

HUMANITIES

BRIGHAM YOUNG UNIVERSITY COLLEGE OF HUMANITIES
SPRING 2022





Sustenance

by J. Scott Miller, Dean

ANTHROPOLOGISTS originally assumed that the primary occupation of our hunter-gatherer forbears was, as with most animals, acquiring, preparing, and eating food. However, recent studies have revealed that *not* to be the case. In fact, time spent on food preparation and eating was about the same for them as for us.¹ Just as our big brains give us remarkable advantages in terms of understanding and shaping our world, our omnivorous bodies have been created to process food in a way that frees us from foraging from dawn to dusk just to stay alive. Such abundant discretionary time underscores how central learning is to human existence. It also gives us time to play with our food!

What we eat goes beyond building bones and tissues. It also reveals where we were raised, denotes who we are culturally, and even reveals how we have negotiated our lives. Do we live to eat or eat to live? How does communal versus solitary dining affect our lives? These questions are not new, and many researchers, writers, still life painters, and filmmakers have addressed the place of food in the human experience. This issue of *Humanities* plays with food in several ways, underscoring its importance to our survival as well as the role it can play in how we understand and react to the world.

A few years ago, I read the story of an Iowa couple who started to produce artisanal Italian meats from local hogs. They were creating award-winning products, from a unique location—most *salumeria* are located on the coasts of the United States around urban centers—yet they had no prior experience in the industry and no Italian family roots. But they had lived in Italy for several years, and they had learned that Italian children wake up every day expecting that sometime during the day they will experience incredible food. This revelation—and the Iowa couple’s motto that “the food we eat can delight us each day”—inspired them to create high quality food and share it.²

One of my favorite food scenes comes from the Japanese film *Departures (Okuribito)*: a mortician shares a meal of grilled seafood with his apprentice, saying that living beings must consume other living things if they want to go on living. “That being the case,” he says, “you might as well eat tasty food!” His point is that we should not go through life mourning the death of everything that keeps us alive—plants and animals alike—but rather live purposefully by serving others with the gift of life we receive from others’ sacrifices.

Since we all must eat, make it enjoyable! Because our survival depends on the sacrifice of other plants and animals,

do not waste that precious sacrifice. These two maxims can take us far toward living a rich and meaningful life and can enhance how we prepare our food.

How do we approach cooking: chore or pleasure? My wife is a foodie and Italian American, so food and kitchens play a central role in our life. As her *sous-chef* and fellow traveler, I have learned two lessons from her masterful food preparation and passion for fine cuisine: good ingredients matter, and if you bring a spirit of creativity and adventure to preparing food, you will have pleasant surprises.

We can apply some basic principles of humanities education to the kitchen. When we cook from a recipe, we begin as close readers who seek to understand the text. We then become translators, reimagining the final product using materials and knowledge we have at hand. Next, as we observe and consume what we have made, we are both admirers and critics, delighting in a new culinary experience while trying to imagine how we can improve upon it. If what we have experienced is good enough, we then use writing and photography to articulate the process for future reference and sharing. What began as a chore can metamorphose into a surprising magnification of joy that becomes part of our culinary tradition that enlightens and pleases others.

Given how eating is crucial to both our physical survival and our identity, is it surprising that the sacrament is centered around food? The importance of this ritual has been driven home to us during the pandemic as we have prepared and received the sacrament on our own plates and cups, sometimes pushing the normal definition of “bread.”

As partakers of the holy feast of sacrament, we translate a daily routine into a weekly sacred ritual of remembrance and covenant, one that reaffirms our identity and nourishes us spiritually. In ascribing symbolism to sacramental eating and drinking, we choose to remember Christ, and through that remembrance indicate our imperfect but sincere willingness to identify as “Christ-ivores,” people who draw their nourishment from Him. The benefits of such a spiritual dietary preference are many, including forgiveness for straying from the path, an example upon whom to model our life, comfort in sorrow, and divine guidance. Such sustenance is a bountiful feast, a weekly gift for which we can indeed be thankful. ■



1. Neil E. Rowland, “Order and Disorder: Temporal Organization of Eating,” *Behavioural Brain Research* 231, no. 2 (June 2012): 272–78.

2. “About,” La Quercia Cured Meats, accessed June 21, 2022, <https://laquercia.com/pages/about>.



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Included in this issue is *A Taste of Humanities*, a recipe booklet featuring recipes provided by College of Humanities faculty and staff. You can find more BYU Humanities-sponsored recipes and submit your own at: humcookbook.byu.edu.

You can also find a rich series of articles related to culinary experiences, food in the news, and more in the coming summer issue of *Y Magazine*, available at the end of July at: magazine.byu.edu/issues.

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Feast

[ˈfɛst]. **noun.** An elaborate and usually abundant meal often accompanied by a ceremony or entertainment.¹

by Simon Laraway (Editing and Publishing '23)

FOR MANY OF us, the word *feast* is inseparable from the food it denotes. For some, *feast* brings to mind memories of holiday meals—tables piled high with turkey, a smorgasbord of casserole dishes, plates of homemade sugar cookies. Others have different culinary associations with the word, but the meaning almost invariably ties back to food. Yet “elaborate and abundant meal” is just the beginning of what *feast* really means to us.

Though *feast* is related to the word *festival* and various romance languages’ words for *party* (e.g., *fiesta*), the ancestors of the word are a little more solemn. The word came into English from the Old French *feste*,² according to Assistant Professor Charles Oughton (Comparative Arts and Letters), the French form having developed from the Latin word *festum*, often defined more broadly as “holiday” or “festival.” *Festum* is related to the Proto-Italic root **fas-*, meaning “sacred” or “holy.”

What does food have to do with sacredness and holiness? Such meanings seem like a far cry from our modern definition—semantic changes have caused us to shed most of our religious associations with *feast*, but shades of these past meanings persist in our modern usage.

Consider, for example, the feasts of the Bible, like the Feast of Passover and the Feast of Pentecost. These feasts, rather than being boisterous occasions to stuff oneself, were times to come together, to reflect, and to give thanks through

ritual. In literature, too, a religious connotation of the word sometimes survives. The poem “Tis the Feast of Corn” by nineteenth-century poet Paul Verlaine recontextualizes a feast as a sacramental event:

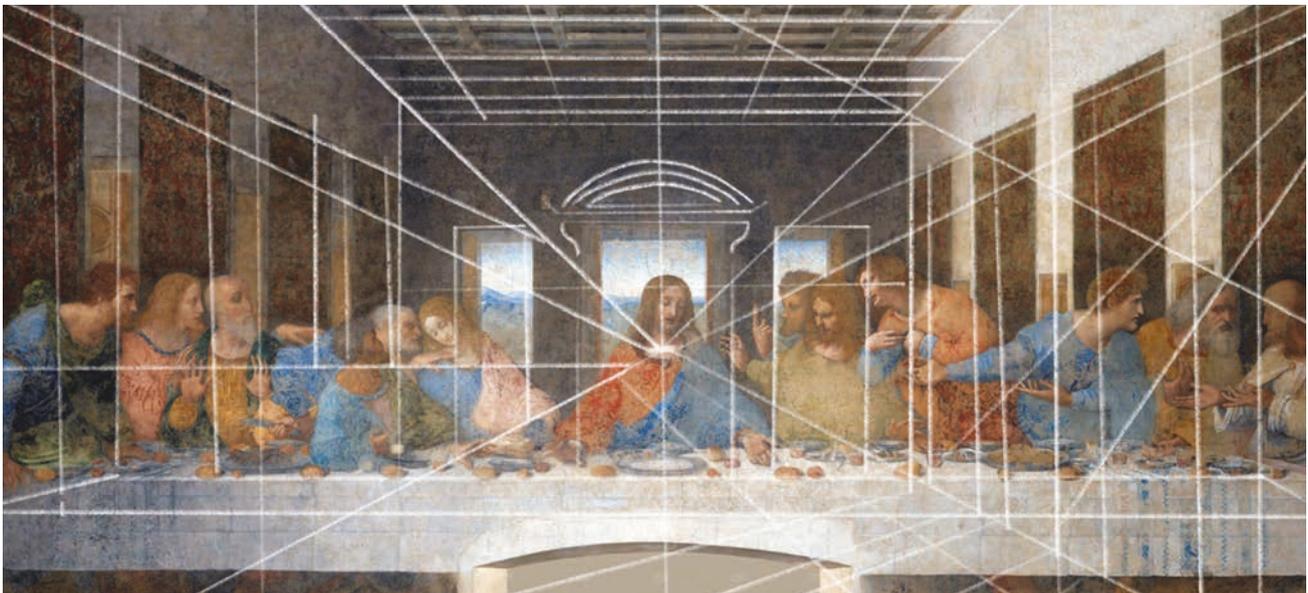
For from the flour’s fairest, and from the vine’s best,
Fruit of man’s strength spread to earth’s uttermost,
God gathers and reaps, to His purposes blest,
The Flesh and the Blood for the chalice and host!

Here Verlaine draws a parallel between the food of the feast (“flour’s fairest” and “vine’s best”) with the sacramental chalice and host. This correlation is further supported by uses of the word in the Book of Mormon, such as the imperative in 2 Nephi 32:3 to “feast upon the words of Christ.” A footnote in this verse links the word *feast* to the phrase “bread of life,” synonymous with *sacrament*. In the April 2022 general conference, Elder Jeffrey R. Holland implored us to “stay for the whole feast,” offering a message of hope, unity, and belonging.

Food is an essential part of a feast, but it is not all about food. *Feast* has rich connotations manifest in its usage; whether we are speaking literally or metaphorically, feasts serve to bring us together, in senses both social and spiritual. 📖

1. Merriam-Webster, s.v. “feast (n.),” accessed March 11, 2022, <https://www.merriam-webster.com/dictionary/feast>.

2. John Ayto, *Dictionary of Word Origins* (New York: Arcade, 1991), 222.



The Last Supper by Leonardo da Vinci, 1495–1498

Passing the Sacrament in My In-Laws' Garage

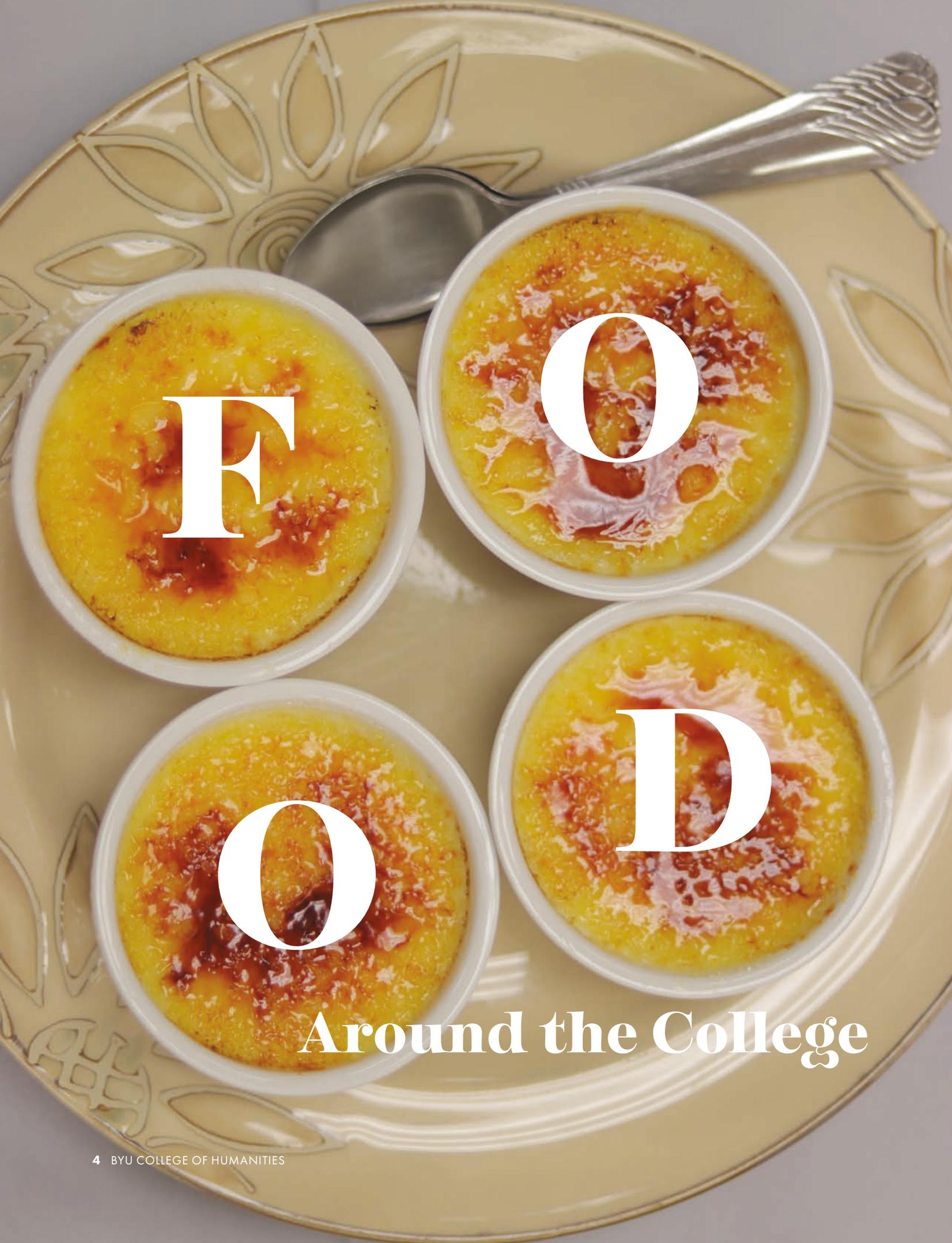
by Lance Larsen (professor, English)

I wear a paper mask, Jacqui a festive Aloha mask, and ten feet away, a card table between us, sit her parents, both in their nineties, maskless. Too hard to explain to them the what and why of the wearing, and we're listening to "All Creatures of Our God and King" on Jacqui's phone. To keep Covid at bay we use the garage to bow our heads and lift Jesus to our mouths. I close the garage door for privacy and open the back door to coax a breeze playing hard to get. This is the eucharist, with me preparing bread and water, me kneeling on concrete, and me passing to a congregation of three, then taking a scrap myself. The garbage can, big as a witch's cauldron, squats behind my left shoulder, shovels and rakes line the wall like saints, and three boxes of slug bait on the shelf haven't killed anything, with or without bones, since before 9-11. Dementia and pandemic are the twin enemies. Whole countries have evaporated from my in-laws' memories, goodbye Thailand,

so long Peru, also farewell to continental drift and Bay of Pigs and the faces of three adult grandchildren who visited at New Year's. No more Harriet Tubman or Ruth Bader Ginsberg, though Fred Astaire still kindles something—wait, wasn't he a general? Jesus, though, is still here, not homemade or Wonder but a torn English muffin, and soon he'll be four trickles of water in Dixie cups. And He is summer solstice, our longest day and shortest night, and He is robin and finch and sometimes a Steller's jay ricocheting tree to tree. And He is the hoe that can chop weeds till sunset, and this sweet tangle of silver-white lights we'll drape over the flocked tree come Christmas. Monkey wrench and vice grips, Selah, tape measure and twine, Selah. And He is the dusty blue cruiser bike, tires still good, hanging from the rafters, ready at any instant to ferry us to the next life. Till then, we bow our heads to this glorious broken now and we ask and we ask and we ask.



Photo: David John Arnett (Advertising '25)



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Around the College

Studying the humanities gives us opportunities to learn about cultures near and far, familiar and foreign. Some of the best of these opportunities, especially in the realm of food, take place right at home in the College.

by Simon Laraway (Editing and Publishing '23)
with Savannah Taylor (Editing and Publishing '22)

AT FIRST GLANCE you might think the humanities and the culinary world do not seem to overlap much—except perhaps in still life art. While food meets physiological needs, studying the humanities meets cultural, artistic, and intellectual needs. Study of the humanities likely evokes memories of poring over manuscripts in diligent study, formulating arguments, analyzing cultural artifacts, and practicing language skills—far from the hands-on experience of preparing and eating food.

Yet food is more than a physiological need; it is a rich and varied part of the human experience. There is much more to food. All food has a cultural component; it helps us discover and develop a deeper understanding of the lives and traditions of others. It also helps us deepen our understanding of self, allowing us to reflect on our own beliefs, traditions, and values through a culinary lens. But for all the exploration and discovery that food offers us, we tend to circle back to a simple assertion. From the most exotic foreign dishes to the most familiar snacks, food connects us.

Food Introduces Us to Other Cultures

Food is a simple and convenient way to be introduced to a culture. Take the German Club's Oktoberfest, an inclusive, fun-filled event which, yearly until COVID-19 hit in 2020 and 2021, brought a little slice of Bavaria to campus. Participants celebrated German culture while dining on traditional German fare: bratwursts, pretzels, and streusel bars. And of course, no Oktoberfest celebration would be complete without mugs and mugs of . . . *Apfelschorle*. (It is a mixture of apple juice and sparkling water, by the way—a nice substitute for German beer for our non-alcohol-drinking student body.)

The French Club hosts a similarly popular event, its cheese and jazz night, where attendees sample cheese from all over the world while listening to French jazz and Louisianan folk music. The event featured cheeses not only from France but also from the many countries under its influence. This year nearly 250 people came—not as many as pre-COVID highs of roughly 500, but still a great turnout.

The Spanish Resource Center helps students of the Spanish language and native Spanish speakers alike develop a better understanding of the diversity of the Hispanic diaspora. Each week during winter semester 2022, the SRC held several events focused on a specific Spanish-speaking country, including a lecture or presentation, a movie, and a

dish representative of that country. It is an inclusive approach to the culture of these countries that melds food with other cultural features.

The dishes this semester were as varied as the countries: from Colombia, *arepas* (cornmeal patties stuffed with cheese or cut in half and made into sandwiches); from the Dominican Republic, *morir soñando* (a drink composed of orange juice and milk, sweetened with cane sugar and served over chopped ice); from Mexico, *Carlota de limón* (cake made of layers of Marie biscuits inundated with sweetened condensed milk, lime juice, and cream cheese); from Spain, *pan tumaca* (toast rubbed with garlic and topped with shredded tomato and olive oil). The mouthwatering list goes on, as does the cultural and culinary diversity of worldwide Spanish-speaking communities.

Events like these, always occurring around the College, offer students the unique chance to explore foreign dietary and cultural traditions.

Food Can Enrich Cultural Connections

When we move beyond the initial delight of discovering a new culture through food, food accompanies us in our deeper cultural study. We develop likes and dislikes and a strong preference for the food of cultures we come to know well. With a developing pride and identity, we uncover





rivalries and friendly contention. In the case of the French and Italian Cook-off, two legendary culinary traditions face off against each other in a yearly competition. In 2022, students from each club made dishes authentic to their countries that fit into one of three categories—appetizer, entrée, and dessert—everything from homemade caprese salad and *arancini* to *boeuf bourguignon* and *crème brûlée*.

Once the dishes were prepared, representatives from each club chose the best dishes from each category to present to the judges (impartial faculty members from other departments and the dean’s office in the College of Humanities). The judges tasted dish after dish before deciding the winner. The ninth annual cook-off held in 2022 proved a neck-and-neck matchup; despite the exquisiteness of the Italian Club’s winning pistachio lemon cake, a *Gruyère* puff pastry appetizer and *boeuf bourguignon* entrée tipped the French Club over the edge and into the first place spot. Competition can be fierce, but over the years the event has brought the French and Italian Department’s faculty and students closer.

At the Language Immersion Student Residence (LISR, formerly the Foreign Language Student Residence, or FLSR), food has long been a cornerstone of the immersion experience: four nights a week, the students in each language “house” cook and dine together while only speaking the target language.

The learning curve for both novice cooks and language learners can be steep. Communicating about cooking concepts and methods can be hard in one’s native tongue, but doing so in a foreign language poses a new challenge. (This recipe says to julienne the carrots. How do you say “julienne” in Spanish? What does “julienne” even mean?) Despite the gaps in both culinary knowledge and communicative ability, meals come together. As students navigate the

difficult culinary and linguistic territory together, they learn together. In trying to tell their roommate to pass the spatula without knowing how to say the word, in guessing and getting it right just by chance (*pásame la . . . ¿espátula?*), they find themselves in a culinary crucible perfect for developing language skills.

Or take the South Asia Student Association’s curry night on April 7: this smaller-scale event gave students with interest in South Asia and South Asian backgrounds the opportunity to bond over a shared meal. The vegetable curry you can get in Provo might not be as authentic as what you might find in India or Pakistan, but members in attendance enjoyed it all the same—sometimes the authenticity of food itself is not as important as the opportunity that it offers to connect.

Food Teaches Us about Ourselves

Examining our own traditions through a culinary lens can also yield fascinating insights. Eric Eliason, English professor and Utah folklorist, became an expert on Utah’s food scene as he cowrote and coedited *This Is the Plate: Utah Food Traditions*. Utah’s culinary traditions go way beyond Jell-O and fry sauce; the book, which spans 450 pages, sheds light on Utah’s unique culinary landscape, such as how Utah’s food scene has been affected by immigrant populations. For example, you can find *gyros* and *baklava* at local burger joints thanks to influence from Utah’s Greek population; and school lunch staple Hawaiian Haystacks were introduced by Pacific Islanders, catching on with finicky kids because they can choose their own toppings.

Some food can be an avenue through which we discover other ways of thinking and different areas of study. Take the hot dogs at the Philosophy Department opening social, which were served with an eternal question for philosophical debate: are hot dogs sandwiches? It seems a frivolous distinction, but it is a real pathway to philosophical thought. A logician might craft a syllogistic argument to support one side: *Major premise: if a dish consists of meat between bread, it is a sandwich. Minor premise: a hot dog is meat between bread. Conclusion: a hot dog is a sandwich.* A relativist might offer a rebuttal: *A sandwich is whatever one thinks it is, and I say no way to the major premise of your syllogism.* And then an ethicist might interject to shift the debate: *Who cares if it is a sandwich or not? The question is if eating it is ethical.*

This processed sausage in a bun helped students see that philosophy is inherent in everything—even in how we view food, including hot dogs.



Photos: Top courtesy of Toby Roylance; bottom by Joshua J. Perley

Food Connects Us

Let us take a step back for a moment, though. With all the philosophizing we tend toward when talking about food, we can sometimes forget how simple food can really be. More often than not, food is simply nourishment. It might not always bear the important distinction of teaching us about culture or fostering analytical thought, but it can still serve as a catalyst for connection. Whether it is the pizza at a Christmas party, the catered lunches at the Humanities Center colloquia, or the Digital Media and Communications team handing out cookies during finals, food brings us together.

For hungry, stressed-out college students, free food can be an especially meaningful gesture. Troy Cox (associate professor of linguistics) believes deeply in the power of food to support and create connection. He says, “While I often don’t know the burdens my students are bearing, I do believe in ministering through food.” He keeps a drawer in his office stocked with snacks, which he offers to students who stop by. “It doesn’t cost me much—typically whatever is on sale at Costco—and I hope by that small act they will leave my office with their burden feeling lighter,” he says.

The connecting power of shared food also extends to the most mundane of snacks. Consider the inconspicuous bowl of Smarties in the Linguistics Department office—a simple, cellophane-wrapped invitation to greet and chat with the office staff. “You’d be surprised how many people come in and get



some, then visit with us,” says Mary Beth Wald, Linguistics Department office manager. Originally, they kept chocolates in the little glass bowl on the counter, but they replaced them with Smarties, a more allergen-friendly candy, to accommodate people who cannot have chocolate. Offering Smarties to passersby and colleagues is the simplest

gesture—maybe in a different realm than feasting on exotic cuisine with foreigners halfway around the world—but it certainly connects us.

Whether we are sharing a roll of Smarties with a colleague or attending cultural events with foreign foods galore, food plays a significant role in the College of Humanities. Every time we lift a morsel to our mouths, we participate in cultural traditions, we learn about ourselves, and we form connections with others. It becomes increasingly apparent: food and the humanities go hand in hand. So next time you dig in, do not rule out the foreign, but also recognize the importance of the familiar; all food offers the opportunity for reflection, for contemplation, and for exploration. ■

Photo: Jashua J. Perhey

A Few College Food Highlights

We could not cover it all in a single article; even a full book probably would not be enough to describe what food means to us in the College of Humanities. So here are a few more tasty eats from around the College—a small selection of many.

- 1. Reyes Magos.** The Spanish and Portuguese Department holds a potluck gathering in celebration of Three King’s Day. Faculty members bring in traditional dishes which are prepared in their particular country.



- 2. Soupinar.** The English Language Center has a monthly “Soup and Seminar” lunch for current TESOL MA students, former teachers, practicum teachers, internship students, and some undergraduate students. Some call it Friday “Soupinar.”

- 3. Schnitzel & Spaetzle.** German-language students in 100-level classes learn how to make traditional German dumplings made of egg, flour, salt, and milk.



- 4. French and Italian Cook-off.**

The nine times it has been hosted, the Italians have won the French and Italian Cook-off five times, the French four times.



Italian



French

- 5. Borscht.** Dr. Jennifer Bown shows her second-year Russian students how to make this red beetroot soup.

- 6. ELC Thanksgiving Dinner.**

The English Language Center hosts a traditional Thanksgiving dinner, full of American favorites, to introduce foreign students to the origins and traditions of this uniquely American holiday.



- 7. Catered Colloquia.** The Humanities Center pairs catered dishes and meals with the topics, fields, and backgrounds of its colloquium presenters, choosing from a growing list of over fifty local restaurants and caterers.

Reader Response to *Humanities* Magazine



For this Reader Response, the prompts were twofold; first, we asked how the humanities have enriched our readers' lives in artistic, cultural, or spiritual senses. Our second prompt concerned enrichment of a different nature—we asked readers to share their favorite cultural foods, food musings, and food stories.

Here are some morsels from the feast of responses.

How the Humanities Nourish Us

"MY ENGLISH MAJOR and Spanish minor have so enriched my life. I taught both English and Spanish for a few years before and after raising our six children. My husband and I served a Spanish-speaking mission in Central America twenty years ago. He spoke no Spanish, but together we taught welfare principles and provided humanitarian service to five countries in Central America. My Spanish was invaluable in the experience. With my English major I wrote a newspaper column for nine years in a Bay Area newspaper and self-published the biographies of two grandparents and my father-in-law."

"IN A REQUIRED accounting class I took in the mid-1970s, the professor said he thought accounting was so much more valuable than 'studying some Greek poet.' I still had to take the accounting class but wondered about the viability of my humanities major. When I entered law school, the critical thinking and reading skills I had acquired became the

gateway to learning. Portuguese was akin to much of the Latin we confronted; writing and oral expression were vital. Parenting was enriched by a love of music, art, literature, and the power of sharing expressions. When I worked as a lawyer and judge, my humanities background prepared me for diversity in people and life experiences—to enable understanding and compassion and negotiation. My humanities background gave me the ability to appreciate and learn from one of the great minds of our time. Now, in a home filled with books and my wife's three pianos and constant learning, my humanities education enriches all we do."

"I AM SURROUNDED by tech geeks, including my husband and son. Nevertheless, my heart still belongs to the humanities. Most of my free time now is spent reading."

"IT'S 'THE SPIRIT of the thing,' as my artist grandfather used to say. I love looking at his art because it always makes me feel deeply—usually a little sad. I love his American

Depression-era art. While showing times that were more difficult, they were also simpler. They show a piece of life as it's being lived, as in his painting of a row of old, black cars lined up at a 1920s chapel for a funeral. It's the emotional response to a thing that brings it to life and makes it meaningful to me. I love the humanities!"

Readers' Favorite Dishes, Food Musings, and Food Stories

"FOOD CREATES FAMILY moments that would not exist otherwise—mealtime literally sets apart a time and a space for family bonding that would otherwise dissolve into the day-to-day drudge. Cooking together binds generations together, either through family recipes or just through a family tradition of spending time together in the kitchen. It creates memories, whether it's the big reveal of a birthday cake or the final digging in to a labor-intensive Christmas feast."

"WE OFTEN USE food as a gateway to explore other cultures. As a family, we've learned about Sudan, China, the Philippines, and more, and our kids have loved preparing and trying the traditional dishes of those countries. They are often surprised at how they can find something that connects them to those cultures and peoples, making the foreign feel more familiar."

"FOOD CONNECTS US to our past, present, and future. It is a language we can all understand, and it can bring people together in a world that keeps trying to drive us apart. Good food is so much more than sustenance for our bodies; it feeds our souls."

"RETURNING FROM MY missionary service in Argentina, I brought *empanadas* and *dulce de leche* home with me, and my family often eats those dishes during the year."

"MY HUSBAND AND I both enjoy cooking and trying new recipes. We have our fallbacks but generally don't repeat meals since we love the adventure of trying something new."

"FOOD PLAYS A very big role in our family, especially food from other cultures. Every Christmas we celebrate the culture of different countries that our ancestors are from, and we sample food from those countries."

"WHEN THE SMELL of warm quiche comes wafting through the kitchen, I can close my eyes and be brought back to my years as a little girl when my *maman* used to make it for our family. My heart warms to remember the love she shared in her cooking."

"HOMEMADE PASTA IS a favorite of ours. Making it is a whole-kitchen and whole-family affair. My husband has Italian heritage, and his family makes pasta all the time. We love to make pasta when friends come over, and we get them

involved in rolling, filling, and folding. Homemade always tastes better."

"AT CHRISTMAS WE usually have Christmas pudding based on a recipe that has been in our family for more than one hundred years."

"SOME OF MY favorite dishes from my mission are *poziy/buuzy* (steamed dumplings from the Republic of Buryatia), and a favorite from my husband's mission is *okonomiyaki* (a sort of savory pancake from Japan). Both are unique—most people have never heard of them—and sooo delicious."

"FOOD IS ALWAYS important. When my son was in third grade, his teacher asked the kids to write down their cultural background. He put *American*, but his handwriting was so difficult to read that his teacher thought it said *Armenian*, and she asked me if I could bring some Armenian recipes and talk about their cooking for the kids' Christmas party. Since I had visited Armenia with my then-husband and had some Armenian recipes that I liked, I was happy to do so. I don't think his teacher ever realized that we were not Armenian in background!"

"A FORMER BYU friend from Greece gave me a recipe for *baklava* that intimidates me. I've never made it; but unlike other recipes that I discard after never having used them, I still keep this one (it's in her own handwriting). All my BYU memories are treasures." 📖



PERSPECTIVE



Culinary Connections in Spain and Morocco

by Simon Laraway (Editing and Publishing '23)

APPETIZER, MAIN COURSE, dessert—the three-course meal is a hallmark of Western culinary culture, and many people from gourmards to casual cooks consider it a superlative way to structure meals. But its origin might surprise you—it was introduced to the world in ninth-century Moorish Andalusia. Every time we divide our dinner into three courses, we continue a tradition started over a millennium ago in what is now Spain, carrying on the Moors' preference for tripartite meals.

This connection between us and the medieval Moors is one example of how food and food traditions connect people, bridging divides in culture, space, and time. Fall 2021 study abroad programs in Spain and Morocco allowed students and professors to experience these culinary connections, often in ways students had not expected.

One of these unlikely connections came in the form of *paella*, a dish that bridges cultural and political divides. The dish is considered a hallmark of Spanish cuisine. The aromatic saffron rice, the seasonal vegetables, the fresh seafood and shrimp like buried treasure throughout the mixture—locals and visitors alike consider it all quintessentially Spanish. Yet *paella* does not have an Iberian origin: both the saffron that gives *paella* its color and the rice that serves as the base of the dish were Muslim introductions to Spanish cuisine.

And *paella* is not just eaten in Spain. “You are going to find *paella* in North Africa,” said Professor Kirk Belnap (Asian and Near Eastern Languages), who led the Morocco program. *Paella* is the result of cultural confluence, and it does not fit easily within the geographical or political boundaries we might associate with it. *Paella* is a part of the culture of Spain and Morocco.

Students attested that cultural interchange produces other great eats: “Not all of the best things I ate in Spain were Spanish cuisine,” said Alexander Peek (Portuguese '25), a student on the fall 2021 Spain Study

Abroad program. “A pizzeria in Barcelona changed my life.” Another recent trend in Spain mirrors a trend in the United States: fusion cuisine. “Fusion with Japanese and Mexican food is really popular in Spain,” said Associate Professor Rex Nielson (Spanish and Portuguese). Spain has in recent years taken to experimenting with other cuisines from around the world.

Of course, not all culinary customs were so readily familiar; no study abroad experience would be complete without a bit of culture shock. One of the biggest adjustments for students in both programs were the odd meal times: in both Spain and Morocco, lunch is the big meal of the day, taking up a couple of hours midafternoon, and dinner is typically eaten later in the day, around 9 or 10 p.m. The custom was a distinct departure from our American preference for light lunches and earlier dinners.

However, as students came to realize, there was a reason behind the later meal-times and more relaxed eating hours. Dr. Nielson commented, “Instead of dinner as something you need to get through with, it becomes, ‘this is what we are going to do tonight. We are going to sit and be together.’” Underlying the unfamiliar practice was a familiar goal: facilitating togetherness between family and friends.

Connections between culinary traditions are everywhere if we look for them—they are often deeply rooted in hundreds or thousands of years of history, but they can be recently forged too. Whether we are traveling to foreign lands and trying foods we never knew existed or uncovering the ancient roots of our own dietary habits, the culinary ties that bind us to others are everywhere. As students learned this past fall in Spain and Morocco (and countless other study abroad programs over the years), food serves to reaffirm our common humanity and remind us just how interconnected we are, even as experiences abroad open our eyes to the diversity of the world. ■



A market stall in the medina of Essaouira, Morocco.
Photo: Zakariae Daoui / Unsplash

Edible Anthology: Food in Literature

Food captured in writing can be a literary feature as thought provoking as it is appetizing.

by Hannah Scott (Editing and Publishing '22)
with Simon Laraway (Editing and Publishing '23)

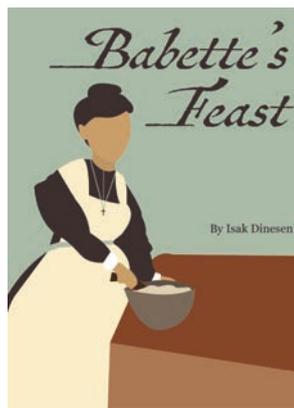
WE CAN ALL remember stories and books that made our mouths water with the meals they described. I remember the hot, foamy tankards of Butterbeer in the Harry Potter series; the moist, dense, 18-inch chocolate cake served to Bruce Bogtrotter in *Matilda*; and the toasted cheese spread over a large slice of bread from the classic *Heidi*. I wanted to taste these foods, to pull them from the pages and try them myself.

Sometimes this desire to try the food from our favorite books seems attainable. But it is not always as satisfying as we would hope: I have tasted the “Butterbeer” served at Universal Studios, and, admittedly, my first sip of the stuff out of a plastic cup at an amusement park was not quite the magical experience I had hoped for based on the books. Professor Jamie Horrocks (English) had a similar experience: she was captivated by a tasty description of Turkish delight in *The Lion, The Witch and The Wardrobe*, but her first taste of the sweet contrasted distinctly with her expectations. (You can read the story and try the recipe for yourself in *A Taste of Humanities*.)

Indeed, there seems to be a gap between the words on the page and real-life food. Sometimes the foods trapped within the words of our favorite books entice us more insistently than food in real life. Great writers realize this. In the hands of skilled authors, food in literature does more than make our mouths water; it can be used as a literary tool to teach, to inspire, to move—a tool perhaps all the more powerful for its ability to stay with us by sparking both our imagination and sense of taste.

In the following interviews, faculty and staff share with us examples of food in literature across a range of literary traditions—from Western epics to Japanese surrealism—demonstrating the variety of ways authors use food to appeal not only to the stomach but to the mind and heart.

The Spiritual Nature of Food



A discussion with Christopher Oscarson (Scandinavian Studies and Interdisciplinary Humanities) about how “Babette’s Feast” by Isak Dinesen uses a shared meal to suggest the spiritual unification of characters.

In the short story “Babette’s Feast” by Isak Dinesen (aka Karen Blixen), a meal courtesy of a foreigner unites a fractured, dwindling group of Christian parishioners in a Norwegian village. The story might not invoke any overt spirituality, but Associate Professor Christopher Oscarson explains that the story blends the spiritual with the secular.

Describing the beginning of the scene, he says, “It has been years since the charismatic leader of their pietist sect passed away, and now there are only a handful of his devoted followers left. The last of this congregation have become petty with each other and unforgiving. Babette, who came to the village as a refugee, finds herself in possession of a winning lottery ticket. She implores the group to allow her to use the money to make ‘a real French dinner’ for them. Tepidly, they agree but are later horrified as the supplies unloaded from the ship include strange, exotic ingredients.”

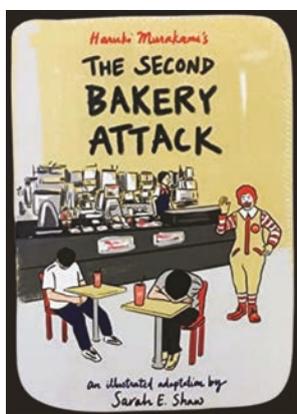
Strange ingredients result in strange dishes, but the hesitant villagers slowly warm to the foreign cuisine as Babette’s feast wins them over. Dr. Oscarson says, “They cannot resist giving themselves over to turtle soup, amontillado, *Blinis*

Demidoff, and *Cailles en Sarcophage*—the signature dish of the Café Anglais in Paris.”

Unbeknownst to them, the villagers are partaking of a meal fit for the finest café in Paris, but the meal fades into the background as they reforge connections with each other. Oscarson points out that Dinesen’s presentation of the significance of the meal takes on a sacramental air, uniting the alienated parishioners under the healing power of food. He says, “The shared experience of the sight, taste, and smell of the meal becomes sacramental as it lifts their souls to new possibilities that reignite spiritual bonds.”

This feast renews the spirituality that once unified the village, its meaning transcending the food itself. “Heaven and earth meet over the table set by Babette.”

The Motivating Power of Hunger



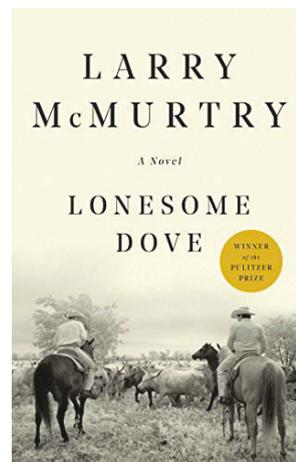
A discussion with Marc Yamada (Japanese and East Asian Film, Literature, and Culture), on how “*The Second Bakery Attack*” by Murakami Haruki uses food hijinks in metaphorical, oblique ways to explore cultural and personal identity.

Hunger—that is, the body’s response to lack of food—sometimes serves to be a more powerful literary device than food itself. In the Japanese short story “The Second Bakery Attack,” physical, psychological, and metaphorical hunger drive the plot, according to Associate Professor Marc Yamada. In the story, a newlywed couple find themselves afflicted by midnight hunger. The husband tells his wife how he once attempted to rob a bakery of bread during a similar bout of hunger, only to have the bakery owner hand over the bread on the condition the husband listen to Wagner with him. Inspired by the story of the odd, botched robbery, the couple decide to carry out a similar heist. So they rob a McDonald’s—the only restaurant open late at night—for thirty Big Macs.

“The larger theme is this idea of hunger and its different manifestations,” says Dr. Yamada. The story has different kinds of hunger throughout: the characters’ physical hunger for food, an existential hunger for identity, the reader’s hunger for unanswered questions, and an overall hunger for meaning in the abstractness of the story itself.

The author also displays a hunger for understanding or fulfilling his own identity. Murakami Haruki lived through the 1960s and ‘70s in Japan, so he witnessed the push of student revolutionaries (himself included) toward communism. When he became a famous author, he found himself gaining wealth and giving in to capitalism as the student movement

faded. In a way, his writings show how he and his characters look back and feel regret because they compromised and changed who they were. To that, Dr. Yamada says, “In some ways, that reflects maybe how Japan felt about itself in the 1980s: We’re really rich, but who are we? Do we really understand ourselves?”



The Poetry of the Mealtime Routine

A discussion with Scott Hatch (Digital Media and Communications) about how food draws him into Larry McMurtry’s *Lonesome Dove* by providing an opportunity to meditate on the ritual of cooking.

We sometimes overlook the ritual of making food, whether it be the food in our real lives or in literature we love. For

Editorial Advisor Scott Hatch, the scene of a character preparing a humble meal in *Lonesome Dove* is unremarkable in itself, yet “few passages in Western literature move our hearts like the ritually simple, lyrical moments in the epic Western novel *Lonesome Dove* when Augustus McCrae tends his Dutch oven biscuits.” The passage in the novel reads,

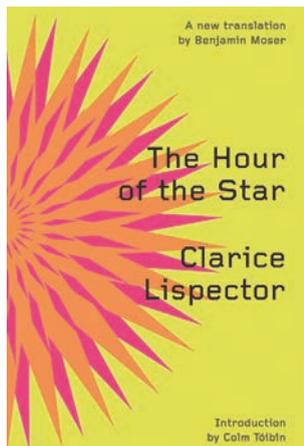
He molded his biscuits and went out and got a fire going while it was still good dark—just enough of a fire to freshen up his bed of mesquite coals. When he judged the oven was ready, he brought the biscuits and his Bible out in the backyard. He set the biscuits in the oven and sat down.

Hatch points out that “the passage establishes believability while also accomplishing the poet’s task of showing us the miracle in the mundane.” The passage goes on to say,

It was good reading light by then, so Augustus applied himself for a few minutes to the Prophets. He was not overly religious, but . . . he did consider himself a fair prophet and liked to study the styles of his predecessors.

Lonesome Dove is a mammoth novel, spanning almost 850 pages and dealing with death, friendship, and unrequited love, but, as Hatch says, simple scenes like these are where the narrative truly resonates. The quirks and the idiosyncrasies of the character begin to shine through as we are presented with Augustus’s quotidian mealtime habits, and the reader is invited to step into the scene. Hatch comments, “In such a sensorily evocative setting, we are ready to believe the unfolding of Augustus’s neoclassically heroic character as if we were sitting next to him, waiting for those biscuits.”

Food as Commentary



A discussion with Marlene Esplin (Contemporary US and Latin American Literature) on a bizarre yet resonant bite which drives home social commentary from *The Hour of the Star* by Clarice Lispector.

Pleasant and familiar foods are often featured in stories we love. However, from time to time the food that characters eat—or imagine eating—diverts from the norm, leaving

an unprecedented impact on us. Associate Professor Marlene Esplin explains that *The Hour of the Star* by Clarice Lispector features one such use of food. The book tells the story of Macabéa, “an endearing and hapless protagonist who is so poor that she eats hot dogs every day,” Dr. Esplin says. Poor, unhealthy, and deemed unattractive, Macabéa is nevertheless an obsessive consumer who dreams of stardom and wealth. She defines herself by her drink of choice, Coca-Cola, which she associates with glamour and luxury.

Neither hot dogs nor Coca-Cola are particularly strange—the odd fare comes when something in a magazine catches her eye. “At one point, Macabéa sees an ad for a lotion or face cream, and she imagines that if she had the money to

buy the cream, she’d eat heaping spoonfuls of it,” Dr. Esplin says. Macabéa imagines that the expensive lotion, which wealthy people have easy access to, might revitalize her undernourished body.

This bizarre notion catches us off guard. Consider this: what would it be like to eat a spoonful of nighttime face cream? As we picture the sensation, we find ourselves better able to understand how unfamiliar Macabéa is with the comforts we enjoy. To her, our most mundane possessions are mysterious, miraculous luxuries which she would not know how to use if she had them. “The food and consumerist references in the novel seem to point to the unattainability of a certain lifestyle or mode of consumption for someone like Macabéa,” Dr. Esplin says. “Coca-Cola, hot dogs, and lotion all bear a little bit of Macabéa for me.”

Conclusion

Hunger quelled with a Big Mac stolen in a late-night robbery. An imagined bite of a spoonful of face cream. A Dutch oven full of biscuits browning as the sun is rising. A luxurious French meal miraculously conjured in a rustic Norwegian setting. The images and sensations in these excerpts transcend mere sensory experience; they evoke profound authorial intentions and literary purposes. Maya Angelou once described literature as “life-giving”—perhaps literature’s power to give us life, to sustain us and feed us, is never so distinct as when it draws on the power of food. 📖

Your Food in Literature Stories

This brief article cannot pretend to catalogue the many ways authors use food in their writing. Food in literature is endlessly diverse and varied, especially when readers offer their own interpretation.

We would love to hear about your experiences with food in literature: What examples in your own reading enticed you? Did a certain food make you want to travel to a country or region? Did it pull you into the story, as it did Scott Hatch? Did the description of a unique food leave you scratching your head, as it did Dr. Esplin? Did the first taste of a food meet your expectations, or did it leave you wanting something different? Send us your story in 50–200 words to humanitiespr@byu.edu, and we will consider it for publication in the coming issue of the magazine.

ACROSS 1. SPF, 4. TSP, 7. DDS, 10. Sob, 13. Kid, 14. WWE, 15. Are, 16. Era, 17. Italian, 19. Mexican, 21. Attn, 22. NATO, 23. French, 26. Danish, 30. Torah, 31. ACE, 34. NSAI, 35. Pin, 36. Year, 39. MCL, 40. Greek, 41. Aah, 44. Goodman, 46. Opt, 49. Snail, 51. NSA, 52. Erie, 54. Hotdog, 56. Daybed, 57. Ores, 59. Pare, 60. English, 63. Swedish, 67. Poe, 68. Ese, 69. SAS, 70. Sea, 71. Ant, 72. Sod, 73. TNT, 74. Hem DOWN 1. Ski, 2. Pit, 3. FDA, 4. Twitchy, 5. Swath, 6. Penn, 7. Damm, 8. Dread, 9. Sextant, 10. Sec, 11. Ora, 12. Ban, 18. Lana, 20. Ions, 23. FTP, 24. Roi, 25. Ern, 27. Iam, 28. Sic, 29. HDL, 31. Aaron, 32. Creds, 33. Edema, 37. Ego, 38. Oka, 41. Ash, 42. Ano, 43. Hat, 44. Glories, 45. Nearest, 46. Orb, 47. Pie, 48. TED, 50. Idol, 53. Eyed, 55. Gesso, 56. Dawan, 58. Shed, 59. Psst, 60. EPA, 61. Non, 62. Get, 64. Ish, 65. See, 66. Ham

Food Idioms for Thought

by Hannah Scott (Editing and Publishing '22)

EVER WONDERED WHERE we get all our food idioms? From “spill the beans” to “slow as molasses,” most languages are full to the brim with them. Figuring out how these idioms came into use can be a hard nut to crack, especially if you are not certain what they mean.

Often you can guess at an idiom’s etymology, but other times it can be a thorny question. Take the saying, “apple of my eye.” The meaning in context is transparent, but, literally speaking, it is a bit odd to compare someone you are proud or fond of to an apple stuck in your eyeball. Here are some interesting food idioms and their origins. We have included many in English, but also some in Spanish, German, French, Korean, and Japanese.



Photo: Marazé / Shutterstock

English Food Idioms

To not know beans: to not know anything about a subject. Comes from a seventeenth-century association of beans with something small or worthless. First use recorded in Asa Greene’s 1833 book *The Life and Adventures of Dr. Dodimus Duckworth*.

Meat and potatoes: something seen as a staple, foundational, or fundamental component. Comes from the idea that meat and potatoes are a basic or standard food grouping. First idiomatic occurrence in 1977 when a *Rolling Stone* journalist wrote, “Vocal harmonies are the meat and potatoes of California’s pop identity.”

To lay an egg: to fail. Originally from British slang, a “goose egg” or “duck egg” indicating a score of zero or a failing score. Comes from egg-shaped zeros on cricket scoreboards. Not to be confused with getting a *goose egg*, which can mean a bump on the head that is shaped similar to a goose egg.

A big cheese: originally, a wealthy and respectable collective or society (1850s); contemporarily, an important or self-important person. Theorized to originate with publicity stunts in the early twentieth century, where a giant wheel of cheese would be ceremonially cut up and served by someone who was important. Today, the idiom typically refers to one’s boss in a casual and sometimes disparaging tone.

From soup to nuts: from start to finish, everything; similar to the phrase “from A to Z.” Figurative, from the successive parts of a grand meal, beginning with a soup course and ending with a course of light nuts and fruits. Originated in the United States. First written occurrence in *Won in the Ninth* (1910) by Christy Mathewson, a baseball player and author from New England.

To spill the beans: to reveal a secret. Origin unknown, but theorized to have come from ancient Greek voting practices. Citizens voted privately by putting a colored or white bean into a jar to indicate a positive or negative vote; knocking over the filled jar prematurely (intentionally or not) would spoil the vote’s results.

Slow as molasses: painfully, dreadfully slow. Origin unclear. First colloquial use in the 1870s as “slow as molasses in January.” Molasses is thick and viscous, and it pours very slowly from the jar but is especially slow when it is cold.



Apple of my eye: something you are very fond of. The terms “apple” and “pupil” (the part of the eye that grants vision) likely descended from the same Anglo-Saxon word, *arppel*. The King James Version of the Bible uses this idiom in translation of the Hebrew writing, which actually translates more closely to “the little man of his eye,” referring to the reflection of yourself in another’s eye.

Bread and butter: a basic necessity or something very important; someone’s income or livelihood. Bread has been a staple food for centuries—a basic necessity at the dinner table.

Cool as a cucumber: acting calm and unexcited. The saying stems from a cucumber’s freshness and cold temperature inside, despite any hotter conditions outside. First recorded in John Gay’s “A New Song of New Similes” in 1732.

Peanut gallery: a group of people who criticize someone or something, typically by focusing on insignificant details. Historically, a peanut gallery was the area of cheap seats in the theater; the patrons seated there tended to be rowdy, throwing food and unrelated insults at performers on the stage.

Red herring: an object or information that is misleading or intended to distract and deceive. Comes from the fish’s strong, distinct smell. Idiom’s origin unconfirmed, but may come from the hunting practice of using a red herring to create a fake trail for hounds and horses to follow in training exercises.

Couch potato: a lazy person. First recorded by the *LA Times* in 1979, punning on the term “boob-tuber”: someone who sits around watching TV and eating junk food all day (“boob” meaning a fool, and “tube” serving as a common nickname from the 1950s for a television set). A tuber is also the edible part of root plants like potatoes.

Gravy train: something that provides financial income without a lot of effort. Origin unconfirmed; believed to come from the United States in the early 1900s, referring to a train

run that went smoothly, paid well, and required little effort from the crew.

Pie in the sky: an unrealistic promise of future happiness, something that is not likely to be fulfilled. Originated in the United States in 1911. First recorded by a laborer named Joe Hill when he wrote a parody of the Salvation Army’s hymn, criticizing them for focusing on saving souls rather than feeding hungry people. The idea that “there’ll be pie in the sky when you die” was Hill’s way of accusing the Salvation Army of making illusory promises to the people seeking help from them.

You get more flies with honey than vinegar: politeness and kindness are more effective than hostility. Originated in Italy. First recorded in 1666 in Giovanni Torriano’s *A Common Place of Italian Proverbs and Proverbial Phrases*.

Hard nut to crack: a difficult problem to solve; a hard person to deal with. References the nut-cracking process, and how hard it is to break the stiff shells of walnuts, pecans, and Brazil nuts. First recorded in 1570 by Sir Thomas North in *The Morall Philosophie of Doni (The Fables of Bidpai)*.



Photos: Evgeny Karandaev / Shutterstock (top); Hong Yo / Shutterstock (bottom)

Foreign Language Food Idioms

Most cultures have clever food sayings. The varied influences on culinary traditions and linguistics make for some idioms that are similar to English idioms and some that are entirely their own. Here are just a few to whet your appetite!

To be bread eaten (Spanish, *Ser pan comido*, as easy as eating bread): originated sometime after the Spanish Civil War when bread was one of the easiest and cheapest foods to prepare or find. (Compare to English idiom “easy as pie.”)

To cut cod (Spanish, *Cortar el bacalao*, to be a person who is in command or who has power or authority): this idiom does not have an English counterpart. Comes from the historical practice of serving food to slaves. Colonial Spanish slaves were given salted cod to eat, but their masters would cut the cod, determining who got what portion size.

With doctors, as with miso, older is better (Japanese, 医者と味噌は古い程よい, the older the better): miso is a fermented bean paste that continues to taste better as it ages. Older doctors have more experience, so they are better at diagnosis and treatment.

Eating rice cakes while lying down (Korean, 누워서 떡 먹기 something that is very easy): Korean proverb. Generally, rice cakes are a very easy food to pick up and eat. Equivalent to the English idiom “a piece of cake.”

That’s sausage for me (German, *Mir ist es Wurst*, to not care about something): from the practice of butchers in the past not knowing what to do with the leftover products of a slaughtered animal and indifferently combining them into sausages—a delectable staple of the grocery’s deli section today.

That is not the yolk of the egg (German, *Das ist nicht das Gelbe vom Ei*, reference to something that is not the best): traditionally, the yolk is thought to be the best part of an egg. The egg white is considered bland and unappetizing, while the yolk is flavorful.

Go cook yourself an egg (French, *Aller se faire cuire un oeuf*, leave me alone): eggs are one of the most versatile foods, so maybe that is why it is the most versatile noun for food idioms. In traditional homemaking roles, women would often preside in the kitchen and were the primary skilled cooks in their families. If a French woman’s husband criticized her cooking, she would snarkily use this phrase to remind him of his culinary incompetence and to get him to leave her alone.

To have an artichoke heart (French, *Avoir un cœur d’artichaut*, to fall in love easily): artichokes have layers of



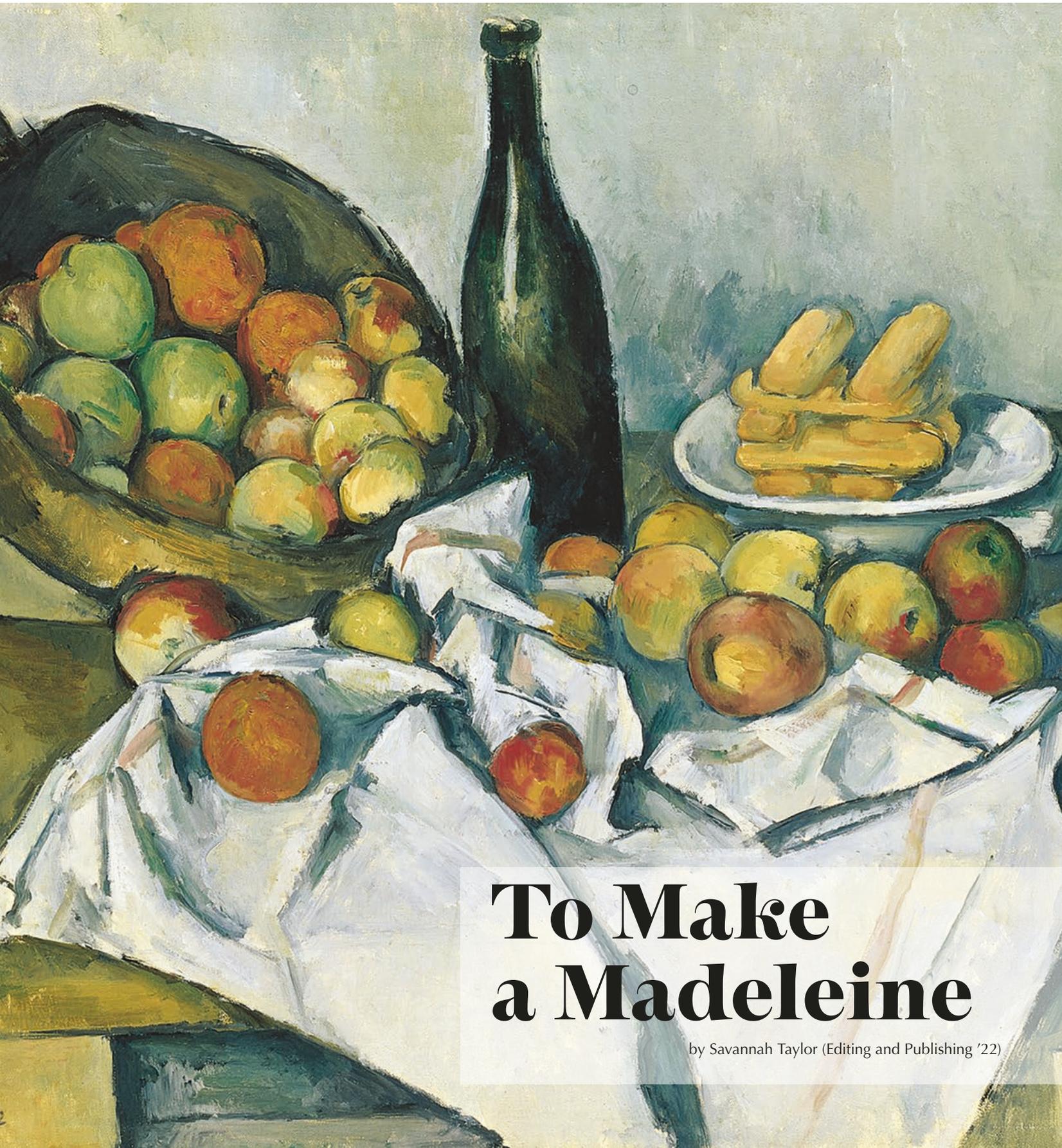
rough leaves surrounding the artichoke heart, but the leaves come off very easily. A nineteenth-century French proverb also uses the idiom’s imagery: *cœur d’artichaut, une feuille pour tout le monde* (literally, “artichoke heart, a leaf for everybody”).

Idioms Spice Up Conversations

Idioms add spice to our language (quite literally in the case of food idioms), but they do more than that: they root our communication in our culinary and cultural heritage. And, if we dig beneath our colloquial understanding of an idiom, its history and origin often provide further insights.

Next time you run across an unfamiliar idiom or reflect on one already incorporated in your vocabulary, feel free to do a little digging yourself—you can find great etymological and historical information in the *Oxford English Dictionary* and *Merriam-Webster’s Collegiate Dictionary* and on sites like grammarist.com and phrases.org.uk (all of which were used in writing this article). There are tasty things to be discovered, especially if food idioms are your cup of tea. ☑





To Make a Madeleine

by Savannah Taylor (Editing and Publishing '22)

I ORDERED a couple of soft tacos, a Crunchwrap Supreme, and a chalupa to go—mild sauce in the bag, please. I used to love to cook dinner and bake a dessert every night, but then work got busy and life took over. Now it is soft tacos and a Fudge Stripe if I am lucky. In a world of Uber Eats and prepackaged meals, it is easy to feel like food is a task. But on days when I find a spare few hours to connect with my kitchen, I am reminded that cooking is an opportunity to learn, create, and connect with others.

Most of my inspiration to cook these days comes from YouTube cooking channels. One day, I saw a video all about a shell-shaped confection. This classic French pastry, the video said, was extremely difficult to perfect, so I went out, found some almond flour, and started baking madeleines. After mixing and messing up several sticks of butter and a few cups of flour, I realized that these madeleines were indeed harder than they looked. I started doing more research to learn some tips or tricks, but I ended up learning all about the history of the little cake and how it has affected both literature and art.

Madeleines are small, distinctively scallop-shaped cakes that are popular during breakfast or for a *goûter* (snack). The cakes have been popular for centuries, but even now there is debate about where they first came from. Some say madeleines were created in the nineteenth century by French pastry chef Jean Avice, but others hold to an older tale, a legend of a young girl in the eighteenth century named Madeleine. It is said that Madeleine had a pastry shop but only knew how to make her grandmother's butter cake recipe. One day King Louis XV visited the Lorraine region, and when he visited Madeleine's shop, she presented him with the cakes. King Louis took the madeleines back to Versailles, and they were soon beloved by the French court. This is not where the legends end though. Others claim that the cakes were made by another baker, also named Madeleine, who passed the cakes out to pilgrims visiting the Lorraine region. It is also possible that the cakes are not French at all, and they originated from a recipe brought from Spain by a pilgrim named Madeleine.

After learning so much about the origin of madeleines, I realized that I had seen these little cakes before! My family used to have a board game called Masterpiece that is based on collecting famous paintings. My favorite painting to collect was always Paul Cézanne's *The Basket of Apples* (c. 1895) for the bright, cheerful colors that swirled across the canvas. Unfortunately, my research showed that I had always ignored the second half of the photo, which features a plate of stacked madeleines. The painting features classic French food beloved by Cézanne: apples, wine, and madeleines, but it also illustrates Cézanne connecting with his culture and community. It seems Cézanne and I were both inspired to create madeleines in our own separate ways, me with a bowl and him with a brush.

As I continued my madeleine-making journey, I visited with Professor Elliott Wise, an assistant professor in the Department of Comparative Arts and Letters. Dr. Wise made madeleines and discussed the history of food in art, explaining, "Art and food have a long, shared history. Ancient Egyptian tombs secured food offerings for the dead by painting bounteous piles of grain, meat, and wine on the walls. Islamic depictions of paradise abound with fruit trees, and Christian altarpieces use images to represent the mystery of Christ's body and blood in the Eucharistic bread and wine. During the seventeenth century, Dutch artists excelled in fastidious renderings of lemons, oysters, and cuts of meat. Paul Cézanne's *The Basket of Apples* builds on that tradition but with a modernist twist as the shifting planes of the table experiment with notions of time and relativity."

Because food interacts with all five of our senses, often food will bring memories along with it. Marcel Proust was an author in the nineteenth and twentieth centuries who brought madeleines to worldwide fame with his novel *À la recherche du temps perdu*. In the book, Proust recounts an experience he had where old childhood memories resurfaced while eating a madeleine. "She sent out for one of those short, plump little cakes called 'petites madeleines,' which look as though they had been molded in the fluted scallop of a pilgrim's shell. . . . I raised to my lips a spoonful of the tea in which I had soaked a morsel of the cake. No sooner had the warm liquid, and the crumbs with it, touched my palate, a shudder ran through my whole body, . . . An exquisite pleasure had invaded my senses" (Moncrieff and Kilmartin 1992).

Proust recounts his memories of visiting his aunt on Sunday mornings. She would be in bed eating her breakfast and would share bits of the butter cakes dipped in tea. This is just another example of the power of food. I love my Taco Bell and McDonald's fries, but nothing quite brings me back to home like my mother's meatloaf. Granted, the recipe came from *Better Homes & Gardens*, but every time I taste it I am taken back to the kitchen in my childhood home: I remember drowning my piece of meatloaf in ketchup-brown sugar sauce, sweeping the floor with our big green broom, and wiping down the speckled marble counters with hand-crocheted dishrags. Whenever I am missing home, I turn to those tried-and-true recipes to take me back.

The magic of madeleines can be found everywhere. Food is something that has inspired people for centuries and will continue to inspire for centuries more. Whether it is in the creation of art, literature, connections, community, or just more food, there is a home to be found within each and every bite. 🍪

Scan the QR code to find our madeleine recipe and more!



On Food After 50

What mindful eating can teach us about lifelong learning

by Frank Q. Christianson (Associate Dean, College of Humanities)

SOMETIME IN MY early forties, I crossed a metabolic threshold. It was not the first; I had been hurtling past them for some time and would continue to do so as my body aged and changed. The habits of a lifetime (of eating more or less indiscriminately) were beginning to pay the wrong kind of dividend. I could no longer shrug off the continuous carbo-load with a little extra exercise and the occasional junk food fast. I had to come to terms with the problem of sustainability when it came to my health, and food seemed to be at the heart of the matter. Since first becoming aware that I needed to change, I have been on an extended journey to understand myself, my motives, and the long-term health consequences of my choices. Now, pausing to consider for the sake of a magazine issue devoted to things gastronomic, I realize that my evolving relationship with food has been an important avenue for understanding a core aim of a BYU education: *lifelong learning*.

When I joined the College administration in 2014, I assumed responsibility for a range of student programs. For the past eight years, I have valued the chance to think about and work on the messaging, design, and assessment of experiential education, from study abroad to internships to mentored research. Under the auspices of our College's Humanities+ program, launched over a decade ago to support student readiness for life after graduation, I have worked with colleagues and students on the humanities version of a pathway to success. The initial priority—getting more students to do internships—was an important first step in promoting greater professional readiness. But the program has since expanded to help students integrate a course of experience

with their course of study as they explore ways to translate the value of their humanities training to the world of work. For humanities majors, that involves refining one's abilities to communicate, make sense of information, and navigate different cultural contexts. These are the core competencies that the study of language and culture, writing and research, and the ideas and values that shape human civilization, cultivate. They are also the most portable and durable outcomes of the work humanities majors do that bring value to any workplace or organization.

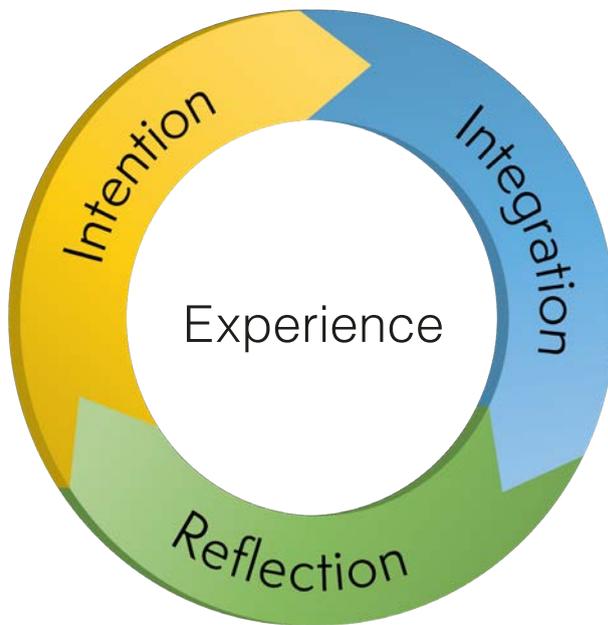
Mentioned prominently in the Aims of a BYU Education, lifelong learning is never explicitly defined. It is the promised result of an education that is "spiritually strengthening, intellectually enlarging, and character building." Students should leave BYU equipped to continue to learn and serve. But how did their time as undergraduates teach them to continue to learn outside of formal education? Lifelong learning comes up most frequently in vague association with Continuing Education—"come back (or jump online) and take classes with us on your favorite topic and experience the rewards of self-cultivation." But this has always seemed a narrow application for such a fundamental outcome.

A more foundational way to think about the concept of lifelong learning, what it must necessarily involve, comes from the discipline of experiential education, which emphasizes the mental habits of intention, reflection, and integration as a way of relating to our experiences so that they continually shape who we are becoming.

These principles have become central to the experiential activities, courses, and programs we sponsor in the College.

When combined with the humanities competencies—communication, information literacy, and cultural navigation—they constitute a formula for lifelong learning in and of the humanities.

At times I have felt fortunate that my career encourages me to continue to learn, realizing this may not always be the case in other professions. And I have wondered whether people are more likely to grow or stagnate based on the expectations and opportunities of their jobs. On the other hand, the “ExL cycle” suggests that it is less about the context and more about the mindset we bring to it. Not all experiences are equally educative. Some experiences offer more. And some people take more from their experience based on their willingness to mindfully engage in the learning opportunity that every moment potentially affords.



Our capacity to learn from experience can be a primary source of joy in life—that sense of progress that gives life purpose and meaning. It can also be a matter of life and death. Eat when you are hungry, Frank, and not when you are bored. Learn to eat sensible things in sensible quantities and live a longer, happier life. Over time I have found a relationship to food that is more age appropriate. The self-education of trial and error, of navigating among seemingly boundless sources of health advice (expert or otherwise) and drawing judicious conclusions, has taught me the need to develop a level of experiential learning literacy. I am more intentional about what and how much I eat, and I am more reflective about the ways my body responds to my choices. And that has led me to a healthier place more generally. ■



English

by Joshua J. Perkey (Manager of Digital Media and Communications, College of Humanities)

In this State of the Discipline article, we examine the English Department, with a specific emphasis on how the English major has evolved over the last twenty-five years, as well as review the English teaching major.

IF YOU STUDIED English at BYU twenty-five years ago like I did, you likely would barely recognize the program today. At the time, the canon was narrowly focused around British and American literature. I gained excellent analytical, communication, and writing skills, but I felt terrified about graduating because I really had no idea how to find a job and little understanding of how to market the value of my education in nonacademic settings.

BYU students majoring in English today can expect an educational experience that emphasizes competencies over rote learning and prepares them with experience and training in how to market their degrees. The English major has been restructured into tracks that underscore professional development. The English teaching major has also evolved as faculty respond to changing technological requirements and state standards. Moreover, the department is now more focused on promoting faculty professional development.

An Evolving Canon

IN THE EARLY 1980s, the English Department's literary canon was fairly narrow, emphasizing traditional British and American authors, most of whom were male and White. But during the 1980s and 1990s, many literature scholars developed new theoretical approaches to texts and expanded the canon. However, the transition was not without the challenges such changes tend to create. For example, as a graduate student,

Jill Terry Rudy (now associate department chair and professor) planned to write her thesis on Zora Neale Hurston, a mid-twentieth century African American folklorist and author. Dr. Rudy's oral exam committee told her not to write on Hurston, which reflected its bias against changing the canon. Fortunately, Dr. Rudy formed a new committee with more pluralistic views who welcomed canon expansion, and she proceeded with the project.

"A lot of the problems of the '90s were not unique to BYU," she says. "The country was in the midst of culture wars. But the English Department has been in a good place to grapple

with diversity of culture because that's part of what literature does. It helps us think through relationships, from intimate to family to communities to nations to the world."

And the canon continues to evolve. "The idea of the masterworks of British and American literature has been long gone," explains Phil Snyder, emeritus professor and former department chair. A student's major track may expand their reading well beyond Shakespeare, Chaucer, and Milton.

The English major still requires three courses introducing students to the basic flow of literary history. But students can choose from a much broader range of literature. "The curriculum has become more multicultural," says Dr.

Rudy. "We include more Asian American, Native American, and African American voices."

"We might, for example, offer a 300-level course on modern American literature focused on the Harlem Renaissance," Dr. Snyder says. "Within a fairly traditional structure, the department provides a variety of approaches, depending on the professor's expertise."

"The English Department has been in a good place to grapple with diversity of culture because that's part of what literature does. It helps us think through relationships, from intimate to family to communities to nations to the world."

—Jill Terry Rudy

From Canon to Competencies

THE EXPANDING CANON has been accompanied by an emphasis on learning competencies and skills. Lance Larsen, professor and department chair, says, “In the mid-1980s, we were concerned with coverage. Now we focus more on competencies and how we approach certain tasks and the cultivation of sensibilities.”

Kimberly Johnson, professor and former associate chair, adds, “We are trying to cultivate critical thinking and analytical writing. You major in English to become a more sensitive reader of all the different texts around us and to become a more authoritative writer or master of your own rhetoric.”

“When our students go into the workplace or graduate school,” Dr. Larsen says, “they’re able to take a story problem or a societal conundrum and make sense of it. They’re not doing rote learning; they’re learning skills that they can apply to a variety of situations.”

Because the College teaches so many students across campus—most BYU students are required to take basic general education writing courses as part of an effort to improve student writing across campus—the competencies taught in the College have a large impact. The English Department teaches a vast number of these classes. “At the university level, the department is seen as a kind of workhorse,” says Dr. Larsen, “and we teach these writing skills, which are important across the curriculum. Because we have that kind of presence, I think that our English majors have a leavening effect at the university. English is where students think, where they read books, where they juggle contrary ideas.”

Professionalization of the Faculty

BYU HAS ALWAYS had talented, well-trained English faculty. But over the years there has been an increasing emphasis on faculty professional development and publishing. Dr. Snyder says, “When I was a student, we had a good handful of publishing scholars.” But publishing was not as high a priority as it is today, and having a PhD was not necessarily a requirement.

Expectations for faculty have shifted radically since then. Dr. Rudy says that, over the last couple of decades, “The focus of the department administration has been more discriminating about hiring faculty more engaged with their field, not just teaching. They are concerned with publishing, and that connects with faculty promotions.”

The department has moved “toward professionalization and specialization,” Dr. Larsen says, with the result that “we are probably more savvy readers, more political readers in a good sense, and more willing to engage difference and pluralism (texts that give voice to a number of distinct subject positions).” When hiring, “we look more at the overall success of candidates. The hiring standard has gone up every year.”

Matt Wickman, professor and founding director of the Humanities Center, says, “BYU has a continually emerging presence in various areas of scholarship. The faculty are doing engaged work in all areas of literature, folklore, rhetoric, and media studies, and a greater number of faculty are publishing in high-end venues, more faculty publishing books and not just articles. English at BYU is finally a book discipline more than an article discipline.”

One might think such expectations would harm teaching. But Dr. Larsen adds, “In most cases, the best scholars also make the best teachers. With the emphasis on scholarship, teaching has moved up several notches.” Dr. Wickman says, “There has always been dynamic teaching here. In that respect, the only difference is, top to bottom, the quality of teaching is better.”

Overhauling the English Major

TWO OTHER IMPORTANT shifts have taken place in BYU’s English program. One is the reconfiguration of the major in 2021 after a serious evaluation of the program. Dr. Rudy says, “We looked at the curriculum because of senior surveys and alumni surveys, which suggested that students wanted more direction throughout the major.” Frank Christianson, professor and associate dean, adds, “We saw it as a moral imperative to take seriously the question of how to prepare students for life after graduation. We worked hard to create a program that does this.”

Under the new configuration, students choose between four different tracks, or areas of emphasis:

- Literary Studies
- Literary Media and Cultures
- Professional Writing and Communication
- Creative Writing

This provides much more direction for their study and prepares them professionally for their careers. Dr. Larsen says, “In some ways, the earlier curriculum was faculty oriented, and represented the vestiges of a coverage model: these are the texts that we want people to know, and if they read them, they’ll be prepared to do a variety of things. This new approach is more student centered and allows students to make their own choices. It’s more outcome based.”

English+

THE OTHER MAJOR shift is the development of an experience-based, complementary set of major requirements called English+, which was implemented several years ago.

“English+ is about integrating experience with study and coming away armed with skills we call competencies,” explains Dr. Christianson. Through English+, students meet with advisors to plan their college careers, find experiences outside the classroom to develop their skills (including

Fabulous Student Opportunities

MY STUDENT EXPERIENCE twenty-five years ago had its share of growth opportunities, but today's English majors enjoy a remarkable number and wide variety of opportunities. As an English major in 2022, you can:

- Participate in the Landscape and Literature Study Abroad program, and get credit for wandering around the Lake District in England.
- Complete an internship in Stratford-upon-Avon at the Shakespeare Trust or in Grasmere with the Wordsworth Trust.
- Screen actual submissions for *Fourth Genre*, one of the nation's most prestigious venues for nonfiction.
- Take a one-credit class as part of the English Reading Series, and hear weekly from national and international writers, including Pulitzer Prize winners like Natasha Trethewey, Yusef Komunyakaa, Marilynne Robinson, Charles Simic, and Tracy K. Smith.
- Minor in global women's studies, American studies, or international cinema studies.
- Write content and edit for a tech company like Adobe.
- Do original archival work in the library.
- Conduct outreach work guided by Indigenous communities with Mike Taylor.
- Master the basics of making paper and creating a book in Jamie Horrocks's Victorian aesthetics class.
- Experience a Provo City internship with Jamin Rowan.
- Analyze fairytales on television with Jill Terry Rudy, and co-author an article.
- Submit work to four department magazines or journals (*Inscape*, *Criterion*, *Experience*, and *Leading Edge*), or work on them as an editor.

internships, study abroad, and mentored research), and learn how to describe their skills effectively to potential employers. Students also learn how to find scholarships and other funding.

The core competencies of English+ include learning how to present oneself professionally, building cultural competence, cultivating successful professional relationships (networking), communicating effectively, and harnessing and synthesizing evidence.

Students thrive through English+ in large part because of committed faculty. "I see the proposals of the English faculty to work with students," Dr. Christianson says. "They are highly active in conducting mentored research, even though they get very little credit for it."

Dr. Wickman adds, "English+ has created greater attention to internships for students, and that means our students are leaving here with greater awareness of their opportunities and of the preparation that will give them an advantage in a competitive marketplace."

The English Teaching Degree

MUCH LIKE THE English major, requirements in the English teaching degree have evolved over the last quarter century. The English teaching degree is an intrinsically important part of the department. As Dr. Christianson explains, English teaching is "the purest professional development program in the College." Associate Professor Dawan Coombs adds, "English teaching majors are essentially English majors who

also graduate licensed to teach English or language arts in 6–12 grade schools."

English teaching is one of five secondary school teaching majors in the College, the others being Spanish, French, German, and Chinese. Professor Chris Crowe says, "One thing that sets our program apart from other universities is our range of focused pedagogy classes. Some institutions cram everything into one or two methodology courses, but we're fortunate to have distinct courses on specific components of secondary English teaching."

Dr. Coombs says, "English teaching majors fulfill the English+ requirement through student teaching or working as a first-year teacher in one of our partner schools. The full-time faculty in the English teaching program are all former middle or high school teachers who also have PhDs or EdDs in related fields."

The program has added new courses to better prepare students for full-time secondary teaching and to meet state and national standards for accreditation, including courses which instruct students on meeting digital needs in the classroom. Further, "We've added a practicum component," Dr. Crowe says, "to give students more time in schools working with students."

Dr. Coombs says, "Amidst all the changes—both those made in response to policy and those made to strengthen the program—preparing preservice teachers with the content knowledge, pedagogical skills, and the dispositions that will help them succeed has remained the priority."

FACULTY FAVORITES

The Stewardship of English at BYU

ULTIMATELY, THE AIMS of an English degree at BYU are similar to those of most degrees at the university—to study and learn in an environment that builds faith and prepares students for successful life after graduation. That means tackling difficult topics fearlessly—yet with a goal not to be harmed by engaging with those topics. “We do everything everybody else does” in teaching English, Dr. Snyder says, meaning the department covers a great variety of genres and teaching skills. But we do so “in a very ethical environment that is built on a foundation of faith and community.”

In addition, Dr. Larsen notes, “Our own scripture says, ‘seek ye out of the best books words of wisdom; seek learning, even by study and also by faith’ (Doctrine and Covenants 88:118). Very few English departments even attempt to marry the spiritual and secular as we do. At most universities, to quote Yeats, ‘the center does not hold’ the way it used to. At BYU our pursuit of all things virtuous, lovely, of good report provides focus. Our study of secular topics can be enriched by looking at them through a spiritual lens.”

That spiritual emphasis touches many things. Leslee Thorne-Murphy, associate dean and associate professor, says, “There is something particularly rich in using that kind of spiritual perspective on language that informs our

“At BYU our pursuit of all things virtuous, lovely, of good report provides focus. Our study of secular topics can be enriched by looking at them through a spiritual lens.”

—Lance Larsen

spirituality, or reading of the scriptures. Dare I say that I’m a better ‘prayer person,’ because I study English? That might be a bit presumptuous, but I do think that my studies inform the way that I interact with my God and with my fellow brothers and sisters in the Church. I hope we consider the gift of language as God-given.”

Yes, the core of study in the English Department is the development of skills within the context of literary and media analysis, but there is something special and ennobling in studying with spiritual eyes. Dr. Wickman says, “When you study with spiritually speaking and spiritually inspired students and colleagues, you can arrive at a unique understanding about what it means to be human and what it means to be a child of God. That’s what I find most unique about teaching in the English Department—Spirit-fueled, Spirit-led conversations and insights into what it means to be human, into what it means to be a child of God.” ■

Illustrations: Rebekah Mechem (Illustration '22)



SNYDER:
COCONUT
CREAM PIE



COOMBS:
ICE CREAM



GROVE:
FRESH HOMEMADE PIE



LARSEN:
CHOCOLATE CLOUD CAKE



RVDY:
BREAD PUDDING



JOHNSON:
BLUEBERRY PIE



Humanities

The Red Vienna Sourcebook Wins Best Historical Materials of 2020–2021

ROB MCFARLAND (professor, German and Russian), Georg Spitaler (researcher at the Austrian Labor History Society in Vienna), and Igno Zechner (director of the Ludwig Boltzmann Institute for History and Society in Vienna) were selected for the American Library Association’s Best Historical Materials list for 2020–2021 from the American Library Association for their book, *The Red Vienna Sourcebook*. This book follows the Austrian capital of Vienna just after World War I. It documents the many social experiments conducted on issues such as public housing and education. The book uses primary source documents from the period to teach us lessons about addressing contemporary social ills.

Alumna Natalia Benjamin Awarded Minnesota’s Teacher of the Year



IN AUGUST 2021, Natalia Benjamin, an English teacher in Minnesota, became the first person of Latin American heritage to receive the Minnesota Teacher of the Year award. She says her “experiences with language created a passion and appreciation for multiple languages and cultures.” Will Ruffin, the executive director of diversity, equity, and inclusion for Rochester Public Schools, said, “She’s always doing something for a student. She never takes a break.” Benjamin continues to humbly do what she loves: teach English learning and ethnic studies at Century High School in Rochester, Minnesota.

BYU Faculty Member Counsels How to Root Out Racism in Writing

DURING THE LATTER-DAY Saint Publishing and Media Association Conference on October 9, 2021, adjunct English instructor Madeleine Dresden spoke on why it is important to include diversity in our writing: “Diverse kids want to find books that help them through their journeys of what it is like to be mixed race, or first-generation Asian

American, or African American—all of the Americans. This is why we need to tell these stories,” Dresden said.

She invited authors to be aware of the tropes they are using, even subliminally or subtly, and to understand why the tropes are problematic. For example, many tropes teach BIPOC (Black, Indigenous, [and] People of Color) audiences that they “can’t be heroic or can’t end up winning”; these tropes negatively impact “BIPOC kids’ mentalities about themselves.” Instead, we should “empower those who still need to tell their stories.”

BYU Professors Create Women’s Literature Database

VALERIE HEGSTROM (professor, Global Women’s Studies) and Anna-Lisa Halling (associate professor, Spanish) are creating an online database titled “More Than Muses” with the help of Jeremy Browne (associate professor, Digital Humanities). This database will store the writings and biographies of female authors who wrote in Spanish before the nineteenth century.

“We want to promote the idea that these women writers are more than muses,” Dr. Hegstrom says. “They’re not just people who inspire other people, but they are themselves authors who are producing texts that are really valuable. Women have voices,” says Dr. Halling. “Those voices are often silenced for lots of different reasons. I think it’s our responsibility to recover and to magnify those voices.”

BYU Hosts Sixth Annual Digital Humanities of Utah Conference

ALTHOUGH “DIGITAL HUMANITIES” sounds like an oxymoron, it is a growing field of study in many colleges across Utah. For the past six years, colleges in Utah such as BYU, USU, UVU, Utah Tech, Weber State, and SUU have been coming together to share advances in the field. Professors,

graduate students, and undergraduate students all have the opportunity to submit their research for peer review and to be considered for hosting a short panel. The conference, organized this year by Brian Croxall (assistant professor, Digital Humanities) offered a wide range of topics on



Updates

such issues as bringing public statues to life using an app, digitizing congressional records, developing media-generating AI, and modeling data for family history. Despite the range of topics, the heart of the conference brought together the exciting work that has been done by utilizing technology to aid in the study of the humanities.

Kristin Matthews Gives 2022 P. A. Christensen Lecture

THE ANNUAL P. A. Christensen Lecture for 2022 featured Kristin Matthews (professor of English) as she discussed a contemporary phenomenon in Black American women's poetry—a return to the archives. Her lecture was called "A Poetics of Witnessing: Black Women's Poetry in Contemporary America." She presented on some recent poetry collections by award-winning poets, showing how they all take an archival turn. These collections shed light on racist documentary representations of Blackness in archival documents. They also show programmatically White processes used to record, collect, name, and archive. In turning to archival documents, these poets participate in a "poetics of witnessing" in which they are readers first, then witnesses who testify of the experiences of Black people in America.



Portugal Awards Grant to College of Humanities

PORTUGAL HAS A history of close ties with the United States, and, in an effort to further strengthen those ties, awarded the College of Humanities a grant to support study abroad opportunities in Portugal. In October, Dean Miller was invited to Portugal for a grant awards ceremony; while there he was shown around the country, making official rounds of key cultural institutes and sites. He described the visit as a cementing experience for BYU's relationships with Lisbon University, the Portuguese government, and the foundations that helped sponsor the award. He added, "As one of the largest Portuguese programs in the United States, we are fortunate to have garnered such a prestigious award that will benefit our students and strengthen cultural ties."

BYU Administrator Receives Patriot Award

BYU COLLEGE OF Humanities Language Assessment Coordinator Dave Nielsen received the Patriot Award from the United States Department of Defense on February 4, 2022. The award is presented to supervisors for going above and beyond to support employed Service members and their families. Nielsen was nominated by Technical Sergeant Abraham Engh, a BYU Persian instructor and linguist for the Utah Air National Guard. Engh credits Nielsen with making him a better teacher, his dream job. The award was presented by retired Command Sergeant Major Randy Edwards, who represented the Department of Defense.



Lynn Williams Gives 2021 James L. Barker Lecture

LYNN WILLIAMS (professor, Spanish and Portuguese) delivered the James L. Barker Lecture on November 18, 2021. He discussed seventeenth-century Spain's fascinating history of social etiquette. Williams described how language and society interact to create courtesy. For seventeenth-century Spaniards, knowing how to address those around them enabled them to ask for military aid, to run a royal court, and to avoid paying enormous fines. Respect was a matter of utmost importance; and language was—and, incidentally, always has been—closely attached to power. Williams used seventeenth-century European practices to invite us to reconsider how we behave when we interact with others. He asked us to ponder, "Do we sometimes care more about the method of interaction than the content of the communication directed our way? How do we react when met with anger, flattery, or unwelcome criticism?" Fascinatingly, we can learn better how to properly treat our neighbor by taking a cue from the court language of seventeenth-century Spain.

Leading the Fight against Racism: A Prophetic Command

President Russell M. Nelson has called on all members to “lead out in abandoning attitudes and actions of prejudice.”

by Thomas B. Griffith

HERE’S A BOLD claim that defies conventional wisdom: Latter-day Saints are uniquely qualified to help bridge the racial divides that beset us. Of course, that is what we have been called to do. Remember how President Russell M. Nelson grabbed our attention in a recent general conference. “Brothers and sisters, please listen carefully to what I am about to say,” he implored. We sat up and put down our iPhones. He continued. “I grieve that our Black brothers and sisters the world over are enduring the pains of racism and prejudice. Today I call upon our members everywhere to *lead out* in abandoning attitudes and actions of prejudice”¹ (emphasis added). At that same general conference, and again only a few weeks later in a BYU devotional, President Dallin H. Oaks likewise called upon us to “root out” racism in our own lives and where it has infected our laws and systems.² President Kevin Worthen convened the Committee on Race, Equity, and Belonging, which created a powerful report intended to do just that at BYU.³ The Book of Mormon, the scripture that kicked off the Restoration and gives it continuing energy and insight, points us to a society without racial divides. Indeed, the way racism divides us and distorts our view of others is a metanarrative of the Book of Mormon and the Bible. And the revelation that inspired the first Latter-day Saints who tried to build Zion describes a people who found a way to overcome societal divides to create community.⁴

This gives us a good start in the fight against racism, but we have something even more fundamental going for us. Latter-day Saints don’t use much iconography, but if any symbol expresses who we are and what we are about, it’s the beehive, because the paramount form of religious expression among us is building community. It’s part of our spiritual DNA. Richard Bushman once told me that he thought our experience building community might be our greatest gift to the world.

I’ve seen this sense of community heal racial divides. I served a full-time mission in South Africa and Zimbabwe from 1973 to 1975. I loved my mission and the wonderful people I met, but those were unhappy years for the region. Apartheid was still the law in South Africa, Nelson Mandela was still imprisoned on Robben Island, and Zimbabwe was caught up in civil war. But in the last few weeks of my mission, I caught a glimpse of how the restored gospel can give us the hearts we need to answer the call to lead the fight against racism.

Ella Baatjies was a wonderful woman of mixed race who had recently come to work at the mission home after a lifetime in virtual slavery as a maid at a boarding house. Missionaries who lived at the boarding house had befriended Ella and arranged for her escape. I was among the happy group that welcomed Ella to her new life in the mission home hundreds of miles away. Upon arriving at the mission home, Ella immediately asked to learn about the restored gospel, and my companion and I had the honor of teaching her.

In truth, Ella taught us. She was a woman of profound and exuberant faith. There was, however, a problem. The owner of the boarding house had kept Ella from learning to read. That posed a challenge because a fair amount of reading is required of those considering whether to join the Church. The chef in the mission home—the person who brought us together every day for our common meals—came to our aid. Dorothea Storey was White and had little experience interacting with people of color in any way other than in the master-servant relationship that her culture had taught her. Still, because she loved and respected the missionaries, Dorothea accepted our request to be Ella’s reader. In doing so, she showed all of us how to break bread across a racial divide and around a larger table than we had ever known.

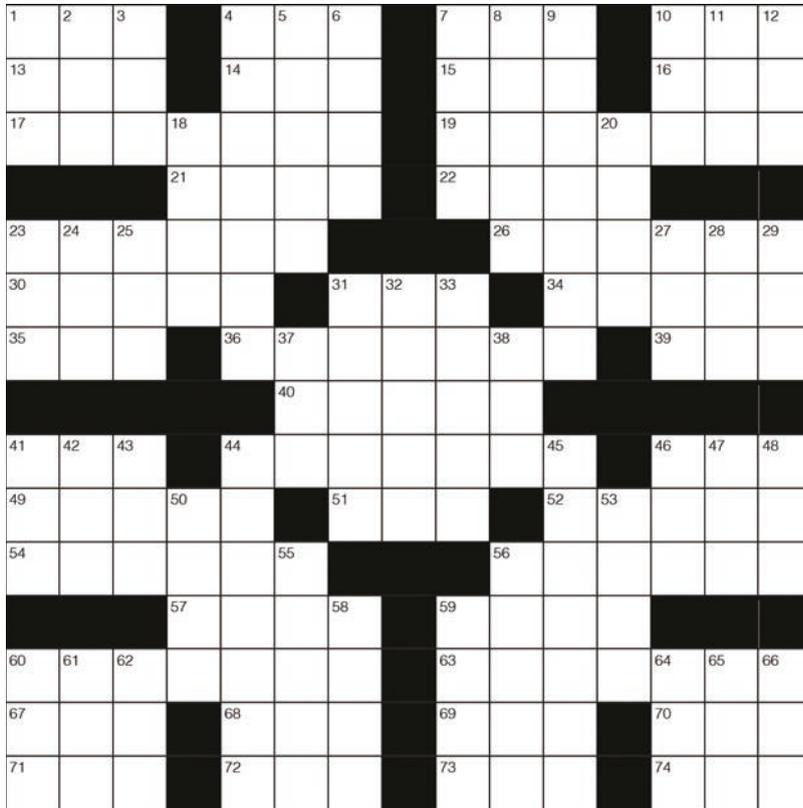
One night as I walked past Dorothea’s room in the mission home, her door was open, and I glimpsed a scene that I shall never forget. Dorothea and Ella were sitting side by side on the bed, Ella listening carefully while Dorothea read aloud from the Book of Mormon. Soon thereafter, Ella joined the Church.

That image of Ella and Dorothea sitting side by side on the bed captures what we can do with the restored gospel when we are at our best. We can bring together people who have been separated by cultural falsehoods about race, gender, nationality, sexual orientation, and other fault lines that too often keep us from fully embracing each other the way Ella and Dorothea did, as children of God. ■

Thomas B. Griffith is a BYU College of Humanities graduate and former judge on the US Court of Appeals for the D.C. Circuit. He has served as BYU general counsel and as the nonpartisan legal counsel to the US Senate.

Intercontinental Breakfast

by Corry Cropper (Associate Dean, College of Humanities)



ACROSS

1. Sunblock rating
4. It's smaller than a T?
7. Enamel expert (abbr.)
10. Weep uncontrollably
13. Hoodwink
14. Sports org. of the Undertaker and the Rock
15. Wordsworth poem, "We ___ Seven"
16. The Byzantine ___
17. ___ soda
19. ___ salsa
21. Abbr. on an envelope
22. Brussels-based peace keeping grp.
23. ___ toast
26. ___ butter cookies
30. Genesis through Deuteronomy
31. Service sans return
34. Ibuprofen and naproxen
35. You can hear it drop when it's quiet
36. "I'm chuffed that he finally passed the bar; he's wanted to be a barrister since the ___" (for a very long time)
39. Oft-injured knee ligament
40. ___ yogurt
41. Ooh's partner
44. "Young ___ Brown" (Hawthorne story)
46. Choose
49. Escargot
51. Org. that's very hush hush
52. Spooky
54. Ballpark fare
56. Quintessential guestroom furnishing
57. They're found in mines
59. Trim excess from

DOWN

1. "___ Utah" (license plate slogan)
2. Card game with a bell
3. Rx approver
4. On edge
5. It's what's behind you when you've "thrust in your sickle"
6. Ivy in Philly

7. Religiously condemn
8. Lock without a key?
9. Nautical navigator
10. "Gimme just a ___!"
11. Hour in 17-across
12. BYU's beard ___
18. 19-across wool
20. Charged particles
23. Data upload letters
24. 23-across king
25. White-tailed eagle
27. "I think, therefore ___"
28. "This mistake is in the original" in edit-speak
29. "Good" cholesterol letters
31. Moses's spokesman
32. Need 120 to grad. from BYU
33. Condition treated by diuretics
37. It's all about me
38. Picturesque Québec town near Montréal noted for its monks and their cheese
41. Baseball bat wood
42. "I'll take that as ___"
43. "At the drop of a ___"
44. Revels
45. Closer than anything
46. Sphere
47. Thanksgiving fare
48. Kind of talk
50. Billy who sang "Rebel Yell"
53. Word after cross- or starry-
55. Artist's plaster base layer
56. BYU English professor Coombs
58. What snakes and cats do
59. "Hey, over here...!"
60. Air quality org.
61. ___ stick frying pan
62. ___ Out, 2017 Jordan Peele horror film
64. Modern suffix for "more or less"
65. "Come and ___" (John 1)
66. Overactor

VOX HUMANA ENDNOTES

1. "Let God Prevail," *Ensign* or *Liahona*, Nov. 2020, 94.
2. "Love Your Enemies," *Ensign* or *Liahona*, Nov. 2020, 28.
3. *Brigham Young University, Report and Recommendations of the BYU Committee on Race, Equity, and Belonging, February 2021*, <https://race.byu.edu/00000177-d543-dfa9-a7ff-d5cfc1dc0000/race-equity-belonging-report-feb-25-2021>.
4. Moses 7:18, 19.

Check your answers on page 14

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THIS ISSUE OF *Humanities* magazine began as a student passion project to create a cookbook sampler, sponsored by the College, that reflected its rich cultural heritage. It quickly morphed into something much larger and more grand, in part because the story of food encompasses much more than individual recipes.

Without food, we cannot survive, but with the right kind of food we can thrive, especially as a community. Food lends itself to gathering, often around a large table that features a colorful display of culinary artistry. What may begin as a good meal can sometimes lead to a communal enjoyment of conversation, music, storytelling, and much more, the pleasant effects of the event lingering long after the last morsel is devoured and the dishes are washed and dried.

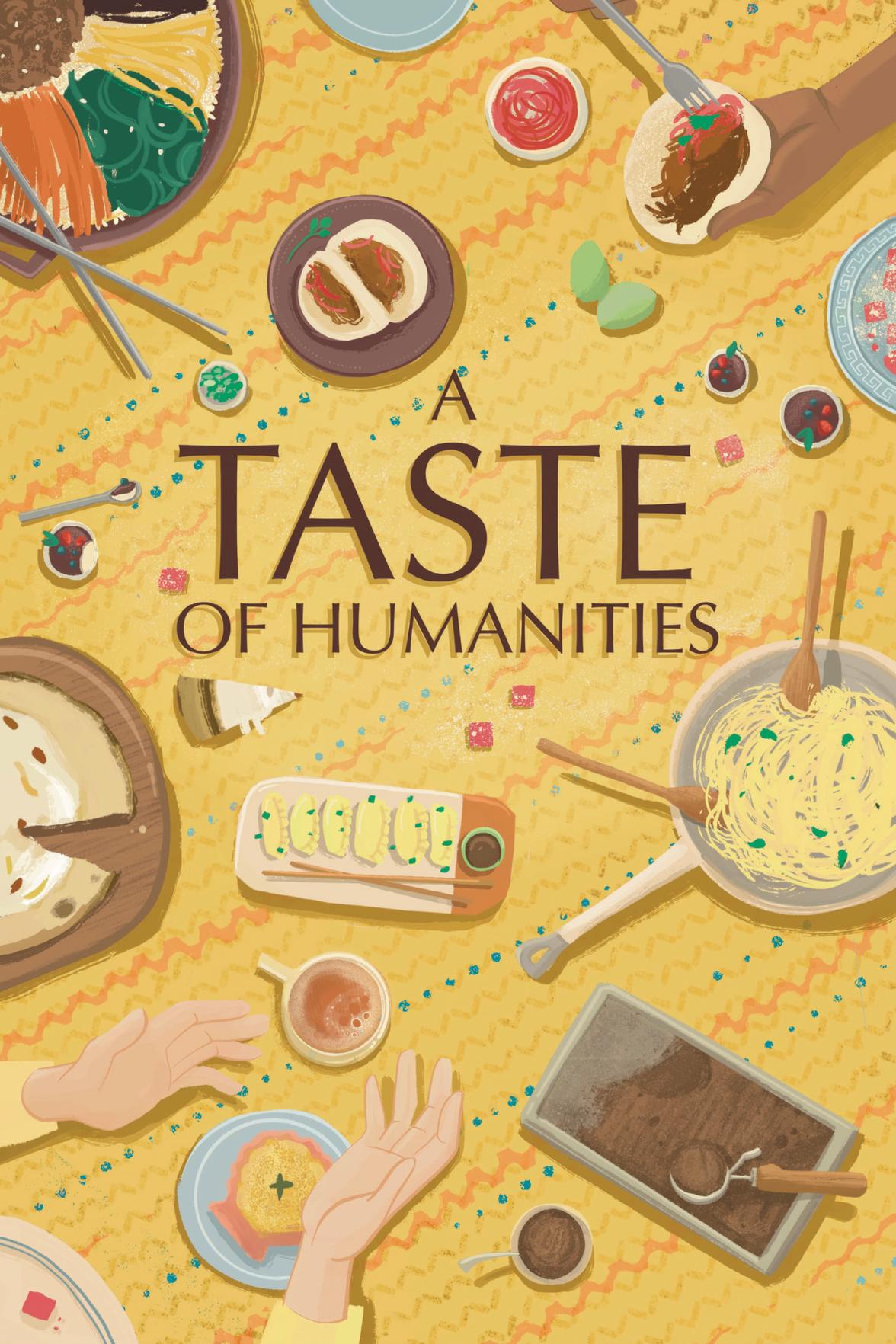
Now that we're gathering again post-pandemic in an evolved sense of normalcy, our relationship with food will also continue to evolve, playing a positive and enriching role in our communities.

Summoning that gathering role, we include in this issue a recipe booklet titled *A Taste of Humanities*, with recipes provided by faculty and staff from around the College, including main dishes, desserts, and simple histories, part of an expanding online cookbook containing many more recipes to come!



Discover the BYU College of Humanities cookbook, *A Taste of Humanities*, and submit your own recipes online at humcookbook.byu.edu or by using this QR code.





A
TASTE
OF HUMANITIES

Welcome to *A Taste of Humanities*, a print and digital cookbook sponsored by the BYU College of Humanities. You hold in your hands the culmination of a passion project that began in the spring of 2021 by three students employed by Digital Media and Communications in the College (Heather Bergeson, Rebekah Mecham, and Lupita Herrera). This cookbook is a recognition that food not only nourishes us but also delights, unites, and broadens our cultural perspective.

It is a fitting companion to the corresponding *Humanities* alumni magazine, which explores the role of food in our lives, throughout the College, and as a cultural phenomenon.

This booklet contains recipes provided by College faculty and staff. Within, you will find a delicious sampling of main dishes and desserts, each with a short history of the recipe—all part of an expanding online cookbook.

Bon appétit!

Special thanks to Judy Miller, Tony Brown, Bob Hudson, Brian Price, Thomas Wayment, Rick McBride, Steve Riep, Marie Orton, Elliot Wise, Janelle Bullock, Samond Bishara, Susie Wee Bishara, Jacob Rawlins, and Jamie Horrocks.

Discover the BYU College of Humanities cookbook, *A Taste of Humanities*, online and submit your own recipes at this QR code or at humcookbook.byu.edu.



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KVAS



Kvas is a healthy, refreshing bread-based drink that dates to over 1000 years ago in Eastern Europe. Nestor, the author of a history of the state of Kievan Rus' from about 850 to 1110, describes the baptism of Prince Vladimir in 989 and the accompanying celebrations with food, honey in barrels, and *kvas*. The fact that Nestor identified the beverage without additional explanation suggests that by that time, the drink was already commonplace among the Slavs.

For centuries thereafter in Russia, peasants and aristocrats alike drank *kvas*, which they believed had certain healing properties, some of which modern science has substantiated. Aside from its health benefits, it also served as a safe alternative to drinking plain, unpurified water.

The choice of bread used in making *kvas* influences both the color and the flavor of the drink. Typically, recipes call for black bread,

specifically rye or pumpernickel. Toasting the bread before placing it in boiling water enhances the flavor and helps keep the bread intact.

Like sourdough bread, *kvas* has a somewhat sour taste due to a natural fermentation process that occurs by adding either rye sourdough starter or active dry yeast and sugar. The starter or yeast breaks down the sugar and converts it to carbon dioxide, which naturally carbonates the *kvas*. Adding raisins provides additional natural yeast and enhances the overall flavor. Here we provide you a standard, no-frills *kvas* recipe, but you can find numerous variations that incorporate other ingredients such as berries, citrus, apples, or mint. ❧

*Submitted by Professor Tony Brown
(Russian Language and Culture)*

INGREDIENTS

- 1 pound stale black or pumpernickel bread
- 6 quarts water
- 1 cup sugar
- 2 tablespoons active dry yeast
- ¼ cup lukewarm water
- 1 sliced navel orange (optional)
- 2 tablespoons dark raisins



STEPS

1. Preheat the oven to 200°F. Cube the bread and spread it on a baking sheet. Toast the bread in the oven for 1 hour.
2. In a large pot, bring 6 quarts of water to a boil and drop in the bread. Remove the pot from the heat, cover it with a towel, and allow it to sit at room temperature for 8 hours. Strain the liquid through a fine sieve, then press the juice from the bread. Sprinkle the yeast and ¼ teaspoon of sugar in ¼ cup of lukewarm water, and stir to dissolve the yeast completely. Cover the water-yeast mixture with a towel and set aside in a warm place for 10 to 12 minutes or until the mixture doubles in volume.
3. Add the orange slices, dissolved yeast, and remaining sugar to the pot. Stir well, re-cover with the towel, and set aside for 8 to 12 hours at room temperature.
4. Strain the mixture again through a fine sieve. Then pour it into a gallon-sized container, add the raisins, cover the top with plastic wrap, secure with a rubber band, and place in a cool (not cold) spot for 10 to 12 hours.
5. Pour the amber liquid into a clean jug or bottles. Refrigerate for at least 24 hours before serving.

Makes 12 servings.

COQUILLES SAINT JACQUES



Coquilles Saint Jacques is an elegant French dish usually served as a first course or appetizer, and it is especially common around the holiday dinner table. The name “the Shell of Saint James” sheds light on the significance of the dish.

According to Catholic tradition, the corpse of the Lord’s apostle James the Greater was retrieved from a shipwreck near large scallops and buried at Santiago de Compostela in Galicia, Spain. Variations of this story are numerous. Regardless of which story is cited, the shell has become symbolic of the beloved saint.

In France, this traditional dish combines French haute cuisine with traditional farmhouse fare: fine ingredients prepared in decadent sauces

are served with piped potato purée. Serving the scallops in the actual scallop shell is a perfect example of the elegant presentation that French cooking is known for.

Although recipes can vary, *coquilles Saint Jacques* are delicately cooked in white wine with butter, shallots, mushrooms, and fine herbs. They are then served in the shell (or in a ramekin if a shell is unavailable), surrounded by piped mashed potatoes whipped in butter and cream, sprinkled with Emmental cheese, broiled, and, finally, topped with tarragon leaves. ❧

*Submitted by Professor Bob Hudson
(French Literature, Film, and Cuisine)*

INGREDIENTS

- 4 tablespoons salted butter
- 1 large minced shallot
- 8 ounces sliced white button mushrooms
- Salt to taste
- Pepper to taste
- 1 cup dry white wine (or white wine substitute)
- 1 pound jumbo sea scallops
- 3 tablespoons flour
- 8 ounces heavy whipping cream
- 1 tablespoon lemon juice
- Dash of paprika
- 8 ounces grated Emmental, Gruyère, or another Swiss cheese
- 4 oven-safe scallop-shaped baking shells or 4 (3 to 5 ounce) ramekins
- 8 fresh tarragon leaves (optional)

STEPS

1. Melt 2 tablespoons of the salted butter in a heavy-bottomed skillet over medium heat. Sauté the minced shallots until they are translucent (about 3 to 4 minutes). Add the sliced mushrooms, then salt and pepper to taste. Raise the temperature to medium-high, and stir often, bringing the mushrooms to a golden brown (another 2 to 3 minutes).
2. Add the white wine (or substitute) to the pan of mushrooms and shallots, scraping and whisking any browned bits into the liquid mixture. Bring it to a simmer.
3. Carefully place the sea scallops into the simmering mixture. Poach until just firm. Remove the scallops and mushrooms, and place them in a separate bowl.
4. Add another 1 tablespoon of butter to the remaining liquid mixture. Once the butter has melted, add the flour to create a roux. Add the whipping cream, lemon juice, and paprika. Whisk or stir constantly until the sauce is thickened and consistent (about 5 minutes). Turn off the heat and reintroduce the scallops and mushrooms into the sauce.
5. Turn the oven broiler to high. Coat the baking shells or ramekins with butter or cooking spray, and place them on a baking sheet lined with aluminum foil. Carefully spoon the mixture into each container (3 to 4 scallops in each), and sprinkle each evenly with the grated cheese, placing a small dot of butter and a dash of paprika on top of each.
6. Broil on high about 10 inches from the heat source for about 3 to 4 minutes. Remove from the oven, and garnish with two crossed tarragon leaves. Bon appétit!

Makes 4 servings.



COCHINITA PIBIL



Few who travel to the Yucatán Peninsula leave without trying *cochinita pibil*—pulled pork cooked underground in a *pibil* (earth oven), seasoned to perfection, and often served in tortillas. For many locals, this dish *is* the Yucatán. It represents the deep Mayan roots of their culture.

The Yucatán Peninsula was once primarily home to the Maya, one of the most advanced cultures in the ancient world. When Spanish conquistadores arrived, they brought pigs with them. The Maya soon applied their

indigenous techniques to season and cook this new animal, and named the dish with a blend of Spanish and Mayan language: *cochinita pibil*.

The people of the Yucatán prize this recipe, which allows for no variations. The dish is bursting with flavor and filled with the love of the Yucatán. ✎

*Submitted by Professor Brian Price
(Mexican Studies)*

INGREDIENTS

7 to 8 pounds pork shoulder (Boston butt or picnic), trimmed of fat
1 rack of baby back pork ribs
1 cinnamon stick, preferably Mexican
1 tablespoon whole allspice berries
1 tablespoon peppercorns
½ teaspoon whole cloves
2 cups water
2 ancho chiles
1 (3.5-ounce) package achiote (Annatto) paste
10 to 12 garlic cloves
1 tablespoon ground cumin
1½ tablespoons dried oregano
3 bay leaves
5 tablespoons salt
1 (20-ounce) bottle naranja agria (bitter orange marinade)
¼ cup apple cider vinegar
Banana leaves
4 cups water or broth
20 corn tortillas



STEPS

1. Cut the roast into chunks roughly the size of your hand. Cut the rack of ribs into sections of 2 or 3 ribs. Set aside.
2. Heat a large frying pan on medium-high heat. Toast the cinnamon, allspice, peppercorns, and cloves for about 2 to 3 minutes, until they become fragrant. Place them in a blender. Pour the two cups of water into the heated pan, and bring it to a boil. Add the dried ancho chiles, and cook them until they are soft—about 3 to 5 minutes. Remove the chiles from the water, and remove the seeds. Add about ¼ cup of the cooking water to the blender.
3. Add the chiles, achiote paste, garlic cloves, cumin, oregano, bay leaves, salt, naranja agria, and apple cider vinegar to the blender. Blend the mixture on high until it is smooth. Place the meat in a large bowl, and cover it with the marinade from the blender. Mix until the meat is fully coated in the marinade. Cover and refrigerate the meat overnight.
4. To cook the meat, heat the oven to 300°F. Line a large, high-walled roasting pan with banana leaves. Put down the first layer with the leaves stretching across the pan. The leaves should overlap a bit. Put down a second layer of leaves perpendicular to the first. Place the marinated meat in the pan. Add all the remaining marinade and the 4 cups of water or broth. The meat should be mostly covered. Place one more layer of banana leaves over the top of the meat. Cover the pan with aluminum foil, and put it in the oven for 6 to 7 hours.
5. Shred the cooked meat with two forks. Do not over shred; break the meat down into bite-sized chunks to maintain texture. Stir the meat into the juices at the bottom of the pan. Serve the meat on fresh, warm corn tortillas.

Makes about 20 servings.

ROMAN PIZZA



When one considers the question, as Monty Python's character aptly put it, "What have the Romans given us?" it is difficult not to respond by mentioning Roman civic achievements. Their culinary achievements are another story. Rome was ridiculed by the Greeks as little more than a nation of porridge and bean eaters; the stereotype was so well known that even the prologue to the Latin comedic play *Poenulus* opens with a stock Roman character, "Uncle Plautus, Son of a Porridge-Eater." In the play, Plutarch revealed their appetite for such lowly foods as porridge and beans. They also had a passion for the boiled turnip.¹

On the other hand, the Romans also had an appetite for finer dishes, such as "Trojan pig stuffed with sausages,"² or—as Pliny described—a recipe for "peacock [and] flamingo tongue."³ While all these recipes have been lost to us, Imperial Rome passed on something that continues to shape modern culinary

practice—the Pompeii brick oven. Discovered during the excavations at Pompeii, the Roman brick oven has yet to be improved upon. These ovens were engineered to cook by channeling heat from the dome, which can easily reach temperatures of 1200°F, to the floor of the oven, which cooks around 700°F.

These ancient bean and porridge eaters gave us a gift in waiting until the modern pizza was born in Naples to the south. The Pompeii oven, still heavily used for baking bread, held the secret to making what is arguably the best pizza on the planet. ✍

*Submitted by Professor Thomas Waymunt
(Classical Studies and Early Christian Studies)*

1. Plautus, *Poenulus*, Prologue.
2. Petronius, *Satyricon*, 49.
3. Pliny, *Natural History*, 10.133.

INGREDIENTS

17.6 ounces / 500 grams flour
11.5 ounces / 325 grams filtered water
¼ teaspoon instant yeast
1 tablespoon sea salt
¼ cup almonds
1 tablespoon olive oil
1 medium onion (white or sweet)
3 to 4 ounces Brie with rind removed

STEPS

1. Mix the flour, water, yeast, and salt by hand or in a stand mixer. If you are mixing the ingredients by hand, knead the dough until it can pass the windowpane test: you should be able to stretch the dough until light filters through in the middle without the dough tearing. If you are using a stand mixer, mix the dough 5 minutes on medium speed.
2. Divide the dough into 3 or 4 balls, depending on the desired size of pizza. Place the dough on an oiled tray. Cover and refrigerate it for at least 12 hours (or up to 48 hours).
3. Cut the almonds in half and toast them lightly in a pan or under the broiler. This should only take about 2 or 3 minutes. Slice the onion into ¼ inch slices. In a saucepan, caramelize the onion in the olive oil over low to medium heat for about 45 minutes. The onions are finished when they appear brown and have a slightly gooey texture. Slice the Brie into bite-sized pieces.
4. Pull the dough into a very thin circle that can fit easily onto a pizza peel, a shovel-like tool used to slide the pizza in and out of the oven. Spread the Brie, toasted almonds, and onions evenly across the surface of the pizza dough. Drizzle olive oil sparingly over the assembled pizza.
5. The pizza is ready for the brick oven! For best results, cook 2 minutes at 650° to 700°F.
6. For an alternate cooking method in a conventional oven: Heat a pizza stone in a 500°F oven for about 20 minutes. Then slide the pizza onto the heated stone quickly, and close the oven door. The pizza will cook in about 10 to 15 minutes, depending on how thinly you have pulled the crust. To crisp the toppings, turn the oven to broil for 3 minutes at the end of the cooking process.

Makes 3 to 4 medium pizzas.



BIBIMBAP



Seotdal Geumeum is Korean Lunar New Year's Eve, the final day of the year. During the Joseon period (1392–1910), people celebrated the new year by eating *goldongban*, or rice mixed with vegetables and beef, as a way to consume the family's remaining food at the end of the year. That traditional New Year's dish was the predecessor to *bibimbap*, which did not appear in Korean cookbooks until the late nineteenth century.

The popularity of *bibimbap* grew exponentially after it was introduced as an in-flight menu item by Korean Air in 1997; it immediately won the Mercury Award by the International Travel Association. *Bibimbap* soon

became Korean Air's signature in-flight meal. The traditional version with minced beef and shiitake mushrooms was Michael Jackson's favorite food.¹

Korean food is made by the eyes, hands, tongue, and nose. All measurements given in the recipe are estimates. Please feel free to change the amounts of ingredients to suit your taste. ♪

*Submitted by Professor Rick McBride
(Korean Studies and Buddhist Studies)*

1. Chung, Haekyung. 2009. *Korean Cuisine: A Cultural Journey*. Seoul: Ssaenggak namu. 151, 221–223.

INGREDIENTS

1 large zucchini
Canola oil
Salt to taste
4 large eggs
8 ounces / 200 grams
shredded carrots
½ gallon water
A handful of spinach
½ cup + 1 tablespoon
soy sauce
2 tablespoons sesame oil
2 tablespoons minced garlic
2 ½ tablespoons sugar
½ head cabbage
1 pound ground beef
1 tablespoon roasted
sesame seeds
3 cups rice
1 bunch of bean sprouts



STEPS

1. Slice the zucchini into thin french fry shapes, and sauté in canola oil until cooked through and soft. Add salt and set aside to rest.
2. Beat the eggs together, and cook them in thin sheets, as if you were making crepes. When you fry the mixture, keep the layer of egg thin; do not fold it over. When done, slice thinly and set aside. Sauté the shredded carrots in canola oil. Salt to taste when they are tender. Let rest.
3. Boil at least ½ gallon of water in a large pot. Boil the spinach for 1 minute. Drain the water and add the following: 1 tablespoon of soy sauce, 1 tablespoon of sesame oil, a pinch of salt, 1 tablespoon of minced garlic, and 1 tablespoon of sugar. Mix and let rest.
4. Slice the cabbage thinly, and fry it lightly in canola oil until tender. Add salt to taste.
5. Cook the ground beef in a large skillet until it is completely browned. Then add the sesame seeds and remaining soy sauce, sesame oil, minced garlic, and sugar. Heat the mixture through, leaving plenty of juices in the pan.
6. Optional: If you are using bean sprouts, boil the sprouts thoroughly until the smell of bean sprouts has completely dissipated—at least 15 minutes. Add a pinch of salt during the boiling process. The sprouts should be completely cooked through, soft, and tender.
7. Prepare the rice. Sticky, medium grain rice as used in Korea and Japan will taste the best, but any white rice will do. Place a serving of rice on a plate. Arrange the vegetables and eggs attractively around the edges of the outer rim of the rice. Place the ground beef in the center. Serve.

Makes 4 servings.

JIAOZI



Dumplings, or *jiaozi*, are a favorite food in Chinese culture. According to Chinese culinary lore, they were invented by the Chinese medical practitioner Zhang Zhongjing during the Han dynasty (206 BC–AD 200).

Jiaozi are traditionally associated with northern China, where wheat growing was more common, and are now enjoyed as a lunchtime or dinnertime meal by people throughout China, Taiwan, and in diasporic Chinese communities. Dumplings can be filled with a variety of meat, cooked egg, and vegetable fillings and are best accompanied by some freshly cooked vegetables, pickled

cucumbers, and other side dishes.

Because they are similar in shape to Chinese silver and gold ingots used as currency in traditional times, *jiaozi* often appear on the table at Chinese New Year's Eve feasts, where they symbolize hope for wealth and prosperity in the coming year. They are easy to prepare, especially with a group of friends, and make the perfect focus for a Chinese meal. ✍

*Submitted by Professor Steve Riep
(Chinese and Comparative Literature)*

INGREDIENTS

- 1 small head napa cabbage
- 4 teaspoons salt
- 1 (2-inch) piece of fresh ginger root
- 4 green onions
- 1 pound ground pork
- 3 tablespoons soy sauce
- 1 teaspoon sugar
- 2 teaspoons sesame oil
- 2 60-count packages dumpling wrappers
- 1 cup water



STEPS

1. Wash and finely chop the cabbage. Place the chopped cabbage in the colander, add 2 teaspoons of salt, and toss to mix thoroughly. Allow the cabbage to drain for 20 minutes, rinse with cold water, and dry in a salad spinner. Cut the ginger root into slices and mince finely. Thinly slice the green onions.
2. Combine the pork, soy sauce, sugar, remaining salt, and sesame oil. Mix thoroughly. Marinate for at least 15 minutes.
3. Combine the pork mixture, cabbage, ginger, and onions in a large bowl and mix. Use spoons or chopsticks to put 2 teaspoons of the filling in a wrapper. Seal the dumpling by moistening the edges of the dumpling with water and pleating or pressing both sides together tightly to seal.
4. Bring a pot of water to boil. Add the dumplings. When the pot begins to boil again, add 1 cup of water. When it boils again, remove the pot and drain the dumplings. Serve the dumplings with a dipping sauce made of soy sauce, vinegar (rice or black), and sesame oil.
5. Variations: For a southern-style seafood dumpling, use $\frac{3}{4}$ pound minced shrimp and $\frac{1}{4}$ pound ground pork. Marinate with the same marinade, reducing the soy sauce to 2 tablespoons. Reduce the cabbage to $\frac{1}{2}$ head, and add 1 bunch of chopped cilantro and $\frac{1}{2}$ cup minced water chestnuts to the other vegetables. Prepare the dumplings as outlined above.

Makes 120 dumplings.

TAGLIATELLE



Pasta comes in all shapes and sizes, but one of Italy's favorites is *tagliatelle*. This long, flat noodle holds a special place in the hearts of Italians. The Italian National Registry even preserved the original recipe and created a gold-cast replica of the ideal noodle measurements.

Not only does *tagliatelle* provide the ideal base for traditional *ragù* sauce, it also serves as an interesting footnote to the story of Lucrezia Borgia, the famous illegitimate daughter of Pope Alexander.

According to legend, as the city of Bologna prepared for Lucrezia's third marriage—this time to Alfonso I d'Este, Duke of Ferrara—the

Lord of Bologna charged a chef to prepare the wedding banquet. The chef took inspiration from Lucrezia's long, golden locks and cut pasta into thin golden strips, thus creating the iconic *tagliatelle* noodle.

As they like to say in Italy, "*Conti corti e tagliatelle lunghe*," or "May you have short bills and long *tagliatelle*." ✨

*Submitted by Professor Marie Orton
(Italian Language, Literature, and Modern Culture)*

*Recipe by Professor Elliot Wise
(Western European Art and Religion)*

INGREDIENTS

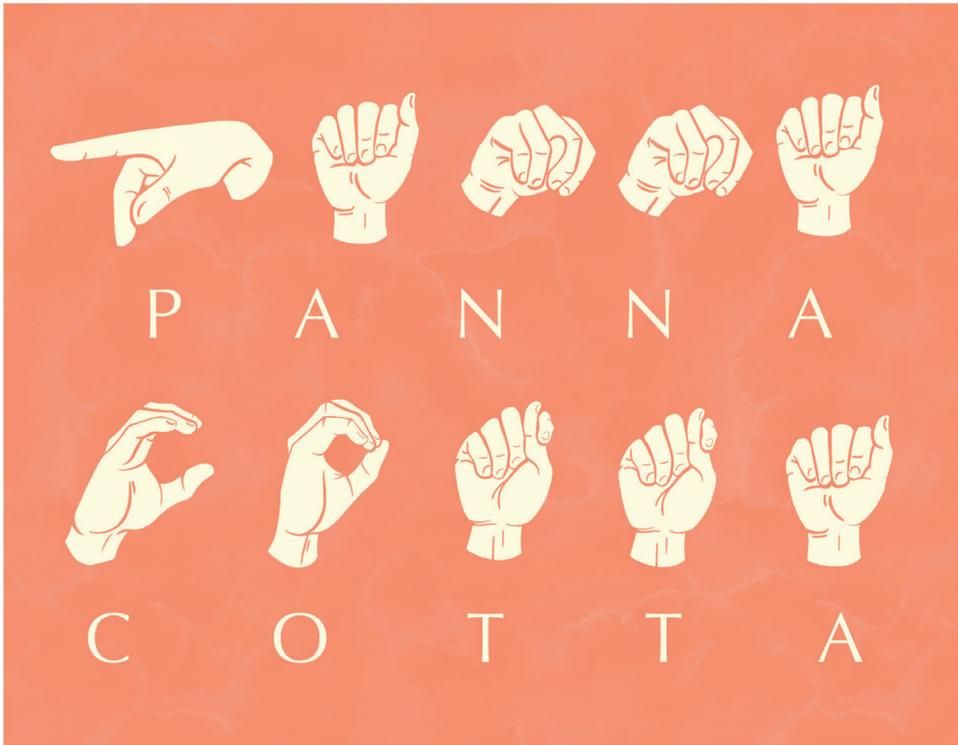
2 ½ cups / 300 grams flour
4 medium eggs
Pinch of salt

STEPS

1. On a counter or wooden cutting board, shape the flour into a mound with a large hole in the center, so it is shaped like a volcano. Crack the eggs into the middle. Add the salt, and beat the eggs with a fork. Mix the eggs into the flour a little at a time until you have a homogeneous ball of dough. Work the dough with your hands for 10 to 15 minutes until the mixture is smooth and elastic, adding additional flour if it feels too sticky. Cover the dough in plastic wrap and refrigerate for about 30 minutes.
2. Unwrap the dough on a clean chopping board. Now, you can either begin running the dough through a pasta maker or rolling it out yourself with a rolling pin.
3. If you decide to use a rolling pin, continually rotate the dough clockwise to ensure the pasta is a consistent width. Be sure that the surface and rolling pin are always dusted with flour. If you are using a pasta maker, run the dough through a few times at each setting, gradually working down until the dough is less than 1 millimeter thick. You may need to cut the dough in half at some point if it gets too long to easily work with.
4. Once you have rolled out the dough into thin pasta sheets, let it rest for about 30 minutes. Roll it loosely over a rolling pin, then lay the pasta flat. With a sharp knife, cut the pasta sheet into 7-millimeter-wide strips. Gently unravel the strips and twirl them into little nests. Finally, dust the nests with flour and place them on a tray to rest, ready to be put into boiling water and cooked.

Makes 4 servings.





In a culture that thrives on visual communication, members of the Deaf community find comfort and support in their interactions with each other. Get-togethers may have a set start time, but the end time is virtually nonexistent as friends gather for hours on end, taking advantage of every opportunity to share their experiences.

An ideal environment for such cherished communications may include surface areas to set down drinks and plates of food; also, sitting at a round table provides better visual accessibility. While no cuisine is singular to Deaf culture here in America, food may be

chosen for its simplicity in eating with one hand—facilitating one-handed signing and uninterrupted conversations. This recipe for a chocolate hazelnut *panna cotta* is a great example of a simple dessert that can be eaten with one hand so that the other hand is free to continue communications. ≡

*Submitted by Janelle Bullock
(BYU ASL Coordinator)
Professor Samond Bishara
(ASL Instructor)
and Susie Wee Bishara*

Recipe by Judy and Scott Miller





INGREDIENTS

1 ¼ teaspoons unflavored gelatin powder
2 tablespoons cold water
1 ½ cups heavy cream
½ cup 2% milk
½ cup sugar
5 tablespoons chocolate hazelnut spread
Pinch of kosher salt
1 teaspoon vanilla extract

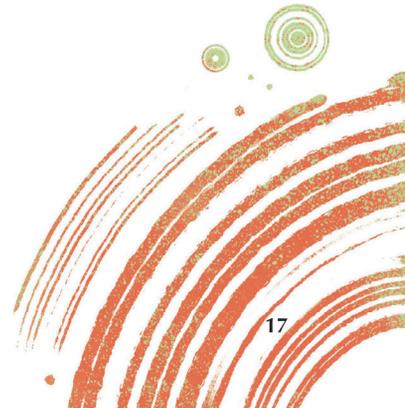
Optional Toppings:
Whipping cream
Rolled wafers
Chocolate shavings



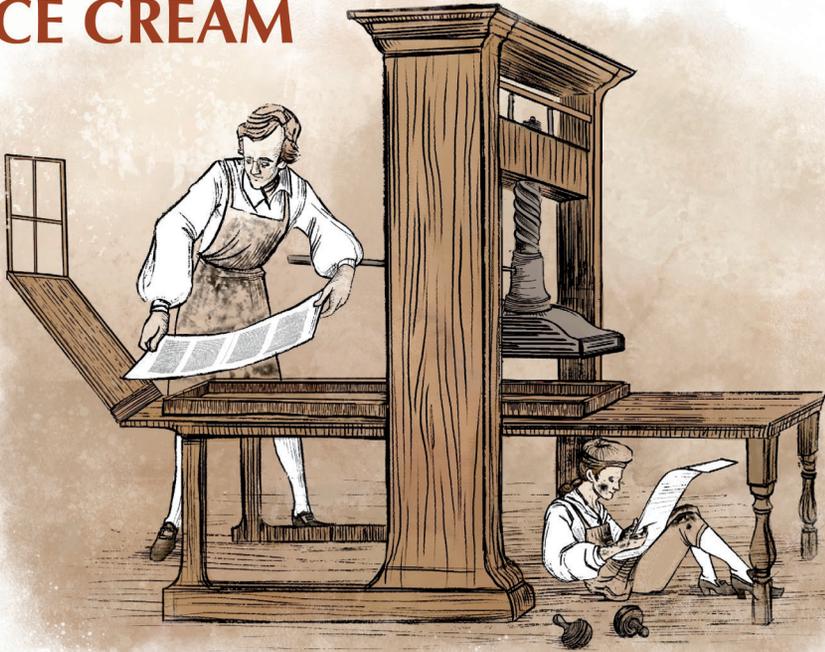
STEPS

1. In a small bowl, combine the gelatin and water. Whisk and set it aside for 5 minutes. In a saucepan, combine the cream, milk, sugar, chocolate hazelnut spread, and salt.
2. Heat on medium for 5 to 7 minutes until the cream is hot and the chocolate hazelnut spread has melted. Do not let it boil.
3. Remove the pan from the burner, and whisk in the gelatin mixture. Continue whisking until the gelatin has dissolved. Mix in the vanilla extract.
4. Pour into 6 small bowls or ramekins. Chill for 4 hours or until ready to serve.

Makes 6 servings.



PRINTER'S DEVIL ICE CREAM



Before the digital age, print shops were crowded, dirty places that relied on the labor of several professionals: pressmen, compositors, readers, and apprentices. As with most professions, the dirtiest, least desirable jobs fell to the youngest members of the staff. Boys as young as 7 (but usually between ages 10 and 15) swept the floors, sorted the metal type, and cleaned the presses and equipment for the printers. The apprentices generally worked, ate, and slept in the shops, and their clothing, skin, and hair became stained with printer's ink. These stained boys acquired a nickname: printer's devils.

In spite of this less-than-savory nickname, printer's apprentices were not just filthy errand boys. They were actually learning a trade that required a careful disposition, keen intelligence, and a high level of literacy. As one manual from 1836 spelled out, "It is of great advantage to a printer to have

some knowledge of the arts and sciences, the Greek, the Latin, the French, and the Spanish languages. . . . But what is essential, nay, indispensable, to constitute a good printer, is a thorough knowledge of grammar" (quoted in Rummonds 2004, 118).¹

As a tribute to the apprentices who became printers, and the printers who laid the foundation for modern digital publishing, Printer's Devil Ice Cream is stained dark with cocoa powder (which tastes considerably better than printer's ink) and features a refined, smooth texture and delicious ribbons of fudgy chocolate. It is the perfect companion for a long afternoon of editing texts for publication. ✍

*Submitted by Professor Jacob Rawlins
(Editing and Publishing)*

1. Rummonds, Richard-Gabriel. 2004. *Nineteenth-Century Printing Practices and the Iron Handpress*. New Castle: Oak Knoll Press.

INGREDIENTS

- 3 cups whole milk
- 3 cups heavy cream
- 1 cup cocoa powder*
- 6 egg yolks
- 1 ¼ cups sugar
- 1 tablespoon vanilla extract
- 6 ounces dark chocolate
- 1 tablespoon vegetable oil

STEPS

1. In a saucepan, heat 2 cups of milk and 2 cups of cream over medium-low heat for several minutes. Stir occasionally, and do not let it boil. When the milk mixture is thoroughly heated, whisk in the cocoa powder, and allow it to cook until the powder is completely dissolved.
2. While the cocoa and milk are cooking, whisk together the egg yolks and sugar in a large mixing bowl. Temper the eggs by whisking them and spooning the warm cocoa and milk mixture into the bowl. After several spoonfuls, add the tempered eggs into the saucepan. Cook the mixture on medium heat until it begins to thicken and it coats the back of a spoon. Do not overcook it, or you will end up with a delicious, thick custard that your ice cream machine will not want to churn at all.
3. Remove the pan from the heat, and add the vanilla extract. Pour the mixture into a large bowl through a wire mesh strainer. Cover the bowl, and leave it on the counter to cool for about an hour. If you are in a hurry, you can cool it quicker in an ice bath. Add in the remaining milk and cream, stir thoroughly, and refrigerate for at least four hours (chilling overnight is best).
4. Freeze the chilled mixture according to your ice cream maker's directions. Right after you start the freezing process, melt the dark chocolate in the microwave in 30-second intervals, stirring intermittently, until it is smooth. Stir in the vegetable oil.
5. When the ice cream is almost frozen, slowly drizzle about half of the melted chocolate into the churning ice cream. The chocolate should break up and form fudgy chunks. When the ice cream is complete, it should be the texture of soft-serve ice cream. Transfer it from your ice cream maker into a freezer container, an inch of ice cream at a time, followed by a generous drizzle of melted chocolate. Continue layering the ice cream and chocolate until you run out of both. Freeze the ice cream for about 4 hours to get the best texture.

Makes 8 to 10 servings.

*Use a high-quality dark cocoa powder for the best taste and color. If you prefer a less intense chocolate flavor, you can adjust the amount of cocoa anywhere from ¼ cup to 1 full cup.



TURKISH DELIGHT



“What would you like best to eat?” the White Witch asks Edmund, hoping to tempt him into betraying his siblings. Edmund—teeth chattering in snowy Narnia—takes comfort in the familiarity of the powdered sugar-dusted treat. Though I didn’t know what Turkish delight was, I could tell that, for Edmund, it tasted of home and safety.

When I tried my first piece of Turkish delight as a student at BYU’s London Centre, I was shocked. Rather than channeling magic and delight, as I had expected from Edmund’s experience in C. S. Lewis’s *The Lion, the Witch, and the Wardrobe*, it tasted of soap. Turkish delight (*lokum* in its originating culture) is traditionally flavored with rosewater, a

common ingredient in many Persian and Middle Eastern dishes. In Edmund’s England, the popularity of the candy reflects the cosmopolitan fusion of cultures. To my inexperienced American palate, however, it took a few tries to develop a taste for what initially seemed too foreign to like.

Today, it is easy to find Turkish delight in a variety of flavors. If the rose-flavored cubes reminded Edmund of home and safety, they will always remind me of childhood reading and new experiences abroad. ❧

*Submitted by Professor Jamie Horrocks
(Victorian Studies)*

INGREDIENTS

- 4 cups sugar
- 4 ¼ cups water
- 1 ¼ cups + ½ cup cornstarch
- 1 teaspoon cream of tartar
- 2 tablespoons lemon juice
- ½ teaspoon salt
- 2 tablespoons cooking rosewater (or ½ to 1 teaspoon of any flavored extract)
- A few drops of food coloring (optional)
- ¼ cup chopped pistachios or other nuts (optional)
- ½ cup powdered sugar



STEPS

1. In a large, 6-quart cooking pot, mix the sugar and 1 ½ cups of water. Begin to heat the mixture on high, checking the temperature with a candy thermometer.
2. While the sugar is heating, mix the 1 ¼ cups cornstarch with the remaining water in another large, 6-quart cooking pot. When the cornstarch mixture is perfectly smooth, whisk in the cream of tartar and lemon juice. Heat the cornstarch mixture on medium-high, whisking constantly, until it forms a thick, white, gelatinous paste that balls in the center of the pot. The paste should be perfectly smooth and lump free when you take it off the heat.
3. Once the sugar mixture has reached 240°F, carefully pour it, one cup at a time, into the hot cornstarch mixture, whisking to prevent lumps. Work quickly, since the sugar mixture will thicken rapidly as it begins to cool. When it is completely incorporated, put the combined mixture back on medium-low heat. Simmer for about 45 minutes, stirring frequently, until it is golden and translucent. If you see crystals beginning to form on the bottom of your pan when you stir, reduce the heat.
4. Remove the mixture from the heat. Add the salt, rosewater or other flavoring, food coloring, and nuts. Mix thoroughly. Line a 9x9-inch pan with foil, spray with cooking spray, and pour the mixture into the foil-lined pan. Smooth the surface with a knife or rubber spatula. Place the pan in the fridge for an hour, or until the candy is completely cool, firm, and not sticky.
5. Upend the candy onto a cold cutting board or marble slab dusted with powdered sugar. Put the remainder of the powdered sugar into a small bowl. Cut the candy into small cubes with a knife or bench scraper. If your scraper or knife begins to get sticky, dust it with cornstarch or powdered sugar. If serving immediately, roll each cube in powdered sugar. If storing before serving, roll the cubes in the remaining cornstarch, and roll in powdered sugar before serving. Store in an airtight container in the fridge.

Makes 25 to 30 cubes.

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