CRITICAL APPROACHES TO FOOD IN CHILDREN'S LITERATURE

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Chapter Two

Delicious Supplements: Literary Cookbooks as Additives to Children's Texts

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Would Jo March in *Little Women* (1868) make cucumber sandwiches? Could Nancy Drew scare up "Ghostly Popcorn," or was she better at investigating "Hidden Staircase Biscuits"? If you could create it, would "Stickjaw for Talkative Parents," from Roald Dahl's *Charlie and the Chocolate Factory* (1964), actually stop parents from talking? Scrambled eggs may always taste the same, as Peter T. Hooper tells his sister in Dr. Seuss's *Scrambled Eggs Super!* (1953), but are the ones they make really so wonderful? How does one make green eggs and ham? Readers of Laura Numeroff's *If You Give a Mouse a Cookie* (1985) know what will happen if you make this offer, but what sort of cookie should they serve? Cookbooks connected to specific children's books answer these questions and provide recipes for these literary foods based on preexisting texts intended for children and adult readers. The best literary cookbooks for children offer a gustatory supplement to the narrative—expanding on readers' interests in and curiosities about characters by creating a community; adding sensory details to the original texts, particularly historical annotations; and hypothesizing what characters might have eaten. The more poorly constructed cookbooks are lightweight confections for the original books' fans that function like a form of literary junk food, somewhat enjoyable and familiar, but hardly nutritious and rarely enlightening.

In this chapter, we limit our examination of the genre of children's cookbooks to those that are specifically connected to children's literature. In her groundbreaking 1989 *PMLA* article "Recipes for Reading," Susan Leonardi has noted that all cookbooks are embedded narratives (340). Cookbooks that

are linked to children's texts converse between original text and the cookbook, author and reader, recipe and creator, and various readership communities. To better understand cookbooks that are based on children's books, we will establish several categories within this subgenre along with criteria for what makes the best of these cookbooks successful. The multiple audiences reflect how these children's literature-based cookbooks expand the scope of the narrative, add historical and cultural culinary references, and produce connections to literary and gastronomic communities beyond the original texts. Children's literature-linked cookbooks are elements of the interconnecting parts that Marsha Kinder, in *Playing with Power* (1991), calls children's commercial supersystems. A key assumption underlying our analysis of these cookbooks is the consideration of how they fit into such supersystems. Kinder explains that a children's commercial supersystem is a network of intertextuality constructed around a figure or group of figures from popular culture. Such a system may be a network of products that cut across various forms of production that foster collectability and increase commodification (Kinder 123). Many of these cookbooks serve as narratives to connect readers with historical foodways or the eating habits of literary characters. The overarching consideration in examining these cookbooks is how they transform and enrich the reading of the original text(s) into an interactive experience.

To understand children's literature-linked cookbooks, it is helpful to look briefly at similar cookbooks linked to literature for adults. These adult cookbooks are best exemplified by Linda Wolfe's *The Literary Gourmet: Menus from Masterpieces* (1962). This cookbook features selections from literary texts—such as Marcel Proust's madeleine description in *Swann's Way* (1913) to Mrs. Ramsay's *boeuf en daube* from Virginia Woolf's *To the Lighthouse* (1927)—and then provides recipes to re-create the food described in the text. The publication of Wolfe's cookbook may have inspired a subsequent interest in children's literary cookbooks, as all of the children's cookbooks that we have found were published after 1962. The recipes Wolfe selected are from cookbooks from the period of the original book's publication, thus enabling readers to experience the food as it might have been served during the historical time period of the fictional text. The reproduction of foods that may have inspired the authors is a significant aspect that often reappears in the children's cookbooks.

Recipes in Wolfe's cookbook as well as these children's cookbooks tell stories, which, as Janet Theophano observes in *Eat My Words: Reading Women's Lives Through the Cookbooks They Wrote* (2002), "tell about life and its sustenance in different eras and in different places; they are about enjoyment and desire, family and friendships, stability and change, and the contentment and longings of lives lived in worlds remote from our own" (10). Recipes in children's literature-based texts can provide a significant cultural context to better understand the characters' lives through food. They also have a way of expanding a text, as Sarah Sceats observes: "Written recipes have the peculiar metaliterary status of anticipating the creation of material entities and events

beyond the text" (169). Theophano is one of a growing number of culinary experts, food enthusiasts, anthropologists, folklorists, psychologists, sociologists, and literary scholars examining the cultural significance of cookbooks and cooking. Cookbooks, as Barbara Haber observes, are "a vastly underutilized resource" (5). She notes that "in the last several years . . . studies in women's history have appeared that demonstrate how customs surrounding food itself reveal important distinctions among women and their connections to the communities in which they live" (4).

Although much has been written about food in children's literature, surprisingly little has been written about children's cookbooks. Sherrie Inness, who edited *Kitchen Culture in America: Popular Representations of Food, Gender, and Race* (2000), focused her chapter on cookbooks and magazine articles about food for children that were published between 1910 and 1960. Inness is one of the few literary scholars to have specifically examined children's cookbooks. She notes the importance of studying this material as "cookbooks do more than teach how to grill a steak or bake a cake; they demonstrate to boys and girls the attitudes that society expects them to adopt towards cooking and cooking-related tasks" (Inness 120). Though her essay focuses primarily on gender roles reflected in children's cookbooks, she acknowledges that "this chapter cannot adequately explore the countless intersections between juvenile cookbooks and girls' (and boys') material culture, which includes dolls, toys, books, and numerous other items" (Inness 120).

Given the abundance of possible texts, we realized the need for a narrower focus within the field of contemporary children's cookbooks. Some stories—such as Alice Waters's *Fanny at Chez Panisse* (1992), Christina Bjork's *Elliot's Extraordinary Cookbook* (1990), and Deborah Hopkinson's *Fannie in the Kitchen* (2001)—intertwine recipes within the narrative and are compelling combinations of fiction and nonfiction texts, but they are beyond the scope of this chapter. Like Nora Ephron's *Heartburn* (1983) and Laura Esquivel's *Like Water for Chocolate* (1993), these children's books interweave recipes and narrative. Esquivel's novel and similar novels with recipes have been analyzed by Sarah Sceats, among others. Our essay is limited to cookbooks that are inspired by children's books, rather than children's books that incorporate recipes into the narrative. However, the cookbooks we examine are intended for both child and adult readers.

Another way to narrow the large number of cookbooks connected to children's literature is through stylistic categories. In one of her many helpful online lists related to children's literature, Kay Vandergrift notes thirty-seven "cookbooks related to children's stories" (Vandergrift Web site). However, she includes some books with recipes woven into the narrative, which we have chosen to exclude. Yet, there are at least thirty-seven, and probably forty to fifty, cookbooks connected to children's books.

Roland Barthes writes in "Toward a Psychosociology of Contemporary Food Consumption," "When he buys an item of food, consumes it, or serves

it, modern man does not manipulate a simple object in a purely transitive fashion; this item of food sums up and transmits a situation; it constitutes an information, it signifies" (21). The recipes gathered in these children's literature-based cookbooks not only transform the recipe, they influence the understanding of the original text as well, adding a new flavor to it. Although recipes tell stories on their own, recipes within a cookbook create narratives to bridge to the original text and ask the reader to reflect back, like a mirror. Leonardi observes, "A recipe is, then, an embedded discourse, and like other embedded discourses, it can have a variety of relationships with its frame, or its bed" (340). The interwoven nature of these books becomes increasingly complex. Readers come to these texts prepared to make the connections between the original literary text and the subsequent cookbook. As Leslie Cefali writes, "Children need concrete learning experiences to get involved in the learning process. What better way for them to become a part of a book than to experience cooking and preparing food that is eaten in nursery rhymes and literature?" (v). The complexity of this interactive experience makes cookbooks based on children's literature a literal embodiment of instruction to delight. Just as alphabet books have the overt objective of teaching the shapes and the sequence of letters, most alphabet books have a secondary message that forms their frame, or concept. Similarly, these children's cookbooks are intended to expand the knowledge of the original book and teach children about cooking and sometimes about nutrition.

Categorizing Cookbooks Linked to Children's Books

To help us sift through these cookbooks, we devised five categories that help to analyze the books' success in their strategy of linking to the original texts. The categories range from primarily capitalizing on the original books to those that distinctly enhance and further the primary texts. Although a cookbook that meets the first category requirements is satisfactory, the subsequent categories reflect more positive and intelligent extensions of the original.

1. Awkward Connections. The first category of these cookbooks includes those that merely capitalize on the popularity of an established text, series, or character. Publishers realize that a book or series can be extended through a cookbook. This type of cookbook includes Carolyn Keene's *Nancy Drew Cookbook: Clues to Good Cooking* (1973); through dull design and repetitive writing style, it adds little new insight about cooking or Nancy Drew. The recipes are only faintly linked to the series through titles such as "Hidden Staircase Biscuits" or "Twisted Candles Peach Crisp." Dewey Gram's *Babe's Country Cookbook* (1998) is a similar cookbook; it was intended to capitalize on the popularity of the film version of Dick King-Smith's *Babe the Gallant Pig* (1985). The cookbook cover features a photo from Chris Noonan's 1995

film, rather than a book illustration by Mary Rayner. But it does not take long to ponder the problematic premise of a *Babe* cookbook. The central conflict of the book and film is how Babe manages to avoid becoming Christmas dinner for the Hoggetts. Gram manages to avoid what he calls "a delicate issue" (8) in the cookbook's introduction by explaining that after Babe won the National Grand Challenge Sheep Dog Trials, the Hoggetts decided to go vegetarian, thus saving Babe and his barnyard friends from being featured on a plate. *Babe's Country Cookbook* is a "*meat-free* farm cookbook—perhaps as rare a bird as the Grand National Sheep-Pig himself" (Gram 8). In order to appeal to the child reader, the cookbook has to do some serious revisions to the original text.

2. Text Extenders. These cookbooks use the original text and illustrations of the children's books to extend their scope; these contain recipes that would be appropriate within the cultural context of the original narratives. Fans of Lucy Maud Montgomery's *Anne of Green Gables*, P. L. Travers's *Mary Poppins*, C. S. Lewis's *The Narnia Chronicles*, L. Frank Baum's *Oz* series, and Dr. Seuss's picture books will find that each has an accompanying cookbook. These cookbooks have explicit links to the originals and often expand on the narratives. For instance, an extension of a popular series that makes more sense than the *Babe Country Cookbook* is Laura Numeroff's *Mouse Cookies & More: A Treasury* (2006). Based on *If You Give a Mouse a Cookie* and her subsequent picture books in the series, Numeroff fills this book with stories as well as recipes, songs, crafts and activities appropriate for young children and their parents.

Consider how Baum's *Oz* series has been repositioned into different cookbooks. Monica Bayley's *The Wonderful Wizard of Oz Cook Book* (1981) features illustrations by W. W. Denslow and is organized according to the color scheme of the four sections of Oz, which reflects different parts of the United States. This cookbook is created for the Oz fan and collector. It would be an unusual example of Floyd and Forster's observation that "recipes may be linked with the impulse to rule, hierarchise and differentiate" (5). Sara Key, et al.'s *The Wizard of Oz Cookbook: Breakfast in Kansas, Dessert in Oz* (1993) is published by Turner Entertainment as part of its "Hollywood Hotplate" series. This cookbook includes Denslow's illustrations; it also features stills from Victor Fleming's 1939 movie. This cookbook is organized in a more typical fashion, but the emphasis is on how to hold Oz-related parties, for either adults or children. Like the Emerald City, Key's recipes emphasize appearance over taste. Adam Gopnik astutely observes, "cookbooks are finally more book, than they are cook, and, more and more we know it; for every novel that contains a recipe, there is now a recipe book that is meant to be read as a novel" (85).

Out-of-copyright illustrations are particularly popular for remanipulation in this type of cookbook. Nika Hazelton's *Raggedy Ann and Andy's Cookbook* (1975) clearly is extending the series/brand by reproducing Johnny Gruelle's

famous illustrations and occasionally a passage from one of the Raggedy Ann and Andy books. But this cookbook is not just a nostalgic reflection of a once popular children's series. This is a serious, though flawed, cookbook for children by Hazelton, who has written well-received adult cookbooks, particularly on European cuisine. Hazelton's directions on "How to Clean a Small Fish" (54–55) seem inappropriate in a general recipe collection for contemporary children, even if she does suggest having a father, or a mother, present to help. Oddly, it is also accompanied by an illustration of three goldfish jumping out of their bowl and falling on Raggedy Ann. Most of Hazelton's other recipes here reflect more traditional fare.

3. Cookbooks That Combine Multiple Narratives. A third category of children's literature-based cookbooks includes those that link multiple children's texts—such as nursery rhymes, fairy tales, or famous literary characters—into a single collection of recipes. The best of these is Carol MacGregor's *The Storybook Cookbook* (1967), which includes several excerpts from well-known children's books and then offers appropriate recipes. Among the texts featured are Robert Louis Stevenson's *Treasure Island* (1883), Ruth Sawyer's *Roller Skates* (1936), and Lewis Carroll's *Alice in Wonderland* (1865). *The Storybook Cookbook* functions as a children's version of Wolfe's *The Literary Gourmet.* MacGregor features a recipe associated with an excerpt from J. M. Barrie's *Peter and Wendy* (1912) in which Captain Hook leaves a poisonous cake next to the Lost Boys' hideaway. The recipe is for "Captain Hook's Poison Cake" with green frosting (MacGregor 65–67).

Mother Goose has inspired several cookbooks. Lorinda Bryan Cauley's *Pease-Porridge Hot: A Mother Goose Cookbook* (1977) features recipes for food described in nursery rhymes and fairy tales. Children may be curious about what "Little Red Riding Hood's Granny's Custards" really taste like (26–27). Lyn Stallworth's *Wond'rous Fare* (1988) features imaginative illustrations and book design, which add to the appeal of recipes such "Toad's Buttered Toast," "Ben Gunn's Toasted Cheese," and "The Mock Turtle's Beautiful Soup." Children may see recipes as a window to a world that is already attractive and appealing. Anne L. Bower notes in *Community Cookbooks: Stories, Histories and Recipes for Reading* (1997):

> Those who do cook also know that a recipe can go beyond formulaic in both content and form . . . And beyond that content level, we also savor the style of a recipe, it can make us laugh, give us a sense of the world from which it originates, incorporates some history, or an inkling of the personality of its writers (7–8).

Two books that use fairy tales as the inspiration for recipes are Jane Yolen and Heidi Stemple's *Fairy Tale Feasts: A Literary Cookbook for Young Readers and Eaters* (2006) and Sandre Moore's *The Fairy Tale Cookbook: Fun Recipes for Families to Create and Eat Together* (2000). Yolen and her daughter Stemple correctly observe how much fairy tales are connected to food, such as Cinderella and pumpkins; they then provide appropriate recipes and intriguing marginalia relating to twenty traditional fairy tales. Moore's light-hearted, family-tested cookbook features recipes to accompany reading a broad range of children's literature, including fairy tales. She connects the texts with creative recipes such as "Green Eggs Hold the Ham," "Un-birthday Tarts," and the "Baby-Sitters Club Portable Energy Munchies."

4. Cookbooks That Focus on Healthy Living. A fourth category of children's literature-based cookbooks includes those with an intention to teach children either about cooking or eating nutritious foods. Karen Greene's *Once Upon a Recipe: Delicious, Healthy Foods for Kids of All Ages* (1987) encourages eating healthy foods. Greene may be heavy-handed about good nutrition, but she does understand cookbooks:

> Each page of this cookbook was created to stir a different dream. After all, the kitchen is as likely a landscape as any for bumping into fairy godmothers, for wish fulfillment, for seeing drawer after drawer of dreams come true. . . . In that spirit, *Once Upon A Recipe* is intended to bring parent and child together in the kitchen, mixing and giggling and baking and imagining. (6)

Greene is right to observe that kitchens are frequent settings for magical and transformational experiences in children's books, which may be a reason why children's literature-based cookbooks are popular.

Beatrix Potter's illustration of Peter Rabbit eating a carrot in Mr. MacGregor's garden is the cover illustration to Arnold Dobrin's *Peter Rabbit's Natural Foods Cookbook* (1977). The book design of Dobrin's cookbook is small and square with liberal use of Potter's illustrations, replicating the format of Potter's original picture books. The intention seems to be to attract young readers as much as their parents who cook. The emphasis now is that Peter is eating healthy foods, specifically fruits and vegetables. Rabbit pie is noticeably absent in the recipes in Dobrin's book (although it is an important element in Potter's text), just as pork recipes are absent in Gram's *Babe's Country Cookbook.*

Both Dobrin's *Peter Rabbit's Natural Foods Cookbook* and Sara Paston-Williams's *Beatrix Potter's Country Cooking* (1991), a cookbook featuring lavish photographs, are published by Frederick Warne, Potter's original publisher. The association with Potter's publisher suggests the recipes are authorized. The well-researched and highly annotated *Beatrix Potter's Country Cooking* book is intended for older child readers and adults, particularly those interested in the English Lake District and its cooking styles. Paston-Williams includes a section on "Poultry and Game" that particularly focuses on the

type of game Potter's husband, William Heelis, may have hunted. She includes two recipes for rabbit: "Rabbit Casserole with Cheese and Herb Dumplings" and "Old English Rabbit Pie." Though these recipes might disturb some readers, they are in keeping with Potter's comment "It does not do to be sentimental on a farm" (Paston-Williams 46).

5. Cookbooks That Successfully Enhance the Original. The final category of children's literature-based cookbooks encompasses those that enhance the original narrative. Usually they also are intended to teach children more about the texts, often by providing a historical context or sometimes by using recipes as supplements to imaginative ideas in the original. Examples of these cookbooks, which will be discussed, include Roald Dahl's cookbooks, Jean Craighead George's cookbooks, Chronicle Books' cookbooks based on *Star Wars* and Nickelodeon television shows, cookbooks based on American Girls books, and Barbara M. Walker's *The Little House Cookbook: Frontier Foods from Laura Ingalls Wilder's Classic Stories* (1979).

Lucy M. Long writes in "Culinary Tourism" that "participating in foodways implies the full spectrum of activities surrounding food" (23). Culinary tourism, she suggests, does not always require travel to destinations; it may be accomplished through reading cookbooks. Literary culinary tourism can be experienced through reading cookbooks linked to literature. Although Long acknowledges the sometimes derogatory aspect of "culinary tourism," she emphasizes how it widens readers' worlds (45). Similarly, though some cookbooks linked to children's literature may have drawbacks, the best are able to deepen readers' understanding of the texts.

The Roald Dahl cookbooks that use his children's books as an inspiration fit appropriately into category five. Dahl's stories reveal an author obsessed with food. Consider some of his books' titles: *Charlie and the Chocolate Factory* (1964), *James and the Giant Peach* (1961), and *Rhyme Stew* (1990). At first, cookbooks based on Dahl's books may seem odd. Yet, he and his collaborators clearly understand how to attract budding child cooks through creative titles, adventurous recipes, and clear directions for food that is surprisingly edible (although sometimes a little gross to look at!). Dahl and his wife Felicity were encouraged to "write a book for children, based on the many wonderful and varied foods that appear in his books" (*Revolting Recipes* 7). Before he died, Dahl assembled a "listing of every food from Willy Wonka's Nutty Crunch Surprise to the mount of mysterious spare ribs consumed by Hansel and Gretel in *Rhyme Stew* (*Revolting Recipes* 7). After his death, Felicity Dahl along with Josie Fison compiled the recipes that embody the spirit of Dahl's books into two cookbooks, which were illustrated by Quentin Blake: *Roald Dahl's Revolting Recipes* (1994) and *Roald Dahl's Even More Revolting Recipes* (2001). Some of the cookbooks discussed are not quite intended for actual cooking, but recipes in the Dahl-inspired books clearly are. The directions and photographs are accessible to children.

What child wouldn't want to try to make an "Eatable Marshmallow Pillow," "Bird Pie" with edible 'bird legs' sticking out (made with puff pastry), or "Candy-Coated Pencils for Sucking in Class?" The results might look revolting, but that is part of their gross-out charm. Many are quite tasty as well. The recipes are examples of what Roland Barthes defined in his essay on "Ornamental Cookery" in *Mythologies* (1972) as proceeding "in two contradictory ways . . . on the one hand fleeing from nature thanks to a kind of frenzied baroque (sticking shrimps in lemon, making a chicken look pink . . .), and on the other, trying to reconstitute it through an incongruous artifice (strewing meringue mushrooms and holly leaves on a traditional log-shaped Christmas cake . . .)" (79). The Dahl cookbooks are imaginative enough in their oddly ornamental recipes that they have merit as cookbooks even without the original text connection. For instance, "A Piece of Soil with Engine Oil" (*Even More* 40–41) may sound disgusting but is actually a delicious chocolate cake.

Culinary Scrapbook and DIY Sensibility

Having established these criteria, it is also helpful to understand these cookbooks' overall book design and the multiple audiences that develop through their reading. Many children's literature-based cookbooks have both a scrapbook and do-it-yourself (DIY) sensibility. They often feature collages of brief excerpts from the original text followed by a recipe. This, too, gives them a sense of a travel scrapbook created after the trip, another form of culinary tourism. Sometimes the collections are merely recipes introduced with a relatively tangential connection and would fit clearly into the first category. This can be as mundane as the introduction to "Maggie's Lemonade" from Diane Blain's *The Boxcar Children Cookbook* (1991): "The family all sat around the long table to eat lunch. Maggie had sent up a large basket of sandwiches and salad and pink lemonade with ice in it—*Mike's Mystery*" (Blain 14). A recipe for lemonade follows. The literary link for this series is, of course, with Gertrude Chandler Warner's series, but the cookbook, as exemplified by this recipe, does not particularly enhance the original text or in this case make the lemonade, which turns pink with red cherry juice, that unusual. The same is true of Georgeanne Brennan's *Green Eggs and Ham Cookbook* (2006). It features "Cat's Mac and Cheese," which is linked to a brief reference to macaroni that appears in Dr. Seuss's *The Cat's Quizzer* (1976). It is a rather complicated recipe which calls for making a roux and stuffing pasta, rather than the traditional, out-of-the-box style elbow macaroni cooked with cheese, which is familiar to most children (and time-strapped parents). The chief drawback with each of these cookbooks is how the cookbook authors and art editors reimagine, or reposition, excerpts from the original text and illustrations in trying to effectively match recipes; they frequently stretch so far that the connections seem tenuous. In the case of these two cookbooks, the creators seem

to lack the imagination or creativity of the original authors. An intriguing concept would be for a Dr. Seuss cookbook that challenges the creativity and wit of the Dahl cookbooks. Another cookbook that begs to be written is an imaginative one based on the *Harry Potter* series; just what is in butter beer or chocolate frogs?

As Bower observes in *Community Cookbooks*, "We hope to contribute to the ways 'non-literary' texts can be read and valued. In turn, increasing awareness of the process at work in nonliterary texts may inform new readings of the literary" (14). By repositioning illustrations and adding recipes to augment the original text, many children's literary-linked cookbooks reposition the primary works. John Berger has written about how the meanings of images are altered when taken out of context. In *Ways of Seeing* (1972) Berger has noted, "The art of the past no longer exists as it once did. Its authority is lost. In its place there is a language of images. What matters now is who uses that language for what purpose" (33). Beatrix Potter's work has different implications when it is seen through a lens of encouraging healthy eating or through a food biography of an animal producer. Each of the Potter cookbooks we have found has a solid purpose without being dull; each could be intriguing for the right audience. Recipes, as Janet Floyd and Laurel Forster observe in *The Recipe Reader: Narratives-Contexts-Traditions* (2003), "engage the reader or cook in a 'conversation' about culture and history in which the recipe and its context provide part of the text and the reader imagines (or even eats) the rest" (2).

Gender-neutral Cooking and Children's Commercial Supersystems

The Roald Dahl cookbooks are among the most gender neutral of children's cookbooks. As they were both published within the last fifteen years, perhaps they reflect changing roles of men and women in the kitchen. A study by the Families and Work Institute, reported by *USA Today* in 2004, found that unlike Baby Boomer fathers, Generation X fathers are helping out more at home, although the amount of child care and household work of Generation X mothers has not correspondingly decreased (Elias 5D). The role of men in food preparation has expanded beyond that of barbecuing, or weekend pancake breakfasts, as popularized in many 1950s-era cookbooks. Thomas Adler, in "Making Pancakes on Sunday: The Male Cook in Family Tradition," notes how barbecue expanded men's cooking roles (46). However, Jessamyn Neuhaus, in a well-researched analysis of 1950s cookbooks, finds cookbooks from that era not as repressive as perhaps once considered; she writes, "Like a layered Jell-O salad, there's more than meets the eye" (547). Neuhaus also observes, "Cookbooks offer vivid examples of what we might appropriately term a cultural text: recipes are loaded with meaning particular to their time and place" (536). Nevertheless, most of the literary cookbooks we have found primarily are still directed to girls and women.

Donald J. Sobol's *Encyclopedia Brown* is a notable boys' series in that it does include a cookbook, *Encyclopedia Brown Takes the Cake!: A Cook and Case Book* (1983); Glenn Andrews wrote the recipes. In this book, Encyclopedia Brown solves cases and related recipes follow. Chapter 7, the "Case of the Overstuffed Piñata," is accompanied by recipes for "Refried Beans," "Mexican Meat Mixture," "Tostados, Tacos or Corn Shells." Encyclopedia Brown is capable as a cook and a detective within a community of people who appreciate cooking and eating. Theophano has described "cookbooks as communities" (11). Encyclopedia Brown's cookbook underscores a community element involved in cooking, but other books also emphasize recipes as a way to reflect the larger community of the stories' main characters.

Several recent cookbooks for children understand how contemporary cooking has become less gender based as well as how children's commercial supersystems influence the purchase of books that adults make for children. Cookbooks about children's television and films extend the brand of a text while introducing children to cooking techniques. Chronicle Books has published Robin Davis's *The Star Wars Cookbook: Wookiee Cookies and Other Galactic Recipes* (1998); Frankie Frankeny and Wesley Martin's *Star Wars Cookbook II: Darth Malt and More Galactic Recipes* (2000); and Nickelodeon's *A Nick Cookbook: Stir Squirt Sizzle* (2004), with recipes based on the Nickelodeon television channel shows for children. Unlike most of the cookbooks examined in this essay, the book design of these three anticipates how child cooks will actually use the books. They are spiral-bound so they will lay flat, the pages are plastic coated to resist spills, and most recipes are accompanied by enticing color photographs featuring characters from the original texts. They are part of a children's commercial supersystem, and they are all succeeding in their mission as children's cookbooks with thoughtfully created recipes that are both tasty and understandable for young cooks. Like the Dahl books, these media connected texts feature appealing illustrations and intriguing titles—"Yoda Soda," "Princess Leia Danish Dos," "Pasta Squidward," and "Green Slime Birthday Cake."

The Disney Company is skilled at connecting children's and parents' interest in cooking as part of marketing its media empire; it has published numerous cookbooks for a wide variety of audiences. Though Ira L. Meyer's *Disney Recipes: From Animation to Inspiration* (2003) is written for adult cooks, each recipe includes a short section called "What Children Can Do" to give parents ideas for family involvement. Disney's film *Ratatouille* (2007), directed by Brad Bird, capitalizes on an increasing interest in restaurants and food preparation by both children and adults. The cookbook related to the film *What's Cooking?: A Cookbook for Kids* (2007) has an introduction by the esteemed American Chef Thomas Keller, who was also a consultant to the animated film. Perhaps *Ratatouille* signals a new developing community of younger gastronomes entering kitchens and expensive restaurants because of the influence of film and literary texts. This trend was noted by Alexandra Zissu in

her January 28, 2007, *New York Times* article about "the growing wave of parents obsessed with all things culinary who are indoctrinating their children to the ways of gastronomy" (1). She observed that it begins with pregnant mothers eating garlicky foods to expand their newborns' tastes and expands to children's cooking classes and sophisticated cooking toys "as pricey as some working adult versions" (Zissu 6). Zissu adds, "Many parents have noticed that their children have as much affection for cooking shows as for the Cartoon Network" (6).

Creating a Community of Readers and Cooks

Children's cookbooks create a community of child readers and adults assisting child cooks. Theophano addresses multiple senses of cookbook communities beginning with women in the seventeenth century exchanging receipts. The folklorist writes: "There is much to be learned from reading a cookbook besides how to prepare food—discovering the stories told in the spaces between the recipes or within the recipes themselves. For me, leafing through a cookbook is like peering through a kitchen window" (Theophano 6). For children, who have a more limited personal history, the creation of community may be more immediate through cookbooks. They are, in a way, consuming the characters' food and their lives through a literary-linked cookbook. By consuming characters' food, children have the opportunity to participate in their culture.

Multiple audiences can be extrapolated for these children's cookbooks. Although these are information and activity books rather than strictly literary narratives, their primary function is a continuation of preexisting narratives. Consequently, adult and child readers come to the cookbooks already somewhat familiar with the narrative and are usually looking for ways to extend their enjoyment of the texts. Almost every children's cookbook encourages, if not stipulates, adult guidance. Although they are marketed as children's cookbooks, they specifically court both children and adults.

The primary audience for children's literature-based cookbooks is often young readers. Yet, a significant audience also forms of adults who either read or use the books in conjunction with children or simply purchase them for themselves. *Alice in Wonderland* enthusiasts will be amused by Lyn Calder's *Walt Disney's Alice's Tea Party* (1992) and add it to their collection, although many may not intend to use the recipes. Cooks who are passionate about cookbooks are another audience for cookbooks with literary connections. Cookbook fans enjoy seeing how recipes are refashioned. Some also provide cultural and social histories of different geographical areas or periods of history. Finally, some of these books are intended for adults who may continue to be fans of a book, series, or author. Two books like this are Sara Paston-Williams's *Beatrix Potter's Country Cooking* and William Anderson's *The Laura Ingalls Wilder Country Cookbook* (1995). Both may be seen by less ambitious cooks as beautiful coffee table-style books to be viewed, rather than cookbooks to help produce a recipe. These cookbooks go beyond the typical child–adult dual audience and reflect a more complicated intersection of audiences.

By connecting primary and related texts, these cookbooks begin to form a literary community. The books' information and narratives complement each other. An underlying assumption is that the reader is now part of a community that is expanding upon the original texts. Perhaps this is a reason there are so many cookbooks for series books: a cookbook seems a natural extension for the community of readers.

Reflecting and Expanding on Original Narratives

As embedded discourses, Leonardi writes that cookbooks linked to literary texts present texts as constantly mirroring one another. The weaker of these cookbooks cannot stand alone and fit into our second category, Text Extensions; their primary charm is how they embellish the original. They are the literary equivalent of Hamburger Helper™, which helps extend the original for a second helping. If children are not already readers of the *Anne of Green Gables* series, it is hard to imagine why they would want to read the related cookbook. Perhaps somewhat better is Virginia H. Ellison's *The Pooh Cook Book* (1969), which shares the charm of A. A. Milne's text and Ernest Shephard's drawings. In addition, cooks who want honey recipes will find *The Pooh Cook Book* a good resource, as Ellison acknowledges referring to an American Honey Institute publication. Each recipe has a quotation from a Pooh book, and Ellison notes that rather than being intimately connected with the text, it allows the reader to "play a game of Guessing-which-Chapter-the-Quotation-Comes-From" (14), which is typical of this sort of cookbook.

The chief goal of many children's literature-based cookbooks is using food and recipes as a vehicle to make history come alive through an understanding of historical time periods. In "Toward a Psychosociology of Contemporary Food Consumption" Barthes notes, "One could say that an entire 'world' (social environment) is present in and signified by food" (23). These cookbooks combine food preparation information with preexisting literature, in an attempt to provide "instruction and delight." Floyd and Forster observe that "the recipe, in its intertextuality, is also itself a narrative which can engage the reader or cook in a 'conversation' about culture and history in which the recipe and its context provide part of the text and the reader imagines (or even eats) the rest" (2). Barbara Walker's *The Little House Cookbook: Frontier Foods from Laura Ingalls Wilder's Classic Stories* (1979) is perhaps the best historical cookbook related to children's literature; it clearly falls into our fifth category of cookbooks that successfully enhance the original text. The *Little House* series has inspired at least four authors to create cookbooks connected to the

books. Walker's detailed cookbook, in turn, seems to have been an important influence on the style and recipes in the American Girl cookbooks.

All the cookbooks based on the *Little House* series assist culinary tourists unfamiliar with the details of nineteenth-century American farming and pioneer life. As Neuhaus observes, "Studying the eating patterns from a particular era may offer insights into society not readily available in standard social or political history" (531). Walker is a writer and designer, not a professional cook, but her cookbook is thoroughly researched, well supported by an extensive biography, and written in a lyrical style that holds its own with the excerpts of Wilder's texts. The cookbook uses Garth Williams's illustrations and the design, particularly, is similar to the primary text. What makes Walker's book a model of a children's literary cookbooks is how hers is a supplementary text that supports and enhances the original texts. Before providing the recipe for "Raw Turnip Snacks," Walker writes about turnips:

> The Ingallses' experience shows why turnips were a popular farm crop. As root foods in the soil they could survive grasshopper attacks and prairie fires. With their dense flesh and thick skins they could be held in storage through the winter. . . . We urge those who are not moved by cooked turnips to try raw turnip slices as a snack, with or without salt. . . . Slicing takes a good sharp knife and a practiced hand. Low-calorie turnips are excellent snacks for modern people whose problem is too many, rather than too few, good things to eat. (115)

Walker not only shows why lowly turnips were important to pioneers but that they could also be a tasty snack for modern readers. Her chapter "Foods from the Woods, Wilds, and Waters" is a reminder of when hunting was a crucial occupation for people who did not have the option of purchasing precut meat wrapped in plastic and Styrofoam. Pa may not have been the cook, but his role in securing the raw products was as necessary as Ma preparing them. Walker's cookbook emphasizes the importance of the entire family's role in food preparation.

Jean Craighead George's cookbooks—*The Wild, Wild Cookbook: A Guide for Young Wild-Food Foragers* (1982), re-edited and shortened with a less age-related title as *Acorn Pancakes, Dandelion Salad and 33 Other Wild Recipes* (1995) more than ten years later—are not specifically linked to her books. However, the recipes seem similar to food Sam Gibley selected for himself in George's *My Side of the Mountain* (1959). Written much like Euell Gibbons's *Stalking the Wild Asparagus* (1962), but for children, George's text may inspire readers to forage in their backyard. Her cookbooks also may motivate child and adult readers to look at nature differently and perhaps eat more adventurously.

Another children's author-produced cookbook is P. L. Travers's *Mary Poppins in the Kitchen: A Cookery Book with a Story* (1975). Published (not by Disney) after the successful 1963 Disney film, this cookbook could fit into several

of the categories. It does have a frame story of several chapters at the beginning, but it is clear that Travers wanted to write a cookbook: "I have given Mary Poppins many of the recipes I knew as a child" (back cover). Travers's cookbook is a glimpse into a historic time period and, for American readers, another culture. The book is also clearly an extension of an established character, and popular media brand name, in print.

Learning history through cooking can become a form of culinary tourism, which may, or may not, result in culinary imperialism. In children's cookbooks, most of the tourism is in history, sort of like a cookbook walk through Colonial Williamsburg or Plymouth Plantation. Introducing cultures through food can be a productive way to discuss an Other, but it may leave a contemporary reader feeling superior, or at least grateful for labor-saving devices and nutrition advances. As Neuhaus observes, "Cookbooks offer vivid examples of what we might appropriately term a cultural text: recipes are loaded with meaning particular to their time and place" (536).

The American Girls Collection cookbook series gives young culinary tourists the experience of foodways during the United States' history. The American Girls cookbooks—Polly Athan's *Molly's Cookbook* (1994), Athan, et al.'s *Felicity's Cookbook* (1994), and Terri Bruan's *Kirsten's Cookbook* (1994), among others—move close to culinary imperialism as the dolls and accessories have been critiqued for fostering a sense of consumerism, their high cost, and exclusive merchandising (Susina 133). These cookbooks are another American Girl collectible among the vast merchandise sold in catalogs and urban stores. Yet, the American Girl series has created its own sense of community among mothers and daughters. It is a world where shopping for new products is often as important as historical connections. Cookbooks are an obvious way to expand the existing American Girls brand, to extend the children's commercial supersystem. In that sense, many of these cookbooks are no different than toys, jewelry, software, accessories, and a multitude of other interconnected products. This is true whether they are American Girls or the similarly abundant Peter Rabbit consumables and collectibles, as Margaret Mackey critiques in *The Case of Peter Rabbit: Changing Conditions of Literature for Children*. For those who may not yet have made the recipes or want the cultural experience of seeing how historical cooking is treated by a professional chef, girls and their families can try out the foods based on recipes found in the American Girls cookbooks at the American Girl Place bistros in Chicago, New York, Los Angeles, Dallas, and Atlanta.

What happens to the young reader of these children's literary-linked cookbooks? Does cooking change the dynamic or power structure of the author and reader? Leonardi writes, "Like a narrative, a recipe is reproducible, and further, its hearers-readers-receivers are encouraged to reproduce it and, in reproducing it, to revise it and make it their own. Unlike the repetition of narrative, however, a recipe's reproducibility can have a literal result, the dish itself" (344). In a sense, by creating food, the child and adult readers become

creators of new texts and recipes that reflect their interpretation and expand the original narrative.

By following a recipe to make the described food, the power of creativity shifts from the cookbook to the cook as creator/author. Marianna Mayer in *The Mother Goose Cookbook: Rhymes and Recipes for the Very Young* (1998) writes:

> That thrill of participating in the sensory world of the kitchen is not unlike the excitement of a child's first forays into the world of reading, which often begins with nursery rhymes and the homegrown wisdom of Mother Goose. Like any good book, cooking opens a child's imagination to a creative, challenging world that ultimately encourages independence. (8).

Because children are already familiar with the characters in these literary cookbooks, they may feel more comfortable about trying new recipes and foods. As Mayer acknowledges, these cookbooks ultimately expand children's perspectives, including that of their palate. It allows them to indirectly consume the book. By reproducing recipes that are connected to characters, readers can get the sense of becoming one with text. It is a form of literary cannibalism in which you become what you eat. I consume, therefore I am. A sense of power derives from using your imagination as a reader and a cook. These cookbooks are intended to stir that imagination.

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