



**Dublin Institute of Technology,
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Tara McConnell – PhD Candidate Dublin Institute of Technology

Exploring the ‘Food Motif’ in songs from the Irish tradition

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A desire for “story”: The emergence of the Irish Locavore

Brian Murphy - Institute of Technology, Tallaght

Craving Alcohol

James Murphy – Dublin Institute of Technology

'Eating their Words: Food and the French Language'.

Professor Grace Neville – University College Cork

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Cecilia Magnusson Sporre, Inger M Jonsson, Marianne Pipping Ekström – Örebro University, Sweden

Crave: The Intersection between Buddhism's conception of craving and America's Food Addiction

Priya Sury – D. Phil Student at University of Oxford

Craving for Jerez: the marketing behind the fads and trends in sherry throughout the centuries

Izaskun Zurbitu Aldama, Basque Culinary Centre, University of Mondragón

Recalibrating Cravings and Desires towards a Whole-Food Plant-Based Diet.

Frank Armstrong – University College Dublin

Gastronomy, ‘the art or science of good eating’ is a relatively young discourse. It emerged only in the wake of the French Revolution where early pioneers reversed the long-standing grip of the Sin of Gluttony which encompassed *both* excessive eating and the wider appreciation of food. Informed discussion of food was liberated but it remains associated with indulgence. Rarely does it broaden into analysis of the wider challenges posed by deriving food from the world. Theodore Zeldin argues that it ‘has a dark side, for it has done little to deal with the obscenities of famine and cruelty, and it will perhaps only receive proper recognition when it does.’ Can gastronomy broaden its application and do more to alleviate the obscenities that Zeldin speaks of? The issues around food are, and always have been, profoundly political. Food deprivation in the developing world is generally the product of inequality and the poor nutrition of many in the West demands action. Also, confronting climate change is the main challenge for this generation and food production plays an important role. We also implicitly accept the cruelties visited on other animals through our rapacious appetites.

Gastronomy frames our cravings and desires. As Sidney Mintz puts it: ‘What constitutes “good food”, like what constitutes good weather, a good spouse, or a fulfilling life, is a social, not a biological matter.’ A reformed gastronomy has the capacity to challenge the inequalities and damaging consequences of how our present system operates by promoting the widespread adoption of a plant-based diet. Michael Pollan argues that we should ‘eat food, mostly plants’, but the problem with this approach is that it does little to change how we perceive food. Meat, fish and dairy products remain the cherished items for special occasions. But a renunciation of these foods can draw us towards greater appreciation of vegetables, fruits, nuts, legumes and wholegrains which can form the basis of a new gastronomy.

Emphasis on growing plants for direct human consumption will allow agriculture to be far more productive for as Fernand Braudel wrote: ‘if the choices of an economy are determined solely by adding up calories, agriculture on a given surface area will always have the advantage over stock-raising; one way or another it feeds ten to twenty times as many people’. What is more a wide-ranging 1999 Oxford study in found that ‘After adjusting for smoking, body mass index, and social class, death rates were lower in non-meat-eaters than in meat eaters for each of the mortality endpoints studied’. The adoption of a whole-food, plant-based diet could help confront many of the lifestyle diseases that beset Western society. Also, the UN report *Livestock’s Long Shadow* in 2006 showed that livestock produced “18% of all human greenhouse gas emission, a bigger share than that of transport.” This must be addressed. Any dietary shift may initially occur at an elite level but the appetites of elites often diffuse widely over time. Gastronomy has the capacity to re-calibrate cravings and desires towards a better future.

Lust for Leaves

Janet Beizer - Professor of Romance Languages and Literatures

Harvard University

The eating of paper, plant material, and wood, medically catalogued as *xylophagia* from the Greek words for wood and for devouring, is generally identified as one among many forms of *pica*, the broad medical term for a condition alternately referred to as “pathology,” “perversion,” “eating disorder,” and “fetish,” and defined as an appetite for things deemed inedible or judged to have no significant nutritive value. How, I will ask, might these classifications begin to shift and be revalued when the disorder in question occurs in the leaves of a book?

Balzac and then later, Colette, his lifelong voracious reader, shared a fascination with the ingestion of paper, a hunger that they generously bequeathed to their characters. For my purposes here, I prefer to use the neologism *graphophagia* for its narrower textual and scriptural implications. While not all the paper I’ll discuss is inscribed or imprinted, every sheet implies the potential to bear writing if only by dint of its textual virtuality. How, I will ask, might this connection to text modify not only the name of the condition but also its ramifications and significance?

In the first part of my paper I will discuss the medical literature on pica with its diagnostic emphasis on the craving for substances deemed to have “insignificant nutritive values” and on the “false or defective appetites” of the patients so diagnosed. I’ll then go on to reconsider the meaning of “significant/insignificant nutritive value” in the context of writing and writers, for whom paper may have alimentary properties of symbolic if not biological nature, and will consider graphophagia as a mode of writing and reading excess that may better be understood in the light of anthropological, literary, and psychoanalytic theories of orality, inner/outer dichotomies and their breakdown, matter in and out of place, and the unmaking and making of the wor(l)d.

Specifically: I will look at Colette and Balzac as ingesters (in their own right and that of their characters) of tobacco, paper and its writerly kin (pencils, erasers, blotters, etc.) as well as of words, and will come to focus on Balzac’s seminal novel, *Lost Illusions*, which criss-crosses, through the intersecting paths of its characters, a craving for paper, for tobacco leaves, and for words that are concretized as plant matter masticated and chewed into folio writing surface. I will ask how Balzac’s paper eaters, like Colette’s heirs to his graphophages (most notably, in *Claudine at School*) might help us to understand, otherwise, a predilection for unusual forms of sustenance. I will, in other words, be juxtaposing terms borrowed from rhetorical discourses (symbolism, metaphor, etc.) with the more traditional terms borrowed from medical discourses of pathology in order to understand a certain variety of *pica*, the condition named for the magpie’s “indiscriminate” eating, as a rather more discriminating choice of sustenance and a very real source of nourishment.

Craving difference in late 14th Century England

Adrian Bregazzi – Independent Researcher, Falmouth, Cornwall, UK

The extant morsels of information we have about the lives of land-based workers in the late C14th provide no hints on how they could have escaped the culinary stir craziness of their alleged highly limited diet. It seems inconceivable that in the context of the time fundamental human desires would not drive them to seek out ways to vary the monotony of bread, potage, and ale. This paper will explore how those desires may have been fulfilled by three free tenants in a small rural community in England.

The country was still ravaged by periods of plague more than forty years after the Black Death, but life had improved for many of those landed ‘third estate’ workers who had survived, not least because of the labour shortages caused by the plague itself. This was the beginning of the end of feudalism, the beginning of what much later dubbed, ‘the golden age of the peasantry’.

English was now the language at Court and in the courts; it was also blooming in the literary works of William Langland, John Gower, Geoffrey Chaucer, and the 'Pearl Poet' author of *Sir Gawain and the Green Knight*; while John Wycliffe's English translation of the bible was being declaimed around the country by wandering Lollard preachers, troubling a Church already uneasy with accusations of corruption and greed, and tottering in the wake of God-sent plagues. The Great Uprising of 1381 was still reverberating throughout the working population, worrying both church and ruling classes. And while there was a fragile peace with France, the tyrannical Richard II was away asserting himself in Ireland. It was a *fin de siècle* of great changes for the third estate in England.

These three tenants were sisters who had survived the plagues, though their parents and many aunts and uncles had not; one had lost her husband; all three had children. They had to work hard on their tenancies so their desires for a varied diet would not easily be fulfilled, but all the drivers and opportunities would be there. Life was no longer just about subservient survival.

The paper will explore the regular sources of food described in the current literature, along with their means of preparation and preservation. And I will also provide examples of additional sources of foods that could enliven the daily diet, and the means by which these women could acquire them – by gathering, growing, and by trading in the burgeoning local markets. And just how they may have realised dietary variety on a central hearth in their dark and crowded dwellings.

Mission – to incite hunger: contemporary Singaporean food memoir

Professor Donna Lee Brien, Central Queensland University, Australia

While Singaporean foodways have attracted significant and interesting scholarship (see, for instance, Huat & Rajah 2001; Duruz 2006, 2007, 2011; Bishop 2011), Singapore food writing, like much of the country's popular culture, has attracted less notice (Tarulevicz 2013). Yet, the food memoir and a significant number of largely memoir-based food blogs are a growing, and highly visible and successful, sub-genre of Singaporean food writing. This paper will profile such Singaporean food memoir, comparing examples by expatriate Singaporeans such as Cheryl Lu-Lien Tan's *A Tiger in the Kitchen: A Memoir of Food and Family* (2011) with such locally produced texts as television chef and food writer Terry Tan's *Stir-fried and Not Shaken: A Nostalgic Trip Down Singapore's Memory Lane* (2009) and those of a number of less well known local authors. Common concerns and tropes will be identified, as well as the role these texts play in Singaporean food culture, both for local consumers and visitors.

An interesting aspect of these works is that, in a country that imports almost all of its food and beverages, a number of these narratives are State-sponsored attempts to incite a desire for, and a hunger-inspired appreciation of, Singaporean food.

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Forbidden Fruits: Food and Desire in The Work of Irène Némirovsky

Dr. Sandrine Brisset – Trinity College Dublin

Writing between the two World Wars and during the German occupation of France in the 1940s, Irène Némirovsky, posthumous best selling author of *Suite Française* (1942), has granted a special place to food in her work. Possibly as a result of food restriction during the First World War, but also the restrictions witnessed and experienced during the second War, Némirovsky depicts a world in which food becomes synonymous with forbidden desire.

This is particularly symptomatic in her short-story ‘Lunch in September’ (1933) in which two long-term friends drive out of Paris to share a mid-day meal in a gastronomic restaurant. Desire is reciprocated but remains undeclared. Rather than engaging in the transgression of adultery, Raymond Cazeneuve has long decided to favour food over sexual fulfilment. Savouring his meal, he exclaims: ‘This is better than love!’. ‘Touching the ring but not the flesh’, he invites Thérèse Dallas to a chaste carnal feast in which the reader becomes a guest as the most succulent dishes are sensually depicted. Raymond is now an overweight man in his forties whose gluttony is the measure of his repressed sexuality. The episode is not without recalling Maupassant’s ‘Boule de Suif’, a story in which physical desire finds a substitute in the consumption of food. The association of food and forbidden desire is a recurrent pattern in Nemirovsky’s work. Another instance appears in *Suite Française*, a novel set during the German occupation. Desire between Lucille Angellier and German officer Bruno van Falk is signalled to the reader as they begin sharing strawberries. For Lucille, the temptation of a double betrayal (of her husband and of her nation) is reiterated as they secretly share coffee in the kitchen. This paper will explore the close relationship between food and forbidden desire in the work of Irène Némirovsky.

Confectionery in Georgian Ireland.

O’er Viands of delicious taste, O’er cooling Creams, sweet fruit and paste...’

An exploration of the sweeter side of our culinary history.

Dorothy Cashman – PhD Candidate Dublin Institute of Technology

The quotation above is from a poem by the diarist Dorothea Herbert, ‘Sea-Side Ball or the Humours of Bonmahon’, composed in 1793 to commemorate a housewarming ball at the family’s summer cottage at the seaside village of Bonmahon. The pleasure of entertaining and being entertained was central to the Irish gentry’s perception of self.

Discussion of elite dining in Georgian Ireland more usually focuses on hearty viands and fine claret. This paper switches the focus and looks at the sweeter pleasures of the table, as practiced domestically and commercially.

Archival records and manuscript cookbooks of the period will be referenced and what is possibly the first example of product placement in Ireland, Mrs Godey's delectable sweetmeat, the Irish Plum, will be explored for what it tells us about the those who were the purveyors of fine food to the Irish Georgian elite.

**An exploration into the desire for creative and innovative methods of
investigative educative research through the medium of
the 'curated meal'.**

Emma Clarke – M. Sc. Student Dublin Institute of Technology

This study explores the desire for creativity and innovation in the domain of gastronomy through the employment of multiple disciplines in the 'curated meal'. Changes in ideologies and socio-economic issues have increased desire for ownership and agency of global and local issues concerning the environment, sustainability, cultural, and the socio-political. The 'curated meal' as an investigative and explorative research tool for instigating agency and intervention through didactic social discourse gave rise to the rationale for this study.

The meal as an explorative problem-solving tool has now established itself under the guise of the 'curated meal' at the hands of the scientist, the artist and the chef combining various disciplines to investigate and explore issues and concepts through the medium of food. The 'curated meal' disseminates information by raising awareness of specifically chosen issues and concepts through innovation, creativity, collaboration, and discourse. The 'curated meal' is a creative activity used as a tool of agency and intervention accessible through multi-disciplines.

The role of creativity in the production and development of the 'curated meal' is investigated in depth in this study. Isaksen and Murdock (1993, p.13) state that 'creativity is an important area of study to meet the challenges of change, competition, and complexity, facing the modern world'. Creativity is an invaluable tool for investigative and educative inquiry, enabling its user to examine imaginative and prolific implementations of knowledge. The study identified the need for creativity and innovation to solve problems and build knowledge through instruction and discourse.

A lack of documented research on the subject of the 'curated meal' resulted in a comprehensive and investigative exploration of the activity over a three-month period in The Science Gallery, 2012. Quantitative and qualitative methodology was applied in the research. Questionnaires, observational studies and semi-structured interviews (full transcripts available on request) with key informants were used to construct an in-depth investigation of the 'curated meal' and its concepts.

The research found that the 'curated meal' is a form of progressive cuisine, providing an egalitarian platform for discussion of issues raised whilst deconstructing food conventions through intervention. This study found that the 'curated meal' shifts the participant from the comfortable position of what 'is' to the challenging position of 'what might be' through explorative and investigative problem solving of modern day global and local issues.

The 'curated meal' is an evolutionary research tool that has emerged from contemporary cuisine and dining trends of slow food, grow it yourself 'GIY', underground anti-restaurants, pop-up restaurants, and supper clubs that underpin consumer concerns, providing alternatives to established cuisine institutions. The findings in this study concluded that while the 'curated meal' has emerged from developments in the realms of novel leisure dining, for it to flourish as a significant tool for investigative and explorative research across multiple domains, it needs to progress in the educational domain.

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**EATING AND EROTICISM:
AN INTRODUCTION TO *THE GEORGES BATAILLE COOKBOOK***

Edia Connole and Scott Wilson (MOUTH)

As one of the ‘three great luxuries of nature’ (AcSh 1), eating has a privileged place throughout George Bataille’s oeuvre. From the multiple references to eating, spittle and the mouth, and the slaughterhouse’s ancient link to sacrifice (not to mention the eye as ‘a cannibal delicacy’) in *Documents*, to his later works in which the eater and eaten are the very definition of the Order of Intimacy in *History of Religion*, which, in parlance with the divinity of the hunted and consumed animal celebrated in *The Cradle of Humanity*, conjoins religion and science in a culinaryism that opens the human form to the forces of consumption and excess in continuity with eroticism and death. This paper gives an Introduction to MOUTH’s forthcoming work, *The Bataille Cookbook*, a series of original recipes and accompanying essays that explore the intimate relation between culinaryism and animality, eating and eroticism, conjoining the sacred and the profane within a ‘community of blood’ in which butchery, cooking and religion form a whole. Engaging Bataille’s oeuvre through various speculative ontologies of the living (that eschew any conception of man as ‘the shepherd of being’), this paper also situates MOUTH in relation to other food-hospitality art groups and movements such as the Futurists, Fluxus, the Viennese Actionists, Relational Aesthetics and Art Oriente objet (AOo).

MOUTH is an actionist art project in culinary divinology founded by Edia Connole and Scott Wilson

Food, the nutritional product that fuels the passing of time:

How time and nutrition transformed eating into refuelling.

Diarmuid Cawley – Dublin Institute of Technology

Food is in front of us everywhere we go; marketed and ready to eat. The easier it is to consume food ‘on the go’ the more socially accepted it becomes. The private elements of food consumption have unwittingly become the public elements of food consumption, sometimes excruciatingly public, with food reconnaissance for most of us now a redundant act. The exogenic nature of passing time and our ever increasing need to partake in complex travel systems to and from our daily destinations has engaged us

with a process of ‘nutritional refuelling’, that begins with large scale industrial farming and ends with us consuming a ‘ready-meal’ of our choice during our commute or while working in the office. Food and drink are “highly charged symbolic media”, because we must consume them in order to survive. But why do we crave honesty, uniqueness and *terroir* from our food yet we continue to ‘eat on the hoof’, anywhere and at anytime?

While our lives have become busy, fast paced and structured, so food manufacturing has become an essential part of daily life. We appear spoiled for choice in this contemporary setting but much of the real choice and decision making has already been performed for us on our behalf. Food manufacturers know we struggle to be on time, that we have a desire to feel individual in our choices, live healthily and that we need to eat.

Humans first discovered food through a process of trial and error; what was safe and good to eat and what was not. Then the scientific breakdown of food evolved, opening a vast world of nutritional components and elements. By stripping back these layers of food we unwittingly removed simplicity and replaced it once again with the complex questions of what is good to eat and what is not. As a consequence of this elements of uncertainty have entered the food chain and have undone much of our traditional knowledge about food.

Now that we know food can slowly kill us or prolong our lives, the dichotomy of ill health or the anxious landscape of so called health food can be daunting and is often symbolic of how others view us. But how can we be healthy when we have made the food system so complicated and eating has become a process we squeeze into our busy transient existence? In essence perhaps what humans crave more than the symbolism of certain foods is to have the time to be healthy.

The desire for magnificence: the acquisition and use of silver for dining in seventeenth-century Ireland

Jessica Cunningham, Ph.D candidate, NUI Maynooth

In February 1631, Richard Boyle, first earl of Cork, noted in his diary that: ‘...this daie I bought those parcels of plate following viz: A silver voyder, a boat Rabbett dishe, 2 boylde meat disshes, & fFower smale sallet dishes’. Boyle paid in the region of £48 – a substantial sum of money – for these second-hand silver vessels which were to be displayed prominently

on his dining chamber sideboards and table. His purchase was typical of Irish nobility in this period, reflecting the desire among the elite to conspicuously display wealth, status, fashion and civility through the consumption of food and drink with vessels and utensils of silver.

Though few of these items have survived into the modern period, documentary sources reveal the consistent acquisition and use of these expensive, luxury items for the serving and consumption of food and drink among the prosperous in Ireland in the seventeenth century. Using the evidence contained in the papers of Richard Boyle, earl of Cork, this paper will demonstrate the variety of silver dining vessels and utensils which were bought, transported, treasured, exchanged, recycled and sold, and, by extension, provide insight into the growing diversification and refinement of dining in Ireland in this early-modern period.

Craving food: a multi-perspective approach

Róisín Curtin – Trinity College Dublin

Craving food can be interpreted on several theoretical levels. The basic physiological craving of food may reflect a response to nutritional need. Conversely, people with a monotonous diet might crave the same food as they always eat contradicting the idea that craving arises only from nutritional deficiency. As a gastronome, the food we consume extends beyond the functional need to obtain nutritional value. Desire for food thus may also satisfy a social need, a sense of identity. Nostalgic invoked craving of a traditional food might occur in immigrants living away from home. Food in this sense may symbolically serve a higher order purpose. On a more abstract level, it is argued that consumerism has influenced what we desire. There is a societal belief perhaps arising from the rise of individualism and popular positive psychology that human's ultimate desire is to be happy. The wave of consumerism was targeted as a way of alleviating desires for happiness; through for example the gratification received from consuming food, drink and lifestyle. As we see in Ireland post famine, the erosion of the power of Catholicism and the expansion of globalisation was the onset for a revolutionised way in that food is perceived particularly for the middle and upper classes of society. On the other hand the intense pressures of society to engage and conform to consumerism are ironically linked with the increase of the prevalence rate for depression. The words craving and desire in the context of food are embedded in several different processes and layers in society, some of which will be approached in this paper.

**“The Aroma produced this time is inviting”:
variations in gustatory
enthusiasm in the African cookery book.**

Igor Cusack – University of Birmingham, UK

This paper will explore the extent of gustatory enthusiasm conveyed by various authors of African cookery books, both those published in Africa and elsewhere. It will ask which books written by various authors, for example, ethnographers, colonial ‘ladies’ or celebrity chefs might generate a salivating performance from the reader. Clearly any such response will depend on the cultural milieu of author and reader. The writer will have had an imagined narratee in mind which might, for example, be a cook in the ‘Western’ kitchen (in the West or in Africa), or one in an African village, or maybe a mixture of both.

Some recipe collections from the former British colonies in Africa, provided by the colonial ‘ladies’ themselves, and later books written by those Africans who had been trained in a tradition of post-war British domestic science, bring a rather clinical approach to their recipes, aiming for a nutritious assemblage which might satisfy the stomach, but maybe not enthuse the palate. In a continent where many go hungry, perhaps simple recipes for producing a nutritious meal from any available food should be the priority. More recently, some African chefs emerging from hotels and restaurants may be more focussed on their skilled and self-important work of producing the dishes, rather than selling their deliciousness. Some of these celebrity chefs may also follow in the vein of Jamie Oliver in the ‘New Lad’ variant of masculinity, having fun in the kitchen, but producing some strange fusions which might only appeal to an epicurean audience.

Photographs and illustrations of the prepared food may be an important means of enticing the reader to prepare and/or enjoy the meal. The paper will explore to what extent such illustrations in African cookery books succeed in conveying gustatory enthusiasm. Sometimes where the photographs themselves are the central feature of the book, the illustrations may curiously, for a number of reasons, suppress any urge to consume the food.

**Regulation and excess: women and tea-drinking
in nineteenth-century Britain**

Tricia Cusack – University of Birmingham, UK

This paper considers the relation between Victorian women and tea culture, with reference mainly to England, but also to Ireland. It is clear that contemporary commentators possessed contrasting expectations of and applied different rules of behaviour to poor or working class women and the affluent middle classes: while the former were castigated for excessive and inappropriate tea-drinking, the latter were commended for moderation in their consumption of tea, as in their decorous tea-table rituals, deemed to uphold the virtues of civil society. This paper argues, however, that working- and middle-class women were equally subject to patriarchal controls and that the tea cultures of both poor and affluent women were regulated in ways that restricted them to a narrowly prescribed domestic function. Across various discourses, women were defined as wives and homemakers, roles to which tea cultures were expected to conform. Furthermore, women's biology was medicalised such that they were thought to be prone to hysteria, of a nervous disposition, and especially likely to be upset by tea as a stimulant. Consequently, their uses of tea were considered to require careful monitoring in ways that would safeguard their feminine and domestic calling. The paper pays particular attention to how visual imagery contributed to the regulation of women's tea cultures, with reference to paintings such as Joseph Clark's *The Labourer's Welcome* (c.1858) and Jane Maria Bowkett's *Time for Tea* (n.d.).

**Medieval Ireland's Oneiric Journey to the Land of Plenty: A new approach
to *Aislinge Meic Conglinne* and the *Land of Cockayne*.**

*Marjorie Deleuze – PhD Candidate (Trinity College Dublin / University of
Lille)*

The myth of the Land of Plenty, often called Cockayne, has been the setting for many tales and its literary motif has known infinite variations. Sometimes portrayed as the Land of Laziness as in the *Adventures of Pinocchio* in the 19th century, it has inspired the wicked witch's appetising cottage made of icing and gingerbread in *Hänsel and Gretel*, and more recently, the amazing chocolaty setting of *Charlie and the Chocolate Factory*.

However, the Land of Plenty goes back even further and if it has been extensively used in children literature, most often for moral reasons, Cockayne was first created out of a very religious context. The name is mentioned for the first time in the medieval poems *Carmina Burana*. A French version of the 13th century, *Le Fabliau de Cocaigne*, is said to have inspired *The Land of Cockayne*. This Anglo-Irish version was possibly written a century later in a monastery in Kildare. Many other versions, adapted to the local food culture, emerged throughout Europe: Das Schlaraffenland in Germany or the Luilekkerland in the Low Countries for instance. In Ireland, although the name Cockayne does not appear, a fable called *Aislinge Meic Conglinne*, ‘The Vision of Mac Conglinne’, written most probably in the 11th century, bears a lot of similarities with *The Land of Cockayne* and the continental goliardic literature. This text is well known by historians of food in Ireland as it gives many precious details on dietary habits as well as hospitality in the early Middle Ages. However, it has been neglected in many studies dealing with the myth of Cockayne or quite simply ignored. Wellner, who wrote the introduction for the *Aislinge* translation by Meyer in 1892, claimed it was a “vain endeavour to seek points of contact between the ‘fable’ and the French and English poems”. Given that the ‘English’ poem is actually Anglo-Irish, and in the light of more recent studies on this matter, we would like to reconsider the existence of this link.

This paper will take on the challenge to demonstrate that both texts actually derive from the same context. While taking into consideration the many cultural exchanges that existed between the monastic communities in Ireland and on the continent at the time, it also aims to demonstrate that the Irish poem may have been at the origin of the rebirth of the Isle of the Blessed theme in the Middle Ages. A considerable part of the economic and cultural life revolved around monasteries at the time. The monks brewed their beer, made cheese and cultivated their own plants and vegetables in vast gardens. But at the same time, they had to abide by strict rules of penance and fasting. Gluttony, sometimes considered as the original capital sin in those times, was punished harshly. In a context of far-reaching and drastic religious reforms, the curbing of desires for food imposed on the monastic communities, and probably to some extent on the laity, resulted in the emergence of highly-developed fantasies about food.

Suppressing Desire as Culinary Discipline: Can Culinary Education Be Hedonistic? Should It Be?

Jonathan Deutsch, Ph.D., Drexel University, Philadelphia, PA

Paul Rozin says that food is fundamental, fun, frightening, and far-reaching. While academia loves to bemoan, prevent, dissect, and discuss, it struggles to enjoy; fun gets short shrift. Much of the early history of food studies has been occupied with establishing its seriousness and legitimacy, despite—or at the expense of—pleasure (Belasco, *Food: The Key Concepts*). Lab coats, hair nets, micronutrients, and portion scales take the sensuality from cooking—and from a food safety perspective, rightly so! Professional culinary education in particular has been a discipline (and there it is again) committed to suppressing and controlling desires—desires among working class *commis* to become white collar (literally) chefs; desires to cook with passion as one does at home, tasting with one’s finger or licking the cake beaters; and desires to storm the dining room to tell a dissatisfied guest where to shove his opinion of the cuisine, to name a few. Culinary education has its roots in early 20th Century hotel training. Even the standard curriculum—knife skills, stocks, soups, sauces in that order—has its roots in Escoffier’s *Le Guide Culinaire*. By the end of the course, desire—to cook, to eat, to savor—evaporates in the process of reducing until *sec* as a necessary cornerstone of the professionalizing process. Colleagues at Drexel University have developed an alternative model to culinary education that teaches methodological understanding over recipe and culinary improvisation—cooking when things go wrong, as they often do—over following a recipe. The approach is agnostic with regard to cuisine. What tastes good—what one desires—should be in the repertoire, with a clear acknowledgment that a culinary student of today is much more likely to find herself rolling sushi for a cocktail party than preparing a tableside sole bonne femme. At the core of such pedagogy is *desire*: professional, gastronomic, and intensely personal. This paper describes this approach and reviews some preliminary data on its effectiveness with an eye for soliciting feedback and building interest in an international faculty learning community of like-minded gastronomes and culinary educators looking to train young cooks to say not only, “*Oui, chef!*,” but “Why, chef?”

THE IRRESISTIBLE POWER OF SWEETNESS AND THE TRIUMPH OF SUGAR SCULPTURE AT ITALIAN COURT BANQUETS

JUNE DI SCHINO

Drawing on new research and unpublished archival documents, this paper analyses the significance of the extraordinary phenomenon of sugar, the most craved and costly of status symbols of the renaissance and Baroque era. Considered a sublime substance which communicated power and wealth; it was liberally employed in cuisine with multiple uses as flavour enhancer, condiment and as an exceptional decorative element.

The acme was *trionfi di zucchero*-superb sugar sculpture which adorned the Italian banquet table to be described from both an artistic and gastronomic points of view. For the first time, special reference will be made to their symbolism and the highly difficult techniques required for their manufacture.

A brief history of this ephemeral art form will be traced starting from the drawings of Gianlorenzo Bernini, highlighting the spectacular papal banquets of the times. The various forms invented to satisfy this insatiable desire for sugar illustrated.. This *saccaromania* led to the instauration of sugar as *the iconic food* of the aristocracy. Even the Senate's sumptuary laws were defied by the nobility in order to continue their consuming passion and their most ostentatious parades of sugar sculpture as it represented their very identity.

The complexity and aesthetics of sugar architecture will be outlined focusing on the first detailed analysis of these showpieces, indicating the different structural types and the wide range of symbolical subjects. The astounding varieties of the exclusive confectionery served at special repasts will also be described.

Sugar sculpture will be depicted in splendid illustrations such as the unique watercolour drawing of the sumptuous banquet in honour of Christina of Sweden, together with other fascinating iconographic material. During my research I found an unknown madrigal exalting the virtues of the most famous confectioner of *trionfi* of the times created especially for the Queen. After banquets these showpieces, together with the drawings, were often offered as gifts to important guests and were highly treasured as *objets d'art*.

The Rise of Supper Clubs

Sandra Hamilton – Dublin Institute of Technology

This study comprises of an investigation into supper club dining as a measurement of consumer's postmodernist tendencies. Key cultural concepts such as the rise of consumerism and dining out are explored in order to ascertain a link with today's leisure diner and postmodernism. A pragmatic philosophical approach to this research study is taken, employing both qualitative and quantitative methods. An on-line questionnaire was issued to participants of supper club events in Dublin. In addition, qualitative methods were employed in the form of semi-structured interviews and participant observations. Exploratory interviews were conducted with key contributors of the trend along with experts in the field of gastronomy. A reflective observational diary was administered to record various supper club events which took place in the Dublin area.

The findings of the primary research, in light of the literature review, indicate a clear decline of modernism in the leisure dining industry due to the rise of social media, economic instability and counterculture groups. Many of the established cultural rules and standards governing the leisure dining industry have been challenged and newer, more casual dining entities have emerged as a result.

Supper club dining is an example of a new trend that has emerged in Dublin and the results from this study indicate that there is evidence to suggest a link with the participants of the trend and postmodern behaviour.

The conclusions drawn from the study show that Dublin, unlike other international cities, such as New York or London, is in the early stage of the supper club phenomenon. The path the trend will take remains unclear but what is clear is the influence postmodernism has played in its development. Furthermore, it is this postmodernist behaviour that will inevitably transcend into mainstream dining culture. Suggestions for further study are also noted, based on the findings and of the limitations involved in this study.

Music preferences in casual restaurants: The relationship between experience quality with music characteristics, type and liking.

Robert Harrington (University of Arkansas,) Michael Ottenbacher and Ryan Muniz (Heilbronn University, Germany)

Many studies have demonstrated the impact of sound or music on consumer behaviors. Thus, music has been shown to impact the sensory perceptions of a dining experience providing positive and negative responses. For instance, congruent music and food selections have been shown to enhance food desire and quality perceptions (Seo & Hummel, 2011) as well as to enhance a sense of authenticity (Spence, et al., 2011).

Yet, there are a number of variables inherent in sound that can impact avoidance or attraction customer behaviors including tempo, volume, complexity, genre, etc. (Oakes, 2000). More recent research suggests that congruent and incongruent music choices can affect food liking and perceptions quite differently. For example, Alex et al. (2014) found that emotional and non-emotional foods impacted the relationship and liking levels with various music genres. Muniz (2013) determined that ethnic music congruency (with food) impacted the frequency of ethnic food choices when comparing Italian and Thai food/music with restaurant sounds as a control variable.

The current study takes a different approach to assess the relationships among food, service and atmosphere perceptions with music characteristics and liking levels.

Specifically, the research design incorporates two studies in realistic restaurant settings to ask the following research questions: 1) What is the relationship between food, service and atmosphere quality with music volume, tempo and overall liking? 2) What is the relationship between food type, food quality, service and atmosphere quality with music type and overall liking?

The two studies resulted in a sample of 445 guests. The samples were drawn from a casual restaurant during lunch and dinner meal periods and a simulated restaurant setting operating as part of a hospitality management program.

Discussion and conclusions will determine 1) how general music liking impacts desired music characteristics and 2) how other music and food preferences are related to menu type and perceived quality. Implications and future research will also be discussed.

Craving Success: introduction to critical success factors in the restaurant industry and an overview of two successful restaurateurs

J.J. Healy – PhD Candidate Cork Institute of Technology

This paper using current literature available looks at critical success factors (CSFs) which may play an important role in the success of independent restaurants. Currently there is no academic research into these factors in relation to restaurants in Ireland. This investigation will begin the process of research in this area.

The research also looks at what might be a definition for success in the restaurant business. This initial attempt at creating a definition will only examine external indicators of success. The study also creates a list of possible CSFs from existing literature which may be useful in further research in the Irish restaurant industry.

Finally it will look at two examples of successful restaurateurs, using a mixture of recent literature and interviews, and try to uncover some of the factors they claim have helped them to achieve success. The report will conclude with suggestions of areas and topics for further examination and discussion in the independent restaurant industry in Ireland.

An investigation into the desirability and acceptability of acorn flour products

U.Hoeche A. Kell and F. Noci - Galway-Mayo Institute of Technology

For thousands of years acorns, the fruit of oak trees, have been a staple food throughout North America, Asia, the Middle-East, North Africa, and Europe. However, in the present day, it has almost disappeared as a food for human consumption. One testimony of the importance of the oak tree in Irish and English culture is shown by the fact that the word “druid”, may have originated from *dru-wid*, which stands for “oak knowledge”. The oak had great symbolic significance, as it provided wood for fire and shelter, as well as acorn flour for bread making.

The recent interest in foraging for wild food could make this once major food source an attractive novel ingredient for the future. This could also contribute to the growing trend and desire for restaurants to avail of locally sourced ingredients. Increasing environmental awareness, and the search for health and wellbeing through balanced nutrition, would also represent a strong argument for inclusion of acorns in cooking.

Oak tree species vary greatly (e.g. white, red, black oak) and result in large differences in taste and flavour of the fruit, though acorns, are, above all, characterised by a considerable amount of bitterness caused by tannins. The process of acorn flour production is time consuming as it involves, leaching, particle size reduction, drying and milling. Commercial acorn processing today is mainly limited to countries such as Korea, China and to a lesser extent, the U.S.A.

The objective of this project was to perform and document a complete production cycle of acorn flour starting from the foraged tree nuts, collected in early December. The acorns were allowed to dry naturally and then shelled. The meal was coarsely ground and submerged in water in 2 L jars. The water was changed twice daily in a 6-day period to leach the tannins. The acorn paste thus obtained was dried at 40°C for 48 h and milled. The resulting flour will be used to produce muffins to assess the desirability and acceptability of baked products. The muffins will consist of one of the three flour mixes: 100% Wheat flour (WHE), a 50-50% Chestnut-Wheat (CHEWHE) and a 50-50% Acorn Wheat (ACOWHE). The purpose is to establish the public perception of cakes made with less common starch sources by means of sensory analysis.

Besides linking to ancient culinary tradition and foraging, using acorn flour is desirable from a nutritional point of view. The public is craving novel foods with a more balanced distribution of nutrients and a high nutrient density. Acorn flour contains on average 59% starch, 33% fat, of which over 80% is unsaturated, and approximately 8% protein. In addition, acorn flour contains a considerable amount of electrolytes (calcium, magnesium, potassium and phosphorus), but little or no sodium, and is rich in iron, copper and zinc.

The project will explore the possibility of including acorn as a novel and healthy ingredient, while appealing to the increasing desire for foraging in the professional kitchen and reaching out to ancient culinary traditions worldwide.

Tradition in its “proper place”:

Domestic kitchen design in mid-twentieth-century Ireland

Rhona Richman Kenneally, Concordia University, Montreal, Canada

In 1960, the Spring Show held on the grounds of the Royal Dublin Society included a compelling exhibit—a full-scale construction of an ideal farmhouse to suit Ireland’s modern age. “Too often,” notes its promotional leaflet, entitled *Better Living for the Farm Family*, “do we see new houses built which are basically similar to those built 100 years ago despite the fact that our requirements are now completely different from those of a century ago. ... Tradition is of itself a good thing in its proper place, but ... why ... should we be slaves to out-moded practices when they affect our comfort and our convenience in the design of our family homes?”¹ This essay will focus closely on the kitchen of this “farmhouse of the future,” to explore how it is derived from international models of optimum modern design, and yet retains key elements of traditional vernacular Irish kitchens.

¹ Electricity Supply Board and An Foras Taluntais, *Better Living for the Farm Family*, [1960], n. p.

Craving / Desire for Food among Korean Buddhist Monks and Nuns

Jin Kyung Kim

I am an omnivore and a selective eater. I eat what I want, when I want. Still I sometimes have cravings for foods I cannot get such as dishes I had overseas or fresh seasonal ingredients. To me, choosing food I eat is simple - do I want to eat it or not. But, for some people it is more complicated. Their decisions depend on factors like health issues, personal dietary

preferences such as vegetarianism, and very often, religious beliefs. In Korea, Buddhist monks and nuns have special dietary requirements according to their faith. Buddhism was introduced to Korea during Three Kingdom period in 372 A.D. This religious belief has been practiced and evolved throughout Korean history and influenced Korean culture for over 1,600 years. Food played a significant role in Buddhism practice and evolved into an unique cuisine of its own, especially for Buddhist monks and nuns which is still prepared at Buddhist temples. At Buddhist temple, roles and values of food are viewed differently. First and foremost, no animal protein can be consumed as it is forbidden to harming any living creatures. Common herbs and vegetables that are used for Korean cooking such as garlic, spring onion, garlic chive, Korean wild chive etc. cannot be used as these ingredients stimulate body. Natural and calming energy ingredients are used for Buddhist cooking. Hence, Korean Buddhist cuisine, a.k.a *SaChalEumShic*, has developed into distinctive cuisine within Korean food traditions. Buddhist monks and nuns consume food to maintain body and energy for meditative life. Only minimum quantity is consumed at meals. There cannot be any greed, over eating, self-indulgence or waste when eating.

However, many monks and nuns lived common life before entering Buddhist monastery. Becoming Buddhist monks or nuns mean renouncing the ordinary life completely and commit themselves religiously as a new person. Under rather restricted diet, do they ever miss foods from the outside world? Do they have cravings for foods they no longer can have? Do they have memories of certain food? Any food they wish they could eat one more time? I am interested in investigating candid food memories of this religious group. Nevertheless, I do not know if asking these questions are considered ill-mannered or discourteous to them. If I get the chance to peruse this research, I may end up with intriguing insight into desires and cravings of Buddhist monks and nuns.

From the Bedroom to the Table: Appetites of

‘Parsnip wine approaches nearest to the Malmsey or Madeira’¹: an examination of the desire in Georgian Ireland for sweet wines, cordials, and the paraphernalia employed in their display and service.

Tara McConnell – PhD Candidate Dublin Institute of Technology

The mid-to-late 17th C saw the introduction of tea, coffee and chocolate into elite households in modern Europe. Throughout the eighteenth century, the rise in popularity of these beverages, in Ireland and England, was closely mirrored by that of sweet and fortified wines such as Frontinac, Malmsey, and Madeira (Vickery 2009, p. 274). Cordials, previously exclusively medicinal or restorative in nature, evolved at this time into the precursors of contemporary liqueurs (Day 2009, p. 16). Wealthy denizens of the kingdom of Ireland, like their social peers in England, enjoyed sweet wines as accompaniments to expensive desserts and at social gatherings. External events, e.g., wars, customs duties, sometimes resulted in a scarcity of these desirable drinks or rendered them prohibitively expensive. Thus, the domestic goddesses of the era attempted to produce their own ersatz versions of most of the popular wines available commercially, as well as turning to easily obtainable vegetables and fruits for ‘wine’ making (Black 1977, p. 82). Those overriding dictates of the Georgian era – politeness and fashionableness – fuelled a veritable craving for decorative items and furnishings suitable for serving and showcasing these beverages. Cordial glasses, silver

¹ Extract from a recipe for parsnip wine, MS 42,105, National Library of Ireland.

monteiths², mahogany cellarets and diverse other manifestations of period material culture contributed to the expanding array of luxury goods available to Hanoverian grandees, gentry and upwardly mobile ‘middling sorts’.

This paper will consider the ways in which an ever-increasing selection of wines and cordials, produced both commercially and domestically, influenced personal taste and consumption practices amongst Ireland’s privileged classes in the long eighteenth century. Concomitant developments in attendant material culture will also be examined.

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Exploring the ‘Food Motif’ in songs from the Irish tradition

Dr. Máirtín Mac Con Iomaire – Dublin Institute of Technology

Hasia R. Diner in her book chapter “‘Outcast from Life’s Feast’: Food and Hunger in Ireland”, notes that Ireland failed to develop an elaborate national food culture and that unlike other peoples ‘Irish writers of memoir, poems, stories, political tracts, or songs rarely included the details of food in describing daily life’. She also notes that those who observed them or recorded Irish voices rarely represented them as wanting to eat better or craving particular items. This paper sets out to explore the ‘food motif’ within the Irish song tradition to decipher what they tell us of the foodways of the Irish. It will examine the veracity of Diner’s statement in relation to song, drawing on songs from both the Irish language ‘*sean nós*’ tradition and the English ballads and comic songs.

² A large, bowl-shaped vessel with a deeply notched rim, originally designed to rinse and cool wineglasses at table.

From the ‘cockles and mussels, alive, alive, oh’ of Molly Malone to the elaborate banquet described by the Irish American Senator in ‘The Irish Jubilee’, where there were ‘reindeer, snow deer, dear me and antelope; and the women ate so much melon the men said they can’t elope’.

Craving National Identity – Irish Diplomatic Dining since 1921

Elaine Mahon – PhD Candidate, Dublin Institute of Technology

For centuries, food has been used by nations desirous to display wealth, cement alliances, reinforce power hierarchies and to impress, not only the local population but in particular, foreign visitors. From medieval times to the warring factions of Renaissance Italy, through the gargantuan feasts of Louis XIV and Catherine de Medici, the coronation of Charles I and the French banqueting campaign of 1847, food has defined the social, cultural and political position of a nation’s leaders (Baughman, 1959; Young, 2002; Strong, 2003; Albala, 2007, 2011; De Vooght and Scholliers, 2011).

After centuries of British rule, the Irish Free State emerged in 1921 as a new constitutional being and entered a political landscape which had itself undergone significant transformation as a result of revolutions in agriculture, social structure, transport and politics. Starting in the 1920s, the paper will begin by looking at how Irish leaders took their first tentative steps to establish protocol diplomatique and ceremony around visiting Heads of State and dignitaries.

Focusing on three key official visits: The Eucharistic Congress (1932), JFK (1963) and Queen Elizabeth II (2011), the paper will discuss the preparations for these events by the Irish government, how meals were devised, how issues such as venue, invitations, menu creation and table settings were decided, how protocole diplomatique, orders of procession or seating arrangements were laid down and how, or whether, policy was devised regarding the use of Irish food. The paper will also examine the material culture of Irish State dining in terms of the tableware, linen, silver and glassware used by the State and the transmission of Irish material culture to Irish representations at home and abroad.

A desire for “story”: The emergence of the Irish Locavore

Brian Murphy, Institute of Technology, Tallaght

We live in a globalised environment. As our gastronomic horizons expand, so too does our

desire for more interesting food and drink experiences. Such experiences have the potential to make us feel valued among particular social groups. Bourdieu tells us that there are different forms of capital and Celtic Tiger Ireland became obsessed with one of those forms in particular, economic capital. However during that same period a new gastronomic cultural field emerged and food and drink now finds a value as a form of what Bourdieu refers to as cultural capital. Such cultural capital can be gleaned from exposure to certain types of gastronomic knowledge. During the late nineteen nineties and early noughties, knowledge of new exotic ingredients and cuisines afforded people a certain amount of cultural capital, as it demonstrated their superior knowledge in an emerging epicurean Ireland. However, in recent years we have begun to develop a need to explore more authentic Irish food and food producers. We have begun to desire the “local”. Words like artisan, place, story and locavore pepper our food narrative. Knowledge of authentic local food and drink experiences has presented new opportunities to enhance cultural capital and help us be seen as gastronomically knowledgeable among our peers. This paper explores this new fascination for the local and how place and story are essential in satisfying this new craving. It examines how large global entities are attempting to purchase authentic story and place in certain markets as demand moves from pure commodity products into something more authentic and real.

Craving Alcohol

James Murphy – Dublin Institute of Technology

Individuals involved in the treatment of alcoholism for decades have argued that men and women crave alcohol essentially because they enjoy the effect it offers. This effect is so mysterious that, while adults will confess that these cravings are potentially dangerous to their health and well being, during consumption their reasoning and belief of these facts will alternate between the true and the false. In essence these individuals alcohol cravings life actually seems to them the only normal life. Some will demonstrate conditions of discontentment, irritability and restlessness, until they can regain the experience and ease obtained by consuming a couple of drinks.

The harmful use of alcohol is a global problem which comprises both individual and social development, it results in 2.5 million deaths annually (WHO, 2014), an alcoholic body can only deal with alcohol at about one-third the rate of a non alcoholic. This slower process triggers a craving that does not happen for the non alcoholic. Essentially, once the alcoholic takes that first drink, they no longer have a choice on the other drinks, this is the phenomenon of craving and this phenomenon will never change unless one can experience a complete psychic change Silkworth cited in (Alcoholics Anonymous, 1939). Faced with these challenges International Governments in the past have therefore sought to control alcohol's availability and consumption rates over many decades without much success and unfortunately hard lessons have been learnt.

This paper investigates the phenomenon of alcohol craving which requires both a medical response to stabilize the condition and moral psychological response to produce as Silkworth (1937) proposed a 'psychic change', the paper will also explore how internationally governments have tried to ban alcohol completely through prohibitions and the lessons learned from the failed National Prohibition (Volstead Act) which ran for thirteen years in the United States, this prohibition created more problems than solutions which resulted in widespread organized crime control of the distribution of alcohol and the proliferation of thousands of un-licensed and illegal establishments (speak-easies) which flourished during the prohibition.

'Eating their Words: Food and the French Language'.

Professor Grace Neville – University College Cork

France has long been hailed as the country that gave us concepts and realities such as *haute cuisine*, *gastronomie* and *gourmandise*. Fascination with food has long been a key feature of French identity and French life at every level. Little wonder, then, that the French language includes a wealth of food-based images, many of them colourful, resonant and humorous: a quick-tempered person is '*soupe au lait*'; a tall, skinny individual is '*une asperge*'; a diligent worker has '*du pain sur la planche*'; an unexpected visitor arrives '*comme un cheveu sur la soupe*'. This paper aims to establish patterns and meaning in the rich harvest of food-based images in contemporary French.

The Creation, Cooking and Serving of Attractive Meals in a Variety of Contexts: A concept for development and education

Cecilia Magnusson Sporre, Inger M Jonsson, Marianne Pipping Ekström – Örebro University, Sweden

Meals served to the public are an important part of the Swedish welfare system and are subject to government regulations. Such meals include food in the contexts of healthcare, schools and other types of care service.

Among ongoing debates on food in Sweden is one about changing the focus away from the purely nutritional aspects to including pleasurable experiences not only in the private meal sector but also in the context of meals for the public. There is, however, a lack of instruments for creating satisfying and attractive meals. In broadening the perspective of the meal and looking at desires, individual needs, preferences, and circumstances, the use of and demand for new instruments for meal planning increases.

The basic concept of *The Conscious Meal* was created in Sweden in the late 1980s and was from the beginning called *The Conscious Cuisine*. It described pleasurable and healthy cooking comprising a balance between various criteria: *taste, nutrition and aesthetic presentation*.

This holds good for the curriculum of Culinary Arts and Meal Science and is still today the basis of the culinary teaching at The School of Hospitality, Culinary Arts & Meal Science at Örebro University, Sweden. It also has potential for the development and education of professionals and cooks in the public and private meal sectors. The concept is described as a cuisine based on both science and proven experience. The basic idea includes recipes, menu planning, cooking techniques, ingredients and nutritional aspects.

New skills and influences affect our approach to meals nowadays. The aim in this study is to extend the concept of *The Conscious Meal* and develop it into an updated and more theoretical and practical concept enabling one to meet the needs, desires and aspirations of guests in the public and private meal sectors nowadays. It is a matter of transforming the original idea in the light of current knowledge, praxis, and craving for new ideas.

This study implements a qualitative approach and the method comprises *Research Circles*. This means that the same participants, colleagues from Örebro University, meet several times to discuss and develop the concept of *The Conscious Meal*. The group consists of a mix of skills among professionals from the discipline Culinary Arts & Meal Science, including craftsmanship, aesthetics and science. In the Research Circle meetings the participants have gathered around a meal with a definite common theme, inspired by *The Conscious Meal*.

The initial findings of this ongoing study indicate that today's concept of *The Conscious Meal* also includes discussions on ecology and ethics, and a sustainable approach to the food chain, from the farm to the table. The original concept cannot now be discussed without the additional factor of *sustainable foods*. Initial results also show the significance of a holistic approach to meals. They indicate, too, the importance of "consciousness" in all stages of the meal: from food production to the design of the dining environment.

Crave: The Intersection between Buddhism's conception of craving and America's Food Addiction

Priya Sury – D. Phil Student at University of Oxford

Obesity is a grave epidemic that has been linked with a devastating host of physical illnesses and with psycho-mental suffering. Biomedical treatment and prevention of obesity have proven vastly insufficient by the rapid growth of the epidemic.

Furthermore, within the American healthcare system, biomedicine is unavailable to many sufferers of obesity, who are disproportionately under-resourced and uninsured. In this work, I assert that overeating leading to obesity can be conceptualized in terms of craving cycles, and that roughly analogous descriptions of these cycles have evolved via blind parallelism in both Buddhist philosophy and in the field of addiction medicine. As such, each discipline can benefit tremendously from examining craving through the lens of the other. Buddhist philosophy extends from describing (diagnosing) the root causes of craving to treatment, or transcendence, of craving cycles through specific practices. These practices and their variations merit examination as potentially efficacious medical interventions. Further, considering craving as manifested in clinically diagnosed addiction grants tremendous insight into core Buddhist teachings regarding craving and attachment.

As current medical treatment paradigms prove insufficient as evidenced by the skyrocketing levels of obesity in America, treating underlying craving rather than symptomatic after-effects of obesity is of critical concern. Examining obesity through the Buddhist lens allows holistic consideration of the concept of craving, which plays a significant role in American society. Transcendence of various hungers comprises much of the philosophical framework of Buddhism. I argue that obesity treatment without proper addressing of underlying craving is ineffectual and short-lived. Understanding Buddhist practices aimed to decrease the effect of craving offers valuable insight into possible treatment paradigms for overeating and obesity.

Craving for Jerez: the marketing behind the fads and trends in sherry throughout the centuries

Izaskun Zurbitu Aldama, Basque Culinary Centre, University of Mondragón

The fascinating story of how sherry became one of the most popular drinks in the world has already been told by historians and scientists. Sherry meant different things for different people in different centuries. This paper explores its success, its fads and trends throughout the years from a different perspective, the marketing field.

It examines the significant role of different marketing tools used to spread out the message of sherry. From Shakespeare in the XVth century till the social media in the XXIth century, this paper analyzes the several marketing sources, tools and strategies that consciously or unconsciously were used to promote these legacy wines internationally.

Marketing tactics like story-telling or celebrities' endorsement played an important role in developing positive relationships with the sherry during the years.

This paper concludes with the discussion of the most significant marketing strategies used by the sherry industry in the past that might still be successful to apply to the current market.