ris. His first written work, *Le pâtissier royal parisien* 815), makes it certain that he studied in the print om of the Bibliothèque Nationale and there began a etime's fascination with architecture and the decora- e arts, which in turn closely informed his work. His yle of sugar craft, featuring hermitages and ruined mples, may be regarded as the confectionery analog English garden follies of the neoclassical and Gothic eriod. Carême's fame therefore rests on his obsession ith the architectural and plastic properties of the in- easingly refined sugars of his era. His definitions of e boiling points of sugar stand to this day, and his escription of the means of testing temperature (with are hands and iced water nearby) is still a rite of pas- ge for patissiers.

The tumultuous politics of Carême's era—the se and fall of Napoleon, the invasion of the Rus- an army, and the restoration of the Bourbon mon- chy under Louis XVIII—offered occasions for and court and regimental dining featuring elabo- te desserts and *pièces montées*. These banquets ve both reason and budget for Carême's increas- gly lavish deployment of spun sugar, and he was ne of the star chefs involved in the gargantuan hamps Elysées feast for 10,000 veterans in 1815, well as in the Allies' victory banquets in Cham- agne. It is for this work, beyond confectionery, at he is often remembered.

Following these military banquets Carême's cook- g, and his career, moved increasingly toward pub- shing. *Le pâtissier royal parisien* (1815) was followed *Le pâtissier pittoresque* (1816), *Le maître d'hôtel ançais* (1822), *Le cuisinier parisien,* (1828), and his asterwork, *L'art de la cuisine française au XIXe siècle,* five volumes (1833). Although Carême took com- issions from time to time—with the British prince gent (catering one Brighton banquet featuring 137 ishes and 8 separate sugar *pièces montées*), for the itish ambassador and his wife in Vienna and the arquis and marchioness of Londonderry, and in ussia for the dowager empress Maria Feodo- vna—his desire to cook "below stairs" palled along ith his need to do so. The patronage of Betty Roths- ild in the late 1820s brought Carême into close ntact with Chopin, Paganini, and Victor Hugo, and e became particularly friendly with Heinrich Heine d Rossini, who dedicated compositions to him just Carême dedicated dishes to Rossini. Such atten- on marks a certain ascendancy for the profession f confectioner, treated as an equal among the great artists of the era, but Carême's professional triumphs were bought at the expense of his health, and he died in 1833, aged less than fifty.

See also FRANCE and PARIS.

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Ian Kelly

Carnival is a secular holiday celebrated in many places where Catholicism is or was the dominant religion. Despite its inherently secular nature, Carnival is intimately tied to the Christian calendar. Specifically, it is a time of revelry and feasting that immediately precedes the liturgically somber period of Lent, which was traditionally marked by strict fasting for the approximately six weeks preceding Easter. The name "Carnival" itself reflects this relationship to fasting, as it derives from the medieval Latin *carnem levare*, "the setting aside of meat."

The length of the Carnival celebration has been variably interpreted: in some cases, it has focused largely on the Tuesday immediately preceding Ash Wednesday, known traditionally in English as Shrove Tuesday but now also as Fat Tuesday, a calque of the French Mardi Gras. Even more extended interpretations of Carnival season exist, however, as in modern New Orleans, where Mardi Gras celebrations take place over the course of the two weeks preceding Lent, and the broader Carnival season begins with or immediately after the Epiphany (6 January, the end of the Christmas season).

Although it is widely believed that some of the core traditions associated with Carnival celebrations have pre-Christian origins (e.g., in the Roman *Saturnalia*), the modern manifestations clearly go back to medieval or early modern practices. Carnival traditions have survived most strongly in the western Mediterranean lands of Italy, southern France, and Iberia. With European colonial expansion, Carnival celebrations also became firmly entrenched in various parts of the Americas, most famously in areas formerly belonging to France (New Orleans, Mobile, Guadaloupe) and Portugal (Rio and generally in Brazil).

Two basic aspects of the holiday have directly influenced the foods associated with it. The first is Carnival's juxtaposition to the period of Lenten fasting. Originally, the fast involved abstinence from all animal products, including lard, butter, cheese, and eggs, and there was a general expectation that food consumption during Lent would be restrained, so that lavish use of any expensive and especially tasty preparations, including those not involving animal products, would also be avoided on fast days. The impending sobriety of Lent brought about a natural intensification of the opposition of fat and lean and a particular inclination to consume fatty and fried dishes during the Carnival period, but also more generally to indulge in festive preparations that involved costly ingredients, such as highly refined wheat flour, sweeteners, and spices.

The other aspect of Carnival that strongly influenced its culinary traditions was the importance of the communal celebratory gatherings it featured, with widespread traditions of parades, competitions, musical performances, and plays carried out on the streets of cities, towns, and villages throughout Europe in which all elements of society, including the poor, participated. Simple but festive foods that are quintessential "street foods" have therefore always been a central part of Carnival celebrations, including, among sweet offerings, all kinds of deep-fried dough preparations. See FRIED DOUGH. The geographical and cultural splits between northern Protestant and southern Catholic lands are reflected to a degree in surviving culinary practices: whereas the tradition of fried sweets, especially doughnuts, was apparently once extremely widespread throughout Europe, it is now less strongly represented in northern, Protestant Europe but continues to flourish in the Catholic south.

Some traditional carnival sweets include the following:

- England and the British Isles: Shrove Tuesday traditionally calls for eating pancakes; the holiday itself is in some places called "Pancake Day." See PANCAKES.
- Low Countries: In Dutch Limburg, one finds *nonnevotte*, a member of the fried dough family with a particularly handsome, bow-like form.
- Scandinavia: In Sweden, the main Carnival sweet is the *semla* (pl. *semlor*), also called *fastlagsbulle* or *fettisdagsbulle*. It is a bun made with enriched dough flavored with cardamom and filled with almond paste and whipped cream; variants are also consumed in Finland and Estonia. In Denmark and Norway, a similar baked sweet, the *fastelavnsbolle*, serves the same function, though it is made of Danish-style puff pastry and typically filled with jam or vanilla custard.
- Poland and Roman Catholic Eastern Europe: Three types of sweets are widely enjoyed: doughnuts (plain or filled); simple bits of crisply fried, shaped dough dusted with sugar; and pancakes served most often with fruit preserves or sweetened cottage cheese. The most famous are the Polish doughnuts known as *pączki*, which have close analogs in the Czech *koblihy* and the Hungarian *farsangi fánk*. See DOUGHNUTS. In Lithuania, the main Carnival sweet is pancakes, *blynai*; other forms of pancakes are part of the pre-Lenten celebrations in the Czech Republic (*palačinky*), Hungary (*palacsinta*), and Croatia (*palačinke*). Polish *faworki*, Hungarian *csöröge fánk*, and Croatian *krostule* are examples of simple fried doughs.
- Germany and Austria: Fried sweetened yeast-dough products, often filled with fruit preserves or jam, are popular in virtually all regions and often bear the name *Krapfen* (*Fastnachtskrapfen, Faschingskrapfen*). As a Carnival prank, one doughnut in a batch filled with fruit preserves or jam might contain a filling of mustard. Fritters are also widely consumed. See FRITTERS. Note, too, the North German *Berliner Pfannkuchen*, which are in fact doughnuts and not pancakes.
- Italy: The two most widespread forms of Carnival sweets are doughnuts and simple shaped bits of fried dough, with great variation in the details of preparation and their local names. In the doughnut realm, there are *ciambelle di Carnevale* and zeppole; *chiacchiere, cenci,* and *crostole* are only a few types of fried dough. Small balls of fried dough dressed with honey (*cicerchiata*) are also traditional in some regions.

In addition to the aforementioned, a few other notable Carnival sweets are the southern Italian sausage sanguinaccio; *schiacciata alla fiorentina* (a sort of cake made with lard and flavored with orange); and *berlingozzo* (a ring-shaped cake flavored with anise). See SANGUINACCIO. *Castagnole*, originally from the region of Romagna, are lemon-flavored fritters that resemble chestnuts. Sicilian cannoli, with their fried tubular shells and ricotta-based filling, are also strongly associated with Carnival celebrations in their home region. See CANNOLI.

- France: As elsewhere, fried sweets are especially important throughout the country, especially beignets, with many regional variants of recipes and names, such as the Lyonnais *bugnes*, the *beugnons* of Berry and Sologne, *faverolles*, *roussettes*, and *merveilles*; they can be plain or include fruit. Also widely consumed are pancakes (crêpes), which are particularly associated with the Carnival season holiday of La Chandeleur (2 February). In the north of France, waffles (*gaufres*) are also an important part of the celebrations.
- Spain: Like France's beignets, the *buñuelos* of Spain have many local variations. In southern Spain, *pestiños* are a sweet dough flavored with sesame, cinnamon, white wine, and citrus peel; folded into a distinctive shape; and then fried. In some areas, they are flavored with bay leaf and anise and are finished with confectioner's sugar or honey.
- United States: In the United States, where so many immigrant groups have brought their holiday traditions, we find king cakes and beignets in New Orleans, *pączki* in places like Chicago with large Polish populations, *fasnachts* (doughnuts) in areas where a German influence is strong, and *malasadas* in Hawaii, reflecting a Portuguese influence.

See also FESTIVALS and HOLIDAY SWEETS.

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Anthony F. Buccini

cassata is a lavish cake from Sicily, a complex concoction of layered liqueur-soaked sponge cake interspersed with sweetened ricotta cheese, fruit preserves, and jellies surrounded by marzipan and decorated with baroque garnishes and flourishes of marzipan fruits, rosettes, flowers, and curlicues. Cassata probably originated as a simple egg, sugar, and ricotta cheese cake. See CHEESE, FRESH and CHEESECAKE. Cassata also refers to a contemporary ice cream inspired by the cake.

Although the etymological derivation of "cassata," and therefore clues as to its origins, is not yet a settled matter, the notion that cassata comes from the Latin *caseus*, the word for cheese, because it can be made with cheese, was called "far-fetched" by the famous early-twentieth-century etymologists da Aleppo and Calvaruso. The Latin derivation is not as far-fetched as they make out, though, because even in the fourteenth century, Angelo Senisio, a Sicilian abbot who wrote a dictionary of Sicilian vernacular in 1348, defines cassata as a *torta* (cake) derived from the Sicilian *casu*, that is, *cacio* (cheese), a food of bread and cheese (*vivanda di pane e cacio*). The history in verse *La vita di lo Beato Corrado* composed by the nobleman Andriotta Rapi of Noto, probably in the fifteenth century, also records the word "cassata," which C. Avolio in *Introduzione allo studio del dialetto siciliano* (1888) defines as "a cake with a base of cheese (*caseata*)."

However, the Latin etymologies for the Sicilian cassata might be tenuous because the various words used to describe a cheese cake might refer either to a cake with cheese unrelated gastronomically to the Sicilian cassata, or to something completely other than cheese. For example, in both Michele Pasqualino's eighteenth-century Sicilian-Italian dictionary and Vincenzo Mortillaro's nineteenth-century Sicilian-Italian dictionary, the definition of "cassata" also means, besides a kind of cheesecake, a sweet-box where sweets are kept, derived from *casseta*, a kind of small box.

However, cassata is, more than anything, born of a fascination with sugar, not cheese, and sugar was not cultivated in Sicily during the Roman era. It was only when the Arabs brought sugar to Sicily and an energetic sugar industry took root in the tenth century that sweet inventions using this product appeared. The more likely derivation is from the word for the baking tray or earthenware bowl in which the primitive cassata was cooked, the Arabic *qaṣ'at*. Thus, the genesis of the Sicilian cassata may very well be traced to the Arab era, or shortly afterwards to the Arab-influenced kitchens of Norman-Sicilian monasteries, as a very simple concoction of eggs and flour. Cassata was early on a springtime cake traditionally made as an Easter specialty by the monastery nuns or for Purim by Sicilian Jews. Cassata was so delicious and seductive that as late as 1574, the diocese of Mazara del Vallo had to prohibit its making at the monastery during the holy week because the nuns preferred to bake and eat it than pray. Documents show that large purchases of ricotta were made in Sicily before the end of Lent.

Cassata seems related to not only Lent but also Passover. A document referring to Sicilian Jews, an old community in Sicily who spoke Arabic in the eleventh century, contains an explicit reference to *festum Judeorum nuncupatum di li Cassati* (for the Jewish festival, it is called *cassati*), which must be Passover. It is contrasted to Easter, which is what the reference to *festum Azimorum* in the documents must mean (*azimorum* translates to "unleavened"). The earliest and clearest reference to cassata as a specifically Sicilian cake made with ricotta cheese, as it is today, dates to a delivery contract of 1409 to a Jew named Sadon Misoc. However, the first mention of a possible ancestor of cassata appears in the Paris manuscript of the *Riyād an-nufūs*, a tenth-century description attributed to Abū Bakr al-Mālikī, about whom we otherwise know nothing. He reports that Abū al-Fadl, an orthodox jurist from the Aghlabid capital in Tunisia, refused to eat a sweet cake called a *ka'k* because it was made with sugar from Sicily, then ruled by unorthodox Shiites. In the twelfth-century diet book of Abū Marwān ibn Zuhr, *Kitāb al-aghdhiya* (Book of Diet), a *ka'k* is described as a kind of twisted ring-shaped bread or cake fried in oil and finished with pistachios, pine nuts or almonds, rosewater, and honey. This certainly sounds like a precursor of cassata.

Another manuscript from the Middle Ages, dated to 1428, is the *Al-kalām ʿala al-aghdhiya* of al-Arbūlī, a scholar working during the Nasrid reign in Granada. Al-Arbūlī mentions the word *ka'k*, a kind of cake that is originally Egyptian, and not Persian, which may be the ancestor of the Sicilian cassata. In Andalusia, it referred to as a kind of round or twisted bread loaf or cake with a hole in the middle. Michele Amari, the preeminent historian of the Arabs in Sicily, was the first to note, in his monumental study *Storia dei musulmani di sicilia* (History of the Muslims in Sicily, 1868), that vestigial Arabisms permeated the Sicilian language most especially in the areas of sweet making, agriculture, and hydrology. It seems quite possible that cassata was part of this Arab influenced repertoire of Sicilian cooks.

See also FRUIT PRESERVES; MARZIPAN; MIDDLE EAST; PERSIA; SPONGE CAKE; SUGAR; and TORTE.

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Clifford A. Wright

cassava (*Manihot esculenta* Crantz), also called mandioca, manioc, aipim, and yuca, is an Amerindian staple food native to Brazil. By the time the Europeans arrived in the New World, it had already spread throughout South America and the Caribbean basin. Through programs of plant exchange, cassava was introduced into the tropics, reaching Africa and Asia in the seventeenth century. Early Brazilian documents refer to the root as "bread" and the flour processed from it soon came to be used as a wheat substitute in baking when combined with sugar or molasses. See MOLASSES and SUGAR. Because cassava is often planted on small farms, it plays an important role in preserving local cultures. Today, Nigeria is the world's largest producer of cassava.

When peeled, cassava can vary in color from white to mustard yellow. All types of cassava contain a poisonous substance, hydrocyanic acid. Bitter cassava, with its higher poison content, is fit for consumption only after having been processed into flour. The root must be laboriously peeled, washed, grated, compressed, and slowly heated to produce different kinds of flour, depending on the intended use. The finer the flour, the more elegant the resulting cakes and pudridges will be. Grainier flours are mainly boiled for use as a starchy accompaniment to savory dishes.