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On the cover: detail from *An Allegory of Peace* by Jan Brueghel the Younger (1601-1678). This work, part of the exhibition *Brueghel: Marvels of Flemish Art*, can be admired at the Cloister of Bramante in Rome through June 2. This is the first exhibit in Rome dedicated not only to the old masters who made this name famous (Pieter the Elder and the Younger, and Jan the Elder) but also to the entire blood line of exceptionally talented artists who took their cue from the family founder. It constitutes a true dynasty, active between the 16th and 17th centuries, and the exhibit traces its history through a temporal, familial and pictorial survey of more 150 years. In the work by Jan depicted on the cover (circa 1640 from a private collection in the United Kingdom), the atmosphere is unusual for 16th century subjects, with the comic and grotesque registries typical of the art of poetry so dear to grandfather Pieter: on the left hand side we see some refined dishes on the lavishly laid table (such as the red lobster in the center) and elegant place settings. The allegorical elements are evocative of the Flemish Baroque style.

Perfectly Timed Cuisine

BY GIOVANNI BALLARINI
President of the Academy

A stressful search for quickly prepared foods breaks down traditions and prevents the improvement of traditional cuisine.

Dear Academicians, legend has it that in the center of their village an ancient Indian tribe always kept a fire burning with a boiling pot suspended over it. For ten, even twenty years ingredients were added and food was taken out in a system of perpetual cooking. In old peasant cooking as well the pot slowly simmered on the fire all day long and in terracotta saucepans foods were cooked for half the day. Today “slow cooking” seems to have all but disappeared, but it is starting to be embraced again by major chefs who use refined and innovative equipment and techniques that in time may also be adopted by the large scale food industry to be shared with the public at large.

In the home, convenience cooking and fast food have become widespread and popular. All too often the choice for a recipe or dish is based on how many minutes it takes to prepare it. Up until the middle of that last century, where precise measurements had only begun to be used, kitchens scarcely had clocks, much less timers. The wisdom and experience of the cook determined when the food was done. Long cooking times made it possible to utilize lesser cuts of meat, and making them taste good became part of the cooks’ knowledge. It is not by chance that the term *ragù* derives from French, where it means “to add flavor” with long, controlled cooking times (the Neapolitans use the delightful term *pipiare* - to peep) that allowed for the use of tougher cuts of beef or poultry giblets.

While undoubtedly convenient, the minute timer has deposed experience in the kitchen and the stressful search for ways to save time places limits on

our gastronomic choices, especially those foods that require long cooking times such as boiled meats, stews, any kind of roast and many soups. It is certainly true that the food industry has replaced home cooking with many pre-cooked foods, but in so doing they are depriving us of a vast array of choices. But most importantly we are increasingly losing the ability to create cuisine. The quest for quick cooking leads to merely “assembling” a series of already-prepared foods and opens the door to purchasing ready-made meals that only require heating up, usually in the microwave. We have moved from a “Meccano” or “Lego” society to an “Ikea” society. Once upon a time little boys played with Meccano sets and little girls played with toy kitchens. Later on, both genders enjoyed playing with Lego blocks, which stimulated a desire to build and create. Today instead children are given pre-built toys, or at best toys requiring minimal assembly guided by a set of predetermined instructions, just like those of the Swedish furniture company that can be put together in a matter of minutes. While the “Lego society” was creative and stimulated the imagination, the “Ikea society” merely hurriedly assembles. And thus we return to the minute timer that governs our lives.

What kind of food does the “Ikeasociety” eat? It is undoubtedly fast food, a simple assemblage of industrially prepared ingredients that may be safe but anonymous and of uniform taste, flattened and homogenized. The untrained palate may appreciate the constancy and uniformity of the same dish replicated a million times and always the same, unlike those more discerning diners

who wish to enjoy the infinite variety of taste a dish assumes when it is created and prepared individually, always with slightly different outcomes. This diversity is precious since it derives from the biodiversity of the foods used and the interpretive quality of a thoughtful cuisine that is the fruit of memory. We can see this phenomenon even in apparently simple preparations such as coffee that once was made once a day in a

single pot, to individual cups made “*espressamente*” (on demand) whence the term espresso, to today’s uniform standard of the capsule machine. The culture of biodiversity must be associated with an art of gastronomy that is tied to the element time. Even a popular work of art, which gastronomy qualifies as, cannot be carried out with time constraints and its value does not derive from the rapidness of its preparation.

Time means reflection, something we see less and less of in today’s cuisine, especially in the home.

They say that “time is money” but it is also an essential component of a certain way of living, and therefore a way of cooking. It should be added that time, in and of itself, is meaningless and the “right” amount of time can only be articulated by experience and taste.

GIOVANNI BALLARINI

FOCUS DI PAOLO PETRONI

AMERICAN HOME COOKING: A WORLD APART

On a recent visit to California I was given a cookbook written by a well known American actress, the lovely and talented Gwyneth Paltrow. When I returned home I was about to place it on the bookshelf without even having read it, since it appeared to be yet another cookbook written by an actor, singer, talk show host or even politician, when I was struck by the title *My Father’s Daughter* and the cover photo with a young and smiling Gwyneth beside her father. My impression was correct. Although formally dedicated to her brother Jake, the book is a loving tribute to her beloved father Bruce, film director and great lover of fine food. One story of a dinner with just the two of them that took place shortly after her 30th birthday at a *trattoria* in Cortona in the province of Arezzo, is especially touching. They discussed their lives, their mutual respect and their feelings for each other. The father was very ill, and almost as if they had a premonition, they embraced each other. In fact, he died three days later in a Rome hospital.

The memory of that dinner will always remain with Gwyneth, and she also recalls it for having tasted a superb dish that night: handmade *pici* pasta with duck *ragù*. She deems this recipe (inspired by Jamie Oliver, British chef-star with 29 restaurants and an expert in Italian cuisine) to be her favorite recipe in the book, calling it “crown jewel”. And so I read on with interest. First the duck is roasted in the oven for two hours. The meat is then removed from the bone, shredded and cooked in a tomato sauce seasoned with herbs and “smoked duck bacon”, that has been cooked for an hour and a half, and finally it is all cooked together for at least one more hour, but up to four.



Grand total: six hours of cooking. Once the *pappardelle* have been sauced they are sprinkled with a *gremolata* made with toasted bread crumbs, lemon zest and chopped parsley. It is true that all cookbooks claim that their recipes are “simple” and “quick”, but I doubt that this long process for cooking duck *ragù* has been adopted by any Arezzo housewives. The book contains a dozen recipes for pasta: the one for “*cacio e pepe*” (cheese and pepper) is good, but spaghetti with clams calls for tomatoes, basil, fennel seeds and anchovy fillets in oil. And what can one say about “spaghetti limone parmeggiano”? More than culinary experience, one needs a good dictionary! I was also captivated by the chapter entitled “Essential Food Items to Keep in Your Kitchen”. The list of oils is staggering, but at least it starts off with olive oil, especially Spanish or Italian extra-virgin oil. It then recommends Canola (an oil made from genetically modified Canadian rape seed, thus the name Canola is a combination of “Canada” and “oil”) Next come peanut

and safflower oils, considered excellent for frying (safflower oil is extracted from the seeds of the plant of the same name and is primarily used in industrial food preparation). Then we have grape seed oil, great for dressings. The list concludes with toasted sesame oil, excellent for adding flavor. Who would have ever thought that it was necessary to have all these oils? I will leave aside the list of essential 14 sauces to have on hand in the kitchen, including the fundamental “Cholula”, “Sriracha” and “miso”. In this pantry we discover an unknown universe. We truly live in a different world. Traditional American cuisine really has a different taste.

Zabaglione

BY MARIA ATTILIA FABBRI
DALL'OGGIO

Academician, Rome Delegation
F. Marengbi Study Center

*Before it became the creamy
delicacy we know today
it was considered
a sweet dense soup.*

The mere mention of this unique cream, fragrant and mellow with a welcoming flavor, makes our mouths water: *Zabaglione*. Our thoughts run to dinners at home when the intense and intoxicating scents emanated from the kitchen, while the *zabaglione* that was slowly cooking in “*bain marie*” style in a saucepan set in a larger pan in which water simmered but didn’t boil, lest the egg yolks separate and curdle. The divine mixture was delicately poured into dessert cups from which emanated the stimulating perfume of Marsala that makes the dish so prized.

The history of this cream, today’s version so smooth and delectable, began many centuries ago. At the end of the 15th century an anonymous Neapolitan cookbook known as the *Codice Bühler 19* referred to some recipes from Maestro Martino’s work *The Book of Culinary Art*, and with the addition of some major dinner menus, contained a recipe for a theretofore unknown dish called *Zabaglon*. The ingredients are: egg yolks, sugar, a pinch of cinnamon, and some “good” sweet wine. The mixture is cooked “like a broth”, then the recipe indicates that one can add some fresh butter. It is essentially therefore a sweet dense soup, characterized by the presence of eggs, sugar and wine that had not been mentioned in any previously published cookbook. Its composition and name may, however, have a Spanish or Arab-Spanish origin, and we first find it in Naples, which along with Milan, had long been dominated by the Spaniards. Up to

that time there were many references to *blancmange* as well as another cream that would become very popular: *Ginestrata*, which, since it does without the wine, is also probably of Arab origin. This thin cream first appeared in the anonymous 14th century Catalan cookbook *Libre de Sent Sovi* edited by Rudolf Greve who states that the dish is very similar to *blancmange*. He goes on to explain that the name *ginestrata* comes from the presence of eggs and saffron that confer a yellow color similar to the genista, or gorse plant. The anonymous author of *Le Ménagier a Paris* shared that opinion. During the 15th century we find references to the dish in other texts, such as the *Liber del Coch* by Roberto da Nola and *Banquets and the Composition of Food* by Cristoforo di Messisbugo. Even Bartolomeo Scappi in chapter 160 of *Book II* of his *Opera* offers a complete recipe for *ginestrata* following the 14th century tradition and that of Messisbugo. However, in chapter 163 of *Book II* he puts forth a new argument, very interesting in its entirety because for the first time we find *ginestrata* associated with *zabaglione*. In it we see the latter as an evolution of the former owing to the presence, together with the eggs, sugar, spices, and wine a typical element mentioned in the *Codice Bühler 19*’s recipe for *Zabaglon* that is absent in *ginestrata*. Another reason this recipe is unique is that Scappi calls for cooking the cream in a *bain-marie*, and using eggs as a thickening agent rather than the rice flour called for in *ginestrata*: “For the purpose of making zabajone with fresh

egg yolks: take fifteen yolks of fresh eggs laid on that day and whisk them with ten ounces of malvasia, or Greek wine, and pass them through a sieve with eight ounces of cold chicken broth and eight more ounces of fine sugar, and three quarters of crushed cinnamon, having them cook in a sauce pan over a copper pot with four ounces of fresh butter, stirring constantly with a spoon until it thickens, and serving with sugar and cinnamon on top. Another fashion of cooking is by putting it in a tin lined copper pot or in small cooking pot, and placing it on top of the mouth of a container filled with boiling water, so that such pot touches the water, sealing

the mouth of the pot and keeping it plugged, leaving it be for half an hour, until it thickens, serving it hot with sugar and cinnamon on top”.

This recipe dates back to a period in which *zabaglione* was still referred to as a “soup”: in fact, chapter 64 of *Book V* states: “To make zabaglione soup...” noting that in Milan this substantial dish is “good for pregnant women”. In the 17th century the mixture referred to by Scappi is definitely classified as *zabaglione*, but it is still considered to be a thick soup, as we can see from the recipe provided by the Roman steward Giacomo Colorsi in his *Manual for Stewardship: Zabaglione Milanese Style*.

In his three recipes for *Milanese Ciambuglione (zabaglione)* Antonio Latini calls for more spices, but in substance the recipe is the same. Baroque recipes for *zabaglione* represent the first step in a long evolutionary process of the history of this dish that, once having passed through the Age of Enlightenment and then through the hands of 19th century chefs such as Agnoletti, Luraschi, Artusi and others would ultimately become a modern cream whose only added flavor is that of the Marsala. A dish that would satisfy the most demanding of palates and was destined to become one of the most refined creams in the history of sweets.

MARIA ATTILIA FABBRI DALL’OGLIO

GUIDELINES FOR CONTRIBUTIONS TO THE MAGAZINE

Contributions to the magazine by Academicians are not only welcome, they are indispensable. However Academicians need to keep in mind some essential guidelines, so that their effort and passion are rewarded by rapid and thorough publication.

■ **Articles:** *It is essential that articles be sent electronically, in Word format (not pdf) to the following email address: redazione@accademia1953.it*

■ **Article Length:** *To avoid cuts that are irritating for both the writer and editor, articles should be between 4,000 and 6,000 characters (including spaces). Your computer provides character counts.*

■ **“From the Delegations” Column:** *For ease of reading, maximum length is limited to 2,500 characters including spaces.*

■ **Convivial Dinner forms:** *it is equally important*

that the “notes and comments” section of the rating sheets respect the 800 character limit (Maximum 1,000 characters) include spaces, in order to avoid cuts and errors. Rating sheets that arrive at Headquarters more than 30 days after the event will be discarded.

■ **Please do not send reports on convivial dinners held outside the territory of your Delegation, or on those held in the homes of Academicians or places other than restaurants and public settings, as they will not be published.**

■ **By observing these simple guidelines Academicians can be reasonably assured of rapid and accurate publication, thereby avoiding painful cuts.**

■ **Obviously, the Editors reserve the right to edit all articles and publish them according to available space.**

Passage to the East

BY **ROBERTO DOTTARELLI**
*Academician,
 Rome-Castelli Delegation*

*The origins of some
 nutritional traditions
 and rituals linked to Easter.*

Easter does not fall on the same day every year. It can occur anywhere from March 22 to April 24; at any rate it is always on the first Sunday following the first full moon of spring. What is surprising is that unlike the celebration of Christ's birth, which falls on a specific day, the celebration of His resurrection has a sort of "mobile" recurrence that is tied to the phases of the moon. Which begs the question: what is the link between Christ's resurrection and the movement of the moon?

Another fact that stimulates our curiosity is the fact that during Easter celebrations in addition to eating sacrificial lamb we also eat sweets such as pastries and chocolates shaped like eggs, rabbits, and doves. In fact, during the time of Christ the Jews had a pastoral economy, which makes the consumption of lamb perfectly understandable. However it is also well known that the same Jewish norms established the consumption of meat from four-footed ruminant animals with divided hooves; therefore eating hare was prohibited because "although they chew the cud they do not have divided hooves" (Leviticus 11, 3-7).

These peculiarities can only be explained if we consider the fact that our Easter traditions have developed by interlacing and overlaying characteristics and rituals from many different geographic areas and cultural systems. Thus, the Italian word *Pascua* has its origin in the Hebrew word *Pasch*, meaning "passage" and refers to the specific dramaturgy of death and resurrection, or our passage from our first essence to our second one. The English term Easter is totally unrelated to the Hebrew

word, but as we will see it is also related to the notion of "passage".

The word Easter actually derives from the name of the Mesopotamian goddess Ishtar, who descended into the underworld to bring back her beloved son and lover Tammuz. The myth goes on to recount how during Ishtar's time in the underworld the land became barren; it ceased to produce fruit, the animals stopped procreating and the world was in total desolation. But the gods did not want her to remain in the land of the dead and they ordered the queen of the underworld to bring Ishtar and her son Tammuz back to life. Their return to the surface of the Earth in concomitance with the spring equinox coincided with the resumption of fertility and sexual desire. It is also no coincidence that the spring equinox corresponds with the Eastern sky. In fact, the word East has the same root as Easter.

Just as in Christian doctrine, this myth sets forth a dramaturgy of death and resurrection that involves not only Ishtar and her son, but the in the final analysis all the creatures of the Earth. More precisely, we find before us a portrayal that is typical of agropastoral communities of the past that celebrated and made predictions based on the cyclical renovation of agricultural and animal production. The moon is the true queen of this cycle across all cultures, as it is born and dies in immutable regularity.

So Ishtar, the lunar goddess of love and fertility, serves as the guarantor of the repetition of the cycle of production and reproduction. Tammuz represents the seed that perishes underground but returns to new life in the spring. The death of Tammuz is

the self-sacrifice that life must continually make in order to perpetuate itself; his fatal tribute to death is also a pledge to the continuation of life itself.

This myth, which dates back to the third millennium before Christ became the model for many other stories that were inspired by it. For the Phoenicians, Istar was known as As-tarte and Tammuz was Adonis. In Egypt, they were Isis and Osiris; in Frigia, Cybele and Attis; and in Greece, Demeter and Persephone.

As far as our representative sweets of Easter traditions are concerned, they are systemic representations of the above myth owing to their symbolic value: eggs symbolize creation or rebirth, while rabbits and doves represent the two faces of sexual activity: the practical one of rabbits, which are symbols of fertility, and the sublimated one represented by doves.

In terms of rituals, it is known that the ancient Persians painted and decorated eggs to celebrate the new year, which coincided, not accidentally, with the spring equinox. The ancient Egyptians used the same practice.

The hare or rabbit, instead, was sacred to Eostre - the Celtic personification of Ishtar. In this myth, with the arrival of spring, the animal laid eggs symbolizing new life to celebrate the new year.

Robert Graves, author of *The White Goddess* (Adelphi) reminds us that

the dove was sacred to the Greek and Syrian goddess of love and fertility, and the moon goddess of Palestine was associated with the dove, symbol of sublime love.

Finally, we can use this same dramaturgy to reference the traditional dried and candied fruit snakes in the shape of a spiral, that are prepared during Easter in many central Italian towns. The serpent also symbolizes fertility, and is a chthonian creature that lives in the crevices of the earth. When rolled up it forms a spiral, which is the symbol of the labyrinth that in turn was used in ancient times to represent the land of the dead.

Pope Gregory I the Great (590-604), the first monastic pope, ordered his missionaries to incorporate ancient religious traditions into the Christian rites whenever possible. We have the results of such assimilation right before our eyes.

After having read this article, we know that when we find ourselves giving someone a chocolate Easter egg or dove cake we are participating in a multi-millennial ritual that our forefathers celebrated year after year: the eternal return of new life and the birth of new generations of living creatures.

ROBERTO DOTTARELLI

2013 ECUMENICAL DINNER



The 2012 ecumenical dinner based on the cuisine of herbs and spices once again brought Academicians in Italy and around the world together at the virtual table. Next year the convivial ecumenical dinner will take place October 17 at 8:30 pm, and its theme will be The Cuisine of Unforgettable Meat. The theme, chosen by the Franco Marengi Research Center and approved by the President's Council, includes the cuisine of the "fifth quarter", but also other meats and animal products that have always had a place in popular cuisine but that are seldom used today because we are no longer subject to a "cuisine of poverty". The objective for 2013 therefore will be to rediscover traditional dishes that use offal - giblets, organ meats and tripe - that can still have a place in frugal modern Italian cuisine. Delegates will be charged with ensuring that the ecumenical dinner is accompanied by an appropriate cultural presentation that discusses the proposed theme and that the dishes chosen reflect the foods that have been selected by the Council.

The Joy of Soup

BY MARCO TAMBURINI

Academician, Siracusa Delegation

In the area around Siracusa, one of the most famous dishes is "Saint Joseph's soup", made with many different legumes and dried chestnuts.

Soups are nutritious and tasty, but constitute a food often thought of as medicinal or associated with the poor. With the bounty of the forests and the gardens, and perhaps with the addition of a piece of poultry or pork, soups are perhaps the most important symbol of traditional home cooking, always reassuring and providing comfort. Perhaps for this reason they are not always in great demand at restaurants, unless they are exceptionally refined or unusual.

For centuries, soups of all varieties have constituted the most important, if not the only dish for the poorer classes not only in the countries of the Mediterranean but all over the world. The Italian word for soup, *minestra*, comes from *ministrare*, to administer. It was commonly served, or "administered" to family members as the most important component of the meal. The other Italian word is *zuppa*, and its variations in many languages - "soup" in English, "sopa" in Spanish, "soupe" in French - share the same root: the Gothic word "*suppa*" which indicated the piece of bread that was placed in the bowl before adding the hot broth. The oldest and most traditional recipes added one vegetable at a time to the pot, always calling for whatever was in season: cabbage, beets, fava beans, roots and field herbs and so on. The soup was sometimes enriched with fresh or dried fruit or spices, all boiled together in water or broth. Delicious but simple soup was transformed into *minestra* after the discovery of America and introduction of fundamental ingredients such as beans, potatoes and corn that joined and enriched the already known vegetables and spices. Outside of Italy probably the

most famous soups are French onion soup, the refined American (but probably of French origin) *vichyssoise* made with potatoes and served hot or cold, *bisque*, and Belgian *watertzooi*.

Spanish as well as Austrian garlic soups are very delicate when prepared with fresh wild garlic; Meat based soups range from the delicate French *pot-au-feu* to hearty Irish stew, Hungarian *goulash* and to the enormous Spanish *olla podrida*. In addition to the varieties of French "*potages*" we must include Russian *borscht*, Portuguese kale soup, American "chilled avocado soup" and the sparking Andalusian *gazpacho*. French *bouillabaisse* once was made by fisherman with unsold pieces of fish, just like many other soups around the world. Among other well known soups we find Belgian shrimp *bisque*, American seafood chowder, Spanish *zarzuela*, Greek octopus soup, and the spicy Anglo-Indian *mulligatawny*.

Most Italian and other Mediterranean basin soups are similar to one another; they may be spicy or with or without tomatoes, but they are always tasty. Some examples are Tuscan *cacciucco*, Venetian or Marchigiano *brodetto*, and the infinite number of soups made with mussels and other seafood. In Italy some of the innumerable varieties of *zuppa*, *minestra*, and *minestrone* are so widespread that they can be purchased ready made in forms that are quite faithful to the traditional recipe. To name only a few of the best known, from the Veneto region, in addition to *pasta e fagioli* (pasta and beans), there is the splendid *sopa coada di pane a piccioni* that at one time was cooked under the ashes in the

hearth. From Liguria we find a *minestrone* “with vegetables of the Riviera” seasoned with Genoese pesto. Milanese *minestrone* made with rice, Savoy cabbage and pounded strips of lard is a summer classic that is served at room temperature. The barley soup of Trentino-Alto Adige is made more substantial by adding smoked *pancetta* or alternatively *canederli* - large bread dumplings. Depending on the version, Friulian *jota* can use kohlrabi or cabbage to add to the flavor of the beans and grains. Tuscan *ribollita*, made with beans but also with kale and pieces of bread is a serious competitor of another soup made of “spelt and a ham bone”. In Emilia Romagna *cappelletti* stuffed pasta are served in a mild broth; and in Lazio they managed to invent *stracciatella* using a couple of eggs and a little cheese in broth. The best known soup of Abruzzo is also propitiatory since it is made only in the month of May, with seven fresh vegetables, seven dried legumes and seven different types of pasta. It is known as *virtù* (virtue) in homage not only to the women who prepare it but because the number seven is seen as lucky. Wild chicory soup is typically Neapolitan, and during Carnival it becomes much more substantial with the addition of various cuts of pork. Calabrian and Sicilian *macco di fave* uses fresh or dried fava beans depending on the time of year, and is an ancient dish that dates back to Roman times. Today it is also made by adding some spaghetti or other small pasta to the bean puree. Finally, the *suppa quatta* was invented by Sardinian shepherds using the ingredients they had on hand: bread, cheese, and lamb broth. In the area around Siracusa, Sicily, one of the most important and well known dishes, perhaps conceived as farewell to the winter season and a greeting to spring, is Saint Joseph’s soup, made with many types of legumes and fla-

vored with dried chestnuts. Another “devotional” soup is the *cuccia* of Santa Lucia, made with soaked grain that is cooked and seasoned with oil (in the savory version). But of all the local soups the Siracusa style fish soup reigns supreme. It truly constitutes an entire meal. Today *minestre* and soups are fundamental dishes in the Mediterranean Diet, especially when combined with ingredients like cereals and legumes that provide excellent sources of nutrition since they are both light yet substantial. It is interesting that soups are associated with many proverbs and sayings such as “*se non è zuppa è pan bagnata*” (six of one; half a dozen of another) or “*è come una minestra riscaldata*”

(like warmed over soup). Finally we find the height of bitterness in that old adage we have all uttered at one time or another: “*o mangi questa minestra o salti da quella finestra*” (like it or lump it).

In a final tribute to soup, we know that the very word “restaurant” comes directly from the Latin motto that was posted in the first restaurant to be called by that name: “*venite ad me omnes qui stomacho laboratis ed ego restaurabo*” (come all ye whose stomach is stressed and I will restore you). The place was the inn in Paris of a man named Boulanger who in 1765 served only one thing at his establishment: soup.

MARCO TAMBURINI

INTERNET, BLOGS, FACEBOOK AND THE ACCADEMIA WEBSITE

Recently some Delegations have expressed an interest in opening their own websites. In order to avoid content conflicts with the Accademia's official website, the Office of the President has expressly stated that this is not possible. The Office of the President would like to stipulate that online conversations among Academicians and/or Delegations in blogs and on platforms such as Facebook are permitted. However, in these cases the use of Accademia logo is not allowed, and content should not discuss or involve the Academy's organizational activities.

