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## Demonstrating Feminist Metic Intelligence Through the Embodied Rhetorical Practices of Julia Child

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DEMONSTRATING FEMINIST METIC INTELLIGENCE THROUGH THE  
EMBODIED RHETORICAL PRACTICES OF JULIA CHILD

BY  
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A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY  
IN  
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DOCTOR OF PHILOSOPHY DISSERTATION

OF

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## ABSTRACT

The concept of metis reinserts the body and its intelligences into the ways in which rhetoric is understood, harnessed, and performed. Originating from the wisdom of Greek goddess Metis, the concept of metis is commonly understood as cunning intelligence that is deployed in order to escape an adversary, trick an opponent, or dupe its victim. When metic intelligence is read through the helping acts of Metis and her daughter, goddess Athena, however, an expanded version of its ways of operating begins to emerge. Through her efforts to debunk French cuisine using rule-based approaches meant to empower home chefs in their own kitchens, Julia Child, cookbook author, television educator, and chef, embodies metis with practices that represent feminist metic intelligence. In archival collections that reveal prolific correspondence, manuscript drafts, and television production material, Child deploys rhetorical strategies meant to teach and stimulate physical movements of cooking, and she does so by positioning the rules of cuisine as the gateway to culinary agency. For Child, structured rules allowed a home chef to respond to and recover from mistakes, and the rules also, consequently, fostered creativity and culinary freedom in the kitchen. Child's own wielding of cunning and embodied intelligence helps us understand how metis is cultivated by a rhetorical body, and, in turn, Child's metis may allow us to better understand how embodied rhetorics are invented and deployed.

## ACKNOWLEDGEMENTS

First and foremost, I have a world of gratitude for the mentorship and friendship I received from my University of Rhode Island (URI) dissertation advisor, Dr. Nedra Reynolds. From the very first day I hinted at the idea of using the archival collections of Julia Child for dissertation research, Nedra was in my corner, and I never felt alone because of her. Over the course of the few years that I worked with Nedra, she offered wise criticisms of my work and she patiently listened as I talked through ideas both aloud and in email correspondence. She also wrote two letters in support of my applications for funding from the URI Graduate School, without which I would not have been able to freely travel between Providence and Boston to complete my research. Nedra became the kind of mentor who I could confide in when my personal life was in crisis as well as one who reviewed my writing quickly and returned it to me, full of encouraging yeses and nos. Even when she commented, “No! Do not add more here or anywhere!” I knew I was in a safe space.

I am also very grateful that the URI Graduate School provides students like me the opportunity to receive funding for dissertation research. In being awarded an Enhancement of Graduate Research Award in spring 2015 as well as the Graduate School Dissertation Fellowship for academic year 2017-2018, I was able to take the time and travel I needed in order to successfully start and finish this dissertation.

I also want to acknowledge the expertise and patience I received from The Schlesinger Library staff and reference librarians. In December of 2011, I walked in as a rookie archival scholar and staff members were very patient with me. When I later started conducting more research there—this time with much more frequency (and

more questions)—they helped me come to understand how to use two different finding aids that are meant to categorize what seems like an unending amount of archived material. And always with a hint of excitement about my project, they guided me as I looked for specific materials or even as I came in and out of the reading room, often in search of a particular artifact (or the closest water fountain). Archival research can be a lonely venture, but the Schlesinger staff made my visits such an enjoyable experience. I encourage anyone seeking historical work related to women's materials to just go there and see what you find.

I couldn't possibly finish my doctoral study and not acknowledge the opportunity I received from Richard Miller at Suffolk University. Sometime during the summer before September of 2008, Rich was unexpectedly looking for more well-trained and available instructors to teach the Freshman English 101/102 sequence. After offering me a section of Suffolk's ENG 101, Rich patiently explained the curriculum to me, and he went over the genres I could teach, books I could use, and various assignments I might try. It was a moment in my life that ultimately changed my entire career path. I taught for four years at Suffolk, and even since then, the excitement of teaching my first college-level writing class has not subsided. I absolutely would not be here if it weren't for the trust that Rich and the Suffolk English Department had in me as a new teacher.

I would also like to acknowledge the friendships I developed within my URI teaching-cohort. We developed a friendship that has grown stronger since August 2013 when we started together, and without these friendships I wouldn't have survived this journey. Barbara Farnworth, Beth Leonardo, and especially Ashton Foley who

helped me pick up all the pieces whenever they fell, were paramount in my success and my survival. Over pot-luck style get-togethers, we spent hours rummaging through all the details we'd missed out on during the months we hadn't seen each other. Thank you to the three of you for making me feel a little less insane and a little less alone in this process.

I also owe—quite literally—a lifetime of gratitude to a mentor who knew my writing as an insecure seventeen year old and who has continued to be an inspiration to me for the past twenty years. Rich Kent was my high school English teacher and I wouldn't have earned any success as a graduate student or teacher without the experiences I had in his Writing Center class all those years ago. The determination, perseverance, and passion for teaching that I witnessed in Rich always struck me as phenomenal. And I think, in a sense, I wanted to emulate that on my own path and in my own work. To this day there is no single doubt in my mind: time in his classroom as a teenager, followed by his lifelong mentorship as an adult, contributed to the successful completion of this dissertation. As I learned from Rich and as I will show others, “The word for teaching is learning.”

## DEDICATION

To women everywhere who are hoping to find “the courage of their convictions.”



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## INTRODUCTION

Julia never lost her sense of wonder and inquisitiveness. She was, and is, a great inspiration.

Alex Prud'homme on great-aunt, Julia Child, in his  
Foreword to *My Life in France*

### Coming to the Archive

The first time I held an artifact that came straight from the hands of Julia Child, it was a chilly Friday in December of 2011. As I worked to complete a final project for a graduate course on Rare Books and Manuscripts at UMass-Boston, I was determined to visit The Schlesinger Library, conveniently located less than a mile from where I lived. I wanted to find the original versions of two particular documents belonging to Child, a letter published in Janet Conant's *A Covert Affair* as well as a recipe published in Child's own *Julia Child & Company*, a book written to accompany her television show of the same name.

Though it would take a few more steps than I anticipated, I found—and held in my own two hands—the documents I was looking for. The letter was handwritten and I had to read it slowly in order to decipher the handwriting (see Fig. 1). The letter opens with Child's nickname for Paul, “Dear Paulski,” and her words to him are sensual and endearing. The other document, the recipe, was precisely typed and organized, and it included revisions from previous drafts that seemed much more involved than I expected. I also immediately noticed a difference between the tone with which Child addressed Paul, a man she had started to fall in love with, and the tone she employed as she delivered the steps involved in making preparations for a “New England Potluck Supper.” I witnessed an emotional version of Child displaying

a soft vulnerability of a woman in love with an older man, and I witnessed a more logical Child who, in her technical descriptions, outlines the straightforward details

15 January 1945  
1207 South Pasadena Avenue  
Pasadena, California

Dearest Paulski:

Oh. I love hearing from  
you. I find myself haunting  
the mail box. When I read  
one of your letters I am  
enveloped with pleasurable  
warmth and delight which  
glows in me. What have  
you done to me, anyway —  
that I continue to long  
and languish for you?  
I want to know what you  
think about, what you  
would think about things here.

Figure 1. Letter from Julia McWilliams to Paul Child, "Dear Paulski," January 1945. Photo taken by author at The Schlesinger Library.

for preparing “New England Fresh Fish Chowder.”<sup>1</sup> In her note to Paul, she expresses the sweet anticipation of waiting for his letters and a “pleasurable warmth and delight” that she admits, “glows in me” (“Dear Paulski,” Jan. 1945). Reading the necessary preparations for a “New England Potluck,” on the other hand, I saw lists of ingredients precisely outlined with precise amounts as well as helpful clarifications such as the need for cornmeal to be “stone ground” and “bottled or canned clam juice” to be added to the stock (“Marketing and Storage—New England Potluck” Jan. 1978).

I remember the excitement and awe that came along with witnessing a more holistic version of a culinary celebrity I had really only seen on television. Feeling the sensation of the aged paper on my fingertips, I sat there with a pile of other artifacts in front of me, and I felt a sense of wonderment. I might even say that I *felt* Julia—she was right there with me, revealing to me her life’s work. A new version of Julia Child was coming alive before my eyes and it seemed as though I was holding her life in my hands. So often our rhetorical scholarship has a tendency to reduce our subjects to their texts, artifacts, and objects in way “that erases the human bodies involved in their makings” (Powell et al.), and though I, of course, engaged with Child’s texts and with Child’s rhetorical choices, I also felt like I could interact with Child as a woman. I sensed her guiding me; it was a moment I will never forget because it was an emotional moment—a felt and embodied sensation—that would eventually lead me to this dissertation study.

After being exposed to historical documents that, in my eyes, animated Julia Child, I became more and more interested in what I considered to be the “real life”

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<sup>1</sup> See *Julia Child & Company* 101.

aspects of documents that were available to me. Having looked through Child's recipes, letters, and manuscripts, I realized that her archives seemed vastly different from other stories that depicted her life. And I realized, more generally, that within an archive, actual lived experiences somehow exist within the millions of documents that live—that *come alive*—at Schlesinger. I was hooked.

Throughout most of my doctoral coursework at the University of Rhode Island, I contemplated what I wanted to examine in a dissertation, though it wasn't until I was in the process of gaining hands-on experience with the National Archive of Composition and Rhetoric<sup>2</sup> that it dawned on me—Julia Child's archival collections could quite potentially provide me with rich examples of rhetorical practices and textual evidence of her culinary pedagogies. (And it did, in rather overwhelming amounts.) Before I made concrete decisions about my dissertation study, I made visits to the archive in June and July of 2014 and again in January and September of 2015. I remember being amazed at not only the persona that emerged from the artifacts in Child's collections, but also, I was captivated by the hundreds of categories her materials fell into—her rhetorical labor was, and is, utterly endless.

Official dissertation research within Julia Child's archive, located at The Schlesinger Library in Cambridge, Massachusetts, began in January 2016. Weekly visits to Child's archive started around 6:00 a.m. and lasted more than twelve hours. At 7:25 a.m., I boarded an “express train” that whisked me north from Providence to Boston. I hustled out of the train and onto the chilly platform at South Station between 8:30 a.m. and 8:45 a.m. and then I scurried to catch the Red line, which traveled across

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<sup>2</sup> Partially processed, housed, and managed at the University of Rhode Island.

the Charles River and into Harvard Square. The Red line pulled into Harvard station around 8:50 a.m., and with an array of coffee choices, I inevitably grabbed a chai-latte to enjoy as I walked over to Schlesinger. By 9:00 a.m., I was careening off of Brattle Street and onto the Radcliffe quad when a member of the library staff was just unlocking the doors. On most days, I was the first researcher to check in, and with a smile, one of the librarians would say, “More Julia Child today?” It was an exciting start to my six-hour stint in the library’s reading room.<sup>3</sup>

After four months of conducting research at Schlesinger, from January to April 2016, I had gathered approximately 2,000 artifacts to work with. All together, I made a total of seventeen visits to Child’s archive, and I estimate that I spent nearly 120 hours looking for and reviewing the artifacts. My dissertation plans kept my focus narrow, and though I collected 2,000 artifacts for my research data set, I estimate that I reviewed at least 10,000 individual artifacts, if not more.

### **My Introduction to Julia Child**

Prior to my first visit to Schlesinger, I knew who Julia Child was, of course, but I didn’t know anything about her life other than the fact that she had a famous cookbook and a PBS cooking show. I have only a few memories of seeing *The French Chef* on Channel 10, the station that carried PBS in my small hometown in Maine, but I do remember witnessing how fearless she was with all those ingredients and her pots and pans. I remember, too, that she always made her audience laugh right along with teaching them how to cook. It wasn’t until I read *My Life in France* during a road trip

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<sup>3</sup> The Carol K. Pforzheimer Reading Room, named for a Radcliffe College benefactor.

in California in 2011 that I realized how much *I didn't know* about this woman who seemed to start the French cooking phenomenon in the U.S. Between day trips to Santa Barbara,<sup>4</sup> visits to the beaches in Ventura, and a long drive out to the Palm Desert, I read about Child's time in Paris where she went to Le Cordon Bleu in 1949 and where she started teaching Americans in her own kitchen in 1952. I read with fervor about the many years of cooking experimentation that Child put into *Mastering the Art of French Cooking* and the love she shared with her artsy and intellectual husband, Paul.

On that summer trip, I fell in love with Julia Child. I felt inspired by her perseverance, by her philosophies of learning to cook, and by her lifelong dedication to empowering others. I found myself wanting to know as much as I could about this six-foot, rather ungraceful, pearl-wearing woman who changed history by introducing America to dishes such as Coq au Vin and Boeuf Bourguignon (which I probably couldn't even pronounce correctly). And it wasn't long before I realized that right in the introduction to *My Life in France*<sup>5</sup>, Child says that her letters—though “full of spelling mistakes, bad grammar, and exclamation points”—were helpful for her memory and had been preserved at The Schlesinger Library (7). I remember that I was sort of struck with surprise: the library is part of The Radcliffe Institute for Advanced Study on Harvard's Campus, and at that point in my life on any given day of the week, I either walked through Harvard Square or traveled through Harvard station on the

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<sup>4</sup> Where, I later learned, Julia Child eventually retired, in the coastal hills Montecito, CA.

<sup>5</sup> Written with the help of author and grand-nephew, Alex Prud'homme. Prud-homme used extensive interviews with his great-aunt Julia Child to prepare *My Life in France*. She died during the writing of the book; after she died, however, Prud'homme triangulated his narrative using letters from Child's archive at The Schlesinger Library. Even though Prud-homme did most of the writing for the book, it is presented as an autobiography in first-person perspective.



subway. Every. Single. Day. I couldn't believe that Julia Child's life's materials were, quite literally, in my back yard. I felt a rush of excitement knowing that such a timeless piece of women's history existed in my neighborhood.

Later that year, as I finished a course on Rare Books and Manuscripts as a part of a graduate program at UMass-Boston, I finally got a chance to visit Child's archive. As I embarked on the hunt to find the two documents I reference above, the fun began when I went into the library and learned how *do*—or how to *conduct*—archival research for the first time. Since each archival library typically has different methods for how a researcher must look for and request materials, a librarian had to show me how to read and understand the finding aid.<sup>6</sup> The finding aid for the Papers of Julia Child collection, for example, consists of a thirty-page single-spaced list of nearly 1,400 folders of materials. (That's 1,400 *folders*, not 1,400 individual documents—and they are folders that nearly always contain multiple documents.) I soon realized that learning how to both interpret and utilize this genre for research purposes would take some practice.

The research librarian also had to show me how to properly request the material I wanted to look at. There were different finding aids for each of the collections I wanted to request documents from, and the two finding aids were not organized in the same way. The finding aid dedicated to one of Child's collections, for example, categorizes the boxes and folders by number and description, and the other finding aid for the second collection organizes the documents only by numbers, which then need to be matched with box and folder information elsewhere. (It sounds

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<sup>6</sup> The finding aid is a document that categorizes the holdings of the collection and allows researchers to locate what they want to look at. Since their structure varies, and since the ways collections are organized also varies, it can be a challenge adjusting to using a finding aid.

confusing because, especially at first, it is.) Eventually I got the hang of how to request materials from each of Child's collections, but what I didn't realize is that, even if I knew the document I wanted to look at, I had to request the *box* it was located in (see Fig. 2). After requesting the *boxes* I needed, I would then have to look through the *folders* (in the box) that corresponded with what I requested from the library staff. Only then could I sift through the materials to find what I was looking for. It was an involved process, and I enjoyed every minute of it.

I say more about this later in my study, but based on my own calculations, I estimate that there are more than 100,000 paper and ephemera documents that make up Child's two paper collections. I knew I would be overwhelmed with the amount of material I would find throughout Child's utterly prolific collection of work, but despite that fact, it certainly was an exciting start to what became this project and case study.

The image shows two identical Schlesinger Library Manuscript Call Slips. Each slip is a light green card with a header that reads 'Schlesinger Library Manuscript Call Slip' and a sub-header 'One Collection Per Call Slip - Please print firmly'. The left slip has the following handwritten information: Collection Name: Julia Child, Call/Accession Number: MC 644, Box/Carton/Reel/Tape Number(s): Box 3, Last Name: Briggette, Date: 12/9/2011. The right slip has: Collection Name: Julia Child, Call/Accession Number: MC 644, Box/Carton/Reel/Tape Number(s): Box 79, Last Name: Briggette, Date: 12-9-2011. Both slips have a section for 'Staff Use Only' with fields for 'Paged by:' and 'Loc:'. There are some handwritten notes in blue ink around the slips, including 'ntings' and '17-135'.

Figure 2. Schlesinger Library Request Slips, December 9, 2011. *Photo taken by author at Schlesinger Library.*

## **An Appetite for Life<sup>7</sup>**

The very tall and very funny public television educator we've come to know as Julia Child was born Julia McWilliams on August 15, 1912. She was born in Pasadena, California to mother, Carolyn, and father, John. Carolyn McWilliams, formerly Carolyn Weston, was from Dalton, a colonial town in western Massachusetts, and John McWilliams, a Princeton graduate, was a wealthy land-owner from Odell, Illinois.<sup>8</sup> As a child, Julia<sup>9</sup> was fresh and daring, often running around with friends and playing outside until well after sundown. Young Julia attended a Montessori school in California where she learned—and greatly enjoyed—creating projects with her hands, and later she graduated from the Katherine Branson School in Ross, California. And just as her mother and her aunt had done before her, Julia then attended Smith College where she graduated with a degree in History in 1934.<sup>10</sup> Before being sent overseas in a job with the Office of Strategic Services (the office that would eventually become the Central Intelligence Agency) in 1944, Julia worked in the advertising department of furniture company W. & J. Sloane in New York City.

My admiration for Julia Child has grown stronger over the course completing the case study that follows, though even from the start, I felt inspired by her freewheeling ways of living and the seriousness with which she approached her work. In Child I witnessed a kindred-spirit of sorts; she was energized by the people whom she surrounded herself with, always compassionate about their struggles and triumphs,

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<sup>7</sup> *Appetite for Life* is the title of the first biography of Julia Child. It was written by Noël Riley Fitch and first published in May 1997.

<sup>8</sup> See Fitch, *Appetite for Life* 5-10.

<sup>9</sup> I use “Julia” here—vs. “Child,” which I use elsewhere—to denote her youth and non-celebrity status.

<sup>10</sup> Many claim that Child earned a degree in English; however, her degree was, in fact, in History.

and at the same time, she approached cooking and teaching with earnestness, curiosity, and discipline as though it were her academic field of research. She was thirty-seven when she enrolled at Le Cordon Bleu in Paris in 1949, and she was over forty when she first began teaching for the cooking school she founded with her two *Mastering the Art of French Cooking* co-authors, Simone Beck and Louisette Bertholle. And, by the time *Mastering* was finally published in March of 1961, Child was nearly fifty. Even with the late start to her career, Child put her entire heart and soul into testing every recipe she could get her hands on, and she wholeheartedly wanted to make cooking easier for others.

I also have admiration for Child because, no matter her circumstances, she made the most of her life and passions. No matter the setback and no matter her age, she always kept going. At a time in America when feminists like Betty Friedan and Gloria Steinem were making waves with the women's movement,<sup>11</sup> perhaps it would have seemed like the way Child lived her life would set an example; however, to be unmarried and without a career by the age of thirty or forty was still a bit unordinary. And though, like many of her peers, Child wanted to marry just after college, she somehow ended up in a category of her own. She didn't let her age or her undying sense of adventure—opting to work on another continent, travel to foreign cities, and relish in life's indulgences rather than start a family—stop her from working hard and making a life for herself. Her sense of adventure, in fact, only seemed to enhance the work she put into a lifetime of teaching. She lived by sentiments like, one should

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<sup>11</sup> Coincidentally, both Betty Friedan and Gloria Steinem also went to Smith. Friedan's book, *The Feminine Mystique*, was published in 1963, just two years after *Mastering the Art of French Cooking*.

‘never apologize’ for their cooking,<sup>12</sup> and home cooks must always “have the courage of [their] convictions.”<sup>13</sup> At fifty, her life was just beginning its ascent into gastronomical stardom and it didn’t slow until her death on August 13, 2004, just two days before her 92<sup>nd</sup> birthday.

To borrow from famed biographer, Bob Spitz, Julia Child truly was “larger than life” (xx). She set out to teach the nation how to master French cuisine, and over the course of nearly five decades, she became a respected and world-renowned culinary icon.

### **Working with Rhetorical Metis and The Metis Myths**

When I first decided to use Julia Child’s archival collections as source material for my dissertation data, I knew only that I wanted to write about how the body influences rhetorical production and pedagogy. Child seemed to be the epitome of an embodied teacher. She wielded knives, she flipped omelets, and she transferred hot soufflé pans from the oven to the kitchen counter without flinching.<sup>14</sup> She also gave hints about how to use the body in certain ways so as to make the cooking or preparation process go smoother. Flick the wrist in this way or carefully “fold” the cake batter that way, she would suggest. And she advocated so often for people to train their hands for working with certain sensations and textures such as when

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<sup>12</sup> “I don’t believe in twisting yourself into knots of excuses and explanations over the food you make” (*My Life in France* 77).

<sup>13</sup> See *The French Chef*, “The Potato Show” June 29, 1963; Child misses the pan when flipping a potato pancake.

<sup>14</sup> She did this once on an episode of *The French Chef*. She grabbed a pot from the oven without a potholder, burned her hands, and kept filming.

touching hot foods or shaping pastry dough. For Child, her body was her rhetoric—there is no doubt about it.

When I started reading about the Greek goddess Metis and the powers we associate with her, I felt a pull to try on *something else* that, for me, was (and still is) mind-bogglingly theoretical. I first read about metis as cunning intelligence in a course on rhetorical theory with Nedra Reynolds, my major professor at the University of Rhode Island. We read “Metis, *Mêtis*, *Mestiza*, Medusa: Rhetorical Bodies Across Rhetorical Traditions,” an article by Jay Dolmage that appeared in *Rhetoric Review* in 2009. This article introduced me to concepts that I use often throughout this study. Nedra presented us with the topic of embodied rhetorics and noted that it was somewhat of an elusive idea in the field. After reading how Dolmage used the narratives of Greek goddess and god, Metis and Hephaestus, to show that “the extraordinary body can be *the* body of rhetoric” (“Rhetorical Bodies/Rhetorical Traditions” 5 emphasis added), I was hooked on the concept of bodies and rhetorics, and I wanted to know more about the wily Metis. As a life-long athlete and fitness fanatic, positioning the body as central to the ways in which people negotiate means of communicating made complete sense to me; embodied rhetoric didn’t seem very elusive, although I didn’t then have the capacity for talking about it as I do now. Over the course of just a few weeks, the idea of bringing attention to how our bodies, on a daily basis, contribute to our lived experiences and methods of communication seemed to become something of an obsession. I saw no other option than to make metis a part of my dissertation work—somehow.

After two years trying to learn about the goddess Metis as well as the concept of the same name that scholars use to refer to cunning intelligence, I feel as though I have a well-rounded handle on how to talk about metis. I can say for certain that Metis was as the most wise of all Greek gods and goddesses, and the powers that represent her are clever and smart and wily, and they are held in the body and applied to highly contextual situations. At the same time, however, I have only begun to scratch the surface on the idea of metis. It's a strange contradiction, I know. The goddess Metis was raped, impregnated, and swallowed by Zeus, only to become a wise counsel for him to take advantage of while trapped inside of his head; these circumstances result in the fact that there isn't as much detail available about her life as there is for other gods and goddesses in the mythology narratives. Information about Zeus and Athena, for example, is in overwhelming abundance in books, on websites, and in photographs of ancient art. It's almost as if the goddess Metis and the role she played in the lives of Zeus and Athena disappears altogether. She is often mentioned though not with as much surrounding detail as other deities. And yet, we have a concept that we try to reconcile and use in our scholarship, but the woman from which the concept originates has been nearly erased.

Another reason why I feel as though there is much more to learn about Metis is because I have kept my focus relatively close to the way rhetorical metis, and Metis herself, has been examined in the field of rhetoric and writing studies. I anticipate that since Metis's powers and the voice of her wisdom were coopted by Zeus, the original patriarch, I may have more to learn from discussions that are happening (or have

happened) in the field of feminism and women's studies.<sup>15</sup> A quick scan of the October 2017 Feminisms and Rhetorics Conference schedule shows that Metis is becoming a meaningful framework with which to study the deployment and performance of rhetoric;<sup>16</sup> however, across the scholarship as whole, Metis isn't making very much of a splash. At least, not yet. There were many times I wanted to examine how Metis has been positioned in both feminism and women's studies, but due to time constraints I did not gain the ground I hoped for.

My hope for Metis's place in the field of rhetoric is that she is eventually rightly seen and heard, and that her embodied wisdom takes our scholarship to a place where bodies and rhetoric cannot be separated.

### **A Rhetorical *Mise-En-Place*<sup>17</sup>**

In the following chapter, I first introduce the ways in which Julia Child is often contextualized within historical perspectives as well as popular culture. In an effort to recontextualize Child as a skilled writer and performer of rhetorical texts, I then present Child's life's work as having embodied rhetorical qualities that are worthy of examination within the feminist rhetorical tradition. I also discuss some of the scholarship that surrounds bodies and rhetorics as well as the ways in which the concept of rhetorical metis is becoming more useful to the field of rhetoric and composition. I build on current instantiations of metis in order to establish a rhetorical

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<sup>15</sup> The work of feminist scholar Amber Jacobs, used throughout this study, is one example.

<sup>16</sup> In addition to my own conference presentation on Child's "Embodied Metis Intelligence as Feminist Demystification," there were three other presentations about metis or its intelligence. One session focused on metis that I chose to attend did not get any other attendees besides me.

<sup>17</sup> *Mise-en-place* is a French term meaning "put in place." As it pertains to culinary skill, it means to gather and arrange the ingredients and tools needed for cooking (see Charna on NPR's *The Salt*, "For A More Ordered Life, Organize Like A Chef").



framework through which to read the embodied practices that make up Child's pedagogy. I also discuss some of the controversies that surround isolating metis in order to interrogate the way it has previously been interpreted.

In an effort to demonstrate the sheer volume of data that I reviewed and collected for this study, Chapter Two outlines "The Historical Records of Julia Child." I explore how Julia Child's archival collection at The Schlesinger Library was established, how I approached the collections for my data gathering, and which collections and documents became of utmost importance to my research. Using archival documents that I collected, I give a brief overview of the history and collections held at The Arthur and Elizabeth Schlesinger Library on the History of Women in America, located in Cambridge, Massachusetts. I also discuss how the organization and creation of the collection itself, along with how it has been used by others, shaped my own research agenda and results. I then describe the time and effort I dedicated to working in the archive, narrating the ways in which I made daily research decisions as well as details of what it was like to have to constantly remain both focused and reflexive while sifting through enticing, historical documents. I also give brief summaries of the data I collected and how it might be helpful for my case study. At the end of the chapter, I explain how I collected, categorized, and coded my own digital collection of 2,036 artifacts from two of Julia Child's archival collections.

In Chapter Three, I take a critical eye toward the Metis myths, including the myths surrounding her daughter Athena, and I try to contend with the fact that Metis, perhaps undeservingly, is characterized as a threatening trickster. I recount the popular narratives where this goddess of wisdom helps defeat the Titans, saves Zeus's siblings

from the belly of their father, Kronus, and does all she can to escape the eventual rape and capture by her husband Zeus, and I do so in order to complicate her reputation as a “threat to any established order” (Detienne and Vernant 108). I further discuss the myths that surround Metis as well as the intelligence we’ve come to associate with her, and, following Dolmage’s lead of considering why she has been overlooked (*Disability* 193), I consider her possible erasure. Furthermore, using the helping actions of Metis and the paradoxical characteristics of Athena’s metis, I theorize a feminized version of the concept, which I call feminist metic intelligence. I hypothesize:

- a) *Feminist metic intelligence becomes acts that reveal a disguise so as to expose what is hidden underneath to inform and empower others, and,*
- b) *Feminist metic intelligence necessitates an ongoing balance or negotiation between positions that are fixed or structured and situations that are fluid and changing.*

I specifically use these two instantiations of metis to then introduce the feminist metic intelligence within the embodied rhetorical practices of Julia Child.

Chapter Four continues the discourse surrounding characteristics of feminist metic intelligence, and I attempt to align the theories with the embodied rhetorical practices that surface from Julia Child’s archival collections. I give a brief contextual history of Child’s learning and teaching philosophies and introduce the paradox that I believe so perfectly demonstrates a more holistic metis. Child not only demystifies French cuisine by offering up every last detail of cooking (thus challenging notions of metis as trickery used to dupe its victims), but she also uses rule-based methods combined with a keen sense of when and how things might go wrong. I claim that her feminist metic intelligence lies in her ability to perform the negotiation between

attention to rules and responding to mistakes as well as in her ability to teach that delicate negotiation to others. I rely most often on archival examples from lessons prepared for *L'Ecole des Trois Gourmandes*,<sup>18</sup> manuscripts and plans from *Mastering the Art of French Cooking*, and production scripts and other materials from *The French Chef* to demonstrate the ways in which Child harnesses and demonstrates feminist metic intelligence.

As a conclusion, in Chapter Five I elaborate on a few lingering thoughts about rhetorical metis and I discuss a number of implications of this study. I first reiterate what an expanded perspective of metis might look like and I consider why it helps us further our understandings of embodied rhetorics. As I also ponder the ways in which ideas related to feminist metic intelligence contributes to the feminist rhetorical tradition, I pause to propose the idea that feminist rhetorical scholarship and historiography may themselves *already be* acts of metis.

The way I frame metis as aligned with femininity is a new contribution to scholarship on rhetorical metis, and, in the final chapter, I also apply aspects of feminist metic intelligence to other areas within the field of rhetoric and writing studies. There are many parallels between harnessing rhetorical metis and carrying out an archival research project, and I hypothesize a number of ways we might articulate those connections. I explain how I myself relied on embodied knowledge while working in the archives and I draw connections between feminist metic intelligence and Critical Imagination and Strategic Contemplation, both presented as research methods in Royster and Kirsch's *Feminist Rhetorical Practices*. Additionally, I take

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<sup>18</sup> Child's Paris cooking school, which she started with *Mastering* co-authors Simone Beck and Louisette Bertholle in 1952. Child translates the name of the school as "School of Three Hearty Eaters" (see *My Life in France* 136).

some space to discuss how instructors of rhetoric and composition might position metis as a way to foster agency in the rhetorical and embodied lives of students. I also acknowledge the historical work that, as a follow-up to this project, might further contribute to an embodied and feminist rhetorical tradition: archival documents at The Schlesinger Library, The Culinary Institute of America, and the Fales Library at New York University offer the opportunity to study the embodied and culinary practices of other women who did not rise to stardom in the same ways that Child did. Finally, I acknowledge what work there is left for me to do with the remaining artifacts I collected and curated. I only used a small percentage of the total data I collected for this case study, and there are a number of projects that would allow me to expand on patterns within Child's written and performed rhetorical practices as well as the ways in which rhetorical metis—namely, feminist metic intelligence—is enacted throughout her work.

## I. CHAPTER ONE

### Julia Child, Rhetorical Bodies, and Metis

And the great lesson embedded...is that no one is born a great cook, one learns *by doing*.

Julia Child on her book *From Julia Child's Kitchen* (pub. 1975), as stated in *My Life in France* (emphasis in original)

Julia's gift was to mix the extraordinary with the everyday, and that's why she entered our kitchens, beloved.

Daphne Dervern in "Pizza with Julia," *Gastronomica* (2005)

For nearly ten years throughout the early 1950s and 1960s, an American woman and her two French colleagues worked tirelessly on what would become one of the most comprehensive French cookbooks ever published. The American woman was the now iconic Julia Child, and the book was *Mastering the Art of French Cooking*, co-authored with Simone Beck and Louisette Bertholle. Not long after the March 1961 release of the book, a book which was anticipated to "cause a real revolution" for American cooks (DeVoto qtd. in Reardon 108), Child began a steady rise to stardom that even today permeates the worlds of gastronomy, pop-culture, and educational television. Anyone familiar with either the teaching persona of Julia Child, having graced living rooms via educational television for over fifty years, or the pop-culture icon we know as "Joooooooooia Child," appearing in Saturday Night Live skits and contemporary films, knows all too well that she was known for her stature just as much as her culinary skill. Standing at six feet, two inches tall, Child was broad-shouldered and afraid of nothing, and she spoke with a voice that is often emulated with a high-pitched "*Bon Appétit!*" Most notably, when Child cooked behind a counter

on the set of Boston's WGBH—or, as the public more often witnessed, when she *taught* during episodes of *The French Chef*—she wielded kitchen utensils, handled hot pots and pans, and operated small appliances all the while doling out precise instructions for her at-home audiences. Undoubtedly, as Child simultaneously maneuvered about her kitchen space while teaching methods of French cuisine, she relied on that stature, her sure training, and her towering body to deliver the message.

We know Julia Child as an historical figure, a pioneer of modern *cookbookery*, as she called it,<sup>19</sup> as well of food television. She was a woman who made heroes out of iconic chefs like Georges-Auguste Escoffier, Marie-Antoine Carême, and Curnonsky<sup>20</sup> (Fitch 195-196) all of whom, throughout their lifetimes, dominated the masculine world of French *haute cuisine*, a “high” style of cooking which itself dates back to seventeenth century France (Civitello 167). Child then defied and demystified the male-dominated world of gastronomy “with her disarming personal style” (L. Barr 15), herself becoming an American public figure and expert of French cuisine. She singlehandedly Americanized French dishes, which Patricia Ferguson explains, “required articulation of principles and justification of practices” (98). Using a painstaking amount of detail, Child borrowed methods of codification she learned from her heroes and made familiar what had seemed mysteriously unfamiliar—and unreachable—and in doing so, she ultimately moved French cooking “out of the rarified atmosphere of the restaurant kitchens into the domestic kitchen” (Ferguson 98).

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<sup>19</sup> See *My Life in France* 148.

<sup>20</sup> Maurice Edmond Sailland (1872-1956), French gastronome. See Branch (dissertation) 175.

Julia Child passed away in 2004, yet even since her death numerous biographers, historians, and scholars continue to historicize her life, her work, and her undying influence as a symbolic culinary icon. Remembering Child, we see her height, we hear her voice, and we witness flailing limbs as, so often on the set of *The French Chef*, she rushed a perfectly flipped omelet to a plate or swiftly transferred a soufflé from the oven to the countertop. And from behind the kitchen counter emerges a genuine smile suggesting: “Yes! You can do this, too.”

Though Child is unequivocally an historical figure, she is also an embodied one. Writers and historians are quick to classify Child and her body as “larger than life” (Polan 2; Spitz xx), a “mighty oak” (Fitch 26), “a leggy, hulking figure” (Spitz 379), and “super-sized, long-lasting, high-definition, fast-acting, over-ready, and built to last” (Carlin in N. Barr xv). Early in her television career, writers for the *Oakland Tribune* likened her as a “zaney Amazon” (“New Food Column”), and noted food writer James Beard claimed that she had an “all-embracing quality” that “sweeps everyone up and carries them away” (Beard in Tomkins). With the way Child handled ingredients, kitchen utensils, and culinary movements, food historian Laura Shapiro also offers that Child “cooked with mind, body, and spirit—the way dancers dance and musicians play their instruments” (xvi). These characteristics paint Julia Child as both unforgettable and extraordinary. Beyond those particular body-classification terms, however, are also the physicalities of cooking and teaching that reveal a woman with an expert culinary training and ability, and Julia Child’s *moves* suggest a certain embodied knowing that influenced and informed her ability to perform as a teacher. Julia Child was (and perhaps continues to be) an embodied rhetor who relied on habits

of practice, somatic knowledge, and a keen ability to develop discourse that allowed for the *teaching* of such practice and knowledge for the sake of others. And, throughout her preparation, writing, and embodied performances, Child envisioned others—those “servantless”<sup>21</sup> American cooks in her audience—also gaining habits of practice and somatic knowing within their own kitchens.

In the field of rhetoric and composition, feminist rhetorical scholars have recently called for projects that position the body as a site of rhetoric. Scholars insist that such projects are necessary in order to expand our notions of rhetoric by considering “the human body and the material conditions and practices associated with it” (Crowley 357) as well as recognizing that bodies are sites of rhetorical power (Dolmage, *Disability* 204). Further advocating for the examination of bodies in acts of rhetorical production and performance, this project examines the feminist, embodied, and rhetorical practices of Julia Child’s pedagogical methods. Using the embodied rhetorical practices of Julia Child as a site of inquiry addresses calls to examine the innovative ways women make use of the body/mind relationship thus recontextualizing their bodies in the creation of new forms of available means (Fleitz; M. Johnson et al.). Following the call of M. Johnson et al. to “recontextualize bodies” as entities with rhetorical agency in order to complicate the ways bodies work to perform rhetoric (39-42), this project aims to widen the perspective of women’s rhetorical practices by identifying at least one new site of research.<sup>22</sup> Furthermore, considering the embodied practices of Julia Child across both public performances as well as private discourses allows us to ask, as Spitzack and Carter advocate, “what

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<sup>21</sup> See Child et al., *Mastering the Art of French Cooking*, Foreword, vii-x.

<sup>22</sup> See Nan Johnson, “History” Key Concept Statement, *Peitho: Journal for the Coalition of Feminist Scholars in the History of Rhetoric and Composition*, Spring 2015.



women say, how women use the public platform, and how women speak” (qtd. in Royster and Kirsch 3). Julia Child is an example of a rhetor who employed bodied knowledge in contextualized kitchen spaces in order to produce vast genres of written and spoken communication, and, in doing so, her work represents rhetoric as a concrete, material, and embodied presence (Fleitz 34). Child’s rhetorical production across genres that facilitated her teaching practices also displays what Daisy Levy might call “a revised sense of rhetoric” where rhetoric becomes—and *is*—“something that is experienced and performed with, in, and on the body...” (117).

Elizabeth Fleitz claims that examining how women use embodied rhetorics may help us understand the productive power of rhetoric by considering a “fuller, multidimensional approach” to new inquiries (36); my own “multidimensional” approach to studying the pedagogical practices of Julia Child includes applying the Greek concept of *metis* as a theoretical and rhetorical framework for inquiry. I make an attempt to resurrect the wisdom and powers of the Greek goddess *Metis*; doing so allows me to closely examine the ways she deployed *metic* intelligence, sometimes for the sake of others. Additionally, the helping *metis* of *Metis*’s daughter *Athena* is also relevant for this case study.

In myths of Greek mythology, both goddesses are portrayed as having and engaging in different acts of *metis*, and interpretations of their unique deployments of *metis* deserves a more nuanced reading. Previous scholarship that captures the embodied nature of rhetorical *metis* and of rhetoric itself guides my inquiry, but I believe our theories of *metis* could be even more detailed and thorough. Using *Metis* and *Athena* to conceptualize how Julia Child demonstrates *metic* intelligence allows

me to illustrate the wisdom of metis as more aligned with demystification for the sake of others (versus hiding behind a disguise) as well as the ability to face life's problems using logical knowledge in conjunction with action and adaptability. This feminist interpretation of metis isn't often the one we see across the scholarship that explores rhetorical metis, however. Instead, we witness a metis that tricks, dupes, and will do anything to escape its adversary or deceive its opponent. Child, on the other hand, employs acts of metis that remain quick, wily, responsive, and contextual, but she does so in order to teach in as thorough a way as possible and to debunk the mysteries of French cooking in order to empower others.

### *Contextualizing Julia Child*

Julia herself has become an icon; she is no longer simply a teacher and advisor. Like the forefathers of great jazz, Julia's significance lies in what she has inspired others to do.

Jessica Battilana in "A Debt to Julia," *Gastronomica* (2005)

We are cooks and cooking teachers, as well as housewives and hostesses. Cooking and eating is our pleasure and our passion, and we have learned at the foundation of gastronomy, Paris, France. In other words, we are not merely three little old housewives who just love to cook; we are professionals.

Julia Child to Sumner Putman, Ives Washburn publishing representative, Dec. 10, 1952

Julia Child entered the public's view in 1961 with the publication of *Mastering the Art of French Cooking*, which she worked on for nearly ten years with her co-authors. Soon after the book's publication, Child was invited to promote the book on *I've Been Reading*, a WGBH talk show hosted by Dr. Albert Duhamel, an English professor at Boston College. The show attracted Boston-based intellectuals throughout

the 1950s and 1960s, and most guests arrived ready to discuss a recently published book. Child, fearing she might run out of things to talk about, devised a plan of a different sort. On February 20, 1962, instead of following the conversational format of the show, Child arrived with a dozen eggs, a whisk, and a hot pot, and she was heartily intent on *performing* a cooking demonstration in order to pass the time. She did so, in fact, getting so caught up in showing television viewers how easy it was to cook an omelet that she forgot to mention the title of her new cookbook. The omission did not matter, however. By sharing clues as to how to perfect the French version of an omelet, Child stunned local audiences. WGBH soon received twenty-seven letters demanding “Get that tall, loud woman back on television...[w]e want to see more cooking!” (Prud’homme, “Relive The Moment”). Producers at WGBH were so impressed by the praise Child received that they invited her to return to the set in order to test three pilot episodes of her own cooking show, which she completed later that year.

Child’s popularity as a television chef and leader of culinary teaching began when she donned an apron and filmed nearly two hundred episodes of *The French Chef*. Child’s career would eventually include fifteen more cookbooks (beyond *Mastering the Art of French Cooking*) and eleven other public television shows (beyond *The French Chef*). As a teacher, Child was motivated by the fact that many people associated French cuisine with its seemingly impossible and technical methods. For many home cooks, French cooking wasn’t nearly as accessible as canned food, quick-fix meals, or meal replacements such as Metracal—all of which contributed to popular household patterns of eating throughout the 1950s. A sense of “quick and

easy” cooking was perpetuated by the availability of premade-salad dressings, instant soups, and microwave dinners (L. Barr 14). At the same time that Child was working with her co-authors on “The Book,”<sup>23</sup> Poppy Cannon, deemed a “can-opener queen” (Fitch 295), had published *The New Can-opener Cookbook* and was appearing regularly on a CBS guest-spot. Cannon demonstrated how to make complicated French dishes with as little work as possible.<sup>24</sup> Also popular at the time, Irma Rombauer’s *The Joy of Cooking* was the go-to everyday cookbook in America. It was published in 1936, and though it had set the cookbook standard for nearly fifteen years, Child scolded the book’s lack of logical details—she wanted to know the whys of everything and vowed to do it better. By the 1950s and 1960s, dieters and home cooks had also become more interested in what they read in women’s magazines; “food editors, lifestyle directors or entertainment editors” became trusted tastemakers who set the tone for American eating habits (Fitch 244)—and they certainly were not advocating for complex French dishes. Judith Jones,<sup>25</sup> Child’s longtime editor at Knopf, even reports that by the late 1950s, “the food industry [had] pretty much convinced us Americans that we should not get our hands dirty” in the kitchen (Prud’homme, *Second Act* 68).

Despite the public’s growing appreciation for a quick meal, a shift in American tastes occurred during the post-WWII era. According to “Everyone’s in the Kitchen,” a 1966 profile of Child published in *Time Magazine*, a “postwar travel boom” began to

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<sup>23</sup> Adopted by Child, “The Book” was an affectionate nickname given to working manuscripts of *Mastering the Art of French Cooking* (see *My Life in France* 148).

<sup>24</sup> Child’s first biographer, Noel Riley Fitch, comments that the use of a simple ingredient like leeks were “exotic enough for the American viewing public” (see *Appetite for Life* 296).

<sup>25</sup> Judith Jones, Child’s long-time editor, passed away in August 2017 during the writing of this dissertation.

greatly inspire tourists who had returned from Europe (“Kitchen”). After the boom, Americans’ tastes became “broadened and sharpened” by what they had eaten abroad (“Kitchen”). Judith Jones hypothesized, in fact, that it was Julia Child herself who brought to the US a newfound respect for food and wine (Prud’Homme, *Second Act* 68). Jones further claimed, too, that once a home cook became “awakened” by the new and interesting tastes of other cultures, “it was hard to turn back” (Prud’Homme, *Second Act* 68). Child’s demystifying approach to French cuisine suddenly became a “refreshing remedy to an industrialized American foodscape” as she began to introduce Americans to “the sophisticated joys of a cuisine that they did not yet even know they were missing” (King 16). America’s rising interests in French cuisine were further bolstered by the fact that the new First Family, President John Fitzgerald Kennedy and Jacqueline Onassis Kennedy, had recently hired a French chef named René Verdon at the White House (L. Barr 15; King 16; Branch 104). Child’s timing as a cookbook author and television teacher ostensibly contributed to Americans’ desire to change the ways in which they were eating at home.

Remembering the legacy of Julia Child, Anne Willan, chef and founder of the La Varenne Cooking School in Paris,<sup>26</sup> emphasized that Child was “the Florence Nightingale of cooking who made history even before it was written” (81). The history of Child that is most often portrayed in and by the media as one that highlights her culinary and performative flair along with a reputation as a long-time television celebrity. She is an influential persona as the woman who brought French cooking into

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<sup>26</sup> Founded in Paris in 1975, *École de Cuisine La Varenne* offered simultaneous instruction in both French and English.

living rooms across America, and she is symbolized by her position in history as a cookbook author and educator.<sup>27</sup>

*Bodies, Rhetorics, and Recontextualizing Julia Child*

This case study presents a historiography so as to contribute to the feminist rhetorical tradition, and I wish to frame Child's rhetorical work as a type of "culture making" (Glenn 9); her entry into the public sphere and, especially with the ways in which she taught the nation to cook, she influenced various aspects of the world of gastronomy for generations to come.<sup>28</sup> My attempt to align embodied rhetorics with the pedagogical methods of Julia Child sheds light on the kinds of rhetorical production and embodied rhetorical strategies that facilitated the more public performances that first made Child such a successful teacher and that catapulted her into life-long celebrity status. Evoking Glenn, I use this study to "see what is familiar in a different way...as well as to see beyond the familiar to the unfamiliar, to the unseen" (7). Child herself is certainly not a historical figure who has been rendered "unseen," nor has she been silenced; however, the rhetorical work that existed behind the scenes of her *cookbookery* or that, quite literally, facilitated the filming of more than two hundred episodes of *The French Chef*, has yet to be rendered visible, and consequently, has yet to be examined through a rhetorical lens. Furthermore, while some claim that Child's own persona and her "inimitable manner and culinary *confidence*" played more of a role in her success than "any specific culinary *skills* or

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<sup>27</sup> Child even noted herself: "I am not an entertainer, nor an actress. I am a cook, cookbook writer, cooking teacher, cooking demonstrator..." (Dudley House Talk, Harvard University, 4/24/75).

<sup>28</sup> For example, Child played a role in the founding of the American Institute of Wine and Food. She also influenced modern cookbook formatting and educational television production strategies, as well as how French cooking was perceived in the U.S.

French techniques” (King 20 emphasis added), I present Child’s rhetorical practices as the backbone of her work and success.

This study positions Child as a skilled rhetor who relied on body knowledge in order to learn and teach. Framing Child’s work in this way illuminates a new context through which to view her position in history as well as her rhetorical production, which is always facilitated through and mediated by the body she cooked with. In order to bring attention to the body as having rhetorical agency of its own (M. Johnson, et al. 39), I aim to recontextualize how we view Julia Child as well as her vastly prolific body of work; she demonstrates a rhetorically embodied pedagogy in ways that reveal its reliance on the body as well as a keen rhetorical awareness. For Child, and for various scholars before me, rhetoric encompasses communicative acts that cannot be isolated from the body (M. Johnson et al.; Dolmage; Hawhee; LeMesurier). Child’s culinary training, motivated by an intensity of curiousness and perfection, was intensely embodied, and as a result, so was her pedagogy. Her learning and teaching practices have much to add to our growing perspectives of embodied rhetorics, and as a skilled rhetorical practitioner, her work makes a contribution to what we now understand as a feminist rhetorical tradition.

Debates surrounding embodied rhetorics include establishing the ways in which we gain and rely on embodied knowledge, how we deploy methods of embodied rhetoric based on our emotional understandings of a rhetorical situation, and how bodies have been positioned throughout rhetorical history (Knoblauch; Wilcox; Hindman; Dolmage; Hahwee). My particular focus on the work of a rhetorically embodied teacher is a direct answer to the call in recent scholarship to bring attention

to the body's role in the production of rhetoric—rhetoric that goes far beyond audience, message, and purpose. Elizabeth Fleitz, for example, posits, “rhetoric can be a concrete presence, acting on and through bodies and spaces to produce communication” (34). The study of embodied rhetorics, then, allows us to consider the “productive power” of women’s communicative and rhetorical practices as they are related to the material conditions of daily life (Fleitz 35). Similarly, feminist scholars Maureen Johnson, Daisy Levy, Katie Manthey, and Maria Novotny insist, “To think about rhetoric, we must think about bodies...” (39), and they emphasize, in fact, that “all bodies do rhetoric through texture, shape, color, consistency, movement, and function” (40). From the embodied habits instilled in Child’s own learning practices, she developed a means for delivering culinary lessons that relied on body knowledge and physical movement as well as acknowledging her audiences’ sense of willingness to engage in bodily performances. In this way, Child’s texts become performances that were interactive; her audience became something concrete and participatory (Fishman et al. 228). Whether examining Child’s written lessons, materials she created for filming, or her physical presence, what emerges is a means of producing and enacting rhetoric that becomes grounded in the body (Fishman et al. 228). Not only does this perspective recontextualize Child as skilled and embodied rhetor, but it also allows us to use her teaching practices and philosophies as a case study to further expand on what embodied rhetorics can be.

Recognizing that the body’s experiences often play a role in rhetorical invention, particularly when it comes to emotion, I also explore the body as “integral to rhetorical processes of knowledge-generation [and] invention” (Spoel 201).



Considering feminist approaches for reintegrating “bodily, emotional ways of knowing into the process of invention,” we often overlook the fact that reason is intertwined with emotion and passion (Sayers qtd. in Spoel 201-202). Philippa Spoel evokes Donna Haraway and Nicole Brossard in order to pose a feminist epistemology that emphasizes “the act of inventing or generating knowledge as always situated and embodied,” which she claims then “places the body at the center rather than in the margins of rational, persuasive discourse” (205). In order for a culinary educator like Julia Child to prepare lessons related to how the body must physically perform cooking methods, she engaged in her own training as a chef. Doing so positioned Child’s body at the center of her meaning-making, which then became a crucial part of her pedagogy. Child often claimed that she wasn’t very sentimental,<sup>29</sup> but artifacts documenting decades of teaching reveal an undying energy and passion for showing others how easy cooking could be. As she did many times in *Mastering the Art of French Cooking*, Child advocated for the ongoing practice of certain bodied movements that were necessary to master in order to successfully flip an omelet for example, or to chop onions thoroughly as well as in a timely manner. Necessary for the delivery of this information was Child’s initial invention, which stemmed from the body’s interaction with ingredients and culinary tools. Furthermore, translating these lessons into performances presented in front of a television audience also forced Child to position the body—and its physiological movements—at the center of her invention.

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<sup>29</sup> Upon “relinquishing” the house she and Paul had built in La Pitchoune, Child comments: “People seemed surprised when I told them that it wasn’t an especially difficult or emotional decision. But I have never been very sentimental” (see L. Barr 279).

Jay Dolmage and Debra Hawhee, through their treatments of rhetorical metis (which I more thoroughly address below), take an historical approach to positioning bodies as always already sites of rhetorical power. Other approaches that consider the body as a site of rhetorical power encompass the body's capacity to produce language that is different from text or spoken language (M. Johnson at el.; Selzer). Moreover, positioning the body as a site of agency helps scholars consider a body's ability to harness and rely on different sets of available means (Fleitz) as well as a body's ability to command an audience through rhetorical performance and engagement in citizenship (Eberly; Jarratt). Other scholarship explores how embodied rhetorics position scholars and researchers as bodies at work as well as the materialities that emerge from the work they produce through research. Acknowledging our own material conditions contributes to attempts to name what embodied rhetorics do or are. Celeste Condit argues that the questions rhetorical critics and scholars choose are "always a product of their embodied positions" (370), thus demonstrating the role of the body in our research. She further offers that there are "codes outside of the human language"—"codes of the body"—that must be accounted for within the "broader ecologies in which we swim" (370). Jane Hindman, with a focus on advocating for an acceptance of scholars' use of their embodied selves, proposes, "conventional academic discourse works to *entextualize* an abstract body of knowledge and disembodiment the individual writer..." (100 emphasis added). She encourages scholars to take a "less-familiar" approach to scholarship and research—one that recognizes more material practices of our professional group as well as our own individual, and material, experiences as writers (103).

This project demonstrates the work of Julia Child so as to further operationalize embodied knowledge, learning, and pedagogy. Using terms that describe the intersections of bodies, rhetoric, and learning, however, is not without debate. A. Abby Knoblauch takes a cautious approach to a similar inquiry related to the use—and understanding of—embodied rhetorics in our scholarship. In “Bodies of Knowledge: Definitions, Delineations, and Implications of Embodied Writing in the Academy,” Knoblauch warns scholars of the importance of clarifying certain terms related to the body/rhetoric links. Because there is “little agreement” (50-51) on how terms such as embodied rhetoric and embodied knowledge are used, according to Knoblauch there is a chance for terms and the scholars who use them to be misunderstood. Throughout this case study, I use “embodied rhetorics” as an overarching idea that includes the body’s position and capacity for producing and facilitating a range of rhetorical acts; the body’s position includes both the physiological body’s relationship in space and time as Daisy Levy discusses,<sup>30</sup> in conjunction with emotional responses, which according to Spoel, also contributes to a rhetor’s reason and invention (202). I also use the terms “embodied knowledge” or “embodied knowledges” to denote a type of knowing that is either felt or held within the body. This builds on Knoblauch’s notion that embodied knowledge can exist as a “gut reaction” (52) or as “knowledge that is very clearly connected to the body” (57). I would clarify, however, that embodied training practices, such as the micro-motions and repeated training referenced by Debra Hawhee (141-148), also contribute to embodied knowledge. Whether learning the world and movements of dance, which

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<sup>30</sup> See Daisy Levy, *This Book Called My Body: An Embodied Rhetoric* 3-7 (dissertation).

LeMesurier and Levy each address, or cooking, the ongoing practice that the human body embarks on also contributes to embodied knowledge.<sup>31</sup> To borrow from Spoel, an embodied knowledge emphasizes a “wholly engaged, affective process of knowing” (203).

As a composer of rhetorical texts, both written and performed, Julia Child often relied on phrases or patterns of language that were informed by the bodied experiences she encountered and practiced throughout her culinary training. Resulting from her years of training were particular ways in which she referred to the physicalities of cooking, thus we might say that her embodied experiences contributed to her methods of invention, especially when it came to teaching. Understanding the flicks of the wrist for flipping an omelet or the importance of using cool fingers versus warm fingers when working with dough eventually informed the ways in which she taught others how to use their bodies in particular ways. Rhetorical scholars examine how similar methods of invention, often stemming from particular material and embodied experiences of everyday life, influence a writer’s use of embodied language. Writing about the ways in which Audre Lorde wrote about her struggle as a black woman facing cancer, Lestor Olsen takes a similar stance as he demonstrates how Lorde’s experiences acted as a “resource” for her “embodied rhetorical invention” (81). Olsen claims that Lorde often harnessed her position as a Black lesbian to allow

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<sup>31</sup> In another example, I myself must listen to the goings-on within my body on any given day. I would classify myself as a strong and able-bodied woman, and I feel this in my bones when I engage in physical activities like hiking, strength training, or running—these are activities that bring me joy and help reduce stress. On days when my body is tired, however, I must have the wherewithal to heed those warnings. If I don’t pay attention to my body’s innate messages, I experience physical, mental, and emotional burnout. My body knowledge helps me facilitate this life I lead, and more importantly, this knowledge allows me to negotiate between priorities such as staying fit, participating in self-care, and maintaining a scholarly agenda.

her to invent particular “body terminology” that “provided a means to enact the transformation of such powerful feelings and bodily experiences into sources of poetic insight...” (83-84). While the material experiences of a privileged white woman like Julia Child are notably different than Audre Lorde’s materialities, the type of embodied information traveling from bodied motion into rhetorical methods of communication is similar.

Like Olsen, Margaret Kissam Morris also considers the ways in which Lorde’s subject position fosters her rhetorical language choices. Of Lorde’s writings, Morris claims, “the conjunction of body, spiritual and political convictions, and text brings interrelated topics to the foreground: race, gender, sexual identity, eroticism, and mortality” (167). As Morris points out, the materialities that Lorde faced later influenced the ways in which she chose to speak and write; her embodied experiences thus become her rhetorical invention. The same is true in the poetry written by women at Bryn Mawr during the summers between 1921 and 1938, patterns within which Karyn Hollis examines. She theorizes a “body motif” that emerges from the poetry written by the women who attended the summer school, and claims that within their poetry, the women came to “textualize their bodies in a rhetoric that exposed the oppressive relationships of power, economics, gender, race, and class that plagued their lives” (102).

### **Establishing a Framework of Rhetorical Metis**

This study uses the specific details that emerge from Julia Child’s embodied training and teaching methods to expand on our perspectives of how acts of metis help

us understand embodied rhetoric. Scholar Jay Dolmage states that part of his aim, in his book *Disability Rhetoric*, is to use the rhetoric of non-normative bodies to “create a more expansive machinery for understanding rhetorical embodiment” (150), and he argues more generally that “metis demands a focus on embodied rhetoric” (5). For Dolmage, metis becomes a means for describing how we operate rhetorically and for demonstrating what “rhetorical bodies can do” (“Rhetorical Bodies/Rhetorical Traditions” 22). As such, metis becomes a powerful representation of how bodies play a role in all aspects of rhetorical awareness and rhetorical performance. In a related study of how embodiment has been situated throughout ancient Greek history, Debra Hawhee claims that metis is “a tacit style of movement running through most kinds of action...” (47). Metis then becomes a type of knowledge production that fosters a sense of habit and readiness within the body. With previous scholarship providing language for considering how bodies perform rhetoric, I can, as Dolmage suggests, make rhetoric “significantly bodied” by allowing for the extraordinary body to be “the body of rhetoric” (*Disability* 88). I make an attempt to do so by demonstrating the embodied and metic acts that are present throughout the philosophies and artifacts related the pedagogies of Julia Child.

The type of embodied knowing that facilitates an act of metis is one that is linked through an interweaving relationship between the mind and the body. The rhetorical strategies that went into Child’s “pedagogical performance” (Bartlett 4), both written and on television,<sup>32</sup> demonstrate a knowledge that brings the body and mind together as one proactive, and potentially reactive, entity. The most notable

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<sup>32</sup> Defining elements of “pedagogical performance,” Leslie Bartlett claims, “Teachers are always performing” (4).

characteristics of this embodied knowing are a keen sense of awareness of the physical situation as well as the capacity to remain fluid and adaptive—as the body encounters a material or physical experience, it adapts with whatever actions or inactions are needed. As is the case with Child’s ability to recover from culinary mishaps that occurred during live filming of episodes of *The French Chef*, she relied on her body to make a quick recovery. Much of what has been written about metis also highlights its ability to be quick, agile, and even cunning. With this in mind, we might claim that Child’s body utilized physical information related to cooking in a rather cunning way. She not only established practical methods for debunking complex French culinary techniques, but she also studied mistakes very closely thus allowing her to manage them whenever they occurred.

Commonly understood in Greek mythology as a cunning, bodily intelligence (Detienne and Vernant; Hawhee; Dolmage; Ballif; Jacobs), metis is symbolized by the goddess of wisdom, Metis, who was swallowed by husband Zeus after predicting that his rule would be overtaken by his first son. Metis, as the kind of wisdom that originated from goddess Metis’s powers, has been represented by stories that include animals like the fox and octopus who display metis through sophisticated escape, trickery, and disguise (Detienne and Vernant; Hawhee), and by the wrestler who, through cunning movements in response to his opponent’s moves, can escape even the most difficult maneuvers (Hawhee). In a rather exhaustive enquiry of the varying ways we can come to understand metis, Marcel Detienne and Jean-Pierre Vernant define the concept as a “complex but very coherent body of mental attitudes and intellectual behavior which combine flair, wisdom, forethought, subtly of mind, deception,

resourcefulness, vigilance, opportunism, various skills and experience acquired over time” (3-4).

In *Cunning Intelligence in Greek Culture and Society*, Detienne and Vernant highlight narratives throughout Greek mythology to demonstrate the many ways in which metis has been demonstrated or represented. Exploring myths surrounding theogeny and sovereignty, skills of craft related to weaving, carpentry, navigation, and politics, as well as the powers of gods and goddess such as Athena, Hephaestus, Hermes, Zeus, and Prometheus, their study “encompasses the whole extent of the cultural world of the Greeks from its most ancient technical traditions to the structure of its pantheon” (2). The scholars further note that while metis played a significant role in the “adaptable cunning” that the Greeks often relied on throughout their social and spiritual life, the concept had not yet become the subject of “conceptual analysis or of any coherent theoretical examination” (3). In fact, by the time Detienne and Vernant were completing their own treatment of the concept, a treatise on metis hadn’t yet been written. They also point out that there weren’t “any philosophical systems based on the principles of wily intelligence” even though it may have existed at the “heart of the Greek mental world in the interplay of social and intellectual customs...” (3). Metis seemed to be everywhere in Greek mythology and it was greatly valued as a necessary characteristic; yet, simultaneously, official documentation of its importance was absent.<sup>33</sup>

One of the themes that often surfaces throughout Detienne and Vernant’s study on metis is that of trickery and disguise. They seek to offer how metis operated on

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<sup>33</sup> I explore the background of this phenomenon and discuss such disappearances in Chapter Three.



many levels as the Greeks “represented a particular type of intelligence at grips with objects which must be dominated by cunning if success is to be won in the most diverse fields of action” (2). There are various representations of metis as deception (3; 51), disguise (21), masks, (21), special weapons (41), wily and deceitful exploitation (43-48), a web of words (22), a world of traps (28), and a “threat to any established order” (108). They also characterize metis by the varying abilities that allow one to shift from a position of weakness or submission to a position of winning or domination. They claim, “cunning, tricks, and the ability to seize an opportunity to give the weaker competitor the means of triumphing over the stronger, enabling the inferior to out the superior rival” (27). The connotations of these terms allude to dishonesty or tricks and illusions as a foundation of metis intelligence. While the text also reveals a focus on movement, flexibility, and embodied adaptation as characteristics of metis, the authors nonetheless claim that “[m]etis is itself a power of cunning and deceit” and add that it “operates through disguise” in order to “dupe its victims” using a masked version of “its true being” (21).

These are not, however, the characteristics of metis that I wish to use to examine the embodied pedagogies of a respected culinary teacher, and from my reading, these are not the only characteristics of metis that we available for analysis. The perception of metis that I wish to use relies on rather nuanced expressions that emerge from Detienne and Vernant, and which I support by looking closer at the wisdom and actions of Metis herself as well as her daughter Athena. By resurrecting a metis that offers the means for “making things turn out for the better rather than the worse” (Detienne and Vernant 108), I confront the concept of metis as the deployment

of deceitful disguises and claim, instead, that an always already feminized version of metis<sup>34</sup> is one that reveals the mask or that demystifies the disguise. Julia Child's underlying commitment to her audience's understanding and practice exists as an exact opposite of disguising, trapping, and tricking; through acts of a feminized version of metis, Child wanted to make something that may have seemed "hidden" or "disguised"—French cooking—as absolutely clear, practical, and succinct as possible.

Going back to the source of metis—to Metis herself—and reading Child's work in light of Metis's resurrection is itself an enactment of my own rhetorical metis. Borrowing from Jay Dolmage's use of metis an "an inversion" ("Rhetorical Bodies/Rhetorical Traditions" 8) of accepted canonical views of rhetoric, for me, a "cunning" take on metis as a rhetorical framework allows me to claim Julia Child as an embodied rhetor whose metic intelligence, rather than being a disguise, *debunks the disguises* for others, just as Metis and Athena enacted a helping style of metis. Furthermore, Child's pedagogies, having their own aspects of metis, also cultivated—and perhaps continue to cultivate—the metis of home cooks whom she specifically addressed. With this approach, I claim Julia Child as an "extraordinary body" that thus becomes a part of a feminist and embodied rhetorical tradition. More specifically, I attempt to answer the call by Dolmage to "tell new stories" of metis as rhetoric (Dolmage, "Breathe" 119) in order to show how a metis allied with femininity (Dolmage, "Rhetorical Bodies/Rhetorical Traditions" 13) can—and does—operate. This approach allows me to challenge the versions of metis that have been masculinized and removed from its origin, the goddess Metis. This approach also

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<sup>34</sup> I address this fully in Chapter Three. See also Dolmage, "Rhetorical Bodies/Rhetorical Traditions" 13.

allows me to resurrect an invisible Metis as well as a symbolically “motherless”<sup>35</sup> daughter, Athena. In this way a “feminist metic intelligence,” a term I use throughout this study, becomes an act with the wily knack for pulling back the veil on a disguise and demystifies whatever information was hidden in the first place.

A closer examination of the Metis/Athena myths may help to generate further links between metis and embodied, feminist rhetorics. As we read the physical and rhetorical *moves* of Metis and Athena more closely, I believe our notions of this form of intelligence will shift and change in a way that illustrates why metis is a helpful concept for thinking about how our contextual and material lives contribute to our learning and the ways in which we actively approach our rhetorical labor. I especially believe that notions of an adaptable and resilient metis help us articulate the reflexivity and creative invention that are required of archival research as well as the rhetorical flexibility we attempt to teach in our writing classrooms. As I consider the work of culinary pioneer Julia Child, I am thus able to “give rhetoric a body” (Dolmage, *Disability* 193) to further demonstrate some of these always already links between rhetoric and bodied practices and knowledges.

### *Isolating Metis*

By exploring some of inherent paradoxes of metis as well as its contemporary applications, I am attempting to isolate the concept in order to confront and interrogate it. Metis and narratives revealing the deployment of metic intelligence allow scholars to further explore, and even complicate, the body’s role in everyday rhetorical and

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<sup>35</sup> Athena as motherless—as born directly from Zeus himself—is further discussed in Chapter Three.

communicative acts. Isolating and interrogating the term, however, isn't without debate. The wiliness of metis has been characterized as rather easy to detect, but "impossible to isolate" (Hawhee 47). Furthermore, myths such as the one I am attempting to recover may even "believe arguments about reality" (Dolmage, *Disability* 11). Dolmage argues, too, that even amongst the varying definitions of the concept that have been theorized, there have yet to be any "comfortable ways to pin down metis" (*Disability* 164). He admits, however, that "is sort of the point..." and contends that the "discomfort" is "essential to the power of the concept" (*Disability* 164). The power of the concept, in fact, is precisely what I myself am trying to harness. I believe there is more we can say about the ways in which metis is deployed throughout acts of embodied learning and teaching, and doing so can help us further conceptualize the complex negotiations that are present in embodied rhetorics.

As I noted, the concept of metis was omnipresent in that it held "an important position within the Greek system of values," yet nowhere are there attempts to straightforwardly define its characteristics or origins (Detienne and Vernant 2-3). Metis is portrayed as a wise power or cunning intelligence, though as Detienne and Vernant discuss, it "always appears more or less below the surface, immersed as it were in practical operations which...show no concern to make its nature explicit or to justify its procedures" (3). As a result of its importance being more or less overlooked by modern Greek scholars as well as being "displaced and devalued" as a key element in Greek learning, metis is then made more conspicuous "by its absence" (Detienne and Vernant 3). This study renders metis visible again; rather than metis existing *below* the surface, I bring it right up to the surface in order to examine the ways in

which it is deployed throughout Julia Child's physical acts of teaching others to cook. Again, this doesn't come without possible disagreement. Letiche and Statler claim that because witnessing metis always requires that a story of its deployment be told by a subjective author, "metis never produces objective truth or theory" (11). In their study related to rhetorical metis and organizational theory, Letiche and Statler conclude that cunning intelligence, in order to "remain loyal to itself, must remain indissociable from the time of its experiencing" (11), thus making its presence, as it is applied during a situation, fleeting and immeasurable. They are adamant in their argument that "*stories* of metis" are appropriate; however, "metis must not be strategized into a principle or concept," therefore "*theories* of metis are entirely inappropriate" (11 emphasis added).

The difficulty in isolating metis—in my case, in order to study its nuanced operationalization—stems from the fact that in all stories of her existence, the Greek goddess Metis, as the embodied origination of cunning wisdom, is both literally and figuratively consumed by her husband Zeus. Stories of Metis just barely capture her life and powers, and they subsequently erase her existence. This study aims to *re-story* the ways in which we read the Metis myths. I rely on the embodied characteristics of goddess Metis and her daughter Athena to, first, demonstrate how their metis represents acts that contradict other instantiations, and second, to show how moves of feminist metic intelligence are represented in the training and pedagogies of Julia Child. I believe, in fact, that metis guides some of my scholarly rebellion here. I am using stories of mythology to make sense of a greater phenomenon, and I do so in order to explore and perhaps add to current theoretical discourse surrounding metic

intelligence. I use the quick and supple physicalities present in Julia Child's teaching so as to isolate moments that bring metis (back) to life in theories of embodied rhetorics.

## II. CHAPTER TWO

### The “Historical Records” of Julia Child

I suppose somebody, sometime, will write a biography of Julia [...] But I feel that the papers are even more valuable to future generations as a record of how one very special woman lived at this point in history...

Avis DeVoto, on the availability of Child’s materials (Nov. 1969)

#### *The Arthur and Elizabeth Schlesinger Library*

Erected in 1908 with half the funding coming from Andrew Carnegie, the building that is now home to The Schlesinger Library was originally considered a Carnegie Library and initially served the students of Radcliffe College (“About”). Today, The Schlesinger Library is part of the Radcliffe Institute for Advanced Study at Harvard University and is located on Harvard’s campus in Cambridge, Massachusetts. The library that would eventually house archival collections of some of the most famous women in American history started in 1948 as “The Women’s Archives.” Maud Wood Park, the first president of the League of Women Voters, donated her materials to the library, and Harvard Professor and esteemed historian Arthur Schlesinger was assigned to oversee the new archival project. According to a 1977 *New York Times* article publicizing the growing archival collection of “women’s histories,” Arthur Schlesinger was appointed because he outwardly “deplored colleagues writing as though ‘one-half of our population have been negligible factors in our country’s history’” (Shenker 28). Showcasing the collections in his article, “A Library that Finally Sets the Record on Women Straight,”<sup>36</sup> Isreal Shenker boasts the

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<sup>36</sup> The article is from Julia Child’s archival collections.

library's then-growing holdings: "The field of women's history has grown so dramatically that the library is collecting not only materials of that history but is also documenting the history of that history" (28). After Arthur Schlesinger's death in 1965, a mere five years into the career of Julia Child, the library, with its vast collections of women's materials, was renamed The Arthur and Elizabeth Schlesinger Library on the History of Women in America, a name that still exists today.

The Schlesinger Library "documents from the past and present for the future," and is known as "[t]he preeminent research library on the history of women in the United States" ("Arthur and Elizabeth Schlesinger Library"). In addition to the collections of Julia and Paul Child, other collections include those of historical figures such as Amelia Earhart, June Jordan, Judy Chicago, Adrienne Rich, Betty Friedan, Susan B. Anthony, Florynce Kennedy, and Helen Keller as well as other influential members of the food world like Avis DeVoto and Elizabeth David. The library is also home to archival material from the National Organization of Women, a group spearheaded by Betty Friedan in 1966, as well as records from the Boston Women's Health Book Collective, the organization that has published continually updated editions of *Our Bodies, Ourselves* for over forty years.

Lucky for researchers and historians, Julia and Paul Child kept *everything*, including paper records and collections of everything they did, achieved, or encountered throughout their lifetime: letters, receipts, plans, itineraries, recipes, drafts of cookbooks, television programming items, books and pamphlets, ticket stubs, personal calendars, napkins, awards, event flyers, photographs, speech drafts, and ephemeral items with handwritten notes and marks. And all of it is housed in their



personal collections at Schlesinger. Today, the “The Papers of Julia Child” and “The Additional Papers of Julia Child” are two individual collections that are part of a larger collection housed at The Schlesinger Library. In addition to the two collections that specifically consist of the Childs’ ephemera and paper artifacts, there is also a video collection as well as an audio collection.<sup>37</sup> Every single piece of material within the Childs’ collection—in all mediums—is available to the public for research or information gathering. Together, the two paper and ephemera collections that I used for this study’s data collection contain 248 file boxes, each of which contain, on average, about ten to twelve file folders. Each of the individual folders contain anywhere between fifteen to forty individual paper documents and artifacts. There is no time-efficient way to count the actual number of materials contained within the 248 file boxes, but based on my own evaluation of what’s been made available by The Schlesinger Library, I estimate that there are anywhere between 90,000 and 120,000 paper artifacts within the two collections.

*Preserving and Inventing the Historical Records of Julia Child*

Avis DeVoto, lifelong friend of Julia and Paul Child, was the first to suggest the possibility that the Childs’ letters and journals could to be put into an archive for future use. DeVoto was an employee of Radcliffe College and an editing consultant for Boston publishing house, Houghton Mifflin. Her husband, Bernard DeVoto, was a published historian and regular contributor to *Harper’s Bazaar*; Avis DeVoto lived and breathed in the world of publishing. She played a significant role in Child’s first

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<sup>37</sup> “Julia Child Video Collection” and the “Julia Child Audio Collection.”

publication, *Mastering the Art of French Cooking*<sup>38</sup>, and as the years went by and their friendship grew, DeVoto saw a story in the life of Paul and Julia Child—a story that should be shared, celebrated, and offered to the public. As she witnessed the history of Julia and Paul’s life unfold in front of as well as behind the scenes of cookbook manuscripts and educational television, DeVoto knew that documenting their history would be vital. In a 1969 letter to Judith Jones, Child’s literary executor and editor at Knopf, DeVoto emphasizes, “Though much of [Child’s material] is about cooking...she also wrote freely about everything else under the sun, people and politics and government service and travel.” DeVoto calls the material “the best kind of social history” (DeVoto to Jones, Nov. 1969).

DeVoto witnessed Julia and Paul’s life together, but she also had a different kind of exposure to their story. In the late 1960s, the couple gave DeVoto permission to read through the letters they’d sent to each other in the late 1940s and early 1950s. DeVoto was adamant that the letters were much too intimate to be made into a book,<sup>39</sup> but she nevertheless stressed the utmost importance of preserving them. DeVoto insists:

...I should add that I feel strongly as ever, if not more strongly, that with this collection in an archive where it will be held safe, under seal for as many years as you see fit, the time will come, in 25 years, 50 years or whenever, the papers will be an absolute gold mine to the lucky historian or literary man who gets there first. (DeVoto to J. & P. Child, Jan. 1, 1969)

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<sup>38</sup> See Joan Reardon’s *As Always, Julia: The Letters of Julia Child and Avis DeVoto*.

<sup>39</sup> DeVoto adds, “The material is magnificent, the writing is excellent, clear, dramatic. But the whole thing is too intimate for publication, while you are alive, indeed while the next generation is alive...I sometimes feel like a peeping Tom” (DeVoto to J. & P. Child, Jan. 1, 1969).

In a subsequent letter that opens with “Dear ones,” DeVoto again emphasizes, “Of course the whole business must be preserved for the historical record, and out in safe keeping at Smith under seal for a certain length of time” (DeVoto to J. & P. Child, Jan. 8, 1969). Not long after DeVoto suggested that the Child’s records ought to be preserved and kept “under seal,” Julia and Paul began negotiations to donate their life and professional materials to The Schlesinger Library. On November 24, 1969, Avis DeVoto hand-delivered the Childs’ materials to the library. In the letter to Judith Jones, DeVoto explains:

The papers consist of a folder of letters for each year from 1952 through 1968; three folders of cookbook drafts; a folder of clippings including those *Globe* articles Julia wrote until it became too much for her; a folder of miscellaneous articles about Julia and the book. I will have to guess at the number of letters from Julia to me, mostly typed, some in longhand. A thousand? There are perhaps twenty or thirty letters from Paul Child to me, a handful of letters from Simone Beck, and quite a few postcards, valentines, and the like. (DeVoto to Jones, Nov. 1969)

The letter continues:

These folders also hold most of the correspondence about Mastering the Art of French Cooking before publication, before it was Mastering - or copies of same - - to and from Houghton Mifflin, Paul Brooks, Dorothy de Santillana, Paul Sheeline, Putnams, all that. I am still not sure everything is there and will probably find more items as I go through my files. I put it all in chronological order as far as I could; Julia was careless about dates and I didn’t keep envelopes. (DeVoto to Jones, Nov. 1969)

Acknowledging how Child's materials became part of Schlesinger's holdings is important to the ways in which I myself navigated the two archival collections. While I can—and do—articulate the particular methods I called upon for this study, my selected methods are only in play due to the previously crafted layers of invention within the archive itself. This archive began as a notion that struck Avis DeVoto as she read through Julia and Paul's letters to each other in the late 1960s. By the time I arrived at the archive, nearly fifty years after Avis DeVoto suggested the idea to the Childs, it already consisted of layers of invention that were previously mediated by the decision-making of others. Julia and Paul Child of course played a role in what is available, and so did other people in their circle; people like DeVoto and Elizabeth Owen Shenton,<sup>40</sup> by organizing and cataloging the initial collection of letters, facilitated the process of acquisition in the first place. Schlesinger Library reference staff members have also spent time processing three decades worth of the Child's artifacts. As I note the careful steps I took to engage in my research processes, I must remember that my processes come to fruition only because they were facilitated by those prior moments of invention—moments that have been processed and curated over the course of nearly four decades.

I might point out that the archive of Julia Child also consists of a doubled invention: invention that resulted in the establishment of the archive itself as well as invention that has stemmed from how others have utilized its contents. These layers demonstrate Barbara Biesecker's claim that an archive "always already is the

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<sup>40</sup> Shenton was Assistant Director of The Schlesinger Library in December 1969 and was tasked with cataloging a collection of letters between DeVoto and the Childs. She remarks in a letter to Child, "...I really don't think Radcliffe should pay me for cataloging this collection since reading it is a pure joy. I am purposefully moving slowly just to savor every bit, but in due course you will receive a copy of the inventory" (Shenton to Child, Dec. 1969).

provisionally settled scene of our collective invention, our collective invention of us and of it” (124). Even after the initial archival collections were formed in late 1969, throughout the following years Child herself made distinct decisions about the existence of the archive as well as how to organize work materials, both for her own sake and specifically for the sake of her growing collections. Schlesinger staff members began processing the materials in 1969, and they continued to process and organize a bulk of other materials that were donated around 1976. And even later, staff members made changes and updates until 2014 when the Julia Child Foundation donated other award and memorabilia materials.<sup>41</sup>

In addition to the ways in which Child and her personal and professional circle of friends contributed to her materials, there are other ways in which the archive has been invented, that is to say, ways in which the archive has been *created* as it is used. What many of us already know about Julia Child, beyond her fame on *The French Chef*, re-circulates each time a biographer tells the story of Child; that story then invents—and influences—the decisions that others make regarding their approach to the archive. For example, all previous biographers of Child—Noël Riley Fitch, Laura Shapiro, Bob Spitz, and Alex Prud’homme<sup>42</sup>—relied on archival materials to write their history of Julia Child’s life. Other writers and historians used the collections for projects other than biography: Dana Polan’s *Julia Child’s The French Chef* is a scholarly reading of the show’s influence on television and culture, Jenet Conant’s *A Cover Affair* tells of Child’s involvement in the United States Office of Strategic

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<sup>41</sup> See “Papers of Julia Child” and “Additional Papers of Julia Child” on Schlesinger website, <https://www.radcliffe.harvard.edu/schlesinger-library/collection/julia-child>.

<sup>42</sup> Child’s grand-nephew, co-author/collaborator of *My Life In France*, and author of *The French Chef in America: Julia Child’s Second Act*.

Services, and Luke Barr's *Provence, 1970: M.F.K. Fisher, Julia Child, James Beard, and The Reinvention of American Taste* brings together the lives and influence of Child and her culinary contemporaries. The histories created by these writers then mediate the approach that others, myself especially, take upon starting their own work in the archive. Laurie Grobman would remind us, in fact, that any history depends a great deal on the rhetorical performances of others (300).<sup>43</sup> We may therefore consider the invention of and within Julia Child's archive as a collective, and, to borrow from Biesecker, the archive "may best be understood as the scene of a doubled invention" (124). All of this is to directly acknowledge that, no matter the approach I took on any given day, what I found was initially mediated by the organization or the research acts of others who came before me.

### *Reading the Historical Records of Julia Child*

As I began my journey into the collections of Julia Child, I was guided by a curiosity that led me to documents and artifacts that represented the historical and material life experiences (Royster and Kirsch; Kirsch and Rohan) of a woman who influenced our ways of knowing and ways of being in the world of cooking. In "Dreams and Play," Bob Connors calls it—the Archive with a capital "A"—the meeting of storage and dreams, and the resulting compilation is "history" (17). Exploring the artifacts allowed me to revisit a history I had only witnessed in Child's memoir, *My Life in France*, or in the film, *Julie & Julia*. Connors might call my

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<sup>43</sup> In a way, my own telling of Child's embodied performances stems from others' histories. I used many of these authors' published texts, in fact, to triangulate contextual or historical information about influential moments in Child's life as well as her ongoing teaching philosophies and practices.

reaction to the availability of Child’s archives an “always already” prejudice as “[o]ur entire life experience functions to predispose us favorably toward some ideas or practices and less favorably toward others” (21). I was certainly predisposed to the story of Child’s life, and as Bizzell insists, it’s important that I acknowledge the role of emotion in my own research agenda (12). I have an emotional admiration for Child; she was a woman who traveled the world, wrote passionate letters to her lover, and graced many Americans with culinary practices they then mastered in their own kitchens. Her life was like fantasy, and I want to know as much as I can about how she lived her full life (or what I perceive to be a full life). Acknowledging this developing relationship with Child, as Bizzell encourages, is a critical step in bringing an awareness to the “emotions and experiences” that help to define “one’s relationship to one’s research” (13). Though my approach to finding and utilizing her archival material for this case study followed a somewhat logical path of academic rigor, my connection to her humanity as a woman also contributed to my drive—and curiosity—as a researcher. I wanted to enter the conversation “respectfully and caringly,” as Spoel helps me understand, with the intention of observing the “embodied world” of Julia Child—a world I sought to know and understand rather than control (Spoel 206).<sup>44</sup>

With my own “predispositions” in mind, my motivation to reveal a story of Child’s pedagogy also stemmed from what Connors argues is our “historical work” (21). Our work is both provisional and partial in the sense that as researchers, we must continually make sense of our findings and our progress, and though I felt a

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<sup>44</sup> Spoel borrows from Haraway’s use of the conversational metaphor here, claiming that the “ideal feminist knower” converses with the world she seeks to know but does not control (206).

connection, I also wanted to see and learn more about how Child approached her work or how she prepared for performances. I didn't see my work as documenting a history; on the contrary, I enlisted a process that helped me make *new* sense—in a rhetorical context—of whatever was already there. I felt a pull to make sense of Julia Child's life as it related to such prolific rhetorical production. Furthermore, the physicality of the documents I held in my hands, while exciting, also inspired a new context for my own thinking. Not only was it a context grounded in evidence from Child's own life (Royster and Kirsch 20), but it was also one that would allow me to *re*-contextualize Child as a skilled teacher and performer—and as a rhetor (Royster and Kirsch; M. Johnson et al.).

### **Methods: Decision Making in the Archive**

During my early start to each research day, I prepared notes regarding what I intended to search for but I never made a final decision until I arrived at The Schlesinger Library. During my commute, I reviewed all of the notes I'd taken thus far, then around 9:05 a.m., just a few minutes after I arrived, I closely reviewed my notes from the last visit while simultaneously scanning the archive's finding aid for specific and related materials. In essence, the handwritten notes I used to help me come to the first decisions of the day also become a type of data, and I called this a system of looking at one set of notes and then looking at another set of notes "togglng." I toggled between my notes from previous visits as well as lists of sub-sets of materials within the collection I wanted to look at. As it relates to grounded theory methodology, Strauss and Corbin might call it a "back-and-forth interplay with data"



(in Neff 125). I toggled this way, in a “back-and-forth” manner, because from week to week, I hoped that connections would emerge organically and somewhat on their own from my iterative processes. Though I did attempt to *plan* my research in a linear way, I purposefully *engaged* in the research in a less linear way; my ongoing negotiation became a type of mechanism for “listening deeply, reflexively, and multisensibly” (Royster and Kirsch 20). I went back and forth and back again between my notes the historical content I had available to me. Connors might call this process “play,” though it was never a “random stroll” (23); I had a plan, but at the same time, I wanted to remain reflexive—I wanted to catch inspiration if it presented itself. I always toggled, purposefully referring back to the research guideline I’d proposed in my dissertation proposal, but I didn’t create solid plan until I revisited my earlier notes, ever more layered with new contexts and information.

To say this another way, I was purposefully reflexive in my daily research decisions in that I reviewed what I intended to study<sup>45</sup> then I toggled by reviewing my notes regarding the artifacts I had already looked at thus far. Only then would I make a decision about what to look at next. I toggled using this back-and-forth process until I eventually came to a solid decision about which set of documents I wanted to look at on any given research day. One unknown when it comes to archival research, however, is the fact even though I made informed decisions about which boxes and folders I wanted to look at, there was little assurance that they would contain *exactly* what I expected them to contain. That is often an ongoing dilemma with archival research. Because Child’s collections are sometimes arranged by topic (“*The French*

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<sup>45</sup> Using the research outlines from my dissertation proposal.

*Chef*; Series I”), by artifact category/genre (“Correspondence, ‘Cookery’”), by timeframe (“Cooking Classes 1951-1963”), and by alphabetical order (“Correspondence; Personal and Business, F-Fl,”), until the materials were right in front of me, I could never completely ensure that what I thought I was requesting would be relevant. I tried to remain completely flexible and open to whatever I might find, though at times it felt very haphazard (N. Johnson, “Autobiography” 290), which I deliberately embraced. For example, on any day that I wanted to look at recipes (in a general sense), I might look for any series, box, or folder that had the word “recipe” in its description, or I might review files from *The French Chef* knowing there were recipes within it. Since Child also conferred with friends about recipes, I might also review correspondence with friends, cookery professionals, or other acquaintances and relatives.

When I was finally sitting with folders full of materials in front me, I had to make quick decisions about which documents might be relevant for my study and which, though fascinating to look at or read, were not relevant. I estimate that roughly ten thousand artifacts passed through my fingertips during my seventeen visits to the archive. Again, invoking Connors, it was never a “random stroll,” albeit the fact that once I opened a folder, something did feel random. I never knew exactly what would be there, and I encountered a few surprises. Nonetheless, my reading, like Connors’ own research process, was “a kind of directed ramble,” which is a bit like “directed *intention*” (23-24 emphasis added). I reviewed the artifacts quickly, never in haste; though, sometimes I had to make decisions with rather intentional quickness. My review process was directed in that I’d already chosen the files to look at, though I

never knew exactly which boxes, folders, or artifacts would present me with relevant material. The process is a bit of a paradox: I knew exactly what I was looking for, though I had no idea what would pop up as the most helpful. As I went along, I suspect that I cognitively started to build a continuum that rated materials somewhere between most-useful and least-useful—to be sure, artifacts were always interesting but not always useful. Notions of grounded theory help me conceptualize this decision-making as “a set of explicit, iterative strategies primarily based on comparison (Farkas and Hass 82). I quickly interpreted each artifact as related or not related to what I was looking for, which were references to embodied practices or physical movements or motions. Then, as I became more familiar with the contents of Child’s collections, I more easily compared the embodied categories to the content of each artifact.<sup>46</sup> It started out a lot like “problem solving” (Connors 25), and I got into a rhythm that I cognitively adjusted for over time. This would occur over and over on each research day.

### **Methods: Data Organization and Initial Analysis**

During my time in the library’s Carol K. Pforzheimer Reading Room (the only place where a researcher can review artifacts held at Schlesinger), I kept a record of every box and every folder I reviewed as well as every artifact I thought could be helpful for my study.<sup>47</sup> When necessary, I also made notes as to why I took the time to review that particular artifact. In an effort to also keep a visual record of each potentially relevant artifact, I also took photographs of the artifacts I listed in my

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<sup>46</sup> See Farkas and Hass, “A Grounded Theory Approach to Studying Writing and Literacy” in *Practicing Research in Writing Studies* 82.

<sup>47</sup> See Appendix B for an example.

notes.<sup>48</sup> During the process of creating my own record of what I studied within Child’s archive—what essentially makes up my data set, which I outline below—I also established a list of thematic terms that would serve to help me decide: a) whether or not to take a record of the artifact for my study, and b) how the artifact might be helpful for answering my research questions. Some of my overarching thematic terms were: “practice,” “language,” “tools,” “body/senses,” “audience,” “delivery,” and “JCrhetoric.”<sup>49, 50</sup>

When I was met with a new folder full of artifacts, I engaged in more toggling or more “back-and-forth interplay” (Strauss and Corbin in Neff 125). As I looked at each document, I asked myself: “Does this demonstrate embodied rhetoric?” “What thematic term or terms might this fall under, and why?” I reviewed the artifacts one by one, and when I came across a document I wanted to keep record of, I had a specific process: in my notes, I labeled the location of the artifact, the name of the artifact, the appropriate term or terms, as well as a brief description that would later help me remember why I added it to my dataset in the first place. And, throughout this process, I used a #hashtag system in my notes to make the thematic terms easily searchable in my files.<sup>51</sup>

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<sup>48</sup> I kept a written record and a visual record of my entire data set. I studied artifacts within 131 folders from thirty-four boxes, and I gathered exactly 2,036 photographs of individual pieces of material within the Julia Child collections.

<sup>49</sup> I used #JCRhetoric to labels artifacts related to Child’s decisions about the compiling process and organization of the archive, even in its pre-“archive” stages.

<sup>50</sup> See Appendix A.

<sup>51</sup> See Appendix B.

### *Relevant Sub-Collections Within The Collections*

My research within Julia Child’s archival collections was guided by a desire to study how she learned and taught culinary methods using her body. Given the vast categories of items that are held within Child’s archive, I narrowed down a number of sub-collections that I thought might provide direct evidence of Child’s learning and teaching practices, as well as other contextual clues related to learning and teaching with the body. For example, I chose specifically to review some of her correspondence related to the writing of *Mastering the Art of French Cooking* because she was adamant about breaking the recipes down into overarching methods that she called “themes and variations,” and I knew she had established specific cooking philosophies based on bodily movements. On the other hand, I opted to not review items such as her personal calendars or letters she wrote to or received from husband, Paul. That is not to say calendars and personal letters would not have added to this research at all, but in order to honor the scope of my research, I made very strategic choices.

Prior to beginning my study, I created a research agenda that would allow me to work through the following archive categories:<sup>52</sup>

- **“Correspondence,”** with subcategories of “Cookery 1951-1992,” “Publishers 1952-1989,” and “personal and business” – categories from both “Papers” and “Additional Papers” collections
- **“Teaching,”** with subcategories of “Cooking Classes 1951-1963,” “TV Programs 1962-1983,” and “Demonstrations, etc. 1961-1993” – categories from “Papers” collection only

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<sup>52</sup> Bolded headings are categories that fall within a larger series, which then is also further broken down by theme. A number of headings (such as “correspondence” and “writings”) appear in both of the paper collections. The collections mostly contain different sets of materials; however, Child herself purposefully duplicated some of the same materials so that they’d exist within both collections.

- **“Writings 1952-1989,”** and **“Television and Writings 1935-2001”**  
– from “Papers” and “Additional Papers” collections
- **“Recipes 1954-1997”** – from “Additional Papers” collection only

*Teaching Materials: Summary of Findings*

The first sub-series of artifacts that became most important to review were Child’s teaching materials, which fall under Series III—“Teaching,” within the “Papers of Julia Child” collection. Child began her own culinary training in 1949 at Le Cordon Bleu in Paris, and within in a few years, she established a cooking school with two women, Simone Beck and Louisette Bertholle, whom she met at a social gathering in Paris (and who would become co-authors on *Mastering the Art of French Cooking*, Volume I). Starting on Wednesday, January 23, 1952<sup>53</sup> and continuing through most of that decade, the three women taught cooking classes for the school they named *L’Ecole des Trois Gourmandes*, “The School of the Three Hearty Eaters.”<sup>54</sup> Child’s teaching notes include the teaching agenda and menu for any given cooking class as well as handwritten notes, which she presumably made after the lesson, addressing how successful each part of the cooking lesson was. There are notes such as “Good menu,” “not good menu,” “leave out braised fish,” or “too much, leave off soup, otherwise ok” that are spread throughout teaching menus (see Fig. 3).

As a group of teachers and students, they cooked together following what Child called the “Order of Battle.”<sup>55</sup> Cooking class menus span a timeframe between

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<sup>53</sup> See Fitch 189.

<sup>54</sup> Child’s loose translation (see *My Life in France* 136).

<sup>55</sup> This terminology may be attributed to the “military model” that stems from “ancien régime France,” where “a *chef de cuisine* commands culinary operations like a general directing a battle.” See Ferguson, *Word of Mouth: What We Talk About When We Talk About Food* 80.

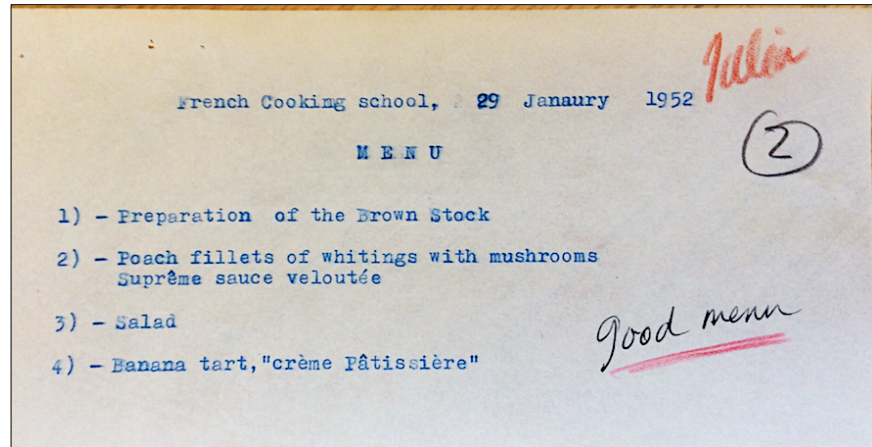


Figure 3. French Cooking School Menu, January 29, 1952, "good menu."  
Photo taken by author at Schlesinger Library.

1952 when Child taught with her colleagues in Paris and the early 1960s when she taught in Oslo, Norway, where she and Paul were stationed with the United States Office of Strategic Services. She also planned and conducted lessons for colleagues and friends in places like Washington, DC and Philadelphia, which she could easily travel to after officially moving into the house at 103 Irving St. in Cambridge in 1961.

Child wrote brief notes of reflection and criticism throughout her teaching materials, and although the notes are brief, sometimes only a couple words or short phrases, as a collection they reveal contextual information that point to her early habits and philosophies as a teacher. She wanted her lessons to be meticulous and crafted in such a way that any student could learn from them, and her notes reveal that, with each lesson she planned and taught, she wanted to improve her delivery. And her notes aren't only about improvement, per se. For Child, it wasn't only about putting forth information about a recipe or about which meat would be appropriate to serve with

which sauce, but more so, she wanted to train her students to physically engage in culinary practices just as she learned to do at Le Cordon Bleu.

#### *The French Chef, 1963-1973: Summary of Findings*

In terms of the order in which I approached sub-sets of archival materials, after reviewing all of the materials under the “Cooking Classes” label, it made sense to then look at materials from *The French Chef*, the public television show that Child is most known for.<sup>56</sup> In February 1962, Child was invited to create three pilots of *The French Chef*, which she wrote and filmed in July 1962. Child would eventually devise a system of composing a series of different scripts for each episode of *The French Chef*; however, the pilot episodes’ drafted scripts consist of nearly eleven pages each, and they were revised multiple times.

Beyond the first three pilot episodes of *The French Chef*, which highlighted Omelettes,<sup>57</sup> Soufflés, and Coq Au Vin, Child’s preparation materials for each episode thereafter are just as strategic as they are vast. For nearly every episode—there were over 200 total episodes—there are at least three, separate multiple-page scripts and prep-documents, and for some episodes, even more. When the show officially went on air in 1963, Child and her producers were filming four twenty-six minute episodes per week. Mondays and Wednesdays were for home practice and preparation, and Tuesdays and Thursdays were for filming. To prepare for filming, Child composed a shopping list, a separate equipment list, two different action-oriented scripts, and often times, a handwritten layout of where all ingredients or utensils needed to be placed

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<sup>56</sup> *The French Chef* was only one of about fifteen television shows Child would create and film over the course of her career; it was her first and most well known stint on public television.

<sup>57</sup> French spelling.



upon the start of filming.<sup>58</sup> One action script, the “Action Cue” script, was a simplified sketch of action-steps Child would perform during her at-home run-through of all the recipes and methods within each segment of one episode (see Fig. 4.1). Child used this loosely written script to practice the episode in her own kitchen, sometimes up to two or three times.<sup>59</sup> Once Child gained a feel for the actions and processes that would best deliver the episode, the action-cue script then informed the next script, which more completely reflected plans for the filming of the show. The “Action & Talk” script is what Child created and then used to confirm and perform the “order of battle” for each episode (see Fig. 4.2).<sup>60</sup>

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<sup>58</sup> The process of using a detailed layout depicting where everything should be placed on set before filming would later become a regular practice in television production known as “blocking” (see N. Barr 33).

<sup>59</sup> Many of these Action-Cue scripts are handwritten and reveal varying layers of handwriting. The actions for each step along with the time allotted for each are listed, and sometimes there are a few notes written in another color.

<sup>60</sup> The “Action & Talk” script is usually typed and is comprised of three columns of information: actions to be performed, talking points that would accompany the actions, and set-ups that denoted specific utensils or instruments needed to perform each action.

3:20 MIREPOIX - ~~KEEP~~ CUTTING (1:00) <sup>Shrimp</sup> P<sub>2</sub>  
 Carrot - onion - celery

---

3:30 1 1/2 lb. shrimp - 1/2 c. veg  
~~Duc Louis - M. Morellet Louis XV~~

---

3:50 30 SECONDS LEFT  
 Duc Louis - M. Morellet - ~~Antoinette~~ Louis XV

---

4:20 SHOW READY MIREPOIX:  
 Heat LL  
 :20 Can freeze - make quite abt

---

4:40 ~~SHRIMP - COOK~~  
 Butter in pan  
 Mirepoix - ~~Shrimp~~ → separate shrimp

---

5:10 Why in shells  
 salt - pepper

---

6:10 30 SECONDS LEFT

---

6:40 COGNAC - FLAME - VERMOUTH  
 :50

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7:30 TOMATOES  
 Herbs:  
 bay - thyme  
 basil - tarragon  
 parsley

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COVER - 7 MIN.

Figure 4.1. Preparation/Action Script for The Shrimp Show (page 2), *The French Chef*, March 1965. Photo taken by author at The Schlesinger Library.

#84 SHRIMP SHOW Pg. 2

Butter/ <del>matcha</del> Bay/thyme 15 min/freeze uses	BUTTER IN PAN, MIREPOIX IN, HERBS. Cover pan, cook about 15 min, until soft not browned. Can freeze, <del>matcha</del> use for sauce flavor, fish veal and chicken cooking.	Butter/dish/spreader Bay/thyme Ready mirepoix/jar Sm.stn.pan/cover
SHRIMP COOKING Butter/mirepoix Shells/flavor Salt/pepper/pink	BUTTER IN CHICK FRYER, MIREPOIX IN, SHRIMP IN, SALT AND PEPPER. Cook several minutes until pink. Shells more trouble, but more flavor. In good Fr. cooking, nothing is too much trouble if it gives the flavor <del>matcha</del> one's after. Can use peeled raw shrimp if want.	Chick fryer <i>Arch</i>
COGNAC FLAME Tomato Vermouth/ <del>matcha</del> Cover/7 to 10 min.	ADD COGNAC. FLAME. 1 tomato for color; this dropped 10 sec. in boiling water. PEEL IT, SEED AND JUICE (into fruit bowl); CHOP. This a most familiar operation!. ADD VERMOUTH. COVER PAN. COOK 7 to 10 min, until firm. Let cool in liquid, as usual, for flavor.	Cognac K.matches <del>in</del> in box Blanched tomato in fruit bowl Rect. chop. board
REMOVE READY SHRIMP Show liquid/sauce	SHOW READY SHRIMP. REMOVE TO BOWL. SHOW LIQUID.	Ready-cooked unpeeled shrimp/orange pan Bowl for shrimp Slotted spoon
<del>BUTTER BRIDGE</del> <del>More flavor</del>	<del>Can peel and use shrimp and cooking stock</del> <del>to get even more flavor by</del> <del>using a shrimp butter</del>	
SHRIMP TO SINK/ peel	TAKE BOWL READY SHRIMP TO SINK. SHOW PEELING AND DEVEINING	At sink: (right) Baby <del>matcha</del> knife Deveiner Bowl peelings Photo whole shrimp
BUTTER BRIDGE More flavor	Real reason for using unpeeled shrimp is that we can use peel for even more flavor. Most flavor from whole shrimp, with head on SHOW PHOTO WHOLE SHRIMP.	
FLAVOR/POUND Lobster Set butter right	Peelings and heads pounded in big mortar, in old Fr. cooking. No heads, we use few whole shrimp. Pounded with butter. POUND. Forced through sieve DO. SHOW BUTTER. Plenty of work, exquisite result. Old days, had plenty kitchen help. Did this with lobster too.	J. black mortar & pest. Tamis & champignon Red Wegian scraper
ELENDER BRIDGE Heat jar Add shrimp & peel	Can get a good result with modern means, using blender. Have to heat it thoroughly in hot water. Add some shrimp and peel	Blender jar
To far right(slow) Heat butter Blend/strain	This to be ground up with very hot butter, that's why jar heated, <del>matcha</del> otherwise creams too fast. BUTTER IN, BLEND, STRAIN.	At far right Blender base/ attached #5 burner high <i>CAVE</i> #4 low, Reverse with butt (2 <i>shock</i> ) Sieve over sm.gl.bowl R. spatula <i>Sm. blue on wood</i> <i>(butter)</i>
DEBRIS INTO STOCK More flavor	Debris goes into shrimp stock, still flavor and don't waste a thing. Simmer 5 min. or so. These are little secrets of cooking, these few extra minutes which make diff. between adequate and marvelous flavor.	

Figure 4.2. Action & Talk Script for The Shrimp Show (page 2), *The French Chef*, March 1965. Photo taken by author at The Schlesinger Library.

*Other Sub-Collections: Summary of Findings*

Reviewing other categories of Child's correspondence was essential for building a broader context related to the ways in which she functioned as an embodied learner and an embodied teacher. Letters written to family, friends, and colleagues during the ten years she composed *Mastering the Art of French Cooking* reveal varying narratives that point to Child's unique culinary philosophies. Additionally, after rising to culinary fame with *Mastering*, in addition to renewed seasons of *The French Chef*, Child also began exchanging letters with other food and culinary celebrities of the time. Extremely close friendships grew between Child and New York based writer, teacher, and chef James Beard, literary food writer M.F.K. Fisher, and British food writer Elizabeth David. Hundreds of letters between Child and Beard, Fisher, and David reveal how she approached teaching, what she believed was essential to any culinary method, and how she felt being broadcasted as the American face of French cuisine. Much of the correspondence between Child and these celebrities as well as other chefs and food professionals reveal contextual clues surrounding how Child approached her work and what she valued the most when it came to teaching others how to cook. Various pedagogical cues contribute to my inquiry into Child as an embodied rhetor.

In addition to the categories I outline above, I also gathered artifacts such as:

- Magazine and newspaper articles written by and about Child
- Recipes that were written specifically for other magazine articles
- Production materials and lists prepared for live demonstrations
- Materials from lessons given at The James Beard Cooking School
- Speeches that Child delivered at both public and private events

- Production materials for an event held and filmed at The White House in 1967
- Materials from pilots for television shows that were never aired
- Scripts from Child's guest appearances on *Good Morning America*
- Correspondence with staff and curators at The Schlesinger Library
- Other materials related to WGBH events and ventures
- Ten years worth of fan mail sent to Child throughout the mid-1960s

### **Coding My Data Set and Curating My Own Digital Archive**

I kept a written record of all artifacts that could become helpful for my study, and, in order to create my own digital archive, I took a photograph of every artifact I documented. Rather than try to write out the content and relevance of each individual artifact in real time, creating a visual record allowed me to refer back to my curated data and more closely examine artifacts whenever I needed to.

Once I choose an artifact to add to my data set, I made a written note of its location and title<sup>61</sup> and I used my iPad to take a photograph. On any given day in the archive, I documented and photographed anywhere between seventy-five and two hundred individual artifacts. At the end of the day, I uploaded the photographs from my iPad into a web application called PhotoTime.<sup>62</sup> After I uploaded the photos, I coded all of them using the application's tagging function; once tagging was complete, all photos were searchable within the application. Phototime also assigns "timeframe" and "location" tags automatically which means, in addition to being searchable by my

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<sup>61</sup> Most of time, I created a title for the artifact, and I documented the collection, box, and folder location.

<sup>62</sup> PhotoTime is a photo-keeping and photo-sharing application that allows users to store photographs on an external server and then assign their own tags to individual photographs. Tagging within the application required a wireless Internet connection and this did slow my process a couple of times. Unless PhotoTime has been upgraded, I wouldn't use it again nor would I recommend it to others.

own content-related tags, I could also search my data by month, day, or location. After each day that I collected photographs from Child's collection, I then created categorical and content description codes in real-time as I interpreted and reviewed each artifact. As I developed the running list of terms, I would then use the list to refer back to repeating terms and, as I continued to review the artifacts, I added to the list in real-time. Essentially, the coding list grew as I reviewed each day's collection of artifacts.<sup>63</sup> I relied on many of the #hashtag terms I mention above, but I also created more categorical terms related to content that allowed me to keep a more precise record of individual artifacts and genres.<sup>64</sup>

I took more than two thousand photographs of artifacts within Child's archive; some of the most relevant tags I created by following an open coding process (Neff; Farkas and Haas) are: "letter," "Vol I," "script," "schedule," "Ecole Gourmandes" (short for *L'Ecole Des Trois Gourmandes*), and "The French Chef."<sup>65</sup> I also used the names of other food celebrities or friends whom Child regularly corresponded with: for example, "Avis," "Judith Jones," "Simca," "Louisette," and "Putnam."<sup>66</sup> I also created recipe-related tags; however, I found that I used them much less often than some of the others.<sup>67</sup> Tagging each photo in my digital archive for basic content as well as rhetorical-context or rhetorical-practice was a crucial step. Not only did I use the act of open coding as a process through which to brainstorm and name concepts

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<sup>63</sup> All together, I established approximately ninety-five tags/terms to describe the content within the photographs I captured. See Appendix A.

<sup>64</sup> For example, I might assign #practice to any speech, *The French Chef* script, *Mastering* recipe, or letter where Child referred to the importance of practice; however, a speech would also be categorized as #speech to denote the basic genre. See Appendix A.

<sup>65</sup> Other useful terms are noted in Appendix A.

<sup>66</sup> Sumner Putman, representative of Ives Washburn, a publishing company Child corresponded with early on in her process of drafting *Mastering the Art of French Cooking*.

<sup>67</sup> See recipe terms in Appendix A.

that emerged from the data (Neff 129), but it was also crucial I be able to go back and look at the curated collections that I'd marked with specific terms.

Being able to search for terms and explore categories allowed me to examine patterns within Child's life as well as prolific writing practices that contributed to her rhetorical work, namely patterns of her own learning strategies, teaching philosophies, and television performances. Farkas and Haas refer to this process within grounded theory as dimensionalizing and selective coding, and integration. *Dimensionalizing* is a process through which a researcher codes data for certain categories and properties, which is followed by *selective coding* where patterns within a category or with particular properties can be studied more closely (88-89). *Integration*, then, allows "core categories and their attendant data" to be integrated "into a tentative, substantive theory" (Farkas and Hass 90). As I went through my digital archive and tagged each of the photographs, I kept track of as many identification terms or codes as I could think of in a process of dimensionalizing. When it came time to more closely examine individual collections of, say, artifacts labeled with "letter" or "script," not only would I be able to call them up in the PhotoTime application, but, ideally, my ongoing selective coding would allow me to make some sense from patterns that were emerging.

I applied similar open coding and axial coding methods (Neff 130)<sup>68</sup> as a third and final step in overall coding. I coded my more than two thousand artifacts for any *metis*-related material. By that time, I had already started conceptualizing aspects of feminist metic intelligence and I began by looking for and tagging any examples

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<sup>68</sup> Neff describes axial coding as examining each concept—in this instance, *metis*—in terms of "conditions, interactions actors, strategies, tactics, and consequences."

where I considered Child to be demystifying a method or revealing large amounts of information. There were also moments in a number of artifacts where Child, for example, quite literally admits to wanting to debunk French cooking's mysteries. I also looked for examples where Child taught with an exhaustive amount of detail or explanation, or instances that resembled moments of wanting or intending to empower her audience. Examples of these actions would demonstrate Child's mission to not only be as thorough and precise as possible, but also to "take French cooking out of cuckoo land and bring it down to where everybody is" (Tomkins; Fussell 6). When I coded the data in this third "pass" (Neff 125), I only used the word "metis" to mark the artifact.<sup>69</sup>

In order to demonstrate the nuanced and contextual negotiations that occur as one performs rhetoric, that is, instances related to positions of stability as well as situations that require flexibility, I also coded artifacts for examples that somehow revealed Child's reliance on strict rules *in combination with* an acknowledgement of developing a capacity for agile and physical response (to badly flipped potato pancakes for example). I initially noticed this pattern across various genres of artifacts—in letters, speeches, lessons, production scripts, manuscripts—and I wanted to be sure to build a collection of concrete examples.

Aside from spending nearly seven hours on each research day sitting at a table in The Schlesinger Library, coding the 2,036 artifacts that I curated was the most laborious step in my research process. I estimate that each time I reviewed the more than two thousand individual documents, it took me about eight to ten hours of work.

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<sup>69</sup> Additionally, part way through this pass, PhotoTime stopped recording my tags within in the application so I was forced to resort to typing out a list of artifacts, each with a code/marker that would help me find it again as well as the date in which I photographed it.



Because many of the documents in Child's archive require close reading or a close examination as to its context, reading through the documents took a substantial amount of time. The process did, however, allow me to become more familiar with the collection and notice emerging patterns. It was time consuming; though, it was not time wasted.

### III. CHAPTER THREE

#### Pursuing and Expanding Theories of Metis

The myth of Metis herself, as well as the powers of cunning of intelligence that we associate with her, stand to become powerful symbols for the ways in which we might answer the calls to “choreograph new rhetorical possibilities for an alternative, embodied tradition” (Dolmage, “Rhetorical Bodies/Rhetorical Traditions” 2). In his work, Jay Dolmage specifically points out that our notions of a masculinized rhetorical tradition result in a body denial through which the body then undergoes a general submersion (Dolmage, *Disability* 88). He offers an example of this submersion through the Metis myths, particularly illustrating how the goddess was robbed of her lineage due to being coopted and literally ingested, first by Zeus and later by philosophers like Aristotle and Plato who systematized her powers of wisdom for their own uses. In order to counter the body’s submersion throughout the rhetorical canon as well as challenge masculinized conceptions of metis, Dolmage calls for us to make rhetoric significantly bodied. In “Metis, *Mêtis*, *Mestiza*, Medusa: Rhetorical Bodies Across Rhetorical Traditions,” he specifically hints at allying metis with femininity so that we can “begin to write a new mythology that values partial and contextual embodied knowledge” (13).

My consideration of the goddess Metis, along with an interrogation of the type of wisdom we associate with her, starts with the feminizing of metis that Dolmage alludes to. In response, I offer the beginnings of an expanded mythology of metis. Though she was swallowed and forever silenced, a reclamation of both Metis and her

wisdom can help us see the multi-directional and embodied ways that humans negotiate within their worlds as well as the way we may use metis to inform, encourage, and empower others. Looking more closely at how the nuances of metic intelligence operate additionally allows feminist researchers to further interrogate hierarchies of body/mind dichotomies that exist throughout the rhetorical tradition we have continually chosen to accept (Dolmage; Spoel).

I propose, in order to consider an always already feminized—and perhaps more whole—version of metis, beyond highlighting the tricks and disguises that have most often represented the concept, perhaps we narrow in on the problem-solving skills of Metis. Furthermore, studying metis as a *holistic* kind of body intelligence, that is, as an intelligence that relies on both stability and flexibility, requires a turn toward the building and craftsmanship of Athena, Metis’s daughter. As I elaborate below, Athena was a skilled builder and craftswoman, and she relied heavily on the straight line and structured procedures while building ships and chariots. The idea of metis including something as linear as a straight line reveals a *possibility* that straightforward and fundamental knowledge and skill may contribute to the facilitation and execution of adaptive metis. This approach supports James C. Scott’s argument that isolating metis as only a cunning intelligence “fails to do justice to the range of knowledge and skills represented” by the concept (qtd. in Dolmage, *Disability* 157-158). In this way, feminist metic intelligence may involve not only wisdom that allows for agility and mobility, but also the capacity to negotiate between multiple contexts that also include stability and linearity. As much as metis represents movement, response, or adaptability, metis also demands a readiness that stems from foundations

of structure, from the still contemplation of “vigilant premeditation” (Detienne and Vernant 14), or from “thought that is dense, rich and compressed” (Detienne and Vernant 15). As the rhetorical practices of Julia Child demonstrate (as I explore more fully in the next chapter), this more full version of metis included valuing “the structural logic of French cuisine, where the complex is built up out of the simple and codified elements and procedures” (Polan 192) as well as her ability to respond to real-life blunders and “on-air mistakes” in the kitchen (Polan 256).

To be clear, I do not wish to challenge previous perspectives of metis as an intelligence that is wily or cunning, or one that relies on tricky disguises, nor do I aim to systematize or categorize metis in the same ways the ancient Greek philosophers have—thus rendering a metis with “the cunning wrung out” (Dolmage, *Disability* 200). More so, I “stress the depth, the strength, and the practicality of metis” (Dolmage, *Disability* 202) so as to reveal its application to even more complicated, nuanced, and contextual situations and spaces, particularly those that exist in everyday life. I specifically invoke James C. Scott’s notion that metis should be more broadly understood as a wider array of the practicality and intelligence necessary for responding to a “constantly changing natural and human environment” (qtd. in Dolmage, *Disability* 158). I argue that metis can exist as more than what we’ve conceptualized thus far. In an attempt to establish my own “cunning connections,” I consider Dolmage’s question: “What if our inclination was not to align forms of knowledge *against one another*...but to *move laterally between traditions* as stories gain complexity?” (*Disability* 206 emphasis added).

Below, I more deliberately link an ever-expanding perspective of metis with ideas related to feminist rhetorical practices, namely, the embodied rhetorical practices of Julia Child. First, however, in order to *move laterally* as Dolmage suggests, I offer further interpretations surrounding the many myths of goddess Metis, and I bring to the conversation myths surrounding her daughter, Athena, who is thought to have the wisdom of her mother (Lefkowitz; Hard; Detienne and Vernant). I explore various possibilities as to why Metis, the Greek deity known for being eaten by Zeus, has become such an elusive character. I use those possibilities to further interrogate metis, the Greek concept related to cunning intelligence or wily tricks. In answering Dolmage's call to ally metis with femininity in order to resuscitate "M/metis"<sup>70</sup> as a rhetorical framework, my aim is to illustrate metis as an "always already" feminist concept.

### **M/metis**

#### *Metis, Greek Goddess of Wisdom*

In the Greek mythological narratives, Metis is the daughter of Okeanos and Tethys, both associated with divination through water (Detienne and Vernant 107), and she is the sister of Tuche, goddess of chance (Ballif 223). Metis, a patroness of wisdom, good counsel, and prudence, is considered to be "the personification of cunning intelligence" (Hard 41) and is "beyond all the gods and beyond all mortal people in knowledge" (Hesiod qtd. in Letiche and Statler 2). A marine deity who possessed the power of metamorphosis, Metis is also a primordial goddess, present at

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<sup>70</sup> Amber Jacobs uses the "M/metis" term to simultaneously describe the double operation of the goddess and the concept (see "The Life of Metis" 10).

the beginning of the world (Detienne and Vernant 11-20) and, with her powers, she aided the Olympic Gods in their defeat of the Titans (Dolmage, *Disability* 197). Metis is also known for tricking Zeus's father, Kronus, into taking an emetic drug so that he would unwillingly disgorge his swallowed offspring, all of whom he attempted to eat into order to avoid being overthrown by their potential reign (Hard 69; "Titanomachy"; Appolodorus).

Since Metis helped Zeus avoid being eaten by his own father, he therefore courted her with much determination. The union was considered to be dangerous, however, because the goddess "was fated to bear two exceptional children, first a daughter, Athena, who would be almost as wise and strong as her father, and then a son who would displace him as ruler of gods and mortals" (Hard 77). Zeus realizes Metis's wisdom of forethought when she helped the defeat the Titans, but when he learns that his powerful rule will be challenged by a child whom she is destined to give birth to, he attempts to eat her as a pre-emptive strike. He eats Metis her in order to ingest her power of premonition and wisdom as well as to avoid being overthrown by his first son; by the time he eats her, though, she is already pregnant with Athena (Hard 181). Metis, even with her skills as a wily shape-shifter, is unable to escape Zeus's advances and eventual capture. Though Zeus considered Metis a threat, after witnessing her wise foretelling of the future and ingesting her powers, she remained as a wise counsel inside of his head, forever rendered invisible to the outside world (Dolmage, *Disability* 198; Hard; Lefkowitz). By ingesting Metis and taking on her wisdom as his own, Zeus's rule cannot be overthrown by his offspring and only he has the power to distribute the powers of metis to others (Detienne and Vernant 306).

Though these narratives that capture the life of Metis are available, her role in Greek mythology is rather elusive, and she herself is similarly characterized as such. Contradictions within the Metis myths are important to illustrate in order to show a more comprehensive view of how scholars have come to know her. One particular contradiction lies in the ways in which scholars Detienne and Vernant characterize Metis. They first claim:

She advises what should be done so that things may turn out one way rather than another; she tells of the future not as something already fixed but as holding possible good or evil fortunes and her crafty knowledge reveals the means of making things turn out for the better rather than for the worse. (107-108)

This description seemingly positions Metis's powers as *creating* solutions or managing situations in ways that allow the outcomes to benefit all involved. We might imagine Metis as a Titaness who becomes a wise counsel, offering assistance during moments that were initially grim. Detienne and Vernant further clarify their characterization, however:

The cunning Metis constitutes a threat to any established order; her intelligence operates in the realm of what is shifting and unexpected in order to better or reverse situations and overturn hierarchies which appear unassailable: all this is expressed in the myths concerning the dangers in her progeny. (108)

The contrast that I highlight here is meant to illustrate the elusiveness of Metis, most known for her cunning, her sense of practicality, and her all-knowing wisdom. She is somehow characterized as one who "*advises* what should be done" so that

circumstances turn out for the better (Detienne and Vernant 107 emphasis added), though, she has yet to be positioned as a helpful advisor or as one who offers trusted counsel. It is not until she is trapped within Zeus that she is made into one who advises. From this narrative, Metis is somehow symbolized as a trickster; yet, according to the myths, her tricks either lead to the saved lives of others or, because of their failure, they lead to her own rape and capture by husband Zeus. These contradictions may play a role in the elusiveness of her character throughout Greek mythology, but also, they perpetuate the sense of obscurity that is assigned to metis as wisdom or as embodied intelligence. The skill of metis is often praised or admired; however, it is still rather misunderstood and, as a result, perhaps its significance disappears.

### *Metis as Cunning Intelligence*

From the wisdom and actions of the Greek goddess Metis comes metis, a form of intelligence we associate with cunning intelligence and practical, embodied knowledge. In *Cunning Intelligence in Greek Society and Culture*, a deep-dive analysis of how metis was characterized and theorized in ancient Greek culture as well as throughout Greek mythology, Marcel Detienne and Jean-Pierre Vernant define the term as:

...a complex but very coherent body of mental attitudes and intellectual behavior which combine flair, wisdom, forethought, subtlety of mind, deception, resourcefulness, vigilance, opportunism, various skills, and experience acquired over the years. It is applied to situations which are transient, shifting, disconcerting, and ambiguous, situations which do



not lend themselves to precise measurement, exact calculation or rigorous logic. (3)

Metis is further characterized as the ability to seize opportunities in order to make informed decisions by “comparing the future with the past,” and as having enough physical and mental agility to “accommodate the unexpected so as to implement the plan in mind more successfully” (Detienne and Vernant 16-20). Other characteristics that contribute to this kind of forethought include “cunning and deceit” as well as elements of “disguise” that are used to “dupe its victim [by assuming] a form which masks...its true being” (Detienne and Vernant 21). The concept of metis is also represented as tricky ploys, which are harnessed for the act of dominating or escaping through a “way out that is hidden” (Detienne and Vernant 21). Metis is an intelligence directly involved with the difficulties of “practical life with all its risks” as well as a “world of hostile forces,” and, when operating in a world that is always in flux, metis often “takes the form of an ability to deal with whatever comes up” (Detienne and Vernant 44). In direct opposition to what is straight, direct, or rigid, metis is associated with the curve, with pliability, and with oblique ambiguity (Detienne and Vernant 47). Characterized as a means for managing uncertain circumstances, metis is also represented as a weapon of disguise harnessed for escaping those uncertainties:

There are many activities in which man must learn to manipulate hostile forces too powerful to be controlled directly but which can be exploited despite themselves, without ever being confronted head on, to implement the plan in mind by some unexpected, devious means—they include the sleights of hand and the trade secrets which give craftsmen

the control over material which is always more or less intractable to the designs...(Detienne and Vernant 48)

Through these particular lenses, metis becomes a “devious” disguise used in order to escape an unwelcoming situation or to take control of the materials with which the craftsman manipulates.

A number of scholars in the field of rhetoric and writing studies offer their own treatments of the Metis myths as well as the concept named for her wisdom. Most scholars draw upon the thorough interpretations of Detienne and Vernant just as I do, though there are varying ways in which nuanced readings of metis’s wisdom or resilient behavior contribute to how we continue to align it to conversations in our field. One prominent area of study is related to M/metis across the rhetorical tradition and its canonized texts. In an effort to reinstate “the body” of rhetoric, scholars like Debra Hawhee and Jay Dolmage bring to life the role Metis played throughout Greek mythology. With the embodied wisdom of Metis allowing us to consider the ways in which rhetoric is deployed with an embodied or “cunning” intelligence, their M/metis narratives reveal “rhetoric as indivisible from embodiment” (Dolmage, *Disability* 194). Metis then becomes an awareness that fosters a capacity for harnessing available means through body knowledge. Hawhee specifically demonstrates that metis is a “corporeal category” related to a “somatic cunning” as she links the art of rhetoric to the art of athletics (46), particularly the physical training practices common in ancient Greece. Through discussions related to the metic intelligence associated with Metis, Odysseus and Athena, wrestlers, the sly fox, and the sophists, Hawhee demonstrates metis as “immanent movement...that blurs the boundaries between bodies and arts as

the wiles of art and body converge at the juncture of groping limbs” (47-48). Though Detienne and Vernant associate metis with “agile mental attitudes,” for Hawhee metis is an embodied “mode of knowledge production” (48).

Scholars also position metis as related to the rhetorical production necessary for navigating the ever-changing circumstances of everyday life. In her discussion linking metis with sophistry, Michelle Ballif considers metis as operations of “knowing, doing, and making” (173) that are applied to situations that are, borrowing from Detienne and Vernant, shifting and transient. Metis becomes helpful for responding to a human condition that is characterized by change and “ungovernable forces of nature and fate” (Ballif 190). With metis as a preparedness that fosters the means of “negotiating the flux” of everyday life, metis thus “equips us to face” our consistently uncertain future (Ballif 190). Echoing Ballif, Janet Atwill relates the art of technē to the wisdom of metis. Considering technē as a “model of knowledge with a distinctive form of intelligence and sense of time” (48) she offers its relationship to metis; as the sister skill to metis, technē “marks a domain of intervention and invention” (48). With metis assisting in the art of technē, a “conniving with reality,” i.e., metis, becomes the intelligence that makes intervention and invention possible (96).

Interrogations of the rhetorical tradition, much like the ones we get from Hawhee, Dolmage, Ballif, and Atwill, lead the way for other scholars to link the contextualized and embodied intelligence of metis with more contemporary practices. In *Feminist Rhetorical Resilience*, for example, Flynn, Sotirin, and Brady directly link metis with the concept of resilience. They characterize metis as a reliance on inductive

knowledge that harnesses a capacity for one to reshape herself in order to “remain in motion” (8-9). Seen through a lens of resilience, one with metic intelligence finds herself persevering because she is able to search for and find meaning despite a possible lack of logic or rationale. In this light, metis becomes useful for looking at engagement without confrontation and helps to confront power dynamics in a way that relies on intuition, curiosity, and creativity. Interestingly, metis as resiliency draws the idea of cunning intelligence away from only existing in the body and positions it as more of a holistic concept that is harnessed through a mind/body awareness and an ability to “reshape” circumstances of unexpected situations in everyday life.

In an essay often cited by scholars in the fields of education and leadership, and which also contributes to Dolmage’s discussion of metis in his book *Disability Rhetoric*, Letiche and Statler link metis to the “intelligent action” that often occurs in contemporary organizations (1). Similar to Hawhee, who with one instantiation of metis links its readiness with the physical training of a wrestler, Letiche and Statler consider the ways in which “practical metic intelligence” becomes necessary for acknowledging and responding to change (3). The body still plays a role in practical responsiveness to change; however, Letiche and Statler do not explicitly discuss the direct link between metis and embodiment. This perspective of metis, then, becomes more like rhetorical resilience in that it fosters a mode of intelligence that allows for appropriate responsiveness to “real-time events by powerfully grasping opportunity and embracing possibility” (Letiche and Statler 14).

There are only a handful of studies that deliberately link metis to pedagogy and classroom learning, but with Julia Child’s student-centered values as a cooking

instructor as well as her life-long dedication to teaching,<sup>71</sup> these studies are increasingly important for the field to consider. Scholars Karen Kopelson and Rebecca Pope-Ruark both consider how *metis* helps us rethink approaches to teaching. Arguing that critical pedagogies seem inattentive to differences among classroom rhetorical contexts and among teacher subject positions within those contexts, Kopelson outlines a “cunning pedagogy” that relies on “cunning performative reappropriation of traditional academic postures such as authority, objectivity, and neutrality” (118). Rather than a teacher aligning herself with a particular subjectivity, Kopelson suggests she may “sneakily” perform from a place of neutrality (115-118). Kopelson therefore asks, “*as whom* might we speak” so students will listen? (142 emphasis in original). Pope-Ruark links *metis* to the ways in which teachers might foster the metic intelligence of *students*, namely in their understanding of uncertainties that arise within the field professional and technical communication. Using *metis* to counter the field’s continued reliance on “*technē*, *praxis*, and *phronesis*,” which she claims undergird “efforts to prepare students for the workplace,” she advocates using the concept of *metis* as a better way to empower students (324).

For Pope-Ruark, *metis* becomes a means to help students “embrace the often chaotic, changeable nature of professional knowledge work as well as develop adaptable strategies for addressing the challenges associated with managing this work” (324). Child’s pedagogical philosophies are similar to Pope-Ruark’s in that she advocates for her audience members to embrace the chaos of the kitchen by gaining an

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<sup>71</sup> Child claims, “My guiding principle would be to make cooks out of people...I’d dedicate myself to the teaching of gastronomy in an atmosphere of friendly and encouraging professionalism” (see *My Life in France* 119), and she identifies: “I’m a teacher, and I’ll stay with the educators...” (see Fitch, *Appetite for Life* 285).

adaptability—an agency, even—that would allow them to take on and recover from mistakes. In one particular example of Child’s advocacy for audience’s development, in fact, she addresses directly what a home cook needs to do to gain agency over a recipe, in this case, a recipe for chocolate cake. In *The French Chef* script for Episode #100, “The Queen of Sheba Cake,” Child stresses the importance of reading the recipe first, getting everything ready, and then going through without stopping. She then expresses, “Now, supposing your batter was stiff,” and she explains how to assess what to do next. She comments, “You have to be the judge of these things...If batter soft, can fold usual way. If better seems stiff so will deflate...In other words, you have to develop the feel, and *you be the boss...*” (Queen of Sheba Cake emphasis added).

### **Interrogating M/metis and Realigning with Femininity**

Throughout the myths that help us become familiar with Metis, she is known for aiding the Olympic Gods in their defeat of the Titans, tricking Kronus into ingesting a poison so that he would regurgitate his own children, and using her shape-shifting and polymorphic abilities in an attempt to escape the advances of Zeus. As a female deity coming to the aid of others or making her own attempts to escape what could be classified as a #metoo moment,<sup>72,73</sup> Metis, ironically, is not mythologized as

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<sup>72</sup> Tarana Burke first coined “Me Too” in 2006 as means to validate women who have survived sexual violence. Actress Alyssa Milano, with a Twitter post on October 15, 2017 stating, “If you have been sexually harassed or assaulted, write ‘metoo’ as a reply to this tweet,” reignited the movement. Milano’s tweet quoted, “If all the women and men who have been sexually harassed, assaulted or abused wrote ‘me too’ as a status, we might give people a sense of the magnitude of the problem. #metoo” (see Johnson and Hawbaker, *The Chicago Tribune*, “#MeToo: A Timeline of Events,” 17 Apr. 2018). The ‘me too.’ movement states, “What started as local grassroots work has expanded to reach a global community of survivors from all walks of life and helped to destigmatize the act of surviving by highlighting the breadth and impact of a sexual violence worldwide” (see <https://metoomvmt.org/>).

a heroine or a victim. Instead, Metis becomes known as the perpetrator in her plots to deploy a “surprise attack and sudden assault” on Zeus (Detienne and Vernant 21). Furthermore, though Metis frees Zeus’s siblings from the belly of their father Kronus, rather than become a protector, she earns the reputation of trickster.

There is a clear contradiction between the ways in which Metis and metis are each characterized. On one hand, the goddess of wisdom represents a prudent “worker of right actions” (“Metis”) and reveals “the means for making things turn out for the better rather than for the worse” (Detienne and Vernant 107). On the other hand, metis, as an intelligence, somehow becomes an act or behavior associated with deceit, disguise, traps, and even weaponry. Though Metis intervenes so as to alter the course of events for the better, metis is made into trickery. Somehow, though Metis gave counsel to others and used her “gift of polymorphism” (Detienne and Vernant 111) only in her attempts to *avoid* Zeus’s entrapment, Detienne and Vernant nevertheless declare: “The cunning of Metis constitutes a threat to any established order; her intelligence operates...in order the better to reverse situations and overturn hierarchies which seem unassailable” (108). Metis’s premeditative acts of “making things turn out for the better rather than for the worse” (Detienne and Vernant 107) ironically become associated with wily or cunning conquests that require acts of deceit, disguise, or deception<sup>74</sup>, and as Dolmage argues, the wisdom that she represented was deemed

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<sup>73</sup> Almost all scholars allude to Zeus’s rape of Metis. Myths also suggest that he raped his mother Rhea, his daughter Antiope, and Leda, which lead to the birth of Helen. Disguised as Atremis, he also tricked and raped Kallisto (see Hard, *Handbook of Greek Mythology*).

<sup>74</sup> Aside from the ancient poets naming Metis as “cunning,” I have yet to determine which acts *specifically* characterize her as such. The *OED* gives 13<sup>th</sup> and 14<sup>th</sup> century uses of “cunning” as pertaining to having knowledge, skill, and ingenuity, all of which would be appropriate; however, the characteristic of cunning as tricks and disguises is how modern scholars categorize Metis’s behaviors. Metis’s acts weren’t deployed with the sole purpose of tricking. Often her acts were for

dangerous, Other, and “as eminently powerful” (*Disability* 197). In contemporary perspectives, Metis’s acts might otherwise classify her as a hero, yet ancient poets who mythologize her life seem to classify her as a threat.

With this ongoing interrogation in mind, I have to ponder: Is it possible that Metis’s reputation as a trickster—as one who practices deceit in the form of a “surprise attack”—stems only from her attempts to challenge patriarchal dominance or to upend misogynistic hierarchies? Could we have mistaken Metis’s resourcefulness and “vigilant premeditation” (Detienne and Vernant 14) as wily tricks because she disrupted (or attempted to disrupt) the misogynist behaviors of Kronos and Zeus? Since Metis presents a threat to a hierarchical order, she becomes characterized as an outcast, as a deceitful weapon; by exploring Metis’s erasure more closely, however, I hope to continue to expand upon why the characteristics we associate with her have been overlooked (Dolmage, *Disability* 15). Doing so allows me to capitalize on a more holistic version of the concept of metis as a lens through which to analyze—and more fully understand—embodied rhetorical practices.

Below I examine Metis’s possible erasure in hopes to bring her back to life.

*“And Metis remained hidden in the entrails of Zeus...”*

Details revealing how Zeus made Metis susceptible to being eaten are not entirely clear (Hawhee; Lefkowitz), though some scholars claim that she was tricked into turning herself to liquid or into something small like a fly thus making her easy enough to ingest (Lefowitz; “Metis”). Lefkowitz offers, in fact, that most of the Greek

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the sake of others, yet this isn’t acknowledged. Further study of the etymology of the word “cunning” would be helpful here.



poets who depicted the story of Metis and Zeus's marriage purposefully overlook the details of Metis's capture. Scholars do allude, however, to the fact that Metis did not welcome Zeus's powerful advances. Detienne and Vernant admit that Metis would not submit willingly since, as they claim, Zeus needed Metis's own "magic knowledge" in order to maintain and exercise his supreme power (58). They also suggest that in order to overtake Metis, Zeus needed to use "her own weapons against" her (21). According to the writings of Apollodorus,<sup>75</sup> Metis "turned into many shapes in order to avoid [Zeus's] embraces" as he tried to have intercourse with her ("Apollodorus"). And, to successfully capture and rape her, Zeus "caught her by surprise" (Detienne and Vernant 111). Moreover, according to Hesiod's *Theogony*, Zeus "deceived the mind of Metis with guile and coaxing words" ("Zeus and Metis"), which suggests that Zeus himself needed to trick Metis in order to begin the union with her in the first place.

Further contributing to the contradictions within the retelling of Metis stories is also the fact that scholars seem to attribute fault to Metis for being susceptible to Zeus's capture. Detienne and Vernant lay blame upon the shaping-shifting goddess, calling the moment of Zeus's ambush one "*she allowed herself*" to be in (179 emphasis added). Lefkowitz posits a similar clarification; she specifically interprets, "Hesiod [in his *Theogony*] does not say how Zeus tricked Metis into *letting* him swallow her, nor does he note what she might have said when she discovered that she has been tricked..." (43 emphasis added). Interpretations of these myths position Metis as allegedly "allowing herself" or "letting" herself be overtaken by Zeus, yet her efforts to escape were somehow damning to her reputation.

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<sup>75</sup> See Book 1, Chapter 3.

At the risk of reading this through a contemporary lens versus the contextual cultures that were accepted in ancient Greek society, as Mary Lefowitz warns (ix-xi), it appears that Zeus becomes the almighty god, having ingested Metis in order to take on her metic characteristics as his own, yet he is not seen as a deceitful trickster himself. Even though he deploys similarly devious acts against Metis, the “wily Zeus,” for example, is not how we’ve come to characterize him. Moreover, while it is acknowledged by many that Zeus forever imprisons Metis (Detienne and Vernant; Lefkowitz; Dolmage; Hard; Woodard), a reputation of his deception does not become part of the narrative. Metis is silenced and erased, yet Zeus remains “ruler of gods and mortals” (Hard 77). Zeus therefore reigns forever with Metis imprisoned within him and her wisdom remains available for his counsel.

Similar interpretations emerge from a close reading of Detienne and Vernant’s characterization of the similarities that Metis and other “gods of the sea” share:

...all these gods of the sea share with Metis not only the gift of polymorphism but also a wily intelligence and knowledge of an oracular kind. All those who confront them must, with a stratagem, trick, ambush or disguise, take by surprise a being which is extremely cunning and suspicious and always on its guard. They must seize it in a stranglehold which cannot be loosened whatever happens. Once it’s magic has been disarmed by the bond which grips it and it has exhausted the entire cycle of its metamorphoses, the monster must surrender to its conqueror. (Detienne and Vernant 111)

The scholars claim that in order to confront and ultimately conquer a deity who is endowed with wily and polymorphic intelligences, one must conjure up a tricky ambush of his own. Note the irony: the absolute *defeat* of Metis requires deceitful acts

of ambush, disguise, and taking by surprise, but somehow those same acts are the ones scholars now associate with Metis herself. It seems contradictory to characterize M/metis as deceitful when, as it is illustrated here, it is Metis's conqueror who must—with a “stranglehold” to disarm the magic—deploy an even more ultimate surprise attack. Furthermore, with the last phrase of this passage, Detienne and Vernant quite literally turn those who're born with “the gift of polymorphism,” i.e., metis, into monsters. In an instant, Metis, along with her metic intelligence, is not only imprisoned but bastardized.

Detienne and Vernant comment even further on what results from overtaking a shape-shifter: “So the cunning one meets more than its match...the creature which had the power to run through an entire cycle of forms finds itself, in its turn, encircled and enclosed” (112), thus captured. They do not state directly that the cunning of Zeus becomes more so than that of Metis, nor do they state how his disguises exhausted Metis of her polymorphism; nevertheless, following the logic of their analysis, Zeus's stronghold over Metis makes him the conqueror while her forced submission makes her a monster. The scholars further their illustration of the imprisonment of Metis when they note, “The price these fluid, ambiguous and contradictory polymorphic deities have to pay when they are defeated is to reveal, without equivocation, the means, solution or expedient that their adversary is seeking” (112). Metis forcibly becomes Zeus's forever wise-counsel, unable to escape her existence within him. And because he ate her in order to gain her wisdom, Metis would remain then, quite literally, “hidden within in the entrails of Zeus” (Hesiod in Detienne and Vernant 111).

### **Metis Under Erasure**

At one point in their discussion, Detienne and Vernant note the peculiarity of the fact that metis “was of abiding importance in Greek culture over a period of a thousand years,” and yet, “the historians of ancient thought do not appear to have paid sufficient attention to it” (47). Karen Kopelson acknowledges, too, that metis “has a significant but largely erased history within classical rhetoric” (130). She claims that metis has “a history and concomitant *erasure* that deserves our renewed attention” (130 emphasis added). Kopelson’s use of the word “erasure” deserves much attention here; she touches on the fact that metis becomes a concept that surfaces only as a result of its simultaneous disappearance. Feminist theorist Amber Jacobs also hints at this erased history as she verifies metis as “a transformative practice that creates alternative logics and patterns of thought” that could be considered “an agency *under erasure*” (“Life of Metis” 1 emphasis added).

These instantiations of metis as “an agency under erasure” provide a critical opportunity to revive Metis. Metis’s powers of wisdom lived on within Zeus thus rendering her simultaneously visible and invisible, absent and present, and though we should not re-write the narratives we continue to interpret, perhaps we can at least extract her from the entrails of Zeus and allow her to regain her own presence. This further invokes Dolmage’s insistence, too, that “there is work to be done to explain just why, and how, metis has been overlooked” (*Disability* 193). Below, I continue to interrogate Metis’s disappearance, and by acknowledging the lines of her erasure, I hope to at least begin to reignite her lineage. I also hope to illuminate more of her presence as well as her feminist metic intelligence.

*The Disappearance of Metis*

The perspectives we have of M/metis are presented to us through Metis's reputation as a deceitful trickster as well as her invisible-presence within Zeus. As a result, metis, as an intelligence or mode of intervention, becomes invisible and visible at the same time (Detienne and Vernant; Dolmage; Hawhee). Dolmage implies that because Metis's powers were appropriated by Zeus, "Metis [as an intelligence] was wrested from the feminine, its lineage became unofficial, and its uses were coopted and controlled..." (*Disability* 199). This is due, in part, to the Aristotelian and Platonic philosophies of rhetoric that we've come to historicize and canonize, philosophies that denounce metis due to its "changing opinions and positions" (*Disability* 199). Metis, then, is either "made to fit in an ordered world" or it is altogether rejected, and as Dolmage points out, "If metis exists at all in Western thought, it is metis with the cunning wrung out, placed into an ordered, proportional, hierarchized, and cerebral epistemology" (*Disability* 200). Further adding to Metis's erasure is the fact that even though her wily cunning "was of abiding importance" to Greek culture, historians "have often tended to neglect this other aspect of Greek intelligence which is writ large..." (Detienne and Vernant 47). And because Zeus so successfully coopted Metis along with her metic wisdom, M/metis becomes less visible, and less viable, across history. Furthermore, in her book, *Women in Greek Myth*, Mary Lefkowitz points out that a goddess like Metis is often depicted within narratives of *other* gods. This is, in part, due to the fact that myths concerning goddesses and women "concentrate on their relations with males, and most particularly on their first union with a male..." (43). According to Lefkowitz, Zeus remains as one of the "most important gods," and

through avoiding being eaten by his own father, Kronos, as well as eating his first wife who was prophesized to bare a son who would overtake his thrown, he established a “patriarchal order” where all women and children were “kept subordinate...” (43). Zeus’s ingestion of Metis, then, ignites a long line of patriarchal dominance in ancient myth, and perhaps because she was eaten and never escaped—unlike Zeus’s siblings who were saved by the graces of Metis herself—details of Metis’s life and deeds have forever disappeared from our view.

In other mythological accounts of Greek life where Metis would have played a role, she either disappears from the myth altogether or details of her narrative are left out. One example is seen in the differing ways in which Hesiod and Aeschylus depict Metis—or the concept of her mode of intelligence—in *Theogeny* and *Prometheus Vincitus*, respectively. The differences within the two stories “...underline the persistence of the theme cunning,” but, as Detienne and Vernant point out, while Hesiod attributes Prometheus’s acts of cunning directly to Metis, Aeschylus’s depiction of Prometheus’s cunning “deliberately” ignores her altogether (58-59). The scholars are quick to clarify, however, that even though Aeschylus does not attribute Prometheus’s ability to foretell future occurrences to the powers of Metis, the ability of “knowing everything in advance” still represents her (58). They add, “whether or not Metis is present, the role reserved for this type of wily intelligence represented by the daughter of Okeanos is clear” (59). In other words, though the powers of “the amazing rogue capable of wriggling out of even the inextricable” (Detienne and Vernant 58) may be present, and though the “rogue” is assumed to be attributed to Metis, often she isn’t even mentioned or present, which again renders her

invisible. This absent-yet-still-present version of metis that exists in the story of Aeschylus contributes to a Metis that is under erasure.

Further perpetuating the loss of Metis's lineage is the fact that Athena, widely known as the daughter of Metis and Zeus, is sometimes represented as a "motherless goddess" ("Metis"; Jacobs, "Rethinking Matricide"; Jacobs, *On Matricide*) who was "born from [Zeus's] own body, emerging from his head" (Hard 77). Jacobs contends that throughout Aeschylus's *Oresteia*, the myth of Metis is *only* visible through Athena, who within the text carries a "motherless status" (*On Matricide* 65). Additionally, while the stories of Zeus are rather abundant, "the means by which [Athena] got into his head in the first place seems to be rarely referred to" (Jacobs, *On Matricide* 67). Ironically, Zeus and Metis are almost always acknowledged as Athena's parents; however, Athena is known for being born from her father's head ("Athena"; Lefkowitz; Dolmage; Hard; Woodard). In Aeschylus's *Eumenides*, for example, Athena's brother exclaims:

Birth may from fathers, without mothers, be:  
 See at your side a witness of the same,  
 Athena, daughter of Olympian Zeus,  
 Never within the darkness of the womb  
 Fostered nor fashioned, but a bud more bright  
 Than any goddess in her breast might bear. ("Eumenides")

And later in the play, as Athena is about to cast her vote in the trial of Orestes, she states:

For me no mother bore within her womb,  
 And, save for wedlock evermore eschewed,

I vouch myself the champion of the man,  
 Not of the woman, yea, with all my soul,-  
 In heart, as birth, a father's child alone. ("Eumenides")

Again, though most of the Greek myths directly link Athena to Metis and Zeus as her mother and father, respectively, the *birth* of Athena commonly occurs, however, through her father's head with Hephaestus "eas[ing] her delivery by cleaving Zeus's head with an axe" (Hard 181). And, according to some myths, *Eumenides* especially, Athena is even stronger or "more bright" because of her motherless existence, rendering Metis invisible, or worse—useless.

I also have to put forth the possibility that Detienne and Vernant, because they interpret so many aspects of cunning intelligence as masculine, also perpetuate Metis's disappearance. In their introduction to *Cunning Intelligence in Greek Society and Culture*, they allude to the long list of characters and characteristics they attribute with metis. Beginning to define this type of intelligence, they claim, means categorizing how it operates on "many levels" (2):

These are as different from each other as are a theogony and a myth about sovereignty, the metamorphoses of a marine deity, the forms of knowledge of Athena and Hephaestus, of Hermes and Aphrodite, of Zeus and Prometheus, a hunting trap, a fishing net, the skills of a basket-maker, of a weaver, of a carpenter, the mastery of a navigator, the flair of a politician, the experienced eye of a doctor, the tricks of a crafty character such as Odysseus, the back-tracking of a fox and the polymorphism of an octopus, the solving of enigmas and riddles and the beguiling rhetorical illusionism of the sophists. (2)



Female goddesses Athena and Aphrodite are mentioned by name, though Metis (presumably) gets merely an unnamed nod as the marine deity, and even then, the emphasis in the phrasing seems to be on the *metamorphoses* of the marine deity, not on the marine deity itself. Detienne and Vernant further categorize “the individual who is endowed with metis” with “be he god or man,” and they overtly emphasize this point using mostly masculine pronouns:<sup>76</sup> “...*he* can only dominate...” the changing reality, and only if “*he* proves himself to be more multiple...than *his* adversary” (5 emphasis added). And they continue: “...in order to reach *his* goal directly, to pursue *his* way...*he* must himself adopt an oblique course...so that *he* can be ready to go in any direction” (5-6 emphasis added). As the scholars clarify their own work surrounding metis, however, they introduce somewhat of a contradiction: “...we have devoted the greater part of our analysis to establishing the place, functions and modes of Metis in myth and to illuminating the precise distribution of *her* manifold abilities among the various divine powers” (6 emphasis added). The references to Metis and to “her manifold abilities” represent a female representation of the M/metis concept, yet when it comes to generalizing the concept throughout their text, with the exception of Athena which I demonstrate below, possibilities of a feminine representation of metis intelligences seem to have less of a focus.

Toward the end of their book, in the conclusion titled “The Circle and the Bond,” Detienne and Vernant present another paradox that stems to only position metis as endowed by men or male gods. In their reiteration of Zeus’s act of swallowing Metis, they narrate, “The new master of the world has not made the

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<sup>76</sup> This may be due to Janet Lloyd’s translation of Detienne and Vernant’s text, which was originally published in French; however, I have yet to study a copy of the French version to further clarify.

mistake of relegating Metis to some place that falls short of or is beyond the frontier of his kingdom. By swallowing her he has made her a part of his own sovereignty” (306). Readers are reminded why Zeus wanted to make Metis so much a part of him, but Detienne and Vernant then continue, “Metis makes it possible for [Zeus] to mediate in advance upon all cunning tricks which might be devised in the future by men, gods, or monsters yet known” (306). By stating that Metis herself made it possible for Zeus to control all future possessions of wisdom, Detienne and Vernant portray the concept of metis, of embodied and cunning wisdom, as attributed to Metis, a woman; however, her own acts of metis aren’t as thoroughly mythologized. In short: Metis herself becomes part of the historicization of the concept, and yet, she, as the origination of the power itself, is less acknowledged as one who possesses metis.

To reiterate, the concept related to cunning and embodied intelligence originated in a female deity, Metis, yet the always already *feminine version* of metis is not at the forefront of what we know of the concept. What might we glean from going back to the representations of female goddess who possessed metis? Furthermore, what can we learn from their metis interventions that are not always deployed to gain a self-fulfilling upper hand? In the next section, I explore other versions of metis, which are attributed to Athena, daughter of Metis and Zeus.

### **The Metis of Athena**

For Athena bears an obvious affinity to Metis as a goddess who is noted for her practical wisdom (metis) and presides over all manner of crafts.

Robin Hard in *The Routledge Handbook of Greek Mythology*

While the myths surrounding Metis are useful for demonstrating the ways in which she and her powers were coopted by the domination of Zeus, Athena's deployment of metis is also worthy of attention. Athena, born with the powers of both her mother and father, was a virgin war-goddess, a protector of cities, and the divine patroness of arts and crafts (Hard 78; "Athena"). As an "elusive figure" throughout Greek mythology (Detienne and Vernant 177), her metic modes of operation are specifically demonstrated by a variety of nuanced and highly specialized skills of craft as well as actions or behaviors that come to the assistance of others. Though the motivation behind facilitating metis to others does, at times, involve an escape or a conquest, she facilitated assistance to mythological characters such as Jason, Perseus, Hercules, and Odysseus ("Athena"; Hahwee). Athena's wisdom and craft are most notably associated with the military and the sea, specifically with shipbuilding and navigation; she, in fact, is often credited with the invention of the war-chariot (Hard 183). At times, Athena's role in her craftsmanship also included teaching those "handicrafts" to others (Hard 57; 94-95).

Detienne and Vernant classify Athena as having "a giving assistance of the most practical kind" (187) and illustrate her as passing "knowledge of fine works and the gift of wise thoughts" along to those who are most worthy (239). As a teacher of orphans (Hard 74), mentor to Odysseus (Nagy 71; Hawhee 50), and protector of cities (Hard 180), Athena's metis seems to present a version that contradicts other definitions related to trickery, deception, and plots against an adversary. In one particular myth that symbolizes her powers, present within Pindar's thirteenth Olympian Ode, Athena gives assistance to Bellerophon, a celebrated hero of Greek

mythology. In the ode, Athena presents Bellerophon with Pegasus but only after she, “with her very own hand,” tamed the unruly horse and broke him with a golden bit (Pindar in Detienne and Vernant 188). “[Take] this instrument to charm your steed,” Athena said to Bellerophon in a dream (Pindar in Detienne and Vernant 188). Athena gifts the instrument—“the golden object which tames the wild”—to Bellerophon because of its “capability of taming a horse and making it submit to its rider” (Detienne and Vernant 188-189). Presumably with Athena’s help, the “mighty Bellerophon eagerly stretched the gentle charmed bridle around [Pegasus’s] jaws and caught the winged horse” (“Olympian 13”). By first taming Pegasus herself and then sharing the secrets of that skill with Bellerophon, Athena offers “assistance of the most practical kind” (Detienne and Vernant 187).

In other *Odyssey* myths, Athena’s instances of intervention are represented by her acts as master and teacher of navigation and shipbuilding (Detienne and Vernant 215-234). As the “Sea Crow” or “Athena of the sea,” Detienne and Vernant position Athena as *aithuia*, the “sea-bird” and “bearer of light” (215-218). The sea-crow is a bird that resides both on land as well as in the sea, and she “is thus doubly amphibious, being divided between the earth and the sea as well as between the water and the air” (Detienne and Vernant 217). The sea-crow, or the *aithuia*, brings messages to those who traverse the raging seas, and according to the myths summarized by Detienne and Vernant, “If the *aithuia* meets a ship and plunges in mid-flight right into the water, it foretells great danger” (217). The sea-bird thus becomes a messenger who warns of the dangers of the sea; she therefore gives sailors a capacity to navigate through safer passages by informing them how and when to do so. In

Orpheus's story of the *Argonautica*, just as the Argonauts approach the danger of the Black Rocks, which quickly and dangerously move apart and then clash back together, Athena sends a bird for the ship to follow. As the myth continues,

[T]he bird flies off and hovers near the rocks, waiting for an opportunity to find a way through. When at last the bird darts through, the two rocks... come together fast enough to catch the very end of its tail feathers but not to stop it reaching the Black Sea. On its trail and following its example the Argonauts take the same path and they too escape the trap of the Black Rocks... (Detienne and Vernant 219-220)

Athena, through the acts of the sea-bird, reveals that there is a safe path through the rocks. Without Athena's messages and guidance, the Argonauts would not have made it safely through to the Black Sea. In this light, the goddess Athena becomes an agent who uses a form of *metis* to intervene and "enable humans to respond successfully to circumstances against the odds" (Letiche and Statler 4). In other myths, Athena comes to the needs of Odysseus and is positioned as his "deity-counterpart" (Hawhee 51) and mentor (Nagy 71). With Athena's help, Odysseus gains "the ability to assume many forms" so as to don "strategic disguises in order to slip out of the traps set for him..." (Hawhee 51). Athena, in other words, uses her *metis* to facilitate Odysseus's successful escape from harm. In another instance where Athena comes to Odysseus's aid, she answers his "silent prayer" urging her "to help with his feet" (*Iliad* in Hawhee 65). In a foot race with "swift" Oïlean Ajax and Nestor's son Antilochus, right at the moment when Odysseus realizes that he would not win without her help, Athena steps in with a giving assistance that leads him to victory. Hawhee notes that Athena "engages in a cunning intervention" (65), a move that

further displays the ways in which she used her metic intelligences to forward the achievements of others.

*The Paradox of Athena's Metis*

As noted earlier, Detienne and Vernant first present the concept of metis as attitudes and behaviors that “combine flair, wisdom, forethought, subtlety of mind, deception, resourcefulness, vigilance, opportunism, various skills, and experience acquired over the years” (3). These particular attitudes and behaviors are then harnessed in “situations which are transient, shifting, disconcerting, and ambiguous, situations which do not lend themselves to precise measurement, exact calculation or rigorous logic” (3-4). With this brief illustration, Detienne and Vernant paint a picture of metis as agile and flexible and as being able to capitalize on opportune moments. Metis also becomes the ability to consider a wealth of information when making decisions in moments of ambiguity. The scholars make it clear that metis is not harnessed for or within situations which might require precision, structure, or logic. Later in their book, however, they offer a narrative related to the metic intelligence of Athena that complicates their earlier instantiation: “Athena’s activity is more complex than we first imagined: it is not restricted to driving the chariot and horses but extends to the building of the carriage and the putting together of the various pieces of wood from which the chariot as a whole is composed” (234).

Athena was a skilled craftsperson, graced with the ability to build war-chariots and sailing vessels, and she encompassed the “double role” of having “the art of building as well as that of driving” (Detienne and Vernant 234). Detienne and Vernant

then point out, “woodcutters, carpenters and ship builders are all craftsmen who traditionally enjoy the protection and the favour of Athena” (235). “If a carpenter can cut a ship’s keel fair and *straight* with the aid of a *line*,” further interpreted from Homer’s *Iliad*, “he does this by the good graces of Athena who has endowed them with the skill of woodwork” (Detienne and Vernant 235 emphasis added). Athena presided over all the phases of working with wood: “the felling of the wood, the planning of the planks and the fitting together of all the different pieces forming the framework,” and all such operations “demand an equal measure of *metis*” (Detienne and Vernant 235). A hint of a different sort of *metis* begins to surface here. The detailed work of shipbuilding, a craft that presumably requires attention to linear steps and careful rules, requires *metis*—and this presents a bit of a paradox. Detienne and Vernant show that the phrase, “To follow straight along a line” is referenced in both the *Iliad* and the *Odyssey* and claim that the phrase itself indicates “both a skillful carpenter and a good builder of ships” (237). In telling of the significance of the line, Detienne and Vernant describe the Greek verb, “*ithúnein*,” meaning “to lead straight,” which represented a builder’s ability to trace out a path “without deviating to right or left...” (237). Furthermore, “*ithúnein* is used to refer to the ship’s course which the pilot, thanks to his *metis*, can steer straight across the sea, through winds and tides” (Detienne and Vernant 237). So while *metis* may entail harnessing mobility and swiftness to engage in seeing without being seen (Detienne and Vernant 30-32), *metis* seems to also entail: “a procedure which holds a place of considerable importance in the technology of wood-work,” which is “the use of the ‘line’ which makes it possible

to *cut beams and planks absolutely straight*” (Detienne and Vernant 237 emphasis added).

The contradiction emerging from the metis of Athena, I believe, helps us consider a more complete reading of metis itself. Metis now includes agility, mobility, and responsive movements, thus making one capable of facing unexpected circumstances or escaping capture, *and* metis also includes the ability to follow a straight line or path, a necessity in executing the fundamental steps associated with certain crafts. The paradox becomes useful for seeing a fuller and more holistic version of metis that relies on aspects of multiple intelligences—flexibility and structure, mobility and stability. This contradiction may further emerge as scholars Detienne and Vernant argue, for instance, that the “scheming intelligence” of metis is applied to situations that are “transient, shifting, disconcerting, and ambiguous” where the acts of “precise measurement, exact calculation or rigorous logic” do not apply (4). The characterization, though, challenges the metis that Athena harnesses when using the “straight line” to precisely cut the wood needed for building ships and chariots.

The motivation I have for attempting to extend perceptions of metis in this way stems directly from the following passage in Detienne and Vernant’s introduction to

*Cunning Intelligence in Greek Society and Culture*:

In the intellectual world of the Greek philosopher, in contrast to the thinkers of China or India, there is a radical dichotomy between *being* and *becoming*, between the intelligible and the sensible. It is not simply that a series of oppositions between antithetical terms is set up. These contrasting concepts which are grouped into couples together form a complete system of antimonies defining two mutually exclusive spheres of reality. On the one hand there is the sphere of being, of the



one, the unchanging, of the limited, of true and definite knowledge; on the other, the sphere of becoming, of the multiple, the unstable and the unlimited, of oblique and changeable opinion. Within this framework of thought there can be no place for metis. (5 emphasis added)

Metis thus becomes a type of transformation or change enacted in response to external and contextual circumstances. Debra Hawhee echoes this categorization as she defines metis as “a kind of bodily becoming” (50) that represents states of movement or response where there is a constant state of active problem solving. Letitche and Statler similarly categorize metis as “sporadic and dramatic” occurrences that stimulate transformation and “genuine newness” (6). For them, metis becomes “the logic of an unexpected event, of becoming, of occurrence,” and therefore, with its gradual and incremental change, it involves change, learning, and transformation (Letitche and Statler 6). They claim metis as “the practice of the radically new,” as “pure *becoming*” (Letitche and Statler 6 emphasis added).

The characteristics of Athena’s metis motivate my interrogation of the being/becoming dichotomy that Detienne and Vernant specifically claim leaves no place for metis to exist. I agree that, certainly the *state of being* and the *state of becoming* are opposites, at least in the way that Detienne and Vernant frame the dichotomy, however, when it comes to the active application of metis, what happens to straightforward knowledge that is used in the execution of cunning acts of intelligence or in the *creation* of opportunity? In a world where bodied individuals use “intelligible” or “unchanging,” factual knowledge in contextual ways so as to actively

negotiate the “unstable” or “changing”<sup>77</sup> materialities of everyday life, can metis still exist? Simply put, what if metis—rhetorical metis, especially—can be *both* mobile and stable, *both* “intelligible” and “sensible”?<sup>78</sup> I believe we have much to gain by considering metis as more of a complex and highly contextualized intelligence that allows rhetors to negotiate *between* states of being and becoming, as stated by Detienne and Vernant.<sup>79</sup>

To further illustrate what I mean, an artist applies fundamental knowledge of color, lines, and perspective to create new worlds with brush strokes on a canvas. A musician learns the scales then creates new melodies from within the structure of those fundamentals. And, a chef who knows the fundamentals of cooking not only uses those straightforward fundamentals to create delicious recipes of her own, but she can also respond, as Julia Child so often did, to unexpected mistakes. These examples present an exploration of the possibility that the stable and the straightforward are always, in some way, acting *in tandem* with that which is mobile and agile. Surely, our notion of how rhetoric is deployed within complex situations has much to gain from the possibility that knowledge of a skill, as a stable and structured aspect of intelligence, facilitates the active and embodied deployment of that skill. Said another way, bodied knowledge makes possible, through regimented training, the practice that inevitably makes metic intelligence possible in the first place.

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<sup>77</sup> I use Detienne and Vernant’s precise terms, “intelligible,” “unchanging,” “unstable,” and “changing,” very deliberately in order to call into question how the scholars dichotomize states of being and becoming.

<sup>78</sup> Again, I am carefully but intentionally using the exact language Detienne and Vernant apply to the being/becoming dichotomy.

<sup>79</sup> I am not invoking Heidegger’s arguments of “being/Being” here.

In order to extend upon those perspectives, I demonstrate through the metic intelligence of culinarian Julia Child that metis is multifaceted—and *more* wise. Keeping in mind the always already feminine acts of Metis and daughter Athena, I argue that metis works not as “two mutually exclusive spheres of reality,” as Detienne and Vernant claim, but precisely as an ongoing negotiation between positions that are fixed and situations that are fluid and changing. Metis is thus more complex than an isolation of one state or another. I believe the two spheres of reality actively operate together in tandem, and they influence our constant deployment of rhetoric. In other words, metis operates within one holistically broad, ever-changing, ever-multiple sphere of reality. In this light, metis becomes an available means for negotiating within—and between—life’s continually uncertain and ambiguous circumstances. And, metis, therefore, *can* rely on both stability *and* mobility. It becomes an intelligence that allows one to be mobile and polymorphic when necessary as well as an intelligence that, while still and stable, can lie in waiting, calculating from within a fixed state of premeditation or calculation.

### **Serving Up Feminist Metic Intelligence**

The paradox I illustrate above reveals an expanded version of metis, one that incorporates both agile movement and foundational structure as well as one that, rather than hide its powers from others, reveals specialized skills for the sake of others’ development. To demonstrate the operationalization of a more holistic perception of metis, I look specifically at the ways in which Julia Child pulled back the veils on French cooking as well as the way she, as a highly-trained expert chef, fearlessly

recovered from mistakes in hopes to empower her audience to do the same. Child saw French cooking as “particularly teachable” because it was “codifiable” (Polan 107). For her, culinary procedures “moved from simple to complex in calculable, communicable fashion” (Polan 107). At the same time, however, in Child’s life behind the counter on the set of Boston’s WGBH, as Dana Polan insists,

...cooking on television...would always be about the potential for things to go wrong and about the consequent need, therefore, both to do as much advance planning as possible to hold contingency and accident at bay and to train oneself to shrug off the accidents and contingencies that inevitably would still creep in and need to be turned into lessons one would learn from. (Polan 122-123)

Within Child’s pedagogy exists a combination of intelligences that work together to balance codifiable French approaches to cooking with the need to be ready to fix mistakes, whenever they occurred. Ironically, we can see this “both/and” combination of intelligences represented in the ways in which Zeus coopted the powers of his first two wives, Metis and Themis. The goddess Metis is overtly characterized as devious while Themis, Zeus’s second wife, represents “the personification of law and right order” and “divine law” (Hard 37-75). Zeus needed the powers of both Metis and Themis in order to gain and keep sovereignty over the gods. Zeus doesn’t turn to Themis, however, “until he has entirely assimilated the virtues of Metis” because Themis represents just the opposite: “an order conceived as already inaugurated and henceforth definitively fixed and stable” (Detienne and Vernant 107).

By contrast, Metis:

...relates to the future seen from the point of view of its uncertainties: her pronouncements are hypothetical or problematical statements. She advises what should be done so that things may turn out one way rather than another; she tells of the future not as something already fixed but as holding possible good or evil fortunes and her crafty knowledge reveals the means of making things turn out for the better rather than the worse. (107-108)

In order to curate a divine rule that would make him wise with both *prudence* as well as *stability*, Zeus needed the powers of both goddesses. To be clear, I am not advocating for the coopting or silencing of others; instead, I suggest we might take from this a symbolization of the fact that more than one type of intelligence is needed to negotiate the complexities of our rhetorical situations.

Building on the helping metis of Athena, I also wish to portray feminist metis intelligence as cunning and practical acts performed for the sake of others. Metis is previously translated and presented as a master of tricks and disguises, but if metis “takes the form of an ability to deal with whatever comes up, drawing on certain intellectual qualities [such as] acuteness of understanding” (Detienne and Vernant 41-44), what happens when we consider Athena’s acts of teaching and assisting others? With the problem-solving and helping acts of Metis and Athena, I propose a *feminized* metis as rhetorical and embodied performances that demystify and inform using keen forethought applied to a “multiple, changing reality” (Detienne and Vernant 5). In my attempt to “write a new mythology” (Dolmage, *Disability* 204) of an always already feminized metis, I propose metis as an act that specifically demystifies the tricks of the traps through an unveiling process which thus reveals what might have been hidden in

the first place. Furthermore, metis exists as an act that, through embodied practices and performances, empowers others. In short, a feminized metis reveals, informs, and empowers.

*Julia Child and Feminist Metic Intelligence: Two Points*

Throughout the rest of this study, I demonstrate acts of feminist metic intelligence using the teaching methods of Julia Child. Her references to the body's role in the practices of cooking become crucial to both her own culinary methods as well as her teaching process.

Specifically, rather than rely on definitions that portray tricks, traps, and deception, I instead demonstrate a feminized metis as one that aims to reveal and inform—as one that pulls back the veil in order to reveal that which is hidden—just as the Athena of the sea does for Jason and his Argonauts. Additionally, I portray metis as embodied performances, not aimed at dominating in order to create an illusion, but as acts intended to empower others. In sum, a feminist metis reveals, informs, and empowers. And, as I will demonstrate in the next chapter, cookbook author, public television teacher, and culinary icon Julia Child, in her efforts to demystify and provide detailed information about proper French cooking methods, displays similar acts of metis that reveal, inform, and empower.

I also demonstrate the paradox of metis as acts that stem from positions that are both fixed and flexible. In her training and teaching practices, Julia Child displays this holistic version of metis; she teaches French cooking techniques which she insists are “scientific” and “straight-forward,” and yet, she herself, through her own

regimented training and readiness, not only acknowledges that unexpected occurrences will arise, but is able to respond to those unexpected moments and teach others how to respond to them as well. These practices demonstrate feminist metic intelligence as an ongoing negotiation between positions that are structured as well as situations that require flexibility. I specifically refer to the particular ways in which Julia Child relied on foundational rules of cooking while at the same time advocating for a readiness in order to fix mistakes. I will also use examples where Child portrayed the use of rules as the gateway to creative cooking practices.

#### IV. CHAPTER FOUR

##### **Demonstrating the Feminist Metic Intelligence of Julia Child**

It is not enough that the “how” be explained. One should know the “why,” the pitfalls, the remedies, the keeping, the serving, etc.

Child to Sumner Putnam [of Ives Washburn Publishing House], 1952

[Viewers] liked watching a show that had errors and imperfections. They liked the very fact that mistakes occurred; they liked that Child admitted her weaknesses; and they liked that she tried to repair the damage done when she could. Child’s own manner mixed firmness and confidence with the constant implication that she was really only one step ahead of the game (if that much) and that things could fall apart (sometimes literally) at a moment’s notice.

Dana Polan in *Julia Child’s The French Chef*

Resurrecting Metis as always already feminine requires new and innovative demonstrations of her embodied intelligence and practical knowledge. As mentioned in the previous chapter, I am proposing two characteristics that help us understand theories of feminist metic intelligence.

Rather than engage in disguises and trickery in order to sneakily turn the tables on an opponent or an adversary, *feminist metic intelligence is an act that reveals, informs, and seeks to empower others*. Additionally, as some deployments of this intelligence require a delicate balance between and among moments of careful and contextualized premeditation *as well as* quick, responsive, and imminent movement, *feminist metic intelligence necessitates an ongoing negotiation between positions that are fixed or structured and situations that are fluid and changing*. In her constant efforts to debunk the mysteries of French cooking for audiences across America, relying on the rules of culinary methods as well as teaching her audience to respond to



the kitchen's uncertainties, Julia Child demonstrates both aspects of feminist metic intelligence.

In this chapter, I demonstrate the two characteristics of feminist metic intelligence using the embodied pedagogical practices of Julia Child. First I show how Child, through a delicate balance between straight-forward rules and an ability to respond to kitchen blunders, engages in acts of metis that, when harnessed for different situations, necessitates a negotiation between situations that are both fixed and unexpected. I then show how Child's feminist metic intelligence, rather than dupe or trick its victims, reveals the disguises of French cooking, informs audiences in as thorough a way as possible, and fosters culinary agency through empowering messages meant to cultivate life-long, confident home cooks.

#### *Early Motivations of Child's Pedagogy*

From the very start of Child's career, in fact from the moment she started conceptualizing what would eventually become *Mastering the Art of French Cooking*, she envisioned herself sharing *all* of the ways and means that are involved in the culinary arts, not just recipes. In a 1952 letter to publishing house Ives Washburn, the first publisher to offer an early contract to "French Home Cooking,"<sup>80</sup> Child reasoned to editor, Sumner Putman: "It is not enough that the 'how' be explained. One should know the 'why,' the pitfalls, the remedies, the keeping, the serving, etc" (Child to Putnam, Nov. 1952). In this attempt to capture what she envisioned for the ever

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<sup>80</sup> The working title of the nearly 600-page draft-cookbook, written by Simone Beck and Louisette Bertholle; Child called it "a big jumble of recipes" with instructions that were "needlessly complicated" (see *My Life In France* 144). Other archival material I reviewed also suggests "French Cooking in the American Kitchen" as a possible title.

expanding cookbook project, Child advocated for including all of the culinary details that make up an ability to cook—understanding the chemical interactions of ingredients, learning the physical movements of each method, and knowing what to expect from each method including how to recognize its success. Child insisted, furthermore, that all of this information must then be paired with learning through the act of making mistakes and establishing exactly how to fix them.

In the letters to Sumner Putnam, Child continually stressed her intentions for what she called “a new type of cookbook.” She argued, “If [the home cook] learns her fundamentals, the rest is easy, and she can be a good cook not only in French but in any other language” (Child to Putnam, Nov. 1952). In continued correspondence a month later, Child went on to further explain, “This book...is not an attempt to embrace all the recipes that exist. It is designed to provide anyone with a good practical knowledge of how to cook, so that any recipe, no matter how complicated, whether or not it is a French recipe, can be attacked with confidence and familiarity...” (Child to Putnam, Dec. 1952). Before *Mastering the Art of French Cooking* was even in its second revised manuscript as “French Home Cooking,” Child aimed to demystify French cooking, and, as can be seen throughout this textual evidence, the art of culinary skills would be “easy” once the fundamentals were mastered.

Early on in her career, Child also expressed these opinions to life-long friend, Avis DeVoto, a Cambridge socialite with a connection to the Boston food scene via her husband, Bernard DeVoto, a regular columnist for *Harper's Bazaar*. Even though Child only knew Avis DeVoto through written correspondence at the time, in

December 1952, Child concluded to DeVoto: “I immodestly think that this could become a classic on French cooking, as it is a complete re-studying of the classical methods and recipes, in view of making them easier to do, and of bringing them up-to-date, and of making them understandable to the novice...” (Child to DeVoto, Dec. 1952). “We are not trying to be an encyclopedia,” Child clarifies, “only a good book on fundamentals...with the object of making cooking make sense” (Child to DeVoto, Dec. 1952). Here there is an assumption that cooking, at least at the time, didn’t make sense to all who attempted it, and Child wanted to debunk the difficulties for everyone. Child was also quick to evaluate the cookbooks of others, which only continued to motivate her own agenda of “reducing everything down to the bones” (Child to DeVoto, Dec. 1952). Criticizing *Bouquet de France*, a French cookbook that was popular in the 1950s, Child reasoned to DeVoto, “The tragedy is, young brides will try out the recipes and conclude that only a genius can cook” (Child to DeVoto, Jan. 5, 1953).<sup>81</sup> Child hated how unclear many of the recipe directions were, and she often chided many other cookbook authors for not explaining things thoroughly. Later in this same letter to DeVoto, Child also ranted about how other cookbooks didn’t offer the same details that she had envisioned for *Mastering*: “I find a lot of this stuff is taken for granted, and it took me a long while to find out. All of it doesn’t seem to be written down anywhere... They are fascinating recipes, and good ideas. But for the novice, there just is not enough explanation...” (Child to DeVoto, Jan. 5, 1953). Child wholeheartedly believed that as long as every single minute detail could be explained,

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<sup>81</sup> This letter is actually dated Jan. 5, 1952; however, when this series of letters are read in succession, it is easy to see that it was written at the start of 1953, not 1952, as it is labeled. I am choosing to point the mislabeling of the date; however, it should be noted that others using Child’s materials do not always acknowledge this inconsistency (see Reardon’s *As Always*, *Julia* 31).

and as long as explanations were “painfully exact” (*My Life* 137), the glories of French cuisine were available to anyone willing to try.

In response to the lack of detail in other cookbooks, and in light of an overall sense that gourmet cooking was being portrayed as unattainable by the average American—and with food movement of the time moving toward quick microwave meals or canned food, which she abhorred—Child wanted to reinvent a way for home cooks to get involved in cooking.

### **The Pedagogical Paradox of “*Bon Appétit!*”**

A decade before its publication, Child expressed the initial scope of *Mastering* and how it would be different from other cookbooks:

This is a book on fundamentals of good French cooking, not an attempt to embrace all the recipes that exist. It is designed to provide anyone with a good practical knowledge of how to cook, so that any recipe, no matter how complicated, whether or not it is a French recipe, can be attacked with confidence and familiarity, for the primary techniques of cooking are the same in any language. (Child to Putnam, Dec. 1952)

Child envisioned “French Home Cooking” walking readers through a painfully exact process of each culinary method; the cookbook would be “clear and informative and accurate” (*My Life* 144) no matter how complicated French methods appeared to the average American. And she claimed that by learning a number of methods in order to gain confidence, home cooks would be able to apply them to unlimited variations.

Interestingly, in addition to the “whys” and the “hows,” which Child stressed in letters to Sumner Putnam, Avis DeVoto and other food professionals, she also stressed that

she wanted to deliver “remedies” to her readers. With an aim to include fundamentals *as well as* tips on how to perform remedies, Child suggests that “a good practical knowledge of how to cook” might have been a bit more complex than a simple recipe with a list of basic ingredients.

For as long as Child was a teacher of French cuisine, she held strong to the philosophy that French cooking could be taught by revealing the basics of culinary methods along with guidelines for how to manage mistakes, whenever they occurred. By 1965, these philosophies had propelled Child into near celebrity status. Child’s first cookbook, *Mastering the Art of French Cooking* had been out for three years and her PBS television show, *The French Chef* was a not-to-miss thirty-minute television spot every Wednesday and Sunday night. Stumbling into the food scene, even amidst the publications of titles such as *The Can Opener Cookbook* in 1951<sup>82</sup> and the *I Hate to Cook Book* in 1960, “Julia Child” was quickly becoming a familiar—and rather popular—household name. Film scholar Dana Polan credits this rise to stardom to Child’s confident presence and “larger-than-life” personality combined with “the quite visible tensions she embodied between control and chaos...” (2). Polan cites that the 1960s symbolized “a period in which prudishness underwent change” and hypothesizes that part of Child’s success stemmed from a “willingness to get physical with food” (15). Child allowed viewers to witness, through the visceral experience of television, that just because French food itself was refined did not mean “its preparation had to be done in a dainty fashion” (Polan 15).

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<sup>82</sup> Published by “can-opener queen” (Fitch 295) Poppy Cannon, who, in a letter to friend James Beard, Child deemed, “great fun...a tough old pro, with a twinkle” (Child to Beard, 1967).

Throughout the 1960s, Child not only became a culinary instructor, but she also morphed into an entertainer with the cultural wherewithal to inspire “women and men to think differently about one aspect of activity in the home”—namely, cooking (Polan 19). Through Child’s playful and physical cooking pedagogy, she changed the way her viewing public perceived the space where cooking occurred. In “Rendering Miracles,” Nach Waxman<sup>83</sup> insists that Child “demonstrated the value of French cooking and its discipline as a means of doing everything better in the kitchen,” and adds that she gave her audience pleasure in the “act of rendering a miracle with [their] pots and pans and knives and flames” (94). Because of Child’s performances, the kitchen was no longer “a site of non-adventurous domestic conformity” (Polan 19). At a time when home cooks were enticed with increasingly fancy canned goods and quick microwave meals, Child’s straight-forward and highly influential cooking practices were actively turning the American kitchen into “the most scientific, colorful and savory” room in the house (“Kitchen”).

With motivation to establish all of her recipes as “foolproof” and “painfully exact” through a process she called “scientific workability” (Child, *My Life* 137-144), Child approached her subject of cooking with “straightforward simplicity” (“Kitchen”). She believed wholeheartedly that French cooking started with “perfectly direct principles” (“Kitchen”). In an interview for a *Time Magazine* profile, Child stresses, “It’s so important that there are reasons for doing things. It’s a tradition with rules—very simple ones. If you know them, then you can do any kind of cooking” (“Kitchen”). In a speech delivered to the Choate Club at Harvard Law School in

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<sup>83</sup> Cookbook collector and owner of Cooking Arts and Letters, a bookstore in New York City (see “Q&A with Nach Waxman,” *New York Times*, 2008).

October 1968, Child further emphasized this perspective of the importance of rules. She declares, a “cook knows the RULES” (caps in original), and she stressed, too, that French cooking had rules with a “framework” (Harvard Choate Club speech, 1968). Later in the speech, Child insists, “Rules are the know how,” which she specifies could apply to how to brown meat using a very hot pan or when to use butter and why. Child also playfully adds that rules were involved in “Egg yolk lore” as well as “Roux lore” (Harvard Choate Club speech, 1968), suggesting that even among the varying ways in which people attempted classical techniques, there were standard rules to be followed. She also adds the importance of knowing how to chop fast and to have, for example, “Fast chopping...pride of fast chopping of cucumber” (Harvard Choate Club speech, 1968).

In almost the same breath, Child transitions to a thread about finding pleasure in the act of cooking; she illustrates the sense of “pleasure and pride” that can be gained in producing “one of the great classic dishes such as Sole Normande, fish cooked just, sauce reduced just right” (Harvard Choate Club speech, 1968). She also stressed that pride can make a home cook confident in that one will feel like she can do anything; in a twist related to other aspects of culinary rules, however, Child adds, a cook learns “why dishes are bad” and eventually finds “pleasure in fixing turned hollandaise [sic]” (Harvard Choate Club speech, 1968). Child further emphasizes, “knowing rules and having know-how also gives you the freedom to create, to tackle new dishes,” and she suggests to her audience, “Why not try a cut up goose with the skin off” or “invent your own cakes” (Harvard Choate Club speech, 1968). Child seems to acknowledge that rules are the most important aspect of cooking, though she

admits that rules lead to two other culinary occurrences: they facilitate an ability to know why things go wrong, and they foster creativity and the courage to try new things.

The paradoxical relationship between rules and flexibility or between strategic straightforwardness and creativity also surfaces in the 1966 *Time Magazine* profile on Child. *Time* staff writers acknowledge Child's reliance on rules, but they also offer, "what keeps her fans turning on her TV show is...suspense"<sup>84</sup> ("Kitchen"). The profile continues: "From the moment Julia appears on screen, sleeves rolled above the elbow and blue denim apron about her waist, until her closing 'Bon Appétit' there is no telling what calamity may confront her" ("Kitchen"). Suspense and unexpected events emerge as the norm for Child's performance on *The French Chef*, which presents a clear contradiction to the straightforward rules she advocated for. Adding even further to this emerging paradox is the fact that Child became rather famous for her capability to recover from any sticky situation she faced on her show; she became so famous for her abilities, in fact, that *Time* writers conclude: "Even her failures and faux pas are classic" ("Kitchen"). Polan insists, too, that her home viewers rather enjoyed the suspense because they somehow appreciated "the fact that mistakes occurred" and that Child always admitted her mistakes (32). Child's mistakes often became a regular part of the show further contributing to the ongoing—and enjoyable—drama (Polan 32). Somehow Child's methods became associated with a scientific approach *and* a suspenseful calamity, or as Polan emphasizes, "control and chaos" (2) along with "always...the potential for disaster" (32). But, how exactly would "straightforward"

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<sup>84</sup> In a speech about her Emmy award, delivered in Boston on June 15, 1979, Child also writes: "Ruth Lockwood used to say that [*The French Chef*] was the only suspense cooking show on air."



and “scientific” approaches to rule-based cooking result in *suspenseful* television programming?

The inherent contradictions illustrate the paradox within Julia Child’s approach to cooking and to teaching. There were clear and strict rules to be followed: she thrived on “reducing everything down to the bones” (Child to DeVoto, Jan. 8, 1953) and she relied heavily on an approach similar to a “scientific method” (Prud’Homme, *Second Act* 40) in an effort to put “the seemingly complex rules of French cooking [into] their logical sequences” (Child, *My Life* 150). At the same time, however, she knew and would be the first to acknowledge that the process of cooking often led to mistakes and seemingly tricky situations that, when they happened at home, made American cooks cringe. Child’s own rather nuanced definition of what it meant to be a good cook guided her pedagogy; “a good cook,” she once wrote, would be “consistently good,” and “can adapt herself to conditions, and has enough exp. to change a failure into a success” (qtd. in Shapiro 64). A perspective of cooking that involves both rules and preparedness is what makes Child’s approach to teaching that much more complete. Her thorough lessons involve a linear breakdown of French cuisine, but, in order to build a complete lesson, she added “the hows” and “the whys” of ingredient combinations and reactions along with remedies for how to fix a moment that went array. Child could not have predicted *every* mishap that would occur, but often throughout her own training she made many mistakes on purpose. In effect, she made every effort to anticipate mistakes with the sole purpose of relaying possible remedies to audiences across the nation. For Child’s entire career, basic culinary

techniques followed a set of linear rules and she, in cookbooks and on television, taught those rules as such. She herself also admitted, however, that anything at anytime could set those rules off-course.

Child herself even embodied the paradox. She knew the rules of cooking, yet she wasn't immune to experiencing embarrassing mistakes—even on film. Luke Barr insists that this paradox is what makes Child such a unique celebrity: “She was a woman in her fifties, and she played herself on television. She made mistakes...” which Barr claims allowed her to create a teaching moment (52). Child rolled with the punches, all the while explaining, “Here’s what *you* should do if this happens” (L. Barr 52 emphasis in original). It’s important to note, however, that when mistakes happened and Child quickly recovered and offered a remedy, they further added to her likability. One fan called Child’s ability to recover “entrancing,” and claimed, “[I] loved watching her catch the frying pan as it almost went off the counter; loved her looking for the cover of the casserole” (Irene Hogue to Child, Aug. 1962). Over the past two decades, Child’s biographers have offered similar analyses of the paradox combining Child’s straightforward approach with her always-ready capacity to fix mistakes. In a 1974 *New Yorker* profile on Child, Calvin Tomkins explains, “A great deal of scholarship underlies that breezy self-assurance on camera; she can afford to be casual, because she knows precisely what she is doing” (“Good Cooking”). Child’s realness in the kitchen—complete with real mistakes—was seen as casual, though in a contradictory move, Tomkins quotes Ruth Rockwood, general producer of *The French Chef*, as having admitted, “...there’s just no telling what’s going to happen [during the show]...it’s the only real suspense on television” (“Good Cooking”).

Once again, the concept of “suspense” is used to describe how Child taught culinary processes that she herself identified as scientific and rule-based. Further supporting *The French Chef* as “suspenseful” television, Prud’homme offers that Child loved “explicit rules,” which allowed her to follow a “scientific method” of sorts (*Second Act* 40). In regard to Child’s style of delivery on the show, Prud’homme adds, “she invented her own exuberant-yet-exact style of presentation” (*Second Act* 45-46), yet he goes on to emphasize a rather contradictory scene:

She would start making a quiche, misplace her glasses or lose her train of thought, find them again, and carry on. She would rapidly and expertly dice a pile of mushrooms, fillet a trout, and demonstrate how to encase poached eggs in a delicate consommé gelatin. But in the next instant, a spoon would go flying off screen, an apple charlotte would collapse and she’d mash it back together with her fingers (‘It’ll taste even better this way.’), or she’d incinerate the croutons atop a French onion soup into charcoal briquettes. (46)

This doesn’t exactly paint a picture of straightforward exactness.

While it may seem like much of the above commentary on Child offers only incongruous perspectives on her approach, what it more so represents is a human engagement in the practice and performance of cooking. There are sets of knowledge and practices, like those involved in the culinary arts, which are stable, linear, somehow regimented, and rather fundamental. When a body acts with these sets of knowledge and practices—i.e., when a body performs them—linearity is disrupted, and practices become contextual, situational, individualized. Child asserts a similar sentiment in *My Life In France* when she emphasizes, “I subjected every recipe to

what we called ‘operational proof’: that is, it’s all theory until you see for yourself whether or not something works” (*My Life* 145). A recipe exists as a theory, as a logical and set sequence of actions applied to ingredients; Child wouldn’t know the material ins and outs of those recipes, however, until they were performed during the bodied acts of cooking.

In the next section I further illuminate the paradox of Child’s pedagogy through an aspect of feminist metic intelligence related to negotiating between positions of linearity and fluid, unstable situations.

### **“Ready for Anything” Pedagogy as Feminist Metic Intelligence: Negotiating the Fixity and Fluidity of Cooking**

What impressed me most was how hard she worked, how devoted she was to the “rules” of *la cuisine française* while keeping herself open to creative exploration, and how determined she was to persevere in the face of setbacks.

Alex Prud’homme on great-aunt, Julia Child, in his Foreword to *My Life in France*

In this section, I illustrate Child’s pedagogical acts that represent: *Feminist metic intelligence necessitates an ongoing negotiation between positions that are fixed and situations that are fluid*. As a feminist rhetorician, I aim to challenge the states of being/becoming dichotomy that Detienne and Vernant claim leaves no place for metis to exist.<sup>85</sup> As I will show using specific teaching practices of Julia Child, it is precisely *both* fixity and fluidity, existing within a contextual negotiation, which facilitates the deployment of metis. Moreover, feminist metic intelligence, as represented by Athena

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<sup>85</sup> See Detienne and Vernant 5.

and Metis herself, symbolizes acts that sit within a negotiation *between* or *among* the stable and the unstable, the linear and the crooked, the structured and the creative. In this way, the embodied rhetorical acts that are present in Child's teaching methods, along with the paradoxes that emerge from them, demonstrate this balance between positions that are static and moments that changing.

*Mastering The Art of Rhetorical and Physical Adaptability—An Approach to Culinary Pedagogy*

Julia Child was a culinary teacher who relied on the structured “rules” of French cooking as preparation for the inevitability of mistakes: herein lies my challenge of Detienne and Vernant’s dichotomy of the intelligible and the sensible and what I hope to demonstrate via feminist metic intelligence. This intelligence becomes one that is in constant negotiation between the stability of culinary methods that are “foolproof” and the unexpected realities of collapsed soufflés, curdled hollandaise, or beef tips that simply will not brown. Borrowing from the metis of Athena, a metis which relies on *both* the importance of the straight line (Detienne and Vernant 235-237) *and* stealthy, agile “modes of intervention” (Detienne and Vernant 180), we witness a skill that is also present in materials prepared for the publication of *Mastering the Art of French Cooking*.

In the series of letters prepared for Sumner Putman of Ives Washburn, referenced above, Child explains that instead of being a collection of French recipes, the proposed cookbook will be “an introduction to French cooking methods plus recipes” (Child to Putnam, Nov. 1952 underline in original). Child adds that in order

to teach the home cook “how to cook well,” she has devised a “system of ‘themes and variations’” where “the fundamentals are the themes, or basic recipes, fully explained for the novice” and “the variations are the recipes which stem from these basic themes” (Child to Putnam, Nov. 1952). Child’s use of the word “system” suggests linearity as an importance piece of the methods that fall within the themes and variations she presents to readers. Child further adds, “This type of presentation, that of reducing the art of French cooking in its logical sequences, has not been attempted in any of the principle books of French cooking published in English...” (Child to Putnam, Dec. 1952). Emerging here is Child’s continued focus on the structure and logic of cooking. In Child’s mind, the book that would eventually become *Mastering the Art of French Cooking* would be an “everyday book” focused on teaching cooking “fundamentals.” In the December 1952 letter to Sumner Putnam, Child continues to stress the importance of the structured “fundamentals,” though she additionally clarifies how *Mastering* will be different from other cookbooks in which chefs were doing “encyclopedic work” and trying to “list everything that is known” (Child to Putnam, Dec. 1952). *Mastering*, instead, was meant to be “a text-book” with an emphasis on “fundamental tools,” and Child emphasizes, “...and how to use and vary them so you are *ready for anything*” (Child to Putnam, Dec. 1952 emphasis added).

Embodying the ongoing paradox, in these two letters that were prepared nearly a decade before *Mastering* would be published in 1961, Child’s pedagogy stresses both the importance of the structured fundamentals as well as—and with equal emphasis—the capacity to be “ready for anything.” She hints at this, too, when she argues that, for the home cook, the hows and the whys of cooking matter just as much

as understanding the remedies and potential pitfalls (Child to Putnam, Nov. 1952). Like other arts relying on a foundation of knowledge from which to respond to ever-changing, contextual situations, Child's approach to cooking requires a delicate balance between the fundamental knowledge of 'how' combined with an ability to respond to surprises as needed. Hawhee's notion of response, as it exists within the sophisticated process of pedagogy that combines response with rhythm and repetition, also comes into play here. Child claims that once a home cook "learns her fundamentals," she not only can access any recipes that require similar methods, but she can also "be ready" for pitfalls. In other words, through the embodied practice of, and ultimately knowing, Child's "system" of fundamentals, the home cook learns the capacity to respond to unexpected moments that arise during the cooking process.

Within Child's pedagogy, the idea of regimented repetition is inextricably linked to response (Hawhee 150) and thus reveals a feminist metic intelligence that relies on positions of stability as well as situations that are fluid. With this mind, we cannot claim metis to be an act solely of the state of becoming, as Detienne and Vernant point out, without at least acknowledging how what they call "the intelligible," or the state of being (5) is involved. For Child, the acts of responding, or of having the capacity to respond, may represent a state of becoming, but those responses only become possible from within linear practices that also play an influential role.

Within the situations that arise from Child's approach to culinary pedagogy lies a sense of agency that she is striving to give over to her readers. The inside-cover

of a 1961 first-edition *Mastering the Art of French Cooking* assures, “This beautiful book...is revolutionary” because:

1) It leads the cook infallibly from the buying and handling of raw ingredients, through each essential step of a recipe, to the final creation of a delicate confection.

2) It breaks down the classic cuisine into a logical sequence of themes and variations rather than presenting an endless and diffuse catalogue of recipes; the focus is on key recipes which form the backbone of French cookery and which lend themselves to an infinite number of elaborations, bound to increase anyone’s culinary repertoire.

(*Mastering* front-cover jacket)<sup>86</sup>

Child’s philosophy includes straightforward means related to activities that go into the preparation of cooking as well as an idea that those steps will ultimately lead to “infinite elaborations” thus expanding readers’ own cooking repertoire. As Child demonstrates, learning the basics, which in a sense remain as static methods with a set of rules, allows for eventual “elaborations,” which represent expanded opportunities and available means within the kitchen. To illustrate, an embodied physical practice such as learning to wield a knife properly, along with knowing which vegetables necessitate which individual knife skill, will lead to quicker preparation of all dishes and thus a *greater ease* in overall preparation (Child et al. 26-30 emphasis added). This progression of learning demonstrates the presence of response in that Child’s students will practice the bodied movements in order to “bring their notions in closer touch with the occasions” (Isocrates qtd. in Hawhee 147)—in this case, culinary

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<sup>86</sup> Though Child is listed with Beck and Bertholle as co-authors of the book, she took on most responsibilities of authorship herself. Child and Beck also took 47.5% of the royalties with Bertholle receiving 5%.



occasions. In other words, the combination of movements, which are practiced and which become habitual, are then enacted in response to particular situations (Hahwee 147). Child advocates for both the regimented practice as well as the point at which a home chef can, herself, create new elaborations within her own repertoire. Over time, it is the negotiation between the two types of practices that will enable the home chef to enter her kitchen with more confidence. Hence, both a state of understanding the micro-motions as well as a state of embodying them in order to improve and therefore move quicker or be more creative are in play.

The “Foreword” that introduces readers to the concepts they will encounter in *Mastering the Art of French Cooking* includes other examples related to states of structure and fluidity that are both used to cultivate readers’ own agency. Child starts, “...the recipes are as detailed as we have felt they should be so the reader will know exactly what is involved and how to go about it...Anyone can cook in the French manner anywhere, with the right instruction” (Child et al. vii). Child stresses the exactness of the recipes along with the belief that anyone can utilize that exactness to cook in the “French manner.” Readers of *Mastering* are promised fundamental techniques such as “how to sauté a piece of meat so that it browns without losing its juices, how to fold beaten egg whites into cake batter to retain their maximum volume...and how to add egg yolks to a hot sauce so they will not curdle” (Child et al. vii-viii). Child is also quick to stress:

Although you will perform with different ingredients for different dishes, the same general processes are repeated over and over again. As you enlarge your repertoire, you will find that the seemingly endless

babble of recipes begins to fall neatly into groups of theme and variation...Eventually you will rarely need recipes at all...” (vii-viii)

Here, elements of an unchanging approach to culinary methods are balanced and even applied to the changing situations of cooking; as readers gain the ability of one culinary method, a method that remains as a static set of physical moves and chemical reactions, they also build a repertoire of recipes and skills from which to call upon when facing any number of future culinary situations. Readers’ agency is thus gained from the negotiation between the two states of cooking that work in tandem, and, concomitantly, Child’s feminist metic intelligence becomes one that relies on that negotiation for her own sake as well as for the sake of her audience.

A number of years after Child published *Mastering the Art of French Cooking* and began teaching on public television on *The French Chef*, she delivered a speech about her profession and “food and eating” to students at Radcliffe College in Cambridge, Massachusetts. In the speech, titled “Gastronomie as an Art Form,”<sup>87</sup> Child stresses that her profession “is the relatively new aspect of food as an art form” (“Gastronomie”). Child claims, “...it has always existed as such to a small extent among a small number of people here, [but] the art form side has only fairly recently begun to emerge” (“Gastronomie”). Later in the speech, Child continues aligning her profession of gastronomy with forms of art; she emphasizes, “I think Gastronomy and Music or [sic] most closely allied, in that with both they are of the moment - - although they exist on paper, they only live as they are performed” (“Gastronomie”).

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<sup>87</sup> Child discusses that the field of gastronomy is new and hadn’t yet been given a name. She claims in the speech, “I shall use the French term LA GASTRONOMIE. Of course it has existed for centuries in Europe...” She uses two spellings of this term in her speech, Gastronomie and Gastronomy—one is French, one is English.

Child's notion of gastronomy existing on paper but coming to life when performed illustrates an example of how, when it comes to living and performing the art of anything, there are rules we may rely on, yet there is also a balance of agile response to be negotiated while in the moment. For Child, the rules of cooking that she so intently coveted exist as a fixed set of procedures; however, performing those rules in the moment of cooking may require adaptability or flexibility. The practice of cooking necessitates the two ways of being in the moment as they are enacted together.

Within this same speech, Child further demonstrates the negotiations that occur between states that are both static and fluid—i.e., the ongoing paradox of her culinary pedagogy—in an illustration of what it can be like performing this art:

Endlessly fascinating, uses all your intellect and imagination as substances are always changing. Can always wonder what made your vol-au-vent bake into an oval rather than a round shape, what made the fruits sink to the bottom of the cake, what made the choc. mousse turn a little watery about the edges. In the midst of the direst world tragedies, these little problems are usual at the back of your mind - - now if I had put some baking power on those raisins - - murders or assassinations - - or should I have used 6 rather than 4 ounces of butter. (“Gastronomie”)

In early letters to friends and colleagues, speeches, manuscripts, and production scripts, Child insists that there are strict rules involved in cooking, and, when those rules are mastered, anyone can successfully execute wonderful meals. On the other hand, while Child credits successful cooking to knowing its sets of rules, she also maintains that things will always go wrong, just as she told Radcliffe students in 1968. But, as she stated to students at Harvard Choate Club just three months prior, “...if

know rules, can fix failures” (Harvard Choate Club speech, 1968). This was Child’s aim: to empower home cooks by helping them develop a culinary confidence based on using fixed rules that would then facilitate adaptability when faced with uncertain situations. And Child does so by advocating for a delicate balance that allows for the unchanging basics to feed into the capacity to respond to any culinary situation, including a chef’s desire to be creative.

The above examples are meant to illustrate that while metis does exist within a state of becoming that occurs in reactions to fluid situations, I also believe that, at times, the capacity to respond with metis only exists because of straightforward or foundational rules that, because of their stability, enables the facilitation of those calculated reactions to begin with.

### **Performing Culinary Pedagogy: Feminist Metic Intelligence as Acts of Revealing, Informing, and Empowering**

Julia cared about furthering her cooking, she cared about educating, and she cared about demystifying the wonder of the soufflé.

Susan Regis on Julia Child, “The Everyday Goddess,” in *Gastronomica* (2005)

In this section, I examine Child’s embodied methods of demystification in order to demonstrate: *Feminist metic intelligence becomes an act that reveals, informs, and empowers others*. In preparation for writing and teaching, Child “checked every recipe...on the stove and on the page” (*My Life* 145). As French ingredients and measurements were often slightly different than in America, Child never taught or published a recipe she hadn’t checked and double-checked in her own kitchen. Child

notes, in fact, that she often times tested recipes up to fifteen or twenty times, if necessary (Fitch 343). In letters to potential publishers of *Mastering the Art of French Cooking*, Child herself claimed, “Every recipe has been tested and retested by us in our kitchens” (Child to Putnam, Nov. 1952). Child was motivated to learn as much about French methods as possible and, in cookbooks and on television, she turned that learning into a teaching philosophy that relied not only on demystifying French cooking for others, but also aiming to create a sense of empowerment in the everyday lives of others whom she taught.

Child’s distinct philosophy emerges from the following story where she addresses a fan’s question about a particularly tricky recipe:

In March of 1964, Julia Child received a letter from a curious viewer asking for details related to how to prepare the paste for a dessert called Baba, or Pâte à Baba (a spongy, rum soaked cake/pastry). In a return letter, Child starts, “Must be telepathy to get your letter about Baba paste, because I am just preparing a TV cooking show on that very recipe [...] and all the time I was slapping up the paste this afternoon I was thinking of you, and what was going wrong” (Child to Mrs. De Paulo, Mar. 1964). Child, insistent on making certain that the inquiry received an appropriate solution for Baba paste calamities, offers details related to a wide variety of possible remedies. A few lines later in her letter, Child asks: “Are you sure that your yeast, sugar, and salt have really turned into a wet paste before you add the eggs? It takes a minute or two, after you’ve mixed them up.” With suggestions that accompany even further clarifications or culinary tidbits, Child goes on to comment on the yeast (“dry” vs. “fresh”), the

temperature of the water (“warm water”), timing for yeast prep (“5 to 8 minutes”), flour measuring techniques (to which she suggests, “See page 17” [presumably in *Mastering*]), and butter consistency. Then, even after offering these possible solutions, Child proposes, “...if you find the paste is too stiff, add a bit of beaten egg. If too sticky, add a bit more flour.” And, to wrap up her already-thorough Pâte à Baba advice, Child concludes, “A cooked baba is not supposed to be soft and spongy; it must be somewhat firm, and must be somewhat porous. Otherwise it will fall apart when it is soaked in the syrup” (Child to Mrs. De Paulo, Mar. 1964).

In an effort to be painstakingly clear, concise, and thorough, and in order to ensure that the home viewer of *The French Chef* received details pertaining to whichever remedy she needed most, Child responded in a manner that seemed to leave nothing out of a vast array of culinary remedies for making Baba paste. Even though, in this particular example, we do not visually witness Child moving to and fro within her own kitchen, attempting herself to figure out where the paste went wrong in an effort to save it, we do get the impression that she knows this recipe in both a material and an intellectual sense, especially as she prepared it for an episode of *The French Chef*. With her own hands, Child physically performed this recipe on more than one occasion, as she did with all recipes in *Mastering the Art of French Cooking*, which is why she was able to offer so many options in her return letter. And due to that culinary preparation she physically engaged in, testing all recipes over and over and over, when a fan wrote about a recipe going astray, Child could easily guess at any number of reasons why. We might say that in response to the home viewer who hit a culinary

roadblock, Child did everything she could to not only debunk the Pâte à Baba, but she also revealed every single last piece of information she could *and* she empowered the home cook to get it right.

The rationale outlined above demonstrates Child's unrelenting aims to debunk French cuisine, and she does so as thoroughly as possible. In a sense, Child's exhaustive approach to this culinary problem represents an example of Isocrates' claim that a teacher "must so expound the principles of [her] art with the utmost possible exactness as to leave out nothing that can be taught..." (qtd. in Bizzell and Hertzberg 74). For Child, the exactness of everything that can be taught includes pulling back the veil on seemingly mysterious classic French cuisine. Child first learned everything possible that could be taught so that she could turn around to teach—and empower—others.

Throughout Child's lessons on French cooking, and especially in the response to a fan's inquiries, the idea of metis as a "corporeal category" (Hawhee 46) is invoked; however, the deceptive and masked disguises of metis are put to a challenge. Instead, the informing and helping behaviors of both Metis and her daughter Athena come into play. The powers of Metis, goddess of wisdom, help us understand Child's metic intelligence as a harnessing of the means "related to the future seen from the point of view of its uncertainties" (Detienne and Vernant 107). Child knew that even with rule-based fundamentals, a home cook would still face uncertain circumstances in her own kitchen, and she emphasized the importance of this awareness as she taught the methods of French cooking. Furthermore, the goddess Metis also came to be known as an advisor who could identify "what should be done so that things may turn

out one way rather than another [thus] making things turn out for the better rather than the worse” (Detienne and Vernant 107-108). This symbolizes a type of knowledge or intelligence that is similar to the motivation behind Child’s pedagogy. Athena, additionally, with “a giving assistance of the most practical kind” (Detienne and Vernant 187), comes to represent Child’s efforts to continually demystify French methods. Rather than emulate the fox, “with its thousand tricks [to] find a way out” (Hawhee 55), Child had already discovered and practiced *a way in*: she discovered and learned to remedy the tricks herself, then she translated the tricks needed to confront the problems home cooks faced in their own kitchens (Jones). Quite literally, Child used her embodied knowledge in order to reveal the secrets of French cooking. In a few instances, Child does, ironically, refer directly to the “secrets” of French cuisine, but her teaching philosophy always remains that there are no secrets except for knowing the fundamentals, which even ten years before *Mastering* was published, was a primary, motivating factor in her work.

### *Demystifying White Stock & Brown Stock*

When Julia Child and her husband Paul were transferred to Paris, France in the late 1940s, Child struggled to find an interest that would keep her busy and intellectually stimulated. In 1949, she tried her hand at cooking and enrolled in Paris’s acclaimed Le Cordon Bleu, a culinary school offering lessons in classic French methods.<sup>88</sup> By the early 1950s, Child and the two women who would eventually

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<sup>88</sup> Founded by French journalist Marthe Distel in Paris in 1895 (“A 120-Year History”).



become her co-authors on the *Mastering* project<sup>89</sup> started a cooking school; as a trio, they taught American women how to cook. Daily lessons at *L'Ecole des Trois Gourmandes*, or “The School of Three Hearty Eaters,”<sup>90</sup> were held in Child’s Paris, France kitchen and consisted of an “Order of Battle” that included techniques such as chopping, sautéing, and preparing main dishes.

One of the basic methods Child taught was how to make a stock. Child’s approach, rather than including only basic steps, demystifies the beginning-to-end process by touching upon hints that allow the home chef to successfully perform the method. Child’s recipe for White and Brown Stock is fully displayed in Figures 5.1 and 5.2.

This recipe was written in the early 1950s and as one will notice, Child addresses many aspects of making stock in an effort to debunk various preconceived mysteries. At the very top of the recipe, Child starts, “Ideal ingredients vary per cook and per kitchen” (White & Brown Stock). Immediately, Child sets a tone of demystification and even hints at the cook’s own agency in that neither ingredients nor styles of preparation are completely standard. This is to make the home cook feels as though she is starting with some culinary freedom of her own. Continuing with the aim of debunking the mystery of stock, Child adds, “These proportions are for the “ideal” stock; however, you can make a good stock using any left-over veal, beef and pork bones, plus meat scraps and vegetables.” Using the term “ideal” twice in the first two sentences, Child does admit that an “ideal” stock certainly exists; yet, she couples that notion with a sense that a home cook can, herself, define what ideal stock is or

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<sup>89</sup> Simone Beck and Louisette Bertholle

<sup>90</sup> See *My Life in France*, pg. 136

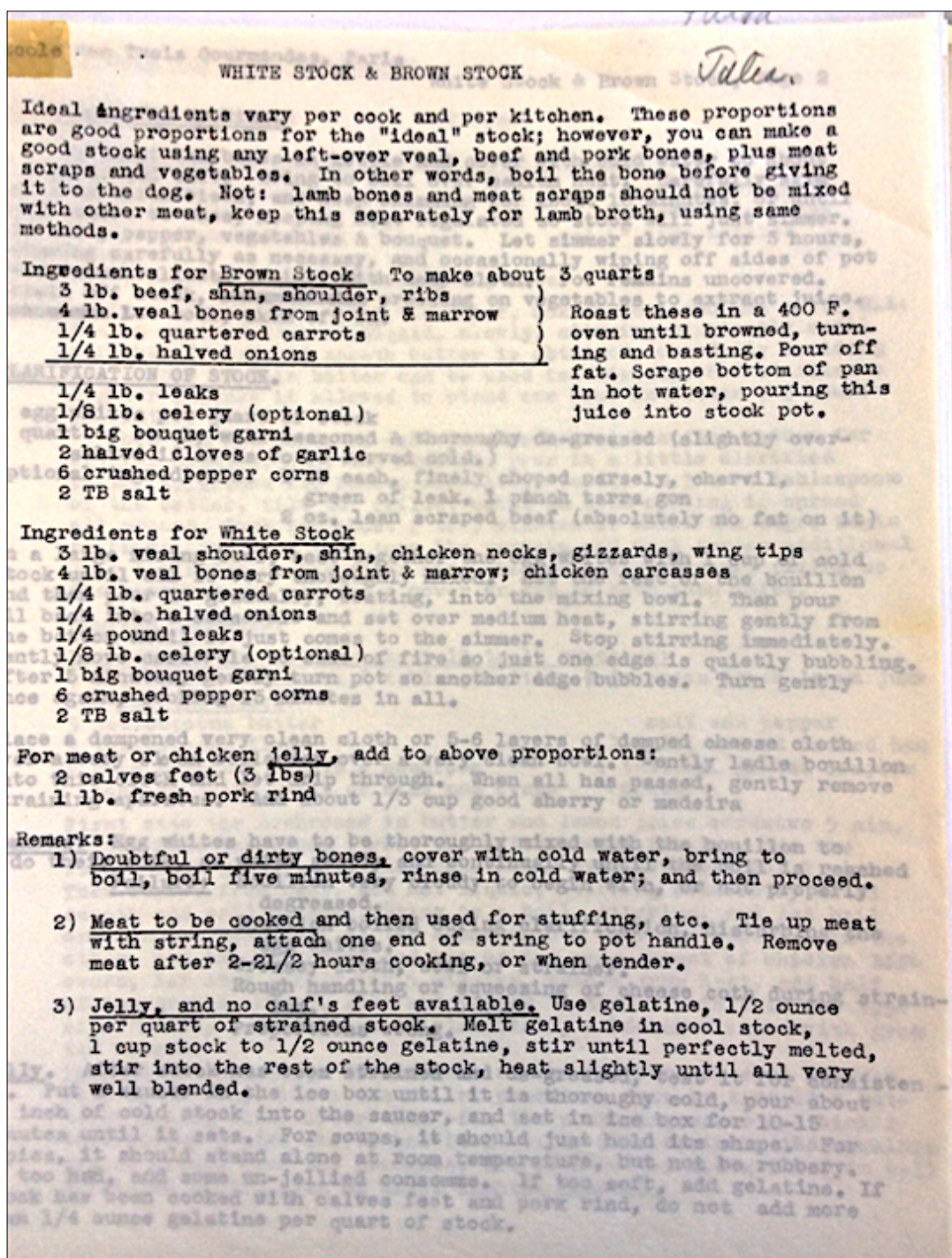


Figure 5.1. White Stock & Brown Stock (page 1). Photo taken by author at Schlesinger Library.

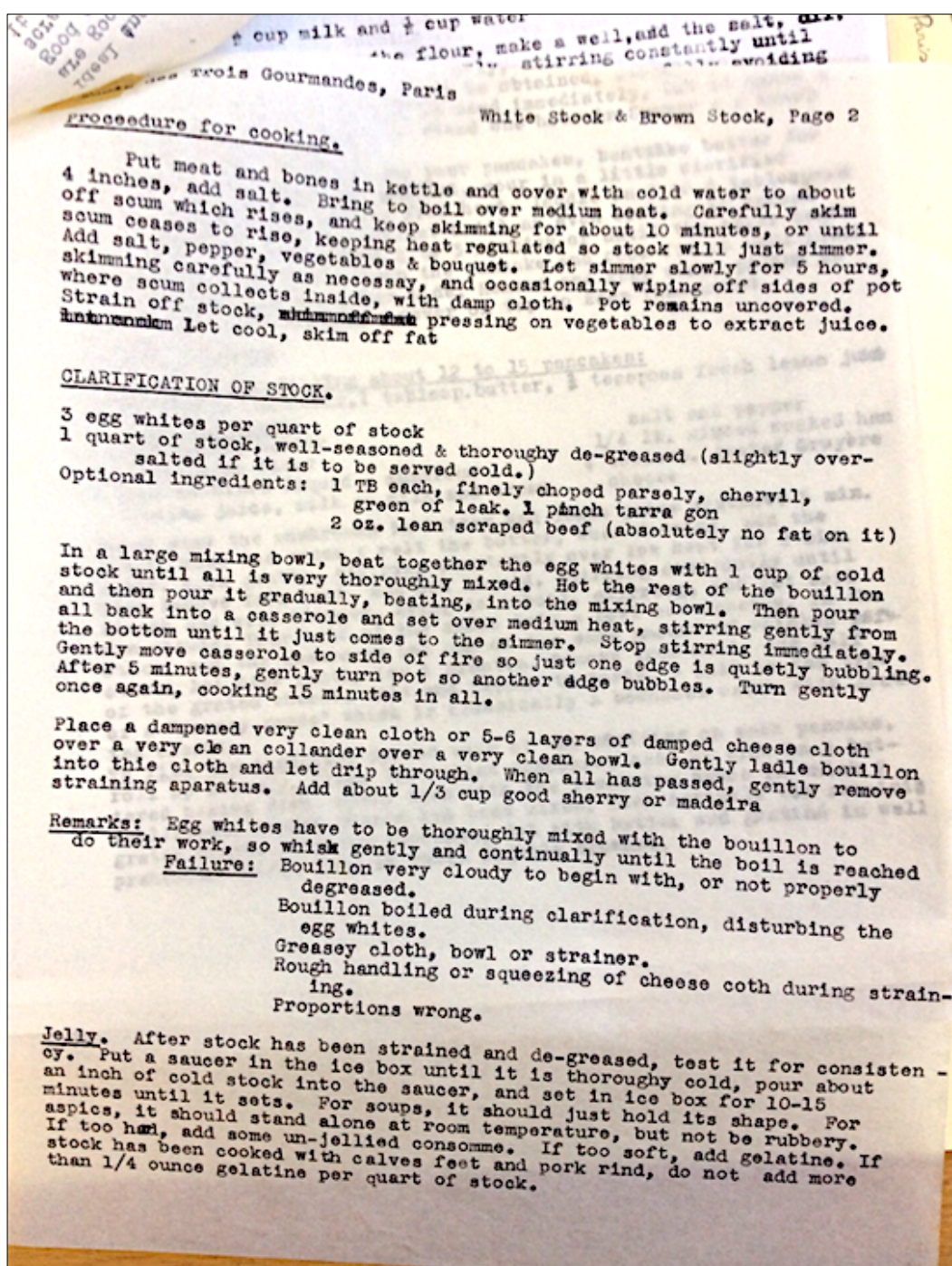


Figure 5.2. White Stock & Brown Stock (page 2). Photo taken by author at Schlesinger Library.

becomes. In her third statement, Child even hints at what home cooks can do when, in other cases, they might have resorted to giving left over bones to their pet—instead, they can make the stock with those leftovers.

Continuing on the first page, Child offers all of the ingredients for Brown stock as well as White stock, and she includes options and processes for each. More important to Child's acts of demystification, she also includes three tips under a section she names "Remarks." She addresses what to do if the home cook has "doubtful or dirty bones," then she touches upon how to make the stock if the meat to be used will also be for eating with the main dish or used in a stuffing, and then she clarifies what a home cook should do if she finds herself intending to make a Jelly without having access to calf's feet: "Use gelatin," she recommends (White & Brown Stock). Another "Remarks" section appears on page two along with a section labeled, "Failure" in which Child acknowledges circumstances that may interrupt the stock clarification process. Finally, as Child explains the last steps involved in clarifying "Jelly," she adds:

For soups, it should just hold its shape. For aspics, it should stand alone at room temperature, but not be rubbery. If too hard, add some un-jellied consume. If too soft, add gelatine. If stock has been cooking with calf's feet and pork rind, do not add more then  $\frac{1}{4}$  ounce gelatine per quart of stock. (White & Brown Stock)

With these last comments about how a home cook should handle certain casualties, Child not only demonstrates that the home cook is in charge of the process and doesn't have to fear mysteries that may have at one time seemed allusive, but she also reveals options and information to be applied as a solution to whatever problem

arises. Furthermore, with the information that Child delivers here, the home cook, ideally, can move forward with a capacity for being successful. Child displays her metis intelligence using similar means as Metis herself; on the issue of stock preparation and clarification, Child advises, “what should be done so that things may turn out one way rather than another” (Detienne and Vernant 107). To be even more specific, Child advises a home cook on how to manage mistakes or accidents so that, rather than result in a ruined stock, the home cook knows, both physically and intellectually, how to recover and finish the stock successfully.

Throughout the recipe for White and Brown Stock, Child takes her students through a rationale that is meant to convince them that there are no secrets to the ideal stock thus revealing that the process rests at their fingertips. Moreover, along with a discourse that pulls back the veil on the secrets of stock, Child thoroughly explains the ingredients and the details of each step involved in the process. Child could have explained, “Mix the egg whites with 1 cup of cold stock,” leaving her students to figure out which mixing vessel would be best as well as what consistency the mixture should be. Using material details, however, Child clarifies what kind of bowl should be used—“a large mixing bowl”—as well as the fact that the ingredients should be “very thoroughly mixed.” She also adds options that each home cook can consider along with instructions related to how to move forward with different sets of ingredients as well as how to spot and manage certain unexpected occurrences.

Like the goddess Metis, Child is equipped with an attunement to contingencies (Hawhee 49); however, her metis is not in preparation of an escape or devised in order to create a disguise. Instead, Child aims to build the culinary capacities of her students

by using her knowledge and instruction in order to “[make] things turn out for the better rather than the worse” (Detienne and Vernant 108). In her own kitchen, having “[explored] in advance all the many avenues” (Detienne and Vernant 16) of making stock, Child then translates those avenues so her students will find themselves successful. Child also embodies the feminist metic characteristics of the goddess Athena; rather than rely on cunning and deceit to escape an opponent or a difficult situation, Child harnesses Athena’s interventions of “giving assistance.” She uses her own embodied training and knowledge to inform her students of the culinary practices that are necessary to make stock. Child relies on her “knowledge of fine works” (Detienne and Vernant 239) and thus turns that knowledge toward her students—and, eventually, she turned that knowledge toward readers and viewers of educational television.

*“The Big Bad Artichoke” and “Meatloaf in a Fancy Dress”*

A teaching philosophy emphasizing acts of revealing and informing remained a constant throughout Child’s career, especially between 1963 and 1973 when she produced more than two hundred episodes of *The French Chef* for Boston’s public television station, WGBH. Over the course of those two hundred episodes, Child produced two different shows on what she called “The Big Bad Artichoke.” In both episodes, Child attempts to debunk the mysteries of this strange vegetable. In preparation for taping episode #45, “Artichokes from Top to Bottom,” which was filmed on January 17, 1964 and aired on February 29, 1964, Child scripted:

What’s cooking here under this gossameer [sic] veil? (Lift up cheesecloth). A big bad Artichoke! W ’re [sic] doing artichokes from

top (lifting with tongs, top, then turning) to bottom today on the French chef. (Poke bottom with knife) [...] Some people are afraid of the big bad artichoke. They don't know how to cook it at home. They're afraid to order it in a restaurant because they don't know how to eat it. So they've missed out on what I think is one of our handsomest and most delicious vegetables. And that's why we're doing them from top to bottom today on *The French Chef*. (Artichokes from Top to Bottom, 1964)

Attempting to debunk “the big bad artichoke,” which she also nicknames “Arties,” Child first confesses that she will, quite literally, pull back the veil on all of the mystery. As can be seen in the script, she performs a cheeky version of lifting the gossamer veil in order to expose the artichoke itself; this is meant to hint at what viewers can expect from the episode. In a move meant to demystify the artichoke for her audience, Child acknowledges its reputation as a most mysterious vegetable to work with.

A second iteration of how to prepare artichokes would appear during the 1971-1972 season of *The French Chef*. This time Child's demystification appears as early as the proposal for the show. In June of 1971, Child prepared a set of proposals for the upcoming season. From hearty meat-centric shows such as “Boeuf A La Mode” and “The Steak Show” to vegetable shows featuring “Stuffed Cabbage” and “Peas, Beans, and Spinach,” Child composed forty-two episode descriptions, each with details or methods that would be highlighted or performed. Some of the descriptions are relatively simple in that they highlight basic culinary methods. In “Fillets of Sole in White Wine,” for example, Child envisions: “A basic show on how to cook fillets of

sole or flounder in white wine, with several sauce treatments from the most simple to the elaborate, including sauces, and serving” (Proposed episodes, 1971-72).

Descriptions of other episodes, like the one for “The Big Bad Artichoke” which eventually aired on October 31, 1971, are much more complex. They not only capture a wider realm of methods that Child intends to perform on the show, but they also represent her aims to demystify so much of French cuisine.

The description in Figure 6 hints at Child’s aim to, once again, pull back the veil on any mysteries that viewers associate with the artichoke:

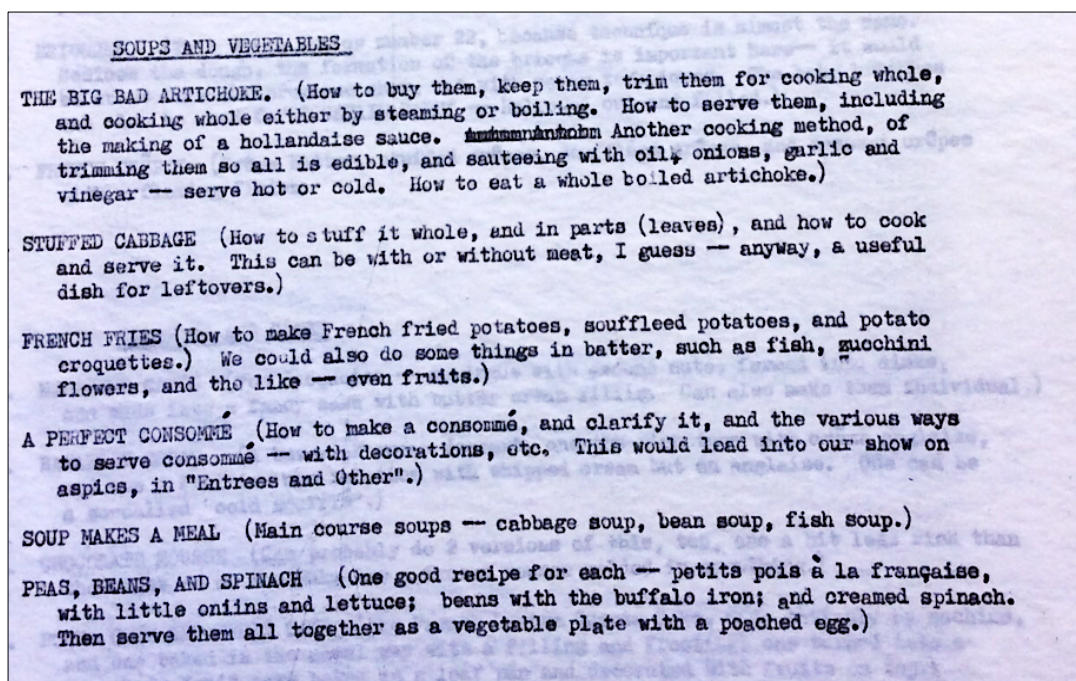


Figure 6. *The French Chef*, proposed 1971-1972 episodes for Soups and Vegetables. Photo taken by author at Schlesinger Library.

The Big Bad Artichoke (see Fig. 6).

How to buy them, keep them, trim them for cooking whole, and cooking whole either by steaming or boiling. How to serve them, including the making of a hollandaise sauce. Another cooking method, of trimming them so all is edible, and sautéing with oil, onions, garlic



and vinegar – serve hot or cold. How to eat a whole artichoke.  
(Proposed episodes, 1971-72)

Child's plan for showing her viewers how to work with artichokes is all encompassing. She starts by informing viewers about how to purchase the right artichokes, and continues by including all the methods that can be used to prepare the artichokes. Child even seems to debunk the belief that parts of the artichoke are not edible.

Because Child has taken on the embodied processes of learning how to work with artichokes herself, her own embodied acts of culinary metis make her unequivocally prepared to demystify those methods for her television audience. The description represents the philosophy that she always wanted to uphold: to make cooking make sense for others. Furthermore, rather than duping an adversary by means of metis, Child's metis operates through physical motions of teaching, and she reveals information which would make up the trade secrets of cooking—in this case, the trade secrets of the “big bad” artichoke. Even Child's fans commented on how effective she was in the demystification of the artichoke. After seeing Child's first episode on the artichoke, one fan in particular wrote in to the show and admitted: “You may consider me rather primitive, but I confess artichokes and I were complete strangers until you made the introduction and then we were soon to enjoy them very much” (Arthur Tarr to Child, 1964).

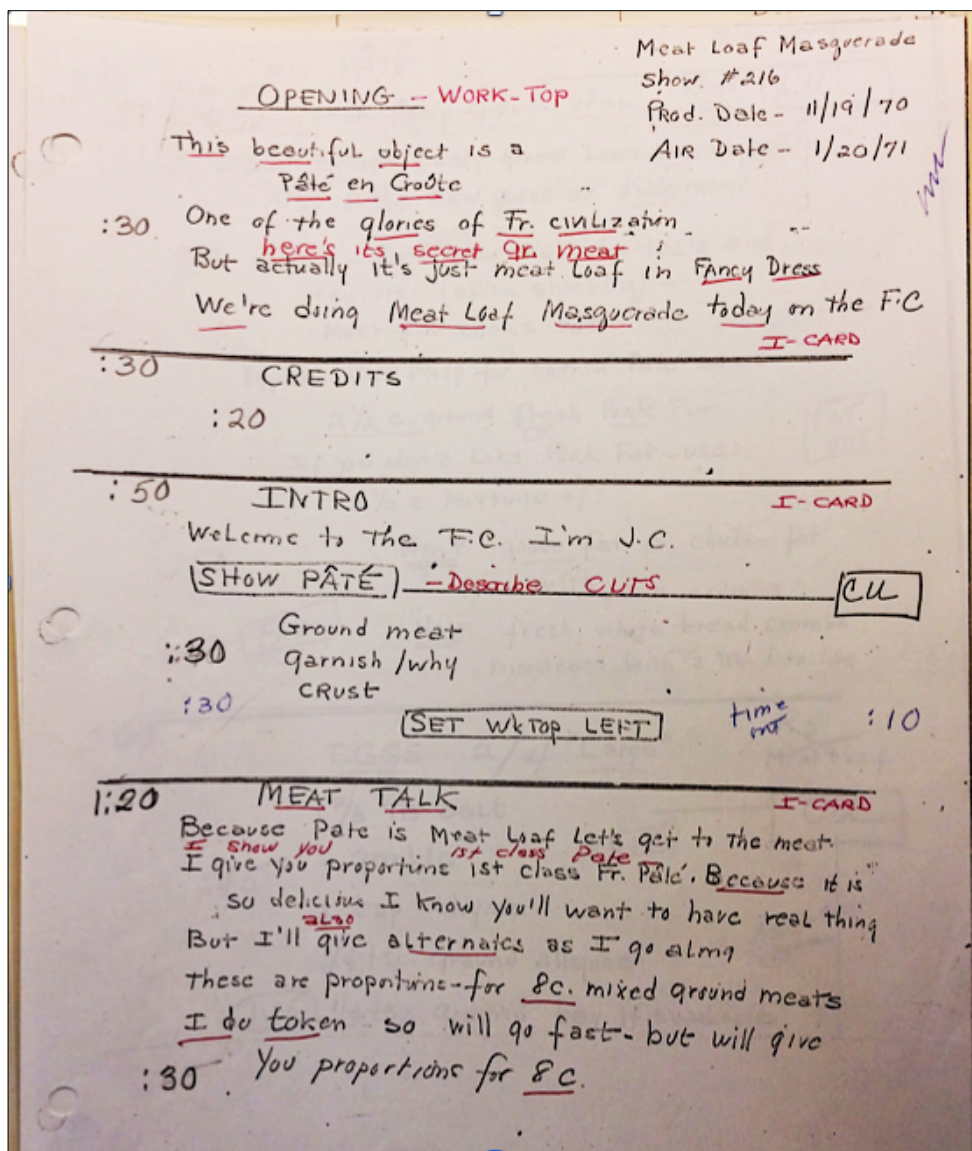


Figure 7. *The French Chef*, script for “Meat Loaf Masquerade.” Photo taken by author at Schlesinger Library.

In another pertinent example from episode #216, “Meat Loaf Masquerade,”<sup>91</sup> Child’s makes her commitment to acts of demystification utterly clear. According to the first

<sup>91</sup> Produced on Nov. 11, 1970; aired on Jan. 20, 1971.

draft of the script (see Fig. 7), Child planned to use the first thirty seconds of the episode to debunk the mystery of the dish. The script's lines read:

This beautiful object is a Pâté en Croûte/One of the glories of Fr. civilization/here's its secret gr. meat/But actually it's just a meat loaf in Fancy Dress. We're doing Meat Loaf Masquerade today on the FC"  
(Meat Loaf Masquerade script).

In this example, Child reveals that the French dish, Pâté en Croûte, is similar to meatloaf and can be achieved through its "secret," which is the use of great meat, which, for her own script, she labels "gr. meat" (Meat Loaf Masquerade script). Child alludes to the fact that the fancy-sounding French dish is quite similar to the mish-mash of beef that is baked in the shape of a bread loaf, made popular by thrifty American housewives during the Depression ("Brief History"), and a dish that is still common today. Here, rather than metis being an act that "operates through disguise" in order to "dupe its victims" (Detienne and Vernant 21), metis, relying on a quality of mind focused on forethought and efficacy (Detienne and Vernant 4-6), becomes a rather deliberate act of revealing. Julia Child demystifies Pâté en Croûte as, quite literally, meatloaf masquerading in a "fancy dress," as something fancier than it has to be—something assumed to be more difficult.<sup>92</sup>

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<sup>92</sup> Child struggled for months to perfect her Pâté en Croûte. In a letter to Avis de Voto on February 2, 1967, Child writes, "...I'm slundering with recipes. Now working on Pâté en Croûte (in a pastry crust, formed in an oval spring mold, but can also be formed not in a mold, or can be molded in any kind of baking dish). Want to have the perfect crust, and why; the perfect oven timing, meat-thermo reading, etc. etc. Spent a long time on research, and have done 2 which are not quite right" (DeVoto, Feb. 2, 1967"). In a letter written to de Voto on February 27, 1967, Child continues, "Still puttering along with Pâtés en Croûte and feel we are really getting somewhere. Finally have the best crust, think we've ironed out the forming of it, still a question or two about overn [sic] temperatures and exactly when done, and meat thermo readings, questions of juices bubbling out from funnel holes, etc. Have worked out a fine system for same without traditional mold... There is no place where you can find this information, but we shall have it, thank heaven.

*Feminist Metis Acts of Demystification in The French Chef Pilots*

Child's metic acts of revealing and informing began even in the early stages of *The French Chef*. In the pilot episodes, three filmed in July of 1962, Child demonstrated a swift practicality of her teaching and on-camera cooking, displaying embodied, cunning intelligence along with an accompanying discourse meant to reveal and inform. She wanted her audience to see how easy French cooking be as well as how they too could create delicious gourmet meals with just a few easy steps. The key, however, as Child often noted in her scripts and correspondence, was practice. In the very first pilot, "OMELETTES"—as it appears on the original eleven page script, with the French spelling in block lettering at the top—she demonstrates twenty seconds of cooking an omelet, then assures her audience, "This is going to be a French rolled omelette. It takes less than 30 seconds to make" (Omelettes). If there are fears about the length of time it takes to make an omelet, Child debunks them immediately. She later clarifies, too, "The omelette technique you saw at the beginning was for the rolled omelette, where the pan is jerked back and forth, like this. It takes quite a bit of practice, usually" (Omelettes). The instructions within Child's lesson are embodied; the knowledge of how to practice is held within the body, and the body then performs that knowledge. In essence, the meaning Child delivers stems from the discourse she creates and carries with her body (M. Johnson et al. 39), and the highly contextualized discourse is articulated through movement, through verbal cues, and through presentation of the ingredients.

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Great fun, but takes some time – but that is what makes it all so really interesting" (DeVoto, Feb. 27, 1967").

By the third page of the script for “Omelettes,” Child has already addressed the quickness of time and the trick to learning how to “jerk” the pan properly, and she assures her audience that they will be able to perform the omelet after watching her closely and practicing the physical movements on their own. Toward the end of the script, after making two more versions of omelets for her television audience, Child reiterates: “I hope I’ve shown you this clearly - - because omelettes are easy to do. When you try it, you’ll see” (Omelettes). At the very end, she signs off with, “I’d like to be with you when you make your first omelette! Do one right away, while all this is fresh in your mind and eye. It’s fun...” after which she adds, “easy [and] quick.” If audience members were previously unnerved by the idea of attempting an authentic French omelet, Child does everything she can to illustrate how easy they can be done—she leaves no mysteries.

Child’s acts of revealing and informing are clear in “SOUFFLES”, the second pilot episode of *The French Chef*. Taking Child’s handwritten edits into account, the opening of the production script for episode reads:

[Action: Move to working area and fuss about silently.]

Hello. I’m Julia Child. This is a really wonderful dish, this unmolded soufflé - - ordinary soufflés scare people. The timing is tricky, they fall before you’re ready to serve them. With this soufflé you can have it ready and waiting in the oven while you greet your guests, and then serve it when you’re ready. We’re going to make one of those soufflés now - - it takes but a few minutes - - and we’ll go into all the little details so you can’t miss on this, or any other type of soufflé as the general principles are the same for all of them. (Soufflés)

Child acknowledges that getting the soufflé just right is tricky, so tricky in fact that she hints at the possibility that many people opt not to attempt soufflés at all because they tend to collapse if not made perfectly. Child is highly motivated, however, by the possibility of debunking what makes the soufflés collapse in the first place, which she suggests by emphasizing “*this soufflé*” as if to say that others have fallen, yet hers will not (Soufflés, emphasis added). She is hinting, too, that perhaps other soufflés have been “scary,” and “tricky,” but *this soufflé* is different. Child also promises to deliver and physically reveal to home viewers “all the little details” that go into a successful soufflé, and she urges that the method will be applicable to all soufflés. Just as Athena, through hermetic wisdom, first would have established for herself the means of shipbuilding and then would have been able to teach all the many steps to Jason and his Argonauts, Julia Child promises and delivers all the many steps required of mastering a soufflé that stays upright.

There is a cue here, too, that hints at Child having yet another motivation behind her script for this episode. When she says, “...so you can’t miss on this, or any other type of soufflé...” she insinuates to her home audience that they *will* be able to tackle the soufflé after she’s shown them how to do it properly. In case there is any doubt, she assures them here that her methods can be trusted. Child’s emphasis with “you can’t miss on this” also illustrates a tone of empowerment that is conveyed throughout her lessons. She seems to ensure not only that her cooking methods are foolproof, but she also wants to empower her audience members to become the confident home cooks she believes they all could be. Child herself was convinced that if *she* could learn and master the methods, anyone could; it is a philosophy she lived


by and it has a presence in all of her teachings. And Child's approach to the tricky soufflé embodied her perspective that French recipes "are not so difficult as one might think" (Child to Putnam, Nov. 1952).

Child's philosophies and methods of empowerment contribute to her feminist metic intelligence, and I explain further in the sections below.

*Setting the Tone of Pedagogy: Empowering Students Since 1952*


Another theme emerging from Child's wide range of materials is an ongoing vision she had of future moments where her viewers would become masterful in their own practices, to a time when they could invent their own recipes, experiment with ingredients, and no longer have the need for reading recipes so closely. Just as Athena's metis allowed her to grace others with "the gift of wise thoughts" (Detienne and Vernant 239), Julia Child helped others learn French cooking methods. She wanted them to blossom in their own ways—and in their own kitchens.

On June 20, 1952, *L'Ecole des Trois Gourmades* advertised their offerings in *Embassy News, Paris—France*, a newsletter "For the Personnel of The Embassy of the United States of America" (see Fig. 8). The short ad reads, "A small informal cooking class, with an emphasis on the "cook hostess" angle...is open for five pupils" (*Embassy News*). Meetings would occur on Tuesdays and Fridays, and the 2,000-franc fee would include "lunch, which is prepared and served by the group" (*Embassy News*). During that time, ten years before the first volume of *Mastering* would be published by Knopf, Child predicted that her teachings would go beyond just one



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<p style="text-align: center; font-weight: bold;">ISLE OF MADEIRA TO BE TOURED</p> <p>A tour of Lisbon and the Isle of Madeira is being arranged by the Assoc. France-Etats-Unis, from August 2 to 27. In Lisbon there will be a visit to the typical old quarter, the modern quarter, the unique 'carriage' quarter, and a visit to an artisan's workshop. There will be excursions to Estoril, Cascais, Sintra, Setubal and finally Madeira, 40 hours by sea. The town of Funchal will be the headquarters, with trips to plantations, excursions by bus or picturesque transportation of the region across the island to the sea, the mountains, and with plans for luncheons, picnics, teas, dancing, casinos, etc. Return via Lisbon. Price all included is 59,500 francs.</p> <p>Another tour of Portugal is planned for August 2-17, including Lisbon, Estoril, (one of the most magnificent watering places in Portugal), Sintra, Obidos (fabled village Nazare, (curious and authentic fishing town with picturesque costumes), a pilgrimage to Fatima, where the virgin appeared in 1317; Estorim, famous for racing horses and bulls for the bull fights; sports, visits to casinos, etc. Price complete is 45,500 francs.</p> <p>For information, call Mse.Kern, EDile 61-60.</p>	<p style="text-align: center; font-weight: bold;">BAL DES FLEURS AT GEORGE V</p> <p>The students at the Ecole Nationale d'Horticulture of Versailles will present their traditional "Bal des Fleurs" on Saturday 21 June. It will last from 22:00 o'clock till dawn, in the salons of the Hotel George V, 31 Ave George V. Last year's ball was a tremendous success, and the students hope you will be able to attend again this year. The affair is very gay and very popular, with the salons beautifully decorated with flowers. Price of a tree is only 800 francs.</p> <p style="text-align: center; font-weight: bold;">HIP, TWO, THREE, FOUR!</p> <p>If your figure needs a bit of streamlining, here is a pleasant way to take off inches and get ready for that vacation at the beach (if there is a pleasant way!) A class of four people is being organized for exercises during lunch hour, twice a week, under an instructor who was a dancing pupil of Martha Graham. The fee is reasonable, and other classes can be formed if there is enough interest. For details call Ext. 340.</p>
<p style="text-align: center; font-weight: bold;">CALVERT COURSES BY MAIL FOR CHILDREN ABROAD</p> <p>Educational services are offered by the Calvert School, Baltimore Maryland, for children of families abroad. It is a non-profit corporation, is approved and accredited by the Department of Education of the State of Maryland.</p> <p>Courses by mail are designed to meet standards of all states, so that Calvert-taught children can transfer to other schools successfully. All lessons, books and supplies are provided at moderate rates. These courses are used by families of State Department employees, missionaries, mining engineers, etc. The address is Calvert School Inc., Tuscomy Road, Baltimore 10, Maryland.</p>	<p style="text-align: center; font-weight: bold;">2ND SCHUBERT RECITAL JUNE 25</p> <p>The Schubert Recital to be presented by Leon Fleischer, pianist, and Dada Conrad, baritone, will begin at 5:45 P.M. on Wednesday, June 25, at Salle Chopin. The program will consist of the 6th Moments Musicaux in A Major, and the Winterreise song cycle.</p> <p>Mr. Fleischer, an American, won the Queen Elizabeth International piano contest in Brussels this year. Invitations may be picked up in the Music Section, 41 Faubourg St. Honoré.</p>
<p style="text-align: center; font-weight: bold;">CONCERT PIANIST WILL TAKE PUPILS</p> <p>Richard Byk, concert pianist and pupil of Leschetizky, will accept a limited number of pupils, advanced or beginning, in his piano classes. Coaching in interpretation and technique in the Leschetizky method.</p> <p>Mr. Byk has played in the U.S. and on many occasions in the American Church in Paris, and has received excellent reviews in American papers. The New York Times reported that he was not only the possessor of a brilliant technique, but that his Chopin was of together poetic and delectable. The Chicago Daily Journal, the Evening Tribune and others gave him equally favorable reviews.</p> <p>Mr. Byk's address is 23 Rue Bernard, telephone SUFFren 70-28.</p>	<p style="text-align: center; font-weight: bold;">"FETE DE NUIT" AT HOTEL DE ROHAN</p> <p>A grand ball will be given by the Soroptimist Club of Paris on June 27, in the Hotel de Rohan, 27 r. Villedu-Temple. It will last from 22 o'clock till dawn.</p> <p>Entertainment will be furnished by well known stage personalities and musicians. The entrance cards will be numbered for a raffle drawing for prizes, and there will be a showing of beautiful gowns with the theme "Les hautes de la Parisienne." The decor of tapestries, wood carvings and paintings form a beautiful setting. Admission tickets are 1,500 francs, and may be obtained from Miss Lowey, Room M-14, Tenue de soirée.</p>
<p>The Embassy News is published every Friday, except holidays. Murrelle Mahoney, Editor. Items for publication should be telephoned on Ext. 133, or sent to Room M-14, at 10:30 later than Wednesday afternoon.</p>	<p style="text-align: center; font-weight: bold;">INFORMAL LESSONS IN FRENCH CUISINE</p> <p>A small informal cooking class, with emphasis on the "cook hostess" angle, is "L'Ecole des Trois Gourmandes," which is open for five pupils. The meetings are Tuesdays and Wednesdays from 10:00 a.m. through lunch, in the home of Mrs. Paul Child. The fee is 2,000 francs including three experienced instructors, who teach basic recipes, housewife or haute cuisine.</p> <p>For information, call Mse. Hirschbacher, MAILlot 74-78, or Mrs. Child, INVALIDES 92-90.</p>

Figure 8. *Embassy News, Paris - France, June 20, 1952. Photo taken by author at The Schlesinger Library.*



recipe or one specific dish—she saw her lessons as potentially leading to long-term results that would be enjoyed by her students.

In a more detailed follow-up announcement highlighting the newly formed cooking school,<sup>93</sup> led by “three experienced instructors, who teach basic recipes, bourgeoisie or haute cuisine” (*Embassy News*), Child claims, “Our aim is to teach you how to cook; we are prepared to show you the basic methods of French cooking, which, when you have mastered them, should enable you to follow a recipe, or invent any “little dish” that you want” (“Petit Discours”). Here, Child and her colleagues acknowledge that once a home chef learns the basics, she will have agency over other recipes as well as have the capacity to invent other dishes that meet her particular liking. “We feel that,” the announcement continues, “when one has learned to use one’s tools quickly and efficiently, one can then provide one’s *own* short-cuts” (“Petit Discours” emphasis added). Child and her co-authors strongly believed that the basic fundamentals were critical to any cooking practice. On the other hand, they also advocated for the home cook to eventually take the lead once she mastered the basics. Julia Child knew that teaching people to cook went far beyond just one recipe or one method—she knew that the culinary methods she taught would allow people to enter a whole new world of cooking preparation and enjoyment of food—a world where home chefs were in charge of their own practices in their own kitchens.

About five years after Child started her cooking school in Paris, she outlined plans for traveling to Philadelphia where she would lead a cooking lesson for her

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<sup>93</sup> This particular artifact doesn’t specify whether the document was written in order to be published in an announcement or to be read or given to students before the lesson. It is, however, in a Schlesinger Library folder labeled “L’Ecole des Trois Gourmandes, 1951-1952, includes Embassy News from Paris U.S. Embassy.”

friend Gertrude Almy, nicknamed “Buckety.” In a letter dated September 23, 1957, Child hints to Buckety that since she herself learned how to make things go smoother while cooking, she wants to reveal the same information to her students. She comments, “Your remarks about doing a complete meal is what we...found to be the best system in Paris when we had our cooking school. One then sees how things fit together, what can be done ahead and, which is most important, how it all tastes” (Child to Almy, Sept. 1957). Child is hinting at a type of comprehensive knowledge that will give the home cook a sense of both agency and empowerment; she aims to convince her audience that a keen and full understanding of the situation is the key to being successful.

In the letter, Child goes on to outline the intended culinary lesson plan and her tone of empowerment continues. Child explains, “It turns out, as you get deeper into it, that the whole business is actually a group of themes and variations with the same processes repeating themselves endlessly, but disguised by different ingredients” (Child to Almy, Sept. 1957). With a phrase used to reveal the newly discovered methods of cooking, Child starts the statement with, “As it turns out,” and she hints that her discovery—French cuisine as comprised of themes and variations—may debunk the ways in which French cooking has been perceived.<sup>94</sup> Child then explains what students will learn as well as why she planned the lessons in a specific way:

Each menu would be designed to illustrate a different technique, in fact each dish would do the same. For instance, if you had such a simple-sounding first course as Poached Eggs Mornay en Barquettes, you would be illustrating: 1) how to *poach* an egg à la Française; 2) how to

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<sup>94</sup> This is also the approach she took with *Mastering the Art of French Cooking*: master recipes are presented as “themes” with variations on each theme using different ingredients.

make a *basic white sauce* and enrich it; 3) how to make pie crust. The next time, a first course might be Gratin de Coquilles St. Jacques which would illustrate: 1) how to *poach* fish in white wine and, 2) the same *basic white sauce*, but made with white wine fish stock and enriched with egg yolks and cream. And so on. (Child to Almy, Sept. 1957 emphasis added)

Child was adamant that people were often fearful of French dishes because of the fancy sounding names, and, in her letter, she alludes to wanting to demystify the dishes by making them easier to understand and by presenting them as more simple in name. Child wholeheartedly believed that once a student learned the technique of the supposedly simple-sounding recipe, the student would be able to apply that same technique to other recipes that also require it.

Themes of culinary and personal empowerment also emerge from a number of *The French Chef* scripts. On February 6, 1963, Child prepared a script for another episode which would feature the “tricky” soufflé, this time entitled, “The Non Collapsible Soufflé” (Non-Collapsible Soufflé). In the script, just as she had in the Soufflés pilot, she assures her audience, “French soufflés are not difficult to make,” and then validates, “one often hesitates to serve them because the usual soufflé collapses so quickly once it is out of the oven” (Non-Collapsible Soufflé). Familiar with the apprehension people have surrounding the soufflé, Child once again aims to debunk its difficulty. Embedded within her demystification, however, is an emphasis on encouragement. At the end of the introduction, Child stresses, “Here is a French soufflé that is different; it won’t collapse, it can wait in the oven until *you’re* ready to serve it” (emphasis added). Child insists to her viewers: they are the ones who are in

charge of the soufflé, the tricky soufflé may be easier than they'd once thought, and they are capable of making it.

At the very end of the episode, noted by the script's action cue, "MOVING TO DR."—"DR" was the production set's "Dining Room"—Child further emphasizes her point insisting that the home chef is in charge of the soufflé, not the other way around: "This is a lovely dessert, and so much can be done ahead. Best thing, besides eating it, is that it waits for you, and not vice versa" (Non-Collapsible Soufflé). Child emphasizes the beauty of the soufflé, and with her step-by-step approach to the classic French recipe, she shows that the secrets are in the hands of the cook, not in the mysteriousness of the soufflé itself. While Child's emphasis reveals a subtle move to reiterate the agency that the cook can have over her kitchen experiments, the rhetorical move demonstrates aspects of feminist metic intelligence. Rather than hide, dupe, trick, or escape, Child uses her own embodied and culinary practices to enlighten or reveal to others how easy cooking can be—and how viewers can gain an agency over their own practices as well.

There are other artifacts within Child's vast archive that reveal empowerment as a constant undertone of her teachings as well as her public persona, but one aspect of her collection of artifacts deserves particular attention and analysis. Before a series of *French Chef* episodes aired each month, Child composed a short announcement summarizing what viewers could expect from the upcoming shows. The announcements appeared in WGBH newsletters as well as local television guides, and they are most often labeled "Culinary Notes" or "Thoughts" for the particular month she was announcing. All of the announcements contain a general commentary on the

theme of that month's episodes as well as details outlining the recipes and methods that will be highlighted. These "Culinary Notes" further contribute to the feminist metic intelligence that Child demonstrated, specifically the metic intelligence that is most closely aligned with the helping powers of the goddess, Athena.

To preface the empowering tone that emerges from Child's announcements, I offer another aspect of Athena's helping metis. In one study<sup>95</sup> focused on Athena's role in Virgil's epic poem, *The Aeneid*, Athena makes an attempt to intervene on Demeter's invention of corn that can be harvested from the land (Detienne and Vernant 178). According to Detienne and Vernant's reading of one scholar's interpretations, Athena "intervenes as a power endowed with *sollertia*," which they translate as "manual skill and practical intelligence" (178). The interpretation follows that in order for Demeter's invention to be cultivated within the fertile land, Athena "makes the instrument, the technical object which will make it easier to harvest..." (178). Without the plow to cultivate the land for growing corn, the people of Attica, are left without any means to grow and harvest their crops. Athena's invention of the plow,<sup>96</sup> however, allows others to bear the fruits of *their own labor* thus empowering them with their own agricultural agency. The way Child approaches her culinary lessons is similar to Athena providing a "manual skill and practical intelligence" that is not only meant to bear the fruit of their labor but is also meant to last well beyond receiving the lessons. Child provides her audience with a potential lifetime of culinary success, and in the "Culinary Notes" she prepares, she empowers her audience to

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<sup>95</sup> Study of Servius's commentary on the *Aenid*, by Italian scholar U. Pestlozza (see Detienne and Vernant 178).

<sup>96</sup> See Stanley, *Mothers and Daughters of Invention: Notes for a Revised History of Technology* 13. See also "Athena," *Encyclopedia Mythica*, [www.pantheon.org](http://www.pantheon.org).

eventually take on the culinary knowledge and know-how for their own future experiments.

The following three excerpts were prepared for *The French Chef* episodes airing in February 1972, March 1972, and December 1973. Child entitled them “Culinary Notes,” “Gastronomical Thoughts for March,” and “Thoughts for December,” respectively. Considering the three sets of notes as a collection provides another snapshot related to the rhetorical moves that Child makes in order to empower her audience:

The French Chef theme for this season, “one thing learned leads to another,” could hardly be more satisfactorily illustrated than by the sole in white wine... Out of the hundreds of fancy names, like Sole Normande, Sole Marguery, Sole Rossini, Sole Bonne Femme, and Sole Bercy... it is hard to believe that if you’ve learned to do one, you can do another, and another, and another and, in fact, just about any in the repertoire. All of them are based on one technique... (Culinary Notes, Feb. 1972)

So much cooking consists of taking familiar elements and combining them in new ways that will tickle the eye and the palate, [and] March continues on with the classics, and our theme of “one thing learned leads to another.” For the more you know of the classics, the freer you can be in the kitchen with your own creations. And the more you know, the less you need to rely on recipes. (Gastronomical Thoughts, Mar. 1972)

I am convinced that many people are frightened of French cooking because of all those foreign names. Beouf Bourguignon, for instance that mysterious sounding fancy French something to do with beef. And

what does it turn out to be? A plain old everyday beef stew dressed up with some red wine, onions, mushrooms, and a bite of bacon. There's nothing complicated about that, as you will see because it is our first show-of-the-month... I hope I get across the message through the medium that all beef stews are basically the same, that if you can make one you can make all... (Thoughts for December, Dec. 1972 underline in original)

In each excerpt, Child emphasizes the possible long-term benefits of learning the culinary methods. She hints at the fact that, while there may be fancy French names for the dishes or methods she demonstrates, the techniques can be made simple, and she stresses that once a home chef can perform the technique, more possibilities open up. She is also careful to repeat the basic premise that “one thing learned leads to another,” which demonstrates, though she wanted to demystify French cooking as completely and succinctly as she could, she always wanted to stress that learning the basic methods would be empowering. The basics allow for an even more expanded repertoire, one where perhaps recipes wouldn't be needed, and one where the home chef's “own creations” could surface.

With her lessons on culinary methods, Child shared a “manual skill and practical intelligence” that could grow and blossom into the fruits of her audience's labor just as Athena had provided with her invention of the plow. Child's metis, then, like that of Athena, becomes a mode of interaction that enacts “a giving assistance of the most practical kind” (Detienne and Vernant 187). Child harnesses a metis that creates a useful or beneficial environment for the sake of others' success or growth. A

feminized version of metis thus is empowering for whatever parties are intended for the intervention.

It should also be noted, too, that there are artifacts within Child's archival collections that reveal the effects of her efforts. After WGBH produced and aired the first three pilots of *The French Chef*, numerous viewers wrote in to say how grateful they were for Child's show. In fact, immediately after that debut of the pilot episode in July of 1962, a viewer wrote into the WGBH, commenting: "Last night I so enjoyed your new program The French Chef and this morning I really did successfully make a French omelette<sup>97</sup> and have spent a good part of the day telling my friends..." (Mrs. Thomas Myles to Child, Jul. 1962). According to this letter, Child's influence on how at least one viewer approached cooking began within a mere twenty-four hours of the show's debut. Later that year, still during the first season of *The French Chef*, another viewer wrote in to say, "I have been enjoying and learning so much from your delightful program for a long time now. So that I feel much indebted to you and grateful for all the things you have taught me. And I want to say Thank you!" (Marie Cullinan to Child, Sept. 1962). Additionally, while Child seems to have produced a type of agency that her viewers could then apply to future culinary situations, what also becomes apparent is the agency Child instilled in viewers that chose to then express their gratitude through writing. Countless fan letters address viewers' new found skills in the kitchen, and fan used phrases like, "I have never written a "fan" letter before" (Eleanor Jones to Child, n.d.) or "I don't believe that I have ever written a "fan" letter before but...I feel that a word of appreciation is in order" (Judith Holst

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<sup>97</sup> French spelling.



to Child, Jan. 1963). Child's agency translated first through culinary methods and then into literacy practices demonstrated in fan letters.

## V. CHAPTER FIVE

### Conclusion

May you go on forever, educating us all.

Frances Goulart in a fan letter to Julia Child, April 1965

### Considering an Expanded Perspective of Metis

By giving rhetoric the body of Julia Child,<sup>98</sup> that is, her physical and material body of work, I both illustrate and celebrate the intersections of rhetoric, bodies, and metis. Child was a “larger than life” woman (Polan 2; Spitz xx) with “benevolent bigness” (Wadsworth) and a “vivacious, likeable personality” (Branch 104). Throughout her teachings, Child taught the value of “using your fingers” to butter the soufflé mold (Soufflés) or of training the eye “when shopping [for veal] to recognize the right color” (Veal Scallops). She also believed wholeheartedly in the importance of practice, claiming to her *L’Ecole des Trois Gourmandes* students on July 1, 1952, that she would go over a few culinary basics, but “...only enough to show you how...you have to practice yourself as manual dexterity doesn’t come overnight” (“Petite Discours”). Over and over, Child stressed that developing the *feel*—for folding batter or for working with puff pastry—is “what gives you the confidence of being the master of cooking” (Queen of Sheba Cake). Metis is a useful framework for the field to understand the nuanced ways that multiple and embodied knowledges are harnessed when rhetors perform rhetoric, especially keeping in mind that rhetoric is always contextual and situational. At the same, however, reading the metic actions of Metis

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<sup>98</sup> Playing off of Dolmage: “...celebrating Hephaestus is also a way to *give rhetoric a body*” (*Disability* 193 emphasis added).

and Athena through the embodied pedagogy of Julia Child presents more than trickery or a cunning disguise.

The ways in which Julia Child pulled back the veils of French cuisine throughout the 1960s and 1970s, with her unwavering efforts to inform her audience of every single step involved, as well as teach them how to perform those steps properly, help to establish a more comprehensive and holistic version of metis. Julia Child demonstrates the varying ways that materiality of bodies and objects become part of our personhood and that they contribute to our available means. Child shows us how the material body contributes to “the innovative ways women have used available means of persuasion in order to construct meaning” (Fleitz 34), and her metis thus demonstrates how a rhetor can respond and perform within the complex systems of interaction and communication (Butler in Flynn et al. 6). Child’s physical training, thus translated through her physical pedagogy, demonstrates rhetoric as “indivisible from embodiment” (Dolmage, *Disability* 194) and it further reveals how movement becomes a rhetorical tactic beyond language (M. Johnson et al. 40).

In this light, metis becomes a type of embodied and intellectual agency that develops from a greater understanding of the contextual, situational, and relational aspects of everyday human contact and communication. And, through the feminist and embodied rhetorical practices of Child, we can see other aspects of metis coming to the forefront. Moreover, with a more developed understanding of how rhetors rely on their bodies—physically and intellectually—to create responses to highly nuanced and contextual situations, we may also start to understand further uses and implications of the idea of feminist metis intelligence.

### **Feminist Rhetorical Scholarship and Historiography as Acts of Metis**

One of the overarching goals of this study is to use material and textual evidence from Julia Child's teaching methods to demonstrate her embodied rhetorical practices as examples of feminist metic intelligence. This study, however, also goes beyond claiming Julia Child as a skilled rhetor who relied on metis in that it allows the field of rhetoric and writing studies to witness an expanded view of rhetoric, specifically related to embodied rhetorical performance. The ways in which Julia Child deployed embodied pedagogies in order to reach audiences across the United States contributes to what Royster and Kirsch call "the terrain of feminist rhetorical studies" (3). Moreover, by exploring and creating new terrain, Child's embodied, rhetorical performances may help us foster new insights related to "the nature, ways, and means of rhetorical action" (Royster and Kirsch 16).

The texts and contexts of Child's work displays multidimensionality (Royster and Kirsch 42) with its movement across boundaries of different rhetorical modes and genres as well as across time and space. Her pedagogical reach also demonstrates a movement across varying populations of people—friends and professionals whom she consulted with, fans whom she engaged in culinary discourse with, and even members of her audience who watch from their own homes across America. With the initial publication of *Mastering the Art of French Cooking* in 1961 and with more than 200 episodes of *The French Chef*, Julia Child entered both living rooms and kitchens across the fifty states by 1973. And still more public television shows and cookbooks were to come before her death in 2004. With this prolific collection of rhetorical labor, Child's own "rhetorical domains" (Royster and Kirsch 58) stand to represent the

production of varying rhetorical situations and contexts that were even intertextual; her texts were meant to directly interact with and influence one another. In this way, Child's work even illustrates intertextuality between *public* rhetorical performances in episodes of *The French Chef* as well as *private* writing habitats (Alexis), which for Child was both the kitchen and the desk. Many private documents created behind a typewriter and in a kitchen lead to the very public rhetorical performances within cookbooks and on public television. Considering Child's work in this way potentially adds to the field's attention to "where women's writing has appeared and how it's traveled across time and space [including] different channels and genres than the discourse of the male establishment" (Royster and Kirsch 60). Further analysis would also demonstrate Child's ability to foster embodied rhetorical strategies that demystified the male-dominated world of French cuisine therefore translating it for domestic American kitchens. Royster and Kirsch insist, too, that feminist rhetorical projects are pushing the boundaries of genre, which may also play out in the very multidimensionality of Child's documents. They consist of what we might call ordinary writing that occurred ordinary spaces in addition to rhetorical performances that fall upon the public eye (Royster and Kirsch 58-59).

The hypothesis and analysis I deliver within this case study brings the work of Julia Child into the feminist rhetorical tradition. Evoking Glenn, I wish to "story" a rhetorical tradition that, by including both Child and Metis, further contributes to the inclusivity of women (3). Glenn explains, too, that remapping the tradition would entail "*rethinking texts, approaches, and narratives—and history itself*" (3 emphasis added). This rethinking in the merging of historiography, feminism, and gender

studies thus reveals “multiple and different angles from which to map rhetorical terrain” (Glenn 3), leaving researchers with multiple leads to follow—or to create—new stories of feminist rhetorics. Using only a handful of texts created and composed by Julia Child, I am just beginning to create a new story that fits within feminist rhetorics.

I also propose that while adding Julia Child to the feminist rhetorical terrain offers a new way to read her place and influence across women’s history, more generally, meeting the feminist challenge with *any* methodology of feminist historiography is *itself* an act of metis. Attempting to remap a terrain with a “commitment to making connections and seeking possibility” (Royster and Kirsch 19) most certainly requires subtle reflexion, rich and calculated thought, and a belief that the future is not a fixed state of occurrences (Detienne and Vernant). Establishing new directions for the study of rhetorical practices and performances, as well as feminist-informed paradigms for research and scholarship (Royster and Kirsch 4), furthermore, requires that scholars perceive the future as uncertain, though simultaneously requires that they not fight against nor submit to that uncertainty. It is perhaps *with metis* that feminist scholars use uncertainty to their *advantage*. Through careful premeditation (or *cunning* premeditation) and “comparing the future with the past” (Detienne and Vernant 17), feminist rhetorical scholars carefully arrive at conclusions. And such conclusions may be ones that, just as Metis herself attempted, are meant to “reverse situations and overturn hierarchies which appear unassailable...” (Detienne and Vernant 108). This is, in effect, what the feminist project tasks itself with in the first place.

## Other Implications

### *Metis Bodies and Archival Research*

The inherent paradox within the cooking practices that came alive on Julia Child's *The French Chef*—cooking practices that included “painfully exact” recipes that, when performed, created elements of suspense—may, in fact, be the perfect representation of how metis can be harnessed by researchers working in archives. Archival research scholars stress the importance of entering the archive with research questions as well as a method with which to follow as a guideline (Gaillet; Hayden, “Gifts”; Buehl et al.). Scholars also stress the importance of knowing an archive: where the documents came from, how they arrived, how they are organized and kept (and how they were *originally* organized and kept), how to read and efficiently utilize the finding aid, and how the collections have been used for prior research (or not).<sup>99</sup> Also of importance is an understanding of the historical lives that surround the creation of the documents themselves. There are various material lives and experiences that inform—or even invent—the archival collection itself, and knowledge of those materialities is crucial for a researcher to consider as part of her data and her research agenda.<sup>100</sup> On the other hand, once the researcher delves into the collection, with potential piles of documents to be leafed through, it can often be like Forrest Gump's “Box of Chocolates” analogy: “you never know what you're going to get.”

Unforeseen moments are bound to happen during the course of archival research; however, having the wherewithal to take full advantage of the situation—

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<sup>99</sup> See Morris & Rose, Warnick, Tirabassi, and Lerner in *Working in the Archives: Practical Research Methods in Rhetoric and Composition*.

<sup>100</sup> See Kirsch & Rohan, *Beyond the Archives: Research as a Lived Process*.

meaning, having the capacity to combine the layers of what one already knows with the new knowledge created by those “ah-ha” moments—can be like striking gold. Negotiating this process requires flexibility, intuition, and creativity, and it requires enough awareness and curiosity to make the most of the unexpected opportunity. And, again, considering metis as resiliency, this moment during archival research requires a realization of “engagement without confrontation” (Flynn et al. 9).

In another sense, operating with a holistic sense of metis within an archive might look like creating opportunity as research happens—it is essentially invention as part of the research process itself—for the self and for others (N. Johnson, “Autobiography” 391; Biesecker 124). Ideally, a researcher with feminist metic intelligence would be familiar with many of the ins and outs of the archive she was working in, and, with or without unpredictable moments, she still creates—and invents—as she goes. With the archive in a state that is presented by the archivists, on any given day the researcher must engage in a delicate negotiation between the stability of what is and *what is not* in the archive as well as the flexibility of her projects, her ideas, and her agenda. She negotiates between the solid, tangible artifacts that stand in front of her or that pass through her fingertips and the opportunity to engage in meaning-making along the way. Theories of feminist metic intelligence, hence, may even further inform the ways we talk about archival research methods (and experiences).

For me, this type of negotiation occurred early on in my research. I was in the process of completing the proposal for this study, and I had been to Schlesinger to examine Julia Child’s archives only twice. Both visits were to explore the collections



and familiarize myself with their contents. At first, I looked at correspondence between Child and any number of constituents who played a role in her life and success. There were letters to the people at Uncle Ben's<sup>101</sup> and Pillsbury,<sup>102</sup> to book publishers, to friends across the country, and to Robert Mondavi in Napa, California. There were also letters to other people in the food business, people like Alice Waters, James Beard, Craig Claiborne, and M.F.K. Fisher. There were even letters to and about writer and producer Nora Ephron.<sup>103</sup> I reveled in catching glimpses of history, some familiar and some unfamiliar, and rather than intently "looking for" ideas, I wanted to simply observe.

When I first discovered Child's production scripts for *The French Chef*, ideas of a different sort started to blossom. Or, perhaps it was *I*, building on new knowledge, who actively began to *create* what would become the beginnings of this dissertation study. In my readied state of mind, my own feminist metic intelligence allowed me to actively create a rhetorical opportunity while I simultaneously I took in new knowledge. In my body, I felt excited, curious, even determined.

In an email to Nedra Reynolds, my dissertation advisor, I made note of the hunch I felt as I sat with Julia Child's artifacts:

Today I thought I'd look at the notes from *The French Chef* episodes. The image [attached] is of a run down for Show #14 about chicken breasts. If you can see the breakdown (from left to right) - there are categories for minutes (and seconds, I think), the title of the section, "action & talk," and set ups (food, pots, utensils, etc). Perhaps there

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<sup>101</sup> Rice products company.

<sup>102</sup> Flour and baking products company.

<sup>103</sup> Before her death in 2012, Nora Ephron wrote and directed the feature film *Julie and Julia*, which depicted Child's *My Life in France* along with blogger Julie Powell's experiences cooking her way through *Mastering the Art of French Cooking*.

will be something to make of this regarding embodied rhetoric and habits/knowledge of place/space. Especially in combination with the video of the episode. I'm just poking around today, but I'm super fascinated by what I keep finding. (Brigette to Reynolds, Jan. 2015)

I felt an undeniable pull to create *some* direction from that first reading of a *The French Chef* production script. I felt excited to have come across a document that even in itself demonstrated rhetorical prowess, but that also would have lead to another even more embodied performance.

A few minutes after I sent that email, I studied the hand-drawn layout for Show #14, a document that captured the kitchen setup for the same episode referenced above. The Chicken Breasts layout outlines the placement of everything that would share the counter space with Child (see Fig. 9): parsley sprigs, minced onion and “1c. rice” in the upper left-hand corner, utensils like a wooden fork, spatulas, large spoons, and forks ready in the lower left-hand corner, and all four burners would be on different settings and ready for different pots and pans to be set on top of them (Chicken Breasts Layout). I remember thinking: “I think I just found my data!” Then my enthusiasm continued as I discovered the typed script that lead to Episode #9, Production #22, featuring Hollandaise sauce, “luscious, velvety, lemony, buttery – one of the glories of French cooking” (Hollandaise script). I noticed that Child called Hollandaise a famous sauce, but admitted that it was “dreaded”—dreaded, she noted, “because many people don’t know how it works and why” (Hollandaise script). The subtle ethos validating a difficulty with the “dreaded” sauce caught me by surprise; at that moment, I started to see Child not as a star or celebrity, but as a keenly aware and

rhetorically adept teacher. And, I would argue that without being “ready for anything” and mindful of my own position in those archives—ready to *create* opportunity—I might not have realized that what I had come across was a real treasure.

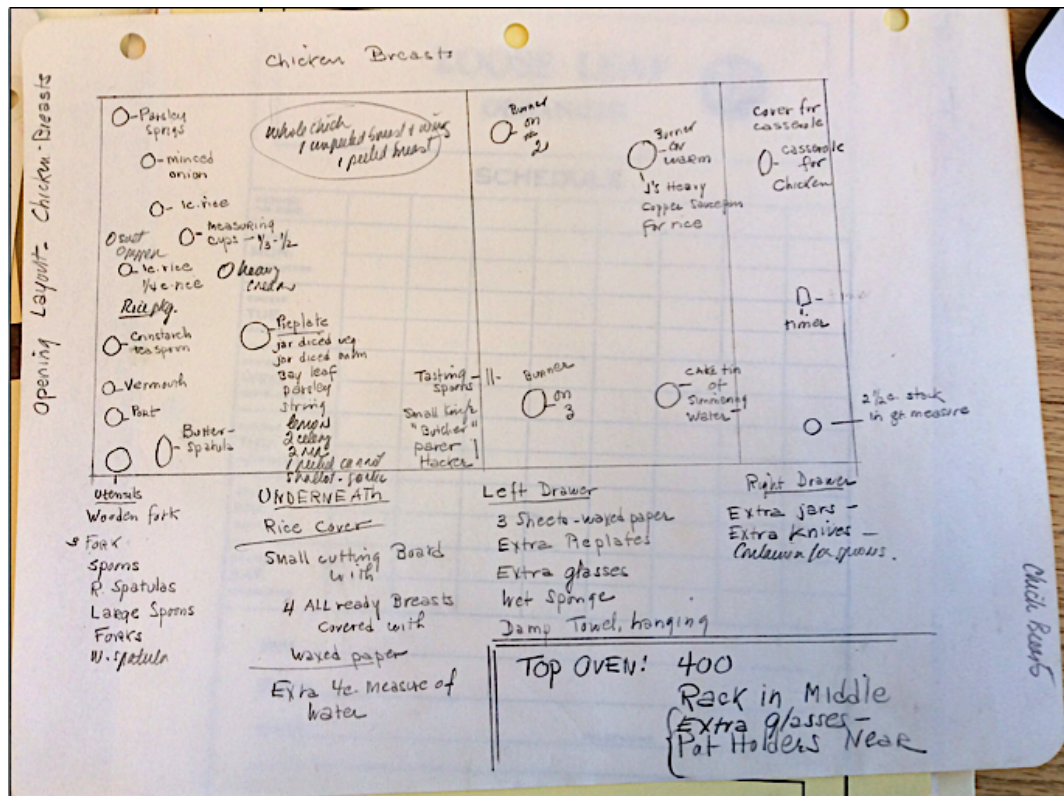


Figure 9. *The French Chef*, Chicken Breasts layout guideline for taping. Photo taken by author at Schlesinger Library.

### *Metis and the Art of Research*

By sharing the story of my own archival journey, I illustrate that metis used as a rhetorical and feminist framework may further our field’s conceptualization of how physical emotion works in tandem with other types of knowledge. M. Johnson et al. evoke Phillipa Spoel on this point; they claim, “a feminist approach to embodied rhetorics opens up the possibilities for re-integrating bodily, emotional ways of knowing...into the process through which rhetors and audiences” generate situated

knowledges (qtd. in M. Johnson et al. 35). This is a concept that I believe would benefit nearly all aspects of learning as well as understanding an even more holistic rhetorical situation, but here, I think it may reveal more about how scholars connect with and make progress in an archive.

Feminist metic intelligence may also contribute to the ways we already work in the archives. Considering the concept of a more productive and creative metis, one that uses cunning and intuitive powers to create productivity and forward motion, seems to align specifically with what Royster and Kirsch refer to as Critical Imagination and Strategic Contemplation. As a tool for inquiry, Critical Imagination is “a mechanism for seeing the noticed and the unnoticed, rethinking what is there and not there, and speculating about what could be there instead” (Royster and Kirsch 20). Furthermore, as Royster notes in *Traces of a Stream*, this tool for asking questions requires a “commitment to making connections *and* seeing possibility” (in Royster and Kirsch 19 emphasis added). Strategic Contemplation, similarly, encourages “rigorous contemplation” that requires taking “the time, space, and resources to think about, through, and around our work as an important meditative step...” (Royster and Kirsch 21). It is an approach that encourages imagination applied to lived and embodied experiences so as to, if we’re lucky, gain insight, inspiration, and passion for our research subjects and projects (Royster and Kirsch 21-22). Royster and Kirsch further add that strategic contemplation, too, may allow “new vistas to come into view” or “unexpected leads” to shape scholarship and subsequent research questions (22).

Both of these feminist rhetorical methods of approaching research or data analysis requires careful and keen—maybe even cunning—observations of a greater

situational context, a context that perhaps crosses the boundaries of the data itself. And, in order to seize opportunities that arise from these imaginative and contemplative practices that become infused into our research methods, a researcher must not only be ready for opportunity to strike, but she must also have the cunning wherewithal to respond with appropriate next steps. She absolutely must be ready to enter into a negotiation between the knowledge she already carries in her toolbox and knowing which move or action is the best one to make in response. Hawhee writes about the physical metic responses that one with extensive training, like the wrestler, is always ready to engage in (142); I might additionally argue that a feminized version of metis allows researchers to follow similarly embodied intuition. In conjunction with data sets, feminist researchers may use imagination and contemplation in order to be ready to seize those “unexpected leads” and to even more fully participate in robust research agenda (Royster and Kirsch 21-22).

### *Metis From the Kitchen to the Classroom*

The idea of a more holistic working definition of metis may allow those of us who teach rhetoric to better understand the highly contextual and often embodied elements that contribute to acts of deploying rhetoric. Understanding a rhetorical situation more fully means knowing how others feel, anticipating how others will react based on those feelings, and knowing the self well enough to assess one’s own use of tone, volume, and gestures to get things done with rhetoric. My close study of rhetorical metis—and namely, feminist metic intelligence—may help us see that a rhetor cannot be classified simply as a “master of tricks” or a “magician of words”

who weaves a “glittering web of words” (Detienne and Vernant 22). Approaching a rhetorical situation with caring and understanding means accompanying rhetorical tactics with non-confrontational strategies as well as a compassionate and intuitive approach (Flynn et al.). And deploying rhetoric in this way means, perhaps, acting as an advisor like Metis herself might have—as “one who advises what should be done so that things may turn out one way rather than another” (Detienne and Vernant 107).

As instructors of rhetoric and composition, and even feminism, feminist historiography, women’s studies, and queer studies, we must also remember that our students’ lives and bodies are constantly in flux (and *our* bodies are, too) (Royster and Kirsch; Levy; LeMesurier; M. Johnson et al.; Hawhee; Dolmage; Knoblauch; Hindman; Spoel). A wise and embodied response to our students might include employing a holistic version of metis in order to make space—intellectual, physical, and rhetorical—for “ungovernable forces of nature and fate” (Ballif 190). As Ballif argues, metis allows one to be able to manage these uncertainties with “ways and means to negotiate the flux” (190). If this is the case, then we ought to bring metis into the real lives of our students so that they themselves gain an agency over the situations they face. Dolmage puts it simply:

[T]he most important way to understand metis is to recognize that...it is the best way to describe and enact forms of knowledge and tactics in communication in any uncertain situation—and if we approach our world as one of chance and change, then metis becomes the best available means for us to move in hundreds of different rhetorical situations everyday. (*Disability* 157)

This is the aim we have for our students—to empower them to gain understanding and to be able to harness the appropriate tools in response to their own rhetorical situations. We furthermore might think about: What are some tools we can give students so that they remain flexible and have the capacity to adjust in rhetorical situations? Supporting students through their brainstorming and problem solving by giving them time and space to consider options for moving forward, as simple as it may sound, is an act of feminist metis. Giving the tools over to others, for the sake of their own success, mimics the helping acts represented in Athena’s metis as well as that of Julia Child. Furthermore, in a time when college students are feeling substantial pressures to be perfect, in addition to feeling increased depression and anxiety (Adams), I believe that providing time for planning, for problem-solving, for reflection—and even for failure—is a metic act. Pulling back the veils on how to handle real-life blunders puts students in position to be successful—no matter the course content.

Asking students to bring awareness to their own bodies and embodied experiences also allows them to perceive themselves as adaptive learners, thus capturing the metic intelligence with their own lives. When students are asked to think about, for example, what it’s like to live in the body of a college student on a college campus, the results often include an increased awareness of not only rhetorical spaces and situations, but also moments that quite literally affect the physical body. In a foundations of rhetoric course I’ve taught on the intersections of Bodies, Rhetoric, and Everyday Life,<sup>104</sup> students drew connections between communication and experiences

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<sup>104</sup> Borrowed from an article with a similar title by Debra Hawhee, “Rhetorics, Bodies, and Everyday Life,” from *Rhetoric Society Quarterly*, 2006.

like breaking an arm as a baseball pitcher, having a severe peanut allergy, and managing debilitating social anxiety and shyness. Students learned to adjust their available means for communicating—and for thriving—based on these bodied experiences. These moments shape who students are as material beings, and bringing awareness and appreciation to those experiences can foster confidence in how students carry themselves and thus, how they communicate with others. Acknowledging these connections makes students more aware of their own learning as well, and as a result, students become more deliberate rhetors. They become cognizant of their own calculated premeditation as well as their ongoing adaptability and flexibility, and they become aware of the rhetorical moves they’ve been able to deploy.

To a person who has never been exposed to foundational ideas of rhetoric, the concept itself can be rather mysterious.<sup>105</sup> Reporters and commentators in the media use the term as though it hides the truth or can manipulate how the public perceives an event, person, or news story. A quick search of how rhetoric is used in recent headlines turns up phrases like “Ambiguous Rhetoric,”<sup>106</sup> “Controversial Rhetoric,”<sup>107</sup> and “Misguided Rhetoric.”<sup>108</sup> Even historical periods and events are documented, for example, with categories such as “The Rhetoric of 9-11” (*American Rhetoric*), “The Rhetoric of Women’s Liberation,”<sup>109</sup> and *Post-Truth Rhetoric and Composition*.<sup>110</sup> To

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<sup>105</sup> Admittedly, this is how I felt when I started doctoral work at URI. Even with two prior masters degrees, no teacher I worked with had ever explicitly taught “rhetoric.”

<sup>106</sup> “Black Candidates are Punished for Ambiguous Rhetoric,” in *The Pacific Standard*, March 2018.

<sup>107</sup> “Steve Mnuchin Says Donald Trump’s Controversial Rhetoric in Pennsylvania Was a ‘Campaign Rally Issue,’” in *Fortune.com*, March 2018.

<sup>108</sup> “Reject The Misguided Rhetoric of the Princeton Pro-Life ‘Love’ Letter,” in *The Daily Princetonian*, February 2018.

<sup>109</sup> See Campbell, “The Rhetoric of Women’s Liberation: An Oxymoron,” in *Communication Studies*, 1999.



a layperson, rhetoric may appear to only perpetuate these challenging times we live in by providing us with language to talk about controversy.

Certainly, teachers in the field of rhetoric and composition have been dispelling the above portrayal of rhetoric for decades. I would argue, however, that when we *demystify* rhetoric by giving students the proper tools to harness it for themselves and in their own *everyday* situations, we are acting with feminist rhetorical metis. Just as Julia Child aimed to bring methods of French cooking down from never-never land,<sup>111</sup> teachers can help students understand rhetoric as always already part of their everyday lives and arm them with the ability to harness the best available means for every rhetorical situation. Lessons of everyday rhetoric allow students to earn jobs, to have conversations with other instructors, to write graduate school applications. By helping students understand how to use rhetoric to *get things done*, per se, we debunk the confusion and offer tools that serve to empower others. Borrowing from Cushman, as agents of social change in the classroom, we may empower through providing resources in order to achieve goals, or we may help by facilitating action related to specific categories of language and literacy (14). Furthermore, in an historical moment where young people are getting more involved in the political culture of the U.S., rhetoric is poised to provide them with tools for activism.

Bringing archival research practices into the rhetoric and composition classroom also stands to become an act of feminist rhetorical metis. Working with either physical or digital materials requires not only that students develop patience in their close reading skills, but also students learn patience in the research process as

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<sup>110</sup> Recently published by Bruce McCominsky's in 2017, Colorado and Utah State University Press.

<sup>111</sup> See Foreword in *Mastering the Art of French Cooking*, xii.

well as the many steps required to develop an ongoing research question (Hayden, “Pedagogical Turn” 134). As Wendy Hayden asserts, too, “teachers can enact feminist pedagogy in focusing on local histories,” and students can learn “feminist strategies of recovering lost voices, (re)reading the archive as a source of public memory, and creating archives themselves” (“Pedagogical Turn” 134). Archival work often includes an approach similar to the toggling I engaged in for this study; and it demands flexibility and reflexivity. There are often moments where thinking and *rethinking* is required (Wells 58 emphasis added) in order to make sense of partial fragments in an archive.

*Feminist Metic Intelligence, Historiography, and Multiple Culinary Pedagogies*

Elevating the rhetorical labor of a celebrity like Julia Child was facilitated by the rich archival collections that are housed at the Schlesinger Library. It’s important to note, however, that while many assume she was the first to do so, Child was not the first woman chef to cook and teach on television. As television itself became a household commodity, many local broadcasting stations produced cooking shows meant for both culinary instruction and product advertising. Cinema studies scholar Dana Polan cites various iterations of how, throughout the 1940s and 1950s, television stations across the U.S. designed their sets and approached the topic of cooking (42-46). Perhaps more important to field of historiography and feminist rhetorics, he also names a number of female chefs who, for various reasons, did not rise to the stardom that Child did. Even before Child entered the public’s view, women from all over the country stood behind a kitchen counter at their local television station and taught their

local communities how to cook: Consuela Kelly from Schenectady, Marjorie Hume from San Diego, Bettie Tolso from Omaha, and Edith Green from San Francisco (Polan 46-58). A follow-up to this present study that examines the feminist metic intelligence of Julia Child might include similar surveys of the embodied rhetorical practices of these women—women whose lives and materialities we have yet to place within a rhetorical framework or within their own story.

Added to the collection of television chefs whom Dana Polan brings attention to are other chefs and food writers whose work is available via archival collections. The Schlesinger Library, for example, holds the professional collections of cookbook editor, Narcisse Chamberlain, Chinese American culinary author, Grace Zia Chu, and culinary historian, Patricia Kelly. Schlesinger also holds collections belonging to Dione Lucas, a contemporary of Child who taught French cooking on television and in person in New York City, and the family of Irma Rombauer, the author of everyday cookbook, *The Joy of Cooking*. The papers from Dame d'Escoffier, Boston Chapter, an international society of women chefs, is also available at Schlesinger.<sup>112</sup> Numerous other archives across the country offer holdings that would be useful for a follow-up study related to women's rhetorical practices. For example, The Culinary Institute of America has its own library dedicated to food history and offers a collection related to "Women in the Culinary Profession."<sup>113</sup> Additionally, the Marion Nestle Food Studies Collection at New York University's Fales Library offers a range of culinary genres within the Cecily Brownstone Collection of American Cookery and the Delia Carmel

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<sup>112</sup> See "Chefs & Food Writers" at: [https://guides.library.harvard.edu/schlesinger\\_chefs](https://guides.library.harvard.edu/schlesinger_chefs).

<sup>113</sup> See "Women in the Culinary Professions: Women in the Archives" at: <http://library.culinary.edu/women/archives>.

Collection, which focuses on “diaspora and ethnic cooking” (Special Collections).<sup>114</sup>

None of the women mentioned here have held a place in the limelight in quite the same as Child, and bringing attention to their practices would further contribute to both a culinary historiography of women as well as the feminist rhetorical tradition.

### **Future Work with Julia Child’s Archival Material**

Though the 2,036 items of archival data I collected provided more than enough material for this study, it also stands to sustain a number of future projects. For example, nearly 430 documents are letters or correspondence of some kind. Many of the letters are personal and were written to or from people like Simone Beck and Louisette Bertholle, Child’s longtime friends and coauthors of *Mastering the Art of French Cooking*; Avis DeVoto, the Childs’ lifelong friend in Cambridge, Massachusetts; M.F.K. Fisher and Elizabeth David, two rather prominent food writers of the time; and Judith Jones, Jim Beard, and Robert Mondavi who were also balancing lives in the food business as well as in the book business. My curated collection also contains 133 fan letters sent to Child between 1965 and 1969. My collection also contains a number of correspondence items related to the publication of *Mastering the Art of French Cooking*.

The collection of letters would provide incredibly rich material for a project addressing the rhetorical decision-making that contributed to *Mastering the Art of French Cooking*. Child consulted with friends, relatives,<sup>115</sup> business owners, and food

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<sup>114</sup> See “Special Collections: Marion Nestle Food Studies Collection & Finding Aids” at: <https://guides.nyu.edu/speccol/food-studies>.

<sup>115</sup> Many of them acted as “Guinea Pigs” for testing the earliest of *Mastering* recipes, and letters were marked TOP SECRET in dark, red handwriting.

and cooking experts on the book, and information in the letters outline precisely how decisions were made about wording, formatting, ingredients, and methods. An examination of Child's correspondence would also shed light on her aims to address a particular audience in particular ways, especially with her insistence on using the methods/variations approach to recipes as well as the way they are formatted with the ingredients on the left side of the page and the physical instructions on the right side of the page.<sup>116</sup>

A close reading of Child's correspondence will also allow me to study her influence through what Royster and Kirsch call Social Circulation. In *Feminist Rhetorical Practices* they outline social circulation as looking at connections "among past, present, and future in the sense that the overlapping social circle in which women travel, live, work, and are carried on or modified from one generation to the next can lead to changed rhetorical practices" (23). They further add that feminist projects would be well suited to "get a better hold of how women participated actively in setting, shaping, and deploying rhetorical trends and practices writ large" and call for scholars for "make more visible the social circles within which [women] have functioned and continue to function as rhetorical agents" (23-24). With a wealth of information already at my fingertips, I plan to narrow in on the patterns of rhetorical strategies across space and time within Child's letters as well as the ways in which she harnessed relationships, many of which contributed to her ongoing—and unstoppable—agency as a teacher, cook, or public persona.

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<sup>116</sup> In "Taste Analytically: Julia Child's Rhetoric of Cultivation" (*Rhetoric Society Quarterly*, April 2015), Erin Branch touches on this topic using *Mastering the Art of French Cooking*. I would use letters from the archive to examine pre-*Mastering* decision-making.

I believe that bringing analyses of episodes of *The French Chef* into a conversation about embodied rhetorical performance would additionally contribute to the feminist rhetorical project.<sup>117</sup> While not every single episode of *The French Chef* is available online or on DVD,<sup>118</sup> exploring how Child translated her own embodied rhetorical instructions into embodied rhetorical performances would offer a perspective of rhetoric that is harnessed and deployed across genres. Child's work not only challenges the paradigm of men's rhetoric as public and women's rhetorical work as private, as mentioned above, but her work would also illustrate what her embodied methods look like, first explained in words and phrases on paper and then in the form of gestures, movements, and physical practices performed.<sup>119</sup>

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<sup>117</sup> I initially wanted to make close readings of *The French Chef* part of this case study; however, already with an embarrassment of riches, I choose not to add more information to my dataset.

<sup>118</sup> Most are available for viewing at The Schlesinger Library, however.

<sup>119</sup> I do own both available sets of *The French Chef* on DVD and would use them for future study.

## APPENDIX A: Coding the Artifacts and Data

Throughout each day that I spent reviewing artifacts within The Schlesinger Library, I used a “thematic” list of terms that helped me make decisions about which artifacts were relevant and which were not relevant. I also used this the thematic terms to code artifacts after I added them to my own curated, digital archive. As I coded each day’s collection of artifacts for content, I developed and added to a running list of “content” codes. Both lists are below.

1. Data coding “thematic” terms (in original order of when I created it) related to bodies and embodied rhetorics:

- Practice
- Body
- Senses
- JCRhetoric<sup>120</sup>
- Visual
- RRR<sup>121</sup>
- Language
- Embodied audience
- Tools
- Collaboration
- Revision
- Metis

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<sup>120</sup> Denoting the notes Child herself made within the archival materials.

<sup>121</sup> In reference to Debra Hawhee’s “rhythm, repetition, and response” from *Bodily Arts*, a focus I held at the very start of this case study.

2. Data coding “content” terms (in order of creation, which is to say, in order of appearance within the data as I reviewed it) related to information within the archival documents:

Paulski	Simca
Mondavi	Recipe
Beef	Chicken
Letter	Illustration
Maine	Intro <sup>126</sup>
Christmas	Vegetables
Children	Interview
Smith	Omelets
Vol. 1 <sup>122</sup>	Pilot <sup>127</sup>
Vol. 2 <sup>123</sup>	Culinary Institute
Tour	Schlesinger
Textbook	White House
Beard	Dearie <sup>128</sup>
Guinea Pigs	Elizabeth David
Fish & Game	Four Seasons (New York)
Eggs	Queen of Sheba
Flour	Bourguignon
Blender	Goose
Louissette	Crepes
Fruit	Travel & Leisure (magazine)
Fan	Lobster
Judith Jones	Cooks
Knopf	San Fran Tour
Cambridge <sup>124</sup>	Speech
Copyright	WGBH <sup>129</sup>
Vogue	Fish
Article	Taping
Reading Rainbow	Deaf Chef
Demo <sup>125</sup>	Plans

<sup>122</sup> *Mastering the Art of French Cooking* in its first iteration, pub. 1961

<sup>123</sup> Volume II of *Mastering the Art of French Cooking*, pub. 1970 by Knopf

<sup>124</sup> Cambridge, Massachusetts, where Julia and Paul lived until they retired to California



France clips	Archives
Photo	Culinary Notes
Good Morning America	Harbrace
Dessert	Hate Mail
Soups	The French Chef
Sauces	Layout
Top Secret	Action & Talk
	Script

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<sup>125</sup> Short of for “demonstration,” which Child often performed as though she was filming for television

<sup>126</sup> Related to the Preface to *Mastering the Art of French Cooking*.

<sup>127</sup> Scripts for plans from the first three pilot episodes of *The French Chef*.

<sup>128</sup> *Dearie: The Remarkable Life of Julia Child*, biography of Child written by Bob Spitz.

<sup>129</sup> Public Broadcasting System [PBS] member television station, Boston.

## APPENDIX B: Live Note-Taking Process Using Hashtag System

Example from visit to Schlesinger Library on January 12, 2016<sup>130</sup>

### Tue, Jan 12, 2016:

From “Papers” – Series III Teaching – Subseries A “Cooking Classes, 1951-1963, 1985 (Subseries is within #514-521, which are all within Box 41 [513-523])

#### **BOX 41**

#### **FOLDER 514** (lessons from 1951-1952 in Paris):

- “Misc” – descriptive verbs, **#language**
- “Canapes al la yorckaise” (sp?) – drawn out examples of shapes, **#visual**
- “nutmeg”—top word, not recipe; notice drawings
- “gelee de roulette” (?): at end, “get white all mixed in well”
- “remarks”
- Random note—recipes and notes are written on half sheets from other documents or stationary from the “Paris Post” or “United States Information Service, Paris”
- “Facts,” re: blood juice from meat
- “Remarks,” re: making soufflés in an electric oven
- “Boiling meat – color”
- “Gratinege” (sp??) – see drawing
- “Napping (??) back of spoon” - **#tools**
- Misc fact re: green veggies
- Misc notes re: little onions
- Little folder re: “Decorations”
- “Informal Lessons in French Cuisine” in Embassy News, June 20, 1952
- “Good menu” from Jan 23, 1952 - **#practice**
- Bechamel sauce
- Chocolate mousse with orange
- “MARDI” from 29, Jan 1952
- Custards for filling pastry
- 30, Jan 1952
- Tue, Feb 5, 1952
- Wed, Feb 6, 1952
- March 12, 1952
- March 18, 1952 “discuss dogmatism”
- “Spinach” (Epinards)
- March 18, 1952, Menu, “leave out braised fish...” **#practice**
- March 26, 1952, “not good menu” - **#practice**
- April 1, 1952, “not good menu—too rich. No real use for puff paste” - **#practice**

<sup>130</sup> Coding terms—language, visual, tools, and practice—are bolded and italicized for emphasis.

- April 2, 1952, “too much, leave off soup, otherwise ok” *#practice*
- April 8, 1952, “Whole Fish,” note about poaching in wine... *#practice*
- April 8, 1952, “Alexandra cake,” note about “see improved recipe...”
- April 9, 1952, “Menu” – note about dessert being too complicated, not enough time... “better=decorate only + do it well + quietly” - *#practice*
- Apr 9, 1952 “Gratin Dauphinois” – “choose pots that will hold their shape”
- Apr 23, 1952, “good, but...” - *#practice*
- May 6, 1952, “Veal/veal Orloff” – note about what is prepped for this

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