

Libres. Tout de suite il a répondu à l'appel du général de Gaulle" (64). Others were militant communists and fierce opponents of fascism: André Ancelin "était un communiste engagé, un homme sincère dans ses sentiments" (25). Several, like Igor Kronis (126–29), were immigrants who fled tyranny, found freedom in France, and instinctively fought the Nazis. Finally, there were students, firemen, and subway workers. Several of the 26, soldiers in Leclerc's army, were killed in action. Others were distributing newspapers or nursing the wounded when they died. Their actions were perhaps less spectacular than those of Leclerc's troops, but their courage was just as great.

The survivors include widows, brothers, cousins, and friends. The oldest is Alice Berlinger who, at 102, still grieves for her son Robert: "Je pleure, je n'ai plus de larmes. Je les ai toutes versées. Rien ne coule de mes yeux" (33). No less moving is Lucien Aubland who remembers his beloved friend Marcel Bizien: "Je garde son image, je le vois toujours. Il reste présent dans mon esprit. J'efface la mort par ces souvenirs" (41). There is a similar moment in many accounts. The sense of loss is still fresh and wounds are still unhealed. On the other hand, several speakers harbor deep feelings of bitterness. A widow recalls her husband's infidelities; a son relates how his father was violent and abusive. These men may have been valiant Resistance fighters, but their personal lives were a mess. The author offers no comments or judgments. Nothing is sugar-coated. Each account possesses its own distinct eloquence and raw emotions. Since the survivors are now in their seventies and eighties, many will not be here for future anniversaries of the Liberation. We are grateful to Castetbon for eliciting and preserving their testimony.

Only two of the victims were friends. The others did not know each other. But in late August 1944, they were all united in a common and noble cause. Their selfless acts of heroism typify thousands of similar acts. This remarkable book puts human faces on the plaques and brings them alive. We now understand that the individual accounts are fragments of a much larger picture. They allow us to grasp, to bring into clear focus, events which might seem incomprehensible. *Ici est tombé...* takes its place in a growing body of work on *devoir de mémoire*—how we should remember and honor the many millions who perished in the world wars and other catastrophes. Interested readers should visit <www.plaques-commemoratives.org> where they will find a wealth of additional information on the liberation of Paris and the plaques.

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FERGUSON, PRISCILLA PARKHURST. *Accounting for Taste: The Triumph of French Cuisine*. Chicago: U of Chicago P, 2004. ISBN 0-226-24323-0. Pp. 258. \$25.

Appearing in a most timely fashion, given the recent characterization of France by former allies as a nation of "cheese-eating surrender monkeys," Ferguson's book is a most satisfying piece of scholarship on the gastronomical leadership of the French. Indeed, an insult which includes such a reference to food only underscores the reputation of the French as *connoisseurs* in such matters. Drawing on a variety of sources (seventeenth-century cookbooks, nineteenth-century literature, modern food films, interviews with contemporary chefs), Ferguson examines in barthesian fashion the role of language and the growing print culture in making cuisine into such an important cultural marker. "The nationalization of French cuisine, in short, came through its textualization, and it depended on the readers

of culinary texts as much as on the cooks or the consumers of the material preparation" (34). That food could play so pivotal a role in the national arena should come as no surprise, given the basic metaphoric and political functions food has historically exercised on language and culture. Food becomes the intersection of physiology, agriculture, economics, sociology, linguistics, politics, and religion. Contrary to Louis XIV's gastronomical spectacles which testified to his power and royalty, and which were consumed by an elite class, Ferguson argues that French cuisine of the nineteenth century was available to and expected by more social classes precisely because "publishing cookbooks undermined this culinary exclusivity" (40). Nineteenth-century cuisine evaporates social vestiges of the Ancien Régime and redefines a nation: "At the same time that French cuisine supplied a medium with which to imagine the nation, it provided an instrument with which to practice nationalism" (81).

One of the most important personalities in this process of conflation was Marie-Antoine Carême (1783–1833), the mentor to Escoffier. Carême distinguished himself from his predecessors by his use of the written word and, more importantly, by addressing a greater range of social classes. Carême's insight into the role of language and the increasing role of print culture for developing culinary arts is highlighted in his *Le Pâtissier royal parisien* where in addition to culinary skill and technique, he stresses the importance of correct spelling! While the title of this publication reminds us of Carême's contact with the aristocratic class, in a subsequent publication he stated that he wanted "every citizen in our beautiful France to be able to eat delicious food" (52–53). Of additional interest is Carême's marriage of cuisine and architecture; this, along with systematic written discourse on all things culinary including health issues, helped to transform the culinary into a high art practiced by consummate and highly trained professionals. Furthermore, this same print culture turns the consumer/diner/reader into a significant player in the culinary experience or "taste community" (84). All of this leads to a new social institution: restaurant dining with all its possibilities, prestige, and pedagogical needs. Journalists such as Grimod de la Reynière, for instance, devoted themselves to shaping the palate of the diner rather than fine-tuning the skills of the chef.

Ferguson also notes the increased access to elegant and elaborate foods as reflected in nineteenth-century literature, citing for example Emma Bovary's *pâtissier* who hoped that her spectacular wedding cake would bring him new bourgeois customers. Balzac's realism included numerous gastronomic descriptions to illustrate the development of capitalism and its attendant materialism and vices. The role of food in Proust's work functions as the core of Chapter Four, entitled "Food Nostalgia." Chapter 5, "Consuming Passions," goes beyond the specifically French to include a general discussion of the "culinary spectacle" and international culinary personalities now so visible in popular culture, transforming us into "gastro-voyeurs" (165). The epilogue is a wonderful chapter on the 1987 film *Babette's Feast* and the treatment of food as process, and cultural and national identity in general. The genre of food film has now added a new level of consumption that would have surely delighted someone like Carême. In short, Ferguson's book on food shows a taste for cultural studies at its best.

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