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A DANTE ALIGHIERI
L' ITALIA
M · DCOC · LXV

- DANTE ALIGHIERI

- IL GIARDINO DEI SUONI

- NEW MOON MEDITATION FLOW

- THE CULURGIONES
A RECIPE OF SARDINIA

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DANTE ALIGHIERI

Italy to celebrate “Father of the Italian Language” in 2021



Sandro Botticelli, Dante Alighieri

Italy will mark the 700th anniversary of the death of the mediaeval poet and philosopher Dante Alighieri, known as the Father of the Italian language, with a programme of commemorative events in 2021.

Born in Florence in 1265, Dante wrote his verses in the vernacular, opting for Tuscan dialect in an era when poetry was generally composed in Latin, meaning it was only read by the most educated readers.

Dante’s unorthodox approach is credited with making literature accessible to the public, as well as paving the way for important Italian writers such as Petrarch and Boccaccio.

Italy to celebrate Dante’s 700th anniversary with major show

Dante also had a profound influence on Western art through his depictions of Hell, Purgatory and Heaven. Dante is best known for his poetic trilogy *La Divina Commedia*, or *The Divine Comedy*, which made an indelible impression on both literature and theology.

Dantedì: Italy dedicates 25 March to Dante

The poet died in 1321, aged 56, while in exile in Ravenna, where his tomb can be visited today at the Basilica di S. Francesco.

Dante’s anniversary programme will take place mainly in Ravenna, with events also expected to take place in 70 Italian towns and villages connected to the poet either through his writings or personal life.

Dante: 700 years of The Divine Comedy

To keep up to date with events as they are announced see Dante2021 website.

Dante Alighieri was born in Florence on May 29, 1265 (the date is presumed, however, between May and June) from a family of small nobility. In 1274, according to the *Vita Nuova*, he saw for the first time Beatrice (Bice di Folco Portinari) with whom he immediately fell madly in love. Dante was about ten years old when his mother Gabriella, the “beautiful mother”, died. In 1283, his father Alighiero

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di Bellincione, a merchant, also died and Dante became the head of the family at the age of 17.

The young Alighieri follows the philosophical and theological teachings of the Franciscan (Santa Croce) and Dominican (Santa Maria Novella) schools. In this period he makes friends and begins a correspondence with young poets who call themselves “stilnovisti”.

At 20 years married Gemma Di Manetto Donati, belonging to a secondary branch of a large noble family, from whom will have four children, Jacopo, Peter, John and Antonia. Gemma died in 1315.

In 1292, two years after the death of the young Beatrice di Folco Portinari, who had become his main inspiration, Dante begins to write the *Vita Nuova*. Dante soon devoted himself completely to poetry, studying philosophy and theology, in particular Aristotle and St. Thomas. He will be fascinated by the political struggle characteristic of that period and will build all his work around the figure of the Emperor, myth of an impossible unity. However in 1293, following a decree that excluded the nobles from Florentine political life, the young Dante was forced to stick to the care of his intellectual interests.

In 1295 an ordinance decrees that the nobles regain their civic rights, provided that they belong to a corporation. Dante subscribes to that of doctors and pharmacists, the same as the librarians, with the mention of “poet”. When the struggle between the White Guelphs and the Black Guelphs became bitter, Dante sided with the party of the Whites who tried to defend the independence of the city by opposing the hegemonic tendencies of Boniface VIII Caetani, Pope from December 1294 to 1303.

In 1300 Dante was elected among the six “Priors” - guardians of the executive power, the highest magistrates of the government that made up the Signoria - who, in order to mitigate the factional nature of the political struggle, took the difficult decision to have the fiercest leaders of the two sides arrested. In 1301, just as Charles de Valois was arriving in Florence and the Black party was gaining the upper hand (supported by the papacy), Dante was called to Rome to the court of Boniface VIII. The political trials begin: Dante, accused of corruption, is suspended from public office and sentenced to pay a heavy fine. Since Dante, like his friends, did not lower himself to appear before the judges, Dante was condemned to the confiscation of his property and “the executioner” if he was found on the territory of the City of



Florence. He was thus forced to leave his city with the awareness of having been mocked by Boniface VIII, who had kept him in Rome while the Blacks took power in Florence; Boniface VIII thus earned himself a prominent place in the circles of the “Inferno” of the *Divine Comedy*.

Beginning in 1304, Dante began his long exile. From the death of Beatrice to the years of exile Dante devoted himself to the study of philosophy (for him the set of profane sciences) and composed love lyrics where the style of praise as well as the memory of Beatrice are absent. The center of the speech is no longer Beatrice but “the gentle woman”, allegorical description of philosophy that traces the inner journey of Dante towards wisdom. He drafts the *Convivio* (1304-1307), the unfinished treatise composed in the vernacular language that becomes an encyclopedic summa of practical knowledge. This work, is a synthesis of essays, intended for those who, because of their education or social condition, do not have direct access to knowledge. He will wander through cities and courts according to the opportunities offered to him and will not cease to deepen his culture through the different experiences he lives.

In 1306 he undertook the editing of the “*Divine Comedy*” to which he will work all his life. When he began “to make a part for himself”, renouncing the attempts to return by force to Florence with his friends, he became aware of his own loneliness and detached himself from the contemporary reality which he considered dominated by vice, injustice,



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corruption and inequality. In 1308 he composed a Latin treatise on language and style: the *De vulgari eloquentia*, in which he reviewed the different dialects of the Italian language and proclaimed that he had not found “the smelly panther of the bestiaries” of the Middle Ages that he was looking for, including the Florentine language and its imperfections. He thinks he has captured “the insatiable beast in that vernacular which exhales its odor in every city and finds its lair in none”. He finds the theory of a vernacular language that he calls “illustrious”, which cannot be one of the local Italian dialects but a language resulting from the cleaning work carried out collectively by Italian writers. It is the first manifesto for the creation of an Italian national literary language.

In 1310 with the arrival in Italy of Henry VII of Luxembourg, the Roman Emperor, Dante Alighieri hopes for the restoration of imperial power, which would allow him to return to Florence, but Henry dies. Dante composes *La Monarchia* in Latin, where he declares that universal monarchy is essential to man’s earthly happiness and that imperial power must not be subservient to the Church. He also debates on the relationship between the Papacy and the Empire: the Pope has the spiritual power, the Emperor the temporal one. Around 1315, he is offered to return to Florence. His pride considered the conditions too humiliating: he refused with words that remain a testimony to his human dignity: “This is not, my father, the way of my return to my homeland, but if first you and then others do not find another that does not derogate from the honor and dignity of Dante, I will accept it with steps not slow and if no one enters Florence, I will never enter Florence. Nor will there be a lack of bread”.

In 1319 Dante is invited to Ravenna by Guido Novello da Polenta, Lord of the city; two years later he sends him to Venice as ambassador. Returning from Venice Dante was struck by an attack of malaria: he died at 56 years old on the night between 13 and 14 September 1321 in Ravenna, where today is still his tomb.

Article from:

<https://www.wantedinmilan.com/news/dante-2021-italy-prepares-for-700th-anniversary-of-poets-death.html>

<https://biografieonline.it/biografia-dante-alighieri>



Domenico di Michelino, Dante and his poem, 1465. Fresco, Cathedral of S. Maria del Fiore, Florence



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IL GIARDINO DEI SUONI PROGETTO MUSICALE PER L'AMBIENTE

parco Otranto/Santa Maria di Leuca, Salento Puglia



di Giovanni Corvaglia

Musicista salentino, ideatore del progetto sonoro "il Giardino dei Suoni"

"In principio fu il Verbo" laddove verbo sta per parola e parola sta per suono" il suono esprime la vita

Per comprendere il reale stato delle cose è necessario ascoltare i suoni che la società produce. Siamo i compositori, gli esecutori e gli ascoltatori del paesaggio sonoro in cui viviamo, per citare Murray Schafer, musicista/sociologo Canadese, autore de "Il Paesaggio Sonoro", fondamentale per arricchirsi della cultura del suono, nel senso più ampio del termine.

Il maestro Ezio Bosso, in una delle sue tante interviste, ha detto che la musica è nel silenzio e che la "Prima musica" da ascoltare è nel paesaggio sonoro che la natura esprime.

"All'ascolto, la sinfonia della primavera ci risuona dentro, tocca nel profondo e ci risveglia in spazi riposti, mondi lontani, accantonati in qualche regione antica della nostra mente. Risvegliandoci ci appare meravigliosa e terapeutica."

Inizia così il manifesto del mio Giardino dei Suoni, progetto musicale per l'ambiente, nato in un preciso lembo del parco Otranto/Santa Maria di Leuca, nel Salento in Puglia, nei primi anni 80.

Nel 1977 mi sono trasferito a Bologna, dove ho sviluppato il mio percorso sonoro e musicale. Successivamente, a partire dal 1979, dopo un breve passaggio di due anni al conservatorio

Tito Schipa di Lecce, i miei strumenti musicali divennero i Sintetizzatori e un Revox. Iniziai a concepire la musica come suono e non come una sequenza di note. Così iniziai la mia ricerca per sviluppare la mia identità sonora e musicale, alla conquista del mio suono inteso come emozione,



**IL GIARDINO
DEI SUONI**



sensazione, ambiente, paesaggio sonoro, spazio, ricerca di un equilibrio fra la vista e l'udito. I miei ambienti preferiti erano gli spazi delle gallerie d'arte, e gli artisti la mia fonte di ispirazione per i miei progetti musicali.

Sono passato dal concetto di Ambient Music di Brian Eno e dalle sonorità del movimento di musica elettronica tedesca, altra scuola importante, a concepire la composizione come Soundscape.

Sono tornato nella mia terra, solo nell'aprile del 2017, e qui ho trovato le condizioni ideali per realizzare il mio Giardino Sonoro. Il Salento con i suoi scenari naturali ed il fermento creativo che pervade ogni angolo del territorio (che vanta un nutrito calendario di eventi musicali, artistici, culturali) è il luogo ideale per favorire incontri ed esperienze condivise. Ora risiedo a Diso, un piccolo borgo di 900 abitanti, dove passato il rumore estivo si ripiomba nel silenzio che avvolge tutta la

zona del Parco. I turisti vengono qui solo d'estate per godere del mare mentre noi qui in inverno viviamo il silenzio inteso come assenza di rumori molesti, come colonna sonora che accompagna visioni fatte di scogliere, di mare, di vento: scenari naturali di un paesaggio sonoro unico ed impagabile.





IPOGEO BACILE TEATRO SOTTERRANEO

All'ipogeo Bacile ho imparato ad ascoltare il silenzio e trasformarlo in musica.

A Spongano, a 2km da casa mia, ho realizzato una cattedrale laica del silenzio, una cassa acustica fatta di pietra, roccia e terra, con il suo silenzio arcaico pieno di vita passata in più di quattro secoli.

Il Dott. Fabio Bacile di Castiglione ha saputo trasformarlo in un Teatro Sotterraneo dedicato alla Cultura e ad ogni forma d'Arte.

L'inquinamento acustico ha raggiunto dimensioni inaudibili, un caos incontrollabile di suoni si è trasformato in tormento acustico. L'individuo ha ceduto la parola alle macchine.

Il paesaggio sonoro di tutti i giorni è un continuo rombare. Non c'è Silenzio - Non c'è più musica.

A questo punto nasce la necessità di allontanarsi verso spazi ideali e silenzi lontani.

Frequentare il Parco di Otranto/Santa Maria di Leuca in autunno, in inverno e in primavera è aprirsi ad uno spettacolo della natura suggestivo e coinvolgente. Il suo Silenzio ci permette di ascoltare la musica della natura, di ricongiungersi con le vibrazioni della nostra stessa essenza, di sentirci in Pace e in Armonia con il creato.



Propongo la costruzione di spazi con un paesaggio sonoro cosciente, non inquinato, un' oasi musicale, un' alternativa possibile per una rinascita musicale.

I miei percorsi sonori si svolgono lontano dai rumori molesti, nel territorio del parco. Le persone che entrano nei miei paesaggi sonori, indipendentemente da come arrivano, mi salutano col sorriso e con un grazie per l' esperienza emozionale vissuta.

Ora mi propongo di far conoscere la musica che esprime la natura silenziosa della mia terra, aiutando le persone a costruire il proprio paesaggio sonoro sviluppando la propria identità eufonica.



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IL PREZZO DEL PETROLIO AZERO



di Luigi Simeoni

Romano, laureato in Giurisprudenza, amministratore d'azienda. A 50 anni decide di dedicarsi alla sua grande passione, la fotografia. Compie il triennio di studi alla Scuola Fotografica Romana e poi fa un master in Reportage, attività che poi svolge in varie aree del mondo, in Asia, Africa, Europa e USA. Pubblica cinque libri, Cuba prima che sia troppo tardi, Blues'n Cotton, Contrasti giapponesi, Hatzin e Emulsioni d'Etiopia, il catalogo della sua mostra al Museo Arte Contemporanea di Imperia, nel 2019. Ha inoltre partecipato in varie Mostre museali a Roma.



E' già nelle immediate periferie di Baku, a poche centinaia di metri dal suo abitato, che in campi estesi centinaia di ettari, l'estrazione del petrolio continua ininterrotta dal XIX secolo. Attorno a centinaia di pozzi, sterili terre devastate e velenosi stagni d'acqua e petrolio.

Nella penisola di Absheron, vicino a dove gli hindu pregano i fuochi sacri dello Yanar Dag (la "montagna che brucia") e all'Ateshgah, il Tempio di Fuoco zoroastriano, non lontano dalla Fortezza Ramana, costruita nel XII secolo durante il regno degli Shirvanshah, centinaia di trivelle pompano incessanti su terreni imbiancati dal sale e impregnati dalle scorie.

E sulla collina di Bayil, ad appena due chilometri dalle splendide Flame Towers di Baku, ovunque la scheletrica presenza di vecchie pompe che lavorano lente.

Davanti alla spiaggia di Shixov, che in estate si riempie di bagnanti, le immense torri di estrazione del gas naturale, il nuovo oro nero dell'Azerbaijan.

E poi per centinaia, migliaia di chilometri si estendono le tubazioni in grovigli metallici. Su binari morti sostano i lunghi treni cisterna e lunga la costa, porti di carico e depositi di petrolio.

La nera ricchezza azera ha un costo di morte.









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L'ottica migliore con cui guardare il mondo

AFGHANISTAN 2001



par Dominique Alhérière

A pris une retraite anticipée il y a quinze ans. Ces années de liberté ont été parmi les plus heureuses de sa vie, lui donnant tout le loisir de revoir "Il Bel Paese", d'être en famille, de sourire aux autres, et d'écrire. Ses trois derniers livres: "Tant de Chemins partent de Rome", "Orient" et "La Route du Rhum. Regards d'un Bobo sur les Géants des Mers, le Rhum agricole et les Antilles"; disponibles à Nombre7 Editions, sur le site principal de vente en ligne et à la FAO

Pour marquer ma 20ème année, j'avais hésité entre un voyage New-York – Anchorage - New-York en auto-stop avec mon ami Michel et un aller-retour en automobile sur Kaboul, trajet très fréquenté dans les années soixante par une certaine jeunesse occidentale. Le premier projet nous parut plus original et nous l'avons donc retenu. L'année suivante, j'achetai une vieille Citroën 11 CV en fort bon état, pour aller à Kaboul avec mon amie Françoise. Ce projet fut repoussé sine die, remplacé par un mariage, avant de nous embarquer au Havre, Françoise et moi, pour aller poursuivre nos études à Montréal.

J'avais de l'Afghanistan une vue idyllique qui m'avait été transmise par celui qui m'aida à démarrer dans la carrière, un juriste Suisse qui commença la sienne aux Nations Unies à Kaboul à la fin des années soixante et qui fut mon patron de stage à Rome, au Bureau juridique de la FAO. Puis je fus recruté à New York par un Afghan

de grande distinction, parlant un français impeccable. A mon arrivée à Rome, je connus d'autres Afghans proches de la famille royale réfugiée dans la Ville Eternelle. L'un était chef du protocole de l'organisation où je faisais carrière. Aussi séduisant qu'Omar Sharif, distingué comme un prince, d'une grande tenue morale, il avait gagné l'estime de tous ses collègues. Un autre était chef du Service de l'Evaluation, travailleur infatigable, d'une probité également irréprochable. Ils vivaient bien sûr très mal les ravages que subissait leur pays.



J'étais heureux que ces amis ne soient pas avec moi pour voir la dévastation de leur patrie, lorsque je m'y rendis en décembre 2002. Les Bouddhas de Bamiyan qui avaient survécu à Gengis Khan et à l'invasion soviétique venaient d'être dynamités. Pour atteindre le mausolée érigé à la gloire du général Massoud, il fallait se frayer un chemin entre les épaves militaires encombrant le passage étroit dans le lit de la rivière. A Kaboul, Serge, le représentant fraîchement nommé de mon Organisation, et moi-même, étions à la recherche de bureaux pour notre antenne, bureaux que nous étions prêts à construire ou reconstruire, mais chaque site que nous réussissions à identifier nous était décrit comme sous le champ de tir des snipers. Serge était enthousiaste de pouvoir œuvrer à la reconstruction du pays. Deux soirs de suite je retrouvai mon ami Jean-Jacques, en mission pour l'Organisation dont il dirigeait les activités de terrain. Ces activités représentaient à l'époque 90% des affaires de ce qui était déjà la plus grande institution d'aide alimentaire au monde. En Afghanistan, un important programme était en place, probablement le plus lourd de tout le Système des Nations Unies puisque plus de cent mille tonnes de blé avaient été acheminées en plein hiver 2001-2002. C'était l'Afghanistan d'il y a vingt ans, brisé mais avec une leur d'espoir et le début d'un renouveau. Qu'en est-il aujourd'hui ? Qu'en sera-t-il demain ?

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NEW MOON MEDITATION FLOW



Text and drawing By Janine Claudia Nizza

Janine has been teaching Yoga Flow in Rome for almost two decades. Since 2019, she is ERYT 500 PLUS Yoga Alliance Italia "Vinyasa Yoga Flow Teacher Trainer". She has authored many yoga articles for the Fao Casa Gazette, Vivere Lo Yoga, Yoga Pills, Yoga Journal Italia and recently for Yoga Magazine Italia.



How many times have we dreamed of starting over in work, love and leisure?
 Who among us hasn't wished at least once, to break the routine of negative thoughts, frayed relationships, heartless or unfair paths?
 Today we're talking about just that: how do you find the energy, courage and joy in change?
 Very often we are limited by fears and hesitations that leave us standing still for years, making us feel increasingly sad and challenged.
 The path to cultivating and nurturing the body as the temple of the True Self, Elise Everarda explains, is Hatha Yoga. This word is made up of two parts: HA and THA which mean SUN and MOON respectively.
 When we realize that we have been in stagnant situations for too long from the yogic point

of view, it is a sign that we are unable to change because of the imbalance between the two main energy currents that constitute the vital state of our material and spiritual existence: Ida and Pingala. The Ida channel governs the intuition and is associated with the moon. The Pingala channel governs the reason and is associated with the Sun. Both allow, if purified and cultivated, to awaken the Kundalini (latent cosmic creative energy) which becomes Shakti when it begins to move from the first chakras to cross Sushumna Nadis (channel). In this way it realizes our emancipation through the awakening of the Chakras, leading to enlightenment in this life.

Fortunately, the natural cycles come to our aid every month, even if we are no longer used to integrate them, thus missing the great opportunity that life on earth offers thanks to its laws, followed by the entire animal, vegetable and mineral world.

The New Moon, for example, is a cyclical event that we yogis do not neglect, so that our intuitive and unconscious side, instead of remaining inert, is activated by sliding away the resistance to the past and to suffering.

Drawing on Ida's energy with the rite of the New Moon Flow Meditation, this practice will unleash the REGENERATING energy potential that preludes and accompanies every new beginning, purpose and goal and will help us to sow the seeds for new causes in the present so that the future may spontaneously germinate new effects.

When we activate trust within us and lose "egotistical control", the environment changes as well. To our great surprise we discover that it is where we are when all the discoveries and connections (that we rationally sought outside of ourselves without success) occur.

The Black Moon is the absence of the lunar star that plunges the night into its darkness. The end of the full moon cycle marks the "dark place" from which we begin again.

FIRST STEP

Slow down.

In this time we can access the womb of the First Mother where it is possible to stop; where it is necessary to die in order to be born again: to return "seed" before becoming "flower".

To make the journey into the womb of Mother Earth, however, we must be "naked", stripped of every weight of the past.

In this first phase we relax in Shavasana and listen to our breath with eyes closed in deep silence beginning to relax all mind and body and looking for the "surrender". We must not act, but let go of everything: thoughts, emotions, muscles, bones.

Becoming "nothing" we entrust our body and our mind to the earth with confidence, we surrender to the force of gravity, time and give us the freedom to exist without roles and without having to "serve something".

SECOND STEP

The movement of renewal.

Let's find the place of the ritual: if it's summer we can place our mat outside, under the shade of a beautiful tree and live the experience of Chandra Namaskara A, practicing with a natural

background of chirping birds or breeze through the leaves that cradle us in the movement “rise & fall” of the greeting to the moon.

As suggested by Master Matthew Sweeney, the two salutations can be practiced when there is a full or new moon or simply when we feel tired: it is a therapeutic rebalancing and restorative sequence. Through the awakening of the first chakras stimulated by the movement of the arms, spine and pelvis, we enter the Flow phase that dissolves, decontracting the body from more warlike practices (as in Surya Namaskara A and B) where we focus more on “feeling” rather than on “doing”.

We begin to recognize the “road to change” precisely from the kindness of Flow and we feel encouraged to travel it by simply letting it happen.

It is the movement of gestation in which the seed grows blindly relying on the form it will take.

THIRD STEP

Emerging to new life.

In the following Chandra Namaskara B we find Harda Chandrasana, the Half Moon that begins to illuminate the sky of our existence just as the subtle “Crescent” light in the sky illuminates the earth.

In the days leading up to the full moon, therefore right in this crescent phase, the internal fluids of the body react like the tides and receive a “suction” that creates tension.

We are super-stimulated: in this phase it is important to practice abandonment rather than resistance to the force of gravity and lunar magnetism. We tune into the ray that, though small, rips through the darkness. It symbolizes the new beginning without the obstacle of fears and rationality. The growing moon teaches us that intuition must be followed, the best things that can happen to us almost never come from a rigid agenda or prediction. The universe wants to amaze us with its creativity: we would all be happier if we learned to let it do so.

FOURTH STEP

Meditation to recharge the feminine and masculine poles.

Inner and outer contemplation of one’s own being: I adapted this tantric exercise, which I learned from an Ayurvedic doctor in Kovalam, India. This is normally practiced by two people interfacing, so that people during the lock down could benefit from the energetic fluid of recharging the feminine and masculine poles that reside in each of us. We may be able to practice it even without a partner, by ourselves.

The Dristi: let’s have a small mirror to place at the level of our face so that we can sit with our back erect to be able to look at our eyes.

The Mudra: we form the Mudra of Ganesh with our hands. The first cycle to re-energize the Feminine Energy Pole is done with the palm of the left hand facing up to receive the fingers of the right hand that we keep with the palm facing down, both relaxed in our lap. Breathing: inhaling the fingers of the hands remain relaxed even if connected. When exhaling the fingers of the hands tighten for the duration of the breath, forming an active

contact, but not “contracted” (as if we wanted to shake hands with someone as a sign of friendship). We continue for 10 slow and deep breaths looking at ourselves in the mirror and alternating the “grip” of the fingers as described in each breathing cycle.

FIFTH STEP

At the end of the first cycle of the feminine pole we rest for a few breaths to return to neutrality and then we change the position of the hands reversing the contact: we rotate the palm of the right hand upwards to welcome the fingers of the left hand that is now facing down, to make another 10 breaths, recharging the masculine pole.

The final introspective moment of meditation that I repeat is an adaptation of the original tantric one. You may realize that at the end of the 2 cycles you have fulfilled the whole experience of the New Moon Flow Meditation. It concludes a deep session that starts from the earth (Shavasana), generates the movement (Chandra Namaskara) and ends in the “mirror of the soul”.

You can repeat the practice every day (for as long as the Black moon transforms into the Crescent moon until its fullness) to strengthen your decision to change/transform/reenergize and be reborn into your precious New Beginning. We dedicate each “rebirth” to our First Mother Earth, remembering that we owe her immense gratitude and respect for all creatures, for our existence and survival. Our evolution of “sapiens” starts from here, recognizing the gifts that Gaia tirelessly gives us without asking anything in return but our realization and happiness.

Om Shanti namaste have a good practice!

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“THE CULURGIONES”

A PARTICULAR TYPE OF FRESH FILLED PASTA FROM THE CENTRAL-EASTERN AREA OF SARDINIA, OGLIASTRA



by **Flavia Beniamini and Mattia Maria Rossi**

They are two Chefs who have had the luck, the audacity and the opportunity to travel the world doing what they love and have always wanted to do: cooking. After working for more than ten years in major international restaurants, they returned to Rome for the birth of their little Romeo and to undertake the activity of Chef at Home with the creation of the Flavorossi project

Today for the culinary column of Flavorossi we accompany you in one of the most popular regions for summer holidays: Sardinia.

There are names of dishes that, as soon as they are pronounced, release their richness of flavors, aromas, sensations and immediately refer to their homeland. I challenge you not to think of Sardinia, its sea of sapphires and emeralds, its wild hinterland that promises mysteries, when I tell you: *Culurgiones*. As with *carasau bread*, this specialty has a Sardinian soul! *Culurgiones* are a particular type of fresh filled pasta - be careful not to confuse it with ravioli! - originally from a specific area of the island, Ogliastra, from where it then spread to other areas with different variations. But it is the original recipe that has stood out over the years that has earned the Protected Geographical Indication: *Culurgionis d'Ogliastra PGI*.



Culurgionis, culurgiones, culurjones, culirjionis, culijonis, culurjonis, culurzònies, call them what you want, but the substance remains the same. As we have anticipated, it is a potato-based preparation typical of the central-eastern area of Sardinia, Ogliastra, whose tradition is very ancient and refers to that of Sardinian poor cuisine: the filling of the pasta in fact depended on availability of local products. But don't be fooled: if the ingredients for the dough have always tended to be very simple, those of the internal filling, on the other hand, could also be "precious", such as saffron in some variations. This feature, combined with the complex closure, called *sa spighitta* because it recalls the ear of corn, made this dish more than just a food, but a real "good", prepared only on very important occasions or even to be exchanged with friends and relatives as if it were a gift.

In particular, until the 1960s, the women of the family made them for November 2, the day of commemoration of the dead, but according to tradition, these bundles of pasta were also an excellent amulet to protect against grief and the evil eye in general. In addition, it seems that they were also prepared on the occasion of the feast to propitiate the harvest of wheat, and that their ear shape is dedicated to this very popular event in the inland towns.

Together with the *Pumpkin Cappellacci* from Ferrara, the *Gragnano* pasta, the *Pizzoccheri della Valtellina* and the *Maccheroncini di Campofilone*, the *Culurgionis d'Ogliastra* are the only Italian pasta to have obtained the important IGP mark in 2015 and, consequently, a disciplinary of production that carefully protects all the characteristics. But what are they?



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It is not easy, because the ingredients used can vary depending on the production area. However, according to what is reported by the specification, the shape of the single “culurgione” is oblong, reminiscent of the grain of wheat, and varies from 4 to 10 cm in length, while the width is between 3 and 5 cm.

In addition, they must have the following characteristics:

- Consistency: soft, with a smooth and homogeneous mixture;
- Sheet color: white, tending to yellow;
- Color of the filling: more intense yellow than that of the pastry, with possible greenish streaks due to the presence of mint and / or basil depending on the variants;
- Taste: the flavor is acidulous and flavored, more or less intense depending on the mixture of cheeses chosen, slightly tempered by the sweet taste of the potatoes; there is also a slightly spicy aftertaste;
- Bouquet: intense due to both the semolina and flour, and the presence of aromatic herbs or spices (mint, basil, garlic, onion).

Ingredients for the traditional recipe



For pasta

- 250 g of durum wheat semolina
- 50 g of flour
- 2-3 tablespoons of extra virgin olive oil
- 150 ml of warm water
- Salt as needed

For the stuffing

- 500 g of potatoes
- 100 g of fresh Sardinian pecorino
- 2 cloves of garlic
- extra virgin olive oil as needed
- mint as needed
- salt as needed
- black pepper as needed

Start by preparing the pastry. Add the flour, semolina, 2-3 tablespoons of extra virgin olive oil and a pinch of salt in a bowl: mix by adding the lukewarm water a little at a time. Once you have finished working the dough, let it rest for at least 30 minutes. In the meantime, take care of the potatoes: boil them and, when cooked, mash them well so as to reduce them to a puree. In a pan with a drizzle of oil, fry the garlic. As soon as this begins to color, turn off the heat and leave to infuse. Cool the potatoes, pour them into a bowl together with the garlic-flavored oil (which you

have removed), the fresh Sardinian pecorino and the finely chopped mint. If necessary, season with salt and pepper. Now take care of the assembly, which is the most delicate part. Roll out the dough thin enough and cut out some discs with a diameter of about 6-8 centimeters. In the center of these, place the filling and close. Spike processing is not simple: you have to fold the discs on themselves by joining the flaps and pinching them alternately, to form a thin creasing similar to an ear. If this does not succeed, you can safely opt for a classic half-moon closure, then pressing the flaps with a fork, to prevent the dough from escaping during cooking. Continue like this until the dough is finished. To cook, bring a pot of water to a boil, add salt and pour the Culurgiones one to one. Turn them continuously - and gently - with a wooden ladle to prevent them from sticking. After about 5 minutes, drain them with a slotted spoon and serve with the sauce of your choice.

Our reinterpretation

To pay homage to this historic dish, we decided to combine it with another Italian excellence, the *Altino pepper*, which we decided to put in the dough in our culinary proposal. This time, finding ourselves in front of one of the cornerstones of Italian cuisine, we decided not to change the filling, but only the dough, so as to revisit the recipe, but always respecting its roots.

Ingredients for the dough:

- 1 egg + 1 yolk
- 70 g of flour 00
- 30 g of re-milled semolina
- 20 g of red pepper powder from Altino



Form a fountain with the flour mixed with the pepper powder, place the eggs in the middle and slowly incorporate the flour with a fork, finish the dough by hand until you get a smooth and homogeneous ball.

Then proceed to make the filling and the pasta according to the traditional method previously explained.

To finish the dish, blanch the Culurgiones until cooked and sauté them in a pan with butter and herbs of your choice, so as not to cover either the pepper in the dough or the filling.

We just have to wish you a good appetite and a good journey into Sardinian culinary pleasures!





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