidad del escaparate de Madrid; La cocina de los Paradores* (with Alfredo Amestoy); *Comiendo con Reyes. Homenaje a Alfonso Reyes; Maridaje de Vinos y Platos* (2000 World Cookbook Awards). He has also compiled a book on the Valladolid national tapas contest (2005-2009) of which he is the technical director.

CINC A TAULA



5 Taula, Catalan for Five at Table, is a collective signature in La Vanguardia newspaper composed of five food reviewers, Miquel Espinet, Sergi Ferrer-Salat, Miguel Gay, Josep María Sanclimens and Josep Vilella who are all members of the *Acadèmia Catalana de Gastronomía.* The section began in 2001 and such was its success among readers that the group compiled and brought the reviews published up to date in several restaurant guides, Barcelona in 2008 and Catalunya in 2009. The individual profiles of the members are as follows:

> **Miquel Espinet.** Famous architect and designer, winner of various prizes awarded by the FAD (Arts and Design Promotion) in Barcelona, has been President of the Catalan Academy of Gastronomy and co-directed the food sections of the two Catalan Culture Congresses. He is a food and wine expert.

Sergi Ferrer-Salat. CEO in the pharmaceutical sector and economist. He was vice-president of the Catalan Academy of Gastronomy and is one of the most renowned experts on enology. He is the owner of Monvínic considered by many reviewers to be the best wine-bar in the world, and also owns the Ferrer Bobet wineries in the Priorato region.

Miguel Gay. An economist and actuary, he holds a professorship at Barcelona University, sits on the board of directors of the Catalan Academy of Gastronomy and is a food expert.

Josep Mª Sanclimens Genescà. Lawyer and businessman, chief executive of BGI Investment Group, first Vice-President of the Catalan Academy of Gastronomy, creator of various opinion forums including Tribuna Barcelona and *Pa i Tomàquet amb Tertúlia.*

Josep Vilella. Businessman in the hotel sector and vice-president of the Serhs Group. He has been Secretary-General of the Catalan Academy of Gastronomy and is familiar with the majority of the world's "starred" restaurants. Co-director of the food sections of the two Catalan Culture Congresses.

MIKEL CORCUERA



At one time, both a practising lawyer and practising food reviewer, his love of food finally won, he hung up his gown and became a familiar voice on the Basque and Spanish food scene. For more than six years he presented *La Salsa de la Cocina,* the program of his own creation, on Radio San Sebastián. From 1997 until 2003 he contributed on El País (Basque edition) in the section *Historias del Comer*. For more than eight years he scripted the program *Arzak en su propia salsa*, (Cadena Ser) and collaborated with the great Basque chef in the writing of *Los Secretos de Arzak,* published in *El País Semanal* and many of his other publications: *Recetas, Bocados, Secretos del año 2009*, among others.

Since 2005 he has contributed weekly with the food section *Gastroleku* of the newspaper *Noticias de Gipuzkoa*. He was secretary to the jury in the now defunct Bidasoa awards for promoting young, creative cookery and he formed part of the organizing team and the jury of the Pil Pil awards, created in 1994 by Pepe Barrena. In 1998 he received the Euskadi Prize for best food journalism, proposed by the Basque Academy of Gastronomy and conferred by the Basque Government. Corcuera as also received the award granted by the Royal Academy of Gastronomy together with the Good Food Guide; National Prize for the best food reporting for his work in *El País*. The regulatory board of the certificate of origin (DO) for Getariako Txakolina wine conferred on him the title *Mahasti Jaun* 2008 (Lord of the Vineyards).

Mikel Corcuera has taught food culture and advised on cultural activities at the San Sebastián Hotel and Culinary School and at the Aiala Culinary School (created by Karlos Arguiñano. At the present time he is professor of History and Sociology of Food and Gastronomy and Basque Gastronomy at the Basque Culinary Center.

His most important publications and communications include: *Cocinar por afición* (1990), *De pinchos por San Sebastián* (1995), *Comer en el País Vasco* (1995), *La joven cocina vasca. Martín Berasategui* (1996), *Comer en Castilla León* (1996); the re-editing and correction of the book by the late Eugenio Domingo, *Comer en mi Castilla*; *Comer bien en el País Vasco* (1997), *Recetas de porcelana*. *Creatividad en la joven cocina del nuevo milenio* (2000), *Las recetas del milenio. Lo esencial de la cocina de los últimos mil años (2001), 25 años de la Nueva Cocina Vasca* (2002), *Historias del comer* (2003), *Dónde comer bien en Navarra* (2004), *Recetas de leyenda. Los mejores recetas de la historia* (2004), *Comer bien, vivir mejor: Iniciación a la nutrición y a la gastronomía* (2004), *El placer de innovar. Tecnología y conocimiento en el mundo de la gastronomía* (2005).

His work Chacoli/Txakolina received the National Gastronomy Prize for the best research publication of 2007. This book also won the 2008 *Gourmand World Cookbook* Award in the section "Best Book on European Wines in Spain". Together with Manolo González, Corcuera co-authored *La Cocina Donostiarra. Historia Gastronómica de San Sebastián* (2008) and has also written the notes to *Sabores y Emociones, Verduras de Navarra* (2010) and *Las Cocinas del Camino de Santiago* (2010).

DAVID DE JORGE



A cook by profession, his knowledge of literature and food have turned this celebrity chef into a great culinary communicator. De Jorge is in charge of food reviewing in the in the Basque daily newspapers of the Vocento group and the supplement *GPS*, published with *Diario Vasco* and El Correo. He not only reviews restaurants and delicatessen producs but also undertakes other journalistic genres, writing articles, features, profiles, all with a culinary theme. He also works with radio and television stations: *Radio Euskadi, Radio Nacional de España* and the ETB2 TV, presenting a daily cookery program called Robin Food (*ETB*).

David de Jorge has worked as editor for Gourmandia. His passion for literature about food dates back to his youth and he confesses to devouring all the good food and cookery books he could lay his hands on. He is co-author of La joven cocina vasca (1996), *El mercado del plato* (1998) *A cocinar* (2004), *La Cuisine Basque Gourmande* (2005), Porca memoria (2006) and author of *Con la cocina no se juega* (2010). He learnt how to cook with great chefs like Celaya, Altolaguirre, Subijana, Arbelaitz, Guérard, Chibois and Martín Berasategui.

VÍCTOR DE LA SERNA



He is the son of another food critic who wrote under the pseudonym Punto y Coma and of the food writer Ángeles Arenillas. De la Serna is deputy director of El Mundo and signs his food reviews in the *Metrópoli* supplement as Fernando Point.

He specializes in wines and restaurants and has written about these for more than three decades in some of the most important news publications: *Informaciones, El País, Diario 16, Decanter, Sibaritas...*

Victor de la Serna is also in charge of food news on the program Es la Mañana de Federico, presented by Federico Jiménez Losantos on the *esRadio* station.

His professional career has been rewarded with two National Gastronomy Prizes: one for his work in food journalism and the other the promotion of Spanish wine in the world. He is a member of the International Wine Academy, of the Spanish Royal Academy of Gastronomy and of the Gran Jury Européen (GJE).

PEDRO G. MOCHOLÍ



This critic personally avows that he has been interested in food since he was a boy thanks to his grandfather, his mother and of course, his father. When he was young he accompanied his grandfather on his culinary visits to friends' homes in the market gardens of Valencia. There he discovered great rice dishes and traditional recipes. Then, little by little, he became familiar with his mother's cooking ("a magnificent cook") based on daily fresh produce from the market where she shopped every morning. Lastly, thanks to his father he would become acquainted with Spanish cooking, as his business took him all over the country. The food of Galicia, the Basque Country, Castille, Andalusia, Asturias, Catalonia or Aragon became as familiar as that of Valencia. On these working trips he would visit the most representative restaurants of Spanish food.

Thanks to all these circumstances, cooking became this author's passion. And his leap to gastronomy came about through a common coindicence: a chance greeting to the Valencian journalist Ramón Palomar led to his starting a gastronomy slot on a radio program: May 2001 was the date of his first job related to gastronomy. Months later, with Palomar and his team, he began his food section in a program on the radio station belonging to Las Provincias newspaper. A month later, Pedro Ortiz, the then director of the newpaper, invited him to contribute to the newspaper.

As food critic for Las Provincias, he also writes about travel and his restaurant reviews cover the whole of Spain and occasionally abroad.

His one maxim for restaurant appraisal: if a restaurant does not warrant appearing in *Las Provincias*, it will not appear. He does not like to scorn a restaurant that does not fulfil its minimum obligations. He evaluates the dishes, the ingredients and the cooking and touches on the service and occasionally the wine-cellar. He does not give scores and continues to believe in the validity of the well-known signature. For that reason he firmly believes that the opinion of a professional has, and will continue to have, a higher value than opinions on the social networks.

RAFAEL GARCÍA SANTOS



Image courtesy of Vicugo Foto

His first bylined food texts appeared in the *Egin* newspaper at the end of 1970. In 1981 he joined *Diario Vasco* and began writing chronicles on the cider bars and grills of the Guipuzkoa province; reviews on cigars and cigarettes, articles on seasonal produce, culinary features and interviews of relevant personages in the cooking world. In 1987 he also joined El Correo Español-El Pueblo Vasco, directing the food section in the special supplements until 2009.

In San Sebastián he met the key person to train him in food: the great Basque cook, Juan Mari Arzak who initiated him into the secrets of the raw materials and haute cuisine. From Arzak's teaching García Santos developed the subjects in his section, bringing in reviews of the best eating-places in the Basque Country, Italy and France.
He created a food revolution with his famous cookery congresses in Vitoria, and coined a new language. His reviews in the Basque press, full of rich expressive resources, served as a model for analysis in the dissertation *La Crítica Gastronómica como Género Periodístico. Rafael García Santos y la Nueva Cocina Vasca,* defended by the author of this book.

García Santos is the creator of the food guide *Lo Mejor de la Gastronomía* and compiler of historical recipe books: *El bacalao en la cocina vasca*; *La cocina vasca de ayer, hoy y mañana; Cocinar por afición. Maritxu me voy a la sociedad* (written with Mikel Corcuera) and *Gastronomía de Navarra*. As a 'radioman' he did the program '*El Cir-*

co Serio de la Gastronomía' (for *Antena 3, COPE* and *Intereconomía*). At the present moment he takes part in the program 'No es un día cualquiera', presented by Pepa Fernández on Spanish national radio and is on *Gastroradio.com*, directed by Pablo Márquez.

FERNANDO HUIDOBRO REIN



A practising lawyer, he is partner and president of the firm Iberia Abogados y Asesores Tributarios. Among his food-related activities, Huidobro is founder and actual president of the Andalusian Academy of Gastronomy and Tourism. He is also consultant and advisor to chefs Dani Garcia, Ángel León and Paco Morales. He represents the Andalusian delegation of GSR gastronomy consultants and participates in the organization of the Andalucía Sabor congresses.

He has presented and moderated important congresses like the San Sebastián Gastronomika, Andalucía Sabor, the Girona and Santiago Forums and international culinary events in Sao Paulo, Brazil and Mexico City. Huidobro writes food reviews on a regular basis in newspapers: *Correo de Andalucía, Tapas y Viajes* (Sevilla) and *SUR-Málaga en la mesa* and contributes articles in the specialist publications Apicius, Gastrovinum and Excelente, in the Royal Academy of Gastronomy and the food portal 7 Caníbales. He has prologued the books *Más de Tapas, Andalucía Cocina Andalucía, Andalucía Destapa Andalucía, Andalucía Conmemora Andalucía* and *Andalucia Reinventa Andalucía.* He has also written the books *Dani García*. *Cooking Contradiction* and Ángel León. El Chef del Mar.

PAZ IVISON



Graduated in Political Sciences and Journalism and joined the *Club de Gourmets* in 1987 as editor-in-chief and in 1992 she became its deputy director. She founded the *Dunia* magazine and contributed to *Joyce, Planeta Vinos, Hola Cocina, El Economista*… Ivison is director of the wine-tasting program of Paradis, Madrid and is an official guide for Sherry wine from Jerez. She cooperated with the TV series 'Un país para comérselo'; in the Food Journalism course at the Madrid Complutense University and inaugurated the Sanlucar de Barrameda Manzanilla wine fair. She lectures, organizes and moderates many round tables, designs artistic menus for important museums and participates in many national and international congresses and food forums as wine-tasting director. Paz Ivison has written many books, prologues and chapters on culinary and wine themes. These include *El vino: uso y protocolo; "Las almadrabas*" in *Los pescados azules de nuestras costas; Los vinos andaluces; De Tapas por Cádiz y el Marco de Jeterez, etc.* She also participated in the *Grand Livre de Cuisine Méditerranée* by Alain Ducasse; in *Los sentidos del Placer*, with the chapter "*De Bacanales, Tabernas y Salones"*; in *El Arte de Comer en Roma* and in Cuatro Pueblos, Cuatro Cocinas. Ivison is a Dame of the Order of Albariño wine, Presdent of the Order of Manzanilla Solear wine, member of the Spanish Union of Wine-Tasters and the Andalusian Academy of Wine and Food. She is holder of the National Gastronomy Prize, of the National Federation of Serving Staff, of the EVA prize for best food communicator.

CRISTINA JOLONCH



Has bylined food information in *La Vanguardia* newspaper since 1989 and restaurant reviews in the *Magazine* where her weekly section is devoted to the analysis of an eating-place.

Her work which covers all the journalistic genres, symbolizes a generational change in food journalism. Jolonch declares she is a food journalist but considers herself "more a chronicler than a critic". She was awarded the National Gastronomy Prize in 2008 and the Premi Nacional de Gastronomía (from Catalonia).

Cristina Jolonch is author of *La guía secreta. Dónde comen los mejores cocineros* (Vanguardia books). "Those of us who practice food journalism must redeem food and not focus exclusively on the spectacle and the cook". [19]

[19] http://eldiapason.wordpress.com/2010/02/14/un-relevo-generacional-de-la-man-de-cristina-jolonch/

JUAN JOSÉ LAPITZ



One of the founders of food journalism in the Basque Country. Lapitz began his career editing the local newspaper *Ondarribi*, together with Javier Aranburu. He worked with *Voz de España,* contributing a page on Basque themes later compiled in the book *Amar a Euskalerria conociéndola.* In 1979 the newspaper *Deia* went into print and he became a double contributor: as a food journalisit under his own name and on local themes under the pseudonym Kepa Kaizar.

In 1985, together with Iñaki Arrien, he founded the restaurant guide, *Guía Maiak*, of restaurants in the Basque Country and neighbouring areas. He contributed for many years to the *Gourmetour* and *Campsa-Repsol* guides. Lapitz is the creator of the *Guía Gastronómico y cultural del País Vasco y su entorno* as well as the *Mapa Gastronómico del País Vasco,* both published by the Basque Academy of Gastronomy of which he is a founder member.

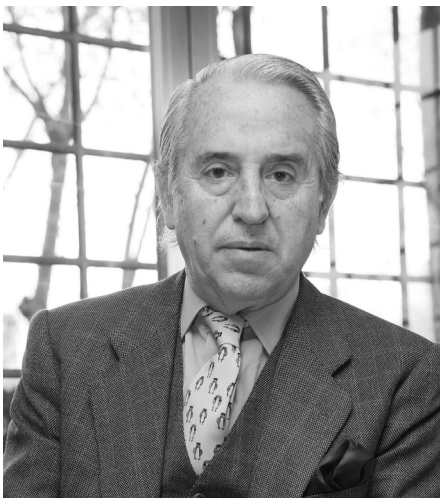
He has coincided with all the greats of food journalism although he considers himself disciple of the great José María Busca Isusi. Patriarch of Basque gastronomy and promoter of everything related to food and cooking, from products to cooks and traditional dishes author of almost forty books, Juan José Lapitz is one of our most prolific food writers: *Comer en Euskalherria; La cocina cántabro-gascona; Manual de las setas; La cocina moderna en Euskadi: Setas en Guipúzcoa; La cocina de Shishito en la Belle Epoque; Camell, un perro gourmet; Antología de Busca Isusi; Los caseríos y la cocina rural vasca; La morci-*

lla de Ormaiztegi; Agenda Gastronómica de Gipuzkoa; Diccionario del agual; La cocina de Hondarribia de ayer y de hoy.

He has contributed chapters in *El salmon, su vida privada y pública; Comer en carretera; Manual de la matanza; Cocina e higiene alimentaria; La cocina popular; La cocina Vasca, Recettes de sept provinces basques; La cocina de la selección nacional de fútbol; La cocina marinera de Fornells, La Huerta y la gastronomía en Hondarribia; El agua, fuente de vida.* He has coordinated the works *El agua en la cocina del futuro*; *Agua, el arte de buen comer; El agua en la coctelería del siglo XXI; Las mejores recetas del siglo XXI de néctares y zumos; La achicoria en la cocina del XXI* and has translated *La cuisine basque. Recettes fondamentales des 7 provinces.*

Since 1993 he has written a weekly column of a food in *Diario Vasco*. Now, at the age of 78 he confesses to living a little away from the food scene and says he is "more interested in growing leeks and aparagus in his garden". Juan José Lapitz has always encouraged increased knowledge of what we eat. For such an enormous contribution to food communication he has been awarded the National Gastronomy Prize for the best journalistic work, the Busca isusi prize conferred by the Guipúzkoa council and that of the Basque Food guild for his long and vast contribution on behalf of Basque cooking. His book *2,000 food sayings* received a prize from the International Academy of Gastronomy.

FRANCISCO LÓPEZ CANÍS



President of the Gourmets group and editor of the *Gourmetour* and *Vinos Gourmets* guides. Inspired by the French Gault Millau, in 1976 he and his partner Fernando Jover launched *Club de Gourmets*, the doyen of food press in Spain and also the most decisive for the future of our haute cuisine. Masterminds in the construction of the journalistic event, these pioneers brought into being the first media food events from which the New Basque Cookery boom would emerge: The first, second, third and fourth Round Tables on Gastronomy.

In 1987 López Canís created the *Gourmets Show* which has held nearly thirty editions and is the oldest of food events in Spain. In 2001 he organized the first Workshop of the Senses in the *Gourmets Show*, a paralell event full of related activities, open to the general and specialist public. In the interview titled "López Canís, pioneer of pioneers[20], it was recognised that:

> Nobody has done so much for Spanish food culture. He initiated the determining activities to promote gastronomy in Spain. He was the driving force behind the renewal of the new Basque cookery as the first key stage. He is the creator of the first Spanish food magazine (*Club de Gourmets*), the first food

[20] Franco Jubete, Alfredo. Available in : http://www.loscincomejores.com/labocamagazine/lopez-canis-el-pionero-el-primero.

> and tourism guide (*Gourmetour*), the first gourmet food fair in Spain (*El Salón de Gourmets*). A fine, honest person, sincere and unruffled with a wealth of experience, there is no restaurant, wine-cellar, or product that he has not tried somewhere in the world.

In 2013 Francisco López Canís was paid an important tribute for his long and rich career in the opening ceremony of the San Sebastián Gastronomika-Euskadi Saboréala Congress.

CARLOS MARIBONA



Began his career as a food journalist in 1992 publishing reviews of Madrid restaurants in *ABC* newspaper where he had worked since 1976.

From 1992 until 2007 he combined his normal newspaper work with food reviewing, first as editor-in-chief and latterly as deputy director.

In 2006 Maribona created *Salsa de Chiles*, the first food blog by a professional journalist and for four years he directed a program of the same name on the *Punto Radio* radio station.

He has received numerous prizes including the National Gastronomy Prize for the best journalistic work, the AMER from the Madrid Association of Restaurant Businesses and the José María Busca Isusi 2007 Prize, awarded by the Basque Academy of Gastronomy.

He has also been on the board of directors of the Spanish Royal Academy and the Madrid Academy of Gastronomy. Maribona teaches the subject of food reviewing in the Master's course of cultural journalism at the San Pablo Center for University Studies in Madrid. Como académico, ha sido miembro de los consejos directivos de la Real Academia de Gastronomía y de la Academia Madrileña de Gastronomía. Maribona es profesor de Crítica Gastronómica, asignatura que se imparte en el Máster de Periodismo Cultural del CEU San Pablo.

IGNACIO MEDINA



Works between Spain and Peru. He is the author of the recently published book Edén.Pe, written with Ferrán Adrià and Gastón Acurio. He is a contributor to the Peruvian edition of *Poder* and *El Comercio-Somos* (Lima). During his career in food journalism he has written for: *El País* (*El País Semanal* and *La Guía de El País*), *El Mundo, El Sol, Época*, *Esquire, Ronda Iberia, Estrella Digital (El fogón de Ignacio Medina*). In 1982 he joined *Club de Gourmets*, first as editor-in-chief and later as director in charge of the *Gourmetour* and *Vinos de España* guides. In 1986 he started *Club del Vino y la Mesa* and created *Gran Reserva. Revista del Buen Vivir* which he has directed since its creation and for which he received the National Gastronomy Prize in 1987 for the best publication. Since 2006 Medina has been in charge of the food review section of *La Guía del Ocio de Madrid.*

He wrote the first 300 scripts for the program *El menu de Karlos Arguiñano*, broadcast on Spanish national television. His many books and guides include *Los ritos del lujo*, *Gastronomía I +D + I*, the collection *Cocinas país por país* and the collection *La cocina de El País.* The most significant food guides written by Medina are *Las rutas del vino de Castilla-León y Extremadura*; *Los pescados azules de nuestras costas*; *Guía comer en carretera* and *Guía del Turismo del Vino*. He was also in charge of the collection *Grandes obras de la gastronomía* (Anaya). In 2009 the Spanish Royal Academy of Gastronomy distinguished him with their National Prize for best journalistic work.

YMELDA MORENO DE ARTEAGA



In 1975 the *ABC* newspaper took on Ymelda Moreno de Arteaga, member of the ruling committee of the Spanish Royal Academy of Gastronomy, guild member and academician; coordinator and director of the food section of the Guía Repsol from 1979 and President of the Fine Food Guild, founded by her father Francisco Moreno Herrera, Earl of the Andes (Savarin). Moreno de Arteaga wrote under the pseudonym Zenón (in *ABC* and *Ya*) and Comino (in La Gaceta Ilustrada). The food writer alternated different journalistic genres: chronicles columns, articles, profiles and restaurant reviews. She also introduced other establishments such as ice-cream parlours, *churrerías y chocolaterías* (flour fritter rings and hot chocolate breakfast places) into her analysis of great restaurants. Her reviews also embraced the new trends in food and catering, self-services, all-you-can-eat buffets, and other places for eating well at reasonable prices, as well as international cooking: Lebanese, Swiss, Asian, German restaurants.

Zenón valued short, constantly renewed restaurant menus and the use of fresh ingredients instead of canned and frozen goods.

Until the arrival of Zenón food reviewing was very elitist and generally centered on upscale restaurants.

FEDERICO OLDENBURG



This Swedish-Argentinian journalist was born in Buenos Aires and lived in Argentina, Sweden and Peru during his formative years. He settled in Spain in 1989 and since then has worked as a journalist and editor specializing in food, wines and spirits and life style. He has published in *Vogue, Sibaritas, Vinum, Diario 16, Envero, Cocina Futuro, Mía*, *Marie Claire, Dunia, Foreign Affairs Magazine, El Economista* and *Spain Gourmetour*, among others. On Internet he has directed the online shop www.lavinia.es and published in *Gastropoli* and *Gastroactitud.* He has been on the jury of international wine contests and a member of the tasting committee of various specialist publications. At the present time he coordinates the food section of the Spanish edition of *Gentleman* and contributes to *El Mundo,* the supplement *Fuera de Serie* of the financial newspaper *Expansión* and www.foodsfromspain.com, published by the Spanish Institute of Overseas Commerce. He is correspondent in Spain of the Mexican magazines *Gula* and *Catadores*. Significant works in his bibliography are *La Pomme de Terre, saveurs méditerranés*, *Le Botin Gourmand, Burdeos* and three volumes of *Paisajes y bodegas de España* (2003, 2005 and 2007); *Vinos de Sudamérica* in the collection *Rutas del Vino*, published by *El Mundo (2006),* the guide *Los 100 vinos y restaurantes de El Economista* (2009) and *101 experiencias gastronómicas que no te puedes perder* (with Julia Pérez and José Carlos Capel). His most recent book is *Saber de vino en tres horas* (Planeta 2011). His jour-

nalistic work was acknowledged in 2007 when he was awarded the National Gastronomy Prize.

JULIA PÉREZ



Graduated in journalism from the Complutense University of Madrid, she is a food specialist. She is a member of the Spanish Royal Academy of Gastronomy, writes, gives cookery classes and is very involved in many activities related to food and culinary culture. She is director of Barcelona University's on-line modern cookery course and currently writes for *El Mundo, Condè Nast Traveler*, *Mía Cocina, Vino + Gastronomía* and the Argentinian edition of *Gourmet*.

She has worked for the national and international press, with *ABC, Vogue, GQ, Gala*, *Tiempo, Geo, Spanorama, Esquire, Spain Gourmetour* or *the Apicius Cuadernos de Gastronomía*. Julia Pérez has written various restaurant guides, food and cookery books: *En tu mesa o en la mía, Mil cocinas en una, 101 experiencias gastronómicas* (with José Carlos Capel and Federico Oldenburg) or *Fashion Food* (con José Carlos Capel) which have received awards such as the *International Cookbook Award* or the National Gastronomy Prize.

She is a contributor to the Italian *Identità Golose* guide and the Spanish *Metrópoli*. In her editorial work, her coordination of the collections *Cocina con firma* and *Cocina express* is outstanding. She is spokesperson of the technical committee of Barcelona Vanguardia 2012, an external consultant of Madrid Fusión and founder and director of the portal *Carácter Gastronómico*. Julia Pérez's journalistic work was rewarded with the 2005 National Gastronomy Prize.

PHILIPPE REGOL



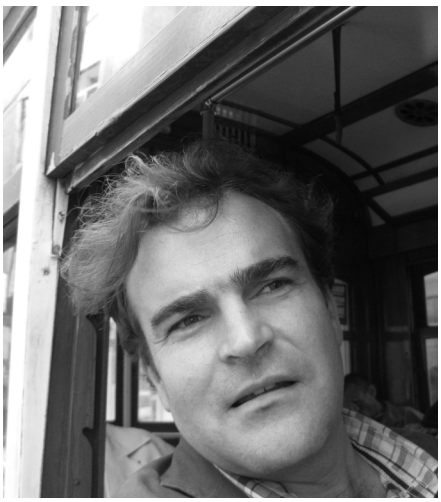
He does not consider himself a food reviewer –and does not usually concur with them– or a trained journalist. Rather, he is a cheerful dilettante.

After graduating in Spanish from Toulouse University he taught French in high schools in Barcelona until, one day he chanced on a kitchen and became fascinated to the point of forsaking his classes and registering at the Arnadi Cookery School (today Hofmann) in Barcelona.

He learnt from Mey Hofmann and Bernard Benbassat and then cooked for 25 years, until 2006. Regol garnered a vast experience of food from his travels, congresses and discussions with cooks. He is an avid reader of Christian Millau, Gilles Pudowski, Jean François Revel, Jean Pierre Poulain, Anthony Rolley, Roberta Corradin and José Carlos Capel.

He has created the blog *Observación Gastronómica* (http://observaciongastronomica2.wordpress.com) and has contributed to the specialist publications *Cuadernos Apicius, Sobremesa, Cocina futura, Cuina*; at present he is writing in well-known publications like *Chefsbook* and the Italian guide *Identità Golose*. He is a National Gastronomy Prizewinner from 2012.

SANTOS RUIZ



An agricultural engineer by profession and manager of the Valencia rice regulatory council he began his food reviewing as an inspector of the Gourmetour guide for the Levant region of eastern Spain.

Since 2006 he has written in the *Metrópoli* supplement of *El Mundo*. He also writes about food in *Valencia City*, a monthly food and leisure review and is a contributor on *Onda Cero* radio and *Almanaque Gastronómico de la Comunitat Valenciana*.

He confesses that the food critic who influenced him the most is Ignacio Medina who taught him that a good critic has two fundamental missions: knowing how to read restaurant kitchens and how to tell the reader what to expect: warning about the weak points, recommending the most pleasurable. Medina's books have also been an important influence in the profession of food critic because they are incisive, objective, amusing and the most independent of the profession.

LLUÍS RUIZ SOLER

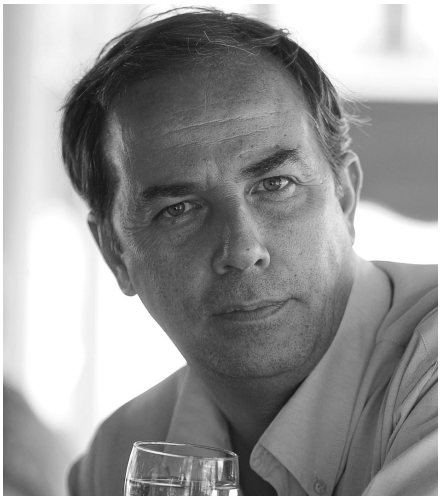


Discovered that he loved eating "in a most oedipal manner: mother's milk". Leaving home to study journalism in Barcelona, he realised that if he wished to maintain his enthusiasm for fine eating, he would have to learn to cook and visit the best restaurants and fine food shops.

Ruiz Soler has been correspondent of the *Club de Gourmets* and *Gourmetour* for the Valencia Autonomous Region. He has published articles on food in almost all the general and specialized Valencia press and has taken part in food programs on the local radio stations *Canal 9* and *Cadena SER*.

His website *Gastronostrum* which was nominated for the 2012 National Gastronomy Prize edits the *Gastronostrum Magazine* and organizes events such as the Gastrónoma congress. He has collaborated with two famous chefs, Alain Ducasse with the book *Grand livre de cuisine Méditerranée* and with Quique Dacosta in *Arroces contemporáneos.*

JAVIER SÁNCHEZ DÍAZ



Graduated in Media Studies from the Complutense University of Madrid. He was an editor with the news agency *EFE* and the now defunct Madrid newspapers *El Independiente* and *Informaciones*. In 1986 he won the Calvo Sotelo National Prize for a series of 11 articles about the labour integration of first-generation Chinese immigrants *(¿Mao o Mahou?)*.

In 1987 he returned to Málaga to take up a post as editor of the *SUR* newspaper and a year later was named section head of *Diario de la Costa del Sol*. In 1992 he became section head and editor in chief of *Diario de Málaga* where he remained for six years, until 1998 when he founded his own communications company, Universalia.

He was named director of the tourist magazine *Andalucía Única* and for 15 years was representative in Andalusia of *Editur*, the veteran Spanish tourist magazine. In 1999 he received the Mediterranean Prize for Tourism Journalism for his long service to the industry.

In 2006 Javier Sánchez founded the Excelente Group, specializing in the publishing of magazines and corporative publications and in the same year became editor and director of the food and wine magazine *Excelente*, pioneer in Andalusia. This publication, in only four years, has won the National Gastronomy Prize of the Association of Iberian Restaurateurs, the Gourmand de Lyon Prize and awards in Brussels and Bâle for the best specialist review, the Spanish Union of Sommeliers Associations Prize, the Málaga Academy of Gastronomy Prize and the national prize from the Association of Hotel Directors.

Since 2005, he combines his publishing work with the presidency of the Andalusian Association of Tourism Journalists. Javier is the son of the lawyer Juan Sánchez Morente, founder and first president of the Costa del Sol Hoteliers Association (Aehcos).

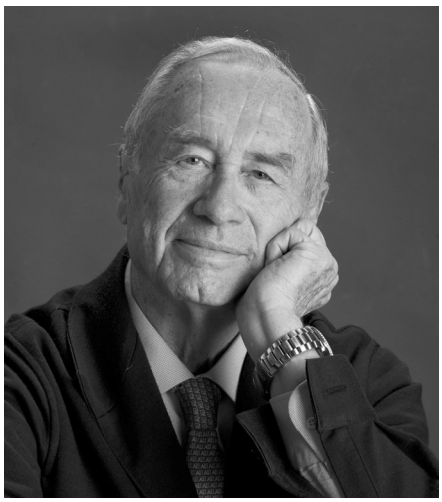
MIQUEL SEN



Studied Biology at Barcelona University. His work as a journalist led to his interest in food and food history on which he has published numerous books: *Viaje por los vinos de España, Les cases de menjar, El País del Cava, Paseo por los restaurants de Cataluña, Les receptes de la nova cuina catalana, Enciclopedia del cava, Comer por cuatro pesetas, Un artículo de encargo, luces y sombras del reinado de Ferran Adrià*. Miquel Sen contributes to the magazines *Vinos y Restaurantes*, *Chefsbook* (magazine of the chefs' club of Catalonia), *Mercados del Vino y la Distribution*. Until 2012 he contributed to the *Guía del Ocio*, writing a weekly chronicle for 24 years and with the *Avui* newspaper for eight years with a section in the Sunday supplement. Sen is also director of the web www.gastronomiaalternativa.com.

Since July 2006 he has a column in *El Periódico de Cataluña*. He directed the TV program *Cuines* (*TV3*), one of the eight most watched of the channel, for 15 years with nearly 4,000 programs to his credit, for which he received the Catalan Academy of Gastronomy award for the best instructive program. Miquel Sen also holds *Le Prix France de Gastronomie.*

GONZALO SOL



Published the first food guides in Spain written by Spanish food journalists: the pioneer *Guías del Sol*, for which he received the National Gastronomy Prize in 1978. He has contributed with *Informaciones, La Vanguardia, Nuevo Lunes, Época, El Siglo, El Periódico de Aragón* and presented various radio and television shows in *Tele Madrid, Onda Cero, Radio España*… He has been a member of the Spanish Royal Academy of Gastronomy since 1978, and is a founder member of the *Sobremesa* team; editor-in-chief of *Extrísimo, Gastronomía y Enología*; and co-founder with Victor de la Serna of the food section in *El País Semanal*.

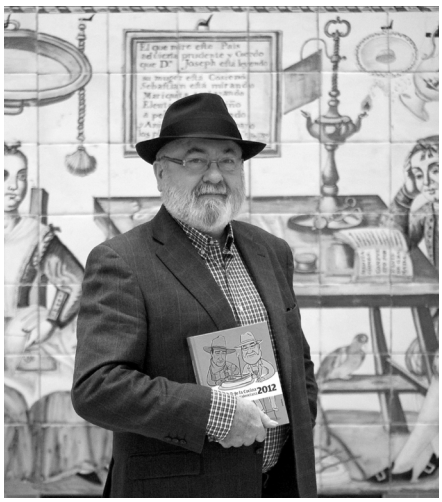
He began to broadcast his own radio program "Comer, charlar y beber" on *Radio Nacional* in 1977. This remained on air for more than three decades on various radio stations, *Ser, Antena 3, Cope* and *Radio Intereconomía*. In 2008 the program received the Canal Cocina award.

Gonzalo Sol has also engaged in an intense publishing and translation activity. Among the titles of his works are *El buen gusto de España* (*Gourmand World Cookbook* prize), *Caza y Cocina* or *Madrid en 50 menús*. He belonged to the wine-tasting committee of the book *Los Vinos de España*, by Miguel Torres and has translated *Le Goût du Vin* (con M. Isabel Mijares).

He has been awarded the National Gastronomy Prize twice (1978 and 1988) and in 2002 the Alimentos de España Prize. He created

the Courses for Sommeliers and Maîtres d´hotel offered by the Madrid Official Chamber of Commerce and Industry.

ANTONIO VERGARA



This writer from Valencia, using the pseudonym Ibn Razin, is one of the great classic food writers in Spain. Vergara, with a look of the Far West about him, has been a food journalist for more than four decades. Cinema and jazz have also been part of his scene. He began his career in *Cartelera Turia* in 1972 and has continued to show his great professionalism in publications like *La Cartelera de Levante-EMV*, where he has written a weekly page since 1995.

Contributor and columnist in *Levante-EMV* since 1989, he published in 2001 in conjunction with this newpaper *Protagonistas de nuestra gastronomía*. *Los mejores fogones de la Comunidad Valenciana*, a book comprising 67 installments. His first book was *Comer en el País Valencià*, published in 1981 by Penthalon with prologue by Manuel Vázquez Montalbán. This was followed by *Guía SEAT Panda, Comer en carretera* (1982), *De tapas por Valencia* (1996), *La España dulce* (1997), *Guía de Restaurantes* (2002), *Anuario Gastronómico de la Comunidad Valenciana* (in 2005, 2006 and 2007 as director and with his *alter ego* Ibn Razin as assistant director) and in 2007 *Guías gastronómicas de la Comunidad Valenciana* (19 volumes).

In the eighties he wrote weekly food sections in the newspapers *Noticias al Día* (*Carpantúa y Gantagruel*) and Levante-EMV (*El estofado de Proust*). He has written for the magazines *Sobremesa, Viandar* and *Bouquet*. From 1983 to 1986 he was an inspector for the *Gourmetour* guide in Alicante and Castellón. Since its inception in 1995, until 2009 he has been a contributor to the guide *Lo mejor de*

la gastronomía. In 2008 he received the Carxofa d'Or award from the Benicarló city council and in 2007 the Festival Cinegourland Prize (Food and Films) for his constant devotion to food and film reviewing.

He is the only Spanish food journalist to be prosecuted. This occurred in 1977 because of his review of the Valencian restaurant Río Miño. He was acquitted by the three magistrates of the Valencia provincial court who only found evidence of *animus criticandi* and not *animus injuriandi*. The Supreme Court confirmed the sentence. The episode had wide repercussions in the press. The national radio station *RNE* devoted one of their weekly programs *Comer, charlar y beber* with Eugenio Domingo and Gonzalo Sol to the happening. The French newspaper *Le Monde* also mentioned the bizarre incident.

Antonio Vergara is a critic who looks like a sheriff and whose wide-brimmed hats are reminiscent of the Stetson. He is a fan of the Western and its literary style permeates his works on food. He is a loner who likes to eat alone, like a true Western hero.

Vergara became interested in cooking as most people do: going with his mother to the Colón market. He continued his learning process going to restaurants with his father and then he himself became interested in the cultural side of food. Our Sheriff Vergara can take credit for being the discoverer of great cooks including the brilliant Quique Dacosta.

MIKEL ZEBERIO



Mikel Zeberio's chosen path, more a chronicler than a critic as he defines it, is a unique case in the profession. The term that best defines this colossal SUV, this four-wheel-drive of the specialist press is New Food Critic, loosely related to the US New Journalism style that brought us the new figure of a newspaper writer who plunged deeply into the atmosphere of the events related. The new journalist lived side-by-side with politicians on the campaign trail, rock bands on tour, trained with boxers and covered the fights from the ring-side.

Zeberio not only cohabited with the actors in the food world, he took a leading role in the proceedings: cook, vintner, shepherd, producer… In other words, the all-purpose journalist. To quote an expression from bull-fighting that Miguel Ángel Rincón used in the Madrid Fusión web-site: Mikel Zeberio has hands-on experience on both sides of the barrier to share, with great simplicity, his profound knowledge of cooking in the media.

He has done everything in food reviewing: printed press, radio and television as well as cheeses, ciders, sparkling wines, reds, whites, vinagers… This double facet of performer and writer is what makes him different. Mikel Zeberio comes from a line of cooks and taverners. His father cooked in the elegant María Cristina and Palace hotels and his mother in the great Victor restaurant in Bilbao. Later all three ran a restaurant together for 11 years: the Bordatxo: a singular establishment without menus, where seasonal products were only

cooked to order. Then Mikel Zeberio started a cheese-making dairy at the seaside in a place called Plentzia and produced some of the best cheeses in Spain, according to the expert Enric Canut. And before all this, Zeberio spent more than 15 years as professor of Physics, Chemistry and Biology, disciplines that would be become fashionable in the cooking era of Ferran Adrià.

In 1991 he founded the magazine *Gastronomika* and worked there until 1997. In 1999 he created *Viandar*, a project that did much to favour wines, that he edited and directed himself while contributing to cooking programs on *Antena 3, Cope* and *Euskadi Irratia*. He is author of the food guide *Dónde comer bien en el País Vasco* and also produced the series *Pan y Mantel* for ETB.

At the present time he presents the food program 'Sartén y cuartillo' for *Onda Cero* and is professor at the Basque Culinary Center. As the driving force behind the Petra Mora project (*www.petramora.com*) he travels to all the best pantries of Spain and is very involved in promoting a great many extraordinary food products, the majority of which are as yet unknown.

ACKNOWLEDGEMENTS

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My admiration goes to all the food critics whose work we have analysed here, for the great work they are doing and for their willingness to receive us whenever we requested. And finally, I would like to thank the efficient staff at the libraries and periodicals libraries of the Basque Country University, Deusto, the Vizcaya Regional Council, Bilbao City Council and the National Library in Madrid.

EPILOGUE

Since any activity, whether professional or amateur, attracts pros and contras and, since furthermore, as in my case, one is involved in the field, it is complicated to define explicitly this important part of gastronomy.

Food reviewing was practically inexistent until the last quarter of the previous century. There had been some dabbling on the subject by Savarin (Earl of the Andes), Gonzalo Sol, Ymelda Moreno (Marchioness of Poza), Rafael Ansón, Victor de la Serna and others whose names escape me but it would be fair to say that they mostly wrote about restaurants. So I would prefer to start off with the positive side, at least during the last forty years to which I have borne witness.

The presence of food critics has been outstanding and very favourable to gastronomy. The media have obliged the renewal and evolution of the sector and aroused the interest of the enthusiast with scant information and a hunger for knowledge of the subject. The media have also helped to promote and economically help the professionals and establishments of this important sector of our daily life.

The initial lack of people with sufficient knowledge of the matter has led to the incorporation of young new-comers, keen to work and research deeply. And so there is now a large and illustrious group of writers/journalists performing with varying levels of skills in the field. Obviously some are more skilled than others and inexorably, time will tell and put each in their rightful place. In short, a worthy legion of food communicators has grown at the same pace as the developing interest in food.

Now let me continue with the most dubious aspect of this so-called profession or trade. As in all groups, there are both true and false actors thronging around, particularly as a consequence of the economic bubble we have recently been enjoying. Frequently information is mixed with advertising; the media spend very little on this section and therefore, the writer has to make his living however he can. To use a quasi food expression: a bit like the chicken and the egg vicious circle.

The confusion has been exacerbated by the flawed eruption of new technologies in the figure of the food blogger whose activities share the risks of anonymity but who does provide an important added channel of information.

To conclude this brief depiction, we perceive a new scenario, adapted to the economic situation that will take us to a removal of undesirable elements and the consolidation of authentic, honest professionals and worthy amateurs.

– Francisco López Canís –
President Gourmets Group.

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Canal Cocina
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Carlos Maribona
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Cristina Martínez (Garbancita)
I+D en mi cocina: http://garbancita.blogspot.com.es

Albert Molins Renter
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Alejandro Morán
http://www.pantagruelsupongo.com

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Ana Salter
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