SPAIN

GOURMETOUR

FOOD, WINE & TRAVEL QUARTERLY MAGAZINE

No. 11 - 2nd quarter 1988 - US $ 2

TAPAS. THE LITTLE DISHES OF SPAIN

MADRID, WHERE THE ACTION IS

EXOTIC FRUITS, EXCITING FLAVORS

OLIVE OIL OF SPAIN
HIGH IN QUALITY, UNIQUE IN FLAVOR AND CHOLESTEROL FREE. PURE OR VIRGIN
A GOLDEN OPPORTUNITY.

ASOLIVA

For information, contact:
Association of Exporters of Olive Oil from Spain
José Abascal, 40 - 28003 MADRID
Tel. (341) 446 88 12/445 35 43 -
Télex 22232 GADEA-E

SPAIN GOURMETOUR

If the American and British food magazines are anything to go by, *tapas* are catching on in a big way, well beyond their native Spain. Whether it turns out to be just a brief flirtation or a lasting affair remains to be seen, but *tapas* do have that seductive knack of turning a quick drink into a miniature party. You don't know what *tapas* are? Read on: this issue of *Spain Gourmetour* tells you all you need to know.

Also featured are Spain's expanding exotic fruit market; capers, of which Spain is the world's leading exporter; the up-and-coming wines of Utiel-Requena; and, on the tourist front, a look at multi-faceted Madrid and Seville's April Fair, the annual explosion of quintessentially Andalusian *joie de vivre* and local colour that is every foreigner's image of Spain come true.

COVER
Photography by Anna Löscher
Design by ANC

Contents
2.nd quarter 1988

Director: Luis González Olivares. • Editor: Cathy Boirac. • Publication Coordinator: Sonia Ortega • Publisher: ICEX, P.º de la Castellana, 14, 28046 Madrid. SPAIN. • Translation: Stéphanie Mancuso and Harwys Pritchard.. Design and Art Direction: Artime, Nebot & Capell (ANC). • Subscription: ICEX, Departamento de Publicaciones. P.º de la Castellana, 14, 28046 Madrid. SPAIN. • Circulation: TOURESPAÑA & ICEX, Madrid • Depósito legal: M-11002-1976. • ISSN: 0213-8778 • Printed in Spain by RAYCAR, S. A. Impresores. Matilde Hernández, 27. 28019 Madrid. SPAIN.

THE SEVILLE FAIR

A PASSION OF GLORY

Text: **José Alvarez**
Photos: **Carlos Ortega**

For six days and six nights, Seville turns into the capital of laughter and light. No one is allowed to be tired. A glass of cool sherry, accompanied by rhythmic Sevillian dances, is tonic enough to keep one going strong around the clock for six glorious days.

A journalist once asked Rafael Gallo, a Madrid bullfighter who had reached the heights of his fame in the thirties, «Maestro, what makes something classic?».

«When no one can do it any better», replied the bullfighter.

On the basis of this argument, Seville is a classic: a spectacular meeting of light and sound, colour and sensation. It would be hard to imagine it done better.

This incredible rite is repeated every April. The Fair is an amazing sight, reflecting the very soul of this town: beautiful, light, friendly and fun. For six days and six nights, everyone is allowed to forget their wordly cares in this paradise of light and lauhter.

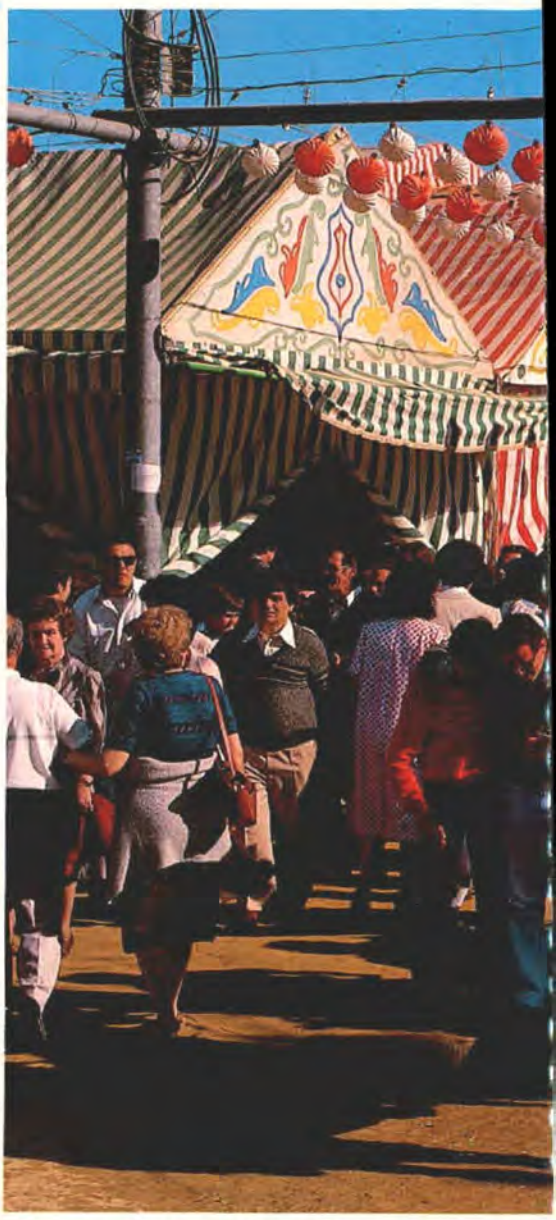
What is the Seville Fair? *A collective aesthetic adventure* the poet José Luis Nuevo wrote, *brought together in winter to bloom anew in the spring. A work of love. A passion of glory.*

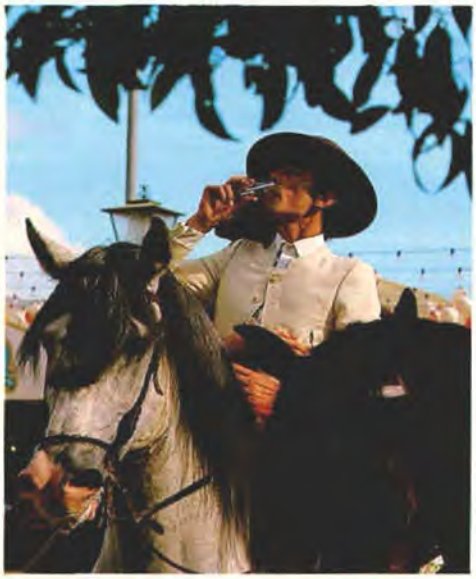
The Fair is something that runs through Spanish blood. It is not a fair in the English sense of the word; it is not so much a commercial event as a chance to give rein to shared emotion. During a fair of this sort, Spaniards join together to breathe in an atmosphere, to feel a religious experience, to take part in an aesthetic happening, and, quite simply, to enjoy a social get-together. For the first impression of the Fair will be its lights. But the friendliness of the crowds will soon draw all visitors deeper into the emotional undercurrents to the celebrations.

For the Fair can only be understood emotionally. Reason alone will never explain why the brightest Fair in Southern Spain was invented by two serious *Señores* from the North of Spain, or why Seville, with all its housing shortage should be allowed the luxury of building an entire city just to destroy it on the seventh day.

However, no visitor with eyes to see can fail to be caught up in the excitement and spectacularity of the Fair. Before even entering, the visitor will approach the Fair Grounds through an arch that is a spectacle in itself: 40 metres high, it is made up of 20 kilometres of tubing, 3,000 square metres of artistically decorated boarding, and covered by 35,000 25-watt light bulbs. And this is just a promise of what is waiting inside...

On the twelfth strike of midnight on April Monday, Seville explodes into its festivities. The lights come on and the Fair is opened to all.





The Seville Fair is a spectacular meeting of light and sound, colour and sensation. It would be hard to imagine it done better.

THE *CASETAS*

The Seville Fair is divided in two, as are so many other things in this city. There is the Day Fair *(Feria de Día)* and the Night Fair *(Feria de Noche), the Hell Fair (Feria del Infierno)* and the Glory Fair *(Feria de la Gloria).*

The Night Fair is more intimate. It takes place in what are known as *casetas* (literally, little houses), constructions made out of piping, wood, canvas sheets, cardboard, paper and any materials that the Sevillians can use their ingenuity on, decked out to act as bars for the duration of the fair. The *casetas* are the background for all the fun of the fair: dancing, singing, drinking, fraternizing and simply having a good time.

Their makeshift nature is hidden under magnificent decorations and lights, which turn them into «temples of dance and friendship». They sparkle with life and light. A typical *caseta* of little more than 60 square metres has some 415 lightbulbs illuminating its interior, and will be decorated with fans, lace, elaborate metalwork, Sevillian furniture and flowers.

The Fair Grounds can only hold nine hundred and thirty-three *casetas,* but every year there is a waiting list at least double this number for the honour of setting up a *caseta.* The larger ones belong to private companies and official organisations, whilst the smaller ones house *peñas* (a sort of club), families and friends.

The *casetas* are split in two. The main part is for dancing, chatting and meeting friends. The inner part is turned into a bar. Here, sherry is king. The dry white *fino* typical of the region is usually served in 375-centilitre bottles to accompany a variety of foods. A total of more than three million litres are consumed over the six days (and nights) of the fair.

Many Spaniards are convinced that when the gods were sipping their nectar and nibbling their ambrosia, they were really enjoying a good dry sherry and some Jabugo ham (Spanish cured ham from Jabugo in Huelva). And what is fare for the gods is food for the fair.

The Night Fair reaches its peak as the clock's hands show the arrival of the new day and dies out with the first signs of dawn. As one of the most popular local groups, *Los Amigos de Ginés* sing:

Ya bailan los farolillos
al viento de lamañana
el verde y el amarillo
con el blanco y con el grana.

The* casetas *are the background for all the fun of the fair: dancing, singing, drinking, fraternizing and simply having a good time.

The fairy lights dance
in the early morning breeze
green and yellow
dance with white and scarlet.

This *Sevillana* (Sevillan song) announces that the paper lamps are now greeting the dawn and ceding their place to the daylight.

According to the council's statistics, the Seville Fair is visited by ten million people during the six days it officially lasts.

THE HORSE PARADE

When the sun is already rising high in the morning sky, the horse parade starts up along the alleyways of the Fair Ground, known as *Las Calles del Real.* The Seville Council and private organisations have put a lot of effort into revitalising this old tradition, and every year, there are more horses, more participants, and more harnessed carriages drawn by the spectacular Cartujian horses (a local Andalusian breed of horse, originally from Jerez).

The crowds line the streets, both to see the horses and their decorated carriages and to see the representatives of the local aristocracy astride their Hispanic and Arabic mounts. However, the horse parade is not exclusive to the gentry. One can join in for the price of a ticket to a football match or a music concert.

The procession goes round and round the streets, with repeated stops at friends' *casetas* so that the riders and their followers can wet their throats with their local wine —a well chilled sherry— and give their animals a brief respite. Many of the riders stay on until sundown, when they stable their horses to rest until the following day. But they would not dream of following their horses' example. The most rest they will permit themselves is a quick *siesta* before they make their way back to the *casetas* to enjoy the night.

WHAT TO DO AT THE FAIR?

By now, the reader who has not yet experienced a Seville Fair may be wond-

When the sun is already rising high in the morning sky, the horse parade starts up along the alleyways of the Fair Ground.

ering what a horseless foreigner who neither has a *caseta* nor knows how to dance a *sevillana* can do at the Fair.

The possibilities are endless... For a start, one can simply wander around and absorb the light and sound, observe the goings-on and sip a good dry sherry.

Seville has always been famous for its architecture, and the often rather idiosyncratic genius that has wrought such superb buildings in the city, is now turned to the Fair and its *casetas*. Entrance to many *casetas* is free, and the Sevillians are naturally hospitable and friendly.

For the younger visitors (and the young at heart) there is a one hundred thousand square metre attraction park with all attractions imaginable. The noise is diabolical, and this part of the Fair Ground has thus been baptized -Hell Row- *(Calle del Infierno)*.

The -Glory Precincts- *(Recinto de la Gloria)* are three times biggeer, stretching from the monumental entrance arch to the *Calle del Infierno*. The 3/4 beat of the *sevillanas* make it a much more soothing place to get lost in. It is here that the real spirit of the Fair reigns supreme: music, song, dance, sherry and company.

No visitor with eyes to see can fail to be caught up in the excitement and spectacularity of the Fair and its lights.

If you are alone, do not expect to stay alone for long. Being solitary in Seville is almost as great a sin as trying to sleep during the six days of the Fair. You will soon be dragged into a group of Spaniards involved in drinking and arguing, telling jokes and dancing. The tradition of the *tertulia* is still strong here. The *tertulia* is a 'get-together' of friends (old and new) to discuss topics ranging from art and literature to the latest gossip about film stars. Any contributions from newcomers are always welcomed with the usual Spanish good grace, and you will find that you yourself have become a member of the *tertulia* in the time it takes to order a round of drinks.

Talking will soon turn to dancing. Over the last few years, the local music, the *sevillanas*, have become increasingly popular, their sensual rhythm extending its influence to the furthest points of Europe and America, They are dances of seduction; some say they symbolize woman's conquest by man; others would say they symbolize man's conquest by woman. By the time you have seen them and are able to decide for yourself, it will probably no longer matter. The *sevillana* is a wonderful dance.

CLOTHING

The Sevillians take their festivities seriously and spend lavish amounts of time and money on their costumes and those of their children. The women, especially, will flaunt the most gorgeous clothes, wearing the flounced skirts, or *faralaes* typical of the Sevillian dancers and the Flamenco dancers. It is said that the style of these skirts goes back to the mythical beginnings of human history, when the Cretan goddesses dressed in layered voiles, some six thousand years ago. Since then they have undergone —and continue to undergo— many changes in cut, length and trim.

-The Flamenco dress-, Lola Cintado, a Sevillian journalist explains, *-is not some relic of the past or a fancy dress worn only on specific dates, but something that adapts to time and place, perhaps because Andalusian folklore and the April Fair are experienced as something very much alive and present, which are re-created every year-*.

Tradition and novelty go hand in hand in Seville, where eyes are looking forward to the 1992 World Fair, which will celebrate five centuries of relations between the Old and the New Continents. The organisers of this magnificent event are sure that the whole world will discover something special in Seville.

According to the council's statistics, the Seville Fair is visited by ten million people during the six days it officially lasts. This is quite a challenge for a city whose basic population is one tenth of this figure. But it is a challenge taken up each year and successfully acquitted with charm and aplomb. None of these ten million people will feel out of place, and all will leave with warm memories of a very special time.

The world's most civilized aperitif.

La Ina

DOMECQ

A MARVELOUS LITTLE CAPER

Texto: **Sonia Ortega**
Photos: **AGRUCAPERS**

The beautiful* Capparis spinosa *flower.

Not only are capers good for you as the Greeks discovered long ago but they are also good tasting. And yet, many palates have never experienced the caper's exquisite flavor — a flavor which adds that special something to tasty and bland foods alike.

Mention the word -flower- and most people think of a brightly colored, fragrantly scented blossom. But flowers can also be vegetables. Two examples which readily come to mind are artichokes and cauliflowers. Probably few people would think of capers, but the truth of the matter is that capers are unopened flower buds which have been pickled in vinegar and salt. *Capparis spinosa* — the botanical name for this plant — is certainly no new arrival on the scene; prehistoric seeds dated to as far back as 5800 B.C. have been found in what is today Iraq. As early as the first century A.D., the Greek physician Dioscorides described the medicinal properties and uses of this plant species in his treatise *Materia Medica*.

Capparis spinosa — commonly called a caper bush — is a low, spiny shrub which sends out trailers up to a meter long. It grows wild in Mediterranean regions, and as a result of the arid or semi-arid conditions, it develops extremely long roots reaching deep into the ground in search of moisture. The caper bush is ecologically valued for its extended root system which anchors loose terrain and its annual leaf fall which fertilizes barren ground. Although its cultivation is becoming more extensive (40% of Spain's annual production comes from cultivated plants), the caper bush is principally a wild plant and is often found clinging to old walls or nestled in among castle ruins. The Spanish statesman and writer Jovellanos (1744-

Harvesting takes place every two or three days to obtain smaller calibre buds.

Young, professional, and very promising

Not too long ago, being young was merely a matter of age. Nowadays, it means a lot more. A new class of young men and women is on the move. They're solid, up-and-coming professionals, ready and able to take on responsibility. Valencian wines are like them young, solid, spirited, and self-confident. These wines feel right at home in any situation, from the quiet refinement of a first-class restaurant to the hustle and bustle of a local tavern. And they're always a success. Of course. They're a natural. Fragrant reds, glistening rosés, remarkable whites. Valencian wines are young and never let you down.

VINOS DE VALENCIA

BODEGAS C. AUGUSTO EGLI, BODEGAS VINIVAL, BODEGAS CHERUBINO VALSANGIACOMO, CAVAS MURVIEDRO, BODEGAS VICENTE GANDIA PLA

P&R

1811) evokes such a sight in his description of Bellver Castle in Palma de Mallorca: *The beautiful and lush caper bush... with its large, white flowers topped with golden stamens...*

THE SPRING HARVEST

Buds sprout on the caper bush in early spring, and the picking season begins in May before they have a chance to bloom. Harvesting of wild capers is for the most part carried out on an individual basis. Pickers comb through the country-side gathering unopened buds in different stages of development. Those which have already flowered are left to mature into caper berries. (See section on berries). Since caper bushes are usually scattered out, pickers have to walk about a kilometer

Although its cultivation is becoming more and more extensive, the caper bush is principally a wild plant and is often found clinging to old walls.

before collecting a kilogram (2.2 lbs.) of buds. This means that the average yield for an eight-hour day is 3 to 4 kilograms. Since flower buds grow rapidly in warm weather, harvesting takes place every two or three days to obtain smaller calibre buds, which are in greater demand. At the end of each day, the buds collected are sold and immediately poured into barrels to soak in a water and salt solution which creates the proper conditions for lactic fermentation. Then, they are taken off to factory storerooms to sit for 25 to 30 days before they are ready to be cleaned, sorted, and canned.

Capers are sorted according to size by passing them over a series of stainless steel sieves each with given size holes corresponding to international standards. In total, there are six calibres, which from small to large are Nonpareilles, Surfines, Capucines, Capotes, Fines, and Gruesas. Once the capers have been sorted, they are ready to be pickled and canned in glass jars filled with a mixture of wine vinegar, water, and salt. In some regions of Spain such as Murcia, for example, the tender stems of the caper bush are also pickled. Farmers from this region familiarly refer to the caper bush as -the plant of the three harvests- since it has three parts which can be used: the flower bud, the berry, and the stem.

Spain: the World's Major Producer of Capers

The caper bush is typically found in dry regions and grows well in all soil types although it prefers limy soils. The southern and eastern regions of Spain are an ideal habitat for this wild plant.
In fact, Spain is the world's major producer of capers. It is difficult to give an exact figure for the total annual production because yearly harvests, which depend in large part upon wild plants, tend to fluctuate. An approximation would be about 3,000 to 3,500 metric tons. Since ninety per cent of this amount is exported principally to the United States, Japan,Italy, Germany, and Great Britain,
Spain is not only the leading producer but also the leading exporter of capers.
Other producers are Morocco, Italy, Tunisia, and other Mediterranean countries.

At present, the bulk of the capers collected in Spain come from the provinces of Murcia, Almería, Granada, Jaén, Córdoba, Seville, and the Balearic Islands. Up until recently the caper harvest simply depended upon going out and collecting the buds wherever they were to be found. In the late seventies, though, after three years of poor harvests which brought the supply down and pushed prices up, farmers took an interest in raising this crop. Within a short time, cultivation and propagation techniques were developed and continue to evolve. In some areas like Murcia, for example, attempts are being made to come up with a mechanical means of harvesting the caper buds. These and other advances are sure to guarantee a bright future for the caper, a foodstuff which is becoming more and more popular.

Introducing the Other Member of the Family

Once the flowers of the caper bush have come into bloom, we have only to admire their delicate beauty and wait for the arrival of the caper's younger sibling, the caper berry. The flowers mature into caper berries — small, round fruits about 30 mm (1¹⁄₄ inch) in diameter with tiny stems. They are fleshy inside with numerous seeds, which are soft as long as the berry has not grown too large. Pickled caper berries can be enjoyed as a delightful appetizer or as a garnish in a cocktail. At the last Fancy Food fair in New York, the caper berry caught the attention of both public and press. *Time* magazine later wrote: ... *These berries could become the status garnish of the year, perhaps replacing olives or lemon twists in martinis.*

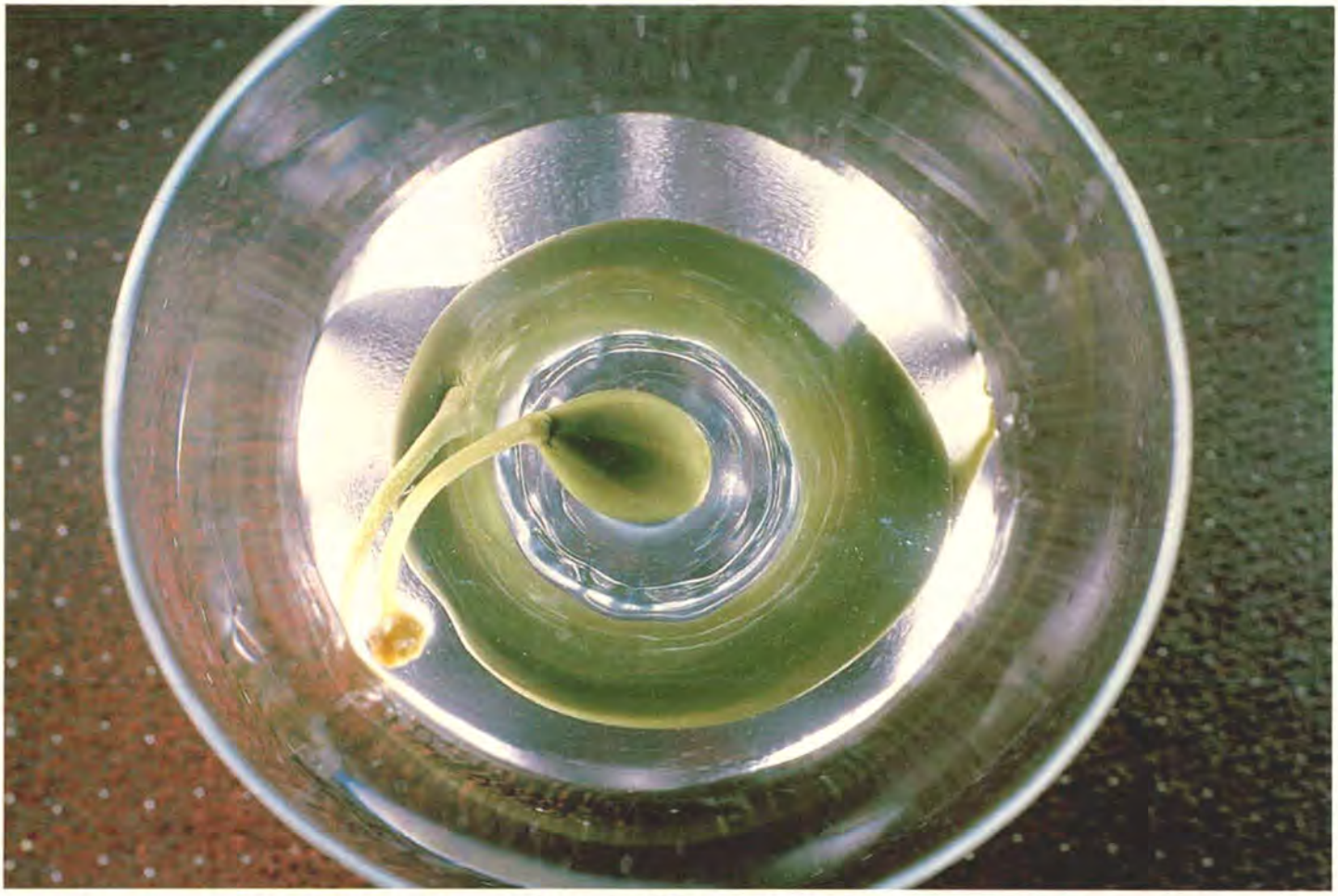
AGRUCAPERS, S.A.

'The Caper Specialists'

AGRUCAPERS, S.A.
P.O. Box 14 AGUILAS (MURCIA) SPAIN
Tx.– 67129 / 67108 caper e
Phone: (68) 410450
Telefax: (68) 412955

DELICIAS

PICKLES & CONDIMENTS



The caper berry is a perfect ingredient to replace olives or lemon twists in some drinks like, for example, martinis.

ALL-AROUND GOODNESS

The medicinal properties of capers and caper berries have been pointed out again and again in literature in the field. The French writter Alexander Dumas *père* used to claim that eating capers in the wintertime was an excellent way to lift the spirits of elderly people or those suffering from the winter blues. Capers are an excellent diuretic, stomachic, and appetizer in the true sense of the word. These beneficial effects are due to the presence of rutin, a substance frequently found in vegetable matter and often used in pharmacology for its high vitamin P content.

Capers, however, are most valued for their distinctive flavor and culinary versatility. They have become an essential ingredient in a great number of dishes. Their slightly sharp taste blends well with all kinds of savoury foods and adds piquancy to otherwise bland foods. Although size has nothing to do with taste, cooks generally prefer the smaller capers for aesthetic reasons in those recipes calling for whole capers. The more economical, larger, size is ideal for recipes in which the capers are chopped. Gourmets know that capers are a perfect mate for smoked fish or seafood cocktails, and a tartar sauce really isn't a tartar sauce if it does not count capers among its ingredients. There is no need, though, to think fancy to use capers. For example, a mayonnaise sauce can be whipped up by adding in parsley, mustard, and crushed capers. So delicious and yet so simple! In addition, meat, fish, pasta, and rice dishes all perk up with a sprinkling of capers. And let's not forget the irresistible taste of a pizza garnished with capers.

Although size has nothing to do with taste, cooks generally prefer the smaller capers for aesthetic reasons in those recipes calling for whole capers.

Although capers are sold and consumed in many countries, they are usually reserved for only one or two particular dishes for which the are considered indispensable. For example, in Germany no cook would dream of making Konigsberg Meatballs without capers. Likewise, France's Black-Buttered Rayfish or Great Britain's Smoked Salmon always go hand in hand with capers. Not too many cooks use or experiment with capers apart from these given recipes. Force of habit? Lack of know-how? Whatever the reason, this certainly doesn't have to be the case since when it comes to cooking, the possibilities for a particular foodstuff are limited only by one's imagination. The caper is no exception to this rule. And so, for those newcomers who have never experienced the taste of capers or for those veterans who would like to savour them in a new and different way, we offer below a few caper recipes which are sure to please anyone. From there on, it's up to you and your imagination!

Recipes

Sauce Tartar

4 egg yolks (boiled)
1 yolk (raw)
2 teaspoons strong mustard
2 teaspoons lemon juice or wine vinegar
1 cup of olive oil
2 teaspoons chopped pickled cucumbers
1 tablespoon finely chopped tarragon
1/4 teaspoon freshly chopped tarragon
salt and freshly ground pepper

Put the cooked egg yolks through a fine nylon sieve.

Add the raw yolk and mix quickly until it is absorbed.

Beat the mustard, lemon juice or vinegar and one teaspoon of water.

Add the olive oil as for mayonnaise, first slowly and then increase, beating constantly.

Mix the capers and cut-up cucumbers, parsley and tarragon with this sauce.

Add salt and pepper to taste.

Russian Salad

Serves four
4 potatoes
2 carrots (very tender)
1 colewort (kind of cabbage)
1 beetroot
2 artichokes (fresh or in oil)
350 grams mixed pickles
half a tin of fresh peas
half a tin of fresh beans (without threads)
capers
2 egg yolks
oil, salt, pepper

Boil the potatoes, carrots, roots and the hearts of the artichokes in salted water; when tender cut into cubes. Boil the peas and cut-up beans. Mix all the vegetables in a big bowl with the beetroot and cut-up mixed pickles. Mix well and put into a form.

With the 2 egg yolks and some oil make a small cup of mayonnaise and thin with the juice of a lemon.

Cover the form with this mayonnaise and smooth with a knife. Decorate with slices of cucumber, beetroot, carrots and capers.

Steak tartar.

Filled Eggs

Serves four
6 eggs
2 small tins of liver paté
50 grams capers
10 anchovies
1 small glass of brandy
oil
slices of bread fried in butter
pepper

Hardboil the eggs. Let them cool and halve them. Mix the yolks with some oil to a fairly thick consistency, add liver paté, chopped anchovies, some pepper, brandy and capers. Mix thoroughly and fill the egg-halves with this mixture and serve on fried bread.

Baked trout with capers

Serves four
4 medium sized trout
8 slices of fat bacon
60 grams capers
4 cloves of garlic
parsley
margarine

Prepare the trout and fill each with a slice of fat bacon and a tablespoon of capers.

Finely chop the garlic, parsley and remaining capers and spread over the trout.

Cover each fish with another slice of fat bacon and bake in the oven for 30 minutes.

Steak Tartar

Serves one
125 grams raw minced sirloin
1 chopped medium onion
1 spoonful chopped parsley
3 spoonfuls chopped capers
1 egg yolk
Worcestershire sauce, mustard, oil
salt and pepper

Shape meat into a thick oval fillet. Make a depression in the center for egg yolk. Sprinkle parsley over the top and surround with chopped onions and small mounds of chopped capers. Serve with Worcestershire sauce, mustard, oil, salt and pepper so that each individual may prepare his own dressing.

Black-Buttered Anglerfish

Serves eight
1 1/2 kilograms whole dressed anglerfish
2 spoonfuls chopped parsley
2 spoonfuls chopped capers
100 grams butter
juice of one lemon
vinegar
salt

Cook fish for 8 to 10 minutes in water with lemon juice, a little vinegar, and salt. Carefully remove and place on cloth to drain. Then transfer to a serving platter. Sprinkle parsley and capers over top. Melt butter until golden. Immediately before serving, trickle vinegar and melted butter over fish until it takes on a rich brownish color. Other fish like ray or skate may be substituted.

Black-buttered Anglerfish.

FÍGARO

The great olive oil

SEMOSA (GRUPO ELOSUA)
Rosario Pino, 14-16
Tels. (91) 459 07 12 y 459 07 62
Telex: 42073
MADRID-20. ESPAÑA

ELOSUA
GARANTIA DE CALIDAD

UTIEL-REQUENA WINES

A SECOND BOTTLE COUNTRY

Text: **Tony Lord**
Photos: **P. Sancho-Mata**

Tucked in between the dry central plateau of Castile and the mild Valencian coast, Utiel-Requena is one of the few wine-growing areas of Spain which lives by wine alone in that it is the region's only source of livelihood.

The main Utiel-Requena area is rather like a bowl, with the gently undulating centre covered with a sea of vines in the ochre soil.

Around the turn of the century the phylloxera louse reached the vineyards of Valencia, and apart from the period of Moorish domination when wine was banned, the louse almost ended a viticultural history stretching back to the Romans and beyond.

While some vineyards were replanted on resistant American rootstocks, many owners turned away from the vine and planted other crops in the rich alluvial soils of the coastal plain around Valencia. Oranges took over as the main cash crop of the region. Today, where once there was a sea of vineyards, there is now an ocean of emerald green trees producing ton upon ton of sweet golden fruit. To a Spaniard, Valencia means oranges, or the famous bomba rice for making *paella*. Some may even mention almonds and nougat, but hardly anyone outside the region mentions wine.

The Valencia wine industry did not die. Far from it. The wine industry flourishes. However, what the phylloxera louse did was to force the vineyards to move inland, to areas of freezing winters, spring frosts, and poor soils where little else would grow. It was a blessing in disguise, for poorer land often brings out the best in the vine.

While the *denominación* Valencia yields a considerable amount of mainly white wine from the hilly hinterland, it is the adjoining sister *denominación* Utiel-Requena which took over as the key to the Valencian wine industry. It is there where almost all Valencian (D.O.) red and rosé wine originates. The two are inexorably meshed, and to talk about Utiel is to talk about Valencia on a wider basis as a wine producer.

In wine terms, the Valencia area is something of a conundrum. It produces a tenth of the total Spanish wine yield, and exports around forty percent of Spain's total wine sales abroad. It is second only to La Mancha in vineyard acreage, yet few people in Spain are aware that Valencia is a wine producer. Even in the city of Valencia the people tend to prefer beer. And abroad, few people enjoying a good bottle of Spanish wine realise it may well have come from Valencia.

If Valencia (D.O.) is cloaked, for the time being, in anonymity, Utiel-Requena is a forgotten land.

Not so long ago, the twin towns of Utiel and Requena, just fifteen kilometres apart, had their own separate denomination.

The reason for this lies is the nature of the Valencian wine industry. From the beginning its proximity to Imperial Rome and its colonies on the north African coast meant that the wine producers looked outwards, exporting their wines rather than selling them locally. In the eighteenth and nineteenth centuries they even did healthy business with Bordeaux, where a little Valencian wine strengthened many a good claret.

Nothing has really changed. Today almost all Valencian wine is shipped from its bustling port. Exports are in the hands of just five bodegas, all based in El Grao, part of the old harbour area. The secret of their success lies in their ability to blend wines to the precise requirements of big supermarket buyers from around the world, including buyers from Eastern Europe, and when

those supermarkets bottle the wine, Valencia loses its identity.

As the Iberia flight makes its approach to Valencia airport, the passenger can see the hilly hinterland. This is the beginning of the great southern central meseta, the great plateau of La Mancha. If the passenger then takes the road to Madrid, it gradually begins to rise through the groves of orange trees. After about an hour the scenery changes. Rolling hills are covered with scrubby forest and the soil changes to an ochre colour. As the land begins to level out the neat patches of bush vines begin to appear. This is Utiel-Requena, named after the twin towns of the region, just fifteen kilometres apart, but not so long ago each with its own separate *denominación*.

A SEA OF VINES

The main area is rather like a bowl, with the gently undulating centre covered with a sea of vines in the ochre soil, dotted with dun coloured villages. The rim is a series of higher sierras framing the vineyards. Apart from the occasional grove of almond trees, the odd olive, and patches of rough ground dominated by small Mediterranean pines, and home to partridge, hare and wild boar, there is nothing else to be seen but vineyards. This is a region utterly dependent on the vine for its livelihood. While that livelihood is dependent on the efforts of the five exporting bodegas, it is a secure one. The

First Aid in the Cellar

Many wine problems are the result of unsuitable storage conditions. Here are a few typical examples and their solutions.

SYMPTOMS	SOURCE	SOLUTION
Tartaric deposits	Excessive cold	Install an electric radiator with thermostat
Premature maturation	Excessive heat	Insulate the cellar or install a noiseless air-conditioner with thermostat. An efficient ventilator which feeds in air from outside could also do the trick if the nights are cool in your area
Dry cork	Lack of moisture	Sprinkle the floor with water or install a small water-tank with ash or caustic soda to keep it fresh
Seeping cork	Excessive heat	See above (premature maturation)
Peeling labels	Excessive moisture	Varnish the labels or cover with cling-wrap
Fungus	Excessive moisture	Spread the floor with iron slag
Unpleasant smells	Poor ventilation	Install a ventilation shaft or ventilator. Remove possible sources of strong smells-food, paint, exhaust fumes, etc.
Damp or wet boxes	Water seepage	Install efficient drainage, and use damp absorber, available from marine supply shops for protecting boats in winter. Never place cases of wine directly on the floor
Oxidised taste	Excessive light	Avoid exposing wine to light
Tired wine	Vibration	Avoid disturbance and movement which lead to -bottle sickness-
Change of colour	Excessive heat	See above. Do not use metal racks if the cellar is on the warm side.

The articles -First Aid in the Cellar- and -The Secrets of a Good Wine-Cellar- are reproduced with the kind permission of *La Revista del Buen Comer y Beber* magazine.

vineyard area is just under, 53,000 hectares but increasing, while that of Valencia is 48,500 hectares and falling. Needless to say, Utiel-Requena produces more wine than Valencia.

On a warm spring day, the countryside can almost seem benign, but in reality this is hard country for the grape grower. The vineyards may range up to 725 metres above sea level, but it is semi-arid land, baking in the summer with temperatures up to 40 Centigrade, and freezing in winter when it can get as cold as minus 5 Centigrade. And drought is always lurking round the corner.

These conditions call for tough vines, and in Utiel-Requena they have it in the Bobal variety with its small, tight bunches of black grapes, which yields ideal rosé wines. Tempranillo and Garnacha are, however, being increasingly planted to give more character and complexity to the red wines. Macabeo is also being planted for white wines, along with Planta Nova. Permission was granted for the planting of white varieties two years ago, with a ceiling of 15 percent of the total vineyard area, but for the moment all but a single figure percent is red or rosé wine, in roughly equal proportions.

The small farmer dominates the *denominación,* and regionally over 80 percent of the vine-

The Secrets of a Good Wine-Cellar

Text: **Mauricio Wiesenthal**

Traditional wine-producing countries know just how wine needs to be treated. Here are a few do's and dont's for those lucky enough to have a wine-cellar at home.

In these days when urban space is at premium, few of us can afford the luxury of a purpose-built wine-cellar. Yet there are still people who are prepared to spend a lot on good wine which needs, and deserves, to be treated with care.

TEMPERATURE

Wine needs be kept at a consistently cool temperature (10-15° C) and the mere fact of being underground by no means guarantees this. If the cellar walls are a continuation of the house walls, heat will be conducted down from above and it is also highly likely that hot water pipes will pass through some part of the cellar. A concrete floor, such as most modern cellars tend to have, will act as a reservoir for the accumulated heat. You can avoid this by spreading the floor with a layer of gravel though obviously the ideal is to have a perfectly insulated cellar.

MOISTURE

Wine does much better in a slightly damp atmosphere than in a dry one which will cause corks to shrink. Labels, on the other hand, tend to discolour and peel off in the dampness. You can counteract this by giving them a coat of varnish or covering them with domestic cling-wrap.

SMELLS

Wine is extremely sensitive and susceptible to smells, whether pleasant or unpleasant. Don't store fruit, vegetables, paint, petrol or anything similar anywhere near your wine. The smell somehow manages to seep through even the best-sealed cork.

DARKNESS

Experienced tasters can often detect a quality in an oxidised wine which they attribute to «light». This is not to say that you should grope about in your cellar with a candle. Normal electric light used for a few minutes at a time will do no harm at all.

MOVEMENT

Wine likes nothing better than peace and quiet. If you have to move it, pad the cases with foam rubber to act as a shock absorber.

RACKS

Wood or cement are the best materials for a wine-rack. Metal is too good a conductor of heat.

yards are less than 1.5 hectares in size. Small growers mean co-operatives, more than 40 in Utiel-Requna, and almost every drop of wine is made by them. A handful of private producers do, however, exist, and they are bringing some tiny, but potentially important changes to the region.

Most of the co-operatives have yet to introduce cold fermentation in stainless steel for their wines, and oak maturation for the red wines is unknown. However the exporting bodegas, who buy most of the wine made by the co-operatives, have been paying a premiun of up to 20 percent when they can influence harvesting times and yields, and send in their own oenologists to supervise the wine making. The more forward thinking co-operatives are investing this premium in better equipment, including stainless steel.

Of greater long term potential is the testing of imported grape varieties in the region. The prime mover and shaker is *Bodega Augusto Egli*, one of the big five, at their Casa Lo Alto estate. The bodega bought this lovely old farm in 1980. It only had 15 hectares of vine, now it has 130 hectares, and serious experiments are under way with Cabernet Sauvignon, Cabernet Franc, Syrah, Graciano, Chardonnay, Sauvignon Blanc and Macabeo to see how they adapt to the local conditions. If they succeed others will surely follow: The monumental *Vinival*, you could hardly call it a bodega, has also planted Cabernet Sauvingnon on its Casa Calderón estate.

WHITE, RED AND ROSE WINES

Currently exporters are making strenuous efforts to sell more of their wine in bottle, under their own brands, and less in bulk. This has meant that at last some, albeit in tiny amounts, wine is available in bottle with the area of origin Utiel-Requena on the label, even if most continues to disappear into the blending tanks. These wines give an idea of what Utiel-Requena can really produce, and in doing so describe the best Valencian wines.

In general the best Valencian rosé will come from Bobal grapes grown in Utiel-Requena, some with a touch of Garnacha.

Soaring Exports

Exports of wine with the Utiel-Requena Denomination of Origin have soared from 110,000 bottles in 1984 to nearly 1,000,000 in 1987.

The same tendency is discernible in the penetration into new markets and the consolidation of existing ones.

The 640,206 bottled litres exported during 1987 (19.98 % more than in 1986) were, for the most part, distributed in European countries, broken down as follows (in litres):

West Germany	343,070
Denmark	77,762
United Kingdom	48,829
Belgium	42,030
Switzerland	28,350
Holland	26,676

Agenda

Wine-Producing Zone
This wine-growing area is situated in the west of the province of Valencia, bordering on Cuenca and Albacete. It embraces nine municipalities, the most important of which are Requena —where over 42 % of the vines are concentrated— Utiel and Venta del Moro.

Climate
The climate is Mediterranean with continental influences, reaching maximum temperatures of 34° and minumun temperatures of —3° C. Late frosts are a major hazard to the grape-harvest. The average annual rainfall is 400 mm, carried in from the Mediterranean and falling mainly in autumn and spring.

Soil
The soil is predominantly limestone on loose sub-soil, poor in organic material.

Vine Varieties
The varieties of vine authorised for the elaboration of wines with Denomination of Origin are the white Merseguera, Macabeo and Planta Nova and the black Bobal, Tempranillo and Garnacha.

They will have an onion-skin colour with a touch of pink, a strong, dry aroma and flavour, very clean and refreshing, with a bone dry, flinty finish.

There is more variation among the red wines. However a typical example, again based on Bobal, but with Tempranillo and Garnacha also coming into the equation, has a soft, young, fruity aroma and flavour, again very clean, with a touch of acidity enhancing their freshness. I think it is the hot summers that increase the pH of the grapes, relative to acidity, which gives the red wines their softer, plumper, more approachable nature. They are not really wines for laying down, they are to happily drink and enjoy when young.

When the wines have a higher Tempranillo, Garnacha or both content, they will be a shade drier, firmer, with a touch more tannin, and will keep over a short period.

The *Casa Lo Alto* wines of *Egli* are the only true estate wines of Utiel, so are somewhat atypical. The red version gets three months in new American oak, again atypical, and has an attractive fruity, almost perfumed sweet oak aroma and firm, dry flavour, a light grip, and a tiny hint of bitterness at the back which adds to the wine. *Egli* have also released a white *Casa Lo Alto,* mainly from the Macabeo grape, which I think is the best white wine of Valencia. Fresh, crisp and lemony on the nose, it is bone dry on the palate, very clean, with a tasty, savoury, mouthwatering finish.

Casa Calderón, the flagship wines of *Vinival,* are not based totally on grapes from this attractive large estate. The new white version is a blend of the native Merseguera, and Macabeo and Malvasia. In has a bone dry, almost salty tang to the nose, and a fresh, tangy, mouthwatering flavour. The red partner is dry but quite fresh and lively to the nose, and has a softish, delicately oaky plump fruit flavour.

Floreal, the new label from the hi-tech winery of *Vicent Gandia Pla,* sources its red and rosé versions in Utiel-Requena. The very crisp, fresh as a daisy rosé is a most attractive example of the style, while the soft and fruity red wine is a good example of the style of the region.

The Swiss-owned *Bodegas Schenk* has three wines under the *denominación; Rosé del Sol, Valdemuro* and *Las Falleras.* The rosé is true to form, the Valdemuro showing the ripe plumpness of a Valencian red, the *Las Falleras* has a touch of violets on the nose and a drier, more complex flavour with an interesting savoury character.

The smallest and most traditional of the five exporting bodegas, the charmingly named *Cherubino Valsangiacomo,* has its full-bodied *Marqués de Caro* rosé from the region, and its flagship *Vall de Sant Jaume* red, of which I tasted a bottle a dozen years into its life, and though on the dry side it was supple and very accessible.

There are other Utiel-Requena wines to be found, usually locally, including the deep, full-bodied and dry *Viña Mariola* of *Campo de Requena, Venano* and *Latino* from *Ibervino,* the *Sierra Negrete* and *Sierra Rampina* labels from the Utiel co-operative, the very interesting single variety Tempranillo from the sister Requena co-operative, and their *Palacio del Cid* rosé, and the *Enterizo* and *Rojinon* wines of *Coviñas,* a co-operative grouping.

The *Consejo Regulador,* based in Utiel, where the president sits in an office that was once a cement wine vat, is waiting for funds to convert an old, circular bodega designed by a follower of the man who designed Eiffel Tower, into a wine museum and tasting facility. Utiel-Requena will at last have its showpiece.

Half way back to Valencia is the seventeenth century coaching house *Venta L'Home* where the waiter will most likely suggest a bottle of Rioja wine to go with the marvellous regional, and very traditional food. It seems ridiculous when, just fifteen minutes drive away, there are vineyards yielding some of the most modestly drinkable wines in Spain.

Someone once remarked that a wine is no good if you do not feel like a second bottle. Utiel-Requena is second bottle country.

ERRATUM: In our last issue, the article on the wines of Ribera de Duero stated that the *Cooperativa Bodega Ribera de Duero* markets light white wines without Denomination of Origin. We wish to make it clear that this is not the case since the regulations of this D.O. prohibit the elaboration of white wines in the wineries which come under its jurisdiction, even without Denomination of Origin.

OUR GOOD WINES.

CONSEJO REGULADOR
UTIEL REQUENA
DENOMINACION DE ORIGEN

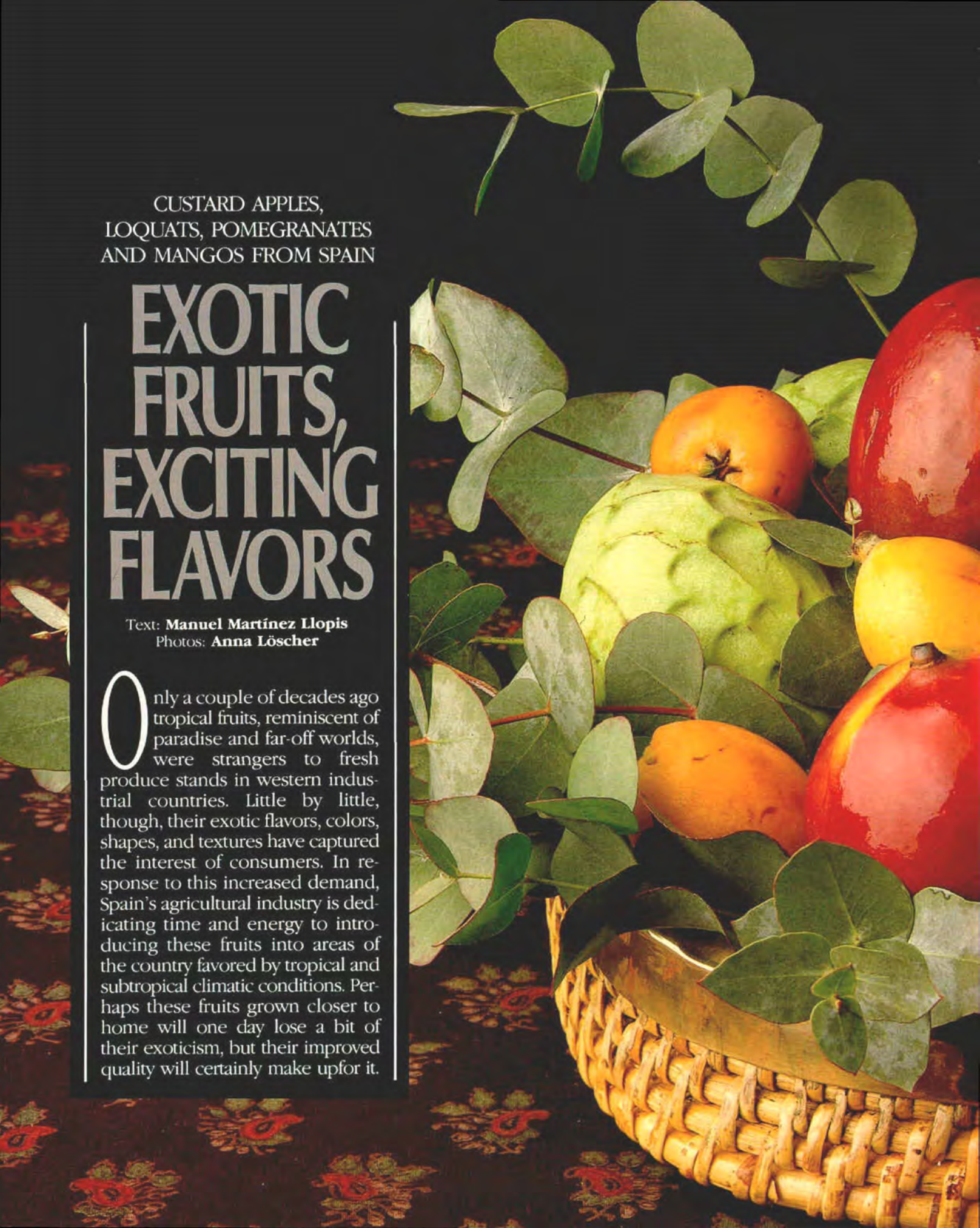
CONSEJO REGULADOR D.O. UTIEL-REQUENA
C/ Sevilla, 12 - 46300 UTIEL (Valencia). SPAIN.

CUSTARD APPLES, LOQUATS, POMEGRANATES AND MANGOS FROM SPAIN

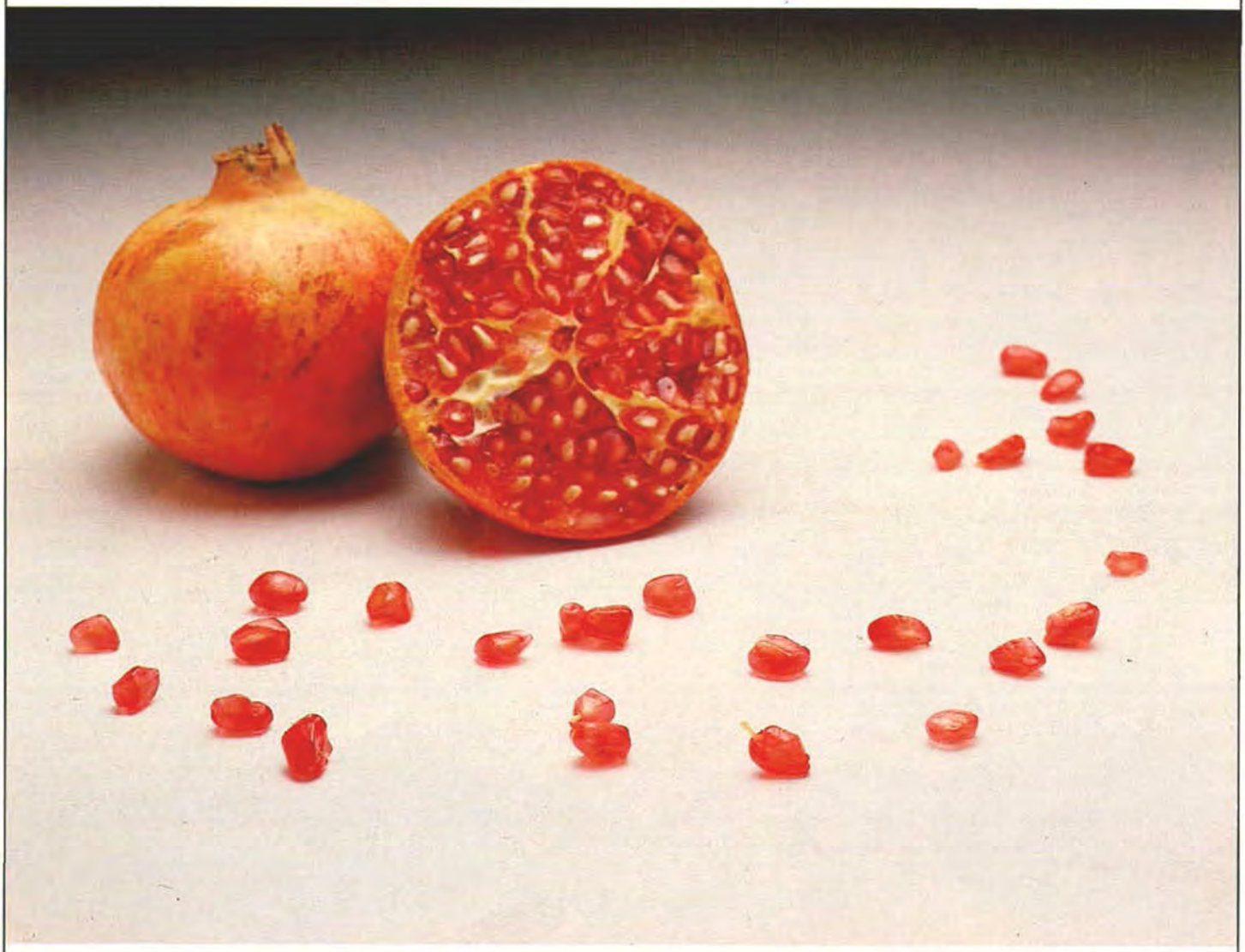
EXOTIC FRUITS, EXCITING FLAVORS

Text: **Manuel Martínez Llopis**
Photos: **Anna Löscher**

Only a couple of decades ago tropical fruits, reminiscent of paradise and far-off worlds, were strangers to fresh produce stands in western industrial countries. Little by little, though, their exotic flavors, colors, shapes, and textures have captured the interest of consumers. In response to this increased demand, Spain's agricultural industry is dedicating time and energy to introducing these fruits into areas of the country favored by tropical and subtropical climatic conditions. Perhaps these fruits grown closer to home will one day lose a bit of their exoticism, but their improved quality will certainly make upfor it.



THE POMEGRANATE IS A MEDITERRANEAN FRUIT WITH A PLEASANTLY REFRESHING TANGY FLAVOUR



THE POMEGRANATE AND MEDITERRANEAN CULTURE ARE INSEPARABLY BOUND TOGETHER. ALICANTE IS THE LEADING AREA IN PRODUCTION AND EXPORT. FOR FURTHER INFORMATION, CONTACT:

FEDERACION PROVINCIAL DE EMPRESARIOS DE FRUTOS Y PRODUCTOS HORTICOLAS DE ALICANTE

Pintor Lorenzo Casanova, 4-3.ª
03003 ALICANTE

Tel. (6) 522 18 37
Fax: (6) 522 18 74
Telex: 66223 FRUSI-E

A growing number of consumers in western developed countries are discovering for themselves that exotic fruits are delightfully different. Increased consumption of tropical and subtropical fruits in these countries can be attributed to many factors. Those which more readily come to mind are: an increase in tourism, which allows people of different cultures to experience different dietary customs; a higher standard of living, which leads to the sophistication and diversification of demand; the influx of immigrants, who tend to conserve their culinary traditions; and the advances in techniques of handling and commercialization. Favored by a variety of climates, the Spanish agricultural industry has joined in this trend by promoting the cultivation of exotic fruits like the custard apple, the loquat, the pomegranate, and the mango. Although commercial volume is still far behind that of other more popular fruits like oranges and bananas, the coming years are likely to witness a boom in the cultivation of these fruits.

Favored by a variety of climates, the Spanish agricultural industry is promoting the cultivation of exotic fruits.

CUSTARD APPLES

The custard apple is native to the Andes mountains in Peru, Ecuador, and Colombia. However, the Spanish Jesuit Bernabé Cobo in his book *History of the New World* — published in 1653 and based upon fifty years of scientific study in South America — claims that he had the first custard apple brought to Peru from Mexico in 1629. Later documents indicate that seeds were sent to Spain in 1760 to the marquis of Valle Humbroso; these were probably the first custard apples to grow in Europe.

The custard apple is a tropical tree which prefers frost-free climates of higher elevations. It growns to a height of 5 to 6 metres and has fragrant yellowish white flowers and large, bright green leaves. Its large, green fruits, which seem to be covered with fingerprints, have a creamy white flesh and black seeds like shiny ebony beads. It's difficult to describe the custard apple's sweet-acid flavor. Some people describe it as a cross between a banana and a pineapple while others simply compare it to the heavenly taste of the ambrosia of the gods. Custard apples taste best when eaten fresh, just as they are — no sugar, no syrups, nothing added which could ruin the already exquisite flavor.

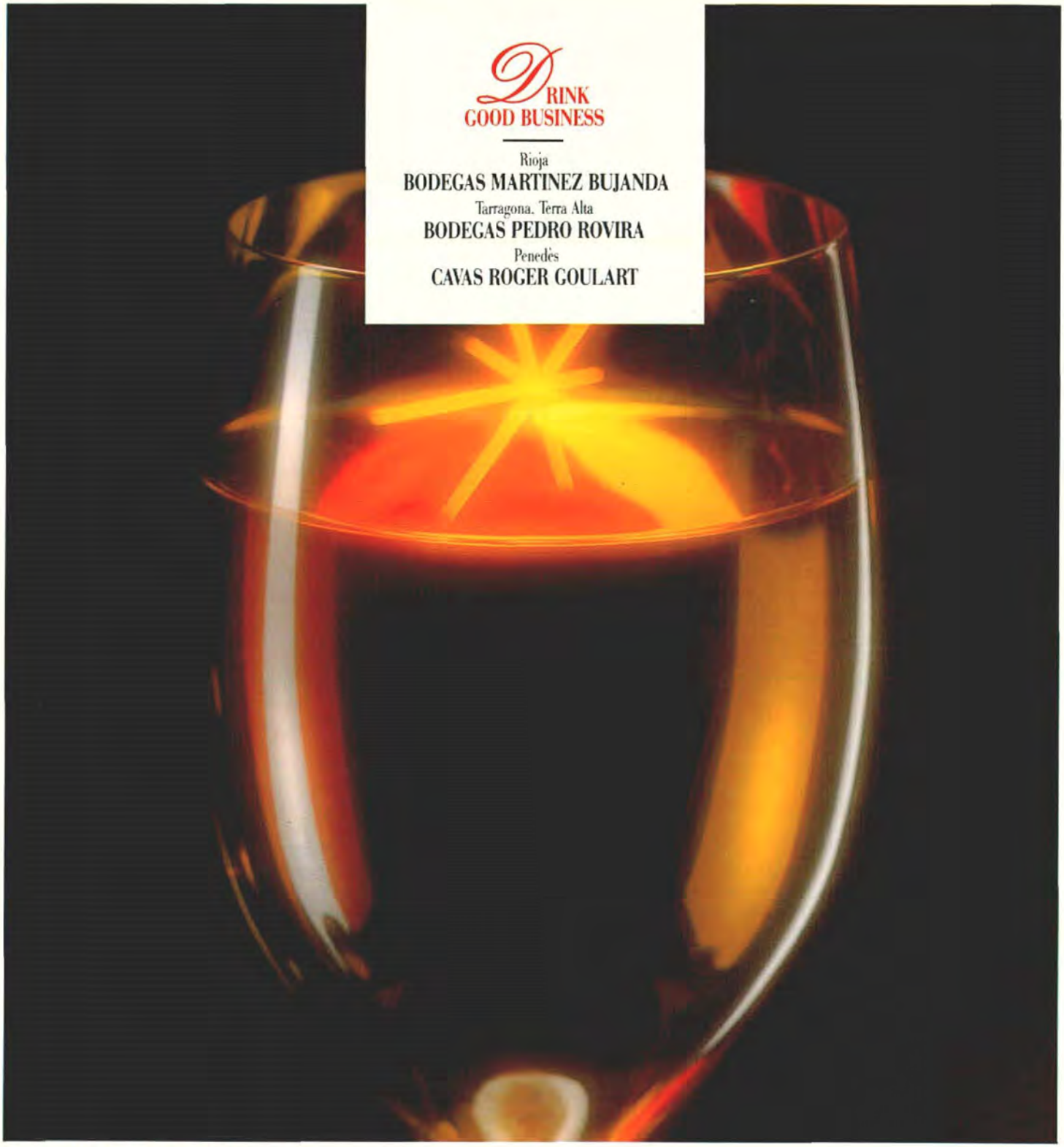
The custard apple can be found on the market from September to April. In South America, it is grown on a large scale in Peru, Ecuador, and Colombia where plantations can be found on slopes as high as 2,000 meters above sea level. Cultivation has more recently been extended to lower altitudes in Venezuela, Guyana, and the Antilles. In Spain, the custar apple has found its perfect habitat south of Granada in Almuñécar in what is called the *Costa Tropical.* The trees form such a thick grove that the sunlight barely reaches the ground. Extending over an area of almost 2,400 hectares (1 hectare = 2.47 acres), this is the world's largest single plantation of custard apples. Production in 1986 was 34,000 metric tons. The custard apple is one of the more difficult tropical fruits to commercialize since it ripens very quickly and therefore does not ship well on extremely long trips. In 1987 Spain exported 505 metric tons of custard apples half of which were sent to France. Other countries to import Spanish custard apples were West Germany the United Kingdom, Italy, and the Netherlands.

LOQUATS

The loquat is a small, subtropical, decorative evergreen whose botanical name is *Eriobotrya japonica.* Although it was first brought to England from Japan in 1778, the loquat is native to China, where along with the peach it was considered the symbol of Yin. In the Chinese pharmacology book *Peng Tsao Kag-mu,* the loquat is listed as having rejuvenating properties and is consequently recommended for making seemingly magical potions guaranteed to restore one's youth. The loquat's smooth, yellow skin often served as the perfect metaphor when Chinese poets sought to describe the soft, glowing skin of a precious maiden.

The loquat has large, glossy, dark green leaves and sweetly scented, yellowish white flowers which grow in dense clusters. Its plum-sized fruits range from shades of yellow to bronze. Inside, they have a juicy, whitish flesh and large seeds. The fruits mature in April and May and should not be picked until they are fully ripe for that is when they are at their best — juicy and refreshing with a deliciously sweet but mildly tart flavor.

The loquat was first cultivated in Spain in 1821. Right from the start the history of this fruit became tied up with that of the medlar *(Mesapilus germanica),* a bitter fruit about the size of a crab apple which was used in preserves once it had begun to decay. Since both fruits were round, soft, and yellow, the populace opted for giving this new fruit the same name, *níspero.* The medlar has since fallen into disuse and the name *níspero* remains to refer to the loquat, which is now successfully grown along the Mediterranean coast, especially in the regions of Valencia and Andalusia. In 1986, a total of 2,100 hectares were devoted to loquat production; 1,500 hectares fall within the region of Valencia (principally in the province of Alicante) and 500 hectares fall within the region of Andalusia (principally in the provinces of Granada and Málaga). The remainder falls within the regions of Catalonia, Murcia, the Canary Islands, and the Balearic Islands, where the loquat is cultivated on a much smaller scale. The total production in 1986 was 22,000 metric tons, ninety percent of which came from Andalucía and Valencia. In 1987 Spain exported 6,200 metric tons, seventy percent of which was



DRINK
GOOD BUSINESS

Rioja
BODEGAS MARTINEZ BUJANDA
Tarragona. Terra Alta
BODEGAS PEDRO ROVIRA
Penedès
CAVAS ROGER GOULART

A SELECTION OF QUALITY WINES *Let us offer you three wines.*
Let us present you three wineries: BODEGAS MARTINEZ BUJANDA (D.O. Rioja). BODEGAS PEDRO ROVIRA (D.O. Terra Alta, D.O. Tarragona) CAVAS ROGER GOULART (D.O. Cava). All of them with a long family tradition guaranteeing the knowledge and the ancient secrets of vinification. The three wineries offer a superb quality product among all European wines. They elaborate their wines applying the latest technology and are backed by the solid support of a service company: GDS-Comercio Internacional, S.A.

We present three wineries and we invite you to taste our wines.

Looking for distributors *Please contact us:*

COMERCIO
INTERNACIONAL
DEL VINO

CIV
GDS CI
CONDE DE VALDEMAR
PEDRO ROVIRA
ROGER GOULART

Aribau, 198, 3ª planta
08036 Barcelona
Tel. (3) 201 71 33
Tx.: 97156 gds - e
Fax: (3) 201 60 55

sent to Italy, the largest foreign consumer of Spanish loquats. The remainder was sent to France, Portugal, West Germany, and the United Kingdom.

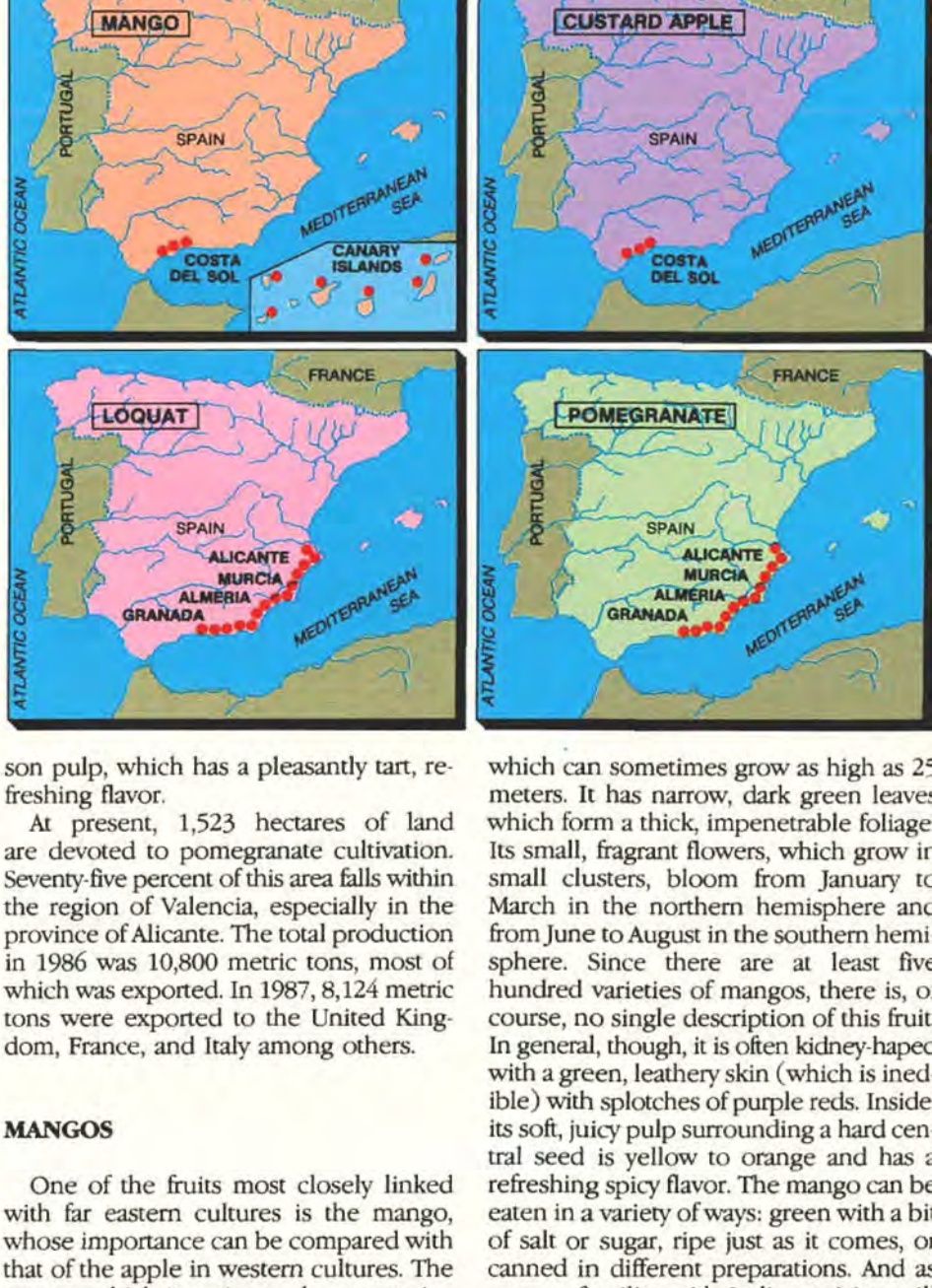
POMEGRANATES

The pomegranate tree is native to the East and possibly originated in what used to be ancient Persia. Greco - Roman mythology is full of legends which recount the dramatic origin of this fruit. One version states that the goddess Vesta had fallen in love with Attis, a handsome shepherd on Ida mountain. To guarantee his fidelity, she castrated him and from the blood that spilled on the ground arose a magnificent tree overflowing with luscious scarlet flowers and voluptuous fruits.

The pomegranate tree was well-known and highly valued in antiquity. It played an important role in ancient Egypt, where it symbolized fertility and the assurance of rebirth. With this in mind, Tutmosis I, an Egyptian king of the 18th dynasty (circa 1500 B.C.), ordered that five pomegranate trees be planted around his tomb. The pomegranate also played a part in ceremonial rituals celebrated by the Phoenicians, who considered it the symbol of life, war, and death. The people of Israel were also familiar with this fruit. In the Bible we read that in their exodus from Egypt, they found pomegranates, figs, and grapes in Hebron valley. In the Song of Songs, King Solomon has the man say to his darling: *Your cheeks are like pomegranate halves glowing behind your veil.* Such an image suggest a smooth, golden brown skin with a blush of red. The Romans named the pomegranate -malum punicum-, which means -Carthaginian apple-, because they believed the Phoenicians had introduced it into Carthage. This is the origin of its botanical name -punica granatum-, which was assigned to it centuries later by the Swedish naturalist Charles Linnaeus. Islamic peoples undoubtedly contributed the most to popularizing the use of the pomegranate as it was an essential ingredient in their cuisine. It was used to make sweets and delicious, refreshing drinks to replace wine. The prophet Mohamed praised its beneficial properties and advised its frequent use for its juice was believed to purge the system of envy and hatred. And lastly, the image of a brightly colored fruit which opens up to reveal its precious ruby seeds is often evoked in Muslim poetry.

The pomegranate is a small tree with thick spiny branches, bright green leaves, and large coral flowers. Its round fruits have a smooth, leathery rind which ranges in color from yellow browns to red. Inside, it is full of seeds surrounded with a crimson pulp, which has a pleasantly tart, refreshing flavor.

JAVIER BELLOSO



At present, 1,523 hectares of land are devoted to pomegranate cultivation. Seventy-five percent of this area falls within the region of Valencia, especially in the province of Alicante. The total production in 1986 was 10,800 metric tons, most of which was exported. In 1987, 8,124 metric tons were exported to the United Kingdom, France, and Italy among others.

MANGOS

One of the fruits most closely linked with far eastern cultures is the mango, whose importance can be compared with that of the apple in western cultures. The mango, which is native to the mountains of Burma and the foothills of the Himalayas in western India, has long been a part of man's diet. References to its cultivation are found in Sanskrit writings of more than three millenniums ago. Before the beginning of the Christian era, its cultivation had already spread to Malaysia and Oceania. In 1578, the Spanish doctor Cristóbal de Acosta included a complete study of the mango in his book *Treatise on Drugs and Medicine in the East Indies,* based upon his extended experience and travel in the Far East. The mango first arrived in the New World around 1700 when Portuguese seamen brought it to Brazil. A short time later, Spanish explorers introduced it into Mexico and the Antilles from the Philippines.

The mango is a tall, tropical evergreen which can sometimes grow as high as 25 meters. It has narrow, dark green leaves which form a thick, impenetrable foliage. Its small, fragrant flowers, which grow in small clusters, bloom from January to March in the northern hemisphere and from June to August in the southern hemisphere. Since there are at least five hundred varieties of mangos, there is, of course, no single description of this fruit. In general, though, it is often kidney-haped with a green, leathery skin (which is inedible) with splotches of purple reds. Inside its soft, juicy pulp surrounding a hard central seed is yellow to orange and has a refreshing spicy flavor. The mango can be eaten in a variety of ways: green with a bit of salt or sugar, ripe just as it comes, or canned in different preparations. And as anyone familiar with Indian cuisine will recall, it is an important ingredient in many chutney sauces.

A mango tree doesn't produce fruit until it is six years old; grafted trees, however, will do so after two or three years. In Spain mango production is still relatively low, averaging about 1,200 metric tons a year. Fresh mangos are highly perishable and so up to now could not be shipped very far. Modern advances in handling techniques, however, have changed this, and the mango can now be found on market stands in countries where until recently it had been completely unknown. In the coming years, mango production in Spain is expected to greatly increase, and specialists predict that its future could be just as bright as that of the avocado, a fruit which we'll talk about in another issue.

The Masachs family secret

When José Masachs decided to start making a methode champenoise wine of his own he could have had no idea what he was starting.

True, his family had been growing and supplying grapes to some of the largest producers of such wines for generations. Also true that his vineyard was right at the centre of the region in which it is generally agreed that the finest of these wines are grown.

Nevertheless, for nearly 40 years Señor Masachs was content to produce small quantities of a top quality cava wine which more than satisfied the discerning palates of his family, a few friends and a gradually widening circle of admirers as the fame of his wine spread throughout the region of Penedès.

Then, in 1977, José's grandsons, Josep and Juan took over the business and the decision was taken to develop sales of a range of cava wines, first throughout Spain and then to other countries in Europe and overseas.

The Masachs family secret was out. And the following year, when Josep decided to produce a slightly lighter wine made from grapes grown, as he puts it, 'on the other side of the hill, where the summer sunshine is less fierce' Cava Louis de Vernier was born.

José Masachs

Cava Louis de Vernier

Josep Masachs, S. A., Carrer Ponent 20, 08720 Vilafranca Del Penedès, Barcelona, Spain. Telephone: (34-3) 8900467. Telex: 53924 JMJO E.

Recipes

Loquat Compote

Serves four
600 grams loquats
250 grams sugar
2 scant decilitres water
cinnamon

Remove stems and wash loquats under cool water. Drain on a cloth folded several thicknesses to absorb water. Drop loquats in a sufficient amount of boiling water to loosen skins. Then remove and cool in cold water before peeling. Next, combine sugar and 2 scant decilitres of water and cook to make a syrup. Drop in loquats and add cinnamon. Cover and cook without boiling until loquats are heated through. Remove from heat and cool. Strain syrup and place loquats in a serving dish. Return syrup to heat and boil until thick. Pour warm syrup over loquats.

Pomegranate Syrup

2 kilograms ripe red pomegranates
sugar

Remove pulp from pomegranate, separating out the thin membranes. Weigh pulp and combine with an equal measure of cold water. Cook for 10 minutes. Strain through a fine sieve and allow to stand for 24 hours. Strain again and weigh. Then combine with one and a half times its weight in sugar. Bring to a boil and cook for 3 minutes. Remove from heat and strain once more before storing.

Pomegranate Sherbert

Serves six
1 cup strained pomegranate juice
400 grams sugar
1 litre water

Heat sugar and water to make a syrup. Add pomegranate juice. If desired, a bit of food coloring can be added to intensify color. Pour into a sherbert maker or put in a container in the freezer, remembering to stir occasionally.

Mango Juice

Serves four
4 ripe mangos
1 litre water
sugar

Peel mangos. Liquify with a little water in a blender or food processor. Strain and then add 1 litre water and sugar to taste. Serve very cold or with crushed ice.

Mango Custard

Serves four
3 cups strained, liquified mango pulp
1 cup light cream
4 eggs, separated
3 tablespoons unflavored gelatin
1 cup sugar

Dissolve gelatin in 1/4 cup lukewarm water. Beat egg whites to form stiff peaks. Gradually beat in yolks and sugar. In another bowl combine mango, cream, and gelatin. Mix well. Fold in egg mixture. Pour into a mold and refrigerate for several hours. Remove from mold and serve. Serves four.

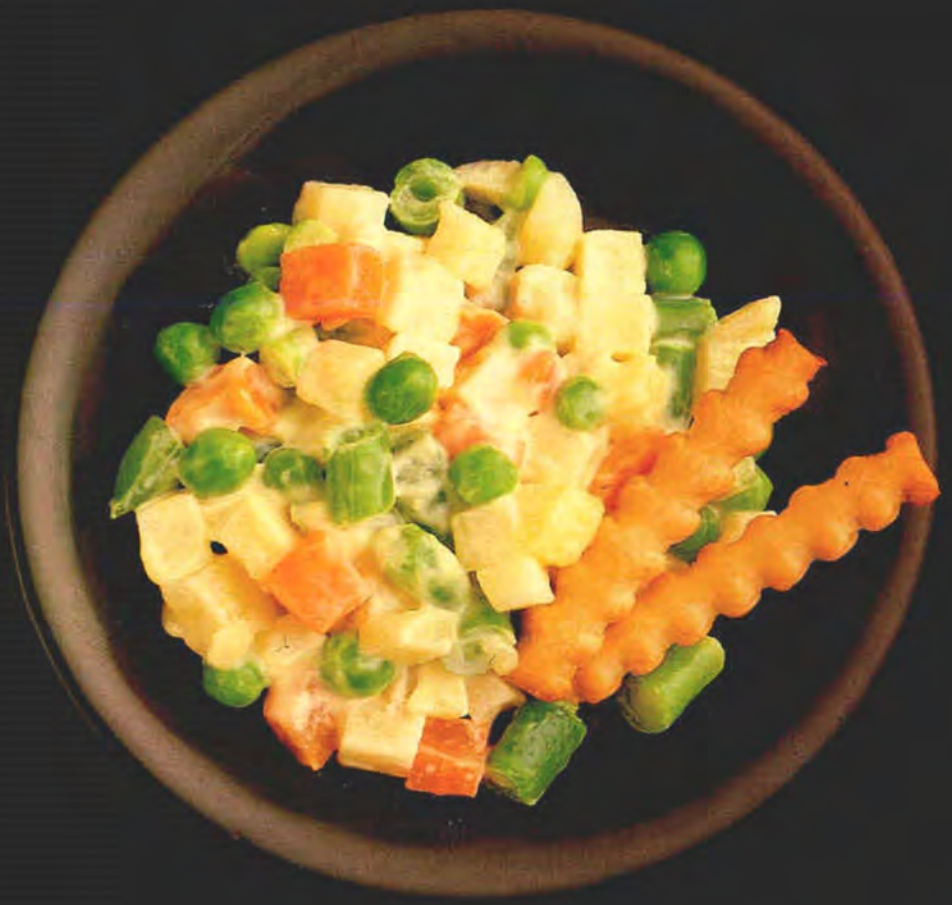
Mango Pie

Serves six
Dough:
2 cups flour
2 tablespoons butter
1 tablespoon baking powder
2 tablespoons lukewarm milk
a pinch of salt
sugar

Filling:
1 1/4 cups liquified mango pulp
1 cup light cream
2 egg whites
2 tablespoons unflavored gelatin
1 cup sugar
juice of 1 lemon

To make dough, combine flour, baking powder, and salt in a mixing bowl. Cut in butter. Add milk and a bit of sugar. Form dough into ball. Roll out and place in pie plate. Chill in freezer.

To make filling, dissolve gelatin in 4 tablespoons cold water. Beat together mango pulp and cream. Mix in gelatin, sugar, and lemon juice, beating well. Beat egg whites to form stiff peaks and fold into mixture. Bake pastry shell in a preheated oven at 350F for 20 minutes or till golden. Pour in pie filling and allow to set. Top with whipped cream and a sprinkling of lemon peel. Serves six.



TAPAS

THE LITTLE DISHES OF SPAIN

Text: **Penelope Casas**
Photos: **Félix Lorrio**
Still Life: **Anna Löscher**

Tapas *are in fashion around the world. But what exactly are* tapas? *What's the story behind them? When do you eat them and what drink goes best with them? Read on to find the answers to these and other questions about this delightful snacking custom practised in towns and cities throughout Spain.*

***Plates of canapés topped with everything, at* José Luis.**

Tapas, the delicious little dishes of Spain, consumed with great gusto at bars and taverns before lunch and again before dinner, have been a tradition in Spain for as long as anyone can remember.

The *tapas* spirit is spreading throughout America and Europe, as more and more and people discover the wonderful variety of foods that can be served as *tapas* and realize as well the benefits of the *tapas* eating style. Let's face it: traditional cocktail parties are generally dull affairs, attended more often than not as social obligations. I always feel vaguely cheated at the end of a cocktail party; the time was too short and personal interaction too superficial to be stimulating or meaningful, and I am neither hungry enough to move on to dinner nor convinced that my food needs have been satisfied. I never quite know what to do with the evening that still lies ahead.

On the other hand, sit-down dinner parties, which have clearly defined beginnings your conversations are limited, for better or for worse, to dinner companions on your left and on your right. Now, thanks to *tapas*, the yawning gap between cocktail and dinner parties has been bridged, creating a relaxed, free-flowing atmosphere in which the desire for a tidbit to accompany a drink merges successfully with the need for a well-balanced meal.

Spain's *tapas*, and its *tapas* tradition have fascinated me ever since my very first visit to Spain some twenty years ago. As a student in Madrid I found the casual *tapas* style of eating and its low prices ideal for my limited budget. My evenings were spent in one *tapas* bar after another, looking for the best each had to offer. I particularly remember a bar near the Plaza Mayor that served nothing but chicken wings, another in the Rastro where great cauldrons of snails simmered in a *chorizo* and spicy paprika sauce, and two on calle de la Victoria, one serving garlicky grilled mushrooms and another batter-fried pimientos. Yet another offered nothing but shrimp, which everyone shelled himself. As the years passed, I grew more and more interested in the study of Spanish food and in what the fine and elegant restaurants of Spain had to offer. Yet I still indulged my passion for *tapas*, because the more I explored, the more I realized the infinite variety of dishes to be found.

In the past few years my husband, Luis, and I have dedicated our trips to Spain to the pursuit of *tapas*. We traveled everywhere, to big cities and tiny villages, where friends told us the *tapas* were unusually good. And we returned to other places where we had fond memories of good times and exceptional *tapas*. But mostly we relied on logic and instinct to unearth the best each city or town had to offer. Even though restaurant handbooks have proliferated in Spain in recent years, there is still no guide to eating *tapas*, and finding the best is still based largely on chance.

I asked everyone I knew to define *tapas*. (This often led to some interesting historical and etymological discussions.) I asked chefs, who over the years have become good friends, for their best *tapas* recipes. At *tapas* bars all over Spain, owners and waiters, while considering my interest in their -humble- fare rather surprising, unreservedly shared their recipes with me.

In my search for *tapas* I found that despite the modernization and industrialization that have overwhelmed Spain in the past twenty yers —not to mention a parallel burgeoning of fine new restaurants, often dedicated to nouvelle cuisine— the *tapas* tradition remains as strong and immutable as ever.

Tapas *are generally served in small portions and for immediate gratification.*

Platters of* tapas *are always lined up along the bar to stimulate your appetite.

Tapas *cover a wide range of possibilities for home entertaining: from small parties to gala affairs.*

WHAT ARE TAPAS?

It is dificult so say exactly what *tapas* are, for *tapas* are not necessarily a particular kind of food; rather, they represent a style of eating and a way of life that are so very Spanish and yet so adaptable to other countries. *Tapas* are as varied as the cooks who create them and in Spain range from the simplest fare, like grilled *chorizo* sausage, flavorful *jamón serrano* (cured ham), tangy Manchego chesse, and simple canapés (almost anything atop a piece of bread becomes an instant canapé in Spain) to surprisingly sophisticated dishes using quail, frogs' legs, fresh snails, caviar, and *angulas* (baby eels). They can be foods we traditionally eat as appetizers, but more often than not cross the line into what we might think of as first course or main course dishes.

All *tapas* do, however, have several things in common. They are generally served in small portions (there are actually two sizes: the *tapa* and the *ración*, which is about double the size), and they are meant for immediate gratification. In Spanish bars and taverns, *tapas* are served quickly and consumed just as quickly; any delay in service diminishes the *tapa's* raison d'être. I have devised many other definitions, but all were quashed as I investigated tapas more thoroughly and found *tapas* in Spain to contradict every rule. I once thought it was safe to say that a *tapa* was something eaten without the aid of a knife, until I was served a fillet of lemon-marinated meat with a miniature knife and fork set. I had never seen dried beans or soups as *tapas*, but sure enough, in Santiago de Compostela I ate lentils as a *tapa;* in Cádiz, chickpeas; in Galicia *caldo gallego* soup; and in Seville, *gazpacho*. Steak and fried eggs are the only things that come to mind that I have never been served as a *tapa*. Of course, some things lend themselves better to *tapas* than others. Sauced dishes, for example, are fine if the food is cut in small pieces; shellfish and firm-fleshed fish are more appropriate than those that fall apart easily, and I think soups are generally too filling and too difficult to eat in casual settings. Aside from these reservations, the possibilities are limitless.

Tapas in Spain are, of course, closely related to Spanish cuisine. For those of you still unfamiliar with the joys of Spanish cooking, let me say that the cooking of Spain is not the hot and spicy cooking of Mexico and South America. It is as fine and exciting as the other great cuisines of Europe and has tremendous variety, partly a result of centuries of Morrish occupation, which lent Arab overtones to some Spanish cooking, and partly because Spain is a country of such great cultural and geogra-

San Miguel

Premium beer

Gets everywhere · En todas partes

***The more you explore, the more you realize the infinite variety of* tapas.**

phical diversity. Certainly the foods brought back from the New World (potatoes, peppers, and tomatoes, for example) enriched the cuisine of Spain, but Spain utilized these products in its own distinctive style.

THE TAPAS LIFE-STYLE

To eat *tapas*-style is to eat by whim, free from rules and schedules. It is meant for those who wish to enjoy life to the fullest and who love to while away the time with friends. Since home entertaining is not very common in Spain, the thousands of bars and taverns in the country become logical meeting places.

A Spaniard will rarely visit a *tapas* bar with the express purpose of eating; he is there to parley with the owner, jockey with the waiters, strike up conversations with other patrons, and invariably come upon friends who frequent the same bar. Jokes will fly, arguments will rage, and everyone will have a grand time and be much better disposed to confront the less pleasurable aspects of daily life. Even business meetings may be combined with *tapas*.

Tapas, besides serving an important social function in Spain, are also a means to fill the long hungry hours between meals. In a country where lunch is rarely eaten before 2:00 or 3:00 P.M. and dinner is typically served at 10:00 P.M., *tapas* are almost a necessity. Whether the *tapas* tradition developed because of the eating hours or the eating hours merely evolved around the wonderfully pleasurable *tapas* hours is beside the point. For a Spaniard a *tapa* is just an appetite teaser —as light or as hearty as it may be— to be followed by a three-couse lunch and in the evening by a complete dinner.

BRINGING TAPAS TO YOUR HOME

Although in Spain *tapas* traditionally belong to the streets, and depend on Spain's widely spaced meal hours they lend themselves splendidly to European and American life-style and food tastes. *Tapas* bars are catching on as fun places to spend an entire evening, and *tapas* have brought new life to home entertaining. Ever since my husband and I returned from Spain to live in the United States, we have been inviting friends to our home for *taps*, and although they are often unfamiliar with the *tapas* traditions and life-style that we have left behind in Spain, they fall into the spirit easily, finding great pleasure in the tasting and experimenting that are a part of eating *tapas*. I find there is nothing that does more to promote a lively evening at home than an exciting food experience.

Tapas cover a wide range of possibilities for home entertaining, from small parties, limited to perhaps three or four *tapas* for a handful of guests, to gala affairs, such as the one I always give during the Christmas holidays for seventy guest, where I serve more than twenty different *tapas*. I am always amazed to see how people who don't know one another mix and mingle and become friends over the course of the evening, and I attribute this to the good feelings that *tapas* seem to generate.

For an intimate gathering you can serve *tapas* at a leisurely pace (you might even try to -orchestrate- the *tapas*, beginning with the lighter ones and progressing to more filling *tapas*), but for larger parties you will want to bring out most of the *tapas* at the start so that guests can help themselves. Arrange the cold and room-temperature *tapas* attractively on serving dishes and saucy *tapas* in casseroles (Spa-

nish earthenware *cazuelas* are ideal for this) kept warm on hot plates. *Tapas* with last-minute preparation, meant to be eaten as soon as they are ready, should be spaced over the course of the evening and passed around the room. Plates may be provided or not for *tapas,* depending on the type of *tapa* served and the size of the party. In general, what can be picked up with fingers or with toothpicks is usually more appropriate for large *tapas* parties, while other *tapas* that may require forks and dishes can more comfortably be handled at smaller affairs.

What to drink with *tapas?* Just about anything you would ordinarily serve at a a party or with dinner, like red and/or white wine, mixed drinks, or beer. If you are not already familiar with Spain's wines, now is the right time to learn about them. Another possibility is a good home-prepared *sangria.* And *cava* would certainly give added spirit to any tapas party. But for a truly elegant Spanish flair, try the quintessentially Spanish drink, chilled dry *fino* sherry, which accompanies *tapas* as no other drink can.

THE ORIGIN OF TAPAS

Sherry, in fact, is probably responsible for the development of the *tapas* tradition in Spain. *Tapas* as a way of life, most generally agree, go back to the nineteenth century and began in Andalusia, where sherry is made. Sherry is not considered appropriate as a dinner accompaniment because of its strength (over 18 percent alcohol). It is therefore usually sipped as an aperitif and as such cries out for a *tapa* of some kind.

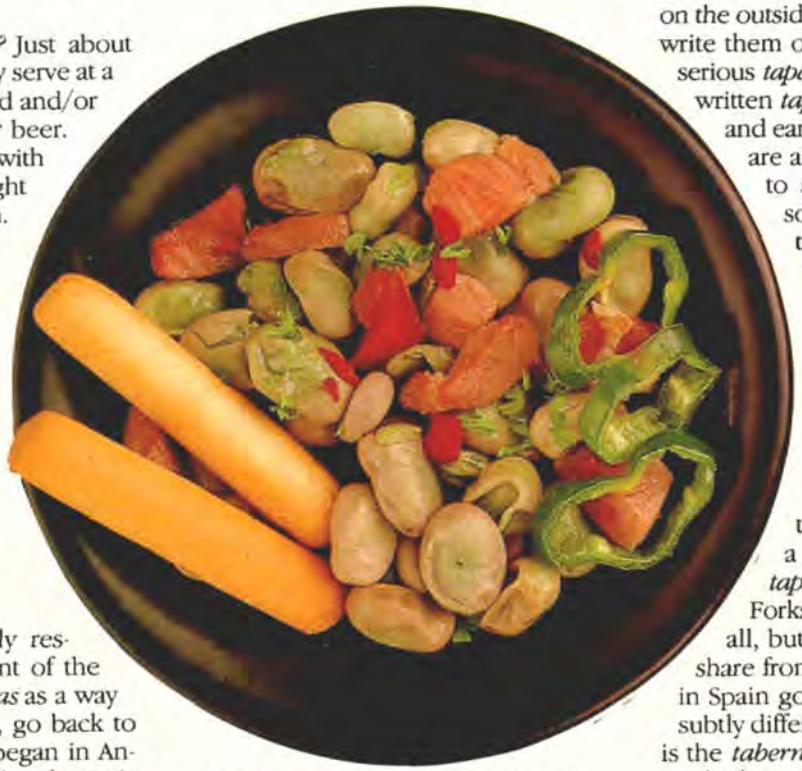
There is another reason that *tapas* originated in Andalusia: nowhere in Spain is there more *joie de vivre* than in southern Spain. I have never known an *andaluz* to be at a loss for words, and he positively thrives on endless hours of conversation. *Tapas* and the conviviality they embrace are an essential part of his social world.

Originally the *tapa* was a slice of cured ham or *chorizo* sausage placed over the mouth of a wine-glass (some say this was to keep flies out of the drinks) and served compliments of the house. The verb *tapar* means -to cover-; thus the origin of the word *tapa.* Since these meats were salty, they produced thirst, and smart tavern owners embraced the *tapa* as a means to increase their wine sales. As the custom grew, so did the selection of *tapas;* today they come in hundreds of varieties.

EATING TAPAS IN SPAIN

Although a Spaniard will rarely eat *tapas* in place of lunch or dinner, other people, less accustomed to heavy meals, find *tapas* a more than adequate substitute for a meal. And because *tapas* hours (about 12:00 P.M. to 3:00 P.M. and again from 7:00 P.M. to 10:00 P.M.) are close to American and European lunch and dinner hours, there is yet another reason to try *tapas.*

And then there is the most compelling reason of all. Participating in the *tapeo* provides an opportunity to feel the pulse of the nation. As many as possible squeeze along the bar, while the rest stand two and three deep and place their orders by yelling across the room. In really crowded bars the clientele spill over into the street, taking with them glasses of wine or beer and dishes of *tapas.* Sometimes the flow of traffic is disrupted, yet Spanish motorists don't seem to mind at all. In a *tapas* bar there are no bills and no written count taken of what you consume; when the time comes to pay, a combination of the incredible ability of the barman to keep tabs on everyone, coupled with the client's honesty (he may remind the barman of a *tapa* or drink that has been overlooked), brings a more or less accurate accounting.



***Each region and each city has its* tapas *specialties and its own style of serving* tapas.**

Despite the changes that have overwhelmed Spain, the tapas *tradition remains as immutable and strong as ever.*

Discovering what food a *tapas* bar offers is just as chaotic a proposition. You may ask, and the barman will rattle off a seemingly endless litany of *tapas,* never pausing between items or stopping to catch his breath. Some bars will paint a list of *tapas* on the outside display window, others will write them on a chalkboard, and a more serious *tapas* bar might even have a typewritten *tapas* menu. Of course, platters and earthenware casseroles of *tapas* are always lined up along the bar to stimulate your appetite. In some cities it is the custom to take what you please from those dishes and give your own count to the waiter when it is time to pay. In other bars, where *tapas* come speared on toothpicks, a toothpick count is taken at the end. And there are still some bars where a *tapa* is automatically brought to you as part of the price of a drink. In any case, eating *tapas* is a communal experience. Forks, if needed, are provided for all, but everyone in your party will share from the same plate. *Tapas* bars in Spain go by different names and are subtly different from one another. There is the *taberna* which concretrates mainly on drinks and keeps *tapas* to the minimum (some shellfish, marinades, olives); the *tasca,* an establishment of rustic décor that will have a *tapas* bar, but a restaurant as well; the *cerveceria,* which, as its name indicates, specializes in beers and only *tapas,* like shellfish, that are appropriate for that drink; and the *xampanyeries* or *cava* bars of Barcelona, highly stylized versions of *tapas* bars, which concentrate on *tapas* (cured ham and strongly flavored cheeses, for example) to complement the region's outstanding *cavas,* served by the glass.

If you're going to Spain and wonder how to find the best *tapas* bars in any city or village, there are several rules to follow. In general the best *tapas* bars with the most variety of *tapas* are in large and moderately large cities, where there is enough population to create a need for diversification and a demand for top quality. Cities that are university centers also tend to have good *tapas,* since students find *tapas* affordable and in step with their casual style of living. And then there are towns that

Tradition and noblesse

since 1870
Availed by a long crop
of international awards.

1985
Vinexpo, France:
Gold and Bronze medals.

Monde Selection, Belgium:
Gold and Silver medals.

International Wines & Spirit Competition, U.K.:
Silver and Bronze medals.

1986
Les Amis Du Vin, USA:
Gold medals.

International Wine Challenge, U.K.:
Silver medal.

Expovina, Switzerland:
Silver medal.

1987
Vinexpo, France:
Grand Prix d'Honneur to the best spanish wine Rioja Santiago.

Gold medal to:
Gran Reserva 81.

Silver medal to:
Crianza 83.

Silver medal to:
Gran Reserva 78.

Expovina, Switzerland:
5 gold medals.

International Wine Festival Atlanta, USA:
Gold medal.
Silver medal.

Bodegas Rioja Santiago

have become *tapas* centers because they happen to be at a point along a main road where people are likely to arrive at *tapas* time.

Once within a city or town, head for downtown (this will usually be near the Plaza Mayor —the old central plaza—), where *tapas* bars tend to be concentrated, and look for the bars that are most crowded. Spaniards know good food, and this is a sure sign that the bar has something special to offer. Ask around —everyone is an expert in *tapas* and will have a favorite place to recommend. And if you are still unsure where to have *tapas*, go to any bar that looks appetizing and just order a drink. While you sip it examine the *tapas* on display, try one, then either stay for more or move on to another.

In my years of travel in Spain I have enjoyed *tapas* all over the country, from the lush green northern lands of Galicia, Asturias, and the Basque country to the arid plains of Castilla and Extremadura, the coasts of Cataluña and Valencia, and south to light-hearted Andalusia. Each region and each city has its *tapas* specialties and its own style of serving *tapas*. In Gijón grilled fresh sardines join with the regional drink, *sidra* (hard cider), as the most popular *tapa;* in Bilbao huge triple-decker sandwiches predominate; in San Sebastian almost all *tapas* are speared on toothpicks, beautifully presented, and taken on the honor system; in Pamplona batter-fried shrimp excel; in Oviedo, where *tapas* bars are called *chigres*, small crusty rolls come with just about every conceivable filling; while in Valencia those diminutive rolls become huge hero sandwiches. Just about everywhere, but most particulary along the coast, fresh glistening fish and shellfish are exceedingly popular *tapas*, while in the interior grilled meats, *chorizo* sausage, cured ham, and cheese are more commonly found. The region of Galicia has its succulent savory pies, which can be found nowhere else in Spain, and in Madrid and Barcelona you will find just about everything imaginable.

Although most of Spain's great *tapas* are found in its important cities, I can recall memorable *tapas* in the most unlikely place: an incredible 100 varieties of exceptional tapas at *Nuestro Bar* in the central plains of Albacete; wonderfully creative tapas at *O'Merlo* in the Galician town of Pontevedra; a basket of freshly fried eggplant, compliments of the house in the out-of-the-way northern village of Cabezón de la Sal at *Mesón Picu-La-Torre;* deliciously fresh kidneys in paprika sauce on a Sunday morning on the village square of Posada de Valdeón, overlooking the majestic peaks of Picos de Europa, succulent baby squid grilled with garlic at *Bellamar* in Foz, Galicia; and the first-class *tapas* from Salvador, at the lively *Bar Bahía* in Cádiz, to name but a few.

Overall, the best *tapas* in Spain are still found where the *tapa* originated —in Andalusia—. *Tapas* are prepared there with love and tremendous pride, and they are fresh, exquisitely presented, and highly creative. Seville in particular is *tapas* heaven, and just about every *tapas* bar there is cheery and gaily decorated; the service is always warm, and there is an enormous variety inviting inventive *tapas*.

Tapas are uniquely Spanish and one of the most delightful aspects of Spanish cuisine. They are also a cherished and time-honored tradition in Spain, and I hope that as *tapas* are adopted in other countries, the camaraderie, spontaneity, and good times that are so much a part of *tapas* in Spain will also accompany the food.

This article has been reproduced from the book Tapas. The little dishes of Spain *by the American gastronomic writer Penelope Casas. The book is published by Alfred. A. Knopf, Inc., in the United States, and Pavilion Books in the United Kingdom.*

Don Zoilo Sherry

Díez Merito, S. A.
Jerez de la Frontera - Cádiz - SPAIN

MADRID

WHERE THE ACTION IS

Text: **Sonia Ortega**
Photos: **Félix Lorrio**

Madrid is brimming over with life. Over the last few years, Madrid, always lively, has taken on a new dimension. New neighbourhoods and new activities have sprung up alongside the old, so that the city's traditional sights and pleasures are balanced by the daring and avant garde. Madrid has become fashionable. Madrid is where the action is.

The blue skies loved by Velázquez.

Inside the Royal Palace.

A quiet meal in a traditional restaurant.

Gran Vía street, once the heart of Madrid.

Although it is known to have been inhabited by Celtiberians, Mediterraneans and Visigoths, the first documented history of Madrid dates back to the Arab occupation, when the Emir Mohammed I (852-886) ordered a fort to be built on the Manzanares river. The fort was known as Mayrit in Arabic. Its surroundings settlement was grouped on two adjacent hillocks (where the Royal Palace and the Vistillas Park now stand) separated by a small valley (now a street, the Calle Segovia).

The Arabic citadel was captured by the Christian forces at the end of the eleventh century, under Alfonso VI, but it was not until 1561 that it became the kingdom's capital city, when Philip II established his royal court here. The small Castilian town began to grow, absorbing and synthesising the social, economic and cultural diversity of the entire contry.

During the seventeenth century, the heart of the city was built in more or less the form it still stands today. This part is now known as the *Madrid de los Austrias* or -Madrid of the Austrias-, after the Austrian Habsburg dynasty that ruled in Spain from 1516 to 1700. This was an epoch during which Madrid became a flourishing cultural centre, when names such as Velázquez, Cervantes, Lope de Vega, Calderón de la Barca and Quevedo enriched Spanish art and literature.

In the eighteenth century, Charles III, a Bourbon king, introduced a different, more European style into this Castilian city. This became known as -Bourbon Madrid- *(Madrid de los Borbones),* and its academies, libraries and museums are a testimony to the elegance of the Neoclassical style and the spirit of the Enlightenment. It is not for nothing that this king has gone down in local history as -Madrid's best mayor-.

Madrid saw the nineteenth century in whilst fighting against the Napoleonic

Music in the Plaza Mayor.

Sunday morning in the Retiro park.

Walking around the Botanic Garden.

Spanish fashion in Madrid.

The vivid night.

Outside the Royal Palace.

troops in the Peninsular War, immortalised by Goya in his paintings of the horrors of war. However, the century turned out to be one of progress: civic buildings, wide avenues and boulevards and new areas, such as the Barrio de Salamanca, were constructed, echoing the literary Romanticism that seeped into popular culture in the form of *tertulias* in the many cases which sprang up all over the city. These conversations among groups of artists are a form of cultural expression which survive to this day.

The twentieth century brought with it the Gran Vía and the skyscrapers, as Madrid prepared itself to provide the industrial, administrative and cultural facilities suited to a European capital.

MADRID TODAY

Like most capitals, Madrid is a crossroads, a city of transients and at the same time the permanent home of people and their customs, so it is impossible to describe Madrid as one single entity. Visitors to Madrid may take a coach trip around the monuments and visit the Prado or go shopping in the luxurious new shopping centres; enjoy watching the *madrileños* (inhabitants of Madrid) out on a Sunday walk; make international business deals; listen to *tuna* ministrels playing old Spanish ballads or go to a rock concert. However, there is one thing that Madrid is especially famous for and which permeates everything in the capital: its *movida*. Literally, this means -movement-, but the word has come to represent the entire Madrid social scene with its constant party atmosphere, the fun that never stops. The *madrileños* are known in Spain as *los gatos* or -the cats-, because of their fondness for prowling around at night time. No other European city has a night life to beat it.

Native-born *madrileños* (and honorary ones who came and never left) have a saying: -from Madrid to Heaven-. Typically

A beautiful shopping-center: La Vaguada.

Balconies looking out on old Madrid.

COCIDO MADRILEÑO

Madrid has regional restaurants from all over Spain, offering all the varied styles of Spanish cuisine: Basque, Galician, Andalusian, Catalan... But it also has its own cuisine, which, although limited, is quite delicious in its own way. Its most famous dish, and the most ideal for a chilly Madrid winter day, is the *cocido madrileño,* a stew made of vegetables (carrots, potatoes, cabbage, leeks), meat, *chorizo* sausage, ham, black pudding and chick peas. The stew is eaten in three stages: first the soup, then the chick peas and vegetables, then the various sorts of meat.

Although the recipe varies from one cook to another, the classic dish is easy to make. Leave the chick peas to soak overnight. Next morning rinse them and place them in a casserole with the other ingredients, covered with water. Boil for between one and a half to two hours (depending on the quality of the chick peas), then use the broth to make the soup, adding noodles or dry bread. Seve the vegetables and the meat separately as the next two courses.

This a classic example of a recipe that is much better on the plate than on the page. Despite its obviously peasant origins, it has now become a delicacy to be found on the menus of the smartest restaurants in Madrid.

of the Castilian temperament, this saying allows for no compromise and seems to award Madrid and Heaven a certain equality of status. Perhaps the wonderful skies over the city suggest some affinity. Visitors to Madrid may well find these limpid skies incite a feeling of déja vu. Yes, you have seen them before: in the paintings of Velázquez.

Madrid has grown enormously over the last few years. It is now a capital city with almost four million inhabitants, covering 607 square kilometres... and it is still growing. However, care is now being take to ensure that the new does not sweep away the old. Public and private buildings are being renovated under conservation orders, whilst façades are being cleaned of years of grimy neglect, to flaunt their old beauty. But a first-time visitor familiar with other big cities will find this capital easily managable. Its centre is compact and its main historical monuments can even be explored on foot, given the time and the inclination.

THE MEDIEVAL QUARTER

Let's take a trip through the history and culture of the city, visiting its buildings and monuments in chronological order.

The Morería (Moorish quarter) is the obvious place to start, having the best examples of the medieval architecture that is the oldest in Madrid. Its narrow, winding streets are still redolent of the legends and stories that lurk in all their nooks and crannies. It is said that the Arab Tribunal of the Morería was in the Plaza del Alamillo. Three squares form the most outstanding architectural features of this neighbourhood: the Plaza de la Paja (Straw Square), a busy focus of commercial activity, the Plaza de la Cruz Verde (Green Cross Square), whose name refers to the enormous green-painted cross that used to stand there and was used by the Inquisition for its last general auto de fe, and the Plaza de San Andrés (Saint Andrew's Square), on which stands one of the oldest parish churches in Madrid.

From a slightly later period, the Tower and aristocratic House of the Lujanes in the Plaza de la Villa (City Square) represent the architecture of the Madrid of the late fifteenth century and have survived intact to this day.

The last stop on our trip through medieval Madrid is at the church of San Jerónimo el Real. Originally a Gothic monastery, the Catholic Monarchs (Ferdinand and Isabella) had it moved from its original site. In 1854, the architect Narciso Pascual y Colomer completed the building in its present form. It has seen much of Spain's history unfold within its walls: parliamentary courts have been held here; the Princes of Asturias, from Philip II to Isabella II, have been sworn in here as heirs to the Spanish throne, and royal weddings have also been celebrated here. In 1976, when Juan Carlos I was proclaimed king of Spain, a religious ceremony —with the presence of kings and presidents come from all over the world— took place in this church to celebrate it.

THE HABSBURG PERIOD

The Habsburgs (or *Austrias* as the Spanish call them) came to power in Spain under Emperor Charles I (Charles V of Germany). Their dynasty much enriched the city that Philip II had decided to call capital of Spain with building palaces and monuments worthy of its role, in the Plateresque, Renaissance and Baroque styles fashionable at the period.

Whereas all roads in France lead to Paris, all roads in Spain lead away from Madrid. The Puerta del Sol (Sun Gate) is kilometre 0, the central spot from which all Spanish roads emanate. The square and it surrounding streets, full of fascinating shops, are always bustling, and the bells of its clock tower chime in the New Year for all of Spain. It is traditional for Spaniards to eat a grape on each stroke of the clock to bring good luck for the coming year. However, in the 15th century the Puerta del Sol was not so much a social as a defensive centre. Nearby, we see the old Cárcel de la Corte (Court Prison), built between 1629 and 1634, now the Ministry of Foreign Affairs.

Behind the Puerta del Sol is the Plaza Mayor (Main Square), designed by Gómez de la Mora as a perfect rectangle, 435 feet long. It was the stage for all sorts of events like public celebrations and executions in Madrid from the seventeenth century, when it was built, until the nineteenth century. The most important guilds in the city worked under its arches. Its two most outstanding buildings are the Casa de la Panadería (Bakery House) and the Casa de la Carnicería (Butcher's House). In its centre stands the statue of Philip III on horseback, in homage to the king who commissioned the building of the square. Nowadays, the Plaza Mayor is still the site of public events of a different sort, such as musical concerts, poetry readings, etc. and is also the place where the speeches are given by popular personali-

ties *(pregoneros)* to inaugurate public fiestas. Every Sunday, there is a stamp and coin market under its arches, and at Christmas, festive decorations and baubles are sold here in a traditional market and a visit to do some shopping in the square becomes a celebration in itself.

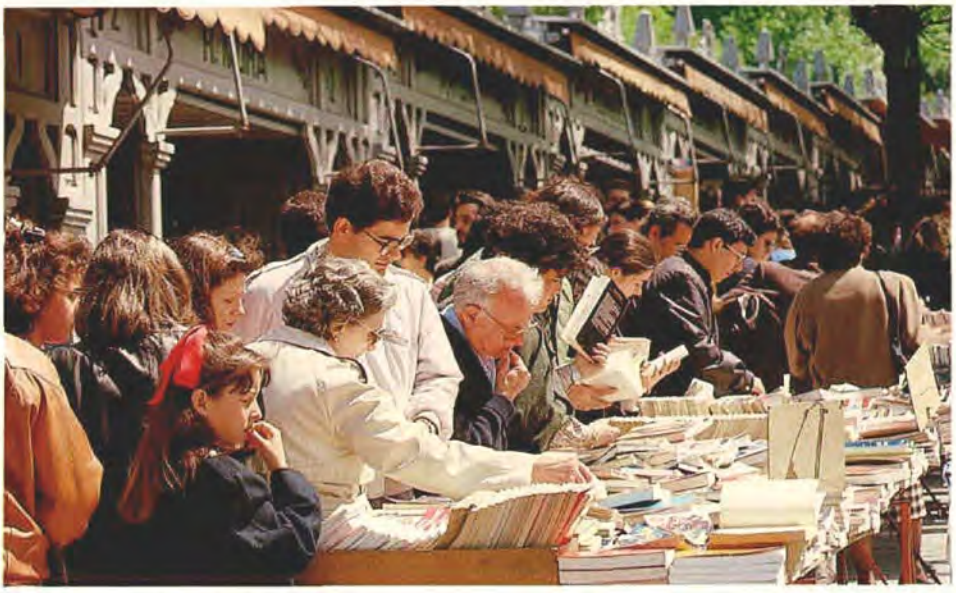
In the Plaza de la Villa (City Square, stands the Casa de la Villa (City House, now the City Council headquarters), planned in 1644 by Juan Gómez de la Mora as a Town Hall and jail. An arch joins the Casa de Cisneros, the 16th-century Plateresque palace of the Cisneros family, with the Torre de los Lujanes (see Medieval Madrid), where the French king, François I, is said to have been imprisoned.

Following Calle del Sacramento (Sacrament Street), one comes to the Palacio de los Vargas (Palace of the Vargas Family), also known as Casa de San Isidro, after Saint Isidro, the patron saint of Madrid, where several relics steeped in popular lore are displayed. The Convento de las Descalzas Reales, in the square of the same name, dates from the same period. This building used to be a palace, and was turned into a convent under Philip II, a very religious king, to house the order of nuns whose vow of poverty originally entailed going barefoot *(descalzas)*. The building's design is a mixture of late Gothic and pure Renaissance, and there are many artistic gems to be seen inside.

THE BOURBON HERITAGE

During the 18th century, Madrid's history became entwined with that of the Bourbon dynasty and many of Madrid's great historic buildings date from this period. Madrid's most important monument to Neoclassical architecture is the Palacio Real (Royal Palace). From outside it looks Italian, whilst inside the influence is clearly French. Built on the site of the old Habsburg Alcázar (palace) which had been destroyed by fire in 1734, it was commissioned by Philip V and was carried out under the supervision of Juvara, Sachetti and Sabatini, in turn. The granite and white stone used in its construction came from just outside Madrid. On December 1, 1764, thirty years after the fire, Charles III took up residence in part of the palace for the first time. Today, it is considered one of the most beautiful palaces in Europe and its rooms are full of exquisite tapestries, paintings, china and furniture. It is surrounded by landscaped gardens: the Sabatini Gardens and what is known as Campo del Moro (Moor's Field). It overlooks the Plaza de Oriente (Eastern Square), where there is also an equestrian statue of Philip IV the most important of the many in the city. Pietro Tacca, the sculptor, had to call in

Roller-skating on the Castellana.



Permanent old books fair on the Cuesta de Moyano.

A spring morning in the street.

Galileo himself to solve the stability problems he encountered in seating the king on a horse prancing in the curvet position.

The Puerta de Alcalá (Alcala Gate) is also from this period, and is one of the symbols of Madrid. It was commissioned by Charles III and made by Sabatini and Michel in 1778. Michel also designed the nearby Cibeles Fountain, representing the goddess of agriculture and fertility in a lion-drawn carriage, another of Madrid's land marks. Continuing down the Paseo del Prado we find two more fountains, the Four Seasons and Neptune, as well as the Prado Museum. Neoclassical in design, it was built by Juan de Villanueva, commissioned by Carlos III, and was initially intended to be a Natural Science Museum. When it was finished, during the reign of Ferdinand VII, it was decided to use it for exhibiting paintings, and it is now one of the best art galleries in the world. It houses the great masterpieces of Spanish art: Goya's *Majas;* Velázquez's *Las Meninas;* El Greco's *El caballero de la mano en el pecho* alongside other works of international renown.

Next to the Prado Museum are the Botanical Gardens, also designed by Villanueva, the architect who first tackled the question of city planning in Madrid.

ROMANTIC AND 19th CENTURY MADRID

The architecture of Madrid from the Romantic period, the first half of the nineteenth century, is also known as Isabelline, after Queen Isabella II. Neither the public buildings nor the palaces of this period really belong to a single architectural style as such, but are an amalgam of influences from all the previous ones. Madrid's Romanticism is more distinctly perceptible in furniture, decor, crafts, literature and the theatre. However, one of the great buildings of the epoch is the Teatro Real (Royal Theatre), in the Plaza de Oriente, where world famous opera singers, from Adelina Patti to Gayarre, and, in more recent times, Monserrat Caballé have sung. It was inaugurated in 1850, as was another example of the period: the Palacio del Congreso (Parliament). This Palace is famous for its two bronze lions, cast in Seville, whose imperturbable gaze is fixed on the Carrera de San Jerónimo. But perhaps the most important reminder of the Isabelline epoch is the Palacio de Bibliotecas y Museos (Museum and Library Palace), whose first stone was laid by Isabella II herself, and was inaugurated in 1892 to commemorate the four hundredth anniversary of the discovery of America. It is still one of the most sumptuous buildings in Madrid, and contains the Archeological Museum, the National Library and various art galleries.

AROUND A MODERN CITY

Like any big city worth its salt, Madrid has its own mini-Manhattan. The Castellana, the long avenue that runs through the city from south to north, has become the focus for most of the skyscrapers in the city. Offices and banks have established their headquarters along this wide street, competing for dominance of the Madrid skyline, and generating the need for the restaurants and shopping centres which have sprung up in these new areas. But it is typical of Madrid that, whilst these futuristic buildings represent one kind of present, the Rastro, the Madrid Flea Market, represents another. The market is held every Sunday on the Ribera de Curtidores and neighbouring streets and attracts all sorts of visitors: people looking for the most unlikely tool, book, tapestries, or people who simply want to breathe in the typical atmosphere of Sunday morning in Madrid. Some of the best antique shops in the city are to be found in these streets, and are the only ones which remains open for the rest of the week. The rest of the market dealers sell from stalls that are set up at dawn and taken down when the enormous crowd has dwindled, usually about four c'clock.

A slightly more restful, but equally typical way of spending a Sunday morning in Madrid, is to visit the Retiro, the city's biggest and most beautiful park. Right in the centre of Madrid, just next to the Puerta de Alcalá, it covers 131 hectares, and includes woods, ornamental and rose gardens, a boating lake, a pond, a Crystal Palace, exhibition hall and several monuments. One of its statues, El Angel Caído (The Fallen Angel) is the only statue in the world known to be dedicated to the devil. On Sundays, the park offers an incredible range of attractions, especially to children, with its mini-shows of clowns, mime-artists, jugglers, fortune tellers and its makeshift stands selling all sorts of handiwork.

Alongside the Retiro is the Salamanca neighbourhood, one of the most elegant areas of Madrid, where the most exclusive boutiques and shops are to be found. It is one of the few areas of the city whose streets are laid out to a grid plan.

It is also well-known for its private art galleries, which show works by the famous and the about-to-be-famous in the Spanish and foreign art world.

And on the other side of the Castellana from the Barrio de Salamanca, one can find avant garde Madrid, at least in terms of shops. The streets of Almirante, Argensola and Conde de Xiquena are full of stylish boutiques selling the most up-to-date fashions in clothes, jewellery, furniture and so on.

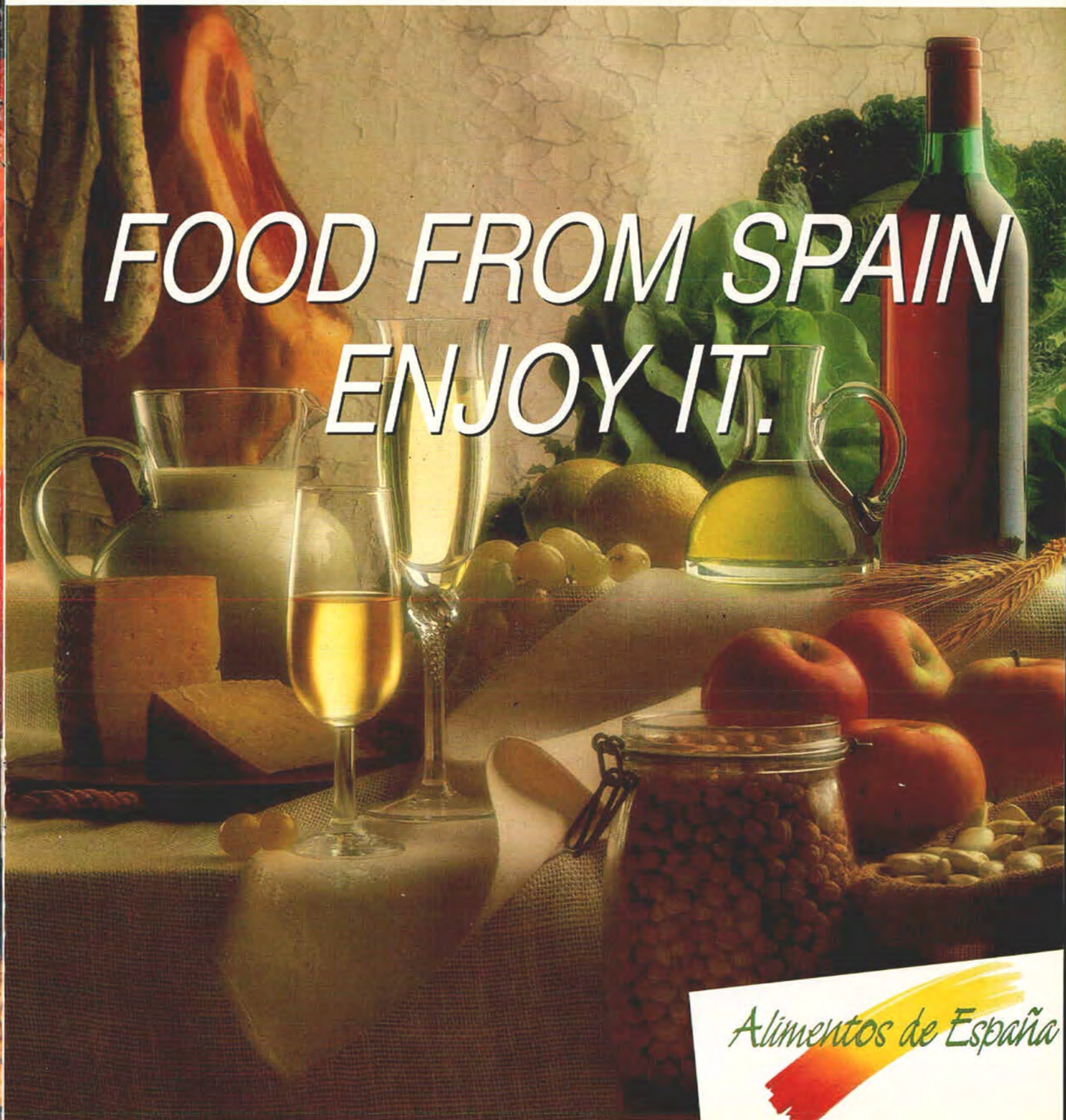
But what Madrid is best at is something that money can't buy: the famous Madrid *movida* and the equally famous Spanish hospitality which you can be sure of finding anywhere you go in this city. Madrid will always be young at heart, and however large and important it may grow, however much history it may have behind it, it will never lose the approachability which gives it so much charm, particularly for outsiders.

The INDO Spanish National Institute for Denomination of Origin is responsible for ensuring the prestige of Spanish wines, oil, cheese and ham, as well as all other foodstuffs which have been deemed worthy of denomination of origin or specific denomination.

It is specially concerned with the production and quality standards of these products.

The INDO is responsible, furthermore, for wine growing and wine making statistics in Spain and carries out research aimed at improving the wines covered by Denomination of Origin.

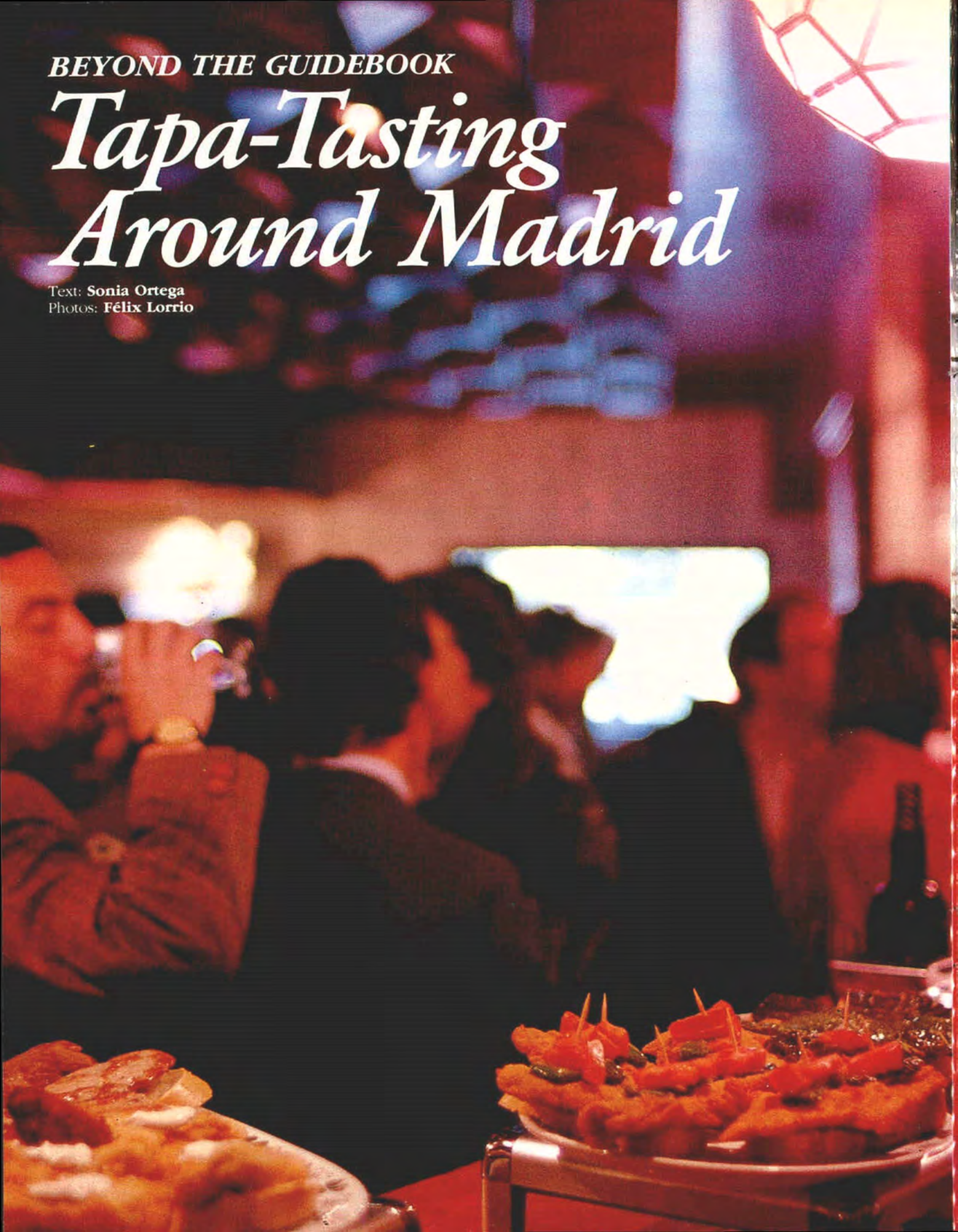
MINISTERIO DE AGRICULTURA, PESCA Y ALIMENTACION. / Dirección General de Política Alimentaria.



BEYOND THE GUIDEBOOK

Tapa-Tasting Around Madrid

Text: **Sonia Ortega**
Photos: **Félix Lorrio**



One always leaves a foreign country after a quick visit feeling vaguely dissatisfied. One saw the sights, but what is it really like?
In this issue of Spain Gourmetour, we start a series of articles designed to take you behind the scenes and sample the real flavour of Spain with one on Madrid, a city of tapa-*lovers.*

There are some aspects of a foreign language that you can never hope to learn in the classroom. Local habits of speech and slang are ingredients of the living language which simply have to be learned on the spot. Then there are cultural phenomena which, being peculiar to one particular country, are not easily expressed in the language of another. Take, for example, the Welsh concept of *hiraeth,* a sort of nameless grief. Celtic Galicia has an exact equivalent in the word *morriña,* but the more matter-of-fact English can only manage clumsy approximations like -longing- or -homesickness-. Similarly, the Spanish verb *tapear* succinctly expresses what in English we would have to explain as -bar-hopping, eating little snacks as you go-, which conveys nothing of the fun, chatting, sights, sounds and smells which are an integral part of the whole experience.

Tapear derives from *tapa,* literally -lid-, the name applied to the piece of bread with a little tit-bit on it that used to be served balanced on top of a glass of wine, courtesy of the barman. *Tapas* have since developed into an art form and there are literally thousands of bars, from the frankly squalid to the distinctly chic, all over Madrid where you can pop in for a drink and a *tapa* at any time of day or night. *Tapas* can range from the conventional to the inspired and are usually displayed in a glass case that runs the length of the bar. The choice is often so huge that even locals have trouble choosing. What, then of the poor foreigner? The more adventurous might be happy to wander into any bar and simply point, but most are likely to feel more confident given a few guidelines about where to go and what to choose on their first *tapa* tours around Madrid.

AROUND THE PUERTA DEL SOL

Although still a busy hub of activity, the Puerta del Sol is not the nerve-centre it once was before Madrid began to expand and subdivide. Nevertheless, the streets leading of to the right from de Carrera de San Jerónimo towards the picturesque Plaza de Santa Ana still make up Madrid's most traditional *tapa* territory. Calle de la

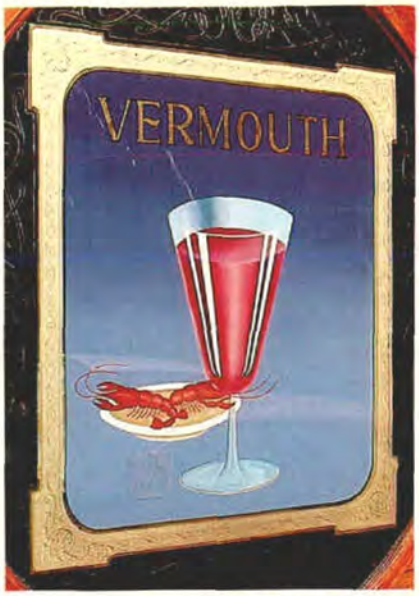
Victoria is where bull-fighting fans queue up to buy their tickets for the *corridas de toros,* and these are the main topic of conversation in the countless bars that line the street. In nearby Nuñez de Arce, *El Abuelo's* speciality is *gambas* (prawns), which come *a la plancha* (cooked in their shells on an oiled hotplate then sprinkled with sea-salt) and *al ajillo* (peeled, and cooked in an earthenware dish with a little oil, chopped garlic and perhaps a chili pepper). A stone's throw away at Calle Pozo, 2, on the corner with Calle de la Victoria, stands the unpretentious *Vista Alegre* where Juan Lekena has been in the business of serving *tapas* for forty years. His specialities include delicious *champiñones a la plancha* (grilled mushrooms), *albóndigas* (meat balls) and, from his native Basque Country, various traditional dishes based on *bacalao* (salt cod), all served with Valdepeñas wine which is stored in huge earthenware containers. *Las Bravas,* in Calle de Alvarez Gato, has the claim to fame of, 30 years ago, having invented the piquant sauce served with *patatas bravas,* now a standard in the national *tapa* repertoire, and has officially patented the closely guarded secret recipe as a sign on the wall informs us. *Patatas bravas,* or *patatas a la brava,* hugely popular for being both cheap and delicious, are chunks of potato fried slowly in oil and served with the famous sauce. Other house specialities include *tortillitas bravas* (little potato omelettes spread with the same sauce) and *pulpo a la gallega* (octopus cooked Galician-style, namely boiled, cut up and sprinkled with olive oil, paprika and sea-salt).

La Trucha, Núñez de Arce, 4, is the sort of place where, at peak times, you have to be a natural leader among men to get served. Its huge popularity is explained by its endless list of *tapas,* like *verbena de canapés* (a selection of smoked salmon, trout and cod-liver paté canapés), *acedías de Sanlucar* (tiny fried sole), *trucha truchana* (fried trout fillets topped with cured ham), *revuelto de espárragos* (scrambled egg with asparagus), *alcachofas escabechadas* (marinaded artichokes) and its excellent bread rings, nicknamed *El Santo* in honour of one-time television hero Simon Temple's halo (remember The Saint?). Back on the Carrera San Jerónimo stands one of Madrid's most hallowed gastronomic institutions: *Lhardy.* Founded by the Swiss-French Emile Lhardy in 1839 as a pastry-shop, it later developed into a delicatessen and subsequently blossomed into what was to become the best-known restaurant in Madrid. For decades it numbered the crème de la crème of Madrid society, including royalty, among its clientele. *Lhardy* still has very much a period feel to

Tapas *have always fascinated people visiting Spain.*

The old places have a special attraction.

Casa Labra, *you won't find better* bacalao tapas *anywhere in Madrid.*



You can have a* tapa *at any time of day or night.

Founded in 1839,* Lhardy *still has very much a period feel to it.

it, and both shop and restaurant are aglow with polished wood and old mirrors. The shop still sells confectionery and delicatessen, and one of its long-standing attractions is the excellent consommé which customers serve themselves from a noble silver urn to accompany delicate little items like chicken croquettes or tartlets of chicken liver in sherry, to which they also help themselves, at aperitif time. *Lhardy* must have been the pioneer of the self-service system in Madrid.

On the other side of the Puerta del Sol, at Tetuán, 12, is another veteran, *Casa Labra,* founded in 1869 and with much of its original exterior still intact. A plaque on the wall records the fact thar this was where the Spanish Socialist Party was founded in great secrecy in 1879, at a time when workers had no right of organised assembly. For the last 40 years, *Casa Labra* has been run by the Molina family who clearly believe in specialisation. Their particular speciality is *bacalao* (salt cod) and the queue for their *bacalao* croquettes and freshly fried *bacalao* in batter often stretches out into the street. They say the secret of their success is the top quality cod (which is soaked for 18 hours) and the excellent batter mix they use. You will be hard put to it to find better *bacalao tapas* anywhere in Madrid.

HABSBURG MADRID

Major urban development of Madrid was carried out by the Habsburg monarchs, starting with Philip II, and the architectural gem of the period is the early 17th century Plaza Mayor. Always a popular meeting place, its lovely arcades are lined with busy bars where one of the favourite *tapas* is *calamares a la romana* (rings of squid in crisp golden batter, deep fried in olive oil), though *El Pulpito,* as its name suggests, also does a roaring trade in *pulpo* (octopus).

Leaving the Plaza Mayor by the Arco de Cuchilleros, one finds oneself in Calle de Toledo which leads down to the lively Plaza de Cascorro, site of Madrid's bustling flea-market, El Rastro, on Sundays and holidays. On the square, at number 18, is *Los Caracoles,* a mecca for *tapa*-lovers since the 1940's. The name means -The Snails-, and indeed these are the house speciality, cooked daily to an old country recipe with spicy *chorizo* sausage and paprika in a huge pot. There are plenty of other *tapas* to choose from if you feel squeamish about snails, but be brave and try them —the flavour is wonderful.

Just a block away from Cascorro Square, on Calle de Mesón de Paredes, you will find the oldest *taberna* in Madrid, the *Taberna de Antonio Sánchez. Tabernas* are simple, old-fashioned establishments

which basically serve just wine and the odd home-made *tapa*. Nineteenth century writer Mesonero Romanos, observer and recorder of the life and customs of the capital, counted 816 *tabernas* in the Madrid of the 1850's. Meeting places for the litterati and professional conversationalists, the *tabernas* of the time did not go in for luxurious decor: typically, they would have a polished wood bar with a zinc counter, a few wooden or marble-topped tables and heavy panelled outer doors, suitably painted a deep wine red. With the economic prosperity of turn-of-the-century Madrid, many *tabernas* were given a face-lift of brightly coloured ceramic tiles and some lovely façades of that period still survive to this day. As bars and coffee-shops came into fashion, *tabernas* waned in popularity though there are still quite a few dotted about Madrid. Antonio Sánchez's, which dates back almost 200 years, is the oldest and best-loved of them. Its lovely old decor, which has miraculously survived intact, is worth a visit in itself, but its *raciones* (heartier versions of *tapas*) are an undeniable added attraction. They include *olla gitana* (a stew of beans and chickpeas which absorb the flavour of the *chorizo* sausage and other meaty ingredients with which they are cooked), *callos a la madrileña* (a classic Madrid dish of tripe in a piquant tomato sauce) and *tortilla de San Isidro* (the traditional Spanish omelette with the addition of salt cod).

***Ceramic tiles decorate old* tabernas.**

BARRIO DE SALAMANCA

The Barrio de Salamanca is an elegant area with some of the smartest shops in Madrid, and although its bars tend to be equally upmarket, *tapas* are just as popular here as in less chic parts of town. In *Peláez*, Lagasca, 61, Luis Peláez holds court from behind the bar as he has done since 1948 against a backdrop of his collection of painted plates, all presents from satisfied customers. Luis varies his *tapa* menu from day to day as the mood takes him: some of the best are his canapés of poached salmon, avocado and mayonnaise, assorted *tortillas* of smoked fish, beans and young garlic shoots, and fish roe with vinaigrette. *Jurucha*, in nearby Calle Ayala, is nothing special to look at but serves excellent *tapas*, especially its tuna and mayonnaise canapés.

Alkalde, on the other hand, at Jorge Juan, 10, catches the eye with its bright red and white checked curtains. It is a Basque restaurant (the Basques are among Spain's greatest gourmets) with a bar serving an inmmense range of *tapas*, many of clearly Basque pedigree. As opposed to most places, where customers crowd around the bar or retreat with their drinks and *tapas* to stand at narrow counters around the walls, Alkalde provides tables and chairs. *Chipirones en su tinta* (baby squid in a glossy black sauce made with their ink) are firm favourites here and are another dish which dubious foreigners should approach in a spirit of adventure —they really are good. Equally delicious, and perhaps less intimidating, are house specialities like *patatas Alkalde* (fried potatoes with pink sauce), *mejillones Alkalde* (mussels in a sauce of leek, tomato, onion and white wine) and *chistorra* (a Navarrese version of the more usual spicy *chorizo* sausage) served fried or doused in alcohol and flambé.

No Madrid shopping-spree would be complete without a wander along the stylish Calle Serrano with a pause at *José Luis*, at number 91, to recharge the batteries. On the strength of the success of this bar, opened in 1957, José Luis Ruiz has established a chain of bars and restaurants which extends as far as Canada, the United States and Mexico. He could be said to have launched the *tapa* into high society when, in the 1950's, he started catering for parties and weddings, serving imaginative little savouries which became all the rage. Yet one of the all-time favourites is his *tortilla de patata*, one of the most everyday of Spanish dishes which seems to need some special alchemy to achieve just the right flavour and texture. The bar at *José Luis* is arranged with plates of canapés topped with tiny tender steaks, pork loin with green pepper, croquettes, hake fried in batter: you just help yourself and tell the bar-man what you have eaten when you are ready to leave.

CHUECA AND CHAMBERI

The areas of Madrid known as Chueca and Chamberí still retain much of their traditional flavour, and the fact that their countless bars are thronged with young people just goes to show that *tapas* are in no danger of dying out. Calle del Cardenal Cisneros, in the heart of Chamberí, must be one of the most densely bar-lined streets in the world: *Mondoñedo* stands out for its excellent grilled spare-rib and tiny chicken *tapas*. *La Ardosa* is a little bar with a lovely tiled façade where you can eat the best *patatas bravas* in Madrid, patent or no patent. Its also serves a good range of tinned cockles, anchovies, mussels and baby squid. Have a drink while you decide... you'll be served a little skewered *tapa* of gherkins and olives or marinaded anchovies on the house.

Alongside the Plaza de Chueca, at Calle Gravina, 11, the 90 year old *Taberna Angel Sierra* is a lovely example of a traditional Madrid *taberna*. Though the *tapas* here are rather ordinary —just gherkins, anchovies in vinegar or chunks of marinaded tuna— it is well worth visiting for its old-fashioned decor and atmosphere: they still serve vermouth from the barrel, just as in the old days. *Santander*, Augusto Figueroa, 25, is much more imaginative in the *tapa* department: its excellent quiche Lorraine (known here as *lorena*) and *cromesquis de bacalao* (little round salt cod croquettes) are outstandingly good and there is also a vast choice of canapés and so on.

Many connoisseurs of the genre claim that *Bocaíto*, Liberta, 4, does the best *tapas* in the whole of Madrid. A few highlights will give you some idea: *pinchos morunos de champiñón* (tiny kebabas with mushrooms), *tortilla de patata* (Spanish potato omelette, served here with garlicky baked red peppers). A touch of sophistication is provided by the crunchy lettuce heart dressed with oil and lemon juice, curiously known as a *perdiz* (literally -partridge-) which serves as a palate-freshener before going on to further delights like the *tostadas* which are the house speciality —canapés of *gambas* (prawns), *angulas* (baby eels), *ajetes* (garlic shoots) on toast.

Here are a few classic *tapa* recipes for you to try at home. Let's face it —there's more to aperitifs than just crisps and peanuts.

Recipes

Patatas Bravas (La Ardosa)

3 or 4 medium potatoes
1 1/2 wine-glasses olive oil

Sauce (makes 1 litre)
250 g onion
250 g tomato
1 clove garlic
25 g paprika
25 g flour
1 l water

Heat the oil in a frying pan while you peel the potatoes and cut them into medium-sized irregular chunks. When the oil is hot add the potatoes and fry them gently for about 20 minutes until they are cooked through, then turn up the heat for 3 to 4 minutes until they turn a nice golden colour. Drain them well and serve hot with the sauce poured over them.

A litre of sauce is enough for several servings so you can either make a smaller quantity or freeze what you have left over. Chop the onion, garlic and tomato and soften them, with the paprika, in a little olive oil. Sprinkle on the flour and stir in well, allowing it to cook for a short time before adding the water, then whizz the mixture in the blender until smooth. Serve at room temperature.

Alkalde Mussels

1 kg mussels
1/2 an onion
1 leek
1 ripe tomato
1 small glass white wine
4 dessertspoons olive oil
1 clove garlic, salt

Chop the vegetables finely and cook gently in the olive oil until the leek and onion are golden brown. Meanwhile, scrape and wash the mussels clean, rejecting any that are not tightly closed, then add to the pan. Cook over a low heat until the mussels open then add the wine and allow to poach gently for about 10 minutes. Arrange the mussels on a serving dish and serve with the sauce poured over them.

Tortilla de Patatas (José Luis)

Served 4-6
300 g potatoes
7 eggs
1/2 an onion
1 wineglass olive oil

Heat the oil a frying pan and add the finely-chopped onion. Peel the potatoes and cut into slices about a millimetre thick. Remove the onion from the oil (its only function is to flavour the oil and is not actually included in the omelette) then gently fry the potato slices until very soft. Remove from the oil and drain well. Beat the eggs in a bowl and add salt and then the potatoes and mix well. Heat a few drops of oil in a non-stick pan and pour in the egg and potato mixture. Allow it to set underneath then turn it over by placing a flat plate on top of the pan, turning it upside-down and sliding the upturned omelette back in to set on the other side. *Tortilla* can be served hot or at room temperature.

Chicken-liver in sherry tartlets (Lhardy)

Makes 25
Shortcrust pastry
1 kg chicken livers
25 g garlic
100 g chopped onion
1/2 kg tomato pulp (tinned will do)
2 glasses dry sherry
9 dessertspoons olive oil

Line 25 tartlet cases with pastry and bake. Heat 4 dessertspoons of oil in a frying pan and fry the garlic and onion until golden. Add the tomato and cook gently for about 20 minutes. In another pan, sauté the chicken livers in the rest of the oil, adding the sherry when they have browned. Mix into the tomato sauce and allow to cook for a further 10 minutes. Fill the tartlet cases and serve.

Battered bacalao (Casa Labra)

1 kg salt cod cut into pieces
1/2 l warm milk
1/4 kg flour
2 wineglasses olive oil

Soak the salt cod for 18 hours, changing the water 6 or 7 times. Mix the flour and the warm milk, stirring carefully to avoid lumps. Dry the pieces of cod, coat in flour and dip into the batter mixture before frying in hot oil.

Stewed snails (Los Caracoles)

1 kg snails
1 knuckle of pork
200 g *chorizo* (or other spicy sausage) in pieces
1 teaspoon sweet paprika
1 chili pepper
salt

Wash the snails under running water for 10 minutes. Meanwhile, bring to the boil a large pot of salted water. Add the snails and cook for 5 minutes then drain and wash again. Place them in a casserole with all the other ingredients, add water to cover and cook gently for 1 hour. The flavour improves if they are kept for a day and reheated before serving.

Bacalao croquettes (Santander)

Makes 20
1 1/2 l milk
1 heaped dessertspoon butter
1 heaped dessertspoon flour
5 dessertspoons made tomato sauce
100 g salt cod
2 wineglasses olive oil
salt, pepper, ground nutmeg

Batter mix
8 heaped desserrtspoons flour
3 dessertspoons oil
1 small glass water
3 eggs whites
1 dessertspoon baking powder

Soak the salt cod for 18 hours, changing the water frequently. Dry it and flake it. Make a *roux* with the butter and flour and add the milk to make a béchamel sauce, seasoning it with salt, pepper and a little nutmeg. Mix in the tomato sauce and the flaked cod and allow the mixture to cool then form into little balls about 2.5 cm in diameter.

To make the batter mix, place the flour in a bowl and form a well in the centre for the oil, water, salt and baking powder mixed with a little water. Mix it all together to form a smooth paste then cover with a cloth and set aside at room temperature until the mixture has doubled in volume (about 15-20 minutes). Beat the egg whites until they form stiff peaks, then fold into the mixture. Dip the balls into the batter mixture and fry in very hot oil.

M A D R I D

THE GUITAR CAPITAL

Text and Photos: **M.ª Angeles Sánchez**

One might think that a city like Madrid with more than four million people, rush hour traffic jams, and a fast pace of life could leave no room for an artisan craft which takes time, patience, and loving care. But, in fact, there could be nothing futher from the truth. Many fine craftsmen are still plying their trade in the capital and throughout the Community of Madrid. And in the case of guitar-makers —called *guitarreros* in Spanish— some of the best and most highly regarded in all of Spain are to be found in Madrid. World famous performers, Spanish and foreing alike, make their way to these small workshops, which are often tucked away in the narrow back streets of old Madrid. Fortunately, this heritage is being passed on from one generation to the next; it is certainly a pleasure to watch youths skillfully at work along side their fathers, whose guitar-marking days are by no means over yet.

A *guitarrero* signs and numbers each guitar he makes and usually finishes off the head of the guitar with his own distinctive ornamental design which serves as his hallmark. In this way, just by looking at an instrument, connoisseurs can tell whose expert hands were responsible for bringing the instrument to life, creating its shape and musical quality. The artistic skill of any craftsmen is sure to elicit admiration from one and all, but this is even truer when it comes to musical instument makers since they must create something that is not only beautiful to the eye but also perfect to the ear.

In the case of the flamenco guitar, the back and the sides are made of Spanish cypress, a wood which is difficult to come by

In making the classical guitar, craftsmen usually use palosanto wood from Brazil for the sides and back, German spruce for the sounding board, cedar from Honduras or Cuba (where there is scarcely any left) for the neck, and ebony from Cameroon for the fingerboard. In the case of the flamenco guitar, the back and the sides are made of Spanish cypress, a wood which is difficult to come by since it must be at least 150 years old before it can be used to make a guitar.

Most *guitarreros* have a good knowledge of music while all of them seem to have a special -sixth sense- for knowing exactly when the wood needs a little more planing or whatever else. Each piece is precisely gauged for in this noble craft there is no room for even the slightest mistake.

Note: This article was kindly provided by the Ministry of Industry and Energy.

Chilled
TIO PEPE

The natural aperitif.

GONZALEZ BYASS
SHERRY & BRANDY

The Elegance of Tradition

Text: **Leopoldo González Espejo**
Photos: **Manuel Santos Alguacil**

The Jockey *restaurant, with over forty years of continued excellence, is a classic on Madrid's restaurant scene. Many venerate it as a temple of gastronomy, where one can savour perfection in a quiet, elegant setting.*

The year the *Jockey* restaurant was founded was 1945. The place was Amador de los Ríos Street in one of the most fashionable neighborhoods in postwar Madrid. Only a block away was the Castellana, that wide tree-lined avenue where Madrid's renascent high society would leisurely stroll on Sunday mornings, setting the latest in fashion and social trends. Was the choice of this site merely a stroke of good luck or did Mr. Clodoaldo Cortés, founder and owner of the *Jockey,* know exactly whant he was doing when he chose this location for his restaurant? Anyone who looks at the record of this great restaurateur will be inclined to believe the latter, which is even further supported by the fact that the *Jockey* has never moved from its original site. Just like other temples of cuisine around the world, the *Jockey* remains faithful to its original set up and locale, which, by the way, has no particular historical or architectural importance (factors which often contribute to a restaurant's fame). In this case, the answer lies in that perfect combination characterizing all first-class restaurants: a felicitous decor, impeccable service, and only the finest quality. There's no doubt the *Jockey's* founder knew this golden rule by heart. For forty years now, the Jockey has had a reputation for excellence and it is now counted among the world's best restaurants. Other Madrid restaurateurs were quick to learn from the apparently infallible formula of this pioneer and have opened other top quality restaurants using the *Jockey* as a basic working model.

Opening a first-class restaurant in Madrid in the forties was not exactly an easy task. In fact, it seemed nearly impossible. Those were the years when the first signs of elegance were beginning to reappear on those Sunday promenades along the Castellana where old Rolls, horse drawn buggies, and gasogene-powered vehicles shared the road. But these Sunday strollers, dressed from head to toe in the latest English fashion, represented a style of life accessible to only a privileged few. For most people, those were the lean years. There were scarcities of even the most basic food products let alone gourmet foods needed for a first-class restaurant. None of this discouraged Mr. Cortés, however. He was determined to push ahead.

THE PERFECT FORMULA

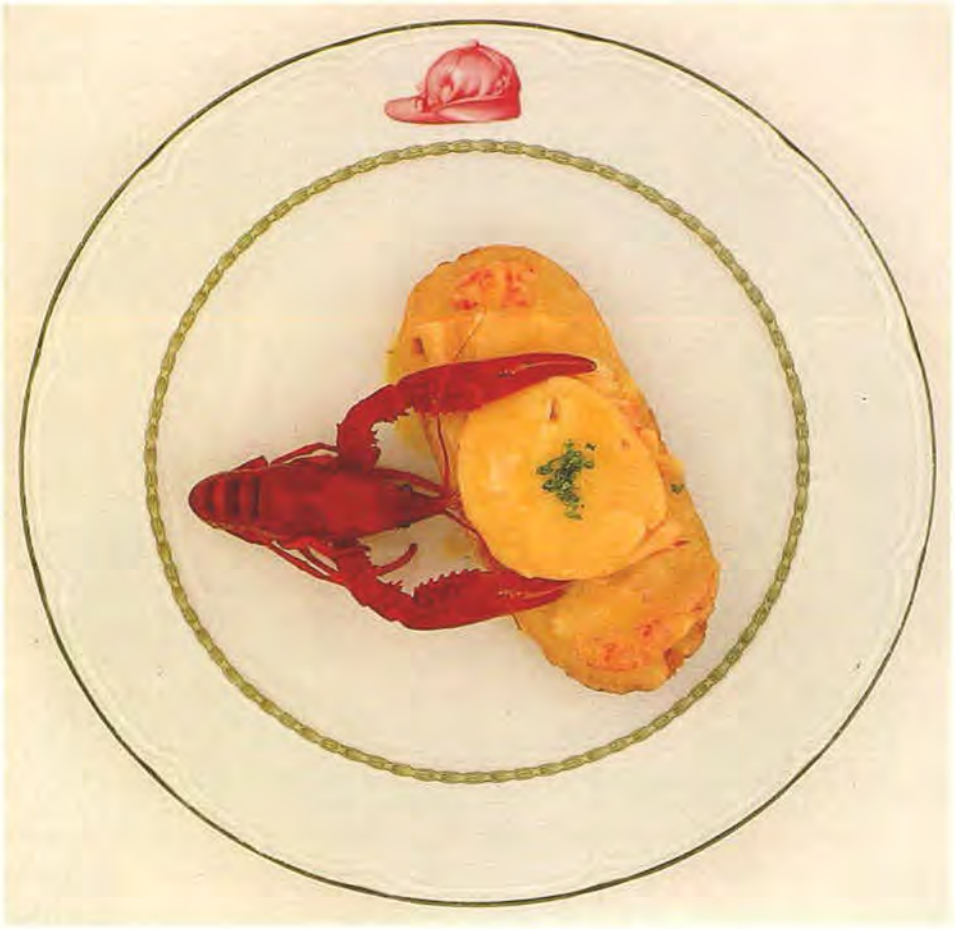
Clodoaldo Cortés lived most of his childhood outside of Spain but returned as a young man to do his military service. By that time he must have already had clear in mind exactly what he wanted to do for he soon went to work at the *Ritz Hotel* where within a short time he had become the unequivocal and indispensable head

The Jockey's perfect formula: Always offer the very best even though it might be the most expensive and hold on to your employees, if possible, forever.

of the dining room. During the Spanish Civil War, he worked at the *Alfonso XIII Hotel* in Seville, and later when the war ended, he returned to the *Ritz* in Madrid. This experience surely helped him work out the perfect formula for a successful quality restaurant. Right from the beginning, he knew that the key to his success would be: *Always offer the very best even though it might be the most expensive and hold on to your employees, if possible, forever.*

Luis Eduardo Cortés, son and successor of *don* Clodoaldo, proudly declares that both of these rules of thumb along with the *Jockey's* exquisite international cuisine are still at the root of this restaurant's success. Luis Cortés is a very active man: besides being a skilled restaurateur like his father, he is a lawyer, politician, expert in gems, and collector of military uniforms and miniature lead soldiers. He is now head of the family business and boss to a good part of the original staff who forty three years ago made this gastronomic dream come true. The *Jockey* counts among its clientele aristocrats, financiers, politicians, and people from diverse walks of life, all of whom are charmed by the tasteful elegance of its English-style decor, which, by the way, is completely redone down to the last detail in exactly the same materials and colors every year. Whether it be downstairs in the main dining room or upstairs in the private rooms, these walls have witnessed conversations which proved decisive in both private and public arenas. Most certainly, more than one government cabinet was chosen here. Amidst this setting, Félix Rodríguez, the number two man at the *Jockey,* moves about with savoir faire, intervening with just the right comment at just the right time. Meanwhile, wine steward Bernardo Aragón helps clients choose the appropriate wine, and chef Clemencio Fuentes is in the kitchen preparing exquisite dishes.

The ritual of good eating might begin with a red pepper mousse in a basil tomato sauce, or fresh goose liver in a grape sauce, or a patty shell filled with crayfish, lobster, and leeks topped with a cream sauce... whatever it might be, whispers can be heard across the room as wonderful aromas arouse expectations, expectations which moments later turn into smiles and looks of satisfaction. It is also possible to enjoy this exquisite cuisine beyond the doors of this gastronomic sanctuary on Amador de los Ríos Street since the Jockey offers a catering service which is equally outstanding. Luis Eduardo Cortés and the staff at the *Jockey* are always careful to uphold the restaurant's well-earned reputation, which in fact has even won it the honor of catering banquets at the Royal Palace.



It is also possible to enjoy this exquisite cuisine beyond the doors of this gastronomic sanctuary since the Jockey offers a catering service —even at the Royal Palace— which is equally outstanding.

Recipes

Red Pepper Mousse in a Basil Tomato Sauce

Serves six
- 6 red peppers (250 grs. each)
- 6 eggs
- 1/4 litre liquid cream
- 1 lemon
- nutmeg
- white pepper
- salt

Sauce:
- 100 grams butter
- 6 ripe tomatoes, peeled and chopped
- 1 medium onion, chopped
- 1 leek, chopped
- 1 carrot, chopped
- sprig of basil

Bake red peppers and then peel and remove seeds. Puré in a blender. Beat together eggs and liquid cream, and then blend into red peppers. Season with salt, pepper, nutmeg, and a few drops of lemon. Grease six individual molds and pour mixture into each one. Set in a pan of water and bake in a moderate oven for 20 to 30 minutes.

Sauce:

In a saucepan, sauteé onion, leek, and carrot in butter until they begin to turn golden. Add tomatoes and basil. Cook for 30 minutes. Pass through a strainer and season to taste. Pour over mousse and serve.

Lobster, Crayfish, and Leeks in a Patty Shell

Serves six
- 1.5 kilogram lobster
- 24 crayfish
- 4 leeks
- 1 onion
- 4 carrots
- 100 grams butter
- 1/2 litre white wine
- 4 bay leaves
- parsley
- thyme
- 6 baked, oval patty shells

Sauce:
- 1/2 litre Hollandaise sauce

1/4 litre champagne
1/4 litre liquid cream
salt
white pepper

Cut onion, leeks, and carrots into julienne strips. Put in a large pan with thyme, bay leaves, parsley, white wine, butter, and enough water to make a stock to cook shellfish. When it begins to boil, drop in lobster and cook for about 20 minutes. Remove from heat and let stand for ten minutes. Meanwhile, cook crayfish for 3 minutes using a little bit of this same stock. Shell lobster and crayfish, leaving a few of the latter whole to decorate the plate. Cut the lobster tails into medallions and the claws into small pieces. Place a cooked leek in the bottom of each patty shell, followed by the claw meat, the medallions and the crayfish. To make the sauce, add liquid cream and champagne to the Hollandaise sauce and cook to reduce by half. Season and pour over each stuffed patty shell.

Pickled Partridge with Thyme Jelly

Serves six
3 partridges
2 large onions
2 carrots
1 bulb of garlic
1 sprig of thyme
6 bay leaves
1/4 litre oil
1/4 litre vinegar
1/4 litre white wine
unflavored gelatin (in ratio to liquid)
pepper
salt

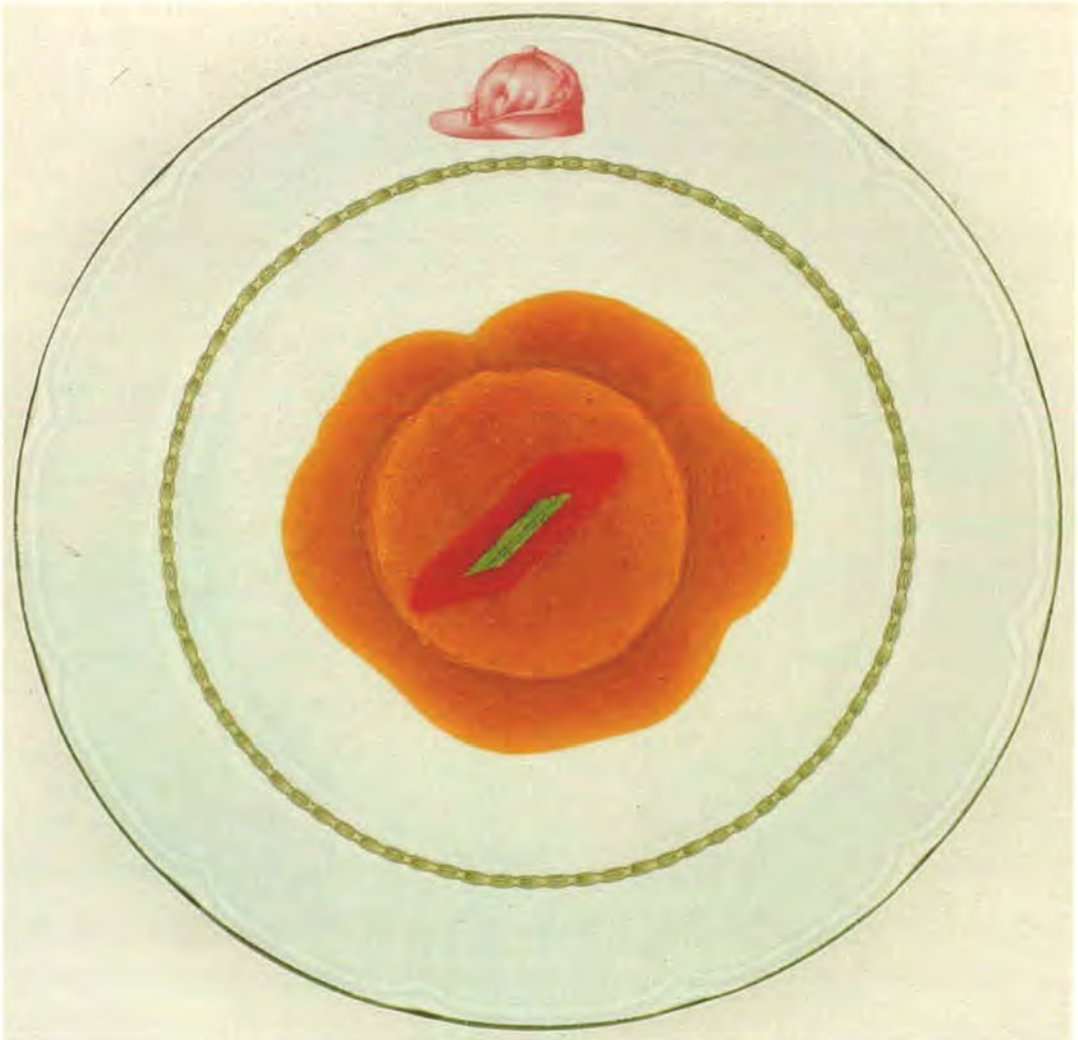
Clean partridges and tie legs together with a thin string. Bring to a boil in salted water, and then rinse under cold water. Pat dry. Next, cut up carrots and onions into large pieces, and then put in casserole with oil, bay leaves, thyme, a few peppercorns, and partridges. Season with salt and cook for about 20 minutes. Meanwhile, fry garlic in a separate pan using a little bit of the oil from the casserole. Slightly cool before adding vinegar and wine. Then boil to reduce by half. When done, pour over partridges in casserole and then pour in a chicken broth to cover partridges. Cook over low heat until done. Remove partridges and set aside to cool off. Remove the vegetables and skim off the fat from the stock in the casserole. Next strain the stock and then add the gelatin, which has been soaked in cold water. Cook for 30 minutes. Strain through a cloth sieve to obtain jelly. Refrigerate as it must be very cold before using. Meanwhile, bone the partridges and arrange in a plate or pastry shell putting the breasts on top of the legs. Garnish with slices of onion, pickle, or carrot. Pour the jelly over the partridge until it is completely glazed. Refrigerate until ready to serve. Allow remaining jelly to set, then dice and use to garnish plate.

Fig Soufflé

Serves six
1/2 litre milk
125 grams sugar
50 grams flour
1 egg yolk
1 whole egg
4 spoonfuls cornstarch
2 egg yolks
12 egg white
300 grams sugar
8 dried figs, thinly sliced

Fig soufflé.

Using the first five ingredients, prepare the following batter. In a saucepan, combine flour and half the sugar. Add egg yolk and whole egg. In another saucepan, bring milk and remaining half of sugar to a boil. Pour half of this milk mixture into first saucepan and mix until well blended. Then add remaining half of milk and cook for 30 seconds, stirring constantly. Next, combine 12 tablespoons of this batter with cornstarch over heat until well blended. Beat in egg yolks. In a bowl, beat egg whites together with sugar to form stiff peaks. Fold into mixture. Grease and sugar a soufflé dish. Pour half of mixture into dish, cover with fig slices, and then pour in remaining half. Cook for 15 minutes in a moderate oven. Remove and sprinkle with powdered (icing) sugar.



Red pepper mousse in a basil tomato sauce.

CORDOBA'S SECRET SPACES

Text and photos: **Suzanne Murphy**

Once a year in May, when the heady fragances of orange blossom, jasmine and geranium perfume its narrow streets and shaded squares, this ancient city reveals a very special aspect of itself: its passion for patios.

Señora Leonisa Huertos-Molina sits in silent concentration over her morning's labor, delicate hands tirelessly shifting needles along the beginnings of a meticulously-embroidered, white woolen shawl. Sheltered from the scorching sun by the gently curving arches of her patio home on Calle Albucasis, the seventy-year-old grandmother will remain at work to the accompaniment of a tinkling fountain into the waning afternoon hours, her attention broken only by the occasional admirerer come to gaze upon her open-air courtyard, a graceful setting silently exploding with light, color and fragrance.

Indeed, elaborate embroidery is not the sole handiwork of *Señora* Huertos-Molina. Visitors need only glance about at the dozens upon dozens of pots which climb the blinding-white patio walls or cast their eyes toward the encircling balconies to recognize that. There, suspended on high, these terra cotta containers spill forth their shimmering contents of raspberry, hot pink and bordeaux-red geraniums, snowy-white marguerites, blue verbena and rose-colored hydrangea. Still more pots line the tiled patio floor filled with pungent citrus, palm and pomegranate trees.

Señora Huertos-Molina's tranquil enclave lies in Cordoba deep in the heart of Andalusia, Spain's southernmost region, the birthplace of bullfighting and *flamenco.* Once a year in May, when the heady fragrances of orange blossom, jasmine and geranium perfume its narrow streets and shaded squares, this ancient city reveals a very special aspect of itself: its passion for patios. At this time, in a kind of open-door policy and as part of its springtime

***The old quarter: intricate web of alleyways bordered by tile-roofed, white-washed houses and tree-fringed* placitas.**

As in days past, the people of Cordoba still take great pride in their traditional courtyards and in planting and arranging their flowers.

festivities, Cordoba throws wide the hand-wrought iron gates and studded portals of its most spectacular flowering courtyards for the world to see and share.

"Cordoba in May becomes a different city", notes *Sra.* Huertos-Molina, a native Cordobesa and like countless other women of her generation, part of a venerated breed known as keepers of the patios. *"There are parades, celebrations with people milling in the streets, lots of dancing and music and most of all there are the patios themselves. It's at this time when we get back in touch with our past, our roots, our best traditions"*, she explains. *"It's at this time when we are most ourselves"*.

A population explosion, now stabilized at around 300,000, has brought its share of growing pains to Cordoba over the last 20 years. Traffic congestion, air pollution and urban sprawl in the form of runaway *urbanizaciones* are all to be found in this city beneath the Sierra Morena Mountains. Yet in spite of these modern-day woes, much of Cordoba's old-world charm remains, particularly in the neighborhoods surrounding the *Juderia* or ancient Jewish quarter bordering the Guadalquivir River which flows through Cordoba on its westward journey to the Gulf of Cadiz.

THE OLD QUARTER

With its intricate web of alleyways bordered by tile-roofed, white-washed houses, its tree-fringed *placitas* and its sunny outdoor cafes, all beautifully intact, Cordoba's old quarter seems to have made fewer concessions to the 20th century than other areas of the city. Here, in the shadow of the Moorish architectural gem known as the Mezquita or Great Mosque, is the perfect spot for springtime strolling — or *callejeando*, as the Spanish say — and a look at the resplendent flowered courtyards open to public inspection during May's Festival of the Patios. Hidden from view, these secret spaces with their aromatic plants and rippling fountains remain a priceless part of the city's living heritage and a continuing way of life for many, even after the passage of hundreds of years.

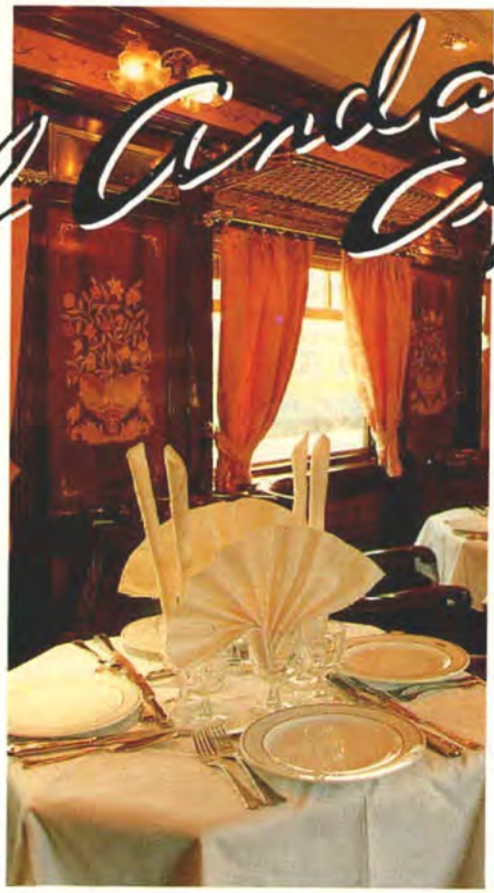
Like the patios themselves, Cordoba is primarily the product of an intriguing synthesis between Roman, Moorish and Christian influences although as one of the oldest continuously-inhabited regions on the Iberian peninsula, the city has felt the imprint of many civilzations over the centuries. Early on, the Phoenicians and Greeks traveled to Cordoba as traders and settlers and in 152 B.C. under Roman occupation, the city became a municipality and later a provincial capital of the empire.

But Cordoba reached its true pinnacle during the 300 years of Arab rule which began in the year 711. In a daring military campaign, Moorish armies seized control of much of the Iberian peninsula naming their realm Al-Andalus and establishing Cordoba as its capital and the court of the caliphs of the west. While cities such as London, Paris and Madrid floundered in the backwaters of the Dark Ages, Cordoba was becoming known as the "Athens of the West", its physical beauty and cultural achievements in the sciences, literature and philosophy unequaled throughout all of Europe and the western Mediterranean. Jewish heritage flourished as well in Cordoba producing such illustrious thinkers as the philosopher, legal scholar and physician, Maimonides.

By the tenth century Cordoba was a cosmopolitan and sophisticated city of over 250,000 inhabitants, its boundaries overflowing with 1,600 mosques, 900 public baths, 80,000 commercial shops and almost 100,000 private residences. Proudly dominating its skyline was the minaret of the formidable Mezquita. Begun on the site of a Visigothic cathedral in the middle of the eighth century and completed two hundred years later under Caliph Al-Mansur, this masterwork of Moslem engineering covers an area equivalent to several city blocks and soon became western Islam's most important religious site.

The thirteenth century brought to a close this fascinating chapter in Cordoba's history with the defeat of Moorish armies by the Castilian-Leonese king, Ferdinand III. Still, Cordoba remained a favorite with Spanish monarchs well into succeeding centuries; Isabella the Catholic made her decision to support Columbus' exploratory

Al Andalus Expreso



The 5 Star Train

Spoil yourself: travel just for the fun of it. Take the "A" train.
Making the best of every moment. Discovering the beauty of Andalucía.
On one of the world's most luxurious trains.
A trip to remember. A dream that
RENFE makes a reality.

FROM 35.000 PTS.

AL ANDALUS EXPRESO

Just for the fun of it

Type or write in block capitals.
Send us the coupon and you will receive information just as exclusive as our train.

First Name and Surname .....

.....

Address ..... Postal Code .....

City ..... Tel. N.º .....

For further information consult your local Travel Agent or RENFE-AL ANDALUS, c/ Darro, 32. 28002 MADRID. Telex 49091.

RENFE

TRAINS YOU INTO A BETTER LIFE STYLE.

Con la colaboración de
La Dirección General de Turismo.

JUNTA DE ANDALUCIA

WHEN IN CORDOBA

The first two weeks in May is the time to visit Cordoba's fabled patios. During this season the flowering courtyards, plazas and streets of the city's old quarter are at their blooming best with dramatic displays of geraniums, orange blossoms, violets, begonias, jasmine, carnations, bougainvillea, fuschias, daisies and other flowering trees and plants.

With the help of the National Tourist Office of Spain, here are a few tips on patio touring in Cordoba. Begin your stroll at the fourteenth century Alcázar de los Reyes Católicos (Ferdinand and Isabella's castle), corner Calle San Basilio and Calle Enmedio. At No. 27 San Basilio is a fine wood-balconied courtyard and further along at No. 50 are nearly 1,000 hanging pots spread over the 30-foot high whitewashed walls. One street south on Calle Enmedio, two lovely courtyards await inspection at No. 25 and No. 29.

Continuing on past the Mezquita, Cordoba's unparalleled Moorish mosque, is Calle Bedans. Its patio home at No. 15, with its unique three-tiered interior is considered to be among the city's loveliest. Just up the street is Calle Siete Revueltas (Street of the Seven Turns) where flowers cascade from planters lining the courtyard of No. 3. To the northwest from Siete Revueltas is the seventeenth century Plaza de la Corredera, the only fully enclosed plaza in Andalusia. Its pastel-colored flowers spill in profusion from the encircling balconies.

Walking north is the courtyard of No. 4 Calle Parras, built in the year 1589. And at the end of this street is a special surprise: the remarkable Palacio de Viana. Once a regal palace belonging to the Marqués de Viana, it is now a museum with fourteen courtyards — all different, all dazzling. With their rare flowering trees, stately pools and fountains, trellised plants and superbly-manicured grounds, these aristocratic patios provide a fascinating counterpoint to their less formal neighbors and are not to be missed.

Cordoba's flowering courtyards are but one of the many attractions of this fascinating city on the foothills of the Sierra Morena Mountains. Between patio rounds, visitors can also browse in a variety of small boutiques and workshops specializing in the handmade goods of Cordoba's master silversmiths or in the chestnut-colored leather pieces for which the word -cordoban- has become synonymous worldwide. Some businesses are actually patio homes partially converted to accommodate a family-run shop, restaurant or bodega.

The above suggestions can serve as a starting point for patio explorations. For more information about the Festival of the Patios, its nightly flamenco programs and about the Friends of the Patios, visit the Tourist Office at C. Torrijos, 10 on the western side of the Mezquita in the old quarter.

Córdoba's patios are essential reminders of an Andalusian culture and lifestyle of generations past.

voyage of 1492 while in residence here. By the early 1500s, the world of caliphs and princely palaces were fast-fading memories. Even the indomitable Mezquita was partially gutted in 1523 to accommodate a Christian cathedral at the behest of the Bishop of Cordoba. Today, more than four hundred years later, the golden altars and baroque mahogany choir stalls of Christendom still stand in silent if not totally harmonious coexistence beside the alabaster and marble architectural treasures of Islam.

PATIOS: A LIFFESTYLE

Cordoba's patios survive as well, essential reminders of an Andalusian culture and lifestyle of generations past. Both the Romans and the Moors can take credit for the city's fascination with patios as well as its love of nature. While countyard-style homes are customarily associated with the Arab world, the Romans, who arrived in 206 B.C., also enjoyed the pleasure of combining indoor/outdoor living, especially when entertaining. Borrowing from both traditions, the patio home of Cordoba has evolved as a large, plant-filled area surrounded by two-story living quarters facing inwards and linked to the street by a narrow, vaulted corridor. When viewed from outside, the patio home resembles a characterless block of whitewashed stone, but at its heart is an open-air haven of beauty, warmth and tranquility.

As in days past, the people of Cordoba still take great pride in their traditional courtyards and in planting, arranging and maintaining their hanging flowers. Each year during the first two weeks in May, the city celebrates the arrival of springtime with its famous Festival of the Patios, a colorful event dating back more than a hundred years. Under the auspices of a preservation society known as Friends of the Patios, Cordoba's patio keepers, mostly older women like *Señora* Huertos-Molina, compete for generous cash prizes and the city's acknowledgement of their dedicated labor. Judges visit the illuminated courtyards on three consecutive nights making their awards on the basis of floral beauty, variety and harmony. These same competitors also play host to some of Spain's finest *flamenco* entertainers who gather in the patios' sensuous, outdoor settings for regular evening concerts.

In addition, the Patio Festival includes some spectacular parades featuring equestrians on superb Andalusian horses, floral floats and richly-decorated coaches — all honor the -Conquering Virgin- of the Sanctuary of Linares. And following almost immediately on the heels of the Festival of the Patios is Cordoba's colorful spring fair feauring even more *flamenco* singing, dancing and general merrymaking.

SPAIN GOURMETOUR

Spain Gourmetour brings you the most complete selection of articles on Spanish wines, gastronomy and travel, and lets you know where to buy gourmet foods and handicrafts in Spain. To apply for a free subscription, fill in the form below.

SUBSCRIPTION APPLICATION

FORENAME _____

SURNAME _____

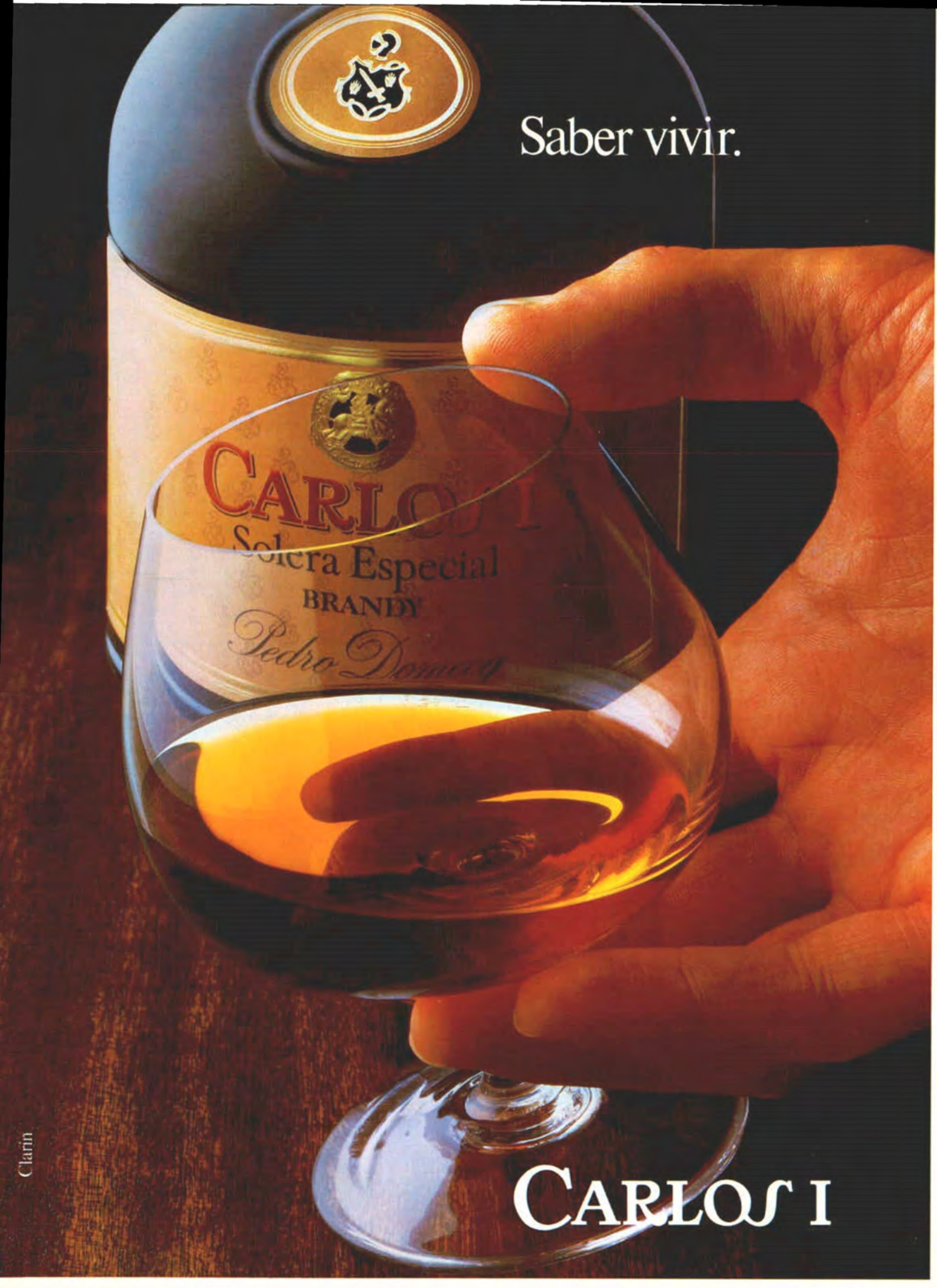
ADDRESS _____

The subscription entitles you to receive any special issues automatically.

Date _____ ***Signature:***

Send to:

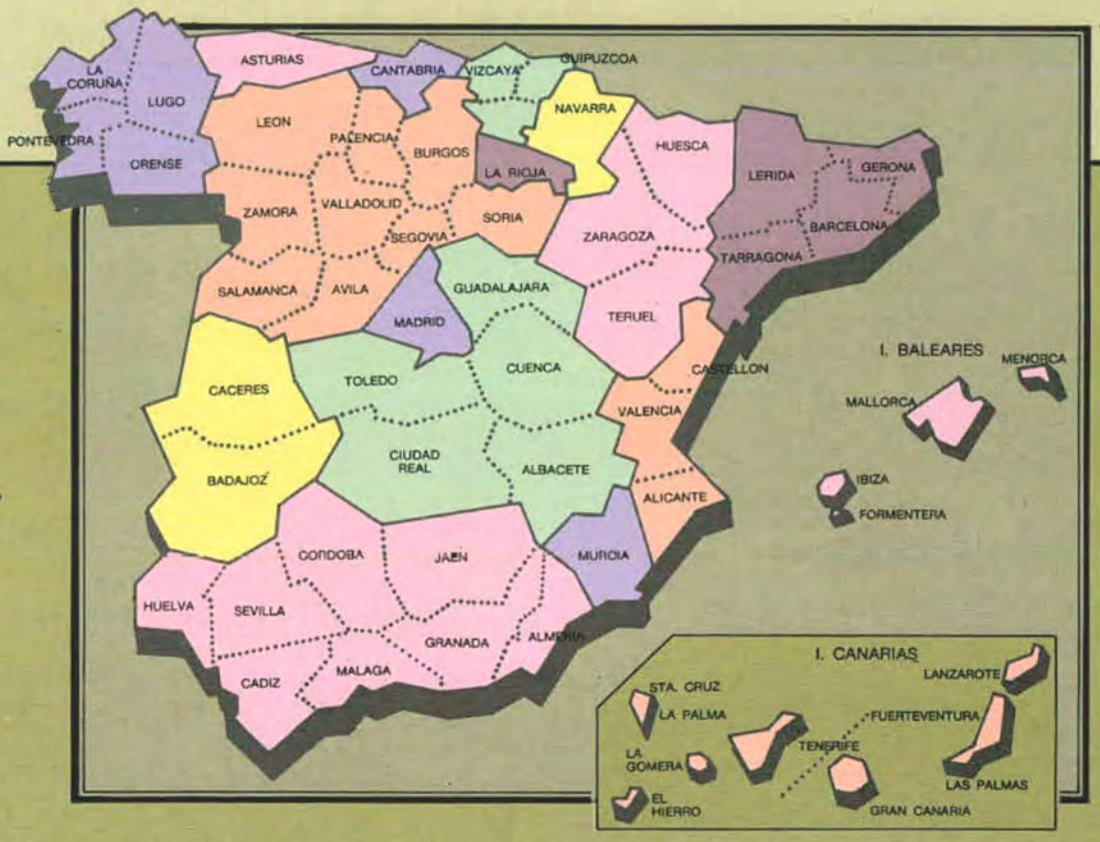
SPAIN GOURMETOUR
INFE - P.º de la Castellana, 14
28046 Madrid - SPAIN



Clarín

DOMECQ Cosecha de la Tierra

MAIN PRODUCERS



Main Capers Producers

AGRUCAPERS, S. A.
Ctra. de Lorca, km. 2,3
30880 Aguilas (Murcia)
Tel.: (68) 41 04 50
Télex: 67129 CAPER

AGRUPACION AGRICULTURES DE ALCAPARRA, S. A.
Ctra. Vera, 6
3000 Aguilas (Murcia)

ASENSIO SANCHEZ PEDRO
Ctra. Puerto Lumbreras, km. 1,2
30893 Almendricos (Murcia)
Tel.: (68) 44 01 37
Télex: 67553 PAS E

FRANCISCO JOSE SANCHEZ FERANDEZ, S. A.
San Andrés, 4
04270 Sorbas (Almería)
Tel.: (51) 36 40 38
Télex: 75337 FJFS E

ISLACAPERS, S. A.
Tanca de Romaguera, s/n.
077200 Felanitx (Baleares)
Tel.: (71) 58 14 04/03 71
Télex: 69009

ROSSELLO RAMIS JUAN
Ctra. Inca-Arta, km. 9
07430 Llubi (Baleares)
Tel.: (71) 52 20 29
Télex: 69734

Main Exotic Fruits Producers

Custard-Apples

BOSCH POSADAS JOSE LUIS
Avda. Salobreña, 1
18600 Motril (Granada)
Tel.: (58) 60 05 11

CAMPIONI VILLANUEVA LORENZO
San Agustín, 5
09200 Miranda de Ebro (Burgos)
Tels.: (47) 31 02 18/03 34

ESPADAS PATATAS Y FRUTAS S. L.
Calderón de la Barca, 9
11300 La Línea de la Concepción (Cádiz)
Tel.: (56) 76 02 19
Télex: 70162

FERMOFRUIT, S. A.
Mercabarna Subparcela, 16
Barcelona
Tel.: (3) 309 21 14

FRUTAS HERMANOS FERNANDEZ VALLECILLO, S. L.
Mc. Central Mayoris
11300 La Línea de la Concepción (Cádiz)

Loquats

AGRO RIO ADRA, S. A.
Barrio Curva
04770 Adra (Almería)

ALCAZAR GARCIA ENRIQUE
Blasco Ibañez, 23
46841 Castillon de Rugat (Valencia)
Tel.: (6) 281 31 50

ALMUFEROD, S. A.
Barrio San Sebastián
18000 Almuñecar (Granada)

BLANCO MONTERO ANTERO
Miguel Angel, 69
04738 Vicar (Almería)
Tel.: (51) 48 29 89

CAJA RURAL COOPERATIVA AGRICOLA CATOLICA
Mayor, 9
03510 Callosa de Ensarria (Alicante)
Tel.: (65) 88 01 00

CARDO MAS ANTONIO
Honorio Maura, 10
46500 Sagunto (Valencia)
Tel.: (6) 246 07 65

CIA. ARABE AFRICANA DE COMERCIO INTERNACIONAL, S. A.
Gral. Vives, 83
35007 Las Palmas de Gran Canaria (Las Palmas)

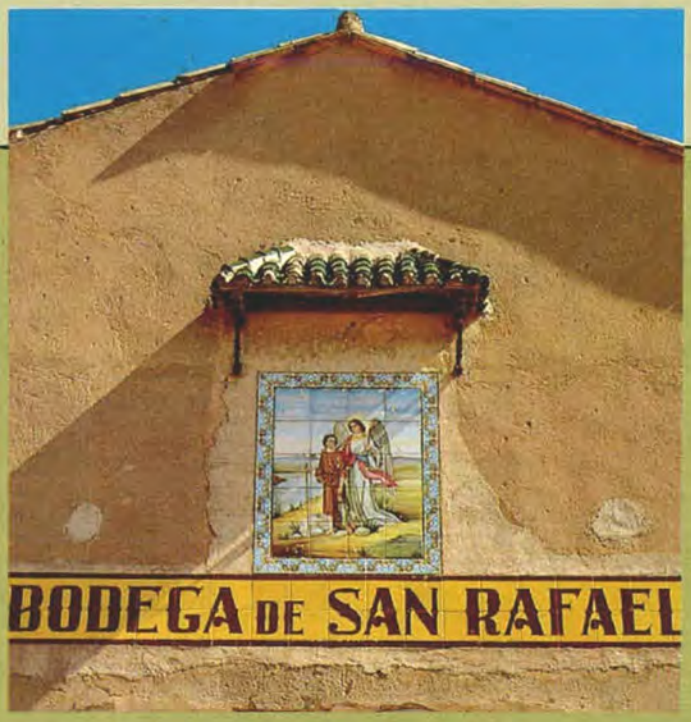
CIA. DE REFRIGERACION INDUSTRIAL S. A.
Afueras, s/n.
25660 Alcoletge (Lérida)

CITRICOS PASCUAL, S. A.
Cronista Carreres, 11
46003 Valencia
Tel.: (6) 351 38 62
Télex: 62646, 62757

COOPERATIVA AGRICOLA DE ALTEA SDAD. COOP. LTDA.
Plaza Marqués Campofértil, 5
03590 Altea (Alicante)
Tel.: (65) 84 09 42


el lobo
NOUGATS, MARZIPANS & ICE-CREAM FLAVOR
POLVORONES
el lobo
ALMENDRAS RELLENAS
el lobo
FIGURITAS DE MAZAPAN
el lobo
TURRON IMPERIAL
el lobo
TURRON JIJONA
el lobo
MANUFACTURERS OF «DE LUXE» CONFECTIONERY SINCE 1725
JUAN ANTONIO SIRVENT SELFA, S. A. Calle Alcoy, n.º 62
JIJONA (Alicante) SPAIN. Telex: 66300 SOXI E

MAIN PRODUCERS



Mangos

CAPDEVILA FLORENSA JORGE
Partida Copa D'or, 40
Lérida
Tels.: (73) 20 23 58/03 77
Télex: 52158 CABO E

ESPADA PATATAS Y FRUTAS, S. L.
Calderón de la Barca, 9
11300 La Línea de la Concepción (Cádiz)
Tel.: (56) 76 02 16
Télex: 78162

FRUTAS HERMANOS FERNANDEZ VALLECILLO, S. L.
Mc. Central Mayoris
11300 La Línea de la Concepción (Cádiz)

FRUTEXOT, S. L.
Ribera, 1
11300 La Línea de la Concepción (Cádiz)

Pomegranates

AGRUMEXPORT, S. A.
Camino Don Luis, 113
30110 Cabezo de Torres (Murcia)
Tel.: (68) 83 27 02
Télex: 67263 AEMX E

AGRUPACION COSECHEROS EXPORTADORES, S. A.
Ctra. de la Marina, s/n.
Elche (Alicante)
Tel.: (65) 45 39 29
Télex: 66701

AGULLO IRLES JAIME
Ctra. de la Hoya, km. 4
Elche (Alicante)
Tel.: (65) 45 83 01

ALICANTE AGRICOLA, S. A.
Circunvalación, s/n.
03698 Agost (Alicante)
Tels.: (6) 569 11 25/13 67
Télex: 66117

ANDRES ANTON ESCLAPEZ, S. L.
La Hoya, 353
Elche (Alicante)
Tel.: (65) 46 76 34

COOPERATIVA DEL CAMPO DEL ELCHE
Velarde, 14
03203 Elche (Alicante)
Tel.: (65) 45 13 31
Télex: 66391

ESPADA PATATAS Y FRUTAS, S. L.
Calderón de la Barca, 9
11300 La Línea de la Concepción (Cádiz)
Tel.: (56) 76 02 16
Télex: 78162

F. ENCISO ALCOBA Y CIA., S. A.
Teniente Socias, 1
04760 Berja (Almería)

FRANCISCO OLIVA, S. L.
Ptda. de Altabix, 4-24
Elche (Alicante)

Main D. O. Utiel-Requena Wine Producers

BODEGAS SCHENK, S. A.
Camino Hondo de Grao, 78
46023 Valencia
Tel.: (6) 323 09 81
Télex: 62744

C. AUGUSTO EGLI, S. A.
Maderas, 21
46022 Valencia
Tel.: (6) 323 09 50
Télex: 62815

CAMPUTIEL, S. A.
Extramuros, s/n
46330 Camporrobles (Valencia)

CIA. VINIC. DEL CAMPO DE REQUENA
Marín Lázaro, 8
46300 Utiel (Valencia)
Tel.: (6) 217 14 68
Télex: 62243-62380

COVIÑAS
Rafael Duyos, s/n.
46340 Requena (Valencia)
Tel.: (6) 230 14 69
Télex: 47724 NEX-E

CHERUBINO VALSANGIACOMO, S. A.
Vicente Brull, 4
46011 Valencia
Tel.: (6) 323 00 28
Télex: 62907

ERNESTO CARCEL ATIENZA
Bodegas, s/n.
46391 El Rebollar (Valencia)
Tel.: (6) 230 09 75

IBERVINO, S. L.
Gil Oprozco, 26
46390 Roma (Valencia)
Tel.: (6) 230 08 55
Télex: 62088 CRVC-E

MIGUEL BELTRAN
Bodegas, s/n.
46311 Juraguas (Valencia)
Tel.: (6) 218 50 08

SOCIEDADAD. COOP. TORRE ORIA
Ctra. Ponton a Utiel, s/n.
46390 Derramador (Valencia)
Tel.: (6) 232 02 89
Télex: 64783

VICENTE GANDIA PLA, S. A.
Maderas, 21
46022 Valencia
Tel.: (6) 367 95 50
Télex: 62944

VINICOLA REQUENENSE C. V.
Rafael Duyos, s/n.
46340 Requena (Valencia)
Tel.: (6) 230 03 50
Télex: 64766

VINIVAL, S. A.
Blasco Ibáñez, 44
46120 Alboraya (Valencia)
Tel.: (6) 371 01 11
Télex: 64122

Life and Abundance

Text: **Joaquín Pacheco**
Photo: © **Patrimonio Nacional**

This painting by Juan de Van der Hamen is part of the Royal Palace Collection and is primarily considered a decorative work whose central theme is the pomegranate. This autumn fruit typically found in Andalusia was at one time the symbol for the Kingdom of Granada, that last stronghold of Arab civilization in Spain. In Van der Hamen's day, the pomegranate was very popular and it was not uncommon for poets to try to capture its beauty in rhyme. Van der Hamen, who had a keen interest in poetry, trades the tools of the poet for those of the painter in this tribute to the pomegranate brimming with musicality and color.

In this painting, Van der Hamen breaks with the compositional symmetry characterizing the works of other Spanish still life painters. He skillfully directs our eye not to the center but rather to the lower left corner of the canvas to what at first appear to be secondary elements: the pomegranates and the two goldfinches. This effect is achieved by several factors: the open window creates a sense of empty space above; the fruit bowl, the apparent central subject, is offset to the right; and the non-static poses of the two goldfinches —one is pecking and the other has its wings half open as if about to fly off— create a sense of movement around the pomegranates. The result of all this that our eye fixes upon the pomegrantes left, which gradually become the center of our attention.

This painting sings of life and abundance. The exquisite tablecloth and the lovely Delft ceramic fruit bowl remind us of the painter's privileged family background. The contours of the grape leaves and the fluttering of the butterfly entice our eye to gaze through the window where Nature awaits in all her splendor. The robust, puffed-up clouds above seem to reflect the voluptuousness of the fruit below. Everything exudes a heightened sensuousness, and it seems as if we can actually smell the sweet fragrances in the air. Here we find nothing of the austerity of Van der Hamen's Spanish contemporaries.

As mentioned earlier, this painting is above all a celebration of the pomegranate. We can admire it whole in the fruit bowl, where each one has its own particular hue and is positioned in just a slightly different way, or split open on the table, where it reveals its fruits as if it were a treasure box showing off its prized ruby gems.

Short Biography

Juan de Van der Hamen y León was born in Madrid in 1596. His father was a Flemish aristocrat who held the position of Royal Archer at the royal court in Madrid. Van der Hamen himself would one day also hold this title. Both he and his brother, who later became a writer, grew up in a refined, cultured environment and later counted among their friends some of the most prominent intellectuals of the day. Van der Hamen was especially fond of poetry and even tried his hand at it on several occasions.

Although he is perhaps best known for his still lifes, Van der Hamen also painted religious subjects and a series of twenty-two portraits of famous writers, who reciprocated by writing poems praising his talent. Among these famous writers were men like Góngora, Quevedo, and Lope de Vega. Van der Hamen died in 1631 at the young age of thirty five. Although his contemporaries recognized his great talent, he was never commissioned as court painter, a position he had hoped to obtain. Nevertheless, he left behind an important studio and a large number of disciples who would carry on his work.

OVER 250 YEARS OF MAKING WINES

ALVEAR

A taste of Andalucia

Our idea of "Fast Food".

Prawns: You'll love the price as well as the flavour.

Snails: Don't say you don't like them if you've never tried them.

Olives: You can't drink a glass of Sherry without them.

Mussels: Lots of protein and no fat. Is there anything better?

Ham "Serrano": Ibérico, Teruel or Granadino? You choose.

Pickled gherkins: Sample them with a Spanish dry wine.

Octopus: Prepared in typically Galician fashion. Try it with a local white wine.

In Spain we have a trick that never fails to whet the appetite: eating before meals.

You'll find traditional taverns on every corner, where you can try our "tapas", delicious clams, an appetising plate of ham or recently caught prawns grilled on a hot plate. Whatever you choose, we advise you to accompany it with one of our wines. There are wines to suit all tastes white, red or rosé. Smooth or strong. Sweet or dry.

Another recommendation —don't eat too much. You'll soon find out that restaurants in Spain meet the highest international standards in keeping with the quality and variety of our cuisine.

In Spain, works of art aren't found only in museums but also on the table.

ESPAÑA

Spain. Everything under the sun.

TANDEM DDB