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Julia Child, the French Chef



S OON AFTER *Mastering the Art of French Cooking*, by Simone Beck, Louisette Bertholle, and Julia Child, rolled off the press, in September 1961, sales were good. But the publisher had put minimal funds behind promoting the cookbook, and it was unlikely sales would continue to grow unless there were more promotion. Here fate intervened in the form of Beatrice Braude, whom Julia Child and her husband had met when Braude worked in cultural affairs at the American embassy in Paris in the early 1950s. Graylisted during the McCarthy era, Braude was let go by the embassy and later moved to Boston, where she became a production assistant for Henry Morgenthau's *Prospects of Mankind*, on Boston television station WGBH. The Childs invited her to dinner one evening, and she urged Julia to publicize her book on WGBH's *I've Been Reading*, hosted by a Boston College English professor, Dr. P. Albert Duhamel. At the time, WGBH was a fledgling educational station. Although she didn't own a television set and rarely watched TV, Julia Child agreed to give it a try.

Although Duhamel had not previously interviewed cookbook authors, he was a connoisseur of fine food and readily agreed to interview Child. Rather than just talk for half an hour, Child decided to take her hot plate and a pan and teach Duhamel how to make a French omelet—her first televised cooking demonstration. WGBH's Russell Morash, the future director and producer of *The French Chef*, recalled Child's interview with Duhamel: "I thought to myself: Who is this

madwoman cooking an omelet on a book-review program?”¹ The madwoman was about to teach America, through the medium of public television, how to cook, and, in the process, she became the country’s first television food celebrity.

American Fascination with French Cookery

Well before Julia Child debuted on television, there was a certain amount of interest in America in French cooking. America’s well-to-do had long enjoyed classic French food. For almost 200 years, there had been restaurants in the country offering French fare. Especially during the Gilded Age and Prohibition, wealthy Americans traveled to France, where they dined at the world’s finest restaurants; magazine writers and novelists had conveyed the joys of dining in France to stay-at-home Americans, who could vicariously enjoy haute cuisine. After World War II, many more Americans visited France, and a number sojourned there for years. Some first saw France while in the military, while others went there on assignment for the Foreign Service. Still others—the newly affluent upper-middle class—took advantage of the strong U.S. dollar and vacationed in France, where they often discovered simple but excellent food at modest prices in provincial restaurants, superior produce at outdoor markets, and a dazzling array of cheeses and wines they had never heard of back home.

One American who lived in France and fell in love with its food was a tall, no-nonsense, middle-aged woman, born Julia McWilliams. Raised in Pasadena, California, she graduated from Smith College in 1934 and worked as an advertising assistant for the New York City furniture company W. & J. Sloane. In 1938, she returned to Pasadena, where she became the advertising manager for Sloane’s Beverly Hills branch. In this position, responsible for an advertising budget of \$100,000, McWilliams planned advertising campaigns and wrote copy. Four months after taking the position, she sent out unedited advertising copy, and was fired.²

During World War II, McWilliams joined the Office of Strategic Services (OSS), the forerunner of the Central Intelligence Agency. She was posted to Ceylon (Sri Lanka), where, in the summer of 1944, she rose to the important position of head of registry.³ There, she met New Jersey-born Paul Child, also in the OSS, who was ten years her senior. Paul Child was cosmopolitan, literate, and European in manner. He had lived in France before the war and become something of an epicure. They were both assigned to Kunming, China, at the war’s end, and there they enjoyed seeing the sights and talking about the food. After the war, Julia returned to Pasadena, and Paul to Washington, D.C. Believing that Paul favored sophisticated women, Julia thought she could impress him by becoming



an accomplished cook. She took cooking classes from two British women, Mary Hill and Irene Radcliffe, at their Hillcliff School of Cookery, in Beverly Hills. The results were often disastrous: “Her béarnaise sauce congealed because she used lard instead of butter; her calves’ brains in red wine fell apart; her well-larded wild duck set the oven on fire.”⁴ Despite months of effort, Julia was no less befuddled by cooking, but, as she later commented, Paul saw in her other redeeming qualities, and, in 1946, they were married. At the time, Paul was working for the State Department, so the newlyweds settled down in Washington, D.C. Julia subscribed to *Gourmet* and acquired a copy of Irma Rombauer’s *The Joy of Cooking*, through whose recipes she struggled for years.⁵

Two years into their marriage, Paul was assigned to the American embassy in Paris. From Julia’s first meal in France (en route from Le Havre to Paris, they stopped for dinner in Rouen), she fell in love with French food. After they’d settled into their new apartment in Paris, Julia enrolled in the Cordon Bleu cooking school. The class she was in was for former American military on the G.I. Bill, and she was its only female member. She began experimenting with French dishes at home, serving them to her husband, members of the diplomatic corps, and her French and American friends. She also took courses from Claude Thillmont, pastry chef at the Café de Paris. By March 1950, she had quit the class and begun studying independently with Cordon Bleu instructor Chef Max Bugnard, then in his seventies, who had worked under Auguste Escoffier, the famous French chef and restaurateur. Julia took her exams at the Cordon Bleu in April 1951 and received a certificate of attendance.⁶

At a reception for a Marshall Plan executive, Julia met Simone Beck, who told her about the Cercle des Gourmettes, a women’s culinary club dedicated to French gastronomy. The Gourmettes met bimonthly for lunch at the home of one of its members or, occasionally, at a restaurant. In January 1951, Julia began attending meetings, and four months later she was asked to join. Beck introduced Julia to Louise Bertholle, who, having been raised by an English nanny, spoke English. The three women decided to start their own cooking school, which they called L’École des trois gourmandes; the school opened in January 1952. It was targeted at American women living in Paris, and Julia’s aim was to make the classes informal and friendly but with a high standard of professionalism. While teaching at the school, which was in fact located in Julia’s home kitchen, she continued her private instruction with Chef Bugnard, who also advised her on recipes and menus for the school’s curriculum. Julia typed up the recipes for each class, along with a detailed lesson plan. As Julia’s biographer Laura Shapiro has pointed out, these classes were the template for all Julia’s teaching, writing, and television programs.⁷



Bertholle, while on a visit to New York in 1951, tried to convince Sumner Putnam, an editor at Ives Washburn, Inc., to publish a comprehensive French cookbook. Putnam was interested, but he wanted to test the waters with a much smaller book that would serve as a teaser for the larger work. Bertholle and Beck wrote fifty recipes, in French, and Putnam assigned Helmut Ripperger, a successful cookbook writer and freelance editor, to translate and edit them for the American market. The sixty-three page spiral-bound booklet, titled *What's Cooking in France*, was released in 1952. It received positive mention in the *New York Times*, where the reviewer reported that the small work was the “hors d’oeuvre to a larger work in preparation by the same authors.”⁸ It was successful enough for Putnam to agree to publish the larger work.

Bertholle and Beck sent Putnam a 600-page collection of recipes. Putnam again turned them over to Ripperger, who was to fashion it into a publishable manuscript, tentatively titled “French Cooking for All.” But Ripperger bailed out of the project in the summer of 1952. Putnam then asked Bertholle and Beck to rework the manuscript themselves. They, in turn, asked their new American friend, Julia Child, to review the manuscript, which she did. Julia concluded the recipes were far beyond the abilities of the average American cook. The recipes, she believed, needed to be clarified, simplified, made more concise and more instructional. With encouragement from Bertholle and Beck, Julia jumped into the project, overhauling the work by organizing it around fundamental principles, adding technical instructions, converting the French into readable English, and testing and revising the recipes. Julia sent a revised sauce chapter to Putnam for review, but, by early January 1953, “les trois gourmandes” had heard nothing from the publisher.⁹

Enter Avis DeVoto. In November 1951, Avis’s husband, Bernard DeVoto, wrote a piece about kitchen knives for his column “The Easy Chair,” in *Harper’s Magazine*. Avis had convinced her husband, a prominent writer and historian, to write about how their American-made stainless steel cutlery might be rust-free but could not hold an edge. Julia read the article and sent Bernard a fan letter—along with two French carbon steel knives. His wife, Avis, responded to Julia’s letter, and the two began a correspondence that matured into a friendship that was conducted almost exclusively by mail. Julia mentioned their troubles with Ives Washburn and sent Avis a copy of the sauce chapter she’d sent to Putnam. Avis read the revised manuscript and began testing the recipes. She liked them and recommended sending a proposal with recipes to Houghton Mifflin, her husband’s publisher. Houghton Mifflin was pleased with the proposal, so the three would-be cookbook writers ended discussions with Putnam and signed a contract with Houghton Mifflin, receiving a small advance. The cookbook, now named “French Home Cooking,” was scheduled for release in 1954.¹⁰



Julia tested and rewrote the recipes, making sure that an average American cook could make them and yet keeping them true to their French origins. Over the next several years, Paul was posted to Marseilles, then Bonn, Washington, D.C., and later to Norway, which slowed the writing process. Bertholle lost interest in the project and backed out of active work on the manuscript, but Beck and Julia continued testing recipes and revising, expanding, and correcting the manuscript. Julia inserted modern equipment where appropriate, and substituted common American ingredients for French products then unobtainable in the United States. All this took time. The manuscript was finally completed on February 24, 1958, but Houghton Mifflin rejected it: the editors felt the book was too big, too complicated, and too confusing for the average American cook. The authors had no choice but to set about revising the manuscript yet again. The reworked manuscript was submitted a year later, but Houghton Mifflin again rejected it, and this time their decision was final.

In the interim, Avis had become a talent scout for Knopf. When she heard that Houghton Mifflin had rejected the manuscript, she sent a copy to Alfred Knopf, who sent it on to Bill Koshland, a vice president at Knopf and an amateur cook. Koshland, in turn, gave the manuscript to Judith Jones, a Knopf editor. She had traveled to Europe on a vacation in 1948 and remained in Paris, where she had fallen in love with the food, and with Evan Jones, her future husband. In 1951, the newlyweds returned to the United States and eventually Judith Jones ended up at Knopf. She was knocked out by the manuscript: its genius, she realized, was in the details of its master recipes and their variations. She, Koshland, and Angus Cameron, who had worked on *The Joy of Cooking* many years before, began testing the recipes and found that they worked. Jones wrote to Julia, exclaiming the manuscript was “revolutionary and we intend to prove it and to make it a classic.”¹¹

Despite Jones’s enthusiasm, Alfred Knopf, the founder of the company, was not excited about the manuscript, even though he hadn’t actually read it. The company had just released *Classic French Cuisine*, by Joseph Donon, a chef who had trained under Escoffier. Knopf didn’t think the company needed to publish another French cookbook anytime soon. In addition, the manuscript was voluminous, and it would be expensive to print. Perhaps the biggest obstacle, as Jones later wrote, was that the cookbook was written by “three totally unknown ladies with no particular credentials.”¹² After extensive internal discussion, Knopf grudgingly agreed to publish it.

Julia and Beck spent an additional year working on the manuscript, and it was finished in August 1960. Jones didn’t like the titles proposed by the authors, so she came up with one of her own: *Mastering the Art of French Cooking*. The official



release date was set for October 16, 1961, and Beck came over from France to join the festivities.¹³

Chances were slim that *Mastering the Art of French Cooking* would be a hit. It was just one of many French cookbooks published in the United States since World War II, authored by French chefs and professional culinary writers.¹⁴ Written by three unknowns, the book clearly didn't have the built-in high profile visibility of many other works. True, Beck and Bertholle were identified as "well known Parisian hostesses and expert amateur cooks."¹⁵ As for the third coauthor, she was the forty-nine-year-old wife of a retired State Department official. Yes, she had studied French cookery at the Cordon Bleu in Paris and had done some teaching with Beck and Bertholle, but she had never published anything of importance.

Nonetheless, *Mastering the Art of French Cooking* was different from the cookbooks that preceded it, which assumed readers were already familiar with the fundamentals of French cookery. As these basics had been unknown to Julia when she began learning French cooking, she could empathize with American cooks and their mystification by the recipes in other French cookbooks. So, *Mastering the Art of French Cooking* assumed nothing. Julia had taken the French recipes collected by Beck and Bertholle and broken them down step-by-step, so that even a novice cook could succeed with them. The work's ten-year gestation period gave birth to a cookbook with "breadth, thoroughness of explanation, culinary authenticity, distinctive authorial voice . . . and reliability," as food writer David Kamp declares in his book *The United States of Arugula*.¹⁶

For promoting the 726-page tome, Knopf allocated limited funds for a few advertisements in newspapers and magazines. The book's chances for success were minimal, it was thought, so why waste precious marketing dollars on it? On the other hand, without promotion, such a cookbook was unlikely to find its audience. Then Judith Jones had an idea. A few months before the book was to be published, she called Craig Claiborne, the *New York Times* food columnist, asking him to review the book. Claiborne proposed a deal: if Jones and her husband would host a cookout for him on their Manhattan terrace, he would review the book once it was out. The Joneses upheld their end of the bargain, and, a few days after *Mastering the Art of French Cooking* was released, Claiborne's review raved that it was "the most comprehensive, laudable and monumental work" on French cookery and that it would likely "remain as the definitive work for non-professionals." It was "not a book for those with a superficial interest in food, but for those who take fundamental delight in the pleasures of cuisine." "It is written in the simplest terms possible," he added, "and without compromise or condescension. The recipes are glorious."¹⁷



Claiborne's review gave the cookbook solid credentials and maximum visibility. It generated enough buzz that the authors were asked to conduct a cooking demonstration on the *NBC Today* show, hosted by John Chancellor. Before an estimated 4 million viewers, and working over a single-burner hot plate, Beck cooked up a perfect omelet. The following day, Beck and Julia did a demo at Bloomingdale's. Then they were interviewed on the *Martha Deane* radio program. *Vogue*, *Life*, and *House & Garden* mentioned or reviewed the book, and the food editor of *House & Garden* declared it an "amazing piece of work" and asked Julia to write an article on French cookery.¹⁸

At their own expense, Beck and the Childs began a promotional tour to Boston, Detroit, Chicago, San Francisco, and Los Angeles. Using their hot plate and some additional equipment they brought with them on the train, they engaged in cooking demonstrations in department stores and were interviewed on local radio and television programs. On December 15, Julia and Beck returned to New York, where they met James Beard, then the "king of gourmets," who had set up a luncheon with food editors, including Poppy Cannon, then of *House Beautiful*. At the luncheon, Beard strongly endorsed *Mastering the Art of French Cooking*, gushing to the authors before the assembled editors, "I love your cookbook—I just wish I had written it myself."¹⁹

The French Chef

These promotional activities paid off. During its first four months, the book sold 10,000 copies, and Knopf ordered a print run of another 10,000. These were respectable sales figures—especially for a complex and lengthy cookbook written by three unknown authors. Still, without additional publicity, likely sales would gradually have declined and Julia Child would have drifted into obscurity.

After the interview and omelet demonstration with Duhamel on WGBH, twenty-seven viewers wrote to the station—all more or less praising the show. Now, twenty-seven fan letters may not seem a lot by today's standards, but for WGBH in 1962, it was a phenomenally high number. As Julia's biographer Noël Riley Fitch later wrote, sometimes the station wondered if there were as many as twenty-seven people tuned into their programs.²⁰ With such a resounding success, WGBH proposed to Julia that she do three half-hour pilot programs on cooking. Julia agreed and wrote and rewrote her scripts, practiced making the dishes, checked her timing, and memorized her first lines.²¹ Russell Morash was selected to direct the pilots, and, since he knew nothing about food, he was assisted by Ruth Lockwood, a graduate of Fannie Farmer's School



of Cookery.²² Three programs (“The French Omelette,” “Coq au Vin,” and “Soufflés”) were taped in June 1962, and the first was broadcast on July 28 of that year.

The odds were against the show’s success, based on the history of TV cooking shows that had come before it: James Beard, a trained actor, had hosted a series of fifteen-minute programs called *I Love to Cook!* for NBC, in 1946; they aired after a variety show, *Elsie Presents*, introduced by a puppet version of Borden’s Elsie the Cow. None of Beard’s programs have survived, but Beard was reportedly awkward and ill at ease in front of the camera. Regardless of Beard’s lack of telegenic skills, television programmers liked the idea, and other shows soon followed. Dione Lucas, an expat English cooking teacher and founder of the Dione Lucas Gourmet Cooking School, in New York, hosted the first national thirty-minute cooking show, on CBS, in 1948. Her programs, *To the Queen’s Taste*, followed by *Dione Lucas’s Cooking Show*, focused on French food, but her stern and somewhat forbidding presentation made French cookery seem complex and difficult. Many local television stations had experimented with cooking shows, but none had stirred up much public interest.²³

Julia Child seemed ill-suited to television as well. As many observers have pointed out, she was too tall—six feet two inches—hardly a beauty, her voice warbled, and she often gasped midsentence when she spoke on television. On the other hand, Julia had much to recommend her: She was highly intelligent, energetic, organized, entertaining, authentic, and, as her husband remarked, she was a natural clown in front of the camera. She had an imposing physical presence. Her honesty, folksy manner, and natural charm came through to the television audience. Her manner was both serious and instructional and yet lighthearted and often hilarious.²⁴

Unlike other TV cooking show hosts, Julia was a good teacher—her goal was to make French cookery so easy to understand that even average American cooks could serve a respectable French meal based on ingredients acquired from the local supermarket. At the start of most episodes, Julia would describe what was to be accomplished, offer background information, then proceed, step-by-step, to demonstrate how to make the dishes, while offering practical advice, potential variations, and surprising antics along the way to avoid pedagogical boredom. Episodes climaxed with the serving of the tempting dishes. The show had a simple and obvious enough organizational format by today’s standards, but one she and her associates at WGBH had to develop from scratch in the 1960s. As she explained it, “What I was trying to do was to break down the snob appeal. There was the great mystery about it, and you didn’t tell people what was going on. What I tried to do was to demystify it.”²⁵ In doing so, she popularized French



cooking as many Americans gained, through her and her program, some understanding and appreciation of it.

WGBH was pleased with the results of the three pilot programs, and it agreed to tape a twenty-six-part series. It took three months for the station to line up sponsors, but then *The French Chef* went into full production. The first episodes were filmed in January 1963, and the first program aired on February 11 that same year. Julia wrote an article for the *Boston Globe*, which appeared on the cover of “Boston Globe TV Week” a few days before the series aired. Each program was based on fundamental lessons focusing on a particular dish that many Americans were at least familiar with. The series started with boeuf bourguignonne and ended with crêpes suzette. It was a success almost from the first episode. By March, WGBH had received 600 fan letters—a remarkable number in 1963 by any standard.²⁶

Julia’s energy, pedagogical abilities, sense of timing, informal, chatty manner, and her humor all contributed to the program’s success. When Julia made mistakes on the air, she seized them as what are now called teachable moments. When she flipped a skillet-sized potato pancake and part of it ended up on the stove rather than back in the pan, she reassembled the pieces and assured viewers, “You can always pick it up if you’re alone in the kitchen. Who’s going to see?” This quickly became part of the cooking lore associated with Julia Child—although the story’s particulars often changed in the retelling.²⁷ Her “failures and her *faux pas* are classic,” declared *Time* magazine in 1966.²⁸

Another important advantage was the program’s WGBH time slot. Earlier, most commercial network cooking programs had been broadcast during the day. *The French Chef* aired during prime time on educational television, which was watched by more affluent, educated, and sophisticated viewers—many of them men—who were already predisposed to be interested in French cooking. Because WGBH was noncommercial and Julia did not endorse products or kowtow to advertisers, she gained credibility in the eyes of her viewers and the American public at large. With very little advertising outside Boston, *The French Chef* became a word-of-mouth sensation throughout the United States. By the beginning of 1965, sixty-six public television stations were carrying her program; by that year’s end, ninety-six were doing so.

Julia was paid little for the shows—a few hundred dollars plus expenses—but she did cash in on sales of *Mastering the Art of French Cooking*. When the Book-of-the-Month Club (BOMC) picked it as an alternate book dividend selection, sales through BOMC alone reached more than 65,000 copies.²⁹ Initially, the authors of *Mastering the Art of French Cooking* were listed in alphabetical order; as a reflection of Julia’s growing popularity, however, her name appears first on the cover and



title page of the BOMC edition, and it would so appear in all subsequent editions. Store sales rose to 600 copies per month in the summer of 1963; by October 1964, sales had jumped to 4,000 copies per month. By March 1969, the cookbook had sold 600,000 copies. In 1974, the *New York Times* reported that sales had reached 1.4 million, and *Mastering the Art of French Cooking* became one of the century's best-selling cookbooks.³⁰

Many reasons have been offered for the tremendous success of *The French Chef*. The low-budget production values perversely enhanced viewer appreciation, particularly when compared with the slick programming on commercial television. Its timing was ideal. Since World War I, well-to-do Americans had been falling in love with France, and this appreciation extended to the upper-middle class after World War II. In January 1961, John F. Kennedy and his Francophile wife, Jacqueline Bouvier Kennedy, moved into the White House; a few months later, they selected René Verdon, who had been executive chef at Essex House, in New York, as the White House chef. By 1962, French cookery had become trendy, but it was still out of reach for most Americans—at least until Julia Child came along. She understood classic French cookery and had the ability to communicate her understanding to a wide American audience, through her writings as well as her television programs.

The French Chef catapulted Julia Child into culinary stardom, and for the next forty years, she was a towering figure in the American food world. In 1965, the George Foster Peabody committee, which issues awards for distinguished achievement in television and radio, gave an award to *The French Chef*. A few months later, the series received an Emmy for best educational television program—the first Emmy ever given to a program on educational television. In October 1966, *Life* magazine touted Julia Child as “the Master Chef,” although she never considered herself a chef. On November 25, 1966, Julia's photo appeared on the cover of *Time* magazine, which gave her enormous satisfaction; it also gave the culinary community a feeling that gastronomy had finally achieved legitimacy.³¹

Chef Effects

The French Chef became one of the longest-running programs in the history of public television, and its 200 episodes were still being broadcast more than forty years later. *Mastering the Art of French Cooking* and *The French Chef* introduced an accessible version of French cooking to American homes, and Julia Child's TV sign-off, “*Bon appétit!*” entered the American vocabulary.³²



Julia Child influenced not only her readers and viewers of her television program, but also the writers and chefs who came after her. Narcisse Chamberlain, daughter of Samuel and Narcissa Chamberlain and a cookbook author and editor in her own right, said, “*Mastering* put good authors on notice that cookbooks had to be honest. As an editor, I admired the volume.” Paula Wolfert, the author of authoritative books on Mediterranean cookery, wrote, “Just as it’s been said that all Russian literature has been taken from Gogol’s overcoat, so all American food writing has been derived from Julia’s apron.”³³ Patric Kuh, author of *The Last Days of Haute Cuisine: America’s Culinary Revolution*, has expressed the opinion that what made *Mastering the Art of French Cooking* a “groundbreaking book was not so much that it was an authentic French cookbook as much as that it was an authentic cookbook that happened to be French. It was understanding the food that allowed its author to go into raptures over a butter-infused serving of fresh peas with pearl onions and just cooked Boston lettuce quarters.”³⁴ As culinary historian and food writer Betty Fussell has noted, “We didn’t want to be professional chefs. We wanted to be artists, and Julia was there to show us how cooking could be elevated to art.”³⁵

Jacques Pépin, a chef born and trained in France, was impressed with *Mastering the Art of French Cooking* in its coverage of the basic techniques an aspiring French cook would learn while serving the traditional three-year apprenticeship. The authors had simply codified it, he noted, broken it down into simple steps. In his 2003 memoir, Pépin wrote, “I was a little jealous. This was the type of book I should have written.”³⁶ He had written several successful cookbooks and hosted a popular television series for KQED, in northern California. Pépin went on to do other television series, including one with Julia Child, *Julia and Jacques: Cooking at Home*.³⁷

Over the years, the relationship between Julia Child and Jacques Pépin expanded beyond their television series: they championed the American Institute of Wine and Food, the James Beard Foundation, and the Culinary Trust (the philanthropic arm of the International Association of Culinary Professionals), and the food studies program at Boston University. Some observers attribute the rise of the academic field of food studies in part to Julia’s various efforts.

Following Julia’s lead, other chefs, restaurateurs, and food personalities—Joyce Chen, Graham Kerr, Jeff Smith, Justin Wilson, and Martin Yan, to name a few—took to the airwaves, and cooking shows debuted on both commercial and newly emerging public television stations. Their perennial popularity culminated, in 1993, in the creation of the Television Food Network. The techniques and format invented by Julia Child and her associates at WGBH for *The French*



Chef established the organizational template for subsequent cooking shows, and they remain the standard today.

Postscript

Louissette Bertholle went on to publish several cookbooks in French that were widely acclaimed throughout Europe. Two subsequent cookbooks by Simone Beck, *Simca's Cuisine* and *New Menus from Simca's Cuisine*, did well in the United States, but they never achieved the success of Julia Child's later books; Beck didn't understand that one major reason for Julia's success was television. Julia herself went on to star in other television series and continued publishing books.³⁸ She died in 2004, but her legacy survives through her cookbooks, and her TV programs—particularly *The French Chef*—continue to be enjoyed by devoted fans and new audiences alike.



