

CIVILTÀ DELLA TAVOLA

ACCADEMIA ITALIANA DELLA CUCINA

INTERNATIONAL
EDITION



ACCADEMIA ITALIANA DELLA CUCINA
ISTITUZIONE CULTURALE DELLA REPUBBLICA ITALIANA
FONDATA NEL 1953 DA ORIO VERGANI

www.accademia1953.it



L'ACCADEMIA ITALIANA DELLA CUCINA
È STATA FONDATA NEL 1953 DA ORIO VERGANI
E DA LUIGI BERTETT, DINO BUZZATI TRAVERSO,
CESARE CHIODI, GIANNINO CITTERIO, ERNESTO DONÀ
DALLE ROSE, MICHELE GUIDO FRANCI, GIANNI MAZZOCCHI
BASTONI, ARNOLDO MONDADORI, ATTILIO NAVA,
ARTURO ORVIETO, SEVERINO PAGANI, ALDO PASSANTE,
GIAN LUIGI PONTI, GIÒ PONTI, DINO VILLANI,
EDOARDO VISCONTI DI MODRONE,
CON MASSIMO ALBERINI E VINCENZO BUONASSISI.

CIVILTÀ DELLA TAVOLA
ACCADEMIA ITALIANA DELLA CUCINA

INTERNATIONAL EDITION

JANUARY 2019 / N. 311

EDITOR IN CHIEF
PAOLO PETRONI

COPY EDITOR
SILVIA DE LORENZO

LAYOUT
SIMONA MONGIU

TRANSLATOR
ANTONIA FRASER FUJINAGA

THIS ISSUE INCLUDES ARTICLES BY
Paolo Petroni,
Maurizio Campiverdi.



Publisher
Accademia Italiana della Cucina
Via Napo Torriani 31 - 20124 Milano
Tel. 02 66987018 - Fax 02 66987008
presidente@accademia1953.it
segreteria@accademia1953.it
redazione@accademia1953.it
www.accademia1953.it



Monthly Magazine
Reg. n. 4049 - 29-5-1956
Tribunale di Milano



Rivista associata
all'Unione Stampa
Periodica Italiana



TABLE OF CONTENTS



FOCUS

- 2 Magazine makeover
(Paolo Petroni)

CULTURE & RESEARCH

- 3 In memory of two
great Masters
(Maurizio Campiverdi)



On the cover: detail of the painting *Squisito al Selz* (*Delicious with Seltzer*, 1926) by Fortunato Depero, displayed in the exhibition *Fortunato Depero: Futurism and Advertising* until 31 March 2019, MUST Museum of the Vimercate Territory, Vimercate (MB), Italy.

Magazine makeover

BY PAOLO PETRONI
President of the Academy

Dear readers, the issue of our magazine, *Civiltà della Tavola*, you are reading, is the last one to be printed using the familiar arrangement of articles and graphic layout which has gone mostly unchanged for several years now. Today our pages, however carefully wrought and readable, bear the burden of passing time. Many have suggested updates and greater compatibility with modern communication modes. After thorough consideration, I have the pleasure of announcing that you will find the upcoming February issue of *Civiltà della Tavola* completely revamped in both content and graphics. While retaining the care in presenting information and graphics which has always characterised our monthly publication, in view of the Academy's new path of increased involvement with a more general audience, we found it necessary to rethink the magazine's image, which is showing its age - especially as regards its heterogeneous and unstructured content.

Our magazine currently consists of 72 pages, of which often only 27 contain articles on culture and research, while the others report convivial gatherings and other activities by the Delegations.

Many believe, as the "Franco Marengi" Study Centre unanimously concurred, that we should instead allow more space to the first category, which will now cover 40 pages, without of course neglecting the Academy's activities.

The magazine will therefore be restructured with the following sections and categories:

- President's Focus
- Current Events - Lifestyle - Society
- Traditions - History
- Territories - Tourism - Folklore
- Health - Safety - Law
- Cuisine - Products - Food Technology
- Restaurants and Cooks
- In Bookshops

- Delegations' Activities
- Delegations' Convivial Gatherings
- Members' Handbook

Those who would like to submit their contributions (3,500 to 7,000 characters, including spaces) should therefore be mindful of the categories delineated above. In particular, mere descriptions of meetings and gatherings will no longer be published, while ample space will be allowed for articles on the topics presented in the most interesting talks given at those meetings.

The new layout will increase the clarity and legibility of the revamped content; the cover and format will remain unchanged, both to retain the magazine's long-established continuity and because they have been generally appreciated. As you can imagine, this has required a complex and lengthy gestation which involved the participation of the new Study Centre, the Editorial Office and our director of graphics and layout. I hope that the new magazine will meet with your approval and contribute to giving the Academy a vital and current role in the food culture world.

PS: Crisis averted! For now. No assault on Made in Italy will emanate from the UN glass citadel: no red traffic light for oil, parmesan, ham and much else. The draft presented by France, Brazil, Thailand, the Central African Republic, Equatorial Guinea, Indonesia, Norway, Senegal and South Africa did not come to fruition. Not because it was rejected, but because an 'invisible hand' caused the requirement for taxes and labels to disappear, and consequently the Assembly limited itself to promoting a healthy diet and lifestyle. Moreover, it reiterated the aim of preserving food traditions, considered part of each country's cultural heritage. No black mark, therefore, for our products. A good result for Italy and its diplomacy, possibly with a helpful nudge from France, which, despite being among the nations presenting the proposal, would have had much to lose.



Restaurants and Cooks



Health • Safety • Law



Current Events • Lifestyle • Society



Traditions • History



In memory of two great Masters

Marchesi and Bocuse left us a year ago.

BY MAURIZIO CAMPIVERDI

Honorary Delegate for Bologna-San Luca



Less than a month apart (26 December 2017 and 20 January 2018), two standard-bearers of their respective Italian and French cuisines ascended to the great kitchen in the sky: Gualtiero Marchesi and Paul Bocuse, ceaseless contenders for the top spot at the apex of the Western culinary pyramid.

These two consummate masters could not have been more different: Gualtiero, cultured, elegant, reserved and slender; and Paul, extroverted, exuberant, histrionic and monumental, including physically.

The first was born in Milan in 1930, and the second in Collonges au Mont d'Or near Lyon in 1926; both left their indelible mark and enduring memories in Italy and beyond.

Their private lives also had nothing in common: the wholesome Gualtiero, devoted to his wife and family, and Paul the unfettered libertine, who supplemented his lifelong wife, the beautiful and refined Raymonde, with two part-

ners, each of whom bore him a child. They all reportedly gathered round his deathbed. While Marchesi had already retired from restaurant work and from directing the ALMA cooking school, Bocuse, though physically beleaguered by Parkinson's disease, valiantly remained on the front lines. The final time I saw him, he appeared for a few minutes in his restaurant's dining hall; I was visiting him to celebrate his 90th birthday and his uninterrupted half-century of retaining three Michelin stars. He was very haggard. Bocuse's restaurant, in which Marchesi briefly worked before launching his independent career, embodied the great chef's essence: opulent, overdone, brightly coloured, with a liveried attendant opening the restaurant morning and evening 365 days a year, for the restaurant never closes. Culinary continuity was, and is, assured by four chefs all honoured with the title "Meilleur ouvrier de France" ("Top Craftsman in France"), a most prestigious achievement in that country.

Bocuse worked 10 km north of Lyon, on the banks of the Saône, the romantic river described by Julius Caesar. Here rises an imposing edifice, almost three centuries old and continuously owned by the Bocuse family. On the upper floors are private living quarters, including (a rare occurrence) the room in which Paul was born and, eventually, peacefully passed away.

The restaurant occupies the entire ground floor. Cheerful colours, paintings and *trompe l'oeil*, an ostentatious abundance of silverware, a gigantic sign on the roof and an internal garden surrounded by the 'chefs' wall of fame', a series of frescoes portraying such celebrated stars of French cuisine as Escoffier, Fernand Point and Eugénie Brazier, who contributed to his professional education.

In distant 1975, the President of the French Republic decorated Paul Bocuse with the Legion of Honour in the Élysée Palace in Paris; for that occasion, Paul created the Valéry Giscard d'Estaing soup, one of the few dishes that he invented, since he was always, above all, the perfect executor of the great French culinary classics. His last menu still contains specialities created by Point and by *mères* Fillioux and Brazier, grandes dames of classic French cuisine.

Bocuse knew and loved Italy and had a special rapport with Antonio and Nadia Santini of the Pescatore restaurant in Canneto sull'Oglio, which he considered the best restaurant in the world.

Rounding out a career studded with nothing but successes, on 27 September 2017 the newly elected French President, Emmanuel Macron, decreed that



a special “déjeuner des Grands Chefs” (‘Great Chefs’ Luncheon’) should be dedicated to Paul Bocuse as guest of honour. Plying their art in the kitchen were the three-starred chefs Anne-Sophie Pic, Guy Savoy and Yannick Alléno.

Bocuse’s generosity was well-known. He must be lauded for always keeping prices reasonable and offering a selection of good wines with restrained profit margins and highly affordable children’s menus, to make his restaurants accessible to entire families.

Speaking of menus, which I enthusiastically collect, I remember that when the Municipality of Milan decided to honour Gualtiero Marchesi for his 80th birthday with an exhibition in his honour in the Sforza Castle, a problem arose: nobody had his menus because the great chef, in this case also a great snob, declared that he had never kept them. When my assistance was requested, with heartfelt entreaties for their gentle handling I lent the exhibition over twenty menus covering his entire, marvellous career.

Marchesi, intellectually restless, was born into the profession (his parents operated the Mercato hotel and restaurant in Milan), but grew into his culinary vocation relatively late. He spent the entire year of 1975 enthusiastically exploring French triumphs in the restaurant world, frequenting, among others, Paul Bocuse, the Troisgros brothers in

Roanne, and Fredy Girardet in Crissier. Only in 1977, aged 47, did he open his restaurant in via Bonvesin de la Riva in Milan; a year later it already had its first star, immediately followed by a second, and in 1986 he finally attained three stars - the first in Italy to do so - which exceptionally travelled with him to Erbusco in 1994 and shone on until 1996. Then came his differences with Michelin, and he eventually requested no longer to be included in their guide. His ‘ink-blackened squid’, ‘open raviolo’ and ‘gold and saffron risotto’ are three of his most celebrated and original creations. *Nouvelle cuisine*, later so disparaged because of the excesses perpetrated in its name by too many untalented copycats, numbered Bocuse and Marchesi among its founders, and they ably employed its indisputable values, including the use of market-fresh ingredients, lighter sauces, briefer cooking, attractive presentation, openness towards the new and the different, acceptance of modern technologies, and the conception of the restaurant as a venue for offering a complete palette of pleasure satisfying each of the five senses.

In Milan, Marchesi did not receive the success he deserved and expected, because the city was not yet what it is now, and his overly introspective cuisine was not readily comprehensible to some. Furthermore, Gualtiero was more cultured, quick-witted and intelligent than

the vast majority of his clientele, and he had the inconvenient habit of sometimes making this clear. Marchesi also had unfortunate experiences in Rome at the Hostaria dell’Orso and in Paris at the Hotel Lotte.

His work in Erbusco drew to a close because of his advanced age and because directing ALMA, the International School of Italian Cuisine located in the Ducal Palace of Colorno, was very time-consuming. The great Gualtiero’s name lives on in Milan, in the little restaurant Marchesi alla Scala, adjoining the renowned theatre. Gualtiero had no precursors in Italy and even clear successors are elusive (Cracco? Oldani?). Bocuse, instead, was the third giant of last century’s French cuisine, after the towering Escoffier and Fernand Point, but he also has no designated heir other than his son Jerome, already a grown man. Bocuse was a restaurant entrepreneur (like Ducasse and, while he still lived, Robuchon): the grand “Abbaye” (‘Abbey’), two kilometres from the restaurant and also on the banks of the Saône, for ceremonial occasions; four important brasseries, bearing the names of the four directions, in Lyon; and joint ventures scattered around the world, from Disneyworld to Japan - but his predominant character feature was the cook’s oversized personality.

Paul, continuing along the path begun by Point, emancipated chefs from the kitchen, making them appear in dining halls, transforming them into famous characters comparable to film stars. Bocuse, emperor of the stove, ambassador of French cuisine around the world, is almost as famous as De Gaulle.

The entire Italian restaurant world should be grateful to Marchesi because he made a breakthrough: he reduced and then eliminated the distance between Italian and French restaurants.

Alongside Morini, Bergese and Marcatilli, at the San Domenico in Imola, he initiated a resurgence and a new awareness which, but for their efforts, we might otherwise be still awaiting. Marchesi remains in the eyes of all the undisputed ‘Maestro’.

