cookery manuscript compiled around 1390 by the master cooks of King Richard II, contains a recipe for "daryols," which comprised "coffyns" (pie shells) filled with a mixture of cream, almond milk, sugar, and saffron and baked in an oven. See DARIOLE.

A huge range of flavorings and additional ingredients may be included in a cream pie, and recipes show much overlap with other sweet pies such as cheesecakes, sugar pies, and chiffon pies. See CHEESECAKE and CHIFFON PIE.

The first American recipe found to date that is called Cream Pie appears in *The Improved Housewife* (1844) by Mrs. A. L. Webster. It is filled with a thick egg custard "made very sweet," with raisins added and flavored with nutmeg, mace, and citron. A very simple recipe in *The Young Housekeeper's Friend* (1855) by Mrs. Cornelius instructs only to "boil and sweeten the cream, flavor it with grated lemon, and bake in a paste, about as long as pumpkin pie."

Several well-known regional variations have special status in the United States. Hoosier Sugar Cream Pie is the official state pie of Indiana, and Chess Pie is an intriguingly named popular treat in the southern states. The name and form of the latter most likely derived from the seventeenth-century English "cheesecakes" made without cheese, but having a similar texture and consistency. A strange but famous anomaly is Boston Cream Pie, which is not a pie at all, but a cake with a custard filling; it has been known since 1855. See BOSTON CREAM PIE.

See also PIE.

Smith, Andrew F., ed. *Oxford Encyclopedia of Food and Drink in America*. New York: Oxford University Press, 2013.
Willard, Pat. "Pie & Pastry." http://www.foodtimeline.org/foodpies.html.

Janet Clarkson

cream puff

See PASTRY, CHOUX.

crema catalana

See CRÈME BRÛLÉE.

crème anglaise

See CUSTARD.

crème brûlée is a sweet egg-yolk custard made with cream. The cream, egg yolk, and sugar mixture is cooked, poured into individual ramekins, poached in a bain-marie (hot water bath), and then chilled. When the custard is firm, the top is covered with a layer of sugar that is browned by means of a salamander, broiler or butane torch (*brûlé* means "burnt" in French), forming a hard, caramelized crust on the surface.

The dessert is ubiquitous on restaurant menus today in the United States and in Europe, but its history is anything but straightforward. The English, French, and Catalonians all lay claim to the origin of the dessert. Many have attributed the creation of crème brûlée to the kitchens of Trinity College, Cambridge University in the nineteenth century, but this cannot be true. Although custards topped with caramelized sugar appeared in eighteenth-century English cookbooks, notably John Nott's *Cooks and Confectioners Dictionary* (1723), the origin of the recipe *in print* appears to be French. The British food writer Elizabeth David traced Nott's recipe for "Burnt Cream" to François Massialot's Crème Brûlée in *Cuisinier royal et bourgeois* (1691). The English translation of Massialot's book, *The Court and Country Cook* (1702), includes the crème brûlée recipe as "Burnt Cream." Unless a seventeenth-century precedent is found, Massialot seems to have been first in English as well as in French. This early recipe calls for milk, not cream, and the custard bakes in an oven, not a bain-marie. Massialot neglects to tell the cook to add sugar in the cooking stage, but refers to the sugar in the custard later in the recipe. If the omission was a mistake, it was never corrected.

Somewhat confusingly, Massialot has a similar recipe called Crême à l'Angloise in his *Nouvelle Instructions pour les Confitures* (1740 edition), which, like the modern crème brûlée, does call for the sugar to be cooked with the egg yolks. Elizabeth Raffald's recipe for "Burnt Cream" in *The Experienced English Housekeeper* (1769) is similar to Massialot's Crême à l'Angloise, except that she adds beaten egg whites to the custard mixture. The apparent name change for the same dessert prompted the editors of *Petits Propos Culinaires* to question whether French cooks got the idea to credit the English for the dish. However, Massialot's crème brûlée seems to disappear from French cookbooks only after the three-volume 1750 edition of *Le cuisinier royal*, not before; French cooks did not abandon the name crème brûlée. Although François Menon's *Soupers de la cour* (1755) contains a recipe titled Crème brûlée, it calls for cream, egg yolks, "a little sugar," and egg whites (producing a thinner custard), and when it is finished it resembles a warm crème caramel. After Menon, crème brûlée as a dessert name pops up in a few French cookbooks, but the recipes do not resemble either eighteenth-century version.

Crème brûlée is conspicuously absent from the major nineteenth- and early-twentieth-century French cookbooks, including Montagné's *Larousse Gastronomique* (1938). Nor is burnt cream common in nineteenth-century British cookbooks. Crème brûlée surfaces in Eleanor L. Jenkinson's *Ocklye Cookery Book* (1909), closely following Massialot's original recipe. *The Ocklye Cookery Book* is at least one source of the Trinity College origins story. Dione Lucas's *Cordon Bleu Cookbook* (1947) includes crème brûlée among the recipes she learned at the École du Cordon Bleu cooking school in Paris and later taught at the London École du Cordon Bleu, which she cofounded. However, the dessert was not particularly common, judging from prominent English-language cookbooks of the time. Crème brûlée reappears in a few English-language French cookbooks in the 1960s and 1970s, notably *Gourmet's Menu Cookbook* (1963) and Samuel and Narcissa Chamberlain's *Flavor of France* (2nd edition, 1969). Henri-Paul Pellaprat, codirector of the Paris École du Cordon Bleu and a prolific cookbook author, includes it in his *Everyday French Cooking for the American Home* (1978). Several twentieth-century southern cookbooks include the dessert, a few noting that it is a New Orleans specialty. By the time Patricia Wells published *Bistro Cooking* in 1989, she included a crème brûlée recipe, noting that it "seems to be one of the world's favorite desserts, at least in our time."

One plausible account of the late twentieth-century surge in the popularity of this dessert goes as follows: In 1975 Sirio Maccioni opened New York's Le Cirque restaurant and hired pastry chef Dieter Schorner. In his memoir, Maccioni recalls that "the most important dessert of the Schorner period was crème brûlée" (2004, p. 216). Maccioni takes credit "for reintroducing the dessert... and making it the most famous and by far the most popular dessert in restaurants from Paris to Peoria" (p. 216). The Catalonian dessert *crema catalana* is made the same way as today's crème brûlée. Maccioni claims it was *crema catalana*, which he tasted on a trip to Barcelona, that inspired him to return to New York and experiment with recipes. From there, he and Schorner created "Crème Brûlée Le Cirque."

See also CUSTARD.

Maccioni, Sirio, and Peter Elliot. *Sirio: The Story of My Life and Le Cirque*. Hoboken, N.J.: Wiley, 2004.
Petits Propos Culinaires 31 (1989): 61–63.

Kyri W. Claflin

crème caramel

See FLAN (PUDÍM).

crêpes

See PANCAKES.

crescent is the English term applied to baked goods whose form resembles a waxing moon. This use of the word first entered the language in the late nineteenth century as a loan translation of the French *croissant* and occurs alongside the French word, which was directly borrowed into English at roughly the same time. See CROISSANT. "Crescent" is also applied to the many similarly shaped baked goods of Central Europe that predate and presumably gave rise to the French croissant. Textual and linguistic evidence points to the origin of this family in the Bavarian dialect area of southern Germany and Austria, where *Kipfel* (sing. and pl.) and *Kipferl* (pl. *Kipferln*) are traditional crescent-shaped items; the former is attested in a text by the late thirteenth century. In Switzerland one finds the closely related *Gipfeli*. The names of these crescent-shaped items are derived from the word meaning "wagon stanchion"; such stanchions were typically curved and ended in a point (as can be seen in the heraldic use of the term *Kipfel*), thus resembling a horn.

The baked good itself expanded in two directions, with different approaches to naming. To the east and south of the South German/Austrian core area, especially in regions formerly linked politically to the Austro-Hungarian Empire, the name *Kipfel* was generally borrowed. Thus, we find Hungarian *kiflik*, Slovenian *kiflin*, Serbo-Croatian *kiflice*, and northern

and northeastern Italian forms (*chiffel, chifeleti,* etc. in Friuli, Trieste, and Trentino; *chiffel* in Lombardy; *chifferi* in Liguria). It is even the name of a crescent-shaped pasta (*chifferi*). To the north and northeast of the core area, one finds instead native words that are derivatives—especially diminutives—of the word for "horn": in German *Hörnchen,* Czech *rohlíky/rohlíčky,* Slovak *rožky,* Polish *rogale* and *rogaliki;* the Yiddish name for crescents, *rugelach,* is borrowed from Polish. Interestingly, Serbo-Croatian includes, alongside the borrowed *kiflice,* the diminutive of "horn" in this application, *roščići.* The Italian word *cornetto/cornetti* (diminutive of "horn") may belong here too, though today it is essentially a regional name for the French-style croissant.

Central European crescents are typically made by cutting a triangular piece of dough that is then rolled and curved. Both sweet and savory varieties are widespread, and a range of dough types are employed: bread dough, short pastry dough, brioche dough, even potato dough. Sweet versions are often filled with nuts (especially walnuts), poppy seeds, fruit preserves, or sweetened cheese and can also be topped with powdered sugar and/or seeds or crushed nuts; savory versions are sometimes topped with salt, caraway, and the like, and used as sandwich rolls.

See also CHEESE, FRESH; FRUIT PRESERVES; NUTS; and POPPY SEED.

Fintor, Yolanda Nagy. *Hungarian Cookbook: Old World Recipes for New World Cooks.* New York: Hippocrene, 2001.

Metzger, Christine, ed. *Culinaria Germany.* Cologne: Könemann, 2006.

Anthony F. Buccini

Crisco

See SHORTENING.

crisp

See FRUIT DESSERTS, BAKED.

croissant, in its classic formulation, derives from a *pâte feuilletee* dough that also includes yeast and a larger portion of butter. Traditionally, it has a crescent shape (*croissant* being French for crescent), although with the popularization of industrially produced versions, the pure butter croissant has recently lost its curve. See CRESCENT.

Few foods have such potent emblematic power. Although produced internationally, croissants evoke France, bringing to mind visions of beret-wearing Frenchmen dipping their morning pastry into a steaming bowl of café au lait. Fewer foods still have histories as murky and steeped in erroneous culinary "fakelore." The most frequently repeated legend attributes the invention of the croissant to Viennese bakers, who during the 1683 siege of Vienna by the Ottoman Turks purportedly created a pastry inspired by the crescent of their enemy's flag. Alternatively, this same tale is recast during the Ottoman siege of Budapest of 1686.

The Vienna story has always held greater sway because it implicitly explains the origin of the word "viennoiserie," which the French use to refer to all croissant-related breakfast pastries. For this same reason, popular legend attributes the croissant's introduction in France to Marie Antoinette because she was Viennese. No evidence supports any of these tales, although crescent-shaped pastries had long existed across Europe, some dating back to the ancient world. The Austrian Kipferl can be documented to the thirteenth century, and the 1549 coronation banquet given to Catherine de' Medici by the Bishops of Paris included forty "gateaux en croissants." However, the croissant's *pâte feuilletée* dough dates only to the later seventeenth century.

The croissant appears to have been launched in Paris between 1837 and 1839 by the Viennese baker August Zang, whose Boulangerie Viennoise on the rue Richelieu also popularized the term "viennoiserie." Although the fashion for these pastries spread quickly, the first recognizable recipe for a croissant did not appear until the beginning of the twentieth century.

See also AUSTRIA-HUNGARY and VIENNA.

Chevallier, Jim. *August Zang and the French Croissant: How Viennoiserie Came to France.* 2d ed. North Hollywood, Calif.: Chez Jim, 2009.

Carolin C. Young

croquembouche (also croque-en-bouche) is a French dessert made by sticking together cream puffs with caramel. In the nineteenth century the pastry was formed using a cylindrical or other mold, though today it is more common to stack the puffs into a tall, pointed tower. Croquembouche literally means "crack (or crunch) in the mouth"—due to the consistency of the hardened caramel.

A pastry bearing this name became popular in the early nineteenth century, its invention being—like so many others—attributed to Antonin Carême. The great pastry chef does indeed give extensive instructions as well as several illustrations for very elaborate *pièces montées* called croquembouche in several of his cookbooks. See CARÊME, MARIE-ANTOINE.

In the nineteenth century the confections were not necessarily made with cream puffs. Alexandre Dumas, in his *Petit dictionnaire de cuisine* (1882), defines croquembouches as "pièces montées made with *croquignolles* [a crunchy cookie], *gimblettes* [jumbles, i.e., ring-shaped cookies], macarons, nougats and other crunchy pastries, which are combined with caramelized sugar and arranged on a base of puff pastry in the form of a large vessel [coupe]; this preparation is only used in the decoration of a ceremonial buffet table or as a buffet ornament for a grand ball." Glazed chestnuts and orange slices were also popular additions. The definition given by *Larousse Gastronomique* in the 1960s was not substantially different, even if the authors mention that the cream puff variant was the most common.

Today, the dessert is invariably made with cream puffs, though its ceremonial role persists. A croquembouche is commonly served at weddings, baptisms, and other occasions when an impressive presentation is required. Other than the tower form, confectioners advertise the pastry made in the form of churches, baby carriages, and even the hand of Fatima.

See also FRANCE and PASTRY, CHOUX.

Courchamps, compte de. *Néo-physiologie du goût, par ordre alphabétique; ou, Dictionnaire générale de la cuisine française, ancienne et moderne.* Paris: Bureau du Dictionnaire général de cuisine, 1839. http://catalog.hathitrust.org/api/volumes/oclc/40403364.html.

Montagné, Prosper. *Larousse Gastronomique: The Encyclopedia of Food, Wine & Cookery.* Edited by Charlotte Turgeon and Nina Froud. New York: Crown, 1961.

Michael Krondl

crostata

See GALETTE.

cupcakes are small, round, individual, iced snack cakes. Like muffins, they are sold with the fluted paper liners in which they are baked. The name "cupcake" was likely suggested by the cake called "cup cake," which emerged in the early nineteenth century as a quick and frugal alternative to pound cake, the best-loved company cake of the day. See POUND CAKE. In its original form, cup cake was a clever novelty in two different senses, both having to do with "cup." First, so it would be quick and easy to make, its ingredients were measured by the cup rather than weighed—then the usual practice when making cake—and, in most recipes, the measures followed some easily remembered formula, such as the favorite: 1 cup butter, 2 cups sugar, 3 cups flour, and 4 eggs. Second, to permit the cake to be made cheaply, with a minimum of butter and eggs, it was baked in individual molds, most often teacups or coffee cups, in which this rather dense, floury cake rose higher and lighter than if baked in a single large pan. The only alternative to cup baking would have been to leaven the cake with soda, but in the thinking of the day, soda was unacceptable in "nice" cakes meant for company, even quick, frugal cakes like cup cake. By the end of the nineteenth century, that thinking had changed, and cup cake, at least commonly, had acquired both soda and milk and had come to be baked in large pans, becoming the cake Americans still know today as the 1-2-3-4 yellow cake. See CAKE.

Some women, however, sometimes baked cup cake in individual molds simply because they liked the look of small cakes—and this is where the story of modern cupcakes begins. From the seventeenth century on, American women baked all sorts of fancy cakes in individual molds—not the teacups and coffee cups common for cup cake, but in individual tins made in a variety of clever shapes, including rounds, squares, oblongs, or hearts (which were particular favorites, especially for the popular "queen cakes"). When the modern individual cakes called "cup cakes" first emerged, at the end of the nineteenth century, they, too, were baked in such tins, as in Fannie Merritt Farmer's recipe in the original edition of *The Boston Cooking-School Cook Book,* published in 1896. Her recipe for Cup Cake (not yet Cupcake) does not hew to the measures of the classic 1-2-3-4 cup cake, which is to say, her "Cup Cake" is not actually cup cake. (Additionally, Farmer's recipe included an ingredient not traditionally found