



SHOWCASE

A PLACE AT THE
ROYAL TABLE

This document brings together the summary of the presentations of the speakers of the showcase "A Place at the Royal Table" organized within the framework of the European cooperation project "A Place at the Royal Table" developed by the Network of European Royal Residences for the European Year of Cultural Heritage and co-funded by the Creative Europe program of the European Commission

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Thursday 26 September 2019

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Develop a new storytelling

Schloss Schönbrunn – kultur-und Betriebs.m.b.H, Austria

Palaces of Versailles and Trianon, France

Royal Castle in Warsaw, Poland

Develop new audiences

Museum of King Jan III's Palace at Wilanow, Poland

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Nature morte au buste de l'Amérique, 1722
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THURSDAY 26 SEPTEMBER 2019

Introduction

Constance ITZEL, Director of the House of European History

Ladies and gentlemen, welcome to this House of European History. "Food, glorious food"; that theme tune reminds me of my childhood. I think it's from the musical "Oliver Twist" and it was mostly about poor children, lacking food and not the wealth of a royal table.

Food and the habits that go with it are at once a product and an expression of European history. This idea served as the basis of our first temporary exhibition at the House of European History. It endeavoured to explore our diet as a product of cultural transmission through a trip across the history of recipes and ingredients – croissants, pizzas, varieties of doughnut, but also plants and spices and many other ingredients we use in daily life. They all have a complex history of mutual influences, which demonstrates the intercultural nature of our heritage.

The particularity of Europe is that it is made up of numerous different territories on a relatively small continent. This proximity between different languages, religions and ethnic groups leads to frequent opportunities for intercultural contact inside the continent and with its bordering countries. Europe has always been and still is, a place which people travel through to exchange, trade, learn from each other, or... fight.

So Europe's cultural heritage is the result of transfers and exchanges between people meeting peacefully or... violently.

Today, 'pizza' is synonymous with Italy, but its ingredients only came to Italy through history: tomatoes from South Africa, mozzarella made from Asian buffalo milk, Indian basil... Only olive oil and oregano are from the Mediterranean. So we can say that today the character of a country or a culture is in reality the product of interactions across time and space.

Once again, Europe's immaterial heritage was shaped by centuries of contacts brought on by migration and travel, trade and cooperation. So we could say, in accordance with academic research, that by nature, heritage is transnational and culture, intercultural.

That is why I am so happy to welcome you here today. I would like to thank the Network of European Royal Residences for the choice of our House to host this event and for the excellent cooperation whilst preparing it. I hope you will feel at home here.

Walter ZAMPIERI, Unit Head, European Commission, Department of Education and Culture

To my mind, two messages are important when it comes to European cultural heritage. First of all, heritage is about people and not "old stones", what counts is meaning. We need to preserve the meaning of heritage and communicate it. Without this meaning and the people that carry it, we don't know what we are doing.

The second message, already mentioned by Constance ITZEL before me is that heritage is always transnational and goes beyond borders. This is exactly the spirit that drove the project "A Place at the Royal Table". It is the same spirit that characterizes the Creative Europe programme, where European partnership is a fundamental feature.

We are going to talk about Royal tables over the next two days. The aristocracy was a small world, which shared the same language and family connections. The table was a stage, with actors on one hand, who knew their role perfectly and the public on the other, who were happy just to watch. It was a meticulously executed ritual.

Today, when we work on this legacy and on European cultural heritage we aim to raise awareness about our common history and values. I think the change is about putting the public at the centre of what we do.

It's about democracy, I think, and participation; it's about creating and providing a wider and larger European cultural space.

I am delighted to be part of this adventure and to cooperate with you in this enterprise.

Vincent Heymans, President of the Scientific Committee at the Palace of Coudenberg

These two days are the crowning achievement of an initiative by the Network of European Royal Residences started in 2018 in the framework of ECHY, which brought together 21 institutions across 15 countries. It included a virtual exhibition, visible on the Network's website and several events around fine-dining, culinary arts and gastronomy in princely and royal residences.

Together with our President, Stéphane DEMETER and director, Frédérique HONORE, I am proud that Coudenberg Palace is involved in the organisation of these two conference days. I am also happy to see you again in Brussels in this House of European History, which always looks for ways in which we are connected and tries to use European history as a tool for dialogue and openness.

The day is already looking very successful simply by the excellence of its speakers, whom I will be honoured to present to you, and by the quality and variety of the public, who have come from different horizons, but are all connected by today's subject.

May I thank our hosts for welcoming us in this symbolic place, our speakers, the public, the Secretariats of the Network and Coudenberg for their incredible efficiency in organising this event.

The "Craze" for Oriental Spices in Medieval European Cuisine

Pierre LECLERCQ, Independent researcher

I suggest you start your journey through the kitchens and banquet halls of our European palaces with a little detour into the spicy cuisine of the late Middle Ages. Thanks to a collection of recipes published in the 14th and 15th centuries, we know that the aristocracy ate very spicy food.

When a banquet was organised some of the dishes prepared might seem strange to us European eaters of the 21st century. For example, Georget's Broth from "Viandier de Taillevent", one of the best-known recipe collections of the Middle Ages. Let us look at the spices used in this recipe, which is nothing unusual: cinnamon, ginger, cloves, melgueta pepper, and saffron, which is often added to oriental spices.

Late Medieval lords, kings and princes used to eat a lot of spices. Why? Spices most certainly have a lot of flavour, but above all they came from highly mysterious countries. They came from India, or from other countries we knew very little about. They fuelled fantasy and gave rise to marvellous, imaginary stories. For example, back then, we believed that cinnamon was found in phoenix nests and carried stories of eternity. This imaginary world contributed to the prestige of Oriental spices.

Spices fetched exorbitant prices and consequently, gave undeniable social prestige to those who purchased them. A lord ate spices as he wore silk and diamonds and lived in a castle. They were part of the package of a medieval nobleman. Spices also had a vital role in medicine at that time because they were thought to maintain balance in the humours of the body.

Classical French cuisine barely uses any spices today; at some point there was a break that led us to reject very spicy dishes. This phenomenon occurred in the 16th–17th centuries. In two centuries, the collections of medieval recipes would be forgotten at the bottom of people's bookshelves.

Then, at the end of the 17th century, Pierre Jean-Baptiste LEGRAND D'AUSSY rediscovered these collections. For him, used to classical French cuisine, making such spicy dishes was an abomination. He didn't understand why so much spice was used but tried to provide an explanation: He noticed that many waders – e.g. heron, or pork were omnipresent on the menus of grand banquets given towards the end of the Middle Ages. He concluded that lords ate so much spice in order to digest the large quantities of meat they stuffed themselves with during banquets and which was hard to digest.

In the 19th century, James Edwin THOROLD ROGERS also tried to explain. According to him the overabundance of spices used in Medieval English recipes – which were exactly the same as the French ones – aimed to relieve culinary tedium and provide variety in flavour.

From 1880, artificial refrigeration developed. In 1913, James Harvey ROBINSON – spearhead of the New History trend that explained historical developments taking technological progress into account – had the following hypothesis: The Middle Ages did not have the technology enabling them to adopt good conservation practices and therefore people frequently ate rotten meat. Using large quantities of spice covered up the awful taste of rotten meat and made it more edible. James ROBINSON's theory is echoed today even if it is completely false.

At the end of the Middle Ages meat was indeed consumed extremely fresh, more so than today, as butchers' regulations show: In Liège, for example, the regulations stipulate that a carcass had to be sold three days after being slaughtered in summer and five in winter. Infractions were severely punished. The idea that the Middle Ages were unhygienic is pure fantasy.

Spices are linked to the Mediterranean with an old shared story. They are mentioned in the Song of Songs and in Exodus but not in a culinary context. It was the case in Ancient Greece but we do not have sufficient sources to study cooking habits at that time. However, we know more about the Romans. They had been using spices in cooking since at least 50BC; sellers went as far as India themselves and came back with boats laden with cinnamon, ginger, pepper, cardamom etc.

So why was our food less spicy in the 16th and 17th centuries? Probably because its prestige element wore off when the great explorers discovered lands with spices. Stories surrounding spice with mystery also disappeared and their so-called extraordinary medicinal qualities were no longer believed. The aristocracy stopped using them, but in contrast, ordinary folk could now purchase them... and they were not going to deprive themselves of doing so.

Cooking in European Painting

Patrick RAMBOURG, Associate researcher at the Laboratoire Identités Cultures Territoires (ICT), University of Paris, Diderot-Paris

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- Cooking gestures:

The pioneers of cooking scenes in European painting were the Dutch and Flemish painters of the 15th century, and later, Italian painters. "The Kitchen" by Vincenzo Campi (1536-1591), exhibited at the Pinacoteca di Brera in Milan, shows us the kitchen of a mansion where everyone is busy preparing food. The spectator is invited to watch dishes being created and the painter highlights the importance of the use of hands in this creation. The painting shows several scenes happening at the same time. It is very realistic in the representation of cooking methods, most of which are still used today. He takes us on a culinary journey, starting with the preparatory phase of the food, then actually making the dishes and finally dressing the banquet table. But the most important thing for the artist is the women preparing and cooking the meal.

Artists can also portray cooking gestures in a more intimate context than that of the kitchen, like Diego Vélasquez with "Old Woman Frying Eggs" and "Christ in the House of Martha and Mary" (1618). A mortar is shown in each painting; crushing ingredients is probably one of the most common gestures in cooking of the time, be it in family or professional kitchens. The mortar was a vital tool in ancient kitchens.

The general meaning in the second painting is about the primacy of contemplation over action. But at the same time the artist painted the kitchen scene in the foreground and not the biblical meal, which is in the background. The fish on the plate suggests a 'fast' day meal, maybe relating to the religious image in the background. Other artists such as Joachim Beuckelaer with "Martha making dinner for Jesus" (1586) and "The Four Elements: Fire" (1570) prefer to show poultry or pieces of meat rather than fish to depict Jesus' meal at Martha and Mary's.

Painters generally represent Jesus being welcomed at Martha and Mary's with a kitchen or a kitchen scene, each choosing what ingredients to feature because this passage from the gospel does not specifically state what they are

In his paintings, Velasquez turns away from a profusion of elements and utensils and portrays the frugal staples of the people. As in the "Old Woman cooking eggs", he goes straight to the essential and shows us the basic gestures of simple daily cooking, like cutting an egg or peeling an onion. Maybe he wants to suggest a shared moment to come between the young man carrying a gourd and a jug of wine, and the old woman cooking the eggs. The relationship between the two characters will be consolidated by the food that is cooking.

Another famous painting, "The Milkmaid" (circa 1658) by Johannes Vermeer, also shows a domestic scene. A servant pours milk slowly and carefully into an empty container. The milk trickles regularly, the calmness of the gesture and the generosity of the character are bathed in the peaceful light of a room, lit through a large window. The woman is absorbed by her work, her sleeves rolled up to her elbows and concentration on her brow. She has the assurance of a well-executed gesture and is getting ready to make a recipe whose other ingredient is bread. Maybe milk soup or bread pudding; recipe books from that time mostly include elitist recipes and don't make it easy to find more information on the subject. However, we know that bread is a staple in Christian culture. It is central to everyone's food and we do not waste it.

- Cookery practices:

Like gestures, practices define the technical knowledge and professional know-how, which artists like to paint. They try to show the cooking process focusing on a general movement, which aims to transform ingredients into dishes. Campi's painting or "Kitchen Interior and Christ with the Pilgrims of Emmaus" (anonymous, Flemish, 16th c) perfectly portray this 'controlled agitation' that is so specific to cookery where everybody knows what they need to do.

Other artists will be more concerned with showing a precise culinary technique, such as François Desportes in the 18th century with his "Pricked Venison ready for Spit-Roasting". It is very rare that an artist has gone so far to represent the technical nature of cooking. The picture was painted for Philip II, Duke of Orleans and Regent of the Kingdom of France (1715–1723). It decorated a wall where dishes were prepared. The Regent's dinners were well known. The Duke of St. Simon recalls in his memoirs the "exquisite flesh" that was prepared there. Courtesans and the Regent often got involved themselves in cooking dishes with the cooks. Desportes' painting shows poultry covered in lard, ready for roasting; he shows us the technical nature of French cooking in the 18th century.

The following painting "Les apprêts du banquet" (anonymous, circa 1630) shows us how food was presented after cooking: pâté en croûte, suckling pig, poultry. These ingredients are served in the French tradition, i.e. placed on the table together.

"Les apprêts du pot-au-feu" de Michel-Honoré Bournieu show an emblematic French recipe. The main body of the painting is composed of beef, cabbage and the copper pot. The latter plays the most important role. With a subtle play on the light, accentuating the shine of the copper, the artist implies how important this utensil is in the preparation of this recipe. From its depths the famous broth will be poured on slices of bread to make the soup, which will be eaten before the meat and vegetables. For Goethe, anyone could have been content with this simple cooking.

- The Provider and the Peeler:

There are at least four versions of the "the Provider" by de Jean-Siméon CHARDIN (1739). At the time, a provider was a woman tasked with delivering provisions for a household. Here a woman has arrived from outside with a loin of meat and two loaves of bread. Her chubby face suggests that she is well fed. Her slightly lopsided posture and her voluptuous curves add a sensual touch to the painting. She is positioned between the meat and the bread and could also be perceived as desirable food!

"Woman Paring Turnips" also by Chardin (1738) can be compared to "A Woman Peeling Apples" by the Dutch Esaias Boursse (17th century). In a different context and a century apart, both works show the daily preparation of food, symbolising this daily practise of cooking a meal, common to all human societies.

In conclusion, these paintings show us, whatever the era and whoever the painter, that there are convergences in the history of cooking and of fine culinary arts.

A Very Political Wedding Banquet

Roel JACOBS, Author and member of Coudenberg Museum's scientific committee and also the scientific committee of 'Routes of the Emperor Charles V'

One of the jewels of the collection in the National Library of Poland in Warsaw is a unique work that teaches us about the history of banquets in the Renaissance. It is the Brussels Album, a description through commented images of the wedding of Alessandro Farnese to Infanta Maria of Guimarões in 1565.

The following images are from the album. They take us on a journey through time in the princely town of Brussels in the second half of the 16th century.

On 11th November 1565, Brussels was celebrating the arrival of Infanta Maria of Guimarões for her wedding to Alessandro Farnese, son of Margaret of Parma, governor of the Netherlands and Ottavio Farnese, Duke of Parma. The most important noblemen and representatives of the four main towns of the Duchy of Brabant left their homes to welcome Margaret. She arrived in a magnificent carriage, created and driven by Francesco des Marquis who was also to chronicle this opulent celebration.

Infanta Maria was presented to her future mother-in-law, Margaret of Parma in the grand reception room of the Palace of Brussels, the remains of which lie underneath Place Royale. Margaret had invited everyone to her Brussels residence. Maria came from Lisbon, her future father-in-law, Ottavio di Parma and her future husband, Alessandro Farnese from Madrid where he had been educated by King Philip II of Spain.

In addition to the Portuguese, Italian and Spanish delegations, there were the elite noblemen from the Burgundian Netherlands. The latter, frustrated by their loss of influence and dissatisfied with the strict religious policy of the king, took advantage of the festivities to consult each other. It was no surprise then when in 1566, barely 5 months later, they started the conflict, which would end in 1648 with the separation of the catholic and protestant Netherlands.

The wedding was celebrated in the new chapel of the palace, which Charles V had built to be more impressive than the Sainte-Chapelle in Paris.

Alessandro's marriage negotiation had been particularly complicated due to his ascendants. His mother was the illegitimate child of Emperor Charles V and his grandfather was the illegitimate bastard of Pope Paul III. The Cardinal of Granville tried to arrange an alliance with one of the Viennese Habsburg girls, but it failed. Finally, the Count of Egmont brought Alessandro from Madrid while the Count of Mansfield brought the future bride, Infanta Maria, from Lisbon.

Tensions built up between the new nobles of the gown – the cardinal – and the old nobles of the sword – the counts. They were obvious in the lead up to the wedding.

On the evening of the wedding, a first banquet was held in the great hall of the palace. This hall is in competition with those of the King of France in Fontainebleau and the King of England at Hampton Court. The guest list was full of VIPs: the bride and groom, the organiser and initiator, Governor of the Netherlands and her husband but also the Prince and Princess of Orange, the ambassador to the King of Spain, Diego Guzmán da Silva, as well as the main counts and countesses of Brussels, accompanied by their eldest children.

The banquet was followed by a ball, which lasted into the night until the bride and groom retired each into their own room to sleep. The rest would follow the next day.

The festivities continued from November 1565 to January 1566. Banquets, balls and tournaments one after another, all different. On 18th November the main banquet was held: 110 chefs worked for two weeks to prepare it. There were so many guests that they had to be spread out across various rooms of the palace. The main participants were seated in the large room, which had been built in order to convince the Duke of Burgundy to take up residence in Brussels. On the left of the picture, there is a superb dresser, so typical of Renaissance banquets, decorated with the arms of Alessandro Farnese. Unfortunately there are no pictures of the superb wall-hanging, which decorated the room and told the story of Gideon. The saga of this biblical character replaced Jason, hero of Greek mythology as the mythical founder of the Order of the Golden Fleece.

After the grand banquet, benches and trestle tables were cleared away to make room for the ball. There were Padouan, German and French dances; Italian musicians (on the left of the picture); on the canopy, the bride and her mother-in-law were watching the show with Anne of Saxony, Princess of Orange. And Sabine of Bavaria, Countess of Egmont. In two years, Anne and Sabine's husbands would respond quite differently to the toughening of political policy. William of Orange would leave town to organise a revolt before the arrival of the Duke of Alba, the king's most favoured lieutenant. Lamoral of Egmont would remain only to be pursued, arrested and executed with his friend the Count of Horn. Later, William of Orange would convert to Calvinism.

The ball is followed by a combat on foot in the grand hall. This joust is called "the joust of the wild side-saddle riders and the lions" because of the costumes of the riders. Three groups were led respectively by the Prince of Orange, Alessandro Farnese and the Count of Egmont. Everything was choreographed. Surprise, surprise, the groom won the battle. After the fight, more dancing ensued until the middle of the night.

On December 4th, the festivities moved to the Grand Square. The drawing shows two floats in front of a tournament. One shows Venus, the other the sun and the moon. The themes illustrated were drawn from mythology, astronomy, alchemy and philosophy. The Governor and her daughter-in-law watched the show from a room above the tower gate of the town-hall, while their suite occupied the balcony. The three horses pulling the Venus float wore symbolic colours: white for air and water, black for the earth and red for love.

The tournament was organised by Pierre Ernest de Mansfeld and his son Charles, Count Louis de Nassau and Sire Stambrugges Georges de Ligne. 33 Cavaliers fought. Prizes were given to the Count of Boussu, Louis de Nassau, Mansfeld's son, Georges de Ligne and Philippe De Lannoy. Mansfeld's brother-in-law was soon to become the leader of the fight against King Philip II of Spain. Mansfeld supported the contestation, before becoming one of the most faithful servants of the king. 20 years later he would participate in the re-conquest of the Southern Netherlands with Alessandro Farnese. After the death of Farnese in 1592, he succeeded him as Governor.

The urban network of the Burgundian Netherlands was the largest in Europe after Italy. It was impossible to govern such regions without a stable relationship with the local elites. So it was natural for the Court to come down the hill towards the Grand Square to participate in the procession and a tournament, followed by a banquet given by the town Mayor. On the right of the picture there is a superb dresser just like the one in the great hall of the palace during the main banquet.

The marriage of Alessandro Farnese and Infanta Maria of Guimarães was indisputably a European event, on one hand due to the geographical provenance of the guests and on the other due to the consequences because it prefigured one of the wars, which led to the division of Europe between Protestantism and Catholicism. Our contemporary Europe remains a sum of nations and it is always difficult to understand such events in their context, which was very different from ours.

Today, Belgium is inhabited by the Flemish and the Walloons who don't really know if they wish to remain together, and the inhabitants of Brussels who look on in wonder. Long gone is the time when Charles V spent more time in Brussels than in any other European city. What was the outcome of all of that?

As this superb album has been preserved in Warsaw, publications occur... in Warsaw. The biggest specialist on the subject is Italian, Giuseppe Bertini, author of "Le nozze di Alessandro Farnese". He has also written an article on the subject for a publication by the University of Oxford, which deals with the cultural links between Portugal and Italy. Nothing like it has been published in Brussels. We have just celebrated the 450th anniversary of the event and luckily we were able to take advantage of the exhibition organised at Coudenberg on the subject of Renaissance banquets to present a short film about this album. So a considerable amount of work remains to situate this document in a wider context.

To my mind, we have to overcome any reading tinged with nationalism. I repeat, at the time of the wedding today's political frontiers did not exist. That world did not reason in terms of borders and national identities, but in terms of dynasties. Secondly, we need to see beyond the romanticism of the 19th century, and go back to history to lead a political debate.

The only good news, finally, is a lot of work remains to be done in order to really understand what happened at the time. For a historian it is almost a duty to hesitate when nationalism creeps into the past.

Private, Public and "Family" Lunches: Ceremony and Table Practices at the Court of Savoy

Andrea MERLOTTI, Director of the research centre 'Centro Studi del Consorzio delle Residenze Reali Sabaude' of the Reggia di Venaria
By Vincent HEYMANS, President of the Scientific Committee of the Palace of Coudenberg

I regret to inform you that Andrea Merlotti cannot be here today and he is very sorry. He has asked me to present his talk, which I will now try to do.

The King's table is one of the most popular images of life at Court and often represented in film. For example Henry VIII / Charles Laughton's (unbelievable) banquet dinner in the film *The Private Life of Henri VIII* made in 1933. The king sits at this table with his guests (completely fantasy). Waiting staff (incredible) bring whole pieces of meat (also impossible because in the 16th century there would have been a 'scalco', an important courtier whose job it was to cut meat). The scalco dismembered the chicken with one blow, after pouring a tankard of beer on the meat to tenderise it.

Thirty years later, Fred Zinnemann in his film *"A Man for All Seasons"* (1966), a biopic on Thomas More, shows the king singing, joyfully tipsy in the middle of the banquet. Obviously, neither Alexander Korda nor Fred Zinnemann had the slightest idea what a Renaissance banquet was like, with its complex rules going so far as to define the way serviettes had to be folded.

It is true that at the time, research on Court life and ceremony was not highly developed. However, it is astonishing that in her stunning film *Orlando*, Sally Potter would imagine the disposition of cutlery in a mid-17th-century banquet, almost exactly as it would be today.

Even contemporary film has many examples of unrealistic reproductions of life at Court. This kind of representation today seems unacceptable in light of the findings of European research on life at Court. Even though reading is no longer fashionable, we can hope that filmmakers will take the trouble to do some research and do their jobs properly.

Aside from the lack of understanding about Court life portrayed in film, we can't but help note that the king's table is characterised as a place of debauchery and pleasure rather than of refinement and elegance, echoing 19th-century stereotypes of life at Court. "Gaming and wine, parties, dancing, battles and banquets – anything goes," said Rigoletto describing the dissolute life of the Duke of Mantua. Many filmmakers portray the Duke's celebration, which opens the Opera, with a luxurious banquet while Francesco Maria Piave's script simply describes a party and makes no mention of food or drink.

So what were banquet and meal practices like at Court? What happened at a royal meal? I have decided to answer this question using the example of a small, but important former Italian Court: that of the Dukes of Savoy, then the kings of Sicily (from 1713), the kings of Sardinia (from 1720) and lastly the King of Italy (from 1861). The sovereignty of this dynasty stretched across a thousand years without waning (from approximately 980–1946). Throughout its constant mutations, its Court showed remarkable continuity. I am going to focus on the period between the 17th and 18th centuries.

It is important to note that even though the House of Savoy only obtained a 'real' crown in 1713, as from 1632–33, they had taken a royal title based on their ambitions to the title of King of Cyprus (over which they had indeed reigned briefly in the 15th century). Consequently, Victor-Amadeus (duke from 1630-1637) and his son Charles-Emmanuel II (duke from 1638-1675) adopted royal ceremony. Christine of France played a central role as daughter of Henry IV, wife of Victor-Amadeus and mother of Charles-Emmanuel II; she was a figure of strength in the Savoyard state from 1637 until her death in 1663. She gave the Court of Savoy a French style, hitherto unknown, which she maintained for a long time (French authors of that time started calling Turin "Little Paris").

I. Types of Meal at the Court of Savoy in the late 17th-century

In 1680, Savoy Court ceremony included three types of meal:

- The solemn banquet
- Meals taken in the antechamber
- Meals taken in a private chamber

a) The solemn banquet

The solemn banquet was one of the most lavish and complex expressions of Court ceremony. For this reason, it was held mainly on two occasions: for a royal or princely wedding or when future sovereigns attended Court. In these cases, the sovereign could eat alone or with other members of the house and any crowned guests present, but never with courtiers.

Meals with noblemen under the sovereign were a separate event. This was the case for the Order of the Most Holy Annunciation, whose members became cousins to the duke. The table was laid for the noblemen of the Order, who ate with the sovereign, but at a distance from him. However, in his urban residences the duke did host some of his courtiers at the table. Unfortunately ceremony accounts don't mention this practice; maybe because it was an exception. We only know that in this case those who collected honorary taxes as well as ordinary taxes were admitted to table.

Solemn banquets took place in one of the large rooms of the palace so that the whole court could attend. In the next room were the buffet and a table for the dishes before they were brought to the king.

As with an "ordinary" meal in the vestibule, dishes for the solemn banquet were brought from the kitchen in a real procession, opened and closed by the Swiss Guard carrying halberds, accompanied by the courtiers of the house in service to the sovereign and all the Court pages.

As the food passed by, the courtiers had to remain standing and lift their hats. Once the procession arrived at the buffet hall door, the guards left and only the master of the banquet remained in service. In the banquet hall, however, certain officers of the guard ensured that no-one approach the table.

For a solemn banquet, the whole court served: the grandmaster, butler, four valets, two gentlemen of the kitchen, each with their respective maces (the size, decoration and way they were carried, denoting the person's rank).

Even if there was no need to use it, the mace reminded people that it was there to keep unauthorised people away from the room.

The king's table was surrounded by a group of courtiers, each with a designated role: the grandmaster, head butler, footmen and first almoner who blessed the dishes. Then, there were the "nobles of the court in large numbers" who were in charge of maintaining order and were officers and chevaliers of the king's guard tasked with "preventing confusion and ensuring that the butlers and gentlemen of the kitchen could circulate

freely". The king's physician, doctor and surgeon were present at a distance but ready to intervene.

In solemn banquets, the palace orchestra would play throughout the whole meal. I won't describe the complicated practices around the service of food and drink. I will just say that when the sovereign asked for a drink, several courtiers had to come and go and intervene before he could raise the glass to his lips,

b) The antechamber meal

If solemn banquets were rare, antechamber meals were much more common. These were public meals in the duke's apartments following a less complex ceremony ritual. The rules of this type of meal could change according to the sovereign's wishes. In reality, protocol allowed for the fact that "even though" the duke was in the habit of "eating in the antechamber, he ate with more or less formality".

If the duke wished for "more ceremony" the silver vessel was placed at the end of the table, the butler served with his mace and the pages would fetch the dishes from the kitchen. If, however, he wished for "less ceremony", the vessel was not placed on the table, the butler served without his mace and fetched the dishes from the kitchen himself without the assistance of the pages or the Swiss guard, with a smaller number of officers and chevaliers. The number of courtiers serving was also reduced. The grandmaster was absent and the head butler was in charge of managing. There were two gentlemen of the kitchen: one for the dish, the other for cutting it.

c) The chamber meal (private)

Apart from the public meal, the sovereign also ate privately. This meal was called the "chamber meal" because it took place in one of the private rooms of the king's apartment designated especially for this activity. The duties carried out by the grandmaster and the butlers during solemn banquets and the antechamber meals were done by the master chamberlain and the valets de chambre (who belonged to the room and not the house, i.e. the most private part of the king's home).

Ceremonial rituals tell us very little about the practice of eating in the rooms of the king's apartment, or about the frequency with which it occurred. Close to lunchtime or dinnertime, the room master would go to one of the antechambers near the room used for meals and await instructions. He informed the kitchen and proceedings began. The table-carriers brought the tables to the door of the meal chamber, handing them over to the garçons de chambre, who, after laying them, left the room. As designated by protocol, these garçons carried out "all the lowly tasks related to the chamber" (lighting and extinguishing fires and candles, bringing the "chamber pot" for the sovereign's bodily functions, etc.). For this reason the garçon always slept in a room close to the sovereign's bedchamber, to be available for him at all times. Only those who were involved in the organisation and service of a meal could attend the latter in a private room, together with a guest the sovereign may have wished to grant the honour of dining at his table. But the latter could only attend the meal, not partake in it.

During private meals, there were few people present serving the sovereign: a dozen at most. The master chamberlain supervised operations and handed the sovereign his napkin to wipe his hands. He was often replaced by the head valet de chambre who pulled the chair for the duke and remained behind it (next to the room master if he was present). Then there were the two gentlemen of the chambre who served at the table after laying it (only if the duke was present, otherwise it was the two valets de chambre, who were bourgeois courtiers).

The first page of the king, assisted by two other pages, brought the dishes to one of the gentlemen of the chambre for him to place them on the table. The first page had to

taste the dishes. The group was completed by two aides de chambre available for any requirements. The gentleman of the chambre was responsible for placing candles on the king's table when he ate in his room in the evening. He would bring the candlesticks before the dishes.

Protocol did not require the presence of an almoner or chaplain, even if it was strange that this meal was not blessed. Behind the room door were a group of courtiers: the kitchen assessor, the sommelier and the keeper of the royal tableware. The first one checked the crockery and cutlery. The keeper of the royal tableware tasted the water used to dampen the sovereign's napkin and the sommelier tasted the wine and any other drinks being served, in the presence of the gentleman of the chambre.

Following these operations, the napkin and the drinks were brought to the room by a page.

II. The 18th Century and the Rise of Private Dining

The start of the 18th century saw the disappearance of the practice of public dining. Even if Court ceremony continued to include solemn banquets and antechamber dining, we know that after his ascension to the throne in 1713, Victor-Amadeus II ceased dining in public. After 1730, the only occasions where solemn banquets were held were the weddings of crown princes 1750 and 1775.

Already in 1729, the German jurist Johann Georg Keyssler remarked at Victor-Amadeus' Court that "the King only dines with the Prince of Piedmont and his wife". Two years later, Georg Ludwig von Pölnitz recounts in his *Memoirs* that Charles-Emmanuel III, who became king in 1731 and Polyxène de Hesse "always dine together and do not admit any spectators except for their house officers". This situation did not change later: "The King and the royal family do not eat in public; we only see them together at service in the Chapel", wrote Pierre-Jean Grosley in his *"Observations sur l'Italie et les Italiens"*, published in 1764.

I mentioned in one of my articles that this development was seen as something positive, especially by French travellers, used to the customs of Versailles. Charles Pinot Duclos, Secretary of the Académie française was in Turin in the mid-18th century. In his *"Voyage en Italie ou considération sur l'Italie"* (published posthumously in Maastricht in 1793), he mentions the absence of any public dining practices and explains it through the customs of the Court of Savoy, superior to those of the French Court. It is worth citing the quotation in full: "If his manner of governing strikes us as extraordinary, his Court was none the less so. They did not believe that we were obliged to have or to show morals, to hide affairs, instead of showing them. They found little dignity in a Court that resembled a convent. The King eats with his family and feels no need to multiply households in the same castle for which the people must pay. This court spends little money, but is none the less sought-after. It is enough for contenders that it be honourable. All the expenses of the King of Sardinia correspond to real state needs".

But the most telling expression of this interpretation is certainly the *"Voyage de la Raison en Europe"*, the story of a utopian journey published in Paris in 1772 by the Neapolitan marquis, Luigi Antonio Caraccioli. In his book, he imagines that 'Reason' is touring around Europe, disguised as a young man named Lucidor. One of the stages of the journey is in Turin, the capital of Savoy. "Lucidor expected to see the king eating in public, according to the customs of monarchs; but the King of Sardinia assembled in his noble family", which enabled 'Reason' to praise the King of Savoy's behaviour, set against that of other sovereigns.

One evening, on seeing that the king received everyone who had a stool for him with kindness, Lucidor exclaimed: "This is my triumph, this is what I inspire in sovereigns. They are only as great as they are popular and by continual, repeated good deeds they proclaim

themselves fathers of their subjects. The throne of Charles-Emmanuel was accessible to the humble as well as the great. He was not surrounded by guards pushing away poverty and misery".

With the accession to the throne of Victor-Amadeus III, the situation did not change and the new sovereign preferred to eat with his family. However, numerous subjects asked to attend his meal. These were not so much courtiers, who had enough ceremonies to attend and sought more to avoid them, but travellers through Turin (a real "gate into Italy") at the start or at the end of the Grand Tour.

Victor-Amadeus II allowed travellers to attend family meals every Sunday at Moncalieri Castle. Jean-Baptiste-Marie Guidi, royal censor to Louis XVI who was in Turin in late September 1773, left a testimony. In his letters containing a journal of a trip to Rome, Guidi recounts his experience: "The whole family of the King of Sardegnna are seated at the same table, served by pages whose outward politeness and respect can be felt through the order that rules in this court. There is no feeling of pomp that one might get in a grand Court but surprise at the splendour and grandeur only equalled by the touching pleasure of seeing a king at the head of his family table, teaching his children about taste and simply being a good father".

Guidi's writings present Savoy's sovereign as a good father and family man, just like in the famous "Voyage d'un François en Italie" by the astronomer, Jérôme de Lalande, in 1769. The implicit but obvious criticism therein against the Kings of France and their practices (at Versailles, ceremonial public meals were still held twice a week). At that time, other Italian sovereigns dined in the same way as the King of Sardegnna.

In this domain, it seems that the rituals and ceremonies of Versailles were not a model to be followed according to the Italian Courts (which followed the Empire more closely than the Kingdom of France in the 16th and 18th centuries). Developments in mealtime practices clearly reflected the actual concept of royalty. The "King at table" is a subject that needs to be looked at through the prism of politics, like most other things concerning life at Court, a place of excellence and power of the Ancien Régime.

The olla Podrida: a Huge Spanish Stew with a European Destiny

Pierre LECLERCQ, Independent researcher

In the 16th century, *l'olla podrida* (pot-pourri) was a real symbol of aristocratic food abundance. It featured on the table of princes to demonstrate power and strength.

The recipe in "l'Ouverture de Cuisine" by Lancelot de Casteau, which is the very first collection of recipes published in Liège in 1604, contains roughly sixty ingredients, including: stock, pig's trotters and ears, lard, lamb, sausage, cabbage, carrots and onions. This basic recipe was used all over Europe as this dish, created at the beginning of the 16th century in Spain, would soon spread to all the royal Courts of Europe.

A film demonstrating the preparation of l'olla podrida is projected

In the 18th century, *l'olla podrida* featured in French recipe collections under the name Oille. It was a soup amongst others, which included fewer ingredients than the original Olla. However, all the basic ingredients cited above were included.

Let us now see how this Olla podrida arrived here in Flanders. A recipe in 1861 by Philippe Cauderlier who was a master chef from Gant, talks about 'hochepot' whose ingredients are very similar to the French Oille: pig's trotters and ears, cabbage, celeriac, turnip and potato. This dish, which initially belonged to the cuisine of the aristocracy descended the social ranks to Flemish bourgeois cuisine. This recipe became very popular and was soon called 'hochepot gantois'. It was adopted so wholly that soon nobody doubted that it was a Flemish recipe. Paul Bouillard, who was the Paul Bocuse of the early 20th century described it thus: "hochepot gantois (...) is a special recipe (...) which carries the stamp of the Flemish soil where it was created". At the same time, Auguste Escoffier was under no such illusions, as he explained that hochepot was derived from the Spanish *Olla podrida*.

Discussion

Gabriele HORN

This morning we have talked about nations and religion and above all the perspective of the Catholic Courts. So we don't know much about the Protestant sovereigns' attitude to food.

Patrick RAMBOURG

If it is more common to talk about food from a Catholic rather than a Protestant perspective, that is because the latter tended to think of the culinary arts as something sinful. Protestant food and cooking were more frugal even if some texts show that they sometimes shared the pleasure of eating. In reality we have few resources on the subject and us historians are faced with this vacuum that leaves us in the dark about Protestant cooking.

Pierre LECLERCQ

Let me take the English as an example: many people have suggested religious reasons to explain the relative 'poverty' in taste of English cooking, but, luckily the historian and sociologist Stephen Mennell did not settle for this explanation.

From the room

Did the Courts of Northern Europe used to import their wine from Greece?

Patrick RAMBOURG

Wine from Mediterranean Europe – Greece, Italy – was imported and the practice was documented as far back as Antiquity. Guests at Medieval meals enjoyed this southern wine for its mild taste, sweetness and strong alcohol content, much more so than the wines of Ile de France or other French regions. In the course of history, as French and Italian vineyards developed, the less the major European Courts drank wines from southern Europe. Later wines such as Port from Portugal appeared. The wine trade has always existed and vineyards existed as far as England. In the Middle Ages, wine was consumed within the year, but over time, this young wine was replaced by older wine, which was conserved in bottles and not barrels. Finally, the antique tradition of diluting wine with water lasted for centuries.

Gabriele HORN

Our team at Potsdam have carried out some research on wine. The results are very interesting because each king had his own particular preferences. For example in the 18th century, Frederic II liked Bergerac wine. If the subject interests you, you might enjoy a visit of our cellar, which was designed by wine experts.

From the room

Was there any beer on the royal table?

Patrick RAMBOURG

No, there wasn't, not in France nor Italy or other southern European countries. Barley beer for example – which resembled porridge – was consumed a lot in the Middle Ages. It is clear that in a number of countries there was a real social distinction between the consumers of wine and beer.

Pierre LECLERCQ

Don't forget that in the 18th and 19th centuries in France, it was thought that beer made you soft in the head!

Jaroslav DUMANOWSKI

Regarding the use of spices, you mentioned a reduction from the 16th century and yet, they were still extremely popular in a large part of Europe until the end of the 18th century. A propos... do you know of a version of the Olla podrida as a pie. This was very popular in Poland.

Pierre LECLERCQ

I am not aware of this version. About the use of spices, we can trace a retreat back to the 16th century when analysing statistics of recipe collections. This study also shows that sugar was no longer considered a spice like any other in the 16th century. Certain flavours are reserved for sweet dishes and others for savoury dishes. When classical cooking became the norm in the 17th century, sugar and its associated flavours like cinnamon or saffron disappeared from the preparation of certain dishes in favour of salt and herbs and lemon. This slow development lasted two centuries and we were struck by the way in which the cuisine of the 17th century was no longer spicy.

Jaroslav DUMANOWSKI

Patrick, you suggested that the eggs and fish on one of Velasquez' paintings represented a frugal meal. To my mind such an idea is unthinkable for countries such as Poland or Spain in the 17th century.

Patrick RAMBOURG

Some cookery books show that in France, eggs were allowed in 'fast' (meat-free) recipes, but forbidden on Good Friday. I'm not sure it was the same in Spain. However, bear in mind that some things which were forbidden in one era were authorised later on. Butter is one such example; over time it was consumed on both 'fast' and 'meat' days.

From the room

Going back to Protestant cooking, in Amsterdam we have a well-stocked collection of recipe books from the 16th century onwards. We can see the great variety of menus consumed by the bourgeoisie. There was no royal Court in the Netherlands, but the aristocracy and the food traders used to organise prestigious feasts.

I would also like to mention the slave trade in the 17th century, because I think it had a real influence on cooking. Sugar, which was imported from plantations in South America, changed people's tastes, appetites and recipes. It was accompanied by spices and in my opinion the latter did not disappear from cooking at the end of Middle Ages as you believe. They continued to be used, at least in the countries where products from the slave trade were exported.

Pierre LECLERCQ

I would like to make it clear that I was referring to the recipes used by the royal Courts of France, where spices disappeared gradually between the 16th and 17th centuries. Paradoxically, it was precisely when they became available on a huge scale across the land that they disappeared from the recipes of the aristocracy. The working classes, on the other hand, were delighted to have access to these delicacies, which had been too expensive for them until then.

Patrick RAMBOURG

Obviously the Netherlands and more widely, the Protestants, had their own, good cooking. In France, for example, Abraham Bosse liked to show his family at the table, eating delicious dishes.

In Europe, they did not wait for the slave trade to gain widespread access to sugar. It arrived first via the Mediterranean and Italy, already in the 16th century because cane was grown in the Maghreb and later in Sicily. Then it became an industrial product with the discovery of the new world and the installation of plantations in the West Indies and Brazil.

To come back to the religious divide between Catholicism and Protestantism, I think we need to put it aside. Of course in France, until the 17th century there were so called 'fat' recipes and 'lean' recipes. But, gradually that dichotomy was replaced by a more secular cuisine all over Europe – earlier for some countries, than others.

Art, Food and Banquets at the Papal Court

Alessandra RODOLFO, Curator of the 16th & 17th Century Art department and of Textiles and Tapestries for the Vatican Museum.

The Pope's table and the banquets held in his palace were public events and spectacles attended by elite diplomats, sovereigns and noblemen. Their roles were highlighted by their place at the table; the Pope, alone under the vault, was higher up than the guests and indicated his status as the supreme leader of Christianity and sovereign of the Papal state.

A vast monograph on the subject of food between the 16th and 17th centuries informs us about the customs, traditions, recipes and food of that time. Various figures studied the subject, like the humanist and intellectual, Bartolomeo Platina, Pope Sixtus IV's librarian, who published *De honesta voluptate et valetudine* in 1474 together with Master Martino de Rossi, chef to the Camerlengo (Chamberlain) of Rome, Ludovico Trevisan. This document is a precious source of information about daily life and Italian cooking in the 15th century: the importance of choosing a chef, the ideal time to sit down for a meal, the best methods for cooking different foods, and the cultivation and classification of plants.

Nevertheless, out of all the works written on gastronomy and fine cuisine at the Papal Court, the book by Bartolomeo Scappi, secret chef to Pie V, is perhaps the most complete. The book provides precious information on the food served during the conclave or for the Pope's coronation, and also about more practical issues such as the required skills and pay of a chef.

With its 1017 recipes, Scappi tells us what food to cook during Lent (fish and dishes low in fat, e.g. eggs, vegetables and pulses) and how to prepare a dish according to the seasons and religious requirements. The text is accompanied by twenty-seven illustrations of kitchen architecture and utensils, which help to understand the technical aspects of the Renaissance kitchen. Four drawings show the layout of the main kitchen, the adjoining courtyards, and the room reserved for milk processing. There are eighteen drawings of pots and various household items.

Scappi suggests and describes several recipes such as *Apostolorum* soup, a green soup with parsley and herbs. This soup was a typical dish from the poorer kitchen, but here it was enriched for the Roman Court with saffron and cinnamon flavoured mutton, paired with beaten eggs and grated cheese.

Scappi provides us with a source of knowledge about forgotten traditions such as the ancient conclaves. Even for cardinals with the serious task of selecting a new pope, food was important. Before entering the conclave and shutting himself away inside the Apostolic Palace, it was customary for each cardinal to choose a 'Dapifero' whose job it was to feed him every day.

Every day at around 12 o'clock, the Dapiferi would leave the different palaces of each cardinal with a food basket or box, equipped with a padlock and decorated with the cardinal's coat of arms. The food baskets were taken to the kitchen where the Rota guards inspected them and checked that there were no documents or written texts (forbidden and punishable by excommunication). That is why pies were forbidden. The food was taken to the cardinal's cell. The plans of the conclave clearly showed the position of each cardinal and his cell.

In 1724, the description of a conclave expresses astonishment at the opulence and abundance of the Italian cardinals' meals, each more delicious and delicate than the next. Maybe that is why a rule was established in order to speed up the election (which could last

for months), whereby the cardinals had three days to elect the Pope following their entry into the conclave, after which they would only receive one meal a day. After five days, they were only fed bread and water.

During the ecclesiastical year, festivities were held not only during religious ceremonies but also to celebrate important moments of togetherness. For example, for the cardinals who had remained at the Apostolic Palace over Christmas to attend Matins and Christmas Mass, a magnificent dinner was laid out by The Pope's butler in the lavishly decorated Raphael's rooms, the magnificently lit Gallery of Maps or the former Pope's Room in the Borgia Apartments.

Food was prepared in the many kitchens of the Apostolic Palace, equipped with *stanze di credenza*, rooms with cupboards where silverware and table linen was kept under the supervision of *Credenziere*, who were also responsible for designing the layout of banquets. Kitchen and service staff were also involved in the elaborate layout of the banquet; artists, musicians and sculptors also took part with awe-inspiring musical choreography and scenes that were at their prime in the Baroque era.

Important sculptors were employed to create centrepieces out of sugar, called *Triofni* (which can also be made out of gelatine, marzipan, blancmange, salad, ice or wax); they were elaborately shaped and created in a special room in the palace. We know that even an artist like Bernini was tasked with organising the magnificent and superb decoration of the banquet held by Pope Alexander VII for Christina, Queen of Sweden.

The most famous of the sugar sculptures was composed of a natural gum paste dissolved in rose-water, with added egg-white, lemon and sugar. The paste was then spread like pastry, shaped and sculpted by hand. Creating a sugar sculpture was very costly: the cost of a sugar sculpture weighing 1.5kg was approximately equal to the cost of an ancient marble statue.

To obtain a 'naturalist' effect, the sugar was sometimes coloured with plant or vegetable pigments (spinach or chard green, beetroot red, etc.) and cooked in different ways for a shiny or transparent finish: caramelisation gave a bronze colour to the sculpture, while golden or silver effects were obtained by mixing real gold and silver dust.

Easter is one of the most important celebrations for the Catholic Church and was marked by important ceremonies, ending with a special banquet.

Good Thursday, the ancient solemn ritual of washing one's feet took place in the ancient and majestic Ducal Chamber in the centre of the Palace. After the ceremony, the thirteen apostles were given lunch in the grand secret Consistory room, in the Papal apartment, where a beautiful table was laid.

At the same time, an even more magnificent banquet was held in another large room of the Papal apartment. Several centrepieces were created out of sugar for the occasion with illustrations designed specially for the event and explained in little booklets printed specially for the banquet.

For the Good Thursday dinner, sugar centrepieces were usually flower vases or statues of the twelve apostles (from the Last Supper). For the following evening's dinner (Good Friday), angles carrying emblems of the Passion of Christ and a bronze cross were generally produced.

For the occasion, the Nuncio of Naples sent crates of typical Neapolitan *mostaccioli* (honey biscuits, glazed with chocolate) and fruit jams, while the Paymaster of Ferrara had to send sturgeon caught in the river Po every year.

The importance and significance of food and in particular bread and wine, which were symbols of religious sacrifice in Europe, were also revealed through other customs such as the *Parti di Palazzo* or bread of honour: the daily distribution of papal bread,

wine and other food such as biscuits and donuts. They were given out to members of the Papal court according to rank and role. The bread was baked in the Palace oven.

In conclusion, each Pope had his own ideas about food. If Jules III was a 'good eater' and Paul IV always wanted his table laid in a princely fashion, Pie IV wasn't very interested in food, and Pie V even less so. In fact this disciplined pope fasted often. We can easily imagine how frustrating it must have been for Scappi to prepare frugal dishes for him.

The cuisine of Paul TREMO, Chef at the Court of King Stanislas Augustus Poniatowski

Jaroslav DUMANOWSKI, Professor at Nicolaus-Copernicus University in Torun

The first person that features in my presentation is the last King of Poland, Stanislas Augustus Poniatowski, who reigned from 1764 until the third division of Poland in 1795. The second is Paul Tremo, his chef. He worked for Stanislas during his reign but also in his exile in Petersburg.

First of all, I would like to talk about Polish Baroque cooking and the first cookery book published in 1682. Ten years ago the Museum of King Jan III in Wilanow undertook the publication of a series of Polish culinary 'monuments' — i.e. ancient cookery books, culinary treatises and dietary pamphlets. The first was the *Compendium ferculorum*, considered to be the most ancient to have survived up till now. We know, however, that another book preceded it because it was published in around 1540. A few months ago I located a hand-written copy of this work and we are preparing to publish it.

The *Compendium ferculorum* remained very popular until the beginning of the 19th century, which is surprising because the recipes in it are out of date now. In reality, there were no other cookery books, and moreover, this Baroque cooking changed over the course of time to suit different social classes.

On this image we can see a banquet given by the King of Poland, John III Sobieski in 1684. The King is wearing the national Eastern Polish costume while all the other guests are dressed in Western-style clothing. We can hypothesize that the costumes, and maybe the dishes play a political and nationalistic role, or are at least signs of propaganda.

In the first cookery book, published in 1682 in the King John III Sobieski's circle, Stanislas Czerniecki puts forward a very traditional, almost Medieval cuisine, using a lot of Eastern spices. This cuisine is a juxtaposition of different flavours while respecting strict religious guidelines about food. The author is highly critical of new French cookery "methods", but at the same time he imitates them. Even if he hates French chefs who are better paid than him, he nonetheless devotes a chapter to French vegetable gardens. This ambivalence can also be found frequently in German cookery books, which abounded in the second half of the 17th century.

The second Polish cookery book "*Kucharz doskonały*" (The Perfect Cook) was only published in 1783. It is a translation of the French "*La Cuisinière Bourgeoise*". Its author was not a chef, but he tried hard to translate the original text literally; he ended up creating a completely different work because a bourgeois cookery book became a reference for the Polish aristocracy and explains the change in the book's title.

Paul Tremo wrote his cookery book in around 1781. He was Head chef to King Stanislas and as such he was one of the highest paid people in the Polish court, even more so when the King was exiled in Petersburg. In his book, he presents a mixture of typical French recipes like "*bœuf mode*" (beef pot-roast) and Polish dishes. He uses local ingredients and seasons them with classical French ingredients, which ultimately contributed to the birth of modern cookery.

Paul Tremo left behind a wealth of documents – mostly accounts-related – about the royal kitchen together with 86 hand-written recipes. We also know that he translated a

German book on the art of preserving vegetables. It is mostly a practical text and does not resemble a description of royal cookery.

The largest number of recipes in the 86 left behind by Paul Tremo, are devoted to the preparation of pike; There are 14 recipes for this local fish which was highly appreciated and rather costly. The other recipes deal with various soups, poultry (almost only capon) and vegetables. Pork recipes are few and far between.

For his "Polish pike" recipe, Paul Tremo subtly convinces the Polish that this recipe does not come from France, but on the contrary, that they had managed to make it popular there. In reality, the recipe is French, with basil, laurel, thyme, parsley and chives; it has very few spices. Once again, Paul Tremo endeavours to convince the Poles that this recipe is not French but Polish.

Paul Tremo's book also includes recipes that are totally unrelated to royal cooking; for example the preservation of vegetables. Paul Tremo understood that his mission was not only to amuse the King and his courtiers, but also to find the miraculous ingredients that would put an end to hunger for the poor. In this way, he transposed the ideas of the Enlightenment into his cooking and endeavoured to find local Polish alternatives. For example, he turned his attention to food that grew in nature and forest fruits. Even in his royal recipes he includes 'poorer' foods such as birch water.

Paul Tremo had a huge influence on recipe books that were published later. He also influenced his disciple, Jan Szyttler who later became the most popular culinary writer in Poland.

La cuisine de tous les pays (1868 – 1881) by Urbain Dubois.

Patrick RAMBOURG, Associate researcher at the Laboratoire
Identités Cultures Territoires (ICT), University of Paris, Diderot-Paris
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Renowned 19th-century French chef, Urbain Dubois published "Cuisine de tous les pays" in 1868; the book was very successful. Even if the title doesn't mention Europe, the content mostly concerns European cooking at that time. My presentation will be in three parts:

- Urbain Dubois, a famous chef
 - 'Universal cooking'
 - European soups
-
- Urbain Dubois (1818 - 1901), a famous chef

Urbain Dubois was born in 1818 in Trets, in the Bouches-du-Rhône region of France. He played a pivotal role in the development of cookery because he continued the work of Antonin Carême and had Auguste Escoffier as a pupil. He learned to cook in the Rothschild kitchens and worked in several well-known restaurants in Paris: in the Café Anglais under Adolphe Dugléré (another famous chef), then at the Tortoni, a renowned ice-cream parlour-café that became a restaurant in the 1830s. He also worked in the Rocher de Cancale, another well-known establishment where he seconded Langlais, a chef and inventor of 'Normandy sole' in the 1840s. Urbain Dubois acquired notoriety as a chef abroad: firstly in Russia in Prince Orloff's kitchen; then in Germany at the Prussian King, William I's Court, a role he shared with Emile Bernard, alternating on a six-weekly basis each. The chef, Emile Bernard had previously cooked for Napoleon III. Their work together was a success; they complemented each other in their approach. "Urbain Dubois was a specialist in decoration and he particularly [liked] presenting things on a stand. He was also a champion of 'Russian-style' service [...] and liked to dust off existing traditional dishes, while Bernard, unlike anyone else, liked to give his recipes an artistic dimension" In 1856, they published: "La Cuisine classique. Etudes pratiques raisonnées et démonstratives de l'école française appliquée au service à la russe". (Classical Cookery – A Practical, Annotated Demonstration of the French School applied to Russian service).

If Antonin Carême was passionate about architecture, Urbain Dubois was a "sculptor. Like the master, he made stands for hot dishes, created in advance [...]. Each hot piece was placed on a stand with shaped buffers, supports and edges [...] Everything was made out of fried bread, semolina, rice or pasta dough which could be prepared beforehand. Because several hours of work are necessary to construct a stand destined to raise up a dish".

But Urbain Dubois excelled above all in the creation of cold pieces. Both chefs wrote: "Nothing in the culinary arts is more striking than the creation of 'cold' pieces. They show off the creator's skills" and "sometimes they alone are enough to make his reputation". "The role of 'cold' pieces is spectacular. Dubois sculpts sugar like he sculpts stone. Monuments imagined by Carême, ancient ruins or romantic headlands are created in considerable numbers, several weeks in advance, each more complex than the other. Most of the time they are not eaten because they are so beautiful! And actually, they are not very edible".

Like Carême, Urbain Dubois worried about the working conditions of chefs. He wondered why "kitchens, even those in grand and beautiful houses, [were] more often than not, badly designed, faulty, uncomfortable and unhealthy". Kitchens were generally built in the basement, poorly ventilated and lit, damp and unhealthy. "They always end up

transmitting diseases to cooks that develop later on", he said in his 1882 work, 'La Cuisine artistique, études de l'école moderne'. A badly organised kitchen increases the difficulty of certain tasks and has a negative impact on those who work there. The whole organisation suffers. If it's too large it is tiring and more staff are needed; a low ceiling and the heat does not evacuate properly and the kitchen becomes suffocating; too high and it is noisy: "Sounds are amplified, voices are muffled and it is hard to hear". In most cases, chefs need to adapt to the space and demonstrate a "practical approach". He described the ideal kitchen in 'Cuisine artistique', 1882.

Urbain Dubois is known for his written works. He wrote several works that have been translated and republished: "La cuisine classique" in 1856 and 1864, with Emile Bernard; "La cuisine de tous les pays" in 1868, 1869, 1872 and 1881; "L'école des cuisinières" in 1876 for the second edition, and 1948 for the nineteenth; "Le grand livre des pâtissiers et des confiseurs" in 1883 and 1896 for the 4th edition; "La cuisine d'aujourd'hui, école des jeunes cuisiniers" in 1889 and 1948 for the 17th edition; "La nouvelle cuisine bourgeoise" in 1888 for the 8th edition, "La pâtisserie d'aujourd'hui, école des jeunes pâtissiers" in 1894 for the second edition and 1947 for the 13th edition, etc. He was a prolific and well-known author.

- 'Universal cooking'

So what was the subject of *La cuisine de tous les pays*? The preface of the first three editions can help us to understand Urbain Dubois's aims and his way of conceiving his texts. "In this gentle time with all distances abolished, we could say that civilised people adopt the same habits and the same tastes", he wrote in his first preface, "a simple and concise cookery book, containing a varied choice of popular national dishes, from different countries may be of equal interest to gourmets and professional chefs".

Addressing both the consumer and the professional cook, talking about popular and national dishes, Urbain Dubois advocated "universal cookery". For him, "with more and more progress, people get closer and closer to perfection!" He imagined that "intimate relations" between different populations "lead to total assimilation and then to the unanimous adherence to fundamental methods of cooking". He thought that "universal cookery" can be within easy reach, but a "universal language remains but a dream".

It was the second French Empire (under Napoleon III) and a prosperous time. The previous year had seen the Universal Exhibition in Paris on the theme of Art and Industry, which had attracted 10 million visitors and numerous well-known figures, including the King (Leopold II) and the Queen of the Belgians, the Prince of Wales (future Edward VIIth), the Tsar of Russia, Alexander II, etc. People believed in the future, in progress, and the ability to live in harmony.

Urbain Dubois claimed, "these new conditions call for [...] patricians", i.e. chefs, "with more application and aptitude". "Formerly, a laborious cook, even with a limited repertoire, could build a reputation; today, it is no longer good enough to be a good patrician, he needs genius, or more modestly, an instinct for endless resources, as varied as the different tastes of people who know about eating".

In a way, he encouraged a spirit of openness to different culinary cultures, advising chefs to adapt their cooking to the various tastes of Europe. It was in order to help his fellow chefs that he wrote *La cuisine de tous les pays*. At that time, French cookery was the reference. For a French chef, French cookery was already universal because it served as a model, open to the world and able to adapt and integrate recipes from other cultures.

In the preface to the second edition, in 1869, Urbain Dubois expressed his satisfaction with the reception his book had received by the French and foreign press. He thought that "*La cuisine de tous les pays*" "would [...] feature prominently in culinary teaching, as much for its varied recipes and resources, as for the diversity of methods described." Chefs would do well to consult the book and study it, but so would "people wishing to host their guests with the best culinary traditions in use in all civilised countries". He hoped

that his book would soon become widespread in those countries. The book was translated into English the following year.

When the third edition was published in 1872, the political situation in France and Europe had changed: There was the Franco-Prussian war from 19th July 1870—28th January 1871; the fall of the Second French Empire and the proclamation of the Republic on 4th September 1870; the siege of Paris during the winter of 1870—71; the proclamation of the German Empire on 18th January 1871 at Versailles; without forgetting the Paris Commune in Spring 1871 (18th March—28th May), and the loss of Alsace-Lorraine. In his preface, Urbain Dubois made no mention of the difficult times but presented the new edition with its improvements in content and format (revised, improved with new content, new diagrams, larger size, more attractive text, etc.).

He noted "if among the foreign dishes, there were some that did not seem to correspond to our tastes, it was that national tastes had developed and changed according to the products that nature provided, how much money they had, and the influence of the climate". This statement seems to deviate from the idea of "universal cooking", but he did think that there were no obstacles "hindering cooking from progressing, because the field was much larger and the path had been paved."

In these three prefaces, Urbain Dubois never cites a particular country or even Europe. We do understand though, that he wants to be pedagogical and open the minds of chefs to other culinary methods and practices, however bizarre they might appear. "It is better to study them than reject them", he said in his third preface, which seems to be intended for a French readership more than a European one.

- European soups

Among the different chapters and recipes in his book, I would like to look at the chapter devoted to soups in the 1872 edition. The author devoted 65 pages to them; soup was probably one of the most universal dishes. The author started by saying that "soup was served at the tables of those who knew about good food. The French, Italians, Germans, Russians and people from northern Europe in general appreciated soup". "In Russia", he goes on, "soup was often the most luxurious dish at dinner, and cost more than the rest of the dishes put together. Let us not forget that Urbain Dubois worked in Russia and his comments relate to his personal experience.

All in all, we could say that soup was "equally important everywhere." In northern Europe and England soups were garnished "with meat, poultry, game or fish." In France "a light garnish was preferred." In culinary tradition we refer to puree, cream or thickened soups, which do not need a garnish, unlike liquid soups, consommé, broth, etc. "which require some sort of garnish." These garnishes were more or less abundant and varied depending on whether the soup was for an informal meal or a ceremonial dinner. "There are circumstances", the chef tells us, "where soup is one of the most important dishes of the meal." But whatever the nature of your soup, there is one rule that must not be broken – soup must be served "boiling hot". "It is only in this way, indeed, that one can appreciate its goodness and pleasant flavour.

The names of various soup recipes described in the book take us on a journey across Europe and beyond. They might refer to a country, a region or a town. Many recipes, however, do not have a geographical reference. If we keep the notion of place, dishes 'in Russian style' are the most numerous (12), followed by dishes 'in Polish style' and 'English style' (7 + 7), 'in Spanish style' and 'German style' (5+5), 'Scottish style' (3), 'Italian style' (2), 'Portuguese style' (1) 'Greek style' (1), etc. We also have some recipes 'in Turkish style' (1), 'American style' and even an Arabic couscous recipe.

Other dishes come from regions like Provence and the Bearn, and from European cities, often capitals: Vienna, Paris, Berlin, Hamburg, Geneva, Vilnius, Milan, Naples, Bologna, Florence, Bordeaux, Rouen, Saint-Germain, Saint-Cloud, Nantes, Marseille, Nice, etc.

Conclusion

"La Cuisine de tous les pays" shows how a great chef perceives the cookery of his era in various European countries. He does not only describe recipes, but recounts his experience and his professional viewpoint about cooking. His digressions about the value of a recipe in one country or another are a real source of information for historians today. They show that from 1860–1870, one could embrace universal cookery without rejecting national and regional features.

Hosting Europe: How the Dining-table served as an Instrument of Integration for the Princes of Monaco in Gotha

Thomas BLANCHY, Head Administrator of the Archives and Library at the Prince's Palace of Monaco

In the period leading up to the French Revolution, the Princes of Monaco became more and more French, even to the point of settling in the Court of Versailles or in Paris and becoming French aristocrats. This explains why the Palace of Monaco received very few visitors and no longer needed an acclaimed dining table. Their social life was based largely in Paris or Versailles.

With the Revolution, Monaco was annexed to France. The Princes were stripped of their Monegasque titles and despite being returned to the throne in 1815, they did not manage to recuperate the income they had received from their various fiefdoms in France. The Palace of Monaco itself suffered from the Grimaldi's lack of income during the first half of the 18th century and deteriorated considerably.

1848 saw the separation of Menton and Roquebrune, influenced by the People's Spring. The Principality, which comprised three towns, lost 90% of its land and was reduced to a fraction of its former state.

- A peripheral Principality in full change

The Principality was cut off in the earldom of Nice, under the authority of the Kingdom of Sardegna. The Sardinians were hoping to join the Principality. It was a small, rather poor country, under populated and isolated geographically, economically and politically. To get to Monaco from Nice one had to travel by stagecoach or steamboat, with a passport. It was difficult to access the country, and this harmed its economy and visibility.

On his accession in 1856, Charles III had to restore the Monegasque economy and regain some prosperity, without which the country's survival would have been compromised. He also had to restore his image and regain the prestige of his family and dynasty.

- Restoring the economy and regaining prosperity

Charles III and his mother Princess Caroline's idea was to take advantage of the European boom and the fashion for thermal baths to create a gambling society. The idea was to imitate German and Belgian water towns that benefitted from gambling revenue to cover public spending. In 1856, the first thermal company was created by the port in the Condamine quarter. In 1866, the plateau des Spélugues, a deserted area, was requisitioned for the creation of a new gambling area, later known as 'Monte-Carlo'. The railway track was inaugurated in 1868 and Monaco became accessible to the outside world. The casino, thermal baths, and cultural life encouraged the development of the territory and its quick urbanisation.

- Restoration of the Palace

Manhandled during the French Revolution, the Palace of Monaco was emptied of its furniture and transformed into a hospital and a poorhouse during the Revolution and under the Empire. Due to the lack of resources at the beginning of the 19th century no serious restoration was undertaken and the Palace almost fell into ruin. Florestan I undertook some initial restoration but it was Charles III, helped by his wife's fortune, who devoted almost 300 000 francs a year to restoring the Palace's splendour. He restored the

frescoes and also undertook a policy of acquiring furniture and artworks to decorate the Palace. He tried to find former paintings belonging to the family and sometimes commissioned copies. The bulk of the work was finished ten years after his arrival, around 1867, with the completion of new and extremely lavish stables. Between 1872 and 1880 a large dining-room was also created.

- The development of a sovereign house

This sovereign residence expanded throughout his reign. Before the secession of Menton and Roquebrune, Honoré V had only been to Monaco four times during his reign and did not have sufficient resources to maintain his position. His sovereign house only had half a dozen civil servants in 1834.

According to the 'Almanach du Gotha', there were about fifteen people in the mid 1870s, increasing to 25 people (excluding domestic staff) at the death of the Prince in 1889.

The term "Court" is by definition rather vague. For Monaco, we can consider that the princely family in the broad sense, the senior State officials and local noblemen constitute a small Court.

- A family seeking recognition

In parallel, the Grimaldis were seeking the social life they had lost during the French Revolution. Before the Revolution and in the context of the French protectorate in effect since the Treaty of Péronne, the princes of Monaco belonged to the Court of Versailles and for the most part, lived a French aristocrat's life in Paris. They needed to recreate an aristocratic social life. This came with receptions, lunches, dinners and balls held either in Monaco, at the Palace, or at the Château de Marchais in the Aisne region. The strategy was to take advantage of the presence of aristocrats and noblemen on the Côte d'Azur and approach them, encourage them to come to Monaco and welcome them there.

- The Würtemberg family was a good example.

Members of the royal family of Würtemberg grew to like winter resorts on the Côte d'Azur, in particular Nice and Monaco. The King of Würtemberg, William I (1781-1864), went to Nice at the end of 1858. Prince Charles sent his regards by way of his head aide-de-camp and then went to Nice himself on 27th December to visit the King, as well as Grand Duke Konstantin of Russia. He was clearly eager to integrate the social life of European monarchs and enlarge his connections with the elites, particularly political elites.

Perpetuating this tradition from year to year, Charles invited the representatives of noble families who stopped over in Nice. He established the same kind of relationship with the King's first cousin: Count Wilhelm of Würtemberg, General of the Fortress of Ulm. Friedrich Wilhelm (1810-1869) belonged to the fourth branch of the House of Würtemberg.

A recent neighbour of the princely family, the Count developed a friendship with him. From 1862, Wilhelm and his family visited the Prince's Palace frequently. Audiences, lunches and dinners in the presence of Wilhelm and sometimes his four daughters were common; more than twenty visits took place until 12th February 1863.

This social interaction finally led to a wedding on 15th February at the Palace of Monaco. The previous wedding held there had been in 1757.

Florestine and Wilhelm's marriage was partly the fruit of a less isolated Principality and also the growing taste of the aristocracy for sea air. The alliance of the Grimaldis with one of the oldest European royal houses undeniably improved the prestige and rank of the princely family, while also encouraging monarchical customs at the Court of Monaco.

The family grew and Florestine and Wilhelm spent part of the year, living close to Stuttgart in Lichtenstein Castle, which bears the Grimaldi Coat of Arms in the entrance hall.

As Charles became blind, the Duchess of Urach was often the one who acted as housemistress, welcoming prestigious guests to the Palace of Monaco from 1860.

- Busy life at Court.

The Prince's entourage comprised his close and wider family, including the Würtemberg–Urach cousins with whom he had close relations. A second circle was made up of the Chamberlain, the aides-de-camp, ladies in waiting, personal secretaries, commanders and the family lawyer.

This ensemble of people made up a small Court that would assemble for different occasions around the Prince during Palace receptions. A small Court existed too at the Château de Marchais for part of year.

The Prince received guests at the Palace for individual audiences, but also for receptions, dinners, buffets, evenings of dancing or sometimes theatre performances or puppet shows. The large Grimaldi Room or the Salle des Gardes were often used for balls. Charles III had a 'Grand Dining-room' built. Sometimes he hosted up to 40 people for dinner.

The Prince maintained this Court life, especially during the first half of his reign. From the 1870s he was less and less present because he went blind and also suffered from nerve problems. Nevertheless, he maintained a certain social life with Palace receptions

The Prince had to hold his position and improve the prestige of his house, especially when receiving distinguished visitors like General Selim or the King of Saxony. This required a faultless reception: Cooking, service, silverware, music, domestic staff, and a horse and carriage with a Postillion. Everything was immaculate, intended to represent the sovereign's magnificence.

- Valets:

The Prince welcomed his guests in the Hercules gallery at the top of the marble staircase.

The valets were dressed in French style: green cloth with trim, a red waistcoat and black culottes for an ordinary occasion; a red frock-coat decorated with gold trim for formal occasions. They sometimes formed a guard of honour in the Gallery of Mirrors.

- Tableware:

Tableware was usually ordered from Parisian silversmiths such as Alexandre Aucoc, Odier, etc. Or purchased in London from Whiteley's or the Ginori factory in Doccia. There was a large amount of silver and Ruolz silver cutlery, porcelain crockery, crystal, etc. always with the Princely crown, number or coat of arms. For receptions there was a large selection of table linen, tablecloths of up to 12.5M long, and hundreds of matching napkins.

- Wine-cellar:

Inventory listed almost 12 000 bottles in the cellar in 1893 with an annual consumption of approximately 5000. Mostly Saint-Emilion, Champagne, Marsala and Madeira wine. As many bottles were purchased in casks or barrels and bottled at the Palace.

It was drunk mostly in the winter months when the princely family were in Monaco; sometimes in November and December but more often in January, even more in February and March, a little less in April, sometimes in May, rarely in June and very rarely in July. In summer they drank mostly beer (not really wine). The permanent Palace staff even drank it when the Prince was not there. In spring beer was drunk as well as wine. Pantry wine was also drunk in summer but in smaller quantities; a few bottles. It was given to labourers while doing their chores (coalmen, for example).

Alcohol consumption went down drastically during the First World War. Receptions ceased completely and only began again in 1919, but with less sparkle. At dinner parties the food eaten was inspired by French gastronomy, with a European influence more than anything local. There were few local products or recipes. For practical reasons probably,

there was little game, mostly poultry, beef and fish; many dishes in sauce or jellied: chaussons, galantines, jellied beef, aspic. Sometimes chefs from Paris would assist the Palace chefs for large buffets.

- Suppliers:

Madeira wine was purchased from M. du prince Albert Ier, Blandy, in Madeira. He was a personal acquaintance. Bordeaux wines were bought in Bordeaux, from Maison Guithon & Cie in Cénon. Food for the Court of Monaco was purchased in Nice, Monaco or Menton from a network of licensed suppliers. For example the confectioner and ice-cream maker "A. Rumpelmayer", in Nice and Aix-les-Bains, was the licensed supplier of several Courts and provided cakes for buffets. The company also provided back-up butlers (2 to 4).

The Prince of Monaco, who used his consuls to run errands, would order craftwork or 'regional' products in the form of samples (fine wine, hardtack biscuits, Spanish meringues) and sometimes in large quantities.

In 1874, the Consul of Palermo, Lancia de Brolo, replied to an order for Marsala wine by sending two casks (made from oak with a 410-litre capacity) by steamboat to Nice, passing through Genoa. In January 1877, there was a new order to the Consul for a cask of the same Marsala wine from a merchant named M.Florio. "This high quality wine is excellent". The wine, labelled S.O.M. (Superior old Marsala), was in all likelihood suited to long journeys by sea and was sent in February. It was received by the Consul of Monaco in Nice.

It was the same procedure with the Consul of Monaco in Malaga, Rodriguez, who, according to Palace orders, sent samples of various Xeres wines, 10 different bottles, which the Consulate of Monaco in Marseille dispatched to Marchais for the princely family to taste. The under-secretary of the 'Commandements' then wrote to the Consul on 8th February 1886: " [...] I must inform you that the quality of these wines is not as good as I expected, and that on the contrary, it is substantially inferior to that of other similar wines purchased previously for the house of the Prince in various parts of Spain. Several of the wines you sent have too much alcohol, others seem flavoured with caramel in an artificial way". However, he orders 2 arroba (roughly 25 kg) of wine for the Prince's Palace Commander in Monaco.

Another 'product' Monaco had sent came from Valence. In 1874, the Marquis of Asserto, Consul of Monaco in Valence, sent "twenty orange trees for the garden" by steamboat.

- Conclusion

The dinner table was one of the tools that enabled the princes of Monaco to break their isolation from Europe and integrate the political, intellectual and artistic social scene of the aristocracy and bourgeoisie. The princes hosted guests in Monaco but also in Marchais. Albert I received Kaiser William II on his yacht, the Princess Alice, during the Kiel Regatta. The tableware came from prestigious European manufacturers. The menus listed classical dishes. The princes of Monaco were European sovereigns

Using the dinner table as a strategy for communication was effective. Receptions got people talking about Monaco and the Grimaldis. When Charles III died in 1889, Monaco was a recognised sovereign State by most other European States.

It became a place where the European aristocracy and the grande bourgeoisie would meet; its cultural influence grew considerably. Albert I continued in his father's footsteps. He pursued a sociable policy and expanded it, even if his personality was known for its sobriety. However, under his reign, aside from sovereign families and noblemen, he hosted many more scientists, artists, intellectuals and pacifists than his father before him.



Dinner by the Castle_Rosenborg, Denmark
| Rosenborg - Kongernes Samling

FRIDAY 27 SEPTEMBER 2019

Introduction

Elena ALLIAUDI, Coordinator of the Network of European Royal Residences

I would like to welcome you on behalf of our president, Catherine PEGARD who has been held up at Versailles and cannot unfortunately be with us over the next two days.

This European showcase was initially designed as an opportunity to discuss and share our skills and scientific knowledge, which underpin all the activities carried out in our residences. It will also be an opportunity to review the activities undertaken for European Year of Cultural Heritage 2018

The project "A Place at the Royal Table" was financed by the European Commission through the "Creative Europe" programme. I will now let Catherine MAGNANT, head of the European Year of Cultural Heritage taskforce at the European Commission take over.

Catherine MAGNANT, Advisor and Head of the European Year of Cultural Heritage taskforce for the European Commission

The information I'm going to share with you will enable you to situate your project within the framework of the activities carried out in 2018 for the European Year of Cultural Heritage or EYCH.

A reminder of the aims of this event:

- To encourage the appreciation of European cultural heritage as a shared resource;
- Raise awareness of our common history and values
- Strengthen the sense of belonging to Europe.

37 countries in total participated in European Year of Cultural Heritage 2018, including the western Balkans and some neighbouring countries such as Georgia, which was very active. 38 large institutions and European networks representing heritage from various angles on a European level — including Europa Nostra — accompanied us in the participative management of this European year.

We also managed to integrate the Commission in our work as 19 of its departments were involved (regional development, social affairs, environment...). We are very proud, as it is always a challenge to overcome administrative differences.

In total, we organised 23,000 events across Europe and reached 12 million people. 14,000 projects were labelled European Year of Cultural Heritage and 900 were financed through several European budgets: culture, regional development, research (Horizon 2020), etc.

So what are the results of this European Year of Cultural Heritage?

Obviously we are eager to ensure that the event lives on beyond 2018. That is why we have adopted (and translated into every European language) the European Framework for Action on Cultural Heritage

The Framework divides actions into five thematic areas:

- Engagement, participation and inclusion;
- Cultural heritage for a sustainable future, taking into account climate change issues and risk management;
- Safeguarding cultural heritage;
- Innovation, financing research in technology (3D, digitisation, etc.);
- The international dimension.

65 actions were implemented and will be again this year, and in 2020, based on these 5 areas. 15 Commission departments are working on it with us.

May I remind you that a series of political recommendations have been adopted by the project groups and working groups on European Year of Cultural Heritage. For example one of them is on sustainable cultural heritage, another on the re-use of heritage — often from a safeguarding perspective

It is such a rare occurrence that it is worth mentioning, the heads of state and government assembled at the European Council in June 2019 added the following sentence to the new strategic agenda for Europe (2019-2024) "We will invest in culture and in our heritage, which are at the heart of our European identity". Clearly, we won't hesitate to remind them of this intention, each time we feel their commitment waning.

To conclude, I would like to inform you that the audition of the new Commissioner for Innovation and Youth, Mariya GABRIEL, will be held next Monday. All of you here are aware

of the controversy surrounding this new portfolio, in that the title no longer includes the word culture. However, rest assured that Ms GABRIEL is very attached to this field and in her mission statement, heritage is the first item mentioned in the culture chapter. We take this as a positive sign. Finally, please note that the Commission has proposed a 34% increase in the Creative Europe budget. Negotiations to this end have begun between parliament and the Council. Now we just have to wait for the outcome.

Sneska QUAEDVLIEG-MIHAILOVIC, Secretary General, Europa Nostra

Thank you Catherine. We have performed a "pas de deux" on so many occasions, before, during and thankfully, after this European Year of Cultural Heritage. We have instigated so many projects together with our "dream team" reuniting not only teams from the Commission but also my team and those of so many other private and public organisations. We decided to work together not because we were instructed to do so from on high, but in a process of total mobilisation when we had very little money. That is why I remain very confident about the future of cultural heritage and our future projects, whatever the name or title of the next Commissioner.

Thank you again Catherine; you have worked so passionately and so efficiently, you are a real credit to the institution that employs you.

You doubtless know that Europa Nostra carries the voice of civil society into the cultural field. It carries the voice of a considerable movement you belong to and we are very proud that the Network decided to join us in 2017. Since then several projects carried out by your network have been awarded an EU cultural heritage prize / Europa Nostra prize. This shows all the 'savoir faire', the knowledge and the excellence you represent. We are more than ready to cooperate with you again.

Here we are gathered today in the European House of History. Have you been told the story of the building and the genius of this place? It was built in the mid-1930s as the Eastman dental institute, in order to watch over the dental hygiene of underprivileged children. Obviously at the time, going to the dentist was a traumatic experience for children so to calm them down as they waited, magnificent illustrations from the Fables de la Fontaine were painted on the walls. I think it is important to tell the story of this building especially as it was unsure for a long time what would become of it. You know that Europa Nostra chooses prizewinners, but our organisation also fights when cultural heritage is in danger. Thus our Brussels branch wrangled bitterly with the European parliament over the architectural project intended for this building. We felt that the project was not adequate and that it had not been sufficiently discussed. Finally, after a number of fruitful discussions, we reached a relatively satisfactory result, not just in the form, but the content too.

So a very important message was addressed to political decision-makers: history counts and this history, which combines splendour and misery, is the foundation of the European project.

I urge you, you who own collections of objects, paintings, etc. in your respective residences and thus are in extremely close contact with European history, I urge you to tell this history. This storytelling which is the subject of your work this afternoon is extremely important at a time when so many people are trying to resuscitate nationalist demons from the past.

Catherine Magnant told you the results of European Year of Cultural Heritage earlier on. For my part, I will highlight the importance of the role of civil society. We fought against all those who thought the event would never happen, we never took 'no' for an answer and finally, everyone is pleased with the result. I am sure many of you work closely with civil society; this cooperation between experts, public authorities and civil society make our projects dynamic and give them important visibility.

In June 2018, we met at the European Summit on Cultural Heritage in Berlin. In the wings, we attended the picnic in the Sanssouci Palace Gardens in Berlin on June 23. Unfortunately it was raining but the bad weather did not spoil a very joyful occasion.

It was at the summit, which drew large numbers, more than any other events that year, that we adopted the Berlin Appeal. This document, signed by 2,000 people, notably by

simple citizens concerned by heritage, was of considerable help for our Commission colleagues in the elaboration of a European framework of action for cultural heritage that Catherine Magnant mentioned before me. This is a very important political commitment

It shows that we are stronger when we work together and your network also has an important role to play here.

In conclusion I would like to come back to what Catherine said about the strategic 2019 – 2024 agenda of the European Union in regard to cultural heritage. It is only a general idea, but it establishes the strategic importance of investing in culture and in the heritage at the heart of our European identity. There will be a conference on this precise subject in Paris on 30th October to discuss the following question: How to place our cultural heritage at the centre of a drive to revitalise the European project we so desperately need. I would like this subject be more prevalent in European institutions amongst decision-makers, so that we could make our voices and our aims heard more easily. During negotiation we can promote the sense of European unity and conviviality, which we need and are working on.

Once again congratulations on your excellent project. Thank you.

Network of European Royal Residences: A Place at the Royal Table: an European cooperation project

Elena ALLIAUDI, Coordinator of the Network of European Royal Residences

The Network was founded in 2001 by the Palace of Versailles, which presides over it. It is unique in nature and currently includes 30 institutions across 15 European countries. The latter manage over 100 palace-museums and have come together in a network in order to share best practices and exchange experiences through multi-themed technical meetings. We lead joint projects such as "A Place at the Royal Table" created in the context of European Year of Cultural Heritage which has brought us together for the next two days.

In reality, this project was created long before the official launch of European Year of Cultural Heritage. Already in 2015 our German colleagues from the Prussian Palaces and Gardens Foundation, Berlin-Brandenburg mentioned the subject. All the network members started to think about the opportunities that "year" could offer to promote their rich common heritage to the public.

The first workshop in 2016 at the Charlottenberg Castle enabled us to brainstorm ideas and define the project. A second workshop at the Het Loo Palace in the Netherlands allowed us to think more in depth about communication strategies that would be necessary for such a project.

Above all, we tried to identify the opportunities such a project would provide and translate them into objectives. One of the aspects we identified was the opportunity to talk about European history, thus strengthening the feeling of a European identity. In addition, the project allowed us to develop professionally, as working together for the first time on the same topic would have the following advantages:

Creating a space for common knowledge as we saw yesterday

- Allow us to test a new story
- Allow us to test a new way of working for the network
- Benefit from the solidarity of a network enabling smaller members to become more visible.

Obviously the public, and particularly the younger generation were the focus of our initiative. It felt important to communicate historical knowledge to our youth with a new kind of storytelling. To achieve this we used digital tools and social media, which allowed us to reach youngsters more particularly.

Our methodology was supported by the flexibility of our new approach. Each member was able to join the project in a way that suited their needs without necessarily creating new activities. This flexibility allowed us to adapt the length of the initiative and to learn how to work on different scales, European and local. Finally, our aim was also to promote new, current, participative methods — on the basis of "learning by doing".

Lastly, we made sure to apply a governing principle to the project based on the following questions: What unites people? What creates sharing? We didn't hesitate long before agreeing that what creates sharing and what characterises daily life for each and

everyone are food and mealtimes. This is a very current topic and thus met our needs; it could also be exploited from many different angles.

And so the project "A Place at the Royal Table" was born. It was co-funded by the European Commission and was very quickly approved for the European Year of Cultural Heritage. 21 institutions participated, residences whose aims were to share their knowledge of culinary traditions in Europe with the 38 million people who visit them annually. In 2018 they adopted the following motto: "Invite our audience to share and cultivate the future".

The European Commission funding enabled us to focus on tangible common initiatives, e.g. the publication of a new brochure or the creation of an open agenda thanks to the members that shared their practices. Also, many activities — exhibitions, workshops, guided tours, conferences, etc. — were organised throughout the year all across Europe.

Hélène LEGRAND, assistant coordinator of the Network of European Royal Residences

"A Place at the Royal Table" was officially launched simultaneously by all the participating residences on 15th March 2018. The launch involved various activities such as an exhibition at Schönbrunn or a press conference at the Palace of Versailles. It was widely publicised on social media and by the press as far as Germany, Italy and France but also in countries where the network is not represented, like Greece or Switzerland.

Several common events were then scheduled in 2018 and 2019, the first of which was a virtual exhibition on 29th May 2018 on fine cuisine. The aim here was to attract a different audience via the Internet platform Google Arts & Culture. 13 members from 8 countries took part in the exhibition, which is still available, online. Today it has been viewed 12000 times. Visitors come from the US, then France, Brazil, Canada and Italy, in that order.

On 23rd June 2018, we launched the first Instagram photo competition across every member of the Network. A common ad was created and broadcast by the 12 participating institutions from 7 countries. The winning photos were published on the Network's Website but also of course on its Instagram account. In barely one year it has drawn more than 20000 followers.

Still on 23rd June, 11 institutions across 8 countries organised an "open-air event" in their respective gardens, parks and vegetable gardens. The public was invited to a picnic in Potsdam as they were to the Venaria Reale in Italy or Rosenberg Castle in Denmark. In Versailles the event was coupled with the tenth anniversary of the programme "Secrets d'Histoire" presented by Stéphane Bern.

On 19th July for the third year running, the Network organised #PalaceDay which is a day devoted to palaces on social networks. Obviously, the theme chosen for 2018 was gastronomy, food culture and culinary traditions. We reached 10 million views in a single day and we were very happy with that result.

The last noteworthy thing about "A Place at the Royal Table" in 2018 was the European dinner organised at the Trianon Palace. This dinner brought together project participants and representatives of the European economic and political sphere. It was the perfect occasion to pay tribute to European "fine cuisine". Five European chefs working in royal residences were invited, like Alain Ducasse from the Palace of Versailles or Maciej Nowicki from King Jan III's Palace at Wilanów. Historical menus were reworked and presented for the occasion.

Our activities continued into May 2019 with a Masterclass devoted to social media in the presence of experts from Google. We discussed common ideas and best practices but

also and above all we focused on the communication around #PalaceDay. This meeting was obviously beneficial because we went from 10 million views in 2018 to 50 million on July 19th, 2019. We reached 18 million people across the world on one single day. This goes to show that working together in a more coordinated fashion brought a new dimension to the event.

The last event in 2019 is this Showcase we are attending now. Yesterday was dedicated to science; today is mostly about getting feedback on the results of the project and what it taught us.

The events organised in 2018 and 2019 were financed in part by a Creative Europe grant, which enabled us to strengthen the visibility of the project through communication throughout Europe.

We would like to thank all the members of the Network who are behind the project and its success. I will now leave the floor to them.

Develop a new storytelling

Schönbrunn Palace – kultur-und Betriebges.m.b.H - Austria

A Place at the Royal Table: why do we eat the way we do?

Christina Schindler, Product manager of Schönbrunn Palace

Elfride IBY and I work for the company in charge of managing Schönbrunn Palace. The palace receives 3.5 million visitors every year and is the most famous site of our company. We do however manage a large number of other cultural attractions, such as the Children's museum, opened in 2001, the Imperial apartments, Sissi's Museum or the world's largest Imperial collection of furniture: the Hofmobiliendepot.

In 2015, the Schönbrunn family grew again with the arrival of Shloss Hof Estate. This impressive Baroque edifice lies in the east of Vienna on 70 hectares of land. It was acquired in 1725 by Prince Eugene of Savoy who completely refurbished it. Afterwards, Empress Maria-Theresa had it enlarged in classical French style. Apart from the imperial castle — the largest in Austria — the estate includes an idyllic farm.

So we chose Schloss Hof Estate for an exhibition entitled "Why do we eat the way we do?", around the past, present and future of fine cuisine. The castle was the ideal place for such a show, with its preserved domain of 240 animals and Baroque kitchen, equipped and furnished in authentic style.

The sub-heading of the exhibition was " From the field to our plate". Visitors were taken on a fascinating journey of discovery: from the seed that grows in the nourishing earth, through food preparation and finally to the finished product in our pots and pans. Picked, washed, cut, chopped, preserved, purchased, cooked at home or reheated in a microwave — what journey has our food been on before arriving on our plates?

The exhibition dealt with agricultural production, industrial transformation and domestic preparation of food showing how local, worldly and cultural influences play a role in all these processes. The exhibition also explored alternative methods of food production. It aimed to be interactive and visitors could explore with all their senses: sight, sound, smell and touch.

Projection of a film.

One of the exhibition pieces was devoted to the Network and our joint project (European Year of Cultural Heritage room). Our aim was to highlight the links between our different institutions.

Elfriede IBY, Head of scientific department Schönbrunn Palace

We integrated the idea of "attending the royal table" in our exhibition and invited members of the Network — Sanssouci Palace in Potsdam, Museum of King Jan III's Palace at Wilanow and Mafra National Palace to work with us on the subject. One part of the exhibition focused in particular on the specific ingredients, which had epitomised luxury across the royal Courts, the nobility and aristocracy before becoming accessible to the general public in our times.

In Schönbrunn, we chose to show sugar as a luxury product used in the Court of Empress Maria-Theresa.

From the 17th century, the dinner table in European royal Courts became a place of State ceremony where the rituals and ceremonies aimed to demonstrate royal power and dignity. Tables were lavish with magnificent centrepieces made out of sugar and marzipan

figurines or country scenes. In general these pieces were for decoration and were not intended for consumption.

Dessert was also highly appreciated in the princely Court and was often the high point of the meal with extravagant ingredients: together with vanilla, saffron, chocolate and coffee, sugar was one of the most sought-after products.

During Maria-Theresa's reign table decorations out of sugar were gradually replaced with porcelain figures, which were also very popular as collector's items.

Until the end of the 17th century, imported, cane sugar was very expensive and beet sugar was mostly used. The discovery in 1825 of the amount of sugar in beet foresaw the success of this ingredient. For the first time, in 1825, a sugar factory was able to produce sugar in large quantities at a relatively reasonable price and so it became accessible to the masses.

Our Potsdam partners chose to focus on pineapple as a luxury food on the king's table. Pineapple came to Prussia after crossing England and Holland. It required warm soil for most of the year in order to grow, so greenhouses were made for this reason. In 1785 Frederic II had his own greenhouses in Sanssouci Park, which provided him with pineapples all year long. The fruit was very popular and gave status to whoever included it on their table. It was a much-appreciated gift. In the mid-19th century pineapple culture improved considerably making the fruit accessible to the middle-class. Importing fruit from overseas became easier with the growth of transportation. Greenhouses were no longer economically viable and many were converted into museums.

Our colleagues from the Museum of King Jan III's Palace at Wilanow chose spices in the Polish Court. Very ornate, refined pieces were used for service. There was usually a precious-metal stand with richly decorated glass containers filled with various condiments that were indispensable to ancient Polish cuisine. In the 17th century, the use of exotic spices was an extremely expensive way of showing one's social and cultural superiority. Imported from Asia or the Middle East, they bore witness to the wealth of the host. They were used in abundance and changed not only the taste but also the colour of dishes. This excessive taste for spices in Poland in the 17th century gave way to a preference for more natural and simple food.

Finally, Mafra National Palace presented a luxury product used by the Portuguese aristocracy: chocolate. In the 17th century the Portuguese brought cocoa back from Brazil and it rapidly became one of the most sought-after luxuries. Chocolate was the favourite drink at the Court of Lisbon, but it was too expensive for common mortals. A painting shows the King of Portugal, Charles V drinking chocolate with his brother and other aristocrats. Cocoa was mixed with cinnamon and sugar and served in silver pots or in porcelain. At the time there was disagreement over the health properties of chocolate, some considering it to be like medicine and others who thought it was a threat to health. Today chocolate is accessible to all.

To conclude I would like to recall a conference held in Vienna on 6-7 December 2018 in the framework of European Year of Cultural Heritage. This event was organised jointly by the Austrian presidency and the European Commission. Our part consisted in a napkin-folding workshop lead by a grand specialist, the Catalan artist Joan Sallas. The initiative was a great success and ended with an exhibition of the work achieved.

Elena ALLIAUDI

Thank you very much Christina and Elfriede. I have noted that for the first time, the Network had a specially reserved space in an exhibition.

The Palaces of Versailles and Trianon — France

A la Table du Roi

Elisabeth CAUDE, curator at the Palace of Versailles

I immediately agreed to participate in this project because I am convinced of the importance of the notion of a palace-museum. We are palaces first and foremost before museums, though some may disagree and we have to remind people of our fundamental role as a 'residence' and consequently of 'life'. As cultural heads we need to restore the intangible heritage contained within our palaces. As a curator I am constantly faced with the question of recreating historical conditions. At the same time, a project like this made me want to become involved in another activity: recreating the life and spirit of the place.

In this vein, we have tried to put on a programme suited to the features of Versailles. We created an audioguide for the King's State Apartments inviting visitors to linger in the spaces where certain ceremonies were held but also before certain works; for example, in the Room of Abundance there is a depiction of the King's Vessel above the door. This vessel was a fundamental part of table ceremony at the time of the ancien régime. It contained dry and damp serviettes, which allowed the King to have his meal in relatively hygienic conditions.

The second part of the project involved devising a programme of conference-visits under the auspices of the Palace's conference lecturers around two themes: "fine cuisine and table customs", "Food and gastronomy". We also put on another series of conferences for people with membership cards: "A Year at Versailles". Here the two themes were "Food customs and symbols" and "From a simple snack to a royal feast". For the latter, our aim was to show the diversity of table services.

Like our Schönbrunn colleagues, we endeavoured to establish a link between the finished product presented on a plate and its provenance, notably the gardens and above all the Queen's vegetable garden. To this end, guided tours of the vegetable garden and workshops in the gardens led by Trianon gardeners were offered free of charge to the public in spring and autumn 2018. Note that the project was implemented in the framework of a sustainability programme.

Another project led by Versailles was a virtual exhibition designed by Géraldine Bidault. It is still visible on the Palace's website and on Google Arts & Culture.

Furthermore, we organised scientific study days on pineapple, the fruit of kings and wine in European Courts. These study days focused on a comparative approach and we invited researchers, academics and historians. They were very successful. They drew a learned audience of connoisseurs and enthusiasts which gave rise to extremely interesting discussions.

In keeping with this event, we put on special discovery days around the theme of wine with a 'king's sommelier' on 29 and 30 September 2018. For information purposes, it is important to note that we had to be extremely diplomatic as in France it is prohibited to advertise wine in public spaces or to encourage alcohol consumption.

I would also like to mention that Versailles celebrated the tenth anniversary of the programme Secrets d'histoire. This event gave us a new opportunity to recall the convergence between history, gastronomy, savoir-vivre, human relations and exchange.

I cannot omit the European dinner held on 10 December 2018; the most remarkable aspect was the dessert competition with contributions by several European chefs.

In conclusion I would like to submit a wish, to publish Madame La Dauphine's recipe book with the editions Choosy. I think it would be very interesting to study the

culinary practices of the royal table from a statistical perspective and to link up those results with the Queens vegetable garden in Trianon.

Finally, aside from everything we learned from this programme, I think we should try to explore the customs, behaviours, attitudes, and social exchanges that were common in our palace-museums.

Royal Castle in Warsaw, Poland

A Place at the Royal Table

Domenika JACKOWIAK, Project coordinator for "A Place at the Royal Table"

The Royal Castle in Warsaw is one of the most important monuments in the city. It was destroyed during the Second World War, then rebuilt from 1970 to 1980. A former Polish, royal residence, today it is a museum.

We organised a series of very interesting activities for the project "A Place at the Royal Table".

First of all, we put on five conferences combined with tasting sessions of dishes prepared according to ancient recipes. Guests and culinary experts not only exchanged cooking secrets, but also discussed artistic, literary and political issues that were of interest to the nobility between the 16th and 18th centuries. These conferences took place in April and December 2018 under the Kubicki Arcades.

These Arcades were built in the 19th century and are located in the Castle gardens, along the Vistula. This 300-metre covered path was restored a few years ago and has enabled us to recover some space for events. A restaurant has also been opened there.

The organisation of conferences has been a real challenge for our museum; each was planned with care by a team of seven people. A chef prepared 5 or 6 dishes for each menu, respecting the historical recipe. I can confirm that they were delicious! 100% of tickets were sold a week before each conference. Initially, the price was very low at 3 euros. We raised it as the conferences became more and more popular. Today they cost 25 euros, which is still affordable.

One of our conferences was entitled "From Naples to Warsaw — a culinary journey with Queen Bona Sforza". The second wife of Sigismund III Vasa, King of Poland was Italian; she had a considerable influence on Polish cooking. She introduced vegetables such as cabbage and lettuce at the King's table. She hired Italian chefs to cook Italian dishes for her daily.

Another conference was on Paul Tremo and his "Thursday Dinners"; these famous dinners were held under the patronage of King Stanislas Augustus who invited Warsaw's elite. The menu served at the conference included an onion soup and lamb cooked in an anchovy sauce. While the dishes were served, musicians played the King's favourite music and actors put on plays.

We pursued our conference programme this year because they have become more and more popular. They have been given a permanent slot in the Castle's educational programme. In fact, one is being held tomorrow on the topic of Italian Renaissance banquets and you are all welcome to attend.

Develop new audiences

Museum of King Jan III's Palace at Wilanow, Poland

A culinary workshop as a History lesson? Presentation of the project "A Place at the Royal Table"

Paulina SZULIST-PLUCINISZAK, Curator of the Culinary programme and the project "A Place at the Royal Table"

The Castle is the summer residence of the King of Poland, Jan III Sobieski and the only Baroque villa in Warsaw.

First of all, I would like to say that the culinary programme run by Wilanow Palace began ten years ago with the publication of a series of ancient Polish recipe books in partnership with Copernic University. The series called Monumenta Poloniae Culinaria today contains seven volumes, including the Compendium Ferculorum written in 1692.

We realised, however, that we would need to use other means and media to reach our public in a less formal way. That is why we designed our 'paths to knowledge' series, consisting of 150 articles by experts and researchers about Polish culinary traditions. These short articles have been very popular.

Our culinary project also involves the reconstruction of the vegetable garden that existed at Wilanow in the past.

For the project "A Place at the Royal Table" we organised many cooking workshops, focusing on two main objectives: learning and sharing knowledge about culinary traditions. These workshops were at the heart of our activities held three times a week with more than 250 in total. The children cooked together under the supervision of two teachers and two chefs. The workshop ended with a shared meal.

In mid-March 2018, we began a series of workshops for trainee chefs. We thought it important that they learn about Polish and European culinary heritage, because training courses do not include the subject. We invited the students from a catering school in the northeast of Poland to join this programme, which they did willingly. It wasn't just an exchange of knowledge but also the opportunity to create dishes and sit down for a meal together; in fact it was about sharing a certain 'savoir vivre'.

We also wanted to set up transgenerational workshops and created a programme for families on the subject of spices. The workshops were held twice a month for children and parents, and even grandparents. They are still running. Attendees learn about the history of the royal table and can compare former customs with modern ones. At the end everyone shares a meal following all the customs right down to the cutlery used. Peeling an orange with a knife is not easy!

The most demanding activity has been the workshops for adults. We never knew when they would end. They lasted three to five hours, with between four and six dishes prepared and eaten by the participants. Running these workshops is very intense for the chefs and our educators. They are still happening, but only once a month.

Alongside our workshops, we have other activities, such as conferences about royal cuisine, beekeeping — with our own hives — and gardening workshops. We wanted to get local Wilanow schools involved in the project, but it was complicated. Together with the town hall, we designed a special programme for three primary schools that were given a small piece of our garden. The children grew vegetables there and then picked and cooked them. This programme was very successful and we hope to renew it next year if we have sufficient funding.

We also organise outdoor activities, like the "King's breakfast" held on the Castle lawns in June. We weren't happy just to offer guests a meal, but wanted to make it educational so participants answered a questionnaire enabling them to select the most suitable meal for their temperament and mood. The operation was highly successful and we will be repeating it next year.

Lastly, the highlight of our 2018 programme was without any doubt an international conference on "The Power of Taste. Europe at the Royal Table". People and researchers from all over the world attended. We are currently finishing an English version of the conference proceedings.

In 2018, in the framework of "A Place at the Royal Table", we organised a total of 250 workshops attended by 5,000 people (mostly students); a conference attended by a hundred or so people; and a considerable number of outdoor activities which attracted several hundred visitors.

Our project aimed to be engaging, interactive and transgenerational. We also wanted to test our capacity to work as a team. I think we reached our goal; our teamwork has been strengthened and our knowledge and experience are wider. Thank you for your attention.

From the room

Are your workshops in English or only in Polish?

Paulina SZULIST-PLUCINISZAK

They are also in English. Our chef speaks several languages and he is unusual in that he is also an artist and historian! Thanks to him, we can carry out unique activities around "royal cuisine".

From the room

What do you think these workshops contributed to the local area where your museum is situated?

Paulina SZULIST-PLUCINISZAK

I think these workshops enlarged our audience. People who had never once been to the museum came because they were really interested in the subject of cooking — in the broad sense. I hope we gave them an appetite for further experiences!

Hélène LEGRAND

Thank you Paulina. I am now going to hand over to Gabriele HORN thanks to whom the Network became involved in the project.

Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg — Germany

Gabriele HORN, Head of Protection and Preservation at SPSG

Firstly I would like to thank Tina JAKOB-SCHLOSSARCZYK, who is the main organiser and really the kingpin of the project I am about to present to you.

The Prussian Palaces and Gardens Foundation Berlin-Brandenburg was founded in 1995. It owns 800 hectares and 300 edifices, some of them outside Berlin. It is one of the most important cultural players in Berlin and the Brandenburg region, which, together

with the government, are its two main financial backers. The foundation is managed by a Board of directors and a scientific committee.

We began to think about the kind of contribution we could make to European Year of Cultural Heritage in 2014. Later, in 2016, we held our first Network workshop and clarified the main lines of the project we are currently sharing "A Place at the Royal Table".

We decided in our case to carry out the project on a national level — in partnership with Verein Schlösser und Gärten Deutschland — and on an international level.

How did we carry out the project? Every month of 2018 had a specific scheduled activity linked to the theme "A Place at the Royal Table". Our guiding principle was François de La Rochefoucauld's words: "Eating is a necessity, but knowing how to eat is an art. We organised the project in such a way that each of the foundation's 30 buildings were involved in order to reach a maximum number of people. We also worked in association with other institutions and state representatives to carry out the following project optimally:

28 January: On the occasion of our workshop entitled "Ice cold delights", some 150 visitors, adults and children, learned how to make the traditional ice-cream served at the king's table. The popularity of this workshop was all the more surprising as it was held at Paretz Castle, which is only accessible, by car.

– 25 February: between 300 and 400 visitors were invited to discover the Orangeries at Sanssouci Park and New Garden in Potsdam.

– From 11–25 March: We exhibited the royal Prussian Court's collection of silver tableware at Charlottenberg and Oranienberg.

– 29 April: 7 000 people participated in an event devoted to the Orange family ("Orange Feast: a Dutch tradition") at Oranienberg Palace, which we designed together with the municipal owners of the palace.

– From 4 May–31 October: the exhibition "Tischlein deck dich ! – The Wishing table" at Sanssouci (Roman baths) drew around 18,000 visitors. We don't simply wish to exhibit the museum's collections, we hope to engage audience participation. So we communicated a lot about the exhibition on our website and in the newspaper, inviting visitors to bring in their personal kitchen utensils and tell us their stories. The result was surprising and sometimes quite moving as certain objects carried many memories.

Apart from the exhibition, we also put on a large number of activities, such as concerts, workshops, guided tours, tasting sessions, etc. which were appreciated by our audience. One of our activities was specifically aimed at non-germanophone youngsters, some of them refugees. A short film will enable you to learn more about it at lunchtime.

– 23 June: our European picnic, co-organised with the Sanssouci music festival under the patronage of the actor Daniel Brühl (European Year of Cultural Heritage ambassador) drew 600 visitors. We were hoping for more, but the cold, wet weather unfortunately decided otherwise.

– 13 and 14 July: we welcomed 1,500 visitors to the royal wine festival held at the Klausberg Belvedere in Sanssouci Park. This is a long-term project and we are working to improve it.

– 19 August: visitors were invited to discover how butter is made in the traditional way on Peacock Island in Berlin ("Butter for the King").

– 7 October: we held a workshop on the delicious cuisine of the Court of Frederick William IV. The workshop included a walk from the Winzerberg to the kitchens of Sanssouci Palace in Potsdam.

Lastly, throughout the month of December our programme drew visitors to learn about Christmas at the Royal Court. This event was held at the New Palace situated on the west side of the Sanssouci Royal Park and which houses some magnificent chandeliers.

What positive points have we retained from this intensely active year? I think we can congratulate ourselves, first of all, for the large number of visitors to the "Wishing Table" exhibition. We can also be happy about the partnerships and cooperation with local, national and international players who contributed to the development of new programmes.

What needs improving for future events? It appears that organising a thematic year requires more preparation time and long-term planning, in financial terms and from an HR perspective. Communication and promotional activities need to begin much earlier.

In any case, we must continue working together to strengthen our Network. Thank you to all.

Lunch

Elena ALLIAUDI

May I introduce Alejandro RAMILO, our representative for the European project.

Alejandro RAMILO, Project Advisor - Networks Coordinator - EACEA

I am very impressed with the amount of activities each of your residences organised for this project. May I encourage you to continue like this; a flame has been kindled and will not go out. That is our aim. Congratulations to all of you. I hope we will have the occasion to see each other again in the context of further European Commission-funded (or otherwise) projects,

Hélène LEGRAND

The Royal Palace of Turin joined the project after it had already begun, which shows that the initiative of certain members is able to convince others who may not have been interested at the beginning.

Royal Palace of Turin, Italy

Lorenza SANTA, curator

The Royal Museum of Turin participated in "A Place at the Royal Table" with guided tours reserved for special-needs visitors as well as exhibitions.

Guided tours in autumn and winter 2018 started in the kitchens of the royal Palace. They are usually closed to the public unfortunately due to a lack of personnel. They are in the basement of the Palace and stretch across eight rooms. Abandoned after the Savoy family's exile in 1946, they were used for storage for a long time before being restored and re-opened in 2008.

The tour shows the kitchen of King Humbert II, the last King of Italy. There was a central oven, a cosy corner, large cupboards, etc. One room was reserved for kitchenware. Luckily the Palace kept all the copper, pewter, wrought iron and wooden utensils that were used until 1946.

Visitors then entered King Victor Emmanuel III's large vaulted kitchen. The King had retired to Turin with his wife Helena after leaving the Quirinal in Rome. The tour finishes in the wine-cellar.

For "A Place at the Royal Table", we strove to share the history of these kitchens with the public. There were menus, explanations about utensils and the jobs of kitchen staff.

All the information provided came from researchers. Andrea MERLOTTI is one of the best-known historians for his detailed analysis of the Savoy kitchens.

We paid particular attention to those affected by a disability. Unfortunately the Palace does not have a lift to the kitchens. For this reason we had to limit the visit to people who could walk; most of them were hearing or sight-impaired. We organised tactile visits using their hands and also sense of smell as learning tools. We contacted a local association for the blind and partially-sighted and after several discussions selected the objects which could be touched without any risk to the visitors or to the objects themselves.

Visitors really enjoyed the tour. Starting with an object our curators recounted the whole history of Italy. They paid particular attention to their descriptions, because their voices replaced visitors' eyes. They needed to be very precise so that the latter could form as accurate an image in their minds as possible.

This project was a nice opportunity to enrich the Palace's tactile programme, which has been running for six years. Our sight-impaired visitors can touch modern reproductions of paintings and some original marble and bronze sculptures, furniture, decorative objects, etc. We hope to publish a guide to the kitchens especially for the hearing-impaired so that they can visit our collections alone as our staff do not speak sign language.

The second stage of our contribution to the project "A Place at the Royal Table" was an exhibition on "Fine cuisine". It was created using the collections in the Royal library of the Palace which contain numerous works on food, wine, fishing hunting, Italian recipes and others in French, etc.

Finally, "A Place at the Royal Table" provided an opportunity to show our collection of Baccarat crystal objets d'art, our coffee-ware showing Joseph Platz in Vienna or Schönbrunn Palace. Visitors could walk around the dining-room and observe how the table was laid, in French or Russian style, as well as the art of dressing the Royal table with food. Queen Helena's apartments could also be visited as well as those of foreign princes, which opened again last May after fifteen years of closure. A new dining-room layout was designed for the occasion. I invite you to see them for yourselves.

Developing New Working Practices

Moscow Kremlin Museums, Russia

How to Invite the Public to the Royal e-Table?

Elena KOSTYUKOVA, Head of Information, Social Media and Public Relations

Our museum only occupies part of the Kremlin, obviously. I would like to remind you that the Kremlin was the residence of the Tsars until the beginning of the 18th century, then the residence of the Soviet Government and finally that of the President of the Russian Federation. In 1990, it was added to the UNESCO World Heritage list.

The photo currently on the screen is that of the "Room of Facets" where royal parties and feasts were held. Entry to this room is forbidden to the public so it is hard to organise events there. For this reason, we created a virtual space on the Internet.

Before joining the project "A Place at the Royal Table" we had already organised a similar event called "At the Tsar's party" This educational and interactive programme was aimed at children with their parents. However, the largest number of participants never exceeded 15 people because it was very poorly covered in the media. We would like to prolong it but we're not sure really how best to proceed.

In 2018, we joined the project "A Place at the Royal Table". Amongst other things, we wanted to show our international audience the traditions surrounding Russian Royal parties; attract visitors to museum conferences on the history of the Royal table; revive traditional royal feasts through the precious objects in the splendid collections of the Moscow Kremlin; and finally increase our followers on the Museum's social media.

First of all, for Palace Day, we organised a competition, encouraging people to publish their photos on Instagram. The competition lasted two months and more than 670,000 people took part.

We also made two special and highly informative podcasts on the history of Russian cuisine and the royal feasts held by the Tsars in the sixteenth and seventeenth centuries: what did they used to eat and drink? How were they dressed? These broadcasts lasting 15 and 28 minutes respectively are still available in Russian and English on YouTube and iTunes.

For Palace Day on 19 July 2018, we posted a series of documents (that have been preserved in the archives of the Kremlin) on Facebook, Instagram, and Twitter and in the Russian media; for example: coronation dinner menus, tableware used during gala evenings, diaries, notebooks, etc.

We also organised our first series of conferences called: "The Daily Life of Russian Tsars: Solemn Ceremonies and Domestic Life" The second series was based on the theme of "Balls, Masquerades and Ceremonial Dinners at the Imperial Russian Court in the Eighteenth and Nineteenth Centuries"

Lastly, we published two pamphlets for "A Place at the Royal Table", one on fifteenth and sixteenth-century royal Russian weddings, the other on the royal feasts held at the Moscow Kremlin from Peter the Great to Nicholas II.

In terms of results, we published 88 posts on 6 social media, which were shared by 340,000 users.

We also welcomed more than 200 visitors over the two conference days, which is a good result for us, as we don't have a room as such. Media coverage of our activities in the Russian and international press was relatively good. This is doubly important to us as we are relatively far from Europe.

All in all we consider that this event was a success even if we know that we can do better. I agree with our colleagues who explained previously that we needed more time to prepare these projects. To my mind, it takes three years to organise an exhibition properly. Many thanks.

Royal Lazienki Museum, Poland

Table Arts as a Tool for Cultural Communication

Malgorzata Maria GRABCZEWSKA, International Relations Coordinator and Researcher

Lazienki Palace was the summer residence of the last kings of Poland. Three palaces, and two orangeries are spread out over a 70-hectare park, together with numerous other edifices and an 18th-century theatre.

The starting point of our project was based on a wealth of history that could be summarised thus:

- The tradition of King Stanislas' Thursday dinners that we already talked about this morning,
- The presence of Paul TREMO, the French King's chef,
- King Stanislas August's interest for a mixture of traditional Polish cuisine and the more modern Mediterranean cooking,
- The King's interest in wine; the estate included a vineyard that no longer exists today.
- The presence of two separate kitchens on the estate.

Our aims with "A Place at the Royal Table" were the following:

- To reach a less habitual audience;
- To develop our skills in the organisation of large European projects and cooperate with other institutions;
- Develop our cultural communication skills.

I won't describe all the activities we organised but only those, which I consider to have been the most successful.

In the first place we ran a series of workshops on the subject of "the Royal Court as a Meeting Place". Our approach was unprecedented because we actively reached out to local inhabitants, who tend to be underprivileged and do not visit the park or the palace. A symbolic barrier literally "forbids" them from visiting a cultural place like the Royal Museum. Gradually, thanks to the universal vector of food, we managed to invite them to the Palace for a festival.

The second initiative I want to highlight is the publication of a book and the organisation of a series of meetings on Polish wine.

"A Place at the Royal Table" enabled us to explore new territory and also to perfect our working methods (project-based) including all the professions of the museum. It led us to reflect on our interaction with the public, particularly young audiences and forced us to leave behind established methods and adopt new, more direct ways of communicating.

Thank you.

Elena ALLIAUDI

I invite Elzbieta GRYGIEL to conclude these two days now. May I remind you that a guided tour of the House of European History has been organised for you after this.

Elzbieta GRYGIEL

On behalf of the Board of Directors of the Network, I commend you on the content and smooth running of this meeting. We are grateful to all our partners and colleagues for their seamless and efficient organisation. We also extend our sincere thanks to our Secretariat Elena ALLIAUDI and Hélène LEGRAND. Finally, may I thank our interpreters who have greatly facilitated communication between us.