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- UNA TAVOLA INCLUSIVA: A ROMA MENÙ IN
BRAILLE NEI RISTORANTI

- CRICKET IN ROME: AN ACCOUNT OF A GAME
THROUGH THE EYES OF A BASEBALL FAN

- THE POWER OF CABBAGE
& TRADITIONAL FAMILY RECIPE

- IL TEATRO SOSPESO

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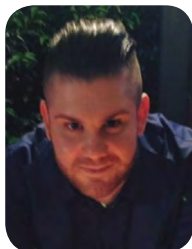
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UNA TAVOLA INCLUSIVA: A ROMA MENÙ IN BRAILLE NEI RISTORANTI



di Matteo Spinelli

Giornalista pubblicitario

Menù stampati in Braille per ristoranti più inclusivi nella Capitale. Questa è l'idea promossa dall'ARCS (Associazione Ristoranti Centro Storico) Roma e realizzata in stretta collaborazione con l'UICI (Unione Italiana dei Ciechi e degli Ipovedenti). Il progetto nasce dall'incontro tra l'ARCS Roma e l'UICI, che hanno come obiettivo comune quello di una convivialità culinaria aperta a tutti e senza barriere, favorendo in tal senso l'accessibilità dei ristoranti a persone non vedenti e ipovedenti. Tutti i ristoranti associati ARCS, infatti, metteranno a disposizione nei propri locali dei menù stampati in Braille, consultabili anche attraverso app e QR Code da smartphone o tablet nei ristoranti che hanno anche in uso questa modalità. Grande soddisfazione espressa dai ristoratori dell'ARCS, che vedono in questa iniziativa la possibilità di una ristorazione aperta a tutti, senza barriere di alcun tipo e per un futuro più solidale.





Un progetto molto importante, che rende entusiasta Giuliano Frittelli (Presidente UICI di Roma): «Grazie all'accordo realizzato con ARCS, non vedenti ed ipovedenti avranno la possibilità di consultare il menù in autonomia. Sarebbe bello se questo progetto, che parte da Roma, si espandesse in tutta Italia come un modello standard. Ringrazio l'ARCS per la disponibilità e la sensibilità dimostrata, augurandomi che possano fare da capofila per i ristoratori di tutta Italia, creando un turismo ancora più accessibile».

Roberto Remoli (Vicepresidente UICI di Roma) vede il menù in Braille come «una scoperta eccezionale ed un importante passo in avanti per l'autonomia di non vedenti ed ipovedenti, che potranno consultarlo in totale tranquillità, sempre contando sulla disponibilità del personale di sala».

Colmare il divario delle disuguaglianze è l'obiettivo principale, quindi, anche nel settore dell'accoglienza. Ma la buona tavola, da sempre, non significa solo cibo di qualità e per tutti, ma anche un buon vino che accompagni la convivialità del momento. Oltre ai menù, infatti, ARCS e UICI, in collaborazione con la ONLUS Stella Selene e l'azienda vinicola La Banditaccia, hanno presentato anche delle etichette in braille, che saranno presente su alcune bottiglie di vino.

Oltre alla scelta dal menù in totale autonomia, quindi, le persone non vedenti ed ipovedenti potranno anche scegliere il vino giusto da abbinare al proprio pasto, conoscendone le caratteristiche, la provenienza e le particolarità.

Una tavola imbandita, il buon cibo ed una bottiglia di vino creano allegria, convivialità e abbattano le barriere di ogni tipo. Ora ancora di più.

THE POWER OF CABBAGE & A TRADITIONAL FAMILY RECIPE!



by Pasqualina Raspaolo

She is the founder and owner of Culinary Genes, LLC. Pasqualina pursued her passion in nutrition, the culinary arts and genetics. She holds annual Tuscan Culinary Adventures and Catamaran Cruises to the beautiful islands of Southern Italy, where she shares her enthusiasm and love of food focusing on gluten-free alternatives. Pasqualina is passionate about people, and the triple L's - love, laughter, and living ... it's in her DNA!



A family favorite and fantastic dish from the Campania region that was said to originate in the 1700s and what history buffs believed to be a dish served to noble guests. This delicious recipe is known to be the oldest of the rice-based dishes. A tasty soup that consisted of primarily rice and cabbage. It has undergone several variations over the centuries and is no longer considered a soup, but a savory rice and cabbage dish cooked slowly with other fantastic ingredients and reduced to a divine, creamy consistency, soaking up all of the aromas and flavors. A real cure-all comfort food served on cold winter days, but one that we enjoy throughout the year!

Cabbage is one of the most important vegetables grown worldwide and contains beneficial bioactive compounds such as vitamin C, carotenoids, chlorophylls, phenolic compounds and sulforaphane.

Vitamin C (Ascorbic Acid): is an essential vitamin that is necessary for the growth, development and repair of all body tissues. It has been shown to be a powerful antioxidant that boosts your immune system, may help manage high blood pressure, and has been shown to have a protective effect on thinking and memory, to name a few.



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Carotenoids: produce the bright yellow, red and orange colors in plants, vegetables and fruits. They are a class of phytonutrients (plant chemicals) that act as antioxidants. They have been shown in studies to have strong cancer-fighting properties, anti-inflammatory and immune system benefits.

Chlorophylls: is responsible for the green color of plants. It allows plants to absorb light from the sun and convert it into energy. It has been shown to have beneficial properties such as promoting the production of red blood cells, absorb toxins and is a powerful antioxidant.

Phenolic Compounds: have long been associated with a variety of beneficial properties including having antioxidant, antiviral, anticancer and anti-inflammatory activities.

Sulforaphane (glucosinolate): is a sulfur-rich compound that is activated when vegetables are cut, chopped or chewed. Sulforaphane has been shown in numerous studies to have powerful health benefits such as, reducing inflammation, neutralizing toxins, and may have anticancer effects.

Below is my family's traditional recipe of '*riso e verza*.' Enjoy!

RISO E VERZA

Servings: 6

Prep Time: 15 minutes

Cook Time: 1 hour

INGREDIENTS:

- Large savoy cabbage (about 2 pounds)
- 1/4 cup extra virgin olive oil
- 2 garlic cloves, whole
- Pinch red crushed pepper
- 2.5 oz (70 gr) rind of Parmigiano-Reggiano (about two pieces)
- 6 cups water
- 1 1/2 cups long grain rice • Sea Salt and ground black pepper, to taste
- 1/4 cup freshly grated Parmigiano-Reggiano cheese plus more for garnish

DIRECTIONS:

- Remove outer layer and stem from the cabbage. Cut in quarters and cut each quarter into long thin slices, like julienne. Wash, drain and set aside.

- In a large pot, or dutch oven, add olive oil, garlic, and crushed red pepper and sauté until garlic turns a blond color. Add cabbage, parmigiano rind, and salt. Cover and sauté for 4 to 5 minutes, stirring a few times.

Remove garlic and add water. Bring to a boil and cook for 15 to 20 minutes then add rice. Cook for 15 to 20 minutes on medium-low heat or until rice is cooked. Stir often to prevent sticking on the bottom of the pot. Add water if necessary.

- Once the rice is cooked, add parmigiano cheese, mix well and let it rest for 5 minutes.

- Serve topped with extra virgin olive oil and grated parmigiano.

NOTES:

1. You can add about 2.5 oz (70 gr) of prosciutto or 'guanciale,' cut into small dices, with the olive oil and garlic.

2. Store for 1 to 2 days in an airtight container and refrigerated. Re-heat on stove-top by adding a little bit of water.



Pasqualina Raspaolo, Chef, MS, CNS, CGMC

Founder & Owner

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"There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle".

Albert Einstein

CRICKET IN ROME: AN ACCOUNT OF A GAME THROUGH THE EYES OF A BASEBALL FAN



by Bin Liu

Bin Liu is a Nutrition and Food Systems Officer at FAO. He works on using multiple pathways to contribute to nutrition, including value chain, food processing and recently, geographical indications. Before joining FAO in 2014, he worked on value chain development at International Potato Center in the Philippines. He holds a Ph.D. in Food Science from the University of Missouri-Columbia, USA.

This is first in a series of articles which will explore the cricketing journey of the FAO-RBA Cricket team in Italy.

Until very recently, I had never imagined I'd watch a cricket match, either on a screen or in the field. What is even more impossible for me to imagine is that the first cricket match I'd watch occurred in Rome.

Of course I had not been totally ignorant to cricket before Ahmed Raza (a colleague and captain of the FAO-RBA Cricket team) asked me if I'd like to go to his team's match and sent me a short YouTube video on the rules of the game. I knew it was played on a large grass field; I knew it was like baseball in the sense that it was much of a one-to-one game; I knew the bat was in somewhat a shovel-like shape and

seemed very heavy; and I knew it was frantically popular in many countries in the Commonwealth.

However, I didn't know how the final scores could be over 100 and how a full, "proper" game could last days; and that video didn't fully answer these questions. On that weekend I had no plan and I did need some fresh air, and I thought there must be a reason that the game had been so fervently followed by so many, so I said yes.



*Alex Chigoverah of the Roma Capannelle Cricket Club in his bowling stride. Alfonso Jayarajah, Leandro Jayarajah and Maruf Anowar from the same club can also be seen in the picture.
Photo credit: Bin Liu.*

I've been living in Rome for quite some years, and I've taken dozens of flights from and to Ciampino; but I hadn't realized there was a large natural area close to the airport until I learned where the field was. This is yet another proof that no matter how long you've lived in Rome, there's always some place you don't know about — Rome has a real, functional hippodrome (in its original meaning, "horse racecourse", and it's not Circo Massimo)?! As we walked towards the field, a jet was descending. I found out later that cricket playing (and horse riding) on the ground below a descending plane was a common scene here. I doubt if there's any other cricket field in the world that can offer a similar experience.

Frankly, the gameplay itself was a bit bland. Baseball is largely a one-to-one game, but it is far from completely being one. If the subtlety of pitching is a bit distant to be appreciated by an amateur spectator, there are still plenty of straightforward eye candies such as the base sprinting, the climbing-the-billboard-to-save-a-homerun catch, the ultra-swift passing, and the sacrifice bunts. Cricket, at least for me, is a game almost solely between the bowler and the batter; and the bat is so heavy and weirdly shaped that the swinging, admittedly skill-demanding, lacks the dazzling visual attraction of that of its equivalent in baseball. And a charming badass in a superhero movie certainly doesn't smash a shop window using a cricket bat.



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View of the ground during the match.
Photo credit: Bin Liu.



Yet, there's something intrinsic to cricket that's still dragging me to it. The running, the bowling, and the crisp "bang" sound are all densely packed in a short, straight course.

Outside it, the players spread on the grass oval in a geometric shape, fixing their gazes at the tiny action zone, mobilizing every nerve and muscle to prepare for the possibility of the ball flying towards them. This is mesmerizing.

I know I shouldn't make abrupt, unfair judgements after watching just one cricket game. There are still a lot of things I need to understand and feel, so I'd put "watch more cricket" into my to-do list. Plus, who knows, maybe there is indeed a charming badass who smashes shop windows with a cricket bat?

FAO-RBA Cricket team is composed of international civil servants from FAO, IFAD, WFP and UNIDROIT who live and work in Rome. In this year's season, the team played six games against teams from the Lazio and Latina regions, including the Roma Capannelle Cricket Club and St. Peter's Cricket Club. To get more information about the team or to join the ranks, please contact Ahmed Raza (ahmed.raza@fao.org) or visit their page (<https://faorba.play-cricket.com/home>).



Pre-game huddle of the FAO-RBA XI to strategize for the game. Photo credit: Bin Liu.

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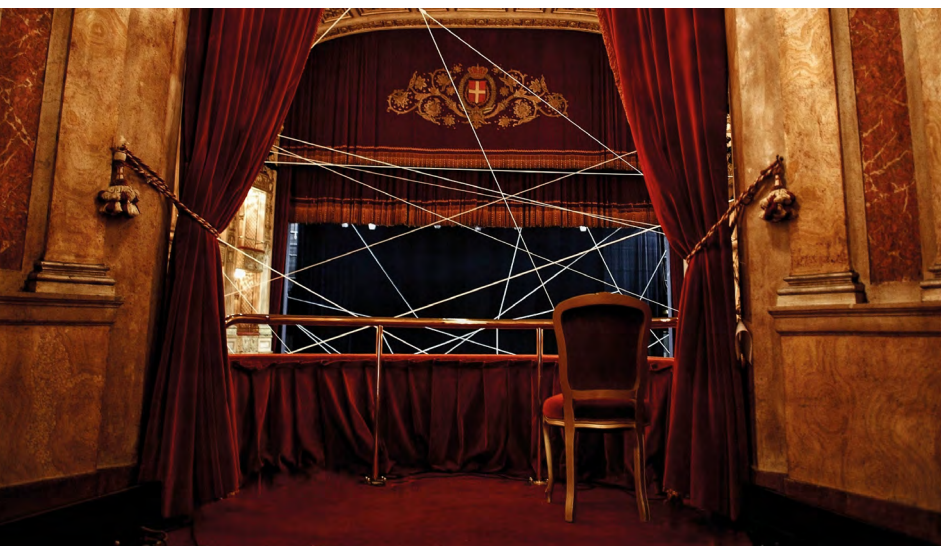
IL TEATRO SOSPESO

Le immagini del Teatro dell'Opera di Roma durante la pandemia



di Emiliano Pinnizzotto

*Fotoreporter documentarista e Visual Journalist, Docente di Fotografia e Post-Produzione Digitale
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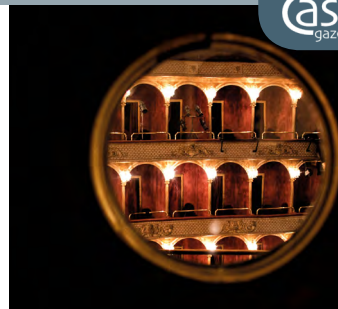


La pandemia in questi due anni ha modificato ogni aspetto della nostra vita, costringendoci ad enormi cambiamenti e a continui esercizi di adattamento, in ogni settore, lavoro o rapporto interpersonale.

Uno dei campi che ha subito maggiormente il lockdown e le restrizioni che si sono susseguite e che ancora continuano a scandire la nostra quotidianità, è quello dell'arte e della cultura.

All'interno di questo vastissimo settore, di cui l'Italia è sicuramente il paese più ricco al mondo, una storia che vale la pena raccontare è quella de **"Il Teatro Sospeso"**. Questo è il titolo del Libro fotografico di **Damiano Mongelli**, ballerino professionista e fotografo, che ha raccontato "dall'interno" il Teatro dell'Opera di Roma in piena pandemia, immortalandolo in una veste mai indossata prima, quella della completa assenza di pubblico.

Corridoi vuoti e silenziosi che diventano quasi spettrali, poltrone transennate, sanificatori che si aggirano nel teatro nelle loro tute bianche come in un film di fantascienza, prove dei balletti con distanziamento tra gli artisti e ballerini con le mascherine protettive.



Tutto questo non ha saputo fermare il grande spirito artistico e i suoi protagonisti che si sono adoperati con ogni mezzo per realizzare qualcosa che andasse oltre le limitazioni dei decreti legge; il Teatro infatti non si è arreso alla pandemia ma si è saputo convertire con l'aiuto della rete, organizzando numerosi spettacoli in streaming senza pubblico in presenza, ma raggiungendo migliaia di persone a distanza anch'esse costrette in casa dal lockdown.

La ripresa di una normalità, seppur distorta, e la speranza di tempi migliori viene sottolineata dalle immagini di una sezione del libro dedicata alla scuola di danza del Teatro dell'Opera, giovani promesse che si allenano ogni giorno duramente per inseguire i loro sogni e diventare i protagonisti del teatro di domani.

Uno sguardo intimo e unico di chi da vent'anni lavora, danza e insegna in quel teatro, che con l'aiuto della fotografia riesce a svelare uno spaccato prezioso a testimonianza di questi anni pandemici.



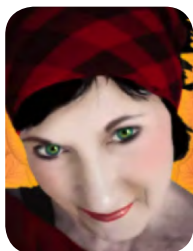
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Ventiseiesimo libro della **Graffiti**, formato 30x24cm, con oltre 100 immagini a colori e bianco e nero che hanno già ottenuto numerosi riconoscimenti internazionali come MIFA - Moscow International Foto Awards / Px3, Le Prix de la Photographie, Paris / IPA - International Photography Awards / Bifa - Budapest International Photo Awards e C2A, Creative Communication Award.



THE ART CLASS ONLINE

YOUR ONLINE CREATIVITY PORTAL!



By Janine Claudia Nizza

Artist Teacher

Welcome to The ArT class Online, an ongoing creative-instruction class led by Janine Claudia Nizza. Based in Rome, Italy, but serving the world, The ArT class Online is an opportunity for artists and artists-to-be to explore their own personal process of creativity and to take dive deep into their own psyche.

Born out of the global lockdown and the desire to continue to help students reach their artistic potential, Janine Claudia Nizza decided to take her in-person atelier to an online platform. Partnering with the United Nations Food and Agricultural Organization's Cooperative, Janine is now able to bring her class to not only the creatively curious in Rome, but to anywhere in the world.

We're looking forward to meeting you and having you join us in our online adventure. Whether you are an experienced artist or someone that has never even explored your artistic side, everyone is welcome here.

The ArT class Online is a continuing, online creativity enhancement course. Located in Rome, Italy, the class serves students from around the globe. The class is taught in English.

(Introduction by Terri Maxfield Lipp)

"The ArT class" is an art and research atelier that has been providing excellent



J.C.N.



J.C.N.



J.C.N.

results to the students of the course for almost a year. It begins with drawing and graphic analysis exercises that are used to identify the deep self.

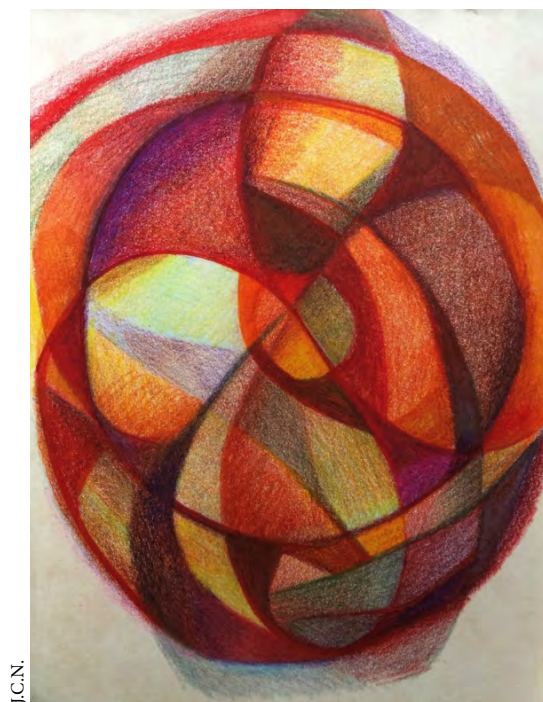
*Our exploration starts with simple questions like:
Who am I?*

*How can I hold an emotion and make it visible
on the canvas?*

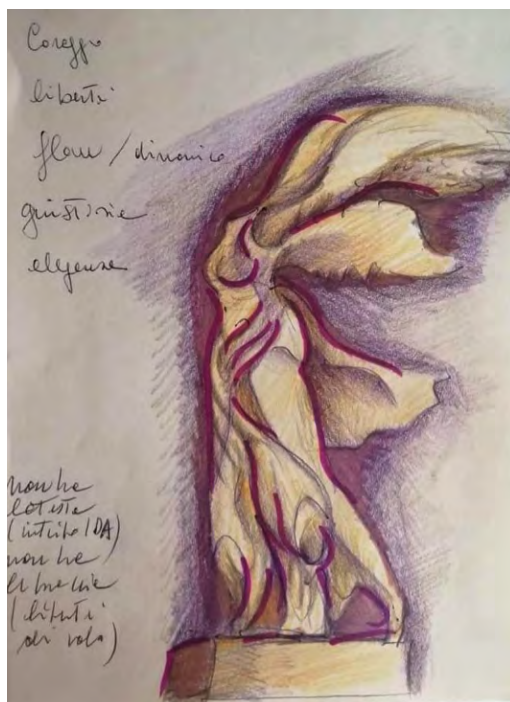
What are the “mother” colors?



J.C.N.



J.C.N.

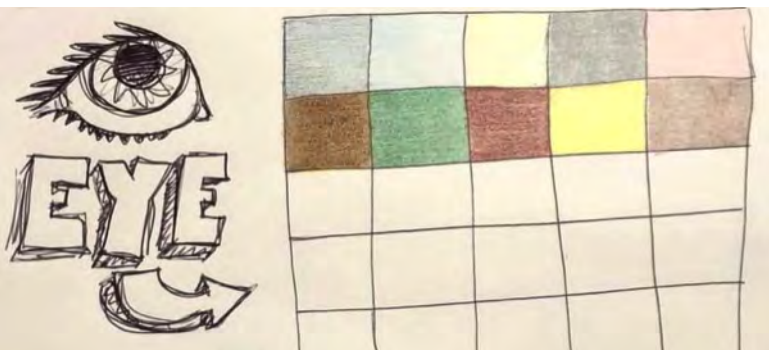


J.C.N.

Through easy paths that show “common secrets” in the works of the great masters, we have reached the end of 2021 with splendid results with my amazing artist/student:

The poetics of Terri **Maxfield Lipp**:

An artist with the right balance between concreteness and imagination, capable of transforming the chromatic matter into pure “dream”.



Her art inspires the whole group!
She also designed our fabulous web:

www.theartclassonline.com



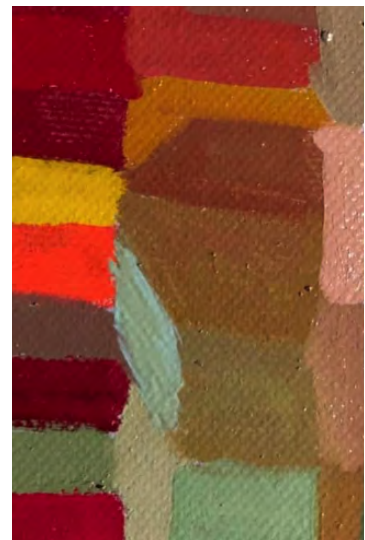
This sequence shows the painted analysis of Master Cot's painting by Terri Maxfield Lipp:



Tacko Ndiaye's creative force:

Her canvases form an innovative and original body in the expression of values and feelings: method and passion intertwine in her complementarily. Each time, a search for her reveals a welcome surprise to us.

This sequence shows the process of making a painting by Tacko Ndiaye:



Within this group I found a meeting point in the terrain of curiosity, as well as the ability to analyze work by placing pictorial treatment at the center of each exercise: motivation, support, format, and the palette. Putting all these elements together, helps each of them try their hand at clear parameters and then being able to express themselves freely.

Short byo

Janine Claudia Nizza

Architecture - University La Sapienza - Rome 1987

Bachelor in Painting - Academy of Art - Rome 1992

Art Assistant of director Lindsay Kemp-1992-97 Todi (PG)

Storyboard Master, U.C.L.A. Extension, Los Angeles 1999

Art Teacher at Presbyterian School - Culver City (CA) 2000



The Art Class by Janine Claudia Nizza

Janine will support student's work with **thematic theory classes** on Art History of painting, from the Prehistoric Age to the Street Art, including explanation of other techniques to realize art work, helping and supporting each student all along with their creations, in order to achieve the best individual result!

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- Study of the right media to represent the subject: oil painting/acrylic painting/pencils and markers/photography/decoupage/mixed media
- Realization of the entire artwork, including the support to "frame" it or "present" it.

The Art Class is open to all students from young to senior, who should be equipped with their own colours/canvas/materials and books.

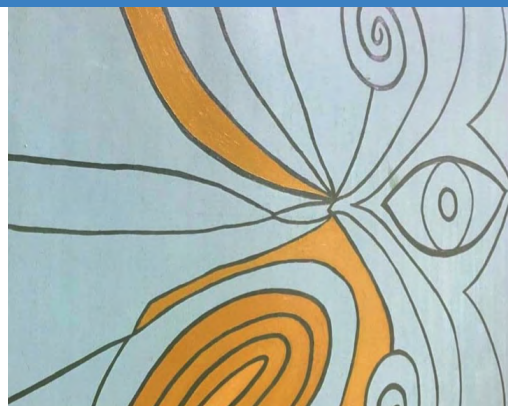
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LA PRIMA BIBLIOTECA-MUSEO DELLA CUCINA, A ROMA

Garum ha una collezione di libri importantissimi: dalla ricetta del suppli a prime edizioni di libri del '500



Tra i portoni, incastonata in un complesso mimetizzato, a cui si accede da un cortile, c'è una biblioteca-museo a tema cibo. Si chiama Garum, come l'intruglio saporito a base di interiora di pesce degli antichi romani, antenato della colatura di alici, ed è completamente gratuito. È frutto di un'idea di Rossano Boscolo, collezionista, chef e fondatore di una delle più importanti accademie di cucina, Campus Les Etoile, nella Tuscia.

In un ex convento stipato di teste antiche e capitelli, si entra improvvisamente in uno spazio piuttosto grande dove ci si perde in oggetti da cucina mai visti —c'è un'intera sezione sugli strumenti per fare il gelato.

In una stanza sono praticamente racchiusi secoli di storia attraverso pentolame e zagole per burro. Si possono trovare stampi da sorbetto del 1600, il primo gioco di cucina per bambini, uno dei primi fornelli a gas, parigino, della prima metà del 1800.

Lo scopo di Garum non è quello di spiattellare al mondo la collezione di oltre 200 libri antichi o rari e altrettanti innumerevoli oggetti per cucinare. È piuttosto quella di creare cultura e storia laddove di cultura e storia si parla veramente poco.

Studiando questi libri non solo si può capire cosa si mangiasse nel passato, ma anche, ad esempio, perché i ricchi morissero prima dei poveri: perché si mangiavano enormi quantità di carne putrefatta ricoperta di spezie, a differenza dei poveri che mangiavano cereali e legumi.

Tra i numerosi oggetti esposti si possono trovare da delle rarissime ciotole da monaci in legno ai primi stampi dei cioccolatini in plastica, ciò per far capire ai visitatori come si sono evolute certe tecniche e certi gusti.

Al primo piano c'è il regno di pentole e stampi da charlotte. (Pentole siglate con i nomi degli chef o dei ristoranti in cui lavoravano). Il secondo piano è interamente dedicato alla collezione di libri di Rossano Boscolo: circa 130 libri e riviste (una parte della collezione di 3500) che vanno dalla prima edizione lionese del De Re



Coquinaria di Marco Gavio Apicio del 1541 al manifesto della cucina futurista. La collezione è nata grazie alla preparazione per la formazione dei ragazzi partecipanti al campus che Rossano Boscolo aprì nel 1985 “Ogni collezionista, arrivato a un certo punto della collezione, vuole condividerla con gli altri: per questo è nato il museo-biblioteca Garum”, spiegano coloro che si occupano della Biblioteca-museo.

Il 90% dei libri che si trovano qui sono prime edizioni. C'è una delle primissime edizioni de il Platina, primo vero libro di cucina, del 1475. Una copia di Bartolomeo Scappi della prima edizione, cuoco del '500 alla corte di Papa Pio V. Ma anche libri di mestieri e strumenti che ci fanno capire come avvenivano preparazioni e servizi. “Il Medioevo e il Rinascimento sono i periodi in cui bisognava ostentare opulenza: le tavole erano imbandite con un sacco di piatti e c'era moltissima carne, che si copriva di spezie un po' perché erano simbolo di ricchezza e un po' perché non c'erano frigoriferi: si doveva coprire il sapore di carne rancida. Questo aspetto non ci fa capire solo cosa mangiassero: ci dice anche perché i ricchi morissero prima dei poveri, mangiandosi sempre queste enormi quantità di carne putrefatta a differenza dei poveri cristi che mangiavano cereali e legumi”.

Scorrendo la collezione si trova anche la prima ricetta di un sugo al pomodoro, di fine 1600, fatta da un cuoco alla corte dei reali napoletani. “Tanta gente scrive e dice cose a caso: anche la cucina ha le sue fonti, che vanno conosciute. C'è chi dice che nel sugo al pomodoro ci mettessero un ingrediente piuttosto che un altro: qui lo puoi sapere con certezza.”

Si scopre come incominciano a essere usati gli ingredienti che venivano dall'America (siamo stati diffidenti per circa tre secoli), come si inizia a parlare di cucina francese e,



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in vino fare-
modato in
dolo, se co-
pistacchi e
sco d' uovo
prenderi un
arissimo, e
la glassa rea-
può accu-
azzarola, e
varia con
le marmel-

ingone, ma
ut, e sopra
e cruda, o
o candito
aruisse cos-
t.
aniera.
con latte,
oppure cos-
se non pas-
denso, e
nditelo con
, e qualche
telo quindi
ata, e nel
raggi cotto,
e beue con

l'istesso riso, indorate, ed appanate il di
sopra; fate poscia cuocere il timballo ad
un forno temperato, e servitelo con sopra
un buon culi di prosciutto.
Potrete guarnire il fondo, o con fi-
letti di polleria cotti piccati, o senza pic-
care, o con erbe in mazzetti, o intagliate
e cotte, con salcicce, o con cipolle glas-
sate, tartufi, code di gansuuri ecc.
Se vi metterete più uovi interi nella com-
posizione, potrete allora cuocere il timbal-
lo a bagno maria.
Nei giorni di magro, si cuoce il riso
con sostanza di pesce, e non vi si mette
il parmegiano; ed invece dei uovi interi,
si mettono solo i bianchi. Se ne fanno
ancora piccoli timballetti.

Surprise di riso.

Ordure. Formate delle palle grosse co-
me un uovo, con il riso cotto come per i
Timballi; nel centro poneteci un salpicco-
ne cotto, e freddo, formate tante perette,
oppure delle surprise schiacciate, o bislunghe;
indoratele, appanatele, e fatele frig-
gere di bel colore. Si possono ancora frig-
gere indorate solamente senza appanare.

Antri. Pila alla Turchia.

Antri. Ponete una libbra di riso ben la-
vato dentro una cazzarola con un buon
pezzo di butirro, e dopo che avrà un poco
rosolato bagnatelo con un buon ramajolo
di sugo di sostanza, ed allorchè si va a

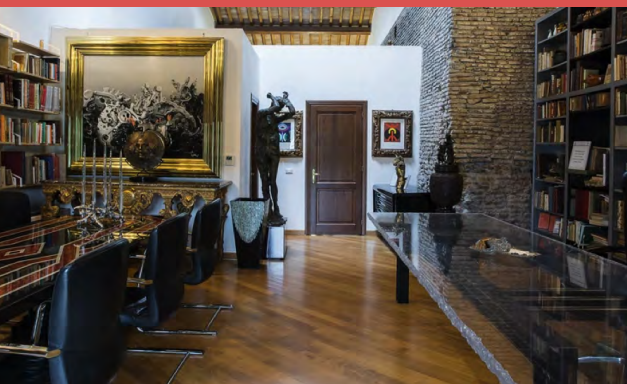
ovviamente, come dal modello di cucina francese che tutti in Europa seguivano, si è arrivati alla nostra cucina tradizionale. “Nell’800 Europa voleva dire Francia: Napoleone era dappertutto. Ma diciamo che la Francia è sempre stata un po’ il faro della cucina, con le sue corti. Arriva un certo punto, però, in cui fa il suo ingresso in campo una prima forma di borghesia che, unita al patriottismo di un’Italia appena nata, fa in modo di separare la cucina francese da quella italiana.” Di fatto, i nuovi piccolo borghesi volevano iniziare a mangiare a un livello più elaborato. Ma la cucina francese era costosa e complessa: quindi si rispolverano tutta una serie di ricette regionali prese dai quaderni delle nonne. Le ricette vengono riprese da riviste di editori locali, accessibili praticamente a tutti, ed è così che nasce la nostra cucina tradizionale.

Nella collezione c’è anche una prima edizione dell’Artusi, colui che ha messo nero su bianco un sacco di ricette italiane, in italiano corretto e corrente. È uno dei pezzi più importanti che sono presenti; è una delle tre copie in prima edizione dell’Artusi.

La particolarità di questa biblioteca-museo è che non sono dei libri agonizzanti fissi in una teca: oltre all’aspetto storico e antropologico, c’è quello del libro come cosa viva. Chi lo gestisce non ha paura di mettervi queste edizioni del 1500 in mano.

Finita la storia della cucina europea condensata in una stanza, ci spostiamo nella biblioteca: “La gente può prenotare e venire anche a consultare moltissimi libri di cucina. Proprio l’altro giorno una signora ci ha dato un quaderno dove parrebbe esserci la prima ricetta del tiramisù mai trovata.” Più avanti ci sarà anche una libreria specializzata e una serie di cene immersive in cui godersi una cena presa dal menu di uno zar, di una corte settecentesca o di assaggiare il primo vero sugo al pomodoro.

Scorrendo tra le ricette si trova anche quella del Suppli: una delle prime è del 1832, dell’Agnoletti, nel suo Manuale del Cuoco e del Pasticcere, dove si racconta che bisogna in sostanza cuocere il riso, riempirlo con del salpiccone —in pratica



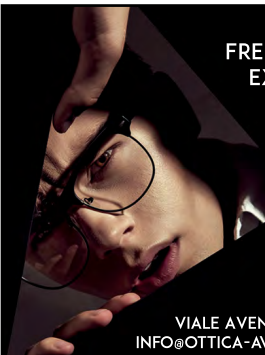
di ragù-, panarli e friggerli. “Pare che la prima a metterli in menu sia stata l’Osteria della Lepre nel 1874, a livello popolare. E che si chiamasse così perché c’erano molti francesi in città, durante l’occupazione napoleonica, che rimanevano meravigliati dalla gustosa sorpresa contenuta nel riso.”



Cliccando sul link <https://www.museodellacucina.com/biblioteca-e-museo/> avrete accesso alla lista dei volumi in mostra al secondo piano del Garum. Cliccando poi sulle singole schede potrete leggere, previa registrazione gratuita, ogni singola scheda catalografica che contiene la descrizione bibliologica e bibliografica dell’opera in oggetto; ogni descrizione poi è corredata da numerose ricette, notizie e curiosità tratte dalle stesse opere. Questa sezione è, in pratica, una lunga e dettagliata visita guidata del meraviglioso percorso storico-gastronomico segnato dai libri conservati nella collezione del Garum.

Maggiori informazioni:

<https://www.museodellacucina.com/>
<https://www.turismoroma.it/it/luoghi/garum-museo-della-cucina>



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THE GENOESE RAGÙ



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



Welcome back to the periodic culinary column by Flavorossi!

With the progress of the winter period and its dark and rainy days, the chances of finding yourself on the sofa, perhaps wearing a nice warm blanket and something to read, have

never been higher, so why not spend ten of these minutes of relaxation to travel with us (strictly glued to the sofa) to discover another of the characteristic flavors of Italian cuisine: the Genoese Ragù.

Contrary to what the name might suggest, this is a dish of Campania origin, based on ground beef and (not necessarily) peas.

Ragù alla Genovese is a typical dish of Neapolitan cuisine, a real must. The origin of this dish is not certain, many theses have developed over the years: one dates back to the 15th century, to the so-called Aragonese period and attributes the birth of this delicious dish to a Neapolitan cook with the surname Genovese or nicknamed o 'Genovese; according to another story it originated from Neapolitan sailors in the port of Genoa; for yet another it was introduced to Naples in the seventeenth century by Genoese cooks.

The secret of a good Genovese Doc, as for all ragù, is long cooking, it must in fact cook for many hours - between 4 and 8 total - and very low heat, since the more it cooks, the more good and concentrated the sauce becomes. , full of flavors. According to tradition, the Genovese is a Sunday dish and you start cooking it on Saturday afternoon, due to its long preparation and cooking: it is cooked for the first 4 hours on Saturday, and cooking is resumed for the other 2-4 hours on Sunday morning until lunchtime.

The most suitable pasta is the short one, mainly ziti broken into 2 parts, in Naples it is said in fact "a mort do ragù è o'zit" ("the death of ragù are ziti"), but paccheri are

also good, mezzanines, maltagliati, flagpoles, feathers, candles..., whatever format you prefer; but also with bucatini and long pasta it will be very good.

The Genovese name usually refers to a meat sauce (veal that does not exceed one year of age) and onions, cooked over low heat for a relatively long period of time. While it is at the discretion of the cook or the cook on duty what to add to the Genovese: there are those who prefer it in white and those who love it with red sauce, there are those who leave it bare and those who like to enrich it with peas.

As for our reinterpretation, we will deviate a lot from the raw materials recommended for the realization of the original dish, but only because we think that the final result is a Genovese ragù worthy of the name...

Follow us to discover our proposal together!

Traditional Recipe



Ingredients for 4 people:

- 400 gr of pasta
- 1 stalk of celery
- 1 kg of copper onions (Montoro if possible)
- 5 cherry tomatoes from Vesuvio (optional)
- 200 gr of peas
- 1 kg of young veal (no more than one year old)
- 1/2 glass of extra virgin olive oil
- 1 glass of white wine
- Pepper
- Parsley or Basil

Preparation:

Cut the celery into small pieces, the onions coarsely and the cherry tomatoes into 2 parts. In a pot (possibly terracotta) pour the extra virgin olive oil and gently fry the chopped celery and cherry tomatoes, then add the veal and brown; as soon as the mixture changes color, blend with white wine and let it evaporate completely. Then add the onions, covering everything with a lid, and lowering the heat to low. At this point the Genovese must cook at least 4 hours and more, if possible, over a very low heat so as not to burn the onions, which must be consumed completely and take on the dark brown color of the true Genovese Ragù.

The addition of water or vegetable broth should not be used during cooking because the onions release a lot of water and when cooking with the flame on low, they should not stick to the bottom or burn. If the sauce dries up or sticks, add vegetable broth or hot water. Finally, 30 minutes before turning off, put the peas and finish cooking.

Drain the pasta al dente and pour it back into the pot, then add a few ladles of sauce and mix well, stirring with a ladle. Serve the dish seasoned with some Genovese Ragù sauce, a few leaves of fresh basil or parsley and pepper.

Our Review

Ingredients for the pasta (for two people):

- 1 whole egg
- 100 gr of flour 00
- 10 gr of smoked paprika

Put the volcano-shaped flour on a pastry board, meanwhile in a separate bowl, beat the egg and paprika well, making sure that no lumps remain. Add the egg to the center of the “volcano” and slowly mix the flour with a fork; once the mixture has blended, start working it with the palm of your hand (I’m sure that at this point you will be masters in kneading by hand).

Obtained a smooth and homogeneous dough, let it rest wrapped in a damp cloth for about an hour, once rested, roll it out with a rolling pin to the desired thickness and cut the noodles to your liking.

Ingredients for the ragù (for two people):

- 400 gr of ground octopus (have it ground by your fishmonger)
- 1/2 carrot
- 1/2 onion
- 1/2 stick of celery
- 100 ml of white wine
- Extra virgin olive oil

Heat a saucepan over high heat, put 2 tablespoons of oil and add the octopus. I recommend that the pot is very large, so as to roast the ground octopus and not boil it. Once the octopus has taken on a nice bright purple color, add the vegetables cut into very small brunoise, let it dry and blend with the wine, add two ladles of water and cook over low heat for about 3 hours, topping up with water if necessary.

Ingredients for the sauce (for two people):

- 200 gr of blanched peas
- 20 gr of extra virgin olive oil
- 10 gr of lime juice
- 1 pinch of salt
- 20 gr of pea cooking water

Put all the ingredients in a food processor and blend at maximum speed for one minute, then pass them through a fine mesh strainer and place on the bottom of the plate. Add the blanched fettuccine over the sauce and stir in our octopus ragout, then finish it all off with a grating of lime zest.



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