



# Argonauta

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## Ancient or modern wheat?

A grain of wheat is characterized by a very complex structure, with different wrappings and membranes and moreover with variable characteristics from harvest to harvest, determined by the soil and the climate.

Making the nutrients contained in the grain accessible was a human requirement since the discovery of wheat; it was therefore necessary to work it, starting with the milling.

A real art milling and that of the miller a very special job, which contains a series of vast skills.

The miller must be a botanist, because he must know and distinguish the raw material, the cereals he grinds; the miller must be a chemist and biologist, because he needs to analyze the materials he uses and the products he creates; the miller must mean mechanics and hydraulics, to run the machinery.

All this makes the miller a craftsman and entrepreneur at the same time.

The first grinding techniques, from prehistoric times to the Roman age, are limited to shredding the cereal, crushing it between two smooth stones that are made to rotate only by the muscular strength of people or animals.

From the simple grinding we reach the milling, that is the technique to optimize the grinding process in order to obtain excellent quality flours, different in relation to their final use.

This result is attributable to the experience of the miller alone, who once controlled the results by relying on sight and touch.

Nowadays, in addition to manual rituals, we rely on laboratory results, where very sophisticated equipment is used to detect the physical characteristics of the products obtained.

The manual ritual, a gesture of attention and care, which recalls the caress of a mother to the son, as if the touch should affect the

personality of the flour produced, saw a time, and still sees, the miller dip his hand under the incipient flow of the grind on exit, to feel the flour and act accordingly, educating the mechanism of regulating the millstones. The particular care of a time, to which the miller had to devote himself, are similar to today, obviously revised by virtue of technicalities and technologies now used.

Here is the repetition of the regulation of the distance between the two millstones, to obtain a flour of the desired fineness without burning it, periodically replenish the grooves of the millstones to revive and re-sharpen the edges, keep the hydraulic works clean by removing the infesting vegetation and removing the debris carried by the water: ancient gestures of the past, renewed even today.

Stone grinding is the statement that is increasingly read on the labels of flour bags, highlighting the old (or ancient) techniques and bringing back to us the memory of an old mill. Great confusion created by emotional language. At this juncture, the vocabulary of the Italian language comes to my aid: the old adjective indicates that the thing is dated, obsolete, outdated and often unusable, while the old adjective gives a value to things, value due to the culture and experience that they contain and transmit.

Old (or ancient?) mills with stone grinders are often obsolete and unusable, especially when referring to the current health and safety provisions at work, or to expectations of qualitative performance.

Chameleon information is generated, inaccurate and often misleading, often in the form of rules (which does not mean truth) in many cases generating orthorexia.

In the era of communication that leads to act and not to UNDERSTAND, in the era of communication that leads to obedience and not to INTERPRETATION, you must leave out the bucolic imagery of television commercials and rely on the art of discernment, to develop a critical vision and filter everything that comes to our ears.

To make good flour the essential components are the quality of the cereal and the technology applied to processing, not limited to the milling technique, but extended to the preparation.

Essential, in fact, an important cleaning of the cereal itself, in order to avoid putting on the table a product contaminated by external elements and mycotoxins (secondary metabolites produced by plant fungi or molding agents of food) which, if ingested, may be responsible for the possible onset of acute or chronic diseases.

### Ancient or modern wheat?

The information that repeatedly comes to us is inaccurate and often misleading. Different are the peculiarities of one and the other. The differences between the two grains, ancient and modern, are little consistent on the practical side, but decidedly important on the commercial side, in a media context.

However, ancient grains are richer in micro ingredients, such as iron and zinc, although futile in a diet already rich in such elements.

Ancient grains have characteristics that can be enhanced on the basis of different aspects, including agronomic, transformation

**... the art,  
the universal language, the algorithm that,  
involving all the senses,  
is able to transmit  
messages and emotions.  
Art, the light of the interior,  
the sound of the human soul,  
the tactile sensation  
of feelings, the aesthetic taste.  
But not only... the expression  
of trades, of traditions,  
the safe of the human patrimony  
where opinions and thoughts  
are the jewels of ...**

and genetic improvement: it is important to know that ancient grains do not have miraculous qualities.

Ancient wheat is ancient wheat and nothing else.

Modern wheat is modern wheat and nothing else.

The stone mill is the stone mill and nothing else.

The working technique is the ancient one.

The stone mill, or simply grinds, or millstone mill are synonymous. Its specificity is that of grinding the grain in its



### Hands

#### Filippo Manfroni

The hands have always been vehicles of deep meanings, bearers of a vocabulary of gestures and able to take on very strong symbolic and spiritual contents. A means of connection between man and the surrounding world, the touch communicates, but it is also capable of dividing or even creating deep wounds. But wounds that at the same time can heal and heal. And it is just a sort of salvation that these hands seem to offer to the eye, through that light and sweet touch that turns into a request for welcome and support, and that is charged with an intense psychological value. A touching that becomes a new birth, a meeting. A simple gesture, almost primordial and that might seem banal in its simplicity, but is totally renewed and very powerful in its impact, thanks also to a fine attention to detail and the game of contrasts between the dark background and the complexion of the hands.

*The manual ritual, a gesture of attention, of care, which recalls the caress of a mother to her child ...  
The solo of an instrument and then the symphony of an asceticism to untold sensations. The magic of transmitting what is unspeakable.  
Finally the joy .... "The love that moves the Sun and the other Stars".*



*A large boat, built on divine indication to escape the flood and preserve the species. Thought is based on religion and in relation to it reality is thought of as the set of effects of a divine cause, totally ignoring the tangible causes of physical, chemical and biological origin. This mystical basis of archaic thought leads to total participation in surrounding beings, impermeable to individual experience, ignoring the principles of identity, of contradiction and causality. You lose the precise idea of individuality, because you feel part of the group in which you live, you are not able to make a clear distinction between the possible and the impossible attributing every manifestation to a general magical cause.*

## Flying Ship

### Carlo Ravaoli

The subject of the flying ship that appears in some paintings by Carlo Ravaoli is a theme dear to the artist and that finds some of its roots in science fiction stories: rudimentary spaceships, led by brave men, who sail the skies to discover new worlds. is the search for freedom to animate the sails of this fantastic vessel that transports to distant places an entire city. But the soul of these men, of this community that inhabits the sailing ship city, is not led by the feeling of fear, theirs is not to be read as an escape, an abandonment of their homeland, but a search.

It is the desire for freedom and the nomadic soul, always in search of a new place, that pushes to seek an answer to a call to which it is not possible to remain indifferent.

In this painting we find that meticulous attention to detail that distinguishes the works of Ravaoli and a technical skill in the use of oil mixed with acrylic able to make and highlight the most subtle shades.

entirety, preserving its taste and the myriad of elements that it contains, in the quantities and qualities that nature alone (organic grains) or that nature controlled by man (modern grains) has delivered us. The choice to grind the ancient or the modern does not imply an inevitable pairing with the millstone or with cylinders (rollers).

The roller mill is a roller mill and nothing else.

It is a different technique from the stone one and its characteristic is that to undress the grain from its envelope (bran), separating it from the germ, and to proceed separately to the grinding in order to obtain products (always natural) that then, alone, or mixed in the desired proportions, can be used to obtain specific products.

We talk about the number of revolutions of the grinding element, stone grinds in one case, rollers, in the other: if the figure is overestimated, resulting in an increase in temperature, and are exceeded 42 degrees Celsius, there may be an undesirable overheating of the flour, undesirable condition of damage.

The temperature reflects the movement of molecular particles during grinding, closely related to kinetic energy.

It is spontaneous to deduce that the peripheral speed, the scoring, the distance between the grinding bodies are heat generating and therefore, of course, to be sized with great care.

With stone mills the expectation is the result of a pure whole flour, where bran and germ are present without being too chopped, without being heated

(preserving the nutritional values) and without the color being changed. The resulting products are of high quality and richness, thanks to the higher concentration of nutrients, such as vitamins, proteins, magnesium, calcium, mineral salts, fiber, essential oils and enzymes.

The applied technique is always the same as in the past: the wheat is conveyed to the center of the two wheels and from here, passing through them, is milled.

The constant feeding of the grain to the grinding wheels, the perfect scoring of the grinding wheels themselves, their shape, their diameter and last but not least, the distance between one and the other, are the parameters that will ensure the success of grinding.

Little by little, the stone millstones have regained dignity and there are still ample possibilities of use today, both for organic, special or niche flours. With cylindrical mills the expectations, being the process aimed at the separate milling of the 3 products belonging to the grain (bran, germ and flour or semolina for durum wheat), the milling parameters are variable according to the desired final product.

Also in this application, the peripheral speed and the scoring of the grinding rollers, in addition to the grinding length, are the guidelines to optimize the final product, with the help of the screening sieves, key for the particle size and densimetric separation of the 3 mentioned elements, bran, flour and germ.

The truth is that the modern version of the old mills, is spreading today ennobled with the latest mechatronic technologies, to ensure the perfect control of grinding parameters and ensuring high expectations.

... the principle of non-contradiction.

(Plato)

*It is impossible that the same attribute, at the same time, belongs and does not belong to the same object and under the same regard.*  
Aristotle



# Popular Expressions

*Myths change but traditions remain;  
men continue to do what their fathers did before them, even though  
the reason  
that the fathers acted in this way is long forgotten.*  
James George Frazer

It could be said that the whole past deserves to be deepened because every step has led us to the present day, giving us the keys to understanding the facets of our present world.

During the journey, guests of prehistory, when the human being was part of nature and the value of his life was equal to the value of wild wheat or primitive animal, for the first man there was no border between the human species and that animal or plant.

The deep-rooted and ancestral feeling, which can be traced back to the ancestors, has always conditioned human action in its relations with the other, in epochs during which man was not yet at the center of the universe.

In almost all primitive societies the popular imagination, astonished by the inanimate, was satisfied with recognizing and lending faith to supernatural entities, and in particular to the grain spirit.

The ear, until the harvest, was the home, the custody from which that spirit was then to flee when the sickles arrived, transfigured and subsequently incarnated in the reaper or in an animal, came out frightened by his last hiding place.

"(...) as the grain falls under the scythe the animal runs away (...) he who cuts the last grain (...) takes the name of the animal".

*(James George Frazer, The Golden Branch)*

A ritual of the peasant people, a custom that remained so until the mechanization of agriculture.

Mythology itself, permeating every aspect and manifestation of real life, manifested all the interspecific violence of nature.

The rituals connected with the spirit of the wheat and the other zoomorphic divinities of the vegetation, customs of clear pagan derivation, justified as, incarnating the divinity, the man and the

animal were in parity, ignoring the speciesism of the civilized man. The spirit of wheat leads back to Osiris, king of ancient Egypt and rural deity, member of the Ennead, the group of nine Egyptian deities venerated in Heliopolis.

Egyptian mythology tells of his killing and the custom of human sacrifices by spreading the limbs on the fields, to fertilize them and thus favor the incarnation of the spirit of the wheat.

"(...) the god of wheat gave birth to the ears of his body, offered his body to nourish the people, died so that his people could live".  
*(James George Frazer, The Golden Branch)*

For agricultural populations, where the custom of deicide was still well rooted, the sacramental meal was also configured as a mystical meal and with killing the victim it was intended to offer a sacrifice to a deity, to kill preserving them from the ugliness of old age and last but not least, to kill the same divinity to assume its extraordinary powers.

To kill seems to be, for primitive man, a necessity, not so much for a matter of food as for a religious obligation, inserting himself in a panic dimension of nature where man has not yet proclaimed himself the center of creation, but on the contrary it is placed on the same level as plants and animals.

The Athenian sacrifice bouphonia provided that barley, wheat and cereal buns were placed on the altar of Zeus Polieus and then fed to two oxen, identifying the first ox that would eat the offerings the incarnation of wheat, and then sacrifice him as chosen as divine.

Then, with his skin sewn and filled with straw, was fashioned a simulacrum to be yoked to a plow.

The salient feature of the ceremonials and rites is the ferocity, propitiatory to increase harvests, scarecrow of famine and reparatory to appease the spirits and gods.

Popular expressions represent the oral tradition, that is, unwritten, which archaeologist Thomas called folklore."

Happy is he, among the living men of the earth, who has seen these things! Those who have not been initiated into the sacred mysteries, those who have not had this fate, will never have the same fate, when they are dead, in the damp, rotting darkness beyond."

*(Homer, Hymn to Demeter)*

*Strangeness, dominance and control.*

*The strange attitude we have with our bodies.*

*A split relationship: the flow of life, in the physical plane in which we live, made of sensations, emotions, enjoyments and sufferings conveyed by the flesh, and then the body as a casing, a perfect organism, an equally perfect performer.*

## Time, Courage and Justice

### Daide Conti

The balance, symbol of justice and balance, from the astral point of view represents the mediation between physical decline and spiritual growth, between the incarnate being and the essence. While the lion symbolizes the maximum power of the energies, the determination to realize one's own aspirations and the splendour of one's own being and the courage of incarnating it. And precisely the balance between choices, acting with courage and the time that passes seems to investigate this image. The female figure in the center, the physical and symbolic cornerstone of this work, holds a balance, on whose plate there is a branch of a tree, while the lion forcefully seizes a leg. The woman looks without fear at the animal perhaps conscious of its ability to overcome and tame it, as well as totally impassive weighs that branch, that life. And that balance of forces that the image recounts is associated with that ability to manage light and shadow and the ability to investigate the body typical of the research of Davide Conti and that also in this case contribute to emphasize the content of the image.

