SPAIN

GOURMETOUR

FOOD, WINE & TRAVEL QUARTERLY MAGAZINE

No. 15-2nd quarter 1989 - US $ 2

SPANISH OLIVES

PACKED WITH HIDDEN POTENTIAL

QUALITY CONTROL IN SPAIN'S D.O.s.

TOLEDO, THE WITNESS OF SPAIN'S HISTORY

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

Contents

2nd quarter 1989

Sherry, Xérès, Jerez... a magic name that has spread worldwide for nearly two centuries. And what better company for a glass of *fino* than some fried fish hatched in the fish factories of Cadiz or a few Spanish olives. Green, black, stoned, stuffed with anchovy, almonds, capers. You name it.

Indeed they match with any drink, and why not, you might enjoy them one evening, gazing at Toledo from the Parador Conde de Orgaz.

Toledo, known in Spain as the imperial city, will undoubtedly fascinate you as it offers a unique testimony of the once peaceful coexistence of three cultures: moors, jews and christians.

Apart from Sherry, our wine section focusses today on a most important topic: the *Denominación de Origen* system, that is the quality control of particular wines of Spain.

COVER
Photography by Anna Löscher
Design by ANC

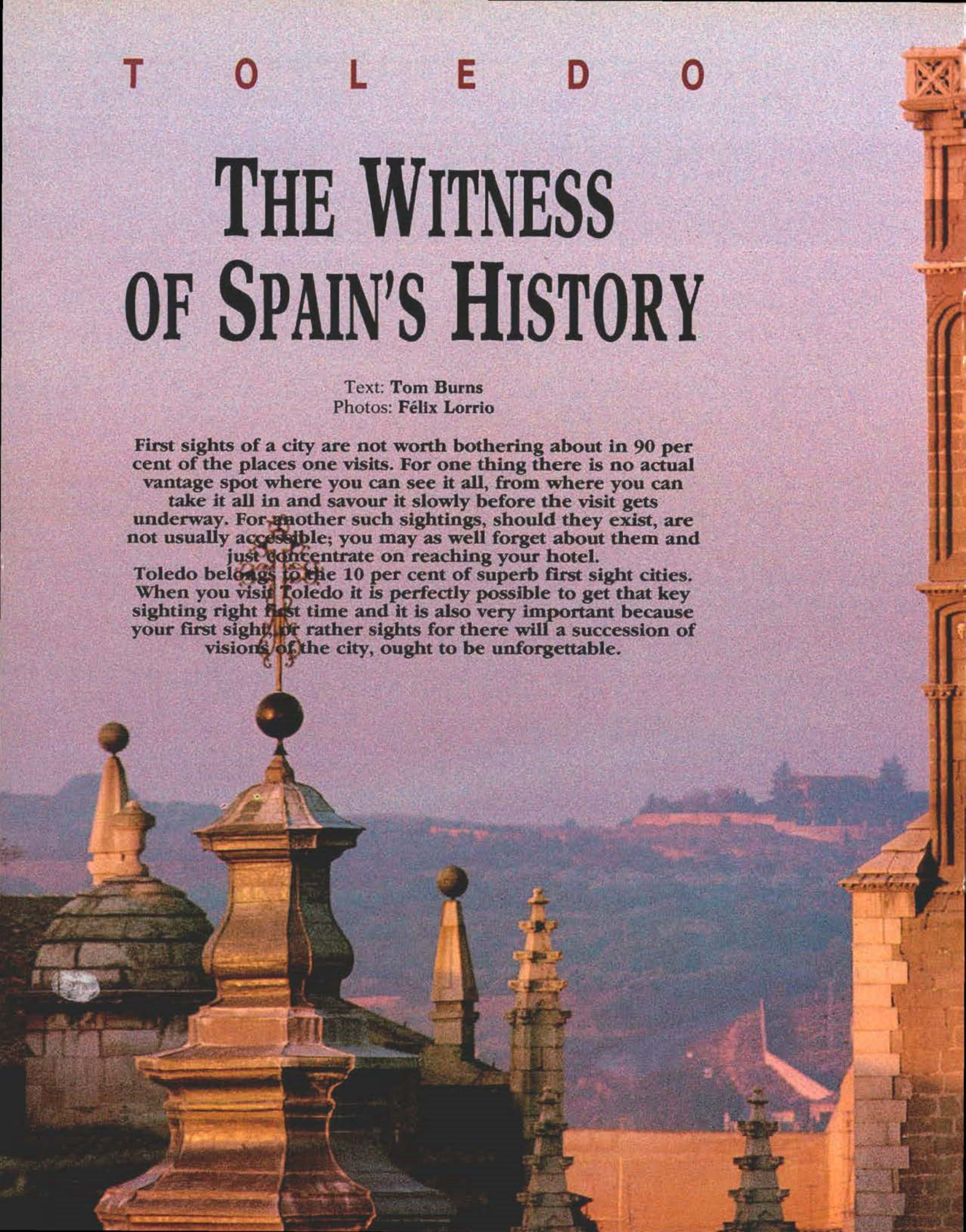
Director: Luis González Olivares. • Editor: Cathy Boirac. • Publication Coordinator: Sonia Ortega • Publisher: ICEX, P.º de la Castellana, 14, 28046 Madrid. SPAIN. • Translation: Karen McCord and Hawys Pritchard.
Art Direction: AN&C • Design: Ignacio Plasencia • Subscription: ICEX, Departamento de Publicaciones. P.º de la Castellana, 14, 28046 Madrid. SPAIN. • Circulation: TURESPAÑA & ICEX, Madrid • Advertising: Public, S. A. Almirante, 21. 28004 Madrid. Depósito legal: M-11002-1976. • ISSN: 0214-2937 • Printed in Spain by RAYCAR, S. A. Impresores. Matilde Hernández, 27. 28019 Madrid. SPAIN.

T O L E D O

THE WITNESS OF SPAIN'S HISTORY

Text: **Tom Burns**
Photos: **Félix Lorrio**

First sights of a city are not worth bothering about in 90 per cent of the places one visits. For one thing there is no actual vantage spot where you can see it all, from where you can take it all in and savour it slowly before the visit gets underway. For another such sightings, should they exist, are not usually accessible; you may as well forget about them and just concentrate on reaching your hotel.
Toledo belongs to the 10 per cent of superb first sight cities. When you visit Toledo it is perfectly possible to get that key sighting right first time and it is also very important because your first sight, or rather sights for there will a succession of visions of the city, ought to be unforgettable.



My advice is to leave Madrid early in the morning on the N-403 that leads straight to Toledo. You can take the train, go by bus or join an organised coach tour but let's assume we want to savour that first magical sighting and this means travelling independently by car.

Taking the N-403 be on your guards as soon as you have bypassed the village of Olías del Rey, the last *pueblo* before Toledo which lies on the left of the road. Straight ahead, a couple of bends further on and as the ground starts to drop down to the Tajo river basin, you will first catch sight of Toledo's cathedral spire. As the picture comes better into view you will see the Alcazar behind the spire and, slowly, the whole medieval town begins to spread out below the two landmarks.

As you enter Toledo you will notice the low-slung old bullring on the right of the road and immediately after it a large building which is known both as the the Hospital de Afuera, because it lies *afuera*, outside, the city's walls, and as the Hospital de Tavera after Cardinal Juan de Tavera who had it built in the 16th century. As you drive up to Toledo your attention will nevertheless be centred on two massive gates which lie straight ahead. They are the Puerta Antigua de Bisagra and the Puerta Nueva de Bisagra, the Old and the New gateways that pierce the walls from the East andy they constitute the second sighting of the city.

AN IMPERIAL CITY

The two Bisagra gates immediately give away a lot of clues to Toledo. The Puerta Nueva de Bisagra, on your right as you approach the walls, is flanked by two very large drum-shaped towers and on the gatehouse you will see a big heraldic shield that depicts the two-headed eagle of the House of Habsburg. This was the coat of arms of the Holy Roman Emperor Charles V, grandson of Isabel and Ferdinand, the Catholic Kings, and monarch of Spain, as Charles I, from 1516 until 1558 which was when he abdicated in favour of his son Philip II and retired to the monastery of Yuste in the Gredos mountains.

You know straight away you are entering an imperial city and time and again you are going to come across that two-headed eagle emblem of the Habsburg king. Charles spent most of his life fighting around Europe trying to keep his Empire together and Lutherism at bay, but it was to Toledo that he kept returning. This was his city above all others. Alonso de Covarrubias, one of Charles' most prolific architects —his work crops up all over Toledo— built the gate and inside the arch you will come face to face with a bust of the Emperor himself set in a small courtyard.

The smaller Puerta Antigua de Bisagra, which lies to the right of Covarrubias' gateway, is older and very different. There is no imperial and Renaissance splendour here. It is a solid, stumpy gate, built with defence in mind in the 9th century and it is capped by horseshoe shaped, semicircular and pointed arches that have Visigoth and Moslem masonry stamped all over them.

The arches provide a second clue to Toledo for the horseshoe design is a mix of Spanish and Moorish styles, usually referred to simply as mudejar, and it is every bit as much an emblem of Toledo as is the double-headed eagle. The city was the heart of an Arab and of a Visigoth empire before Charles made it the pulse beat of his possessions. It was through the old Visagra gate that King Alfonso VI of Castile, accompanied by his valiant vassal Rodrigo Díaz de Vivar, better known as El Cid, entered the city in 1085 after reconquering it from the Moors for Christendom.

To drive home Toledo's multi-faceted cultural heritage, the 11th century church of Santiago del Arrabal, one of the loveliest of the city's mudejar churches, stands just inside the city's walls beyond the Visagra gateways. The church's triple apse almost spills over onto the street; its tower, with its delicately framed double arch windows, is all that remains of the original mosque.

The city's walls have been opened up between the two Visagra gates to let traffic into the city. Later on you will be driving through this gap, up into the centre of Toledo, but right now, you should swing right and downhill following the signs that say *Circunvalación* and *Parador*. On your left you will have a view of the city walls as the road leads you to the Tajo river and then crosses it by a modern bridge that has been thrown across the gorge a couple of hundred metres downstream from the old Puente de San Martín. As soon as you are across the river you should halt again to savour what you are starting to see of Toledo.

The Puente de San Martín, with its gatehouses at either end, is as fine an old bridge as you could hope to see. It was built in the 13th century by Alfonso X. Known as -the Learned- because during his reign Toledo became a famed cultural centre that drew Christian, Arab and Jewish scholars alike from far afield, Alfonso was also responsible for rebuilding Toledo's other bridge, the 9th century Puente de Alcántara which lies on the other side of the city. Alfonso's father, Ferdinand III, known as -the Saint- after he reconquered, crusader-like, Cordoba and Seville from the Moors, left an even greater landmark on Toledo for he ordered the Cathedral to be built.

Standing just above the San Martín bridge you will see the impressive late gothic structure of the church-convent of San Juan de los Reyes. This was built for Isabel and Ferdinand, the Catholic Kings, by Juan Guas, a

mid-15th century Flemish master builder whose richly chiselled interiors and facades are peppered all over Castile. After the Cathedral, San Juan de los Reyes is the most architecturally impressive of Toledo's features. This is as it should be for Isabel and Ferdinand had originally intended San Juan to be their pantheon. Later, after they had conquered Moorish-held Granada, the Catholic Kings decided to be buried in what had been the last bastion of Moslem Spain.

From this close up sight you should now prepare yourself for the wide angle view. This means getting back into the car and driving left up into the hills that surround the city, following the corniche and the *Circunvalación* signs. Eventually a clearly signposted right fork off the *Circunvalación* ring road (you will always have the city on your left) leads to the Parador which is the first main destination on arrival in Toledo.

Arriving at the Parador, make for the terrace which lies straight ahead of the main entrance, as soon as possible. The terrace of the state-run hotel presents you with the best possible view of Toledo. Spread out before you lies the entire medieval city, a fortress town, walled on one side and girded by the Tajo gorge serving as a natural moat, on the other three.

One should spend at least two days in Toledo.

On your right, as you look on Toledo, stands the Alcazar, grim, severe and big. The Cathedral, the second landmark of which you only saw the tower as you approached from Madrid, is now revealed in all its glory. It looks long and slender which is what it doesn't look like when you are up against the building in the Cathedral square. San Juan de los Reyes is on the left. The rest of the city is a tapestry of convents and churches, spires, towers and domes, and of dwellings that have been occupied for centuries. Nothing jars. It is all perfectly harmonious. It is much as El Greco painted it 400 years ago.

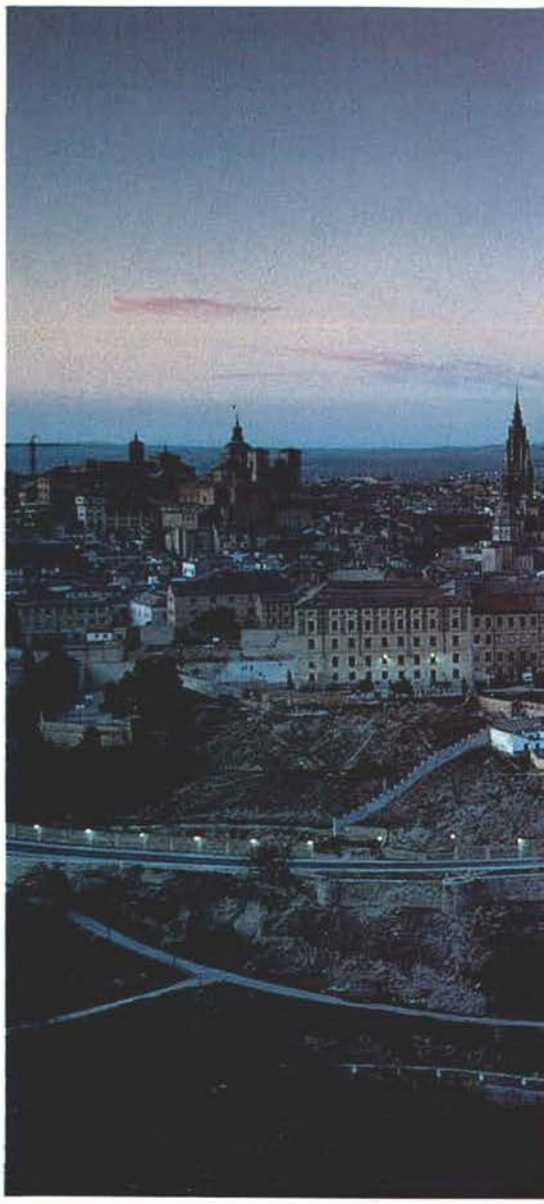
The Parador terrace view is the ultimate sight of Toledo, the truly unforgettable one and the justification for all the previous stop-and-savour sightings you made as you approached the city. You are seeing it now at midmorning and you can see it again, right through the 24 hour cycle. The colours change. The city looks one way in the sharp, early morning light and it is quite different in the evening glow when it becomes very golden. At night it twinkles and the main buildings are sometimes illuminated. Depending on the breeze, Toledo is utterly silent, completely frozen in time as you view it from this vantage point or it is gurgling with the sound of its river and of its living population.

Now is the time to plan your strategy for entering into the extraordinary tapestry that you have before you. Let's say that you have the rest of the day ahead of you, that you have booked into the Parador and that you plan to spend all the next day before returning, when night has fallen, to Madrid. There are, of course umpteen alternatives. The obvious one is a longer stay and I should add that any idea of «doing» the city in a morning and an afternoon should be banished just as soon as you have thought of it. You can, just as obviously, stay elswhere, inside the city or outside it. For the present purposes, however, let's plan on the two day and one Parador night visit.

As far as the essential Toledo goes, bear in mind the following. A visit to the Cathedral, in the city centre, will require at least a couple of hours. You will also need a good three hours to visit the monuments in the South East of the city —San Juan de los Reyes, the Synagogues of Santa María la Blanca and El Tránsito, the house of El Greco and the church of Santo Tomé which houses the Cretan-born artist's masterpiece, the Burial of the Count of Orgaz. There are also two «must» museums, both of them former charity hospitals, requiring one and half hours apiece; the Hospital de Santa Cruz, in the North of the city and the already mentioned Hospital de Tavera, outside the city's walls on the Madrid road.

In addition to museums proper (all of Toledo, you might say, is a living museum) there is the bustling square called Zocodover which passes for the city's Plaza Mayor and close by it, on the North West edge of the city, there is a area that encompasses small plazas, extremely narrow streets and hidden convents that should be included in every city itinerary and needs a good two hours. Finally there is the Alcazar, another hour, which lies equidistant from the Cathedral and the Santa Cruz museum.

By my reckoning that is at least twelve hours of purposeful, on the spot, visiting so



there is not a moment to be lost. Arm yourself with a proper guide book and wear sensible shoes. Don't forget your cash, for aside from meals and *tapa* bar stopovers that will keep you going as you pursue your quest of entering the heart of Toledo, you will be spending between 100 and 300 pesetas on entry tickts at the different churches and museums.

You can tackle essential Toledo in any order but perhaps it as well to head first for the South East corner where there is so much to see. This entails driving back the way you came to the Puente de San Martín and heading across the modern bridge. Continue on to the roundabout, before you reach the Visagra gares and beneath the city walls, and then turn right off the roundabout to doubleback towards the old bridge along the road that runs right along the walls themselves. This will bring you past another large gateway, called the Puerta del Cambrón, and beyond it the road sweeps left up towards San Juan de los Reyes just short of the San Martín bridge. Leave your car here and start walking along the same road, past San Juan, and following the signs to the church of Santo Tomé which stands on an elevated South-facing terrace. This will be the first stop.

Santo Tomé is the home of an extremely impressive large Greco canvas depicting the miracle that occurred during the burial in 1312 of the Count of Orgaz, the church's founder. St. Augustine and St. Stephen both appeared among the mourners to lay the Count to rest and El Greco, who was at the peak of his powers, used the incident to create a picture on three levels: mortal men below, the heavens above and an angel bearing the Count's soul in his arms linking the two. The mourners were all prominent Toledans of 1586 when the work was completed and El Greco painted himself and his son Jorge Manuel into the picture. Father and son are the two that stare out from the canvas at the onlooker and young Jorge Manuel has a handkerchief in his pocket that bears the year, 1578, of his birth.

To see El Greco's masterpiece you use a separate entrance that gives onto the terrace and you should now walk up the flanking alleyway, past the church's West door, to inspect at close quarters the mudejar tower which is Santo Tome's other outstanding feature. The tower gives onto busy Santo Tomé street that is lined with restaurants, bars and souvenir shops.

Toledo belongs to the 10 per cent of superb first sight cities.

MOORS, JEWS AND CHRISTIANS

If you turn right on Santo Tomé street by the church's mudejar tower you will be heading in the direction of the Cathedral. Walk to the end of the street, ignoring the left fork to the Cathedral, and take a right turn soon afterwards to visit a mudejar art museum called the Taller del Moro. The museum is in fact one very large room that contains good exhibits of tile works, wood carvings and the rest, with intricate geometric designs.

If you continue along the Taller del Moro's street you return to the terrace where you visited the Conde de Orgaz painting. The large building alongside Santo Tomé and occupying most of the terrace is the 15th century Palacio de Fuensalida. It was the home of Charles V's wife, Isabel of Portugal, the mother of Philip II, and it is now the seat of the regional government of Castile-La Mancha.

From the terrace you should now retrace your steps down to the Casa del Greco and on to the Synagogues and San Juan de los Reyes where you have left your car.

The Casa del Greco is a fascinating period recreation of the sort of house that Domenico Theotocopouli would have lived in (his real house no longer stands). Apart from the charming feel to the house and its gardens, the Casa del Greco contains important works by the artist including a series of depictions of Christ and the apostles and an outstanding view of Toledo.

The Sinagoga del Tránsito, the finest monument of Toledan Jewish art, stands just across the street from the Casa del Greco. From its coffered ceiling to its friezed sidewalls and lattice windows, the interior of the Tránsito synagogue is sumptuously rich. From here you can move on to Toledo's

The Cathedral is one of the largest of Christendom. Its first stone was laid in 1226.

other synagogue, Santa María la Blanca, which stands in its own gardens down the main street in the direction of San Juan de los Reyes.

Santa María la Blanca, unlike the open plan Tránsito synagogue, consists of five luminously white naves separated by Moorish arches that support octagonal domes. The effect of walking into the building, where a backlighting effect stresses the sense of purity and peace, is quite stunning. I find that Santa María sets you up for similar sensations that are to be found in the nearby cloister of San Juan de los Reyes. There is a certain irony, also, in the fact that close together you have the two jewel-like synagogues and the huge edifice of the convent church, no lesser an artistic monument, that was built to enhance the glory of Isabel and Ferdinand, the Catholic Kings who expelled the Jews from Spain.

The square, two-tiered cloister of San Juan de los Reyes is without a doubt one of the best in Spain, which is saying a lot for magnificent cloisters are to be found all over the country. Serenity is assured as you walk around the two storeys of the cloister, gazing at the vaulting and the sculpting of the lower level and at the intricate mudejar ceiling and the multilinear arches of the upper one.

The cloister leaves you in no doubt as to who ordered and financed its building. The tracery of the mudejar ceiling, for example, shows off the initials of the Catholic Kings, F and Y (for Ysabel), the emblem of the arrows and the yoke, which denoted their partnership, and the motto Tanto Monta *(Tanto Monta/Monta Tanto/ Ysabel/Como Fernando:* Ferdinand and Isabel/As much as one/As much as the other) from which the English word -tantamount- is derived. The ceiling also incorporates the heraldic shields of all the possessions of that remarkable royal pair and makes the point that they were the unifying force of the nascent Spanish empire.

Architect Juan Guas, who loved elaborate decorations, clearly had the time of his life with the commission to build San Juan de los Reyes. He built in more F and Y symbolism, more yokes and arrows and more heraldic devices into the church's decoration and set the intricate ornamentation beneath grandiose stellar vaulting. Hanging on the exterior walls of San Juan de los Reyes are a series of heavy chains and these are a final

flourish to the might of the Reyes Católicos, the Catholic Kings. The chains had been used on the Christian slaves in Granada and they were brought to Toledo after Ferdinand and Isabel's triumphant entry into the Moorish bastion. We will learn a lot more about the taking of Granada when we come to examining the choir stalls of Toledo's cathedral.

At San Juan de los Reyes you should, if you have followed the itinerary, find yourself back at your car and feeling badly in need of fortifying meal. At this stage you will have completed, albeit in a bit of a rush, the essential tour of Toledo's South East corner. It might be an idea to set aside the afternoon for visiting the Hospital de Santa Cruz and the Alcazar which are not too far from each other and in the North of the city. But the priority at this stage is a good meal.

You could try Chirón, for typical Toledan cuisine, which is very close by and almost opposite the Puerta del Cambrón, the gateway by San Juan de la Cruz. This restaurant has an agreeable terrace overlooking the Tajo valley and has been a well established favourite for decades. A second possibility is the Hostal del Cardenal which you will find by driving through the Puerta del Cambrón, turning right and continuing along the walls in the direction of the Bisagra gates. The Cardenal is set in the walls, has a pleasant garden and specialises in lamb and sucking pig roasts, Castilian style, as well as Toledan dishes. For something different you could eat at Sinai, opposite the Santa María la Blanca

The Plaza de Zocodover is Toledo's main meeting place. Enjoy a refreshment and* tapas *at the bars that line the square's arcades.

Synagogue, which serves Jewish and North African food.

To reach the Alcazar and the Hospital de Santa Cruz area, after lunch, the best idea is to drive up to the Bisagra gates, through the gap in the walls between them and follow the street up the hill into the centre of the city. The street leads straight into the Zocodover plaza and you should continue straight on, following the signs to the Alcazar where there is parking available.

The Alcazar and the Cathedral, Toledo's two grandiose landmarks, tower over the city symbolising the power of the state and of the church which have together shaped Spanish history down the centuries. Both buildings are certainly redolent with times past. In the same way that the Cathedral was built on a site which was formerely occupied by a temple and then a mosque, so the Alcazar's location was a Roman fortress in the third century and later a Moorish stronghold. Alfonso VI, when he conquered Toledo in the 10th century, turned the Alcazar into his royal residence and made the legendary El Cid its first governor.

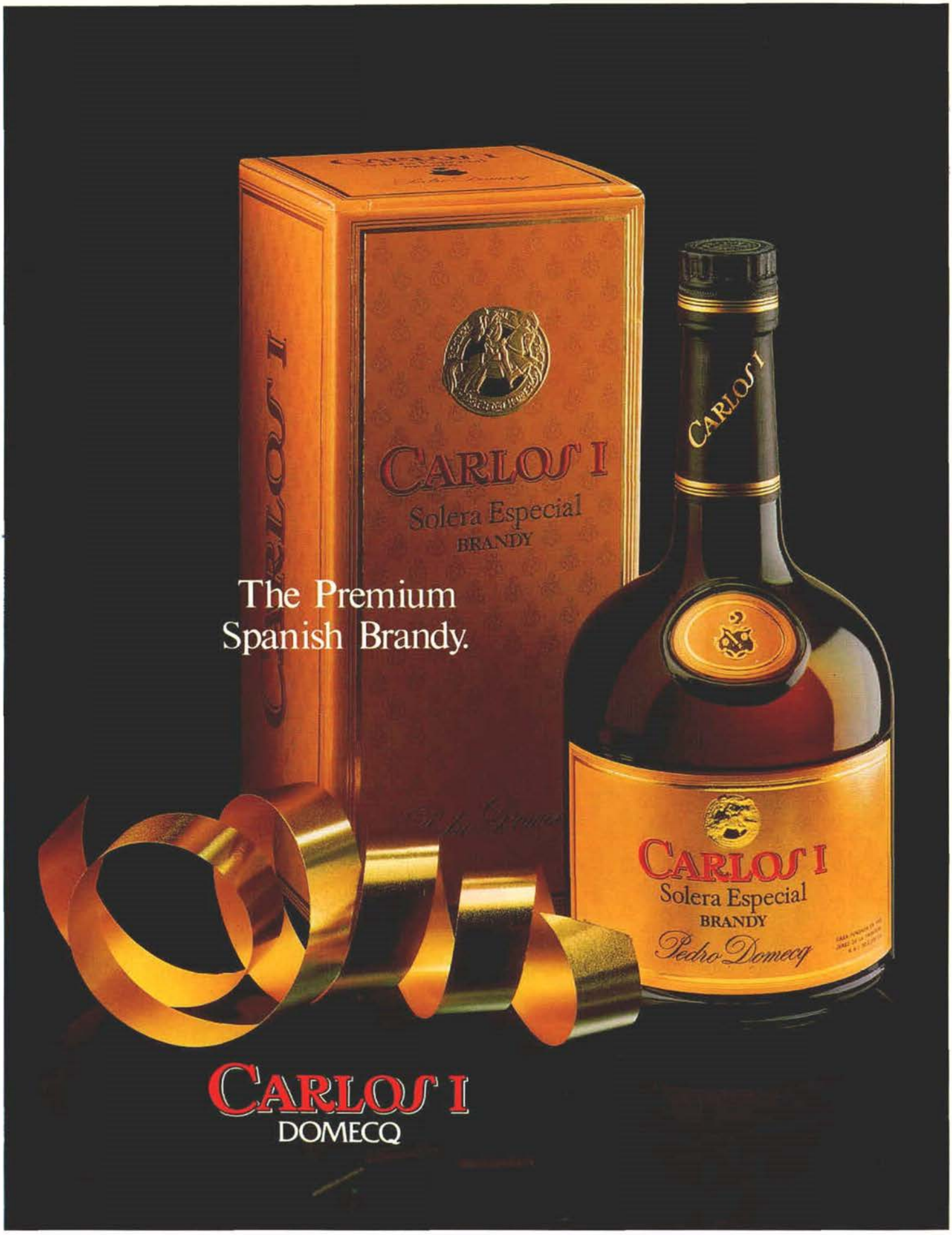
The Alcazar really came into its own in the 16th century when Charles V commissioned Alfonso de Covarrubias, the architect of the new Visagra gate, to improve and expand the Castle so that it could be worthy of his great empire. Philip II, Charles' son, moved his court to El Escorial but he did have his favourite architect, Juan de Herrera, the builder of the vast Escorial palace and monastery, carry on the work initiated by his father and by Covarrubias The severe, almost menacing, lines of the Alcazar are typical of Herrera's style and of the austerity that Philip imposed on his age.

The Alcazar has known glory and disaster. It has been a palace, a charity home, a prison, a military academy and is now a museum. It suffered great damage during the War of the Spanish Succession at the start of the 18th century and was razed almost the ground again a century later during the Napoleonic invasion of Spain. In 1936, at the start of the Spanish Civil War, the Alcazar was successfully defended for three months by supporters of General Franco althought it was reduced virtually to rubble.

The Hospital de Santa Cruz, together with the Hospital de Tavera and the Alcazar, belongs to Toledo's trio of outstanding civic buildings and is the home of its Fine Arts Museum, the Museo de Santa Cruz. It stands below the Alcazar and is best approached by walking down to the Plaza de Zocodover and then turning right at the square through the horseshoe arch called the Arco de la Sangre.

The building is immediately interesting because of the main, southern, facade through which you enter it. Lavishly rich and introducing the style that came to be known as plateresque because it imitated the ornamentation of the silversmiths or *plateros*, this facade is one of the earliest examples of Renaissance ideas entering Spain. The tympanum shows the Empress Saint Helena, mother of Constantine, handing the Holy Cross to a prostrate Cardinal Mendoza, Isabel of Castile's confessor and the founder of the hospital.

A home for foundlings and orphans until midway through last century, the Hospital was built in the shape of a Greek cross between 1509 and 1514 according to designs by Enrique Egas. Covarrubias and others had a hand in the facade, in the splendidly Renaissance main patio and in the superbly ornate staircase that links the two floors of the building. We owe to Egas the Gothic vaulting of the chapel and the coffered ceilings of the naves. The massive banners decorating the chapel, by the way, belonged to John of Austria and led him to victory in that singular 16th century sea engagement with the Turks, the Battle of Lepanto.


CARLOS I
Solera Especial
BRANDY
The Premium
Spanish Brandy.
CARLOS I
Solera Especial
BRANDY
Pedro Domecq
CARLOS I
DOMECQ

The Museo de Santa Cruz occupies both storeys of each of the four arms of the Greek cross and it is a very rich collection indeed. Almost all that you could want from an historical fine arts museum is here and in abundance. You will find furniture, tapestries and rugs, sculpture, liturgical objects, gold and silver collections, and above all, paintings. The Museum's high point is the 20 El Greco works it has on display; they include a very fine Assumption that was painted three months before his death but is packed with so much detail the artist must have thought he had his whole life ahead of him. Another of his works here, a St. Joseph with Child, is delightful and has a a view of Toledo as a backdrop.

The tour of the Hospital includes visits to two other museums set within the vast building: the Museum of Applied and Popular Arts (Museo de Artes Aplicadas y Populares) which will let you know what is good and what is bad when you come round to buying local pottery and embroidery, and the Museum of Archaeology (Museo Provincial de Arqueología) which has a prehistoric collection with exhibits that include mammoth remains and a Roman section that recreates a burial site.

A NIGHT STROLL

You should now retrace your steps to the Plaza de Zocodover and seek refreshments and tapas at the numerous bars and *mesones* or old-style taverns that line the square's arcades and the streets that lead off it. Zocodover, a name that clearly denotes Moorish associations, is Toledo's main meeting place. People are constantly drifting through the plaza and their strollings are part of a time-honoured Spanish tradition which is called simply *el paseo*. If you want to see Toledans in their element, being themselves and not hustling you to buy souvenirs, sit down at one of the terrace bars and watch them walk by.

Almost opposite the Arco de la Sangre, from where you walked down to the Hospital de Santa Cruz, lies the Calle del Comercio, Toledo's High Street. If you follow it along you will eventually reach the Cathedral. The Calle de la Sillería is a narrow street, almost an alleyway, that leads off right from Zocodover before you reach the Calle Comercio exit and you should make a note of this little street if wish to return to Toledo after dinner for a nocturnal walk through its old quarters.

The Calle de la Sillería leads into the atmospheric Calle de los Afileritos and into the Plaza of the same name. Nearby lies the Plaza de Santa Clara which you enter by a covered alleyway and from there a second covered alleyway leads to the plaza and Church of Santo Domingo El Antiguo. These covered, incredibly narrow, streets are called Los Cobertizos and they lie in a maze-like quarter of Toledo where crisis-crossing alleyways lead into intimate tiny plazas.

You are not going to find outstandings buildings here and you certainly won't come across souvenir boutiques. You will, however, be walking through an authentically unspoilt, medieval town and it is a magnificent experience. Don't worry about getting lost. The idea, in fact, is to lose your way a little and to just follow where your instinct takes you. When you feel it is time to head home just ask the way to Zocodover. You will almost certainly find it is surprisingly close. At night the walkabout in and around the Cobertizos is something really special.

Refreshed by *tapas* in Zocodover and thinking in terms of dinner, it is now best to get back to the Parador.

As you cross the river you will see the perfect-looking (thanks to extensive restoration) Castle of San Servando high up on the opposite bank. The Castle has seen use in the past as a livestock pen, when it was in ruins, as an extension of the Alcazar's military academy and as a youth hostel. Before reaching the turn off to the Parador you pass a a pleasant unpretentious looking Hermitage, the Ermita de la Virgen del Valle, which is surrounded by open air cafes looking out over Toledo.

Toledo is actually a living museum, that takes you back to medieval times and imperial grandeur.

THE CATHEDRAL

I suggest that that day two of your stay in Toledo should be set aside principally for visiting the Cathedral and the Hospital de Tavera which lies beyond the city walls.

It is a good idea to get to the Cathedral early. Entrance tickets are required to visit the choir, the sacristy museum and its adjoining new exhibition rooms, and the *Tesoro* or Treasure which all open to the public at 10.30. You can easily use up an hour before then inspecting the exterior of the Cathedral and walking around the gigantic interior before tackling the museum zones. The museum is, naturally, first and foremost a place of worship and early in the morning services are conducted at the main and at the side altars for the faithful before the main brunt of the tourists arrive.

Towering over the Cathedral square you have three big old buildings, the archbishop's palace, which is linked to the Cathedral by a Bridge of Sighs type passage way, the City Hall, designed by the Escorial's Juan de Herrera, and the local Law Courts. But none of these matter because all your attention is focused on the Cathedral's West facade and on the great North West tower which was triumphantly crowned by Enrique Egas in 1452 by a triple coroneted spire.

This West front, with its rose-window, a full 30 feet in diameter, its great portico with its sculpture rendering the Last Supper and its tympanum showing the Virgin Mary handing a chasuble to St. Ildefonso is packed with lesser details that take time to digest. The facade has three doors which depict, as you look from right to left, the Last Judgement, Pardon and Hell and it represents virtually all medieval man needed to know about the earth he lived in and the heavens above.

Before entering the Cathedral, take a walk right round it and take your time, for it is one of the largest in Christendom. The street on the right of the facade as you look at it leads you past a neo-classical ground level door, called the Puerta Llana, which was built last century to allow the floats that are used during the Holy Week processions and the Cathedral's huge custodia monstrance easy access to the street level. Further on you pass by the Puerta de los Leones, the South door, which was designed by Egas and executed by Juan Guas amongst others. Rounding the Cathedral you come to the oldest of its doors, the Puerta del Reloj, which is closed

Toledo does not only offer a historical testimony of Spain's history but also good bargains, ranging from good to kitch.

off by a grille. If you want unsullied medieval artwork you have it here by the old Clock door in all its glory.

Back in the Cathedral square you enter the building via the small Puerta del Mollete, just by the tower which leads into the cloister and it is there, before entering the Cathedral proper, that you can obtain entrance tickets. The actual door into the Cathedral is called the Puerta de la Presentación and you should pause as you descend its steps to consider that you are entering an edifice whose first stone was laid in 1226 and that has stood ever since as the premier church building in all of Spain.

Once in the Cathedral for a walk about before inspecting its specific treasures, the visitor is rapidly overcome by the sheer size of the place. There are all of five naves here and you gradually get a sense of the huge perspectives as your eyes become accustomed to the tenebrous light that filters through the stained glass windows. So big is the Cathedral that it has a virtual church within a church by way of the choir which blocks off the Capilla Mayor or High Altar — there is no continuous central nave as such.

The art of embossed work is still alive and you can often watch craftsmen work in their tiny shops, which you will find all over the city.

Grandeur is everywhere and personally I never get quite used to the red cardinals' hats that hang, mostly rotting with age, from the vaults over the tombs of former cardinal archbishops of Toledo, primates of Spain every one of them. One such tomb, by the side chapel dedicated to the Virgen del Sagrario and near the entrance to the sacristy, says simply *Hic jacet pulvis, cinis et nihil* — Here lie dust, ashes and nothing — and there is no name to give away the one time Cardinal who was buried there and ordered the dramatic and self-effacing epitaph. Toledo cathedral is packed with details which each visitor will choose as his special one.

Near the Puerta de la Presentación entrance, for example, there is a little chapel built against one of the aisle piers whose grilles enclose an altar where the Virgin Mary is said to have stood when she gave San Ildefonso his chasuble in the miracle depicted on the tympanum of the West door. The stone here is worn away by the faithful who down the ages have poked their fingers through the grille to touch the revered spot. Other visitors are entranced by the delightful sculpture of St. James, patron saint of Spain, in the capilla de Santiago near the head of the ambulatory on the sacristy side. He is

At night, a walkabout through Toledo's narrow streets is something really special.

rendered in his guise as Santiago Matamoros, the Moor-slayer, and he is energetically twirling his sword against the Saracen.

The Cathedral has numerous formal highlights. The museum dependencies are certainly the main focal points but, in addition, the Main Altar, the Capilla Mayor, with the Choir in front of it, and the area known as the Transparente behind the altar form a block of distinct showpieces that you never quite get used to.

The retablo of the Main Altar is, without any exaggeration, the culmination of all the late Gothic art work in Spain. Those involved in this magnificent outsize altar piece, which tells you virtually the whole New Testament story, form the roll of honour of the great master sculptors who were drawn to Spain in the late 15th century: Philip de Vigarny, Copin of Holland, John of Burgundy, Francis of Antwerp were among those who worked on the project. The grand Renaissance tomb on the gospel side of the altar, left as you look at it, is the resting place of the great Cardinal Mendoza, the builder of the Hospital de Santa Cruz.

You will need a ticket to enter the Choir that faces the Capilla Mayor (an all-purpose ticket bought by the cloisters lets you into the choir and the other closed-off areas) and a torch is recommended if you want to inspect the choir stalls in great detail. It should be said straight away that Toledo Cathedral's choir stalls are alone worth a visit to the city. The lower level stalls, 54 in all, consist of a blow by blow account of the conquest of the Moorish kingdom of Granada by Ferdinand and Isabel. Aside from being perfectly sculpted by Rodrigo Alemán they are an extraordinarily accurate rendering of that six year campaign, worthy of a modern day war photographer.

The Casa del Greco contains important works by the artist, and is a «must» visit, although there are other places in Toledo with famous collections.

The misericords, the bottom rests on each stall, are equally fascinating showing as they do sequences from everyday medieval life and not a few of the imaginative quirks, gryphons, apes mermaids and the like, that peopled medieval hallucinations. The grander upper level stalls, each with its own alabaster canopy, were sculpted by Alonso Berruguete on the gospel side and by Philip de Vigarny on the epistle side. Even an untrained eye will notice the difference between the Renaissance exuberance of the former and the stiffer Gothic influence of the latter. My personal favourite in the Choir

FIRST CLASS

LARIOS DRY GIN:
ABSOLUTELY
UNMISTAKABLE
FOR ITS QUALITY.

LARIOS

For enquiries please contact: **Larios, S.A. Málaga (Spain). Telex: 77378 LSAE. Fax: (52) 32 68 81**

area is the heavenly Virgen Blanca, a 13th century polychromed alabaster statue of the Virgin and Child that stands by the Choir's altar. The Virgin's smile is totally infectious.

Moving now behind the Main Altar you come to an utterly unexpected extravanganza that is called the Transparente. Designed by Narciso Tomé in 1732, this is the Baroque style camping it up with a vengeance. You have swirling forms, tumbling figures, shafts of light beaming down from the ambulatory vaults, marble, jasper and bronze. The whole effect, coming as you do from the cool stone and the dark Gothic of the rest of the Cathedral, makes you almost dizzy. You can love it or hate but you can be assured that you are seeing here the Roccoco style at its height.

The Sacristy is really an art gallery and a splendid one at that. Once more El Greco holds the centre stage and among his pictures here is a remarkable early work, the Expolio or The Disrobing of Christ, that is full of both pathos and action. There is also a set of paintings of the twelve Apostles and the Saviour which is an earlier rendering of the same series that hangs in the Casa del Greco. Also on display there is a very beautiful St. John the Baptist by Caravaggio and an unusually good religious work by Goya, The Taking of Christ. The collection is completed with works by a series of old masters including Titian, Rubens, Velazquez, Mengs and Van Dyck and it is extravagantly packaged by a stunning ceiling painted by Lucas Jordán.

From the Sacristy you can continue into the New Galleries which exhibit part of the Cathedral's astonishingly wealthy collection of religious imagery, ecclesiastical objects and vestments. You certainly obtain a very close insight into just how powerful the Cathedral chapter was and how far back its tradition goes. Toledo Cathedral was the powerhouse of Counter-Reformation Catholic Spain and these were its main ornaments.

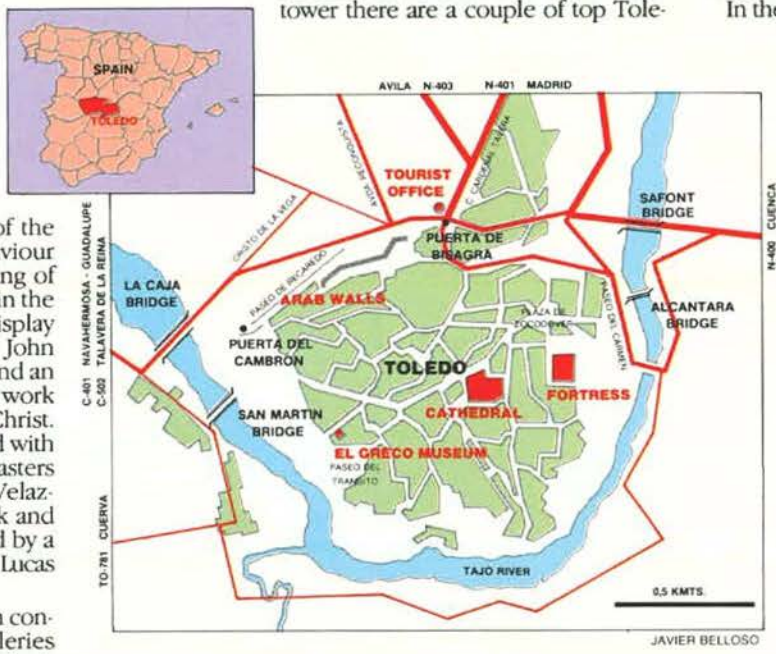
To see the long line of prelates of Toledo you should now move to the ambulatory, by the Transparente, where your ticket will gain you admittance to the Sala Capitular or Chapter House. Hanging here are portraits of each and every one of Toledo's archbishops right up to the present day. Some are contemporary paintings and extremely good ones, such as the portrait by John of Burgundy of Cardinal Cisneros, the successor of Cardinal Mendoza and no lesser a churchman. The best feature of the Chapter House is nevertheless its mix of fresco italianate murals by John of Burgundy and of mudejar arches and plasterwork. The combination of the two is Toledan Renaissance at its most perfect.

The final museum dependency in the Cathedral is the Tesoro, or Treasure, which is back by the entrance and the Puerta de la Presentación. This is the home of the huge monstrance that is wheeled around the streets of the City in the Corpus Christi procession, and until you see it at close quarters you never quite realise how immense it is. For the record, it was commissioned by Cardinal Cisneros, it stands one a half metres high, it contains 18 kilos of gold and 183 kilos of silver, it has 5,600 different parts, more than 12,000 screws and 260 statuettes, each of them inlaid with precious stones.

The Cathedral guides love reeling off the monstrance's statistics and if it all seems rather excessive you can concentrate instead on other treasures that are kept in the little room. Also exhibited are a cross sculpted by Fra Angelico, the crown used by Isabel, the Catholic Queen, at her coronation and a bible given by St. Louis, King of France, to Ferdinand III, who was also canonised and who ordered the building of the Cathedral we have visited.

It should be getting by now near to lunchtime and close by the Cathedral tower there are a couple of top Toledo restaurants, Asador Adolfo and Casa Aurelio. They are both Castilian based, but Adolfo has made some daring inroads into more fanciful new cooking. If you wish to get out of the city centre bustle you could drive out to the Visagra gates and then take the *Circunvalación* road as if you were heading for the Parador but taking a right fork to the Venta de Aires, which is clearly signposted. The Venta, down by the river, has been serving Toledo specialities for generations and has a very pleasant garden.

After lunch there remains to be seen the Hospital de Tavera, the last remaining important monument on the essential Toledo route. It lies outside the City's walls close to the Visagra gates and it is an extremely large, austere looking mid-16th century building with a neo-classical portico on the main facade added on in the late 18th century.



EL GRECO

The special charm of the Hospital de Tavera is that it is a private collection set in what used to be a private home. Originally a hospital, built to palatial proportions, the building became a palace proper and a residence of the Dukes of Medinaceli. You gain a wonderful insight into the grand living of Spain's premier families and the visit provides an interesting counterpoint to that other, and altogether cosier, Toledo private house, the Casa del Greco. At the Hospital de Tavera you are shown the tombs of the Medinaceli family in the crypt of the Hospital's church and, in the residential wing, you are shown the pictures, the furniture and the rare books and documents that came into the family's possession down the centuries.

The dazzling marble tomb of Cardinal Juan de Tavera, who founded the hospital in 1539, occupies the place of honour in the church. It was mostly sculpted by Alonso de Berruguete, whose Renaissance flair we saw in the Cathedral's choir stalls. Berruguete, Spain's Michelangelo, died as it were in harness in this same hospital as he was at work on Tavera's tomb.

In the museum part of the Hospital you can see what was allegedly El Greco's last work, a large and glorious rendering of the Baptism of Christ. The picture displays all the masterful tricks —the extravagant colouring, the exaggerated forms, the use of light, the unity of earth and heavens as in the Burial of the Conde de Orgaz— that we have now grown accustomed to in our tour of El Greco's Toledo. The really wonderful moment when viewing this picture comes as the guide folds back part of the original wooden frame to show how El Greco used the edges of the picture as a pallete. Along with the daubs of colour, you can discern fingerprints which are undoubtedly his.

The Medinaceli family were certainly avid El Greco collectors. Their private residence also boasts a very lovely Holy Family, which is said to be the artist's own family, a St. Francis, a pagan-looking statuette of The Saviour, one of El Greco's very rare carvings, and an excellent Tears of St. Peter, a composition which the artist painted several times and which also hangs in the Cathedral's Sacristy.

The bombshell picture in the Hospital de Tavera, and the one which draws most visitors, is the one of the Bearded Woman by José de Ribera. This is a portrait of a 17th century Neapolitan freak woman who grew a bushy beard. She is shown suckling her child and the effect is, as intended, extremely unsettling. Another remarkable, black humour, Ribera portrait in this very strong picture collection, shows a philosopher who is having a pitcher of water tipped over his head because he was evidently becoming overheated with his thoughts.

Pictures aside, the Hospital de Tavera has magnificent examples of the finest in Spanish antique furniture as well as a fascinating library that includes coded documents issued by Philip II and painstaking hospital records that detail the institution's patients, their ills and their diet, in the 17th century.

Emerging from the Hospital you are now placed squarely on the N-403 that leads you back to Madrid. An alternative route to Madrid is the N-400, which starts more or less by Tavera. This pleasant, usually traffic-free road, folows the Tajo valley as far as Aranjuez where you take the N-IV, the Andalusia highway, back to the capital.

PARADOR CONDE DE ORGAZ

A Special View of Toledo

Text: **Tom Burns**
Photos: **Félix Lorrio** and **A.T.E.**

There are essentially two groups of hotels in the state-run Parador network. There are those that are magnificent, historic buildings, castles, palaces, convents and the like, and there are those that have been built recently and that look out on to magnificent, historic views. Toledo's Parador Conde de Orgaz, like the paradors at Salamanca and at Segovia, belongs to the second group. The Conde de Orgaz is a pleasant, tasteful and comfortable building but what makes it very special indeed is the city of Toledo that is spread out in all its glory below.

Frankly you can sit for hours on the main terrace gazing out on to Toledo. In your imagination you can recreate the city's history using to full effect the extraordinary splendour of its heritage. Toledo's story is studded with highlights and you can choose the one that most appeals to you.

There was the 10th century Toledo when a succession of wise kings allowed the three cultures —Judaism, Christianity and Islam— to live together in harmony and when a school of translators, patronized by the monarchs, made the City the centre of Western learning. Another highlight could be the Toledo of the emperor Charles V as Spain moved into the zenith of its 16th century power. Your imagination can recreate moorish princesses, jewish sages and christian mystics, great warriors such as el Cid and worldly, political churchmen such as Cardinal Mendoza.

Most of all, sitting on the terrace, you are close to El Greco, for it was from these very same hills that surround Toledo that he painted the city time and again. Not for nothing is the Parador named after the subject of El Greco's masterpiece, the Burial of the Conde de Orgaz, which has hung in the city's Santo Tomé church since the day it was completed more than 400 years ago.

Domenico Theotocopouli, known as El Greco, the Greek, because he was born in Crete, found Toledo to be the ideal vehicle for his art and settled permanently in the city. In Toledo, El Greco met willing patrons among the numerous convents and churches but he also discovered an atmosphere, a combination of light and timelessness, that perfectly suited his temperament.

Unravelling Toledo's secrets through El Greco's byzantine eye is the climax of one's personal recreation of Toledo on the Parador's terrace.

The Conde de Orgaz Parador is exactly what it should be — a *cigarral*. This is the name given to the hillside villas outside Toledo and the name is probably derived from *cigarra*, cicada, the insect whose incessant chirping as the sun goes down in Spring and Summer fills the gardens of every cigarral on Toledo's surrounding hills.

These villas, unpretentious under their red tiles, elegantly rustic, were the residences of Toledo's well-to-do when they wished to escape the heat and the bustle of the city. The cigarrales, with their olive and cypress trees and with their scented bushes of thyme, rosemary and lavender, stood for peace, intimacy and coolness in the summer heat. The Parador expertly recreates the essence of a traditional cigarral; you leave stress behind you just as soon as you draw up to its porch.

Inaugurated in 1968 with just 22 rooms, the Parador Conde de Orgaz was an instant success with the serious traveller who baulked at the very idea of -doing- Toledo in a day and then returning to Madrid. The typical guest at the Parador is the discerning art and history lover who will spend as much time as possible exploring Toledo.

Such is the draw that Toledo exerts on those who gaze on it from the Conde de Orgaz's strategically placed terrace that in the height of summer, when the parador may be 100 per cent full, the swimming pool is often virtually empty during the day. Even in the midday sun of July and August everyone is down in the city, exploring its hidden corners. Only in the evening do the weary travellers return to seek a refreshing dip in the parador's pool.

The parador also became rapidly popular with hunters, for Spain's best shooting estates are to be found in the nearby Montes de Toledo. During the hunting season there is a fascinating mix in the hotel of hearty outdoor sportsmen and sensitive culture enthusiasts. Game is naturally on the Parador's menu and is ordered equally by members of both groups.

In 1978, a decade after the hotel's inauguration, demand for room at the Parador had grown enough to justify a doubling of its size and the hotel grew to 57 rooms. Three years ago another new wing was added and the present 77 bedroom capacity may soon prove to be still not enough.

One can sit for hours on the main terrace gazing out on Toledo, its light and timelessness so well captured by El Greco.

Fortunately the original cigarral character of the Parador has not been destroyed by the extensions. This is because the focal point of the hotel remains its lobby, cosy and decorated with hunting trophies, and the terrace, the main drawing room, the bar and the restaurant that lie just beyond the reception desk.

The solid castilian furniture, the Toledo ceramics and the glazed tiles do the rest. You find in the Conde de Orgaz the understated, unfussy decor of a comfortable country residence and this is, after all, what the experienced traveller in Spain has come to expect from the Parador network.

Shopping in Toledo

There are places in Toledo where you seem surrounded by souvenir shops. Tourism is, after all, the city's industry. The bombardment of handicrafts and trinkets ranges from the good and pleasing to the depths of kitch.

Ceramics

You'll find ceramics of every shape and hue all over the city's main tourist areas. Not for nothing is the province of Toledo one of the richest pottery producing areas in Spain. The highest concentration of shops is in the Calle de Comercio, which leads off the Plaza de Zocodover and in the San Juan de los Reyes area. *Aguado,* Toledo de Ohio 5, just off the Calle de Comercio, has a bigger selection than most.

Damscene and Embossed work

After pottery this is Toledo's main souvenir product and the shops selling it stand cheek by jowl to the ceramics ones.

Antiques and furniture

The real stuff is stored by *Linares* opposite San Juan de los Reyes. For good reproductions of antique furniture you might investigate the *Olrey* complex at Olias del Rey, 10 kilometres from Toledo on the N-403 to Madrid.

Toledo Steel

Try the *Real Fábrica de Armas,* Casa Martos, 5 kilometres out of town on the N-403. Good blades are also produced by the *Fábrica Bermejo,* just by the Santiago de Arrabal church beyond the Visagra gates and by the *Fábrica Garido* next to the bullring.

Embroidery, lace and Lagartera needlework

There is an abundance on offer, as in the case of ceramics and embossed goods. Your best bet is to examine the goods at the *Tienda Oficial de Artesanía Española* which is by the Casa del Greco.

Marzipan

The top gourmet shops are *Casa Telesforo,* Plaza de Zocodover 17, and Santo Tomé, which is on Santo Tomé 5 and also at number 11 on the Plaza Zocodover.

The restaurant does not let you down either. You can order poached turbot (yes, it is fresh), with tartare sauce and also sirloin steak (yes, it is tender), with mushroom and mustard sauce if you want. You can also have a meal straight out of Don Quixote ordering *duelos* y *quebrantos* (scrambled eggs with brains and sausages), and *gallina a la pepitoria* (a hen stew that predates the Inquisition). *Perdiz estofado a la toledana* (casseroled partridge) is Toledo's culinary jewel and the exquisite *piece de résistance* on the Parador's menu. If there is any room left, you simply have to try the local marzipans to round off the meal.

The mix of quality international cuisine with regional specialities is one of the most laudable innovations among Spain's exemplary state-run hostelries. The Conde de Orgaz also adheres to the Parador network's general guideline of providing a hearty breakfast. Guests help themselves from a buffet table that would not disgrace an American brunch with all the trimmings. After a full Parador breakfast you don't really need more than a few *tapas* to tide you over until the evening.

Most guests spend just one night at the Conde de Orgaz, some spend two. As many as 70 per cent of the guests are non-Spanish and a high proportion are either arriving from or moving on to other parados. From Toledo travellers arrive from or leave for the southern paradors of Granada, Cordoba and Carmona, near Seville. Other guests move from Toledo to the paradors of Castile's other historic cities, Avila, Salamanca and Segovia.

There are also guests who stay longer at the Conde de Orgaz. The hotel is particularly popular, as you would expect, with serious art students and with painters. Nowhere else in the world will give you so much El Greco and few places offer more mozarabic.

At the opposite end of the scale, the Partador is also patronized by groups of businessmen who use its private salons to discuss corporate strategy and the like. One salon, which has all the mod cons for running a successful meeting, can comfortably seat 100.

There are naturally celebrity guests. Rare is the VIP, visiting Madrid, who is not taken on a rapid tour of Toledo with a quick stopover at the Parador to see the view. There is always a bevy of celebrities at Corpus Christi, Toledo's main fiesta and a moveable holiday that falls usually in June.

The City really dresses for el *dia del Corpus;* branches of rosemary and thyme are laid on the streets and tapestries and banners are hung from balconies. The high-point is the solemn procession of the *custodia,* the gigantic gold monstrance, that is wheeled around the narrow streets accompanied by brass bands and municipal dignitaries, grandly dressed members of chivalric orders and even little girls in white first communion dresses.

Outside the Corpus Christi festivities (you have to book a year ahead to be sure of a room that day), there are many guests, who are neither solitary artists nor group-motivated executives nor VIP superstars, who return regularly and they lovingly treat the Parador as if it were their own private cigarral.

Seeing the city wake up in the sharp early morning light, and seeing it in the evening glow with a sundowner drink in hand and to the sound of the cicadas on the terrace of the Conde de Orgaz is a shared delight among lovers of Toledo and of its hill-top bolt hole.

Recipes

Partridge from Toledo

Ingredients for 6:

6 partridge
15.7 oz. (1 pint 2 Tbsp.) olive oil
4.5 lbs. onions
2/3 oz. black pepper corns
1 bottle dry white wine
salt
vinegar
broth
water

Pluck, clean, and rinse the partridges thoroughly with cold water. Cut the onion in short thin slices, and sautée. Add the partridges, the pepper, the wine, and broth (or water) until the birds are covered. Cook slowly for about two hours (cooking time will depend on the tenderness of the birds). A few drops of vinegar may be added at the end. Remove each bird as soon as it becomes tender. Continue to simmer the gravy until desired consistency is acheived.

Serve the partridges covered with the onioin gravy.

Stuffed Pears from Toledo

Ingredients for 6:

6 pears
1 lb. sugar
lemon peel
stick cinnamon to taste
7 oz. marzipan

Peel and core the pears. Boil with the sugar and cinnamon until just tender. Allow the pears to cool, and fill with the marzipan.

The stuffed pears may be accompanied by a warm chocolate sauce.

Stewed Chicken with Fungi

Ingredients for 6:

4 lbs. chicken
1 onion
2 garlic cloves
salt
parsley
white wine
flour
nutmeg
21 oz. (1 lb. 6 oz.) fungi

Sautée the onion, garlic, and parsley. Add the pieces of chicken, and allow them to brown for a few minutes. Add the white wine and the nutmeg and simmer. Thicken the sauce with a little (previously) toasted flour.

Separately, boil the fungi until tender. Add these to the chicken and bring it all to and quick boil. The sauce should have a thick uniform consistency.

Potatoe Stew

Ingredients for 6:

3 lbs. 5 oz. potatoes
2 medium onions
2 cloves garlic
7 oz. dry salted cod
175 oz. peeled almonds
parsley
saffron
1,75 oz. flour
broth
7 oz. oil
ground black pepper
2 eggs
1 tsp. vinegar

Peel and dice the potatoes into .5 cm (1/2 inch) squares. Dredge, dip in beaten egg and lightly fry. Put to one side to drain.

Sautée the onion, garlic, and flour. Slowly stir in broth and add this all to the potatoes in an earthenware dish. Crush the cod which previously has been soaked in water to remove the salt and from which all the bones have been extracted. Add the crumbled cod, the saffron, the parsley and the almonds to the potatoes and simmer.

Salt and pepper to taste. Add the vinegar and continue to simmer.

Serve hot in an earthenware platter with sprigs of parsley.

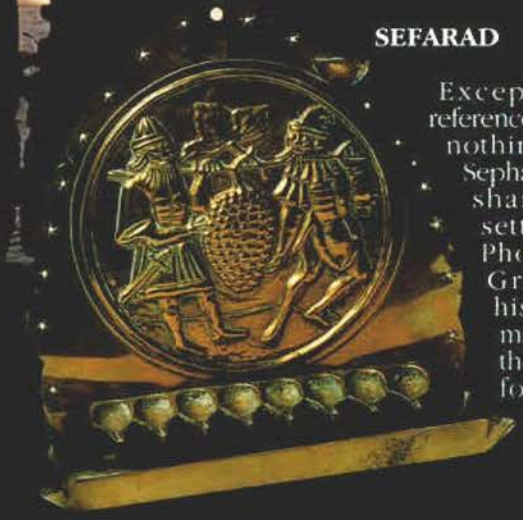
SEFARAD

MEETING POINT OF THREE CIVILIZATIONS

Text and photos: **Turespaña**

When historians refer to the eight centuries of war and peace, love and hate, which we call the Reconquest, they generally refer to Muslim and Christian Spain. They never or almost never make any reference to a Jewish Spain. Nevertheless, the «Jewish Spain» is none-other than the whole of Spain itself. From time immemorial until the last years of the fifteenth century, there were communities of Sephardis throughout all of the Iberian Peninsula, and their impact on the culture of that time was deeper and longer lasting than most people could suspect.

The inheritance which has come down to us seems relatively scarce. The well-known Jewish cities that have retained their ancestral flavor to a greater or lesser degree: Toledo, Córdoba, Sevilla, Palma de Mallorca, and Gerona certainly still exist. But, apart from this, there is very little to show which one can identify as definitely Hebraic. The tracks we have to follow are confused sometimes with what is considered simply «medieval».



SEFARAD

Except from indirect references, we know almost nothing of the original Sephardis that supposedly shared commercial settlements with the Phoenicians and the Greeks. The first historical document making reference to them is a tombstone found in Andalusia

Off the rocks.
(It's Tio Pepe)

To really enjoy what's going on, it's a good idea to get off the beaten track now and again.

There's a special sensation to be found in discovering something a little out of the ordinary.

That's Tio Pepe, the best fino sherry produced in Jerez de la Frontera. Just sip it, chilled and dry.

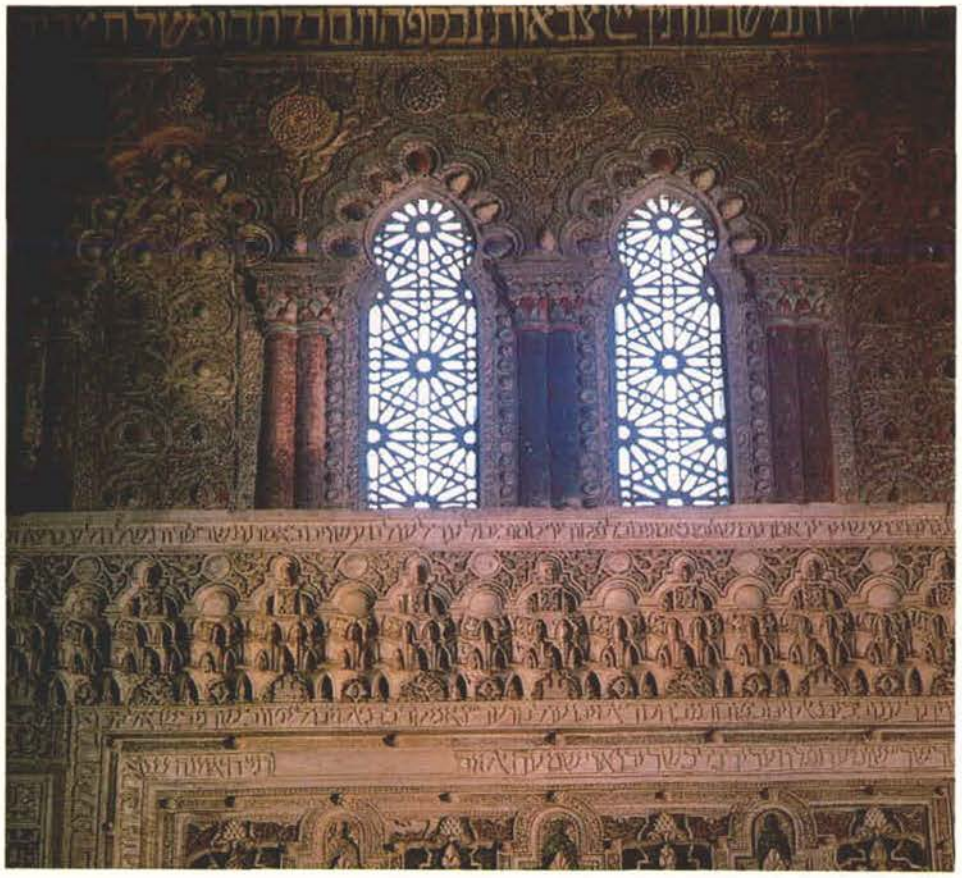
Produced by GONZALEZ BYASS
SHERRY & BRANDY

TIO PEPE
It's the mood.

from the third century B.C. It preceeds by one century the first public measures taken to separate Jews and Christians. Not until 314 B.C., at the Council of Iliberis in Granada, were the lines of discriminations established that would define relations between the Hebraics and their neighbours. However, contrary to what would seem probable, the first years of Visigoth domination was a time of prosperity for the Jews. They entered into an alliance with the new invaders who not only found themselves in a minority with respect to the Christian/Roman population that inhabited Hispania, but were also followers of the Arian heresy.

Throughout history until the XVth C., an important Hebraic community would grow in Spain and Portugal, claiming the name of their land to be Sepharad. A branch of today's Jewish people —the Sephardic Jews— can be traced back to this original settlement. Among other things the Sephardic Jews preserve their own language, *el Ladino,* which is nothing other than the Spanish spoken in the fifteenth century with some dialectic variations.

During the Middle Ages, Spain would be the meeting place of the three most brilliant civilizations of the time. The Christians dominated the kingdoms of the north inherited from their Visigoth ancestors, and the Moslems built a powerful center of Islam in Al-Andalus. But the Jews of Sepharad lived with both without ever taking over politically or by force.



The first historical document making reference to Sefardis in Spain dates from the third century B.C.

Al-Andalus

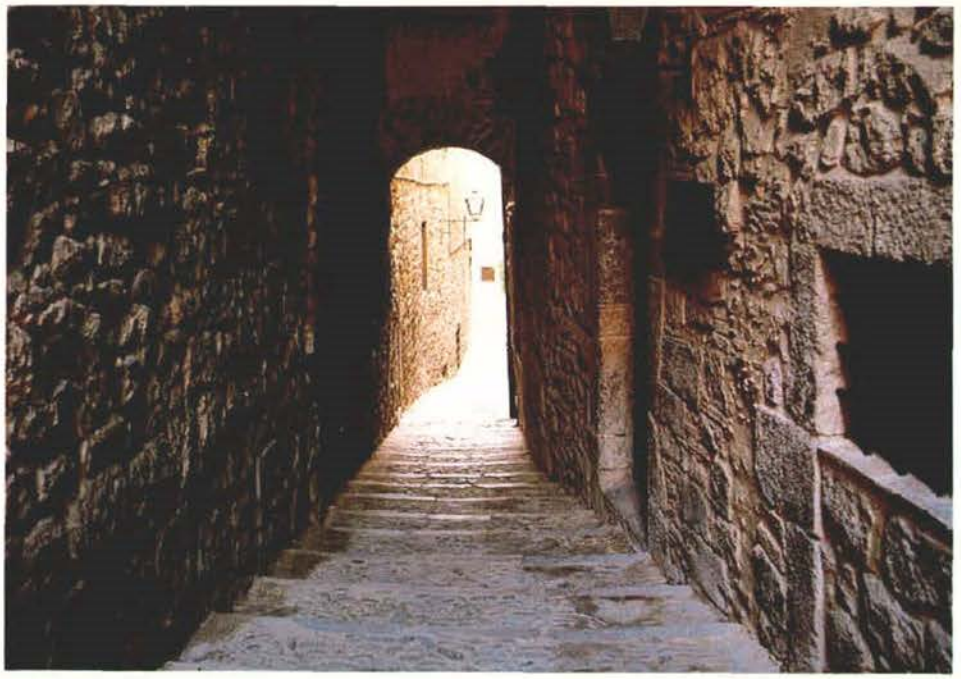
It was not until Richard I abandoned Arianism and revived the laws of strict separation with the Council of Toledo, that the real problems began for the Jews. From then on, the frequent demonstrations of intolerance by the now unified Christian nation were one of the reasons why, when looking for new allies, the Jews of the time began to look to the Muslims of north Africa. The latter were also very interested in the Jews as a rear guard, to supervise their conquered lands.

As they knew the language and the customs of the conquered Christians, and happily agreed to take over key positions in the administration, they soon became an indispensable hinge element for the new governing Arab power. They would be those in charge of caring for the commerce and finances of their masters, and collecting the taxes from the Mozarabs — the Christians who remained and practiced a modified form of their religion under the Moslems. A true Golden Age begins in the tenth century with the emergence of the Cordoban Caliphate, that would last through the eleventh. The study of medicine, astronomy, and philosophy would flourish in the *aljamas* of Lucena, Cordoba, Seville, Granada, Toledo, and Saragosa. The favorable position of the Jewish intellectuals and administrators garanteed total respect if their communities should fall under Castilian domination, as was the case in Toledo, when re-onquered by the Christians toward the end of the eleventh century.

The Hebraic is often confused with the medieval.

However, the persecutions suffered by the Saragosan and Andalusian Jewish communities at the end of the eleventh century forebode the period of intolerance to come with the rule of the Berber dynasty of the Almohades (1147-1269), who arrived ready to fight a holy war against Christians and Jews alike. The Andalusian Jews fled to Toledo and Catalonia. After the thirteenth century, the only Jewish presence left in Andalusia was in the Nazarene court of Granada where a few remained in diplomatic positions.

Among the exiles produced by the Almohade invasion, there is one outstanding figure of the Jewish culture: Moisés Ibn Maimón, or better known as Maimónides (philosopher and physician, he codified the Talmud and later was rabbi in Cairo). During the twelfth century in Cordoba and later in Morocco, Maimónides would develop a line of scientific and philosophical thought, deeply imbued with a rationalist strain.



Many towns like Gerona, Saragosa and Barcelona reentered the Middle Ages under the influence of a flourishing Hebraic culture.

The Christian Kingdoms

At the beginning of the Arab invasion the Jews had allied themselves with the Muslim invaders, and both represented an equal threat to the Visigoth nation. But, the Christian kings began to forget the role the Jews had played, and later during the Reconquest they called on the exiled Jews from Al-Andalus to settle the wide empty strech of «no-man's-land» in central Spain, and also the cities which had been reconquered from Islam. Toledo, León, and Burgos; as well as Gerona, Saragosa, and Barcelona re-entered the Middle Ages under the influence of a flourishing Hebraic culture. Between the tenth century, when there were scarcely any Jewish settlements in Castile, to the beginnings of the Inquisition in Spain

Alfonso X the Wise of Castile valued and protected Jewish thinkers such as Juan Hispalense and promoted the translation of oriental literature to Spanish.

(XVth C.) the Jewish people enjoyed times of prosperity, as well as adversity, mostly dependent on the goodwill of the kings and the antagonism of the Christian population.

Various factors had to do with this situation, the religious not necessarily the most important one. On the one hand, the Jewish community was *de facto* under the king's personal jurisdiction. They provided the crown with financial, and administrative advice, yet the king levied heavy taxes on them as well. On the other hand, the people considered the *bayles* (the royal judges, generally also jewish), and the tax collectors as powerful royal agents, whose primary mission was the control and taxation of the population. The waves of intolerance toward the Jews who up until then had been under the direct protection of the palace, were diguised as Christian orthodoxy. The monarchs for their part did little or nothing to redirect or pacify the feelings of the people and the Church, as in part they feared the same attitudes might well be turned on them.

In the fourteenth century this contradictory situation grew to a considerable degree. The fertile exchange among the three religions and cultures of the Peninsula cristalized in the School of Translators of Toledo. Alfonso X the Wise of Castile, as well as Jaime I the Conquerer, of Aragon, valued and protected Jewish thinkers such as Juan Hispalense, and promoted the translations of the classics of oriental literature to Spanish. At the

royal court the bureaucrats, the doctors, and the interpreters were almost all Jews. However, over time dogmatism made a slow come back among both Jew, and Christian alike, and it created opposite tendencies among the general populace. A strong traditional tendency began to grow in the *aljamas*. A jewish tradition, La Cábala (occult interpretation of the Scriptures by the rabbis) extended from Gerona and Toledo to all Spain until it became ascetic pietism competing with the rationalism of Maimónides. The new Hebrew traditionalists did not redard wealth and court life as proper of an exiled community. In the Christian neighborhoods, the ardent preaching of Dominicans backed by the Inquisition established within the Catholic church, ignited a growing mistrust and anger. Thus, the thirteenth century is the beginning of a long period of social tensions that would result in tragic repercussions.

The Jewish Quarters

In the Islamic territories, just as in the Christian urban centers, the Jews occupied districts clearly differentiated from the rest of the city, which at times were even fenced in. These districts were called *aljamas* or *calls*, depending were they were located in the Peninsula.

The synagogue was the center of the *aljama*. But, the arrangement of the streets and houses was similar to that of any Christian neighborhood or Muslim vicinity *(medina)* in everything else. Life with Moslems and Christians many times would force the Jews to use the language and/or artistic customs of their environment. Therefore, when tracing the Spanish Jews it is often necessary to go back to the basic documents most closely related to religion. It is not at all unusual to find inscriptions, that if transcribed using the Hebraic alphabet, reveal texts in Spanish, Gallego, or Catalan. Similarly, some of the best known erudite Sephardic writers had to depend on the meter and language of Muslim Spain. It was to the Jewish *aljamas* where the Christian kings, just as the Arabs, went in search of the translators and interpreters needed for war negotiations. They were often patronized by the general population as commercial centers for the best textiles, jewelry, and even Christian religious objects, manufactured by the Jewish artisans but without any Hebraic touches.

The Black Plague

Blinded by their respective mystical beliefs, the first public -theological dispute-, a debate of religious dogma among leading Christian and Jewish thinkers took place in Barcelona in 1263. The eloquence of rabbi Moisés de León, surpassed that of his Christian rival, but paradoxically, this triumph only served to highlight the -blasphemies- and attacks on Christianity supposedly contained in the Hebraic doctrine. The people and the Christian monks were inflamed with a desire to persecute the Jews. Laws were rapidly put into effect that any Jew had to convert immediately or leave the country. About that same time, 1275-1285, the *Séfer haZohar* (The Book of Splendor), the canon of the Cábala, was being written in Castile. In the kingdom of Aragon, public offices were no longer offered to Jews, and in Mallorca and Navarre persecutions were instituted at the beginning of the fourteenth century. The Courts of Valladolid assembled in 1293, did away with the judges of the *aljamas*, and prohibited Jews from owning lands or houses.

Many decorative motifs are often Mudejar in style, except the occasional star of David.

The long economic decadence of the XIV century was a decisive element. The *calls* of Valencia and Barcelona were excluded from any trade activity. Only the Jews in Navarre and Aragon manage to retain a certain amount of relative stability, although intellectual activities had been squelched among them as well.

The black plague of 1348, was the first spark of open hostilities. The jewish neighborhoods were especially beset by the disease, and the Christians took the opportunity to interpret this as a divine punishment. Assaults and massacres became habitual practices during this black period of history. The *calls* of Barcelona, Lérida, Cervera, and Tárrega suffered irreparable demage,

Sefardic Art

To understand the aesthetic aspects of the Judeo/Spanish culture one must see the environment in which it evolved. All of the sephardic art is imbued with its creator's ethnic minority status: from the urban architecture of the *aljamas,* to the fact that many adopted Muslim or Christian artistic customs. The Sephardic poets and intellectuals often used the dominant language as well.

The whole atmosphere of the Jewish communities influenced their art. The air of poor decrepit dwellings lining the narrow crooked little streets seems to be a generality in all the European ghettos. If we add to this, the mystery and legends of fortunes untold, and sumptuous palaces hidden behind high walls invented by romantics, we have more of a melodramatic scenery, than anything similar to reality. There are, however, reasons behind these fantasies. There were constant rulings to stop the expansion of the Jewish districts, and serious conflicts arose each time a synagogue was to be built. The Bishops claimed that if the synagogue was taller than the buildings arround it, so that it might be seen from the Christian neighborhoods, this could cause a «serious scandal». The Jews were forced to disguise any suspicions of wealth even in their form of dress.

The principal characteristics of Sephardic art, evident to any traveler visiting a Spanish *aljama,* consist in a close association with the Mudejar style of architecture. Specifically the style of another minority specialized in construction. Civilian architecture tended to reproduce the most modern styles, while the religious clearly chose to use the Muslim methods. After all, the latter were the experts in combining the luxurious interiors with the *adobe* brick walled exteriors. Hispanic synagogues represented the same contrast between ornamental luxury, and cheap materials as the churches built by Muslim masons contracted by the town councils and parishes. Obviously the main difference is the general structure of the buildings. However even in this aspect there is not one unique style. The only constant element is in fact the adaptability of the style, dependent on the location and the relative height of the surrounding buildings. There are synagogues of only one central nave, of two, three, and up to five. Symetry was not a problem for the builders either. They only had to include a tabernacle and an upper gallery for the women. Frequently the arches installed were horseshoe arches, which indicates that it was probably a decision made by the builder. The plaster decoration, caissoned woodwork, and lattice-work are clearly deeprooted Muslim elements that were highly regarded among the Jews. The baths, establishments generally attached to the synagogue, with an explicit religious function, were constructed along the same lines. Many of them which today are included in the Muslim catalogues, were used by the Sephardic population at the time.

The distinguishing characteristics of Sephardic art in Spain are always reduced to the purely symbolic elements.

The same reasons that forced the Jewish neighborhood to be built crammed together, ledges jutting out, located at random depending on the expansion of the city, prohibited the synagogues from being built on solitary lots-unlike the churches and mosques-in central locations with respect to the public thoroughfares. The *madrisas* (the schools), were generally just a prolongation of the synagogue, attached to it. This usually determined the location of the sacred land on which the synagogue could be built in irregular blocks of the *aljama.* Only in Leon, in the district of the Bembibre, does one find an original synagogue set off from the other buildings arround it.

Even today, Jewish quarters can be easily distinguished if one observes what would have been the medieval city. The areas of dead-end alleys, crooked streets, pushed up against the city walls, surrounded by arches or gates that could be closed at night or in case of hostile attacks were generally the Jewish districts. In rainy areas, principally Galicia, porches supported by simple wooden posts or made of fabric are common. One has to refer to historical documents many times to differentiate the Jewish from the Muslim neighborhoods, because of their similarity in form.

The distinguishing characteristics always are reduced to the purely symbolic elements. In the murals of the synagogue the decorative motifs are openly Mudejar in style, except of course the inscriptions, and the occasional star of David. On the other hand, the religious objects are undeniably of Sephardic origin. In the museum annexed to El Tránsito, the synagogue in Toledo, and in the *rimmonim* preserved in the Cathedral of Palma one can get a good idea of what the Judeo/Spanish style was.

There is one last area which has hardly been studied and of which there is very little evidence: the art of the «conversos» and the Cryptojews or false converts. In Tarazona, Daroca (Saragosa), and Vich (Barcelona), retables are preserved of an almost unknown fifteenth century painter: Yojanan Levi. Within this almost unknown genre is an object of great interest, the carved wooden chairs of the High Choir of the monastery of Santa María la Real in Nájera (Logroño). The chairs were made shortly after the Edict of Expulsion was made known, which shows some underground attempt to defy the terrible Inquisition.

The Jewish districts, depending where they were located in the Peninsula, were called* aljamas *or* calls, *whose center was the synagogue.

and from this moment were reduced to total isolation.

The Persecution and Expulsion

The fifteenth century would begin under a black ominous cloud. At the end of the previous century a tide of destruction and fanaticism was loosed in Andalusia, spurred on by the archdeacon of Ecija. Disobeying the royal and eclesiastical authorities, Ferrán Martínez, of Jewish-convert descendence himself, incited Christians to ransack and set fire to the *aljama* in Seville. In just three months the rancid fever had extended to all the principal cities in Andalusia, and shortly would continue up to Ciudad Real, Huete, Cuenca, and Toledo itself. In an unsuccessful attempt to gain control of the situation, Enrique III sent out orders to his royal officials. But it was too late. The *aljamas* of Valencia, Burgos, and most other Spanish cities, including Segovia — site of the King's court — were all ransacked. Many Jews accepted Christian baptism as the only means of saving their lives *(conversos)*. Forced mass conversion to Christianity thus appeared as the direct result of the violent persecutions that plagued this period, and it became the prelude to the total expulsion from Sepharad that the Jewish people would suffer later.

The definitive expulsion of the Jews from Spain started after Fernando and Isabel reconquered Granada from the Moors, in the year 1492.

The Kings actually did not change their policy on Sephardic matters to keep good economic relations with the Jews. In fact, it was not until the reign of Isabel I (1474-1504), whose policy was strongly influenced by the Church, that the formal process of expelling the Jews was initiated. Her husband, Fernando I of Aragon, postponed the expulsion because he needed Jewish financial support for the reconquest of Granada — the last Muslim holding on Spanish soil. But once the Granada campaign had ended, Fernando and Isabel commenced the definitive expulsion of the Jews. Fernando's debts with Jewish money lenders were easily settled as the order of expulsion included the explicit prohibition of taking any money or precious metals with them.

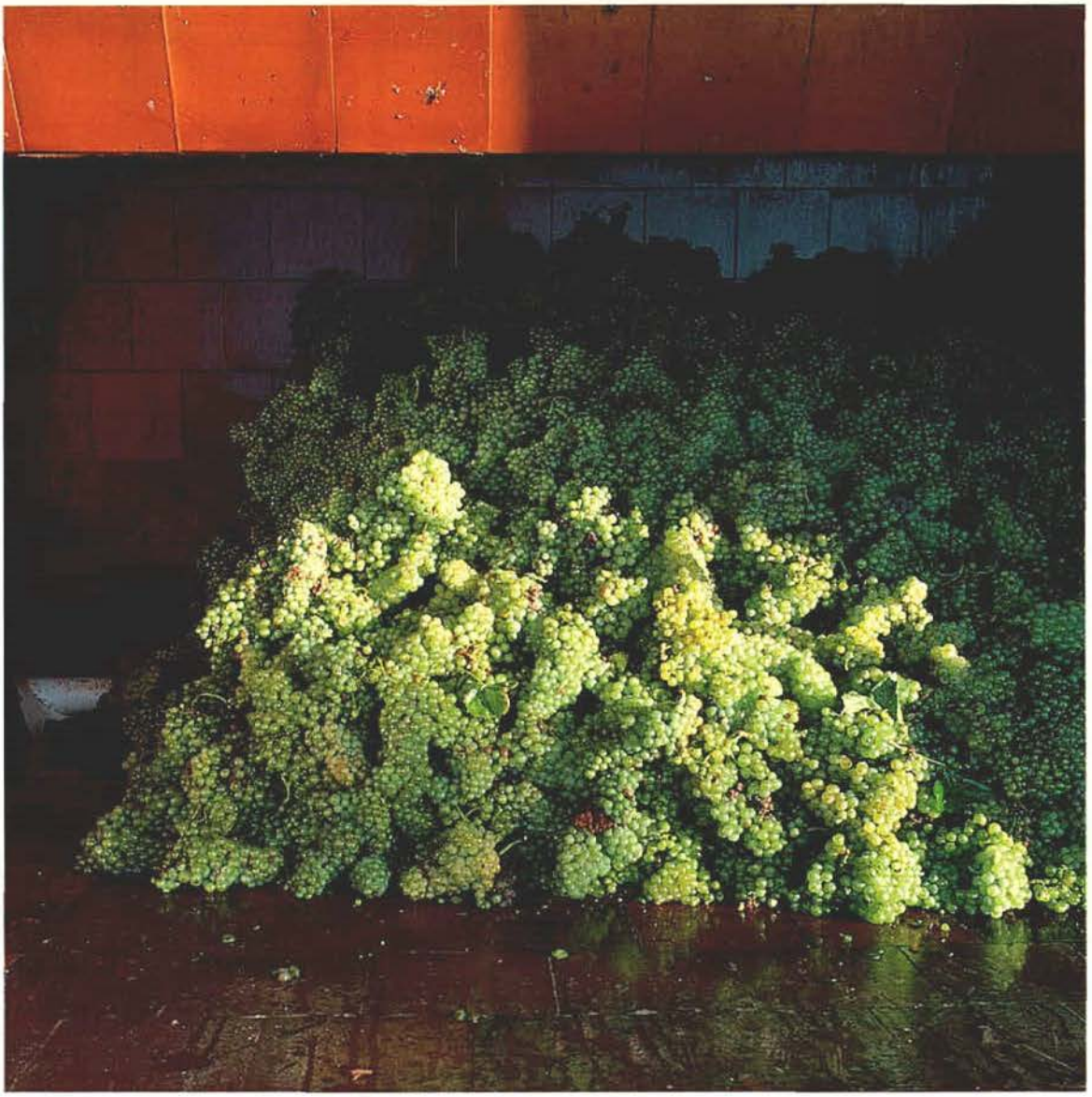
The number of *conversos* that remained in Spain is difficult to establish. Some of them married into noble families whose fortunes and nobility was not accompanied by the disposition for business and finances. In any case, the social status of the *conversos* was not worse than that of the Christians. There was always the pending danger of the Inquisition, of course, but the Holy Tribunal soon began directing its efforts to prosecute its new enemy, the Protestants. Integration for the *conversos* was becoming a reality. Prominent figures such as Santa Teresa de Avila, father Vitoria, Luis Vives and Fray Luis de León all were descendants of *conversos*.


4308
Campaña 1.986/1.987
CONTRATO Nº
DESTILACION OBLIGATORIA
Muestra nº 1
PARA ANALIZAR
SENPA
TIPO BLANCO
COLOR
Cisterna NA-9348-K
Coop. Bodeg. Coop.
Villafranca (Gurpegui)
con NIDPB
NIF.CIF ó DNI F-31.022.932
Depósitos nºs.
Hgrds.
de 6 JUL. 1987
4309
Campaña 1.986/1.987
CONTRATO Nº
CEE-822/87
DESTILACION OBLIGATORIA
Muestra nº 1
PARA ANALIZAR
SENPA
TIPO TINTO
COLOR
Cisterna V-2534-AF
Coop. Ntra. Sra. del Rosario
(Abilas)
con NIDPB
NIF.CIF ó DNI F-31.022.932
Depósitos nºs.
Hgrds.
de 7 JUL. 1987
POR EL SENPA.
Jesús Abós Guinda
NOMBRE.-
(SELLO)
En el caso de recepción de vinos. (3).- Productor, destilador, en destilería, firmarán el destilador).
de la bodega donde se elabo producto se encontrara en

QUALITY CONTROL IN SPAIN'S D.O.s

Text: **Luis Fernando Leza Campos**
Photos: **Félix Lorrio**

The *Denominación de Origen* system for controlling the quality of wine has been in existence in Spain for over fifty years. Each D.O. has a set of regulations which govern the production techniques to be applied to the particular wines which it produces. The body responsible for seeing that quality control requirements are complied with is the *Consejo Regulador,* or Regulatory Council, which acts on behalf of the government and is empowered to carry out inspections and checks and to impose sanctions where appropriate. It is a body in which the viticultural and vinicultural sectors are represented to an equal degree.



The Spanish D.O. system sets ous specific regulations for production conditions —the geographical area, vine varieties, yields, etc.— and the elaboration process.

The D. O. system was implanted in Spain by means of the *Estatuto del Vino* back in 1932. This legal statute set out the basic norms to be met by the quality wines produced in Spain and also instigated the system of legal recognition and restriction of use of the geographical names of wine-producing areas. Its terms were later expanded in 1970 with the issuing of a new statute, the *Estatuto de la Viña, del Vino y de los Alcoholes,* designed to meet the requirements of the new situation created in the wine world by various international agreements, in particular the 1958 Lisbon Agreement. Most recently, with the integration of Spain into the EEC, the *Denominación de Origen* system has come to form part of the communal protection system governing quality wines from specific regions regulated by EEC Council Regulation (EEC) 823/1987.

The Spanish D.O. system is part of the EEC protection system governing quality wines from specific regions.

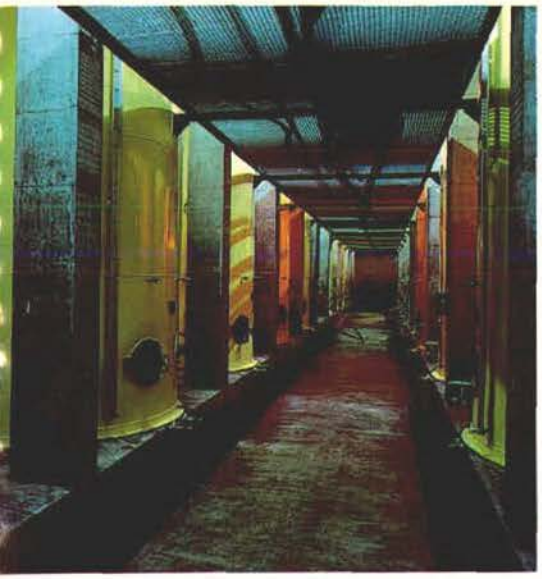
WHAT D.O. MEANS

Under Spanish law, the term *Denominación de Origen* means: -the geographical name of the region, area, place or locality used to designate a product derived from the vines, wine or spirits of the area in question and possessing recognisable qualities and characteristics principally attributable to the natural environment and to the elaboration and maturation processes to which they have been subject-.

The production conditions and the elaboration process to be adhered to for wines covered by a D.O. are set out in specific regulations which establish certain technical requirements affecting the eventual quality and character of the wine in question and also precise control measures to ensure that legislation is complied with. Among the most important aspects covered are:

Production area. This refers to the geographical area containing the vineyards from which the D.O.-protected wines are obtained. Soil conditions, slope and exposure are vital elements to be taken into account here.

The production area is defined as the region, area, place or plot which, by reason of natural environment, vine-varieties and growing techniques, produces grapes from which wines with distinctive and characteristic properties are made by means of specified elaboration methods. The official



SPAIN'S WINES WITH DENOMINATION OF ORIGIN

D. O.	Date	Regulations in Force: Ministerial Order	Regulations in Force: Official State Gazette
Alella	8-09-32	16-11-76	22-12-76
Alicante	8-09-32	19-06-87	7-07-87
Almansa	29-01-64	19-05-75	1-08-75
Ampurdán-Costa Brava	10-07-72	19-05-75	27-06-75
Cariñena	8-09-32	26-07-75 28-05-87	6-09-75 10-06-87
Campo de Borja	2-05-77	25-02-80	9-04-80
Condado de Huelva	8-09-32	1-08-79	11-09-79
Costers del Segre	11-05-88	11-05-88	17-05-88
Jerez-Xeres-Sherry	8-09-32	2-05-77	12-05-77
Manzanilla Sanlúcar de Barrameda			
Jumilla	27-07-61	19-05-75 11-02-86	30-06-75 13-03-86
Málaga	8-09-32	16-11-76	21-12-76
La Mancha	8-09-32	2-6-76	6-08-76
Méntrida	29-01-64	2-02-76	24-02-76
Montilla-Moriles	8-09-32	12-12-85	27-12-85
Navarra	8-09-32	26-07-75	5-09-75
Penedès	8-09-32	7-04-76 30-04-86	24-05-76 9-06-86
Priorato	8-09-32	19-05-75	26-06-75
Rías Baixas	28-07-88	28-07-88	2-08-88
Ribeiro	8-09-32	2-02-76	24-02-76
Ribera del Duero	17-11-79	21-07-82 6-03-84	10-08-82 15-03-84
Rioja	8-09-32	2-06-76	26-08-86
Rueda	8-09-32	12-01-80	22-02-80
Somontano	30-04-80	14-06-85	26-6-85
Tarragona	8-09-32	16-11-76	22-12-76
Terra Alta	12-12-72	25-09-85	4-10-85
Toro	29-05-87	29-05-87	2-06-87
Utiel-Requena	8-09-32	31-07-87	14-08-87
Valdeorras	27-07-45	24-02-77	1-04-77
Valdepeñas	8-09-32	3-02-76	24-02-76
Valencia	8-09-32	13-6-87	3-07-87
Yecla	10-07-72	19-05-75	19-06-75

definition of -production area- also takes into account the phenomena which are most influential in producing these distinctive characteristics, as indeed does the whole concept of the Denomination of Origin. These are: the physical environment (climate and soil), vine varieties and the cultivation methods used, and the human factor, this last taken to mean the application of methods of elaboration and maturation. These three aspects combine in various permutations to produce what could best be described as sub-areas or sub-denominations within the D.O. Thus, the area of lime-rich soil known as *albarizas* which occurs within the Jerez-Xeres-Sherry D.O. has taken on the specific identity of Jerez -Superior-, and the particular combination of clayey-chalky soil with the local lie of the land and climatic conditions produce wines so markedly characteristic that the Rioja Alavesa sub-area has come to gain recognition in its own right within the Rioja D.O.

The Consejo Regulador, *that is the Regulatory Council, is the body responsible for ensuring compliance with the terms of the D.O.'s Regulations.*

Vine varieties. The Regulations for each of Spain's *Denominaciones de Origen* specify the varieties to be used for wines covered by the D.O. These varieties must be among those recommended on a more general level for that particular geographical area, the proportion of *red to white* being stipulated. In the vineyards of Spain in general, and in the D.O.s in particular, there is a high incidence of local, native varieties well adapted to local conditions. This fact, in combination with clever use of technology in the bodega, is giving rise to wines which are full of -local character-, a phenomenon which fits in well with the whole concept of the D.O.

Yield per hectare. In Spain, yield is usually expressed in terms of *quintales* per hectare (1 *quintal* = 100 kg.), often broken down into specific varieties, sub-areas and so on. Yield is specified in the Regulatios though it may be modified in response to any special conditions which may occur during each year as identified by the Regulatory Council by means of studies and appraisals. However, the original limit established by the Regulatory Council may not be exceeded by more than 25 % whatever the conditions, and grapes grown in vineyards whose output exceeds the extended limit are disqualified altogether from being used for wine bearing the D.O. stamp.

Growing techniques. Depending on the growing techniques used, the same variety and stock will give differing results

ALCOHOLIC STRENGTH OF SPANISH D.O. WINES

D. O.	Whites	Rosés	Reds	Maderised	Liqueur wines	Sparkling	Petillant
Alella	11.5-13.5°	11.5-13.5°	11.5-13.5°				
Alicante	Min. 11°	Min. 12°	Min. 12°	Fondillón: Min. 16°	Min. 15°		
Almansa		Min. 12.°	Min. 12°				
Ampurdán-Costa Brava	11.5-13.5°	11.5-14°	11.5-14°				
Campo de Borja		Min. 13°	Min. 13°				
Cariñena	Min. 10.5°	Min. 11°	Min. 12°	Min. 14°	Min. 15°	Pale: 15-17°	
Condado de Huelva	11-14°				Pale: 15-17° Old: 15-23°		
Costers del Segre	9.5-13.5°	9.5-13.5°	9.5-13.5°		Aged: 15-23°	10.8-12.8°	9.5-11°
Jerez					Fino: 15.5-17° Manzanilla: 15.5-17° Amontillado: 16-18° Oloroso: 18-20° Others: Min. 15°		
Jumilla	11-15°	12-15° 14-17° *	11-15° 14-17° *				
La Mancha	11-14°	11-14°	11.5-15°				
Málaga					15-23°		
Méntrida		Min. 13°	Min. 13°				
Montilla-Moriles	Min. 10				Fino: 15-17.5° Amontillado: 16-22° Oloroso: 16-20° Others: Min. 16°		
Navarra	Min. 10°	Min. 10°	Min. 10°				
Penedès	9.5-13°	9.5-13°	10-14°			10.8-12.8°	10-13°
Priorato	Min. 13°	Min. 13°	Min. 13°	Min. 14°	Min. 15°		
Rias Baixas	Min. 10° Min. 11.3° **		Min. 9.5°				
Ribeiro	9-13°		9-12°				
Ribera del Duero		Min. 10.5°	Min. 11.2°				
Rioja	Rioja Alta: Min. 10° Rioja Alavesa: Min. 11° Rioja Baja: Min. 12°	Rioja Alta: Min. 10° Rioja Alavesa: Min. 11° Rioja Baja: Min. 12°	Rioja Alta: Min. 10° Rioja Alavesa: Min. 11.5° Rioja Baja: Min. 12.5°				
Rueda					Pale: Min. 15° Golden: Min. 15°		
Somontano	10-13°	11-13.5°	11.5-14.5°				
Tarragona	11-13°	11-13°	Tarragona Campo: 11-13° Falset: Min. 13°	Min. 14	Min. 15°		
Terra Alta	12.5-16°	12-16°	12-15°	Min. 15°			
Toro	11-13°	11-14°	12.5-15°				
Utiel-Requena	Min. 10°	Min. 10°	Min. 10°		Min. 10°		
Valdeorras	Min. 9°	Min. 9°	Min. 9°				
Valdepeñas	11-13.5°	11.5-14.5°	12.5-15°				
Valencia	Alto Turia: Min. 10° Valentino: Min. 11° Clariano: Min. 11°		Valentino: Min. 11° Clariano: Min. 12°	Min. 14°	Min. 15°		
Yecla	11.5-13.5°	11.5-14° 14.5-16 ***	12-14° 14-16 ***				

* Jumilla Monastrel. ** Albariño varietal wine. *** Yecla Campo Arriba.

in terms of quality, quantity, sugar content and so on. Density of planting is a factor which is limited in Spain by the lack of moisture: in most of the country's wine-growing areas, the average annual rainfall does not exceed 600 mm. As a general rule, density of planting is below 3,000 vines per hectare and in the major central and eastern areas of Spain, this figure is below 2,000 per hectare.

This heading also covers the vine-training and pruning techniques used.

Maturation area. Spain's D.O. system differs from those in other countries in that it specifies maturation areas, namely those which contain the bodegas which produce the area's characteristic wines, have contributed to establishing the particular D.O.'s reputation and which also enjoy environmental conditions relevant in determining the maturation methods to be used.

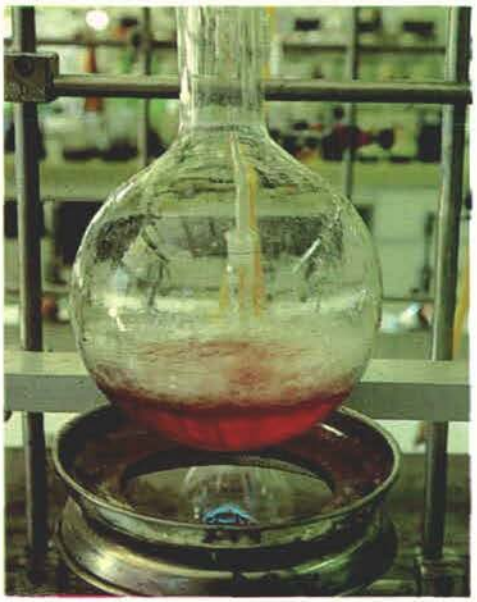
In its references to elaboration and maturation methods, each set of Regulations defines and regulates the various factors which will affect the quality of the end product. These generally include a fixed upper limit for the yield to be obtained in the process of transforming grapes (or must) into wine, which in no case may exceed 74 litres of must or wine for every 100 kg. of grapes.

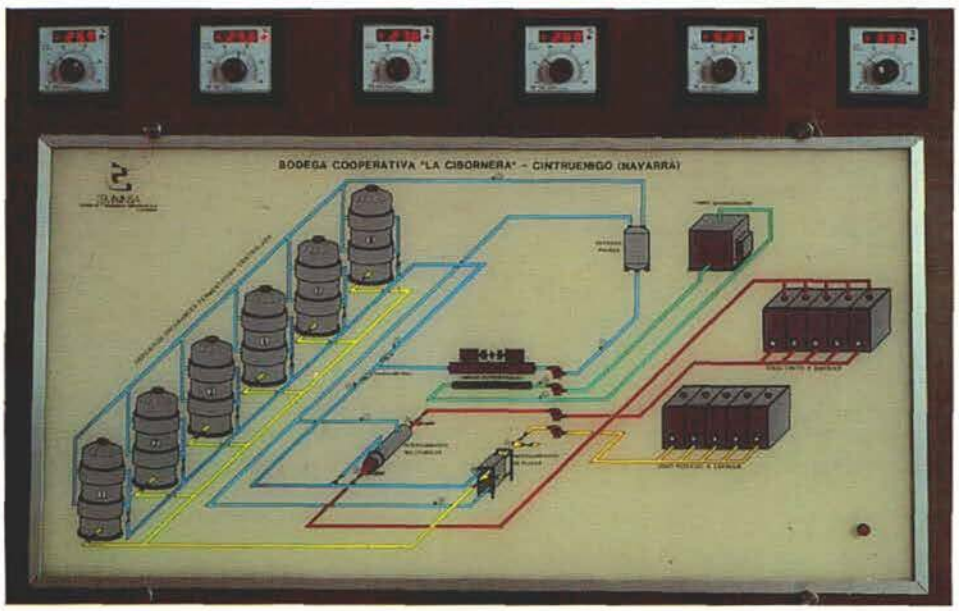
As a measure to protect the typical characteristics of D.O. wines, it is not permitted to use heat to accelerate the extraction of colourant material from wines and musts.

The fact that the maturation process is specifically controlled and regulated in Spain's D.O.'s is probably due to the fact that it is a country where the ageing of wines is a long-established and widespread tradition. Not only does Spanish legislation determine maturation areas, it also, for Spain's quality wines as a whole, lays down a two-calendar-year minimun maturation period and specifies that the wooden casks used must be of oak and of a maximum capacity of 1,000 litres.

For the two-phase maturation process, first in wood and then in the bottle, the wine must spend at least six months in wood.

Wine characteristics. The Regulations for each D.O. specify various analytical parameters which characterise its wines. One of these parameters is the degree of alcoholic strength, and they sometimes also include specifications for volatile acidity which may in no case exceed 0.8 gr. of acetic acid per litre. This is a useful control in that it eliminates a property which would obfuscate the sight, taste and smell-related qualities of the wine and also detects instability and other problems which prevent the wine's attaining the required standard of quality. Dry extract, overall acidity, residual sugars, and so on, are also often specified.





Wines produced according to the specifications of a D.O. are subject to an organoleptic test (sight, taste and smell) by the Regulatory Council's Tasting Committee.

Regulatory councils: The wine watchdogs

The impulse for establishing a Denomination of Origin must come from within, that is to say that the local growers, bodegas and shippers must all be in full support of fulfilling the compromise that the concession of such status implies. Once a wine-growing area has been granted D.O. status and is fully operational as such, its interests and direction are guided by its own Regulatory Council. This ensures that local initiative is never over-ridden by the initiatives of central government.

The Regulatory Council is the body responsible for ensuring compliance with the terms of the D.O.'s Regulations (as approved after the granting of D.O. status), albeit without prejudice to the intervention of relevant government bodies such as Spain's regional governments or the Ministry of Agriculture, Fisheries and Food's specialised department, INDO (the National Institution for Denominations of Origin).

Equally represented on the Regulatory Council are the growers, owners of registered vineyards which produce grapes permitted for use in the D.O.'s wines, and the makers and shippers of those wines. The representatives or members of the Council are democratically elected every four years from among those holding registered vineyards or premises.

The Council is headed by an elected president who acts as its representative and is also responsible for the administrative organisation of the Council so that it fulfils its functions efficiently. Among the most important of these functions are, under the terms of Law 25/1970, -to guide, monitor and control the production, elaboration and quality of wines covered by its *Denominación de Origen*, complying with and ensuring compliance with the terms of the relevant Regulations-. This implies a considerable responsibility and calls for a suitably mature approach on the part of the local sectors which, in effect, assume functions delegated by the central government.

Given the functions that the Councils have to fill, they have their own suitably trained inspectors or overseers, whose responsibility is limited to the following areas:

a) Geographically, to the relevant production and maturation area.

b) In terms of products, to those covered by the D.O.

c) In terms of people, to those inscribed in the various official registers.

The inspectors also have the authority to impose sanctions up to a legally established limit. Beyond that limit, the sanction or fine is imposed either by the regional government or by central government, depending on the case.

The Councils' activities on behalf of their D.O.s (attending trade fairs, entering competitions, marketing, and so on) and their own administrative functioning are financed, in the main, by the viticultural and vinicultural sectors. The former contributes by charging an annual rate calculated on the basis of production for each Council, with a maximum limit of 1 %. The latter sector's contribution is composed of an annual rate levied on the volume of wine sold by the the D.O. that year. The tax, fixed by the respective Regulations, may not exceed 1.5 % of the value of the wine sold, and rates of payment may vary depending on the type of sales.

Tests: organoleptic and analytical. Before being put on the market, wines produced according to the specifications of a *Denominación de Origen* are subjected to an organoleptic (namely sight, taste and smell) test by the Regulatory Council's Tasting Committee and also to an analytical test. This is done to conform with internal Spanish requirements and with EEC regulations relating to quality wines produced in specific regions. The aspects taken into account during these tests include:

A) *Organoleptic Test:*
1) Colour.
2) Transparency and sediment.
3) Smell and taste.

B) *Stability Tests:*
4) Stability when exposed to air.
5) Stability when cold.

C) *Microbiological Tests:*
6) Stability when heated.
7) Appearance of wine and sediment.

D) *Physico-Chemical Tests:*
8) Density.
9) Alcoholic strength.
10) Overall dry extract.
11) Residual sugars.
12) Sucrose.
13) Ash.
14) Alkalinity of ash.
15) Overall acidity.
16) Volatile acidity.
17) Fixed acidity.
18) pH.
19) Free SO_2.
20) Overall SO_2.

E) *Complementary Analyses:*
21) Carbon dioxide (for petillant and sparkling wines).

Registers. The D.O.s are organised on the basis of a registration system, so that as Article 82.2 of the *Estatuto de la Viña, del Vino y de los Alcoholes* states: -Only individuals or legal entities whose vineyards or premises are registered with each *Denominación de Origen* may produce grapes to be used in the elaboration or maturation of wines protected by said *Denominación* or make use of the respective denomination or subdenomination-. The mere fact of being geographically located within the bounds of a D.O. does not qualify a vineyard for inclusion in it, and the same is true of bodegas, which may not use the name of a D.O. simply by virtue of their location. Vineyards and bodegas alike have to satisfy the technical requirements set out in the D.O.'s Regulations.

The standard registers are the following:

a) Register of vineyards.

b) Register of bodegas used for elaboration.

c) Register of bodegas used for storage.

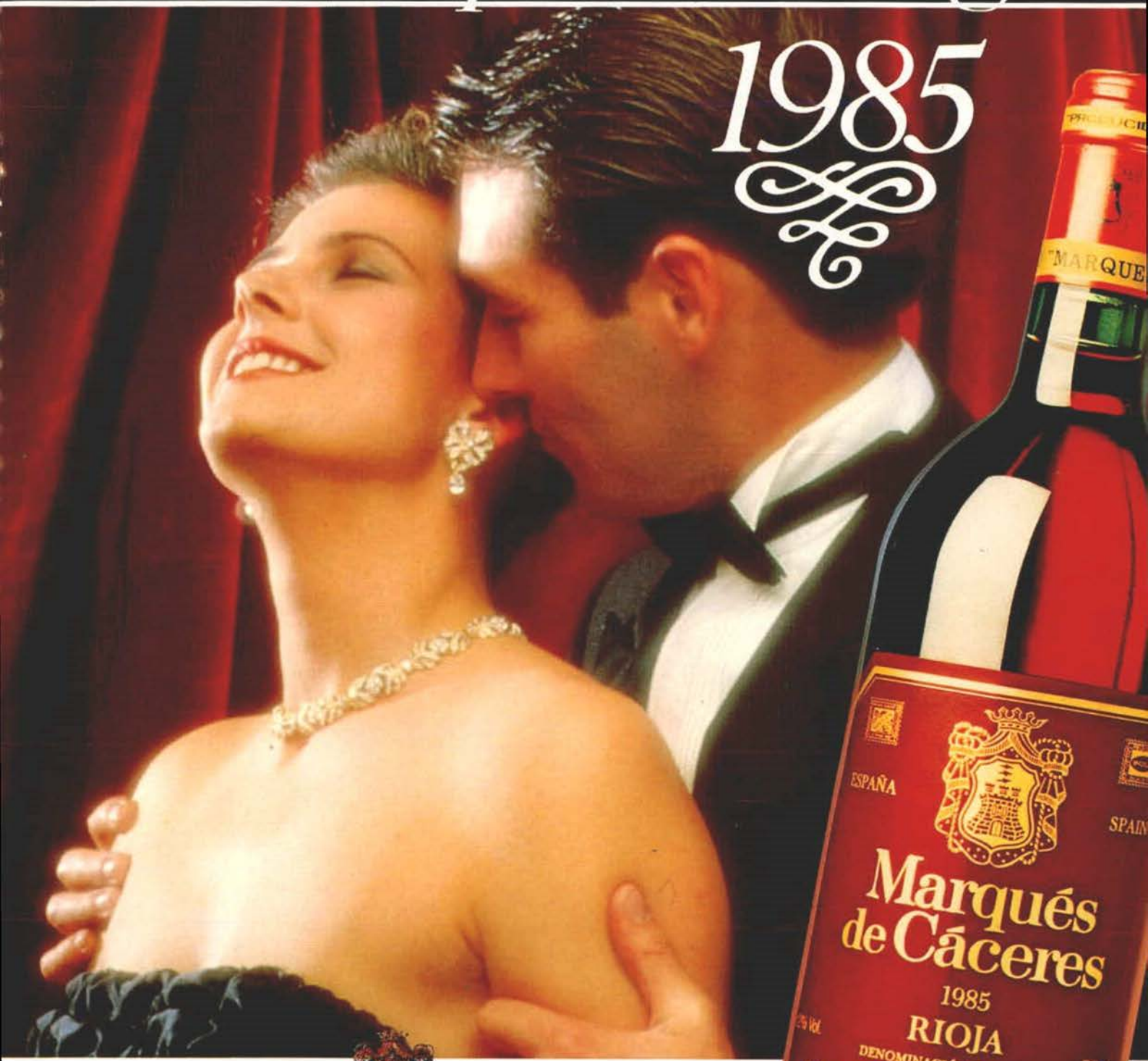
d) Register of bottling bodegas.

e) Register of bodegas used for maturation, where applicable.

The registers are maintained by the Regulatory Council. Inscription in the register of vineyards is voluntary, provided that the particular requirements of each D.O. are complied with. However, with a view to preventing changes in the register caused by speculation or similar causes, once a vineyard has been removed from the register it may not be re-registered until five calendar years have elapsed except in cases of change of ownership.

An Exceptional Vintage

1985



Marqués de Cáceres
Cenicero - RIOJA ALTA

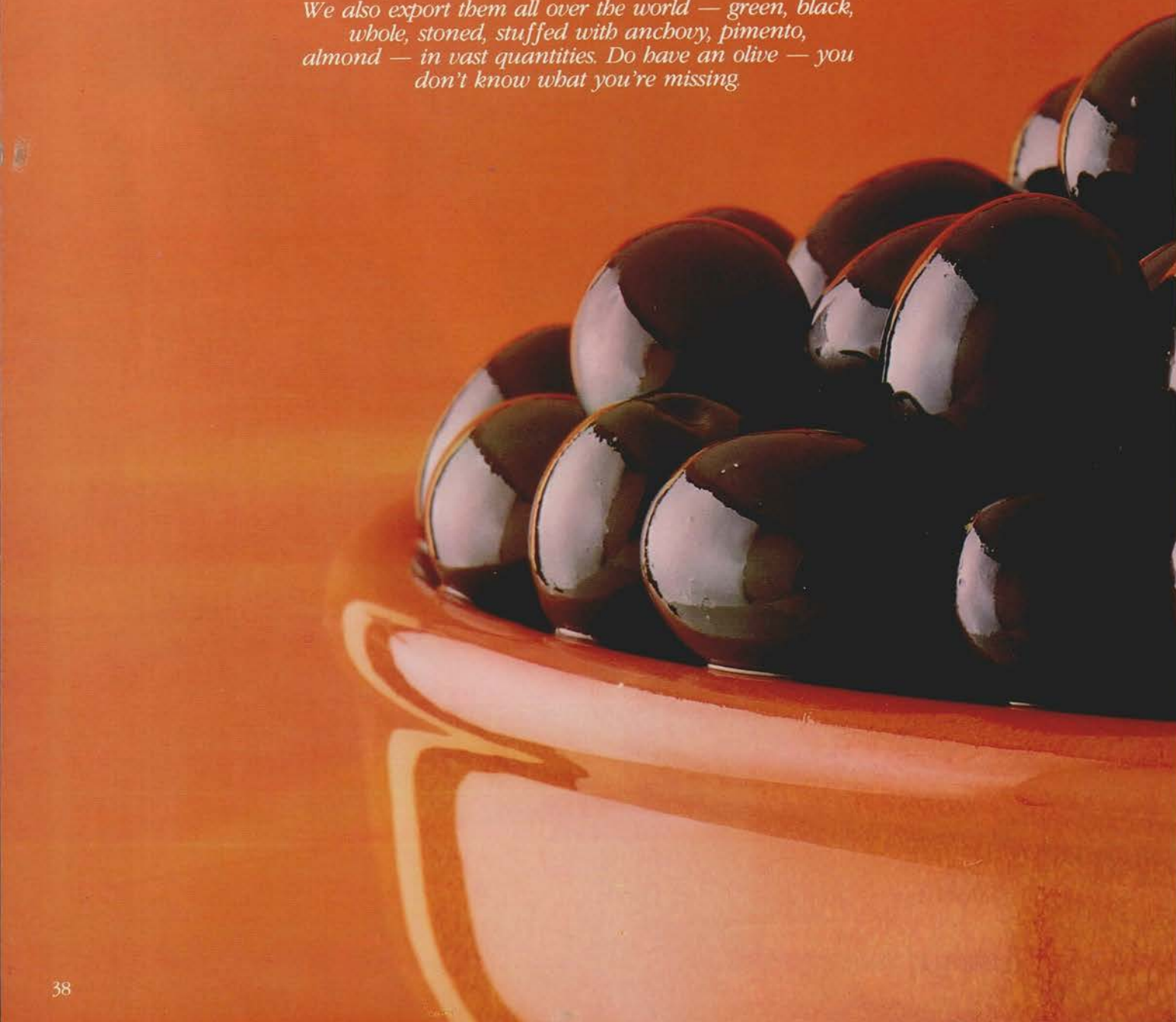
Perfection year after year.

SPANISH

PACKED WITH HIDDEN POTENTIAL

Text: **Hortensia Agudo**
Photos: **Anna Löscher, P. Sancho Mata & ACEMESA**
Stylism: **Menchu Artime**

Here in Spain, we are great olive eaters and have been for centuries. From the bar on the corner to the smartest restaurant, olives are ubiquitous in the nicest possible way. We also export them all over the world — green, black, whole, stoned, stuffed with anchovy, pimento, almond — in vast quantities. Do have an olive — you don't know what you're missing.



OLIVES

In Spain, when someone is particularly well-favoured, we say that they are blessed with -*la suerte de las aceitunas*-, the luck of the olive. Everybody loves them. This old saying dates back centuries and sums up neatly how we feel about the fruit that is held in such esteem throughout the Mediterranean. Opinions differ about the original provenance of the olive though there is general agreement that it came from the East: Persia, Mesopotamia and Ancient Egypt are the chief contenders.

The Jews have enshrined its origins in legend: Adam, nearing death at the advanced age of 930, recalled God's promise of an -oil of mercy- by which Mankind would be redeemed. He sent his third son, Seth, to Paradise to claim fulfilment of the promise, and there he was presented by a cherub with three seeds. After the death of Adam the seeds were planted in the Valley of Hebron and thus the olive, the cedar and the cypress came into being.

The vast majority of olive groves are on unirrigated land, mainly in the South of Spain, and particularly in the province of Seville.

Myth apart, it seems fairly certain that the olive was imported from the Middle East into Greece from whence it spread to all the Mediterranean countries. There is ample historical evidence of its presence and importance. There are known to have been olives on Crete 3,500 years before Christ and indeed the olive was the most widespread tree throughout Greece and came to be one of its major sources of wealth. In the Ancient World, the olive symbolised prosperity, peace and victory and in Athens offerings of olive branches in fruit adorned with sweetmeats were made to the gods in times of drought or poverty.

One of the staples of the diet of Ancient Greece was bread soaked in wine and mixed with olive oil, which was eaten with olives, pulse, fish, meat and so on. Some 600 years before Christ, the Romans are also known to have been great olive eaters —salted green olives were among the finds excavated at Pompeii— and to have recognized the medicinal and cosmetic properties of olives and olive oil.

By the time of the Roman occupation, which lasted from 210 BC to the 5C AD, Spain was already heavily planted with olives and by the 2C its olive oil was so plentiful and of such high quality that it was exported to Rome and other parts of the world, especially the olive known as Gordal del Rey and the world. Nevertheless, it was under the Arabs, from the 8C to the 15C, that olive-growing in Spain, particularly in the Guadalquivir valley, really flourished. Significantly enough, the current Spanish word for olive, *aceituna*, derives from the Arabic *az-zaituna*.

After the discovery of the New World in 1492, olives were among the new phenomena to be introduced there from the Old, in return for equally novel imports like tobacco and the potato. Seville's Archive of the Indies, a treasure-house of documentary material relating to early dealings with America, contains a book dated 1520 which records that six jars of *gordal* olives valued at 3,838 *maravedies* (the currency of the time) formed part of the cargo to be carried by a Sevillian ship bound for America. Another book, dating from 1530, reveals that all ships' captains bound for the Indies, as America was then known, were obliged to take with them at least some plants of olive and vine, the actual quantity being left to their own discretion. In 1769, two Spaniards introduced the first olive plants into North America where, in the benevolent climate of California, they flourished, as they to do this day.

The United States account for about 50% of Spain's total olive exports, the EEC countries for 28% and the Arab countries for 10%.

The south of Spain in general, and Seville in particular, were recognized early as the best olive-growing territory. Alonso de Morgado, author in the 16C of a history of Seville, sees fit to mention the local olives which, *-good for eating, prepared with salt and water or soused, are exported in great quantities, by land and sea, to the Indies and to other parts of the world, especially the olive known as* Gordal del Rey *and the* Manzanilla Sevillana-. The Atlas of the Whole World written in Old Flemish and published in Antwerp in 1690 also gives them a mention, on page 11, stating that *-around Seville grow the best olives, bigger than walnuts.*

Olive harvesting begins in September and is usually done by hand to keep damage and bruising to a minimum.

SPAIN: THE WORLD'S BIGGEST OLIVE PRODUCER

Technically speaking, the term -table olive- is understood to mean the fruit of the cultivated olive *(Olea Europea Sativa)* which has been processed in a particular way from a clean, dry and sufficiently ripe state. Trees of this strain turn out more or less the same wherever they are grown, but not so the fruit. The composition of the soil, the prevailing winds, the variations of the climate and even the local water all have their effect on the olives themselves so that from one country and even region to another they can vary considerably in flavour, oil content and fleshiness.

Back in Roman times it was realized that the south and south-west of Spain, particularly the former, enjoyed ideal conditions for producing high quality olives. They are regions where the water and soil are rich in mineral salts, iron and lime, the climate is dry and the winds favourable. These are the elements which, in combination with the plant's natural properties, give the unbeatably smooth and juicy olives for which Spain is famous throughout the world.

Some 179,000 hectares of the Spanish countryside are given over to growing table olives, though this figure can vary from year to year since some varieties can also double as oil-givers. The vast majority of olive groves are on unirrigated land. The principal varieties grown as table olives are. *manzanilla, gordal, hojiblanca, morona, cacereña, aloreña, carrasqueña, verdial, aragón, zorzaleña, serrana* and *picolimón.*

Of these varieties, some are gathered for processing whilst still green (chiefly *manzanilla, gordal* and *hojiblanca)* whilst others are left to ripen into black olives (mostly *hojiblanca* and *cacereña).*

Spain is the world's biggest producer of table olives, with annual production figures at around 200,000 tons, according to the Ministry of Agriculture. Like any other crop, production can vary from year to year depending on weather conditions. In 1987/88, production was 217,000 tons, most of which came from Andalusia, in particular the province of Seville which accounted for some 50 % of the national figure. Traditional second is Extremadura (provinces of Badajoz and Cáceres) and, trailing far behind, other provinces of Andalusia like Córdoba and Málaga.

Harvesting begins in September and can, depending on varieties, go on into November. Some countries use mechanical

SPAIN'S EXPORT FIGURES FOR TABLE OLIVES

Year	M. Tons
1983	106,481
1984	94.395
1985	116,152
1986	95,676
1987	141,466
1988	130,000

Source: Table Olives Exporters' Association (ACEMESA).

SPAIN'S PRODUCTION FIGURES FOR TABLE OLIVES

Year	M. Tons
1983	134,900
1984	288,700
1985	164,200
1986	249,300
1987 (*)	230,000
1988 (**)	217,000

(*) Estimated figure.
(**) Figure provided by the Table Olives Exporters' Association (ACEMESA).
Source: Ministry of Agriculture, Fisheries and Food.

Handharvesting means higher costs, but quality never comes cheap. And the trees fare better, too.

harvesters which shake the fruit off the branches, but in Spain olives are hand-harvested so as to keep damage and bruising to a minimum. This «kid glove» treatment has the disadvantage of being expensive in terms of man-power but then, as we all learn sooner or later, quality never comes cheap. The trees fare better, too.

BEATING THE BITTERNESS

Try eating an olive straight off the tree and you will find it inedibly bitter. This can be counteracted almost completely in most types of olive by treating the fruit with a solution of sodium hydroxide before fermenting and preserving in brine or dry salt. Once they have undergone this process, they are officially know as «processed olives».

The bitterness can also be improved (more slowly and less effectively) by allowing the fruit to ferment in brine without the alkaline bath, or in dry salt. Olives treated in this way are known as «olives in brine» or «dry-salted olives».

Of the various possible types of prepared olive, the most common in Spain are processed green olives in brine, described as «Spanish style» or «Seville style», natural black olives in brine and processed black olives in brine.

The process applied in the case of Spanish or Seville style processed green olives in brine is the following. The fruit is harvested while still green or yellowish-green and treated with a solution of sodium hydroxide (lye) of 1.3-2.6 % for six to eight hours to eliminate the bitterness. It is then washed several times in water for varying periods to remove surplus residue of the alkaline solution, then finally immersed in brine (a solution of sodium chloride and water). At this stage, lactic fermentation takes place, and the olives remain in the same brine until they are placed on the market. They can be sold in bulk either in the original brine, a new brine, or a mixture of the two.

If they are to be packed in small, hermetically sealed receptacles (glass, plastic or tin), a specially prepared new brine is used. Before packing, most olives are mechanically stoned and stuffed with various fillings, such as anchovy, pimento, tiny onions or olive pulp.

Fruit to be processed as natural black olives in brine is picked when fully, though not overly, ripe, at a point when the skin is violet to black and most of the flesh much the same colour. After a preliminary selection and washing, the olives are immersed in brine whose degree of salinity is from 8-10° Bé, or in some cases slightly less.

The fermentation process using this method is slow. The microbe population which develops is mainly of yeasts, though lactic bacteria may also be present. Once

THE QUINTESSENTIAL FINO.

They're good for you, too

Olives don't just look good and taste good — they're good *for* you, too. They play a vital role in the Mediterranean diet, which modern nutritionists recognise as one of the healthiest in the world.

All olives contain fats, vitamins, minerals and proteins and are rich in all the essential aminoacids. That said, however, the exact content varies according to type of fruit and the way in which it has been processed and packed. Let's make a sample study of Spanish or Seville style processed green olives, particularly the well-known *gordal* and *manzanilla* varieties.

The *gordal* olive, or *Olea Europea Regalis, Clemente,* to give it its scientific name, is known as *gordal* in Seville, the province where it is most widely grown, and *sevillano* or *Seville* in the rest of Spain and abroad. It is a large, ellipsoidal olive, slightly heart-shaped, with a fine outer skin. It is known for its excellent quality and for the ease with which it ferments. The proportion of flesh to stone is high at around 4.5 to 4.8, and this edible part is of moderate calorific content — 100 to 120 calories per 100 gr. Its fat content (around 10%) provides a valuable dietary supplement in that it is a source of linoleic acid. This olive also provides essential aminoacids, among them lysine, in its protein content (1.2%), and mineral elements, principally calcium (40 mg. per 100 gr.), magnesium (25 mg. per 100 gr.) and phosphorus (14 mg. per 100 gr.). It is also a source of fibre (1.4-1.5%) and also contains small quantities of vitamin B_1 (2 mg. per 100 gr.) and significant quantities of vitamin C (2.5 mg. per 100 gr.).

The manzanilla olive *(Olea Europea Pomiformis)* is known, both in Spain and abroad, as *manzanilla* or *manzanillo.* This variety produces better quality fruit in a relatively mild climate, as along the banks of the River Guadalquivir and in the Seville area in general. Known for their fine texture, these olives are smaller than *gordales,* and take their name (which means «little apple») from their shape.

The proportion of flesh to stone is slightly higher than other varieties, at 4.8 to 4.9. Being richer in fat content (21-22%), *manzanillas* are also higher in calories (210-220 per 100 gr.) and are a good source of nutrition for people who do hard physical work and for growing children. They provide essential aminoacids in their protein content (1.1%) and mineral elements like calcium (60 mg. per 100 gr.), magnesium (20-25 mg. per 100 gr.) and phosphorus (9 mg. per 100 gr.) as well as vitamin B_1 (1 mg. per 100 gr.) and vitamin C (2 mg. per 100 gr.). Their fibre content is around 1.4-1.5%.

All olives contain vitamins, minerals, proteins, fats and are rich in all essential aminoacids.

fermented, the fruit is oxidixed just by exposing it to the air to improve the outer colour. The olives are then classified by size and packed in the appropriate brine solution either in wooden or plastic receptacles which hold from 130-150 kg of fruit or in smaller receptacles made of tin (10-15 kg) or plastic.

For processed black olives in brine, the freshly harvested fruit is treated with lye solution for varying periods of time so that it penetrates gradually into the flesh. After each treatment, the olives are immersed in water and are oxidised by means of injections of compressed air so as to blacken them as thoroughly as possible. After (generally) three successive lye solution and air injection treatments, the olives are washed several times in water to eliminate surplus traces of lye solution, and ferrous gluconate is added to the last wash to stabilise the colour obtained by oxidation. They are then immersed in a weak brine and, heat sterilised, are packed in cans.

Freshly harvested fruit which does not need processing immediately can be kept in brine in the way described above for natural black olives in brine, until market demand beckons.

During this optional period in brine prior to processing, fermentation, mainly yeast-induced, occurs though this does not require any fundamental changes in the subsequent process which is much the same as for freshly harvested fruit.

The olives are stoned and stuffed mechanically except for the *gordal* variety which, in some cases, are still stuffed by hand. Selection is carried out using photo-electric cells and classification by size is also done by machines. Indeed, the Spanish technology developed for use in the olive-processing industry is being exported to other producing countries like the United States and Morocco.

MORE THAN JUST GOOD-LOOKING

Once processed, olives are either «throw-packed», namely inserted into the appropriate receptacle at random, or «place-packed», namely hand-placed, one by one, for symmetrical presentation.

They can be packed into drums (for bulk sales), cans, glass jars or plastic packs (for home consumption), in twelve different guises. Chief among these are whole (unstoned and still their original shape); stoned; stuffed (stoned and stuffed with one or more complementary ingredients such as pimento, onion, anchovy, almonds, celery, capers or hazelnuts, for example); halves (stoned and cut in half); quarters (stoned and cut into four more or less equal pieces); slices (stoned and sliced lengthwise into more than four pieces); chopped (stoned and cut into little pieces) and broken (these are olives which have been accidentally broken during stoning

Olives, stuffed or plain, are an everyday as well as a special occasion item.

or stuffing and the pack usually contains fragments of stuffing).

Its neat, elegant shape and subtle colour have been the olive's passport to success all over the world as a stylish garnish for cocktail-party food and — a delicious combination, however much a cliché — for dry martinis. Here in Spain, where tiny children eat olives by the handful and there is no -acquired taste- barrier to be overcome, they feature in food as an ingredient in their own right. After all, they don't just look good, they taste good. We use them in Russian salad and galantines, eat them with cheese, throw them into stews, stuffings, sauces, rice dishes, game and poultry recipes... the possibilities are endless. They are particularly delicious in leafy salads with tomato and peppers dressed with good olive oil, and it is heartening to note that even the fast-food joints which are increasingly invading the Spanish gastronomic scene are not oblivious to the attractions of a decent salad, olives incorporated. For us they are an everyday as well as a special occasion item and you are as likely to be served them if you drop in unexpectedly on someone for a drink as you are in a smart restaurant. Stuffed or plain, they keep for ages and should feature in everyone's standby section of the store-cupboard.

PLENTY FOR EVERYBODY

Spain is the world's biggest exporter of table olives. In 1988, it exported 130,000 tons, or 60% of the 1987/88 national production of 217,000 tons.

The exports go to over 130 countries, the most important being America, which buys 60% of total annual sales, the EEC countries, which account for 28%, and the Arab countries, which absorb 10%.

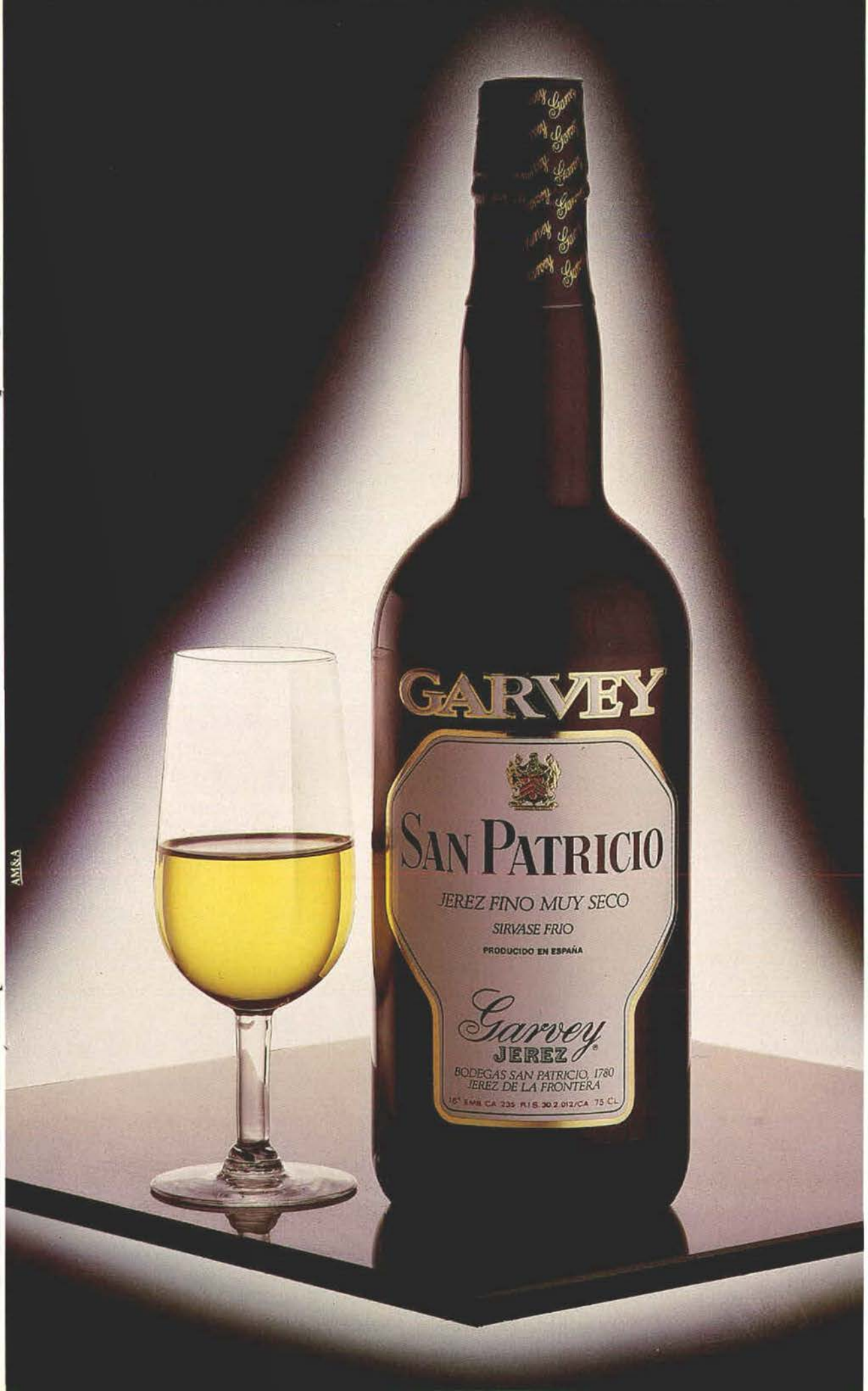
Breaking this down into countries, the principal markets are the United States (which accounts, on average, for about 50% of Spain's total olive exports) and, in order of importance, Puerto Rico, Italy, France, Germany, Britain, Holland and the Gulf States.

In these foreign markets, green processed olives (*manzanilla, gordal* and *hojiblanca* varieties) predominate over black. The most popular green ones are pimento-stuffed whole olives, whilst the increasingly popular black ones are preferred whole or stoned and cut into rings or slices.

Three types of packaging are used for sales abroad: drums, for exports in bulk, and glass jars and cans for direct sale to the consumer. In 1987, 40% of exported olives were sold in bulk and the remaining 60% consumer-packed. Among green olives, the bulk/glass jar ratio was about equal, with cans trailing way behind, whilst black olives were sold almost entirely in cans, a very small proportion being sold in bulk and very few indeed in glass jars.

Basic types of olives

Spanish legislation recognises three basic types of table olive, which depend on the degree of ripeness of the fruit when picked and the colour of the end product. These are green, natural black and black. The -green- type are those picked at the point of maturity where they have reached full size but not yet begun to turn colour. They must be firm, healthy, resistant to gentle squeezing and free of any marks not attributable to their natural pigmentation. This category of fruit can vary in colour from green to straw-yellow. -Natural black- are olives picked when fully ripe or slightly before, and they can vary subtly in colour from reddish black, purplish black, and violet to greenish black and dark chestnut brown. -Black- olives are, technically speaking, fruit which have been picked before quite ripe and which have been blackened by oxidisation (the bitterness is counteracted by treatment with an alkaline lye solution), packed in brine and preserved using heat sterilisation.



THE TASTE OF SHERRY

Garvey
JEREZ

AM&A

Salad à la Mode

Ingredients:

1 head celery
1 eating apple
3 endives
1 lettuce
2 boiled beetroot
100 gr. raw carrot
50 gr. pimento stuffed olives
1 tablespoon wine vinegar
2 hard-boiled egg yolks
3 anchovy fillets in oil
1 teaspoon made mustard
1 pinch white pepper
1 tablespoon chopped parsley
1 cup liquid mayonnaise

Slice the celery, apple and carrot (minus its green core) into julienne strips, the beetroot into rings and the endives and lettuce into easily edible pieces.

Using a pestle and mortar, make a paste of the egg-yolks, anchovy fillets, mustard, pepper and vinegar, then mix it with the mayonnaise thinned with a little milk or water.

Place all the vegetables in a salad bowl and add the dressing, mixing well, then sprinkle the top with the olives and chopped parsley.

Seville-Style Hard-Boiled Eggs

Ingredients:

6 eggs
1 small can anchovy fillets in oil
1 small can tuna in oil
3 tomatoes
a few capers
ground white pepper
100 gr. pimento stuffed Seville olives

Boil the eggs for 10-12 minutes according to size in salted water to which a dash of vinegar has been added. Cool as quickly as possible under the cold tap. Meanwhile, mix together the contents of the cans of anchovy and tuna, oil included. Shell the eggs (if they are very fresh and difficult to shell, crack them and allow to soak in cold water for a few minutes) then cut them in half horizontally. Gently remove the yolks and mix with the anchovy and tuna paste, seasoning with a little pepper but no salt.

Fill the egg halves with this mixture and decorate each with a slice of olive and a caper. Serve them on a bed of lettuce with the tomatoes cut into quarters and a few olives dotted about the serving dish. Keep in the refrigerator until serving accompanied by a good mayonnaise or cocktail sauce.

Spanish Scrambled Eggs

(Serves 4)

Ingredients:

2 peppers, 1 green and 1 red
2 onions
100 gr. smoked bacon

ipes

3 tablespoons olive oil
1/2 teaspoon thyme
1 clove garlic
8 eggs
1/2 teaspoon salt
freshly ground black pepper
1 jar Spanish pimento stuffed olives (12-15 olives)

Bake the peppers until they can be peeled easily, then peel and de-seed them, wash them and slice into fine strips. Peel and chop the onions.

Cut up the bacon into small pieces and fry in the oil. Remove from the pan, then fry the onions in the remaining oil, adding the peppers, the thyme and the crushed garlic. Allow to cook slowly for 10 minutes, mixing occasionally, then add the olives.

Beat the eggs with salt and pepper then pour over the vegetables and allow to set, stirring two or three times with a spoon. Add the bacon pieces and serve with good fresh bread.

Torre del Oro Canapés

Ingredients:

bread, sliced and with the crusts removed
200 gr. tomatoes, peeled and cut into 1 cm. slices
200 gr. boiled potatoes cut into 1 cm. slices
100 gr. fresh cucumber, finely sliced
anchovy fillets
1 hard-boiled egg
100 gr. mayonnaise
French mustard, pepper and chopped parsley

Place the bread slices on a serving dish and on each of them a slice of tomato spread with mustard. On top, place a slice of cucumber, then one of potato, then one of egg, and sprinkle with white pepper. Cover each canapé with mayonnaise, sprinkle with parsley, then top each one with an X of anchovy fillets and an olive. Insert a cocktail stick into each one to keep them vertical and decorate the dish with parsley sprigs.

Blanquette of Chicken Seville Style

Ingredients:

1 boiling chicken
1 carrot. 1 onion
1 spring onion
1 clove garlic (optional)
black peppercorns
1 sprig parsley
béchamel sauce
2 egg yolks. Single cream
stoned green olives
tiny onions, boiled in advance

Poach the chicken in 1/2 litre water or light stock, adding the carrot, onion, spring onion, garlic (optional), a sprig of parsley and a few black peppercorns, for about half an hour, according to the size of the bird. Prepare a béchamel sauce using the strained stock and thickening with two egg yolks and a little cream. Add the olives and cooked tiny onions and heat gently for a few minutes, stirring so that the sauce does not stick.

Cut up the chicken into pieces suitable for serving and place on a heat-proof serving dish. Pour the sauce over it and heat through. Serve with steamed potatoes and a fresh salad.

FINO

THE SHERRY SPANIARDS DRINK

Text: **John Reeder**
Photos: **ACES**

It's early May in a small square somewhere in Seville, and sitting at a table outside the café in the morning sun a group of Spaniards are enjoying their *aperitif* before lunch: olives, a plate of fresh crayfish and a few glasses of fino. Andalusians from Southern Spain have for many years drunk this pale, straw-gold coloured sherry, light, fresh, impeccably dry, with its taste of almonds and tang of saltiness, in preference to the heavier, darker and sweeter sherries they have exported to the damper climes of northern Europe and North America. Now this Andalusian fashion is sweeping Spain, where currently around 70 % of all sherry consumed is fino, and indeed, less spectacularly perhaps, is slowly but surely spreading across the world.

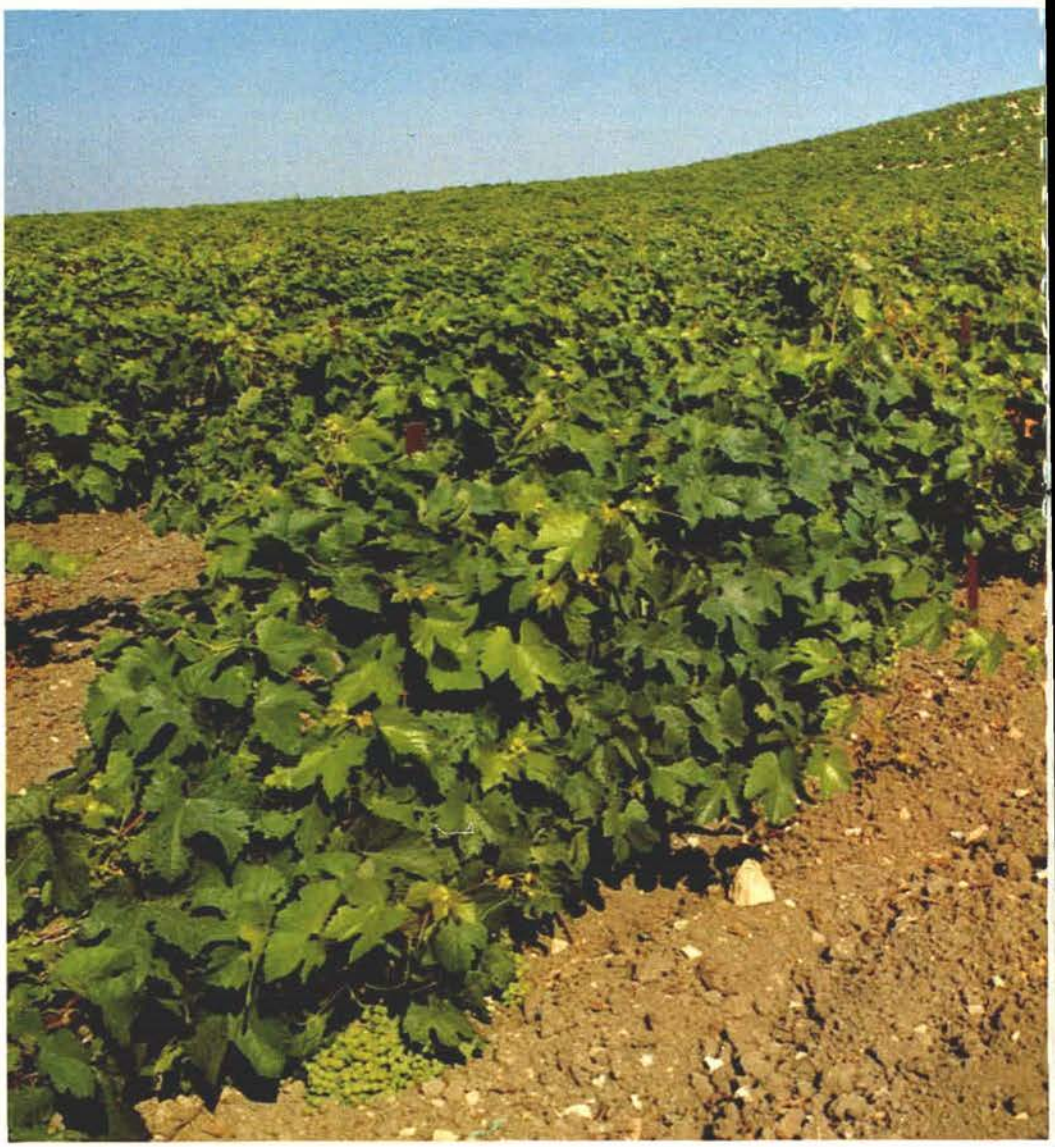
REAL SHERRY

What is bringing about this shift in taste? It appears that a younger generation of drinkers with a taste for drier aperitif wines have discovered that most classically dry of all aperitifs, fino. What also appears to appeal about fino is that it is a totally natural wine, in part the result of a spontaneous biological fermentation carried out by natural yeasts, the famous *crianza de flor* unique to the wines of Jerez.

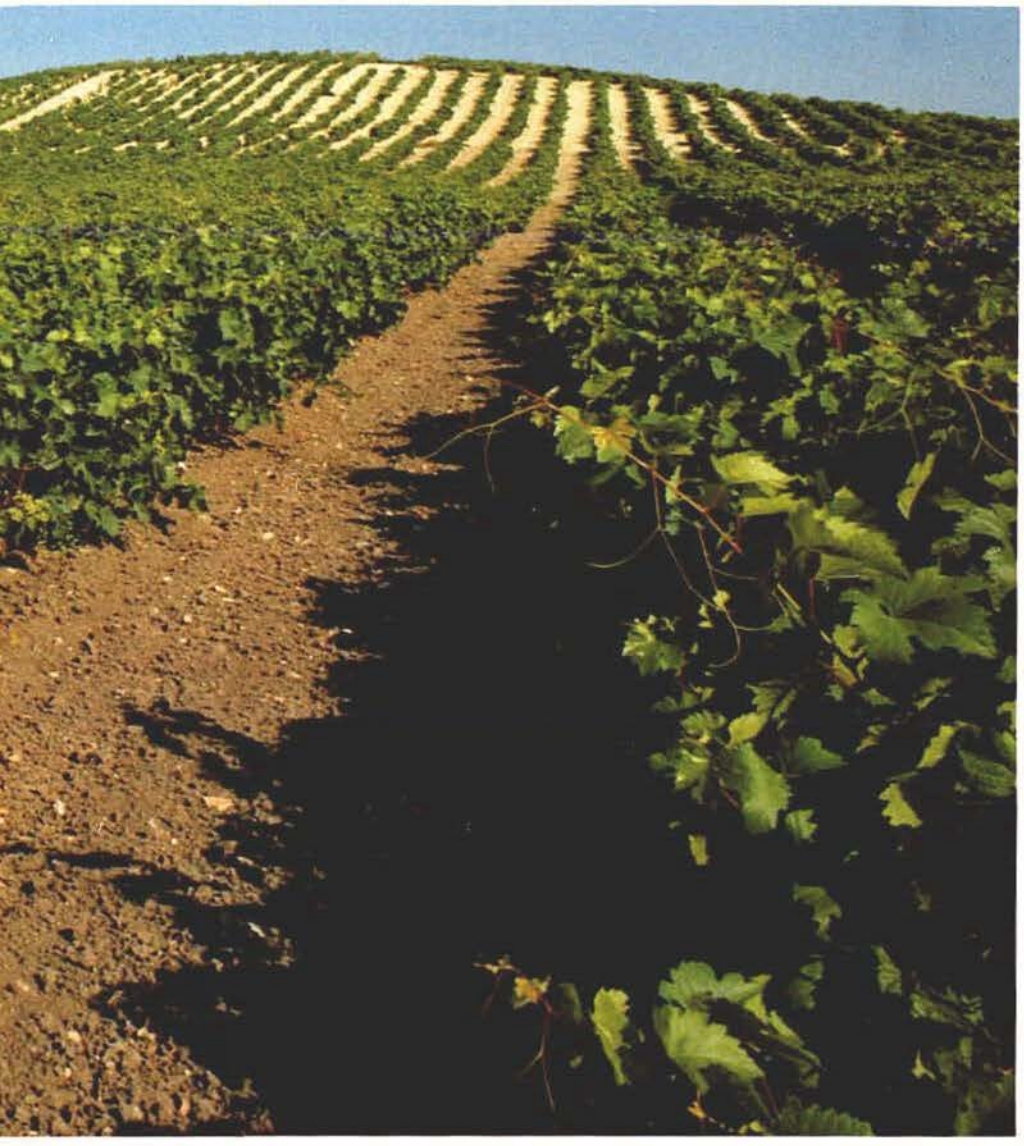
Before going on to explain in more detail how fino is made, perhaps we should make it quite clear that when we use the word *sherry,* we are of course referring to those inimitable wines made in Spain, the product of a unique set of circumstances, climate, soil, grape-variety, wine-making techniques etc., only to be found in the Jerez region of Southern Spain. Please do not confuse real sherry from Spain with the host of imitators from Cape Town, Cyprus, London or Dublin who have taken the noble name of sherry in vain. Empire sherries, South African sherries, Brritish sherry. Irish sherry. Just one moment if you please. A little more seriousness appears to be required here. Where are there vineyards in Dublin, or *soleras* in Cyprus, or *crianza de flor* in Cape Town? I was always lead to believe that sherry was an anglicized version of the old name for the Spanish of Jerez, and referred to the wines which came from the wine-producing area around that town, just as Port comes only from the wine-making region centred upon the town of Oporto in Northern Portugal, and Champagne comes from the wine-producing area in the Champagne region in North Eastern France. The authentic product, the real Sherry, comes only from the Jerez region of Spain and you should not allow yourself to be fobbed off with any imitations from any other part of the world, which will turn out to be, at best, third-rate attempted copies, and at worst, appalling concoctions, completely fake wines made from imported concentrated grape-musts boiled up with sugar and water and god knows what. Having cleared that up, let us leave this murky business of counterfeiting and return to the real thing.

HOW FINO IS MADE

What unique combination of factors then goes to produce this unique Spanish wine? A thoroughbred white grape variety, the Palomino, perfectly



The authentic product, the real Sherry, comes only from the Jerez region of Spain,



where a unique combination of factors helps to produce this unique Spanish wine.

adapted over the centuries to both climate and soil conditions: an ideal Atlantic microclimate neither too wet nor too dry: a chalky soil, the famed *albarizas* that absorbs and stores the moisture so necessary to the vines; the *crianza de flor,* that still unexplained mystery, the natural fermentation and aging process brought about under the protection of the *flor,* literally the flower of spontaneously produced natural yeast wihch grows on the surfae of the wine while it is stored in the casks; and finally the system of *soleras* and *criaderas* through which the wine-maker and the cellarmaster achieve the end result, the perfect fino.

It might perhaps be worthwhile here to pause a moment to examine briefly each of these factors in more detail, tracing our fino from grape to bottle.

The Jerez wine-producing region is favoured with a special microclimate, relatively high rainfall concentrated in late Autumun, Winter and Spring, and long, dry Summers kept cool by fresh, moist Atlantic breezes. It is the delicately held balance between these Atlantic breezes and the hotter *levante* wind from the nearby African coast which helps to ripen but not overripen the white Palomino grape, the basic raw material for our fino. This balance also seems to have a decisive effect on the growth of the *flor,* an essential part of the development of the wine, as we shall see later.

The finest vine-growing areas around Jerez are the so called *albarizas,* white chalky soils oddly enough ill-suited for most other forms of agriculture but perfect for viticulture. The *albarizas* act as a sponge, absorbing the moisture, soaking up and storing the rains of late Autumn, Winter and Spring. This moisture is then gradually released to the roots of the vines during the long, hot dry summer, helping the vine to withstand the lack of summer rain and enabling the grapes to mature properly.

The grapes are carefully harvested in early autumn, then gently pressed in horizontal presses, only the first pressing being used to produce the must. The first natural fermentation, known as the tumultuous or rapid fermentation takes place during the first three or four days when the must is stored in the fermentation tanks, and is brought about by natural yeasts borne on the wind or derived from the bloom on the vinestems. Although some of the older and more traditional Sherry houses such as Valdespino still

Sherry.

The cool wine with a warm heart.

REAL SHERRY COMES ONLY FROM SPAIN

TANDEM/DDB

ferment their must in oak butts, most now carry out the first fermentation in temperature controlled stainless steel tanks. The second slow fermentation which follows, once again brought about by natural yeasts, increases the alcoholic strength of the newly transformed wine, and eliminates most of the sugar content.

Fino should be served chilled, always chilled, as an aperitif or accompaniment to fishdishes, shellfish or poultry.

THE «FLOR»

When this sugar has mostly disappeared, a strange phenomenon takes place. Either inmediately or some months afterwards, during the following spring, a whitish film of yeast appears from nowhere to cover the surface of the newly fermented wine as it lies resting in oak casks. This is the *flor,* literally the flower of the yeast, a living organism which is continually renewing itself. The *flor,* by some miraculous process which chemists are still triyng to explain, establishes a protective covering over the wine which appears, amongst other things, to slow down and control the oxidizing process all wines go through as they mature. Fino, that type of sherry in whose making this process, the so-called *crianza de flor* is deliberately prolonged, is the only known case of a white wine deliberately left for up to five, six or even more years in woden casks, at the end of which period it is neither oxidized nor maderized but still fresh and clean on the nose and palate.

There is as yet no complete scientific explanation for the action of the *flor* and no known way of artificially recreating it. It appears to be the result of microclimatic conditions specific to the Jerez region, and even there, there are districts where the *flor* will not grow because they are too hot or too dry. There are even *bodegas* where capriciously, the *flor* grows at one end of a building but not at the other!

If left in one cask the *flor* would eventually die and cease to protect the wine. In order to permit the *flor* to renew irself indefinitely the Jerez winemen evolved, probably at the of the 18th century, a system by which the younger wines and the *flor* which grows on them can be constantly blended with the older ones, thus prolonging the action of the yeast indefinitely. This is known as the system of *soleras* and *criaderas,* whereby the

Paternina. Greatness from Rioja.

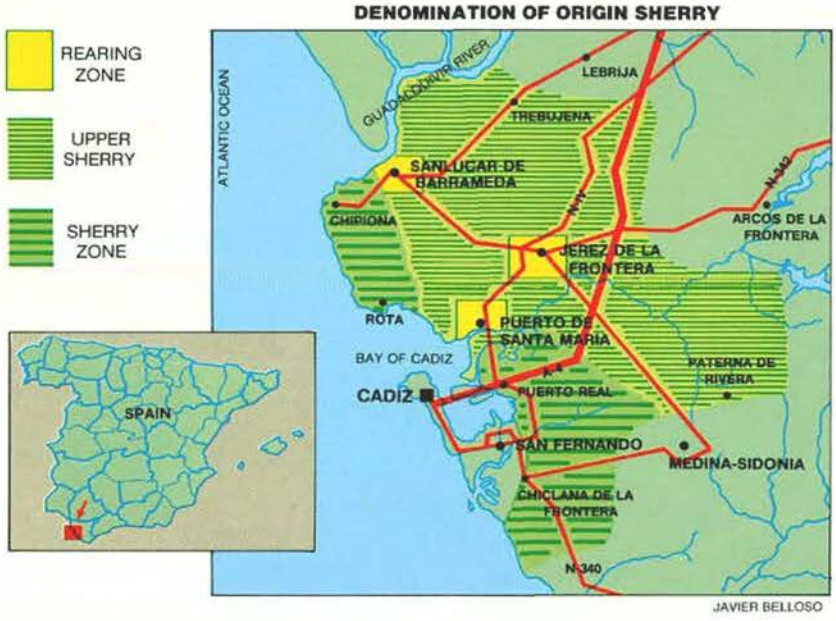
Age: First year. Age: First year. Age: Eigth to ten years. fruity.

Age: Three years, ten months in vais. Age: 6 years. Age: Over 15 years. Age: Over 20 years.

wines are kept in rows or scales of butts (wine casks in Jerez are always known as butts) and the young wines are constantly being moved along the scale into the butts of older wine, refreshing and replenishing them.

The strictly enforced rules of the Jerez Regulatory Council stipulate that the maturing process should not be carried out for less than three years. In fact, most wine-makers prolong the time wines spend in the *solera* beyond this legal minimum, seeking a different balance and a different character for their fino. Longer maturing in the cask will possibly result in a more pronounced character at the risk perhaps of losing some of the delicacy of the fino, but thanks to the *flor* and the *solera* system no freshness should be lost.

As much as 30 % of the wine in the *solera* might be drawn off for bottling twice or three times in any one year. Before the fino is bottled in order to replenish the alcoholic strength lost through the action of the *flor* and remove the possibility of refermentation in the bottle, the fino is lightly fortified up to a minimum strength of 15,5°. This is once more a legally required minimum and in fact most finos are bottled at between 15,5° and 16,5°, the alcoholic strength of the most popular brands having come down in recent years, closer and closer to the required minimum in reponse to a perceived demand by consumers for -lighter- finos.



The strictly enforced rules of the Jerez Regulatory Council stipulate that the maturation process should not be carried out for less than three years.

STYLES

Individual wine-makers obviously seek to establish a definite and individual style for their wines, and the winemen of Jerez are no exception. Within the wine range of excellent finos made in the area (and this is one of the most technologically sophisticated wine-making regions in the world) there are no inferior quality finos, as the Jerezano says, there are only two kinds of sherry, good and better — one might perhaps distinguish between two or three overall general types.

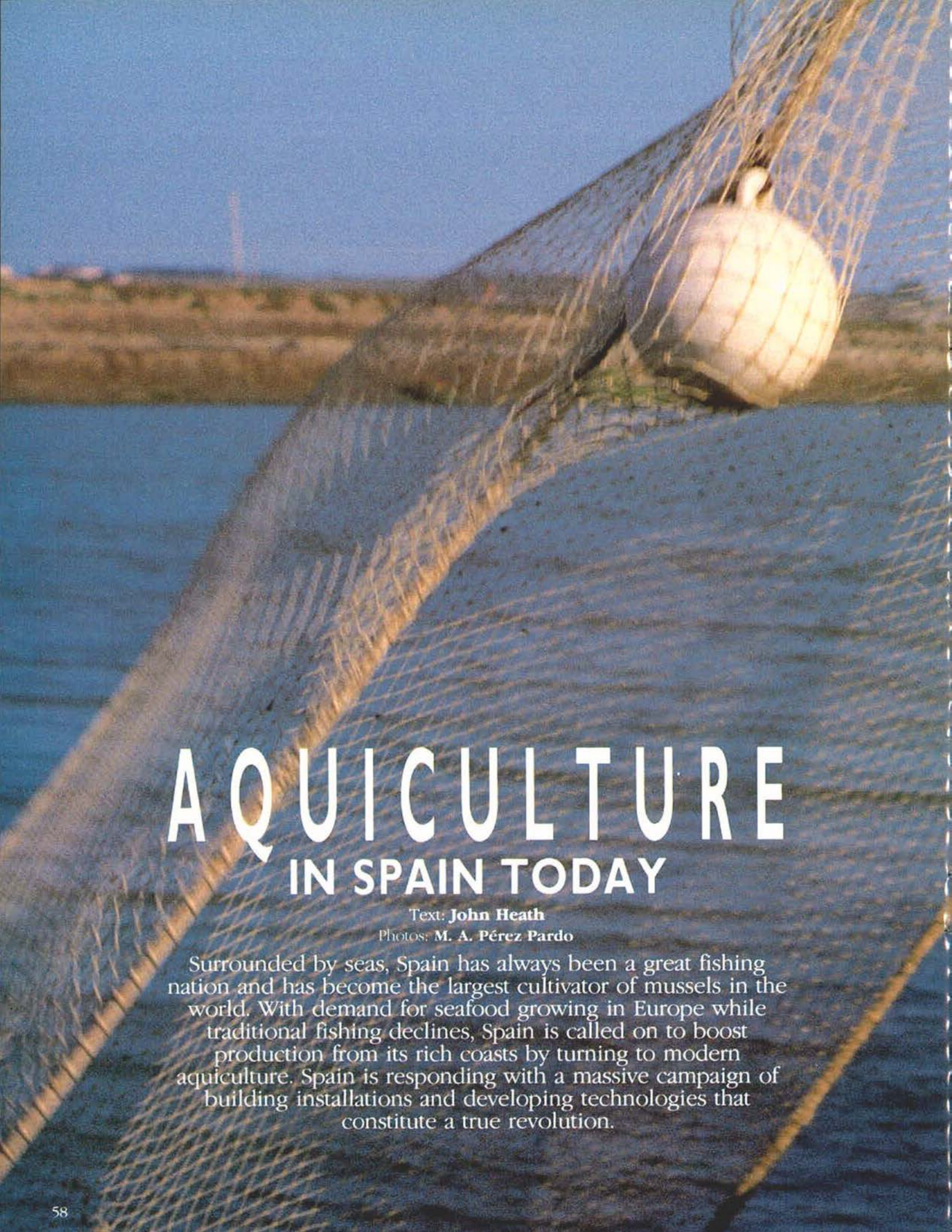
Firstly, those one might describe as classic Jerez finos, Domecq's *La Ina,* Garvey's *San Patricio.*Palomino and Vergara's *Tío Mateo,* and of course the world's best-selling fino, González Byass' *Tío Pepe,* the first of the perfectly balanced finos, the fruit of the research of the *doyen* of Jerez' oenologists, Don Justo Casas in the late 1950s. A classic fino is typically dry and fresh without being in any way acidic, elegantly light on the palate with that characteristic almond taste. Secondly there is the *Fino del Puerto,* finos made in bodegas situated in Jerez's seaport, the Puerto de Santa María, such for example, as one of the most popular finos in Spain, Osborne's *Fino Quinta,* relatively young at 3½ years old and the wine-makers from Puerto claim more delicate, with a fresh and salty tang of sea breezes. Thirdly, there are what we might call *Finos a la antigua,* the older style more traditional finos, often fuller, which have usually spent longer in the *solera,* such as Valdespino's *Inocente,* which weighs in at about 17°, a single vineyard wine from a 68 hectare vineyard in the first of the four great *albariza* vine-growing areas known as the *pagos, Macharnudo.* Valdespino has been one of the pioneers in Jerez in using only organic fertilizers and in banishing the use of all weed-killers from his vineyards. In the same style, with somewhat less body however, is Barbadillo's *Balbaina,* another single vineyard fino from the third of the *albariza pagos. Balbaina* (the other two *pagos,* for those interested, are *Carrascal* and *Añina).* And this is only a small sample of a large range of brands and a pleasing variety of styles of excellent finos to savour.

HOW TO SERVE AND WHEN TO DRINK

Fino is quite simply the most civilized of all aperitifs. Served chilled, always chilled, with a dish of almonds or olives, what better way to stimulate the appetite than a glass of fino. The lighter classic finos and the *finos del Puerto* can also be a perfect accompaniment to fish dishes, shellfish or poultry. Remember, however, not to leave a bottle of fino opened and half-finished for any length of time, because it will tend to oxidize. For those of you who prefer to dine or drink alone, or for those for whom a whole bottle is a little too much, many of the leading brands now sell half bottles of fino.

What kind of glass suits fino best! In pubs in Britain a quite unacceptable custom has arisen, presumably in order to save publicans money, of serving all sherry, including fino, in niggardly small, schooner glasses, where bouquet is completely lost and the quantity served is derisory. In order to get the best of the almondy, sea-salty nose, a good fino should be served in an appreaciable quantity either in a *copita jerezana,* the typical Jerez style small tulip shaped glass or even better, in a half-filled largish Bordeaux style wine-tasting glass. Why stint yourself!

For those for whom this brief sketch has whetted the appetite. I would like to recommend two longer more detailed studies of the fascinating world of sherry: the classic study by Julián Jeffs entitled simply -*Sherry*- (Faber and Faber. London 3.ª Ed. 1982) and a more recent book by the noted expert on Spanish wine Jan Read also called *Sherry and the Sherry bodegas* (Sotheby's Publications).



AQUICULTURE
IN SPAIN TODAY

Text: **John Heath**
Photos: **M. A. Pérez Pardo**

Surrounded by seas, Spain has always been a great fishing nation and has become the largest cultivator of mussels in the world. With demand for seafood growing in Europe while traditional fishing declines, Spain is called on to boost production from its rich coasts by turning to modern aquiculture. Spain is responding with a massive campaign of building installations and developing technologies that constitute a true revolution.

Spain, a great fishing country, has a strong tradition of aquiculture, the cultivation of aquatic species. Aquiculture was practiced over 4,000 years ago in China and has reached its greatest development in Asia, which supplies 80 % of world production, with Japan at the technological forefront. Spain's 321,000 metric tons per year puts it among the top producers, with 3 % of world and 25 % of European production. 99 % of this figure is accounted for by two species: trout and mussels.

The cultivation of freshwater trout in Spain dates to 1129, when the Archbishop of Santiago ordered the construction of the first trout hatchery. Today, this industry produces 16,000 tons each year of rainbow trout for domestic markets and 250 tons of the indigenous brown trout to repopulate Spain's rivers and lakes for sportsmen.

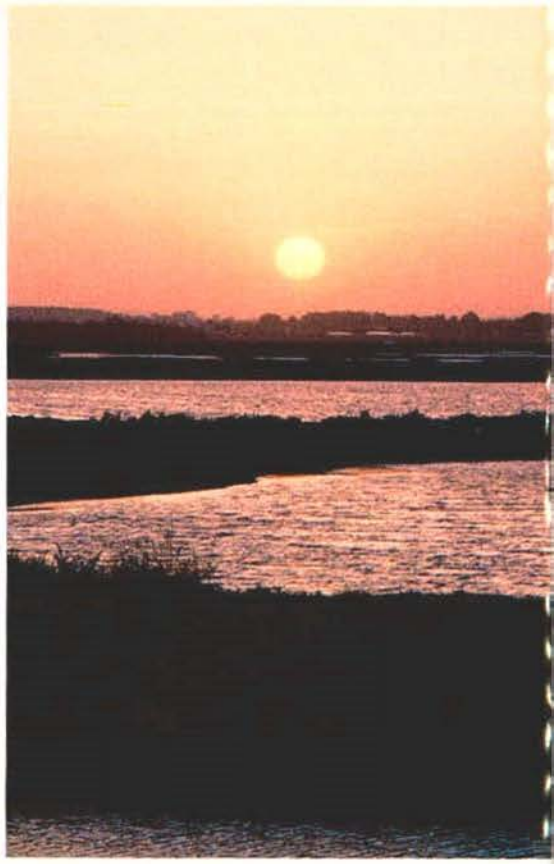
Spain's young mussel industry has become the most important aquicultural industry in Western Europe and has made Spain the greatest producer of mussels in the world. Mussel cultivation began in Europe in 1235 when Patrick Walton, an Irishman shipwrecked on a French shore, observed that mussels attached themselves to the wooden posts that he had driven into the sand to hunt birds for his survival. Thus began the tradition in France of cultivating mussels on wooden stakes called «bouchot».

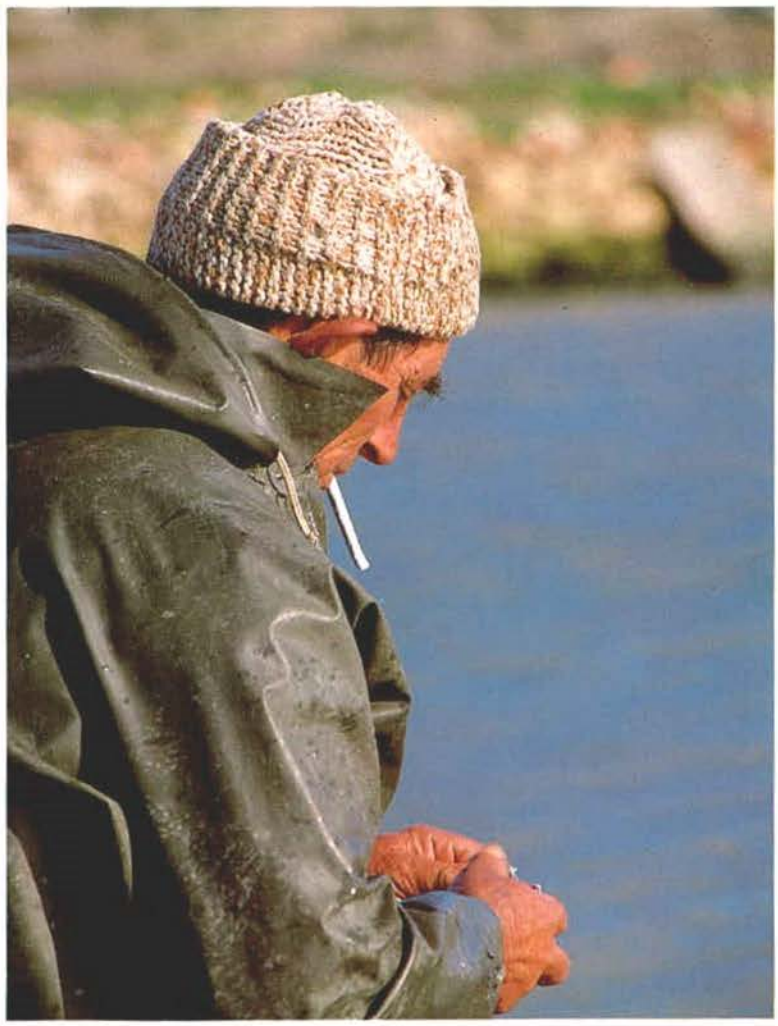
In Spain, experiments in 1901 in Tarragona discovered a simple, clean method of cultivation: attaching mussels to hanging ropes. The standard vehicle for these ropes has become the floating *batea,* a flat wooden framework supported by floats and anchored to the bottom by chains. Colonies of mussels are attached to hundreds of ropes that hang into the water form the crisscrossing beams of the framework. In 1946, *bateas* were introduced into the wide rivermouths of Galicia known as *rías,* and found there an ideal environment which produces mussels of quality and size far superior to other areas of the world. The *bateas* have multiplied to create an enormous industry which employs 12,000 people. Today there are 3,500 *bateas* in the Galician *rías* which account for aproximately 90 % of Spain's aquicultural production and almost half of the mussels cultivated in the world.

OPTIMAL CONDITIONS FOR EXPANSION

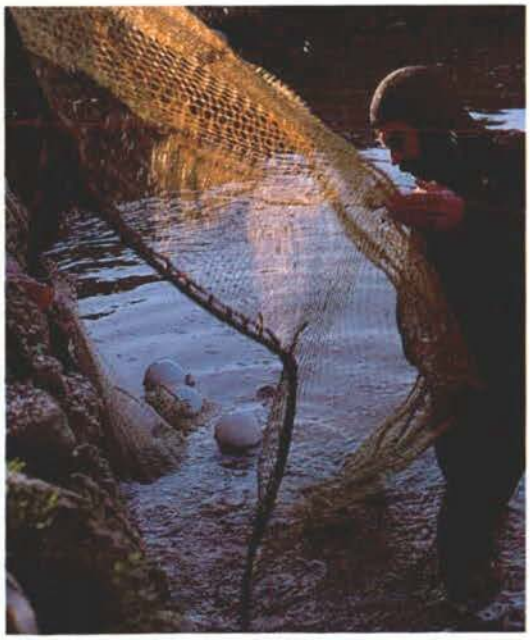
Surrounded on four sides by the sea, Spain has always been a great fishing nation and lover of seafood. Spaniards eat 28 kilos of seafood each year, and Spain ranks third in the world in consumption. Even landlocked Madrid is a great seafood center. But the progressive depopulation of the seas of the world caused by overfishing and pollution has also afflicted the rich coasts of Spain, and its fishing fleet catches fewer fish each year. Increasing demand combined with declining catches have created an imbalance that has forced Spain to rely on importation to satisfy its appetite.

Sad as this scenario may be, Spain's aquicultural industries are rapidly expanding and diversifying in an ambitious attempt not only to answer domestic demand but also to convert Spain into a





Spain accounts for 25% of Europe's aquiculture production, mainly trout and mussels, but research is being done to breed new species.



major exporter. Spain's abundant coastline mild climate, and clean water rich in plankton provide an excellent environment for the development of aquiculture. The Spanish ministry of Agriculture estimates that 81,000 hectares are suitable for this activity with a potential to produce 850,000 tons of seafood, while today only 22,000 hectares are being exploted.

The Spanish central and local governments and the EEC have begun to provide administrative and economic support to favour development of new industries. Since Spain joined the European Economic Community in 1986, Europeans have looked to Spain as a potential major source of many varieties of seafood. In the last few years, more than 40 % of funds which the European Agricultural Guidance and Guarantee Fund (EAGGF) budgets to subsidize aquicultural projects throughout the EEC has been granted to Spanish initiatives.

The Spanish government has launched in conjunction with the EEC an ambitious plan to increase aquicultural production by 35 % through subsidies and low-credit loans for new businesses and installations. Under terms of the programme which is in effect through 1991, projects approved by the EAGGF are subsidized 25-40 % by the EEC and 10-30 % by Spanish central and local governments. In addition, the Spanish government is supporting projects which, because of their small size or dedication to untargeted species, are excluded from these subsidies.

These optimal conditions of geography, market, and governmental support have attracted large investments from businessmen who see a profitable future in aquiculture. The EAGGF has approved during the years 1986-88 a total of 189 projects involving 11,130 million pesetas, of which the EEC has subsidized 35 % and the Spanish central government 9 %.

Many other projects have been implemented without these subsidies, and over 22,000 million pts. in investments have been registered in these three years.

TECHNOLOGICAL QUESTIONS

The industry is undergoing spectacular development, but important scientific and technical questions need to be answered. The programme has set specific goals for 1995 production levels which call for dramatic increases in certain shellfish (clams, oysters, and prawns) and highly-valued saltwater fish (turbot, sea bass, gilthead bream, and salmon-see Chart). These varieties require new individualized technologies and a deeper understanding of nutrition, pathology, and especially breeding. Traditional -extensive- aquiculture simply herded and fattened fish in their natural environment with little modification. Eggs and young fish were obtained from nature. But these are becoming more and more difficult to collect, and current hatcheries can breed only a fraction of the fish needed to reach the planned 1995 production levels.

While installations are being contructed, laboratories across Spain are working hard to solve these technical problems. Biologists in Santander succeeded in reproducing and breeding for the first time in Europe the sea bream *Pagellus Bogaraveo,* whose sensitive nervous system is easily subject to stress, which incapacitates it for reproduction. Fish hatcheries are implementing highly-controlled -intensive- methods, such as using hormones and adjustments in photoperiod to promote hatching. The government has provided indispensible support by assigning 10,000 million pts. for investigation during 1988-91 in its national R & D plan.

The result of all these efforts is an explosion in aquiculture which has only begun to be felt in production. Development is concentrated in the three regions with greatest potential: Galicia, Andalusia and Catalonia. Galicia is making progress with oysters, clams, turbot, and salmon. The Xunta, or regional government, of Galicia is collaborating intensively to support aquiculture to pro-

Fish Hatcheries in Cadiz

Before dawn on a Sunday morning in February, while costumed revelers were still celebrating the famous *Carnaval* in Cadiz, a cluster of fishermen gathered in the nearby salt marshes under a sky filled with stars. As they waited for someone to open the gate of the Siglo XIX fish hatchery, they shuffled their feet and thrust their hands deep into their pockets to keep warm and talked of the *Levante,* the dry wind from the east that was particularly fierce that morning.

The horizon began to lighten, exposing a flat dark expanse of salt marshes dissected by the silver reflections of a network of water: an estuary with many tidal canals branching off from it into the marshes. Every day the Atlantic tides swell into and recede from these passages, and sea creatures swarm in to feed on the abundant plankton and tiny shellfish. For centuries people have exploited these tides by digging canals and building dirt walls to form ponds. They extracted salt by evaporating sea water in wide, shallow ponds called *salinas* (a name which has come to apply to these marshes in general) and dragged nets to catch the fish that collect in the smaller holding ponds, called *esteros,* which feed water into the salinas. The rich diet give fish netted in the *esteros* a special taste and higher value in the markets than their cousins caught off-shore by the fishing boats. With this incentive to increase the yield from the *esteros,* people began to -herd- fish. They trapped young fish inside the esteros during their natural migrations by opening and closing gates and screens, and captured other young fish elsewhere to fill the ponds. Then they waited for the fish to fatten in captivity on the concentrated natural sources of food and -harvested- them each summer.

In the 1980s, traditional fishing is suffering in Cadiz as it is in the rest of the world. The weathered hulks of fishing boats abandoned on a nearby beach are a stark testament to the decline of offshore fishing, while fewer and fewer fish are swimming into the *esteros* from today's depopulated seas. However the *salinas* continue to offer an unspoiled environment with a very favorable ecosystem and microclimate for fish to thrive in. But fishermen need to begin to exert control over the breeding and development of fish in order to maintain their numbers. This requires a radical change in mentality.

A PIONEER ENTERPRISE

The company Esperanza Siglo XIX was formed in 1973 with a novel idea: farming fish. Director Florencio Molinero, a local fisherman's son with a degree in economics, suggests -the vast majority of animals that are consumed in the world are no longer hunted, so why don't we also domesticate and raise our fish?- The pioneer enterprise received little more than curious, sceptical looks from bankers and government officials in the 1970s, when aquiculture was not even recognized as an activity for legal and tax purposes. Imported Japanese technology proved largely inapplicable to the particular species and conditions of the *salinas,* and the company had to overcome most of the technical problems it encountered on its own, finding solutions to questions of water, nutrition, and breeding as they arose. Despite these obstacles, Siglo XIX has successfully established a vanguard fish hatchery which applies modern technologies to reproduce and raise indigenous species. Gilthead bream and sea bass are produced in numbers that have increased dramatically in the last 4 years from 100,000 to 1,000,000 fish per year, and the company is developing technologies to raise other species.

At last, the single light of a motorbike approached the waiting fishermen from inside the fish hatchery, and a bundled-up night watchman got off and opened the gate. The fishermen climbed into their vehicles and drove through the gate and down a dirt road. On either side of the road were rectangular ponds separated by causeways, and at the end was a cluster of buildings.

In the hatchery building, male and female giltheads selected from the salinas produce eggs, which are incubated and hatched. The resulting larvae are placed in cylindrical tanks and fed at first a highly controlled diet of algae plankton (which are all cultivated in the hatchery) and later, when they are more developed, a specially designed dry feed mix. The vast majority of fish hatched will die before they become adults, mostly in the larva stage when they are particularly vulnerable to disease and adaptation to nutrients, and to variables in the temperature and salinity of water and the period and intensity of light. Thus, a high degree of control is required.

After about 70 days the tiny fish are transported to the -nursery- and placed in long tubs according to size. As in the hatchery, they are carefully monitored and provided with circulating oxygenated water and a special diet.

When these young giltheads reach a weight of 1 gram, after 100 to 120 days, they are put into the artificial ponds, where in the course of 14 or 15 months they grow to the commercial size of 250 grams. Fresh water is pumped into the ponds from the main estuary through open gates, which have screens to keep the fish in. This circulation continually provides natural nutrition, which is supplemented with dry feed, and oxygen, which on hot summer days is increased by little paddleboat machines that churn air into the water.

The Spanish government has launched an ambitious plan to increase the national aquiculture production by 35%.

FISHING, PACKING AND SHIPPING

The sky had lightened to various shades of blue and pink, and finally the sun rose above the flat horizon. The *Levante* had grown stronger and was whipping whitecaps across the ponds as the men began to fish. They stretched a fishing net across one end of a pond, and several men on each side began walking along the causeways pulling the ropes that extended from the net. Hollow plastic floats attached to the top of the net kept it on the surface, while lead weights dragged the bottom of the net along the bottom of the pond 1 meter deep. As they pulled, the net formed a parabola which funneled the giltheads through a hole in the center of the net and into a pouch 3 or 4 meters long. Occasionally, the men jerked the ropes up and down so that they slapped the surface at the side of the pond to scare the fish towards the middle.

A veteran fisherman directed the operation by observing on the surface the taughtness of the bobbed top of the net and the spots where panicking giltheads jumped. He explained that this was the same way people had always fished the *esteros*, only the concentration in these ponds was much greater.

After the men reached the other end of the pond and pulled the rope in, a man in a wetsuit jumped into the water and began scooping fish from the pouch with a small net and handing it to others, who dumped the struggling fish into plastic boxes while the veteran director shoveled ice on top of them. Anomalies occasionally appeared and were picked out: prawns, little squid squirting ink, and different kinds of fish that when they were small had slipped into the pond through the screens at the gates. When the men finished transferring the fish, they stacked the plastic boxes on a tractor and moved on to an adjacent pond. They had netted about 400 kilos of giltheads, and would net another 1,000 in three sweeps of the other pond.

The tractor took the giltheads to a metal shed to be cleaned and packed. While another group of men hauled the plastic boxes inside through an open sliding door, sudden gusts of the *Levante* swept into the shed and tossed empty boxes about. The fish were rinsed in a vat, sorted by size, and packed for shipping while a radio triumphantly played Exodus.

Some giltheads were packed in plastic trays to be sent to local markets and restaurants. At the new El Faro restaurant in Puerto de Santa María, they are gutted and covered with crude salt, and then baked in a hot oven, unscaled and without condiments to spoil their rich taste. The salt seals in the juices during baking and forms a compact crust, which is later broken and removed with the skin and scales that become attached to it.

80 % of Siglo XIX's produce is shipped to other European countries, and most of these giltheads were packed with bags of ice in hermetically-sealed styrofoam boxes for export. A refrigerated truck was waiting outside to chauffeur them to Madrid so they could catch the 9:40 flight the following morning to Rome, where appreciative seafood *conoscitori* would dine on them the day after they were netted in ponds in the *salinas* of Cadiz.

PRESENT AND FUTURE AQUICULTURAL PRODUCTION IN SPAIN (Metric Tons)

SALTWATER		1987 Production	1995 Estimated Production
Fish			
Rodaballo	Turbot	50	4,700
Lubina	Sea bass	38	6,000
Dorada	Gilthead bream	109	7,500
Mugilido	Mullet	90	3,000
Seriola	Yellowtail	20	1,000
Lenguado	Sole	6	500
Tunido	Tuna	99	600
Anguila	Eel	29	2,000
Salmón	Salmon	150	3,5000
Trucha	Sea trout	—	1,000
TOTAL		**591**	**29,800**
Crustaceans			
Langostino	Prawn	20	4,500
Camarón	Shrimp	40	410
Cangrejo rojo	Crab	—	2,000
Artemia	.....	—	11
TOTAL		**60**	**6,921**
Molluscs			
Almeja	Clam	423	40,000
Ostra	Oyster	3,156	17,500
Mejillón	Mussel	300,000	315,000
Chirla	Clam	—	2,000
Coquina	Cockle	—	500
Telferina	.....	—	500
Escupina	.....	2	50
Vieira	Scallop	150	2,000
TOTAL		**303,731**	**377,550**
FRESH WATER			
Fish			
Trucha arco iris	Rainbow trout	16,000	18,500
Trucha común	Brown trout	250	600
Tenca	Tench	450	2,000
TOTAL		**321,082**	**435,371**

1987 Figures given by the Secretaría General de Pesca Marítima.
1995 Goal of the Programa de Orientación Plurianual 1987-1991. (Mussels: estimated figure. Official statistic is 245,455.)

vide work for the many unemployed fishermen and to utilize their valuable knowledge of the sea and its creatures.

In Andalusia, traditional extensive aquiculture has been practiced for centuries in the vast salt marshes of Cadiz and Huelva, which have been yielding 50,000 tons of seafood each year. Modern installations using intensive methods are being constructed to take fuller advantage of these rich natural areas and to produce prawns and several varieties of molluscs and fish.

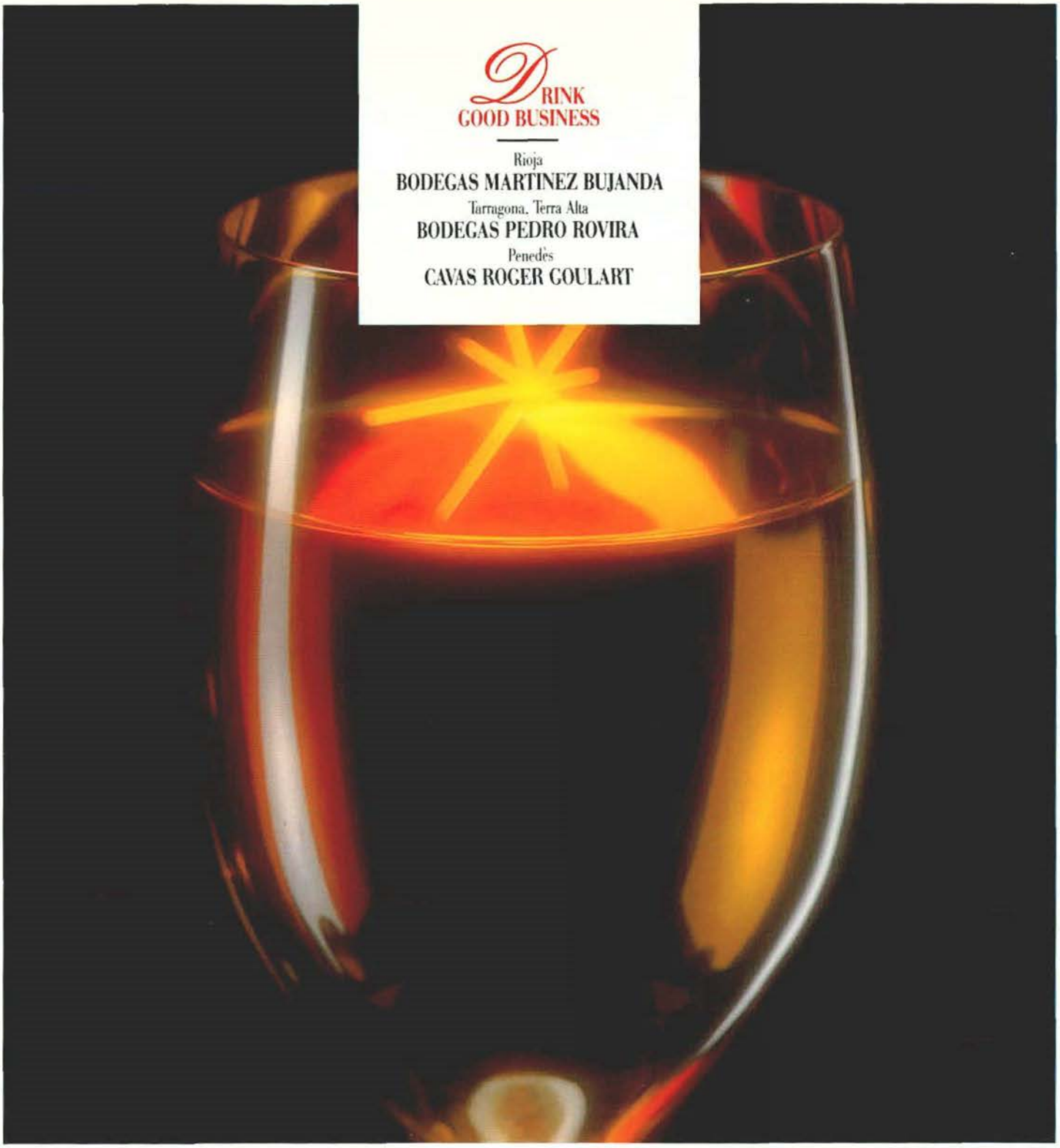
Aquiculture is also expanding rapidly in Catalonia, especially into the Delta of the Ebro River, a natural environment with great possibilities. A young mussel industry there is producing some 4,000 tons per year. But the area could yield over 60,000 tons of fish and 10,000 of shellfish, and businesses have invested over 2,000 mi-

Aquiculture is being described as an «industrial, technological, social and economic revolution».

llion pts. in the last two years to raise other species. Oysters are being cultivated using the «long-line» system (oysters hanging from floating ropes supported by floats and fastened with concrete). One company is innovatively raising some 500,000 clams in dirt fields, using well water and artificially-obtained phytoplankton.

At the technological forefront of aquiculture is the fish hatchery constructed by Barca Import in the middle of the Mediterranean Sea, near the island of Formentera. This platform, supported by columns like an offshore oil rig, is fattening some 700,000 fish in cages in their own environment, the sea. The platform is constructed of concrete so light that it floats, and it can be raised above the water line in case of inclement weather. It is equipped with solar-powered machines and underwater video cameras to monitor the fish. With all this space-age technology, a major problem was solved using old fisherman's common sense: octopuses were making holes in the net while trying to catch fish, so groupers were introduced which act like shepherd dogs to keep the octopuses away.

This pioneer installation has been highly successful, and others similar are planned. It is in the vanguard of the boom of modern aquiculture in Spain, which one of the originators of the platform describes as «an industrial, technological, social, and economic revolution».



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.

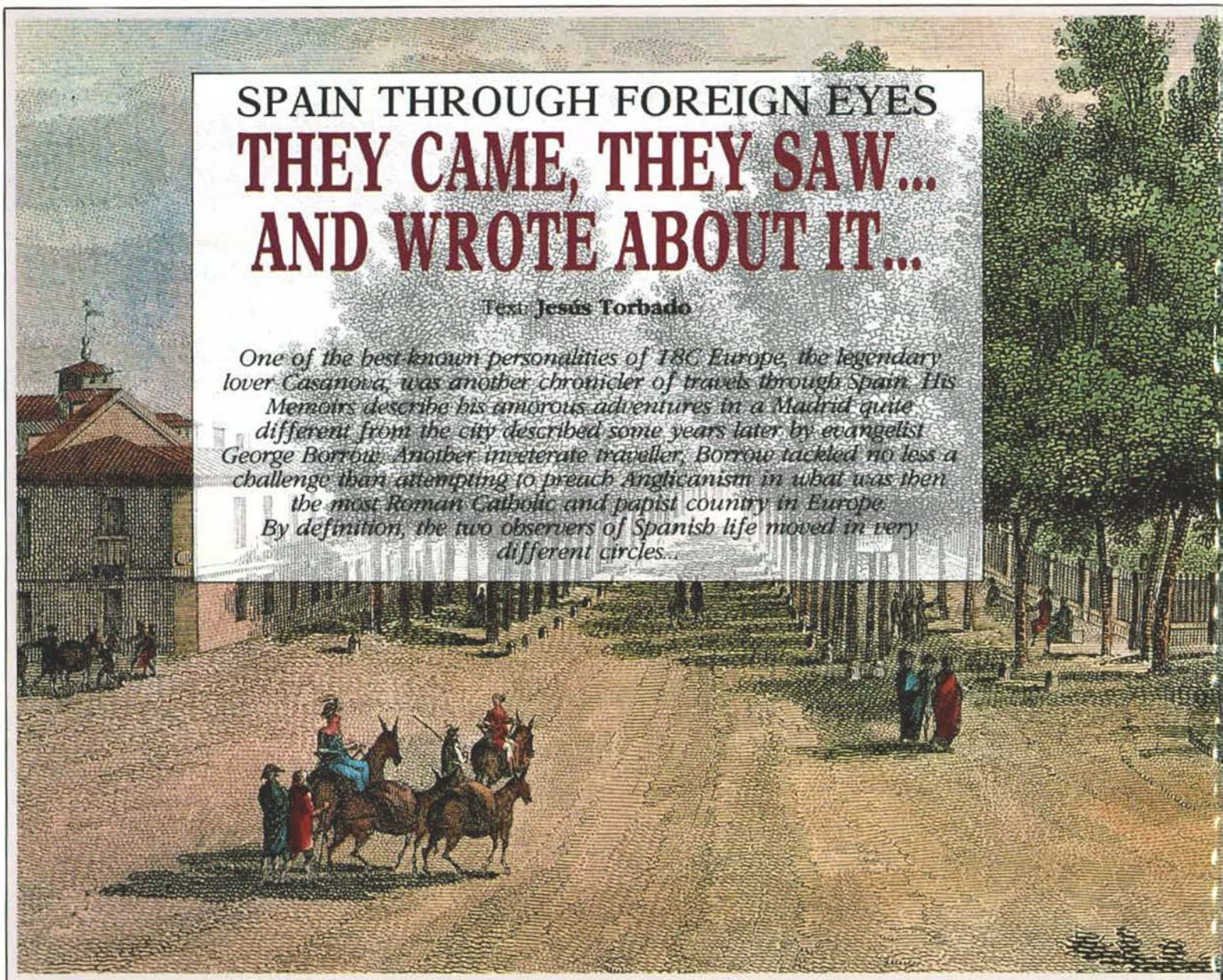
We present three wineries and we invite you to taste our wines.

Looking for distributors *Please contact us:*

COMERCIO INTERNACIONAL DEL VINO

CIV
GDS CI
CONDE DE VALDEMAR
PEDRO ROVIRA
ROGER GOULART

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



SPAIN THROUGH FOREIGN EYES

THEY CAME, THEY SAW... AND WROTE ABOUT IT...

Text: **Jesús Torbado**

One of the best-known personalities of 18C Europe, the legendary lover Casanova, was another chronicler of travels through Spain. His Memoirs describe his amorous adventures in a Madrid quite different from the city described some years later by evangelist George Borrow. Another inveterate traveller, Borrow tackled no less a challenge than attempting to preach Anglicanism in what was then the most Roman Catholic and papist country in Europe. By definition, the two observers of Spanish life moved in very different circles...

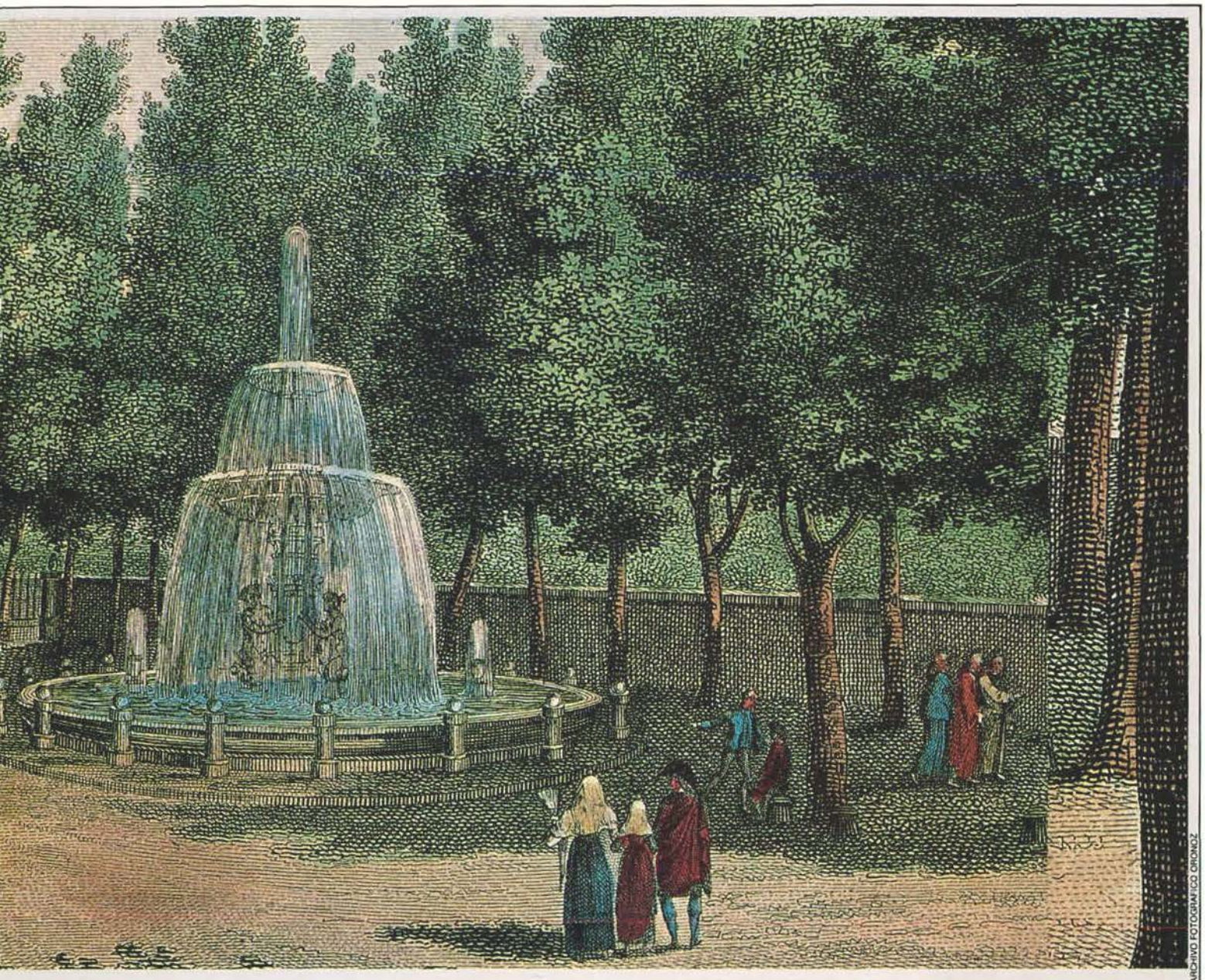
CASANOVA IN MADRID

I have always loved women, but I have always preferred freedom even to them. Thus wrote Giacomo Casanova, one-time priest, lottery organiser, ruffian, card-sharper, diplomat, speculator, financier and spy, though now best known as the Latin lover *par excellence.* Having travelled ceaselessly through Europe, often fleeing the consequences of his escapades yet also the favourite of princes and probably an active Freemason, he decided, late in life, to tell all that he had seen and done. The result is still one of the most gripping accounts of 18C life. Much more than a simple account of the Venetian's many affairs (told in explicit detail, but laced with delicious irony and humour), his Memoirs provide us with a comprehensive picture of the customs, vices, sagacity and splendour of Enlightenment Europe.

In the year 1428, Jacobo Casanova, born in Zaragoza, natural son of Francisco, abducted Ana Palafox from the convent the day after she had taken her vows. He was secretary to King Alfonso V, the Magnanimous. This introduction, the first line of his *Histoire de ma vie,* pays homage both to the Spanish blood and to an incorrigible weakness for the weaker sex that the 15C Casanova was to pass on to his 18C grandson.

However, by the time Giacomo visited Spain, he had already turned 42 and was beginning to bemoan the fact that young girls looked on him more as a likely sugar-daddy than as a potential lover. His visit did not get off to a particularly auspicious start, but nor was it a total failure either.

He arrived in the land of his forebears in 1767, having begun the year in Warsaw, where he had been on dining terms with the King of Poland himself. Unfortunately, after



ARCHIVO FOTOGRAFICO ORONOZ

getting involved in a duel, he was obliged to leave the country for Austria, running out of money on the way. In Vienna, he tried to win back his fortune at gambling, but was caught cheating and was once again forced to flee. September saw him arrive in Paris, accompanied by the wife of a gambling companion. Apparently dogged by bad luck, he received a direct order from the King to leave the city within 24 hours. *Madame d'Urfé was dead, and my old friends had either changed house or fortune. I found the rich become poor... It seemed to me that Paris had turned into a labyrinth.*

So, on 20 November, he set off for Spain.

Like other travellers of his time, Casanova had to contend with the poor quality of hotels and the dreadful roads in north east Spain. He was also a victim of the indifference, and sometimes downright rudeness, of Spaniards towards foreigners. *Laziness and pride* were the attitudes he met along the way from Pamplona to Soria. And as he approached the gates of the capital, after a few adventures en route, he was surprised by the attention the locals paid to religious matters.

The door of the room into which the innkeeper ushered me had a lock on the outside and nothing inside that I could use to bolt it when I went to bed. It opened and closed with a simple latch. I said nothing on the first or second night, but on the third I told my coachman that I could put up with it no longer. He replied that I would have to put up with it whilst in Spain because, since the Holy Inquisition must always be able to know what foreigners might be up to in their rooms at night, they could not be permitted to lock themselves in. And what can your damned Inquisition be so curious about? Everything. To see if you eat meat on a day of abstinence. To see if there are several persons of

Casanova, the famous 18C lover did not paint a favourable portrait of Spaniards. Truly, he was not very successful in love affairs during his stay...

both sexes in the room; if the women sleep alone or with the men, and to know if those women that sleep with the men are indeed their legitimate wives, and to be able to imprison them if their marriage certificates do not testify accordingly. The Holy Inquisition, Don Jaime, keeps constant vigil over our country for the sake of our eternal salvation.

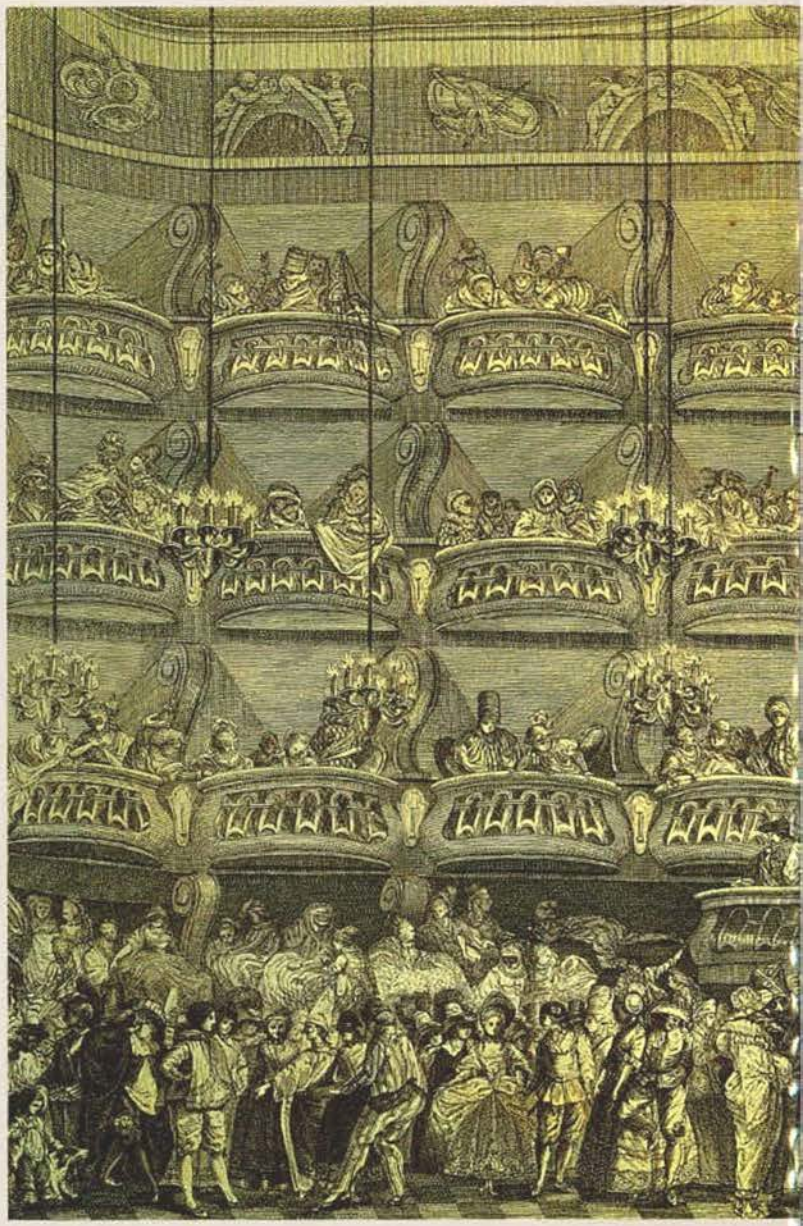
At that time, another moral issue was the subject of much heated discussion in Spain. Men who wore trousers without a *portañuela*, a flap buttoning over the fly, were being imprisoned. *The priests raged in vain from their pulpits, heaping invective on the perpetrators of such indecency... An edict was proclaimed and nailed to the doors of all the churches.* Needless to say, Casanova was soon embroiled in the debate.

In Madrid, the police went through his luggage to ensure that he was not carrying any banned books. A passer-by asked him for tobacco. Casanova offered him French-style snuff, to which he replied: *-Señor, this tobacco is cursed in Spain and, as he spoke, he threw all my tobacco to the ground and handed back my snuffbox empty*.

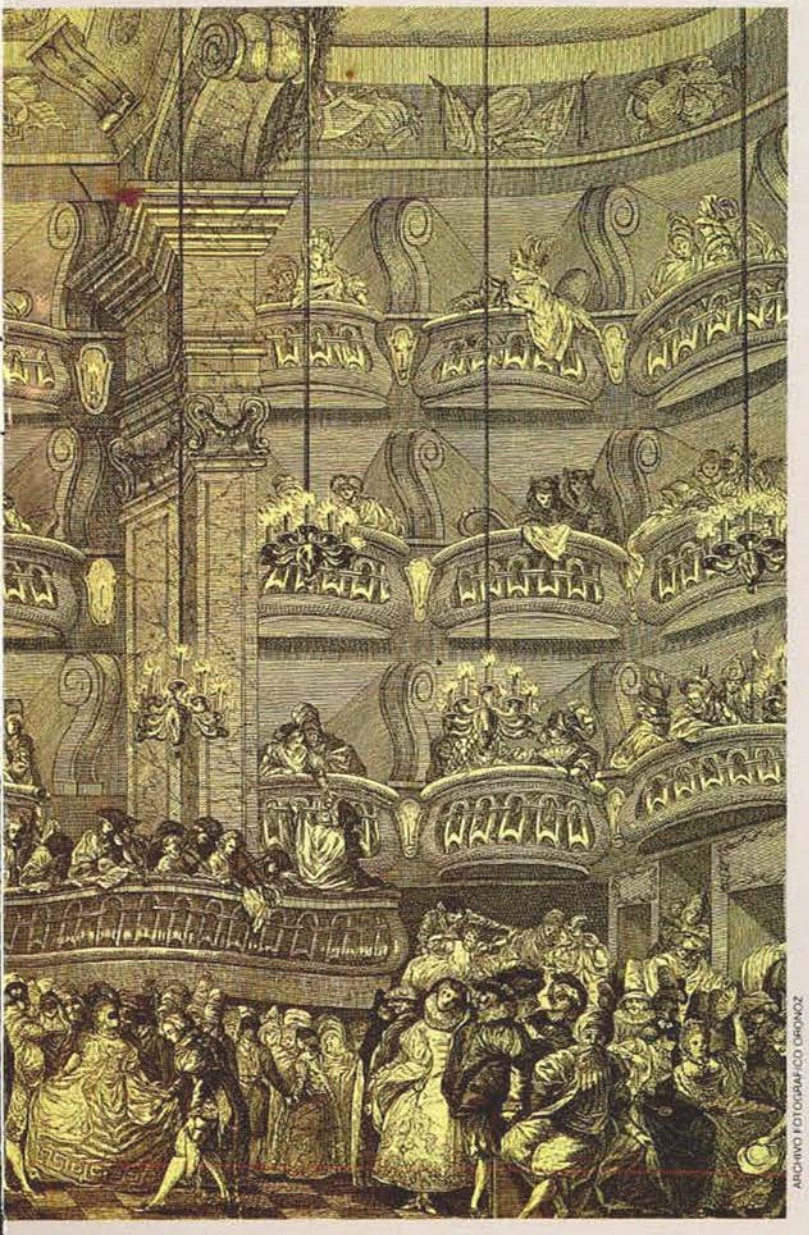
The Italian was a keen, if not entirely disinterested observer of the people around him: *The intelligence of the men in this country is limited by an infinity of prejudices; that of the women is generally more developed... The women are very pretty, burning with desires and are all willing to play along with the tricks needed to deceive those around them trying to spy on their machinations. The lover who proves himself bravest in defying and flouting the risks is preferred over his shyer, more respectful and cautious rival. The women may wish to conserve these for the sake of their own vanity, but deep down they despise them. In the avenues, in church, in public places, they speak with their eyes to whomsoever wishes to understand, for they have developed the language of seduction to perfection. The man who knows how to take advantage of the occasion for his own ends can be sure of happiness; he need not fear the least resistance. If he misses his chance and does not take up the invitation, the opportunity will not present itself again.*

FANDANGO

However, for all his bravado, Casanova's opportunities were not immediately forthcoming. *I began to be discouraged at seeing that women no longer welcomed me as they once did.* Madrid did not seem a very propitious city for love. The Spanish women's eyes evidently promised more than the strict moral code, apparent wherever he went, made it possible to fulfil. The fronts of theatre boxes were left open below the rail so that their occupants could not escape observation and succumb to temptation. *There is no courtesan who, having met up with her lover and acceded to his amourous desires, will consent to do the deed without first covering the crucifix with a handkerchief and turning the pictures of the saints to face the wall.*



Any man in Madrid who goes to an inn, Casanova continues, *and asks for something to eat in a private room is served immediately, but the innkeeper remains with him (and his companion) until they have finished the meal, in order to be able to swear*



ARCHIVO FOTOGRAFICO ORONOZ

Licentiousness abounded in Madrid, according to Casanova.

that these two persons have done nothing but eat and drink there. Despite the prohibitions, or perhaps because of them, licentiousness abounds in Madrid. Men and women, all in collusion, think of nothing but how to render the surveillance useles.

In such an environment, the Venetian lover found few opportunities to give rein to his talents. He decked himself out in fine clothes and made every effort to captivate the opposite sex, but in vain. He went to balls, where he was much impressed by the erotic power of the *fandango. They accompanied the tunes with poses that it would be impossible to rival in their lasciviousness; the men's clearly indicated the act of consummated love whilst the women's showed their consent, their rapture and ecstasies of pleasure. It seemed to me that no woman could refuse anything to a man with whom she had danced the fandango. Simply watching it made me cry out in pleasure.* But this vicarious pleasure was not matched by personal success in sexual conquest.

It took some months before he found a partner: the beautiful Ignacia, a shoemaker's whose dancing and other skills made Casanova's blood run hot on several occasions, for all her apparent modesty. Eventually, he managed to move into the same building as her and her family, and her father began to mention marriage. However, Casanova's business did not flourish and, penniless, he was obliged to leave the young girl, taking with him fond memories of the happy months they had spent together.

Quite apart from his amorous adventures, Casanova painted a far from favourable portrait of the Spaniards of his day: *Poor Spaniards!* he wrote from Valencia. *The beauty of their country, its fertility and wealth, are at the root of their idleness as the mines of Peru and Potosí are at the root ot their poverty, their pride and all their prejudices. It is paradoxical, but the reader knows I speak the truth. In order to become the most flourishing kingdom on earth, Spain would need to be conquered, changed from top to bottom and all but destroyed. Then it could be reborn, a land fit for the gods.*

ARCHIVO FOTOGRAFICO ORONOZ

THE ENGLISH BIBLE SALESMAN

From both the documentary and literary points of view, George Borrow's stay in Spain proved infinitely more profitable than the Italian adventurer's.

Borrow was born in East Dereham in the English county of Norfolk on 5 July, 1803, the second son of an army captan. When he was seven years old he made the aquaintance of a gipsy named Ambrose Smith (who appears in his writings in the guise of Jasper Petulengro) — a figure who was to prove a decisive influence in his life and particularly in stimulating his urge to know Spain.

As a student of the humanities he travelled about the British Isles and whilst in Ireland became no mean horseman. During a period in Norwich, when he was working as a teacher of Greek, he learned French, Italian and Spanish from a French *émigré.* Is 1818, the boy left home in the company of his gipsy friend with whom he travelled about the fairs and markets of

England. When George was twenty one, his father died leaving him nothing and so, penniless, he went off to London where he scraped a living by translating and selling the odd piece of his own writing to the newspapers. He was at that time a confirmed atheist and, as friends related, desperate.

RELIGIOUS CONVERSION

He was saved from his suicidal tendencies by a new encounter with his gipsy friend, Petulengro, with whom he again took to the road. Later, he was to buy himself a horse and, with the new mobility that this afforded him, he was able to explore the length and breadth of England. Don Manuel Azaña, last President of the Second Spanish Republic, translated Borrow's crowning work into Spanish in 1921, and described its author thus: *He was a tall, thin, lanky man with an oval hace and olive complexion. His nose was hooked, though not too long, his mouth well-drawn and his eyes light brown and very expressive. His hair was prematurely quite white.*

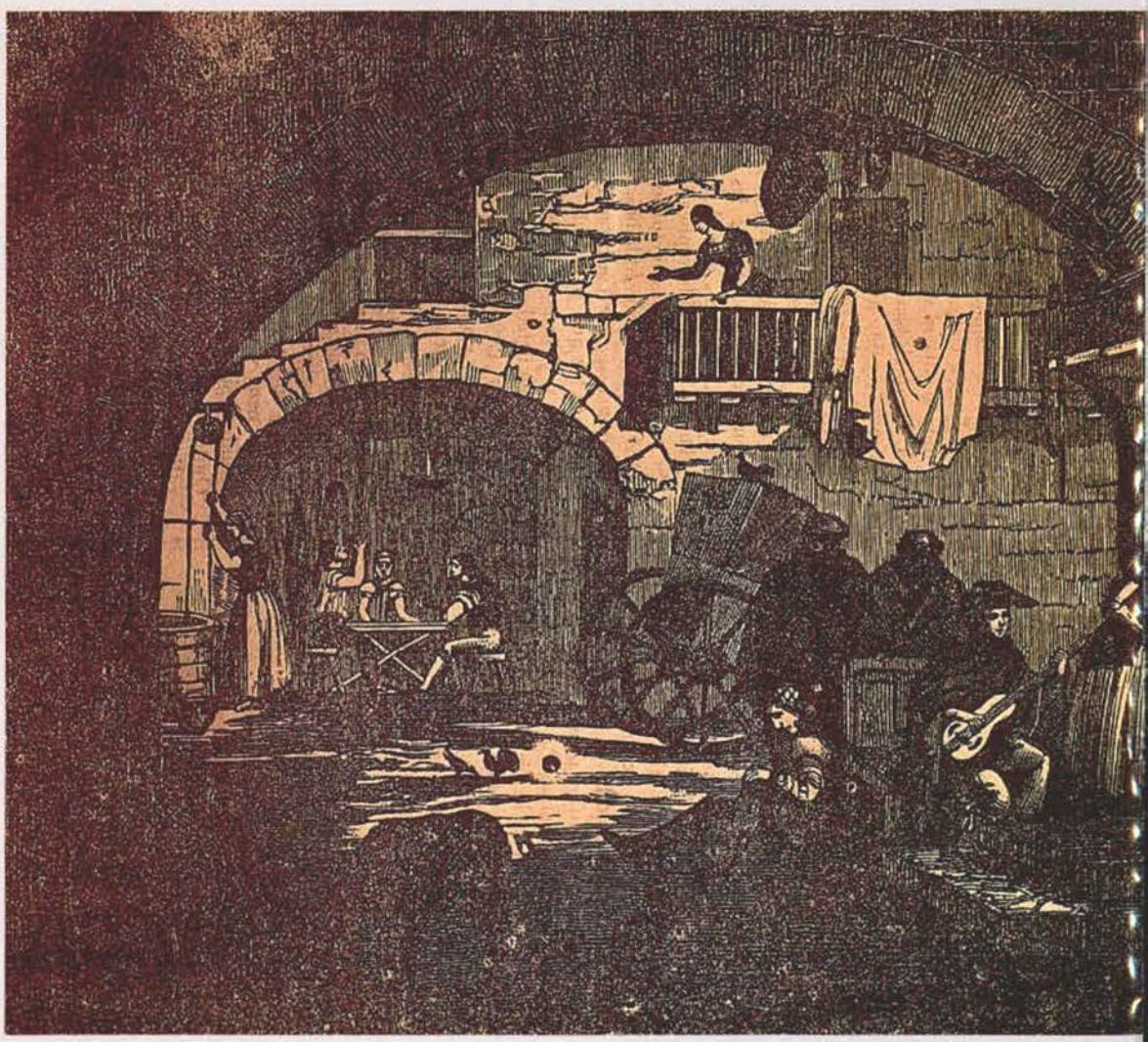
After various adventures in his native country, Borrow seems to have undergone a religious conversion and, at the age of thirty, applied for admission into the Bible Society. He walked the 120 miles to London to take the required examinations in Oriental languages. On the strength of the first exam, he was asked by the Society to tackle learning the Manchu language in six months. He accepted this somewhat daunting challenge and passed the subsequent exam with flying colours. Shortly afterwards, the Bible Society sent him on his first mission, to Russia, where he was to collaborate in the translation of the Bible into Manchu and the printing of the New Testament into the same language.

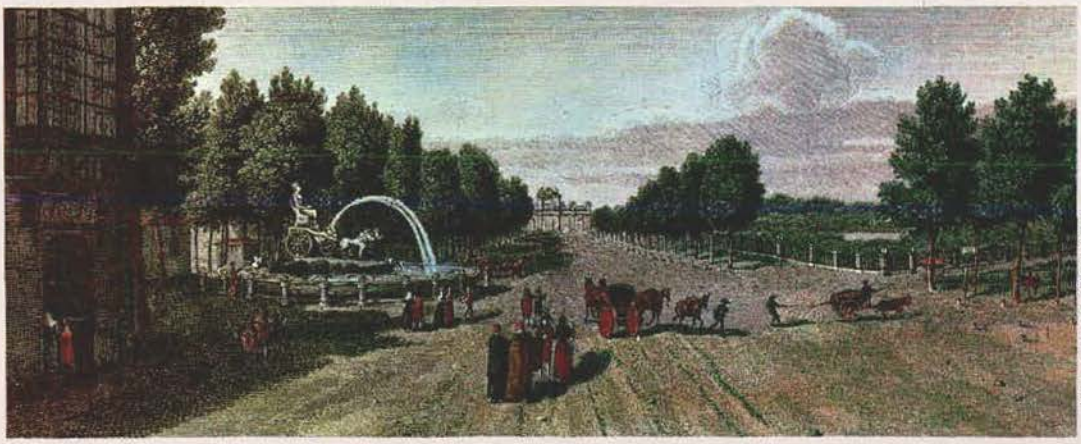
Borrow was one of the few 19C foreign travellers who wrote analytical observations on Spain, not only descriptions.

He returned to England in 1835, though only for a month's rest before being sent abroad again, this time to Lisbon. After a month and a half spent in and around the Portuguese city, Borrow crossed the Spanish border at Badajoz on 6 January, 1836 and thus began the adventures of George Borrow in Spain, a country which had fascinated him even before he knew it.

This first journey was to last until October and to take him from Extremadura to Madrid by way of Talavera. From Madrid, he made his way to London, via Gibraltar, passing through Granada and Malaga. By November of the same year, 1836, he was back again, landing this time at Cadiz and ending up at the French border in September 1838. In the course of this second trip, he visited Seville, Cordoba, Madrid, Salamanca, Segovia, Burgos, Santander, Oviedo, La Coruña, Leon, Palencia, Toledo... to name but the major cities on his itinerary. A third visit, which also began in Cadiz, took in Madrid, a period in Seville and ended up in Tangiers. All told, George Borrow spent almost five years in Spain, considerably longer than most of the foreign travellers who have left us a record of their Spanish adventures.

When Borrow set off from Cadiz homeward bound in April of 1840, he took with him the woman he was to marry the moment he arrived in England, a widow named Mrs. Clarke, whose dowry included a daughter and some savings. His own possessions included an Arab horse and a vast fund of memories, knowledge and experience which





ARCHIVO FOTOGRAFICO ORONOZ

George Borrow who explored Spain from end to end wrote about the common folk.

ARCHIVO FOTOGRAFICO ORONOZ

were to stand him in good stead for the rest of his life.

He retired to a cottage owned by his wife in Lowestoft to devote himself to writing. The first work to be published was a book he had been working on in Spain, *The Zincali,* which appeared in two volumes crammed with personal observations and fascinating details of the way of life of the Spanish gipsies at that time, and including a vocabulary of their language, *Caló,* and some of their folk poetry. As a result of this publication, he came into contact with Richard Ford who was then engaged in writing his *Guide to Spain: A Handbook for Travellers in Spain and Readers at Home,* published in two volumes in 1845 and not republished in its original version since. Ford advised Borrow to write an account of his travels in Spain *tout court,* without didacticism — a straightforward account of what he had seen and experienced for himself.

The ex-missionary seems to have had no trouble in accepting the suggestion and, with the aid of his still-vivid recall, his notebooks, and letters sent to the Bible Society whilst he was in Spain, by 1842 he had completed the book which was to bring him lasting fame. It was elaborately entitled *The Bible in Spain: or the Journeys, Adventures and Imprisonments of an Englishman in an attempt to circulate the Scriptures in the Peninsula. By George Borrow, author of -The Gypsies of Spain-. In three volumes.*

The book was a great and immediate success. Within the year it had run to six editions of a thousand three-volume copies and one of ten thousand two-volume copies. In that same year, 1843, it was reprinted twice in the United States and was translated into German, French and Russian. By 1911, more than twenty editions of *The Bible in Spain* had been published in English yet, amazingly, it had not yet been translated into Spanish.

THE REAL SPAIN

In comparison with most foreign chroniclers of their visits to Spain, Borrow stands out on many counts. As an English missionary he came into little contact with the upper classes, the echelons most frequented by the others. Court intrigues and the habits of a decadent aristocracy far removed from -the people- held little interest for him.

His missionary work brought him into contact with common folk, highwaymen, the police and nothing more eleveted than local big-wigs. He stayed in cheap lodging houses, ate what the natives ate and witnessed at first hand the preoccupations and texture of their everyday life. Almost inevitably, given the nature of his work, he paints himself, in colours rather too glowing, as a pleasant, honest and respected figure who emerges triumphant from every situation. But he can be forgiven that in the light of his unrivalled descriptions of the people of Spain, the *real* Spain, of his time. *He was fascinated,* writes Azaña, *by the character, not of mankind in general but of the common people, where national characteristics survive most intact. Labourers, muleteers, innkeepers, gipsies, village priests, mayors, beggars, shepherds, parade before us and we see their gestures, hear their speech and feel as if we had known them for years. Some are rogues, some saints; some clever, some very stupid indeed. Nearly all are vulgar, though often with the noblest sentiments. Yet all share the characteristic of being undeniably familiar, and for all their roguery or stupidity one can not help but like them. Borrow also shows great sensitivity to the countryside, which he observed and portrayed in an entirely modern way. Don*

ARCHIVO FOTOGRÁFICO ORCHOZ

Jorge could be said to have discovered and painted what was left of the real Spain.

The *Bible in Spain* is all that and more, in that it can be read as a surprisingly gripping adventure novel. It recounts thrills and spills of all sorts and we experience moments of pathos, humour and high drama. Setting aside the few pages devoted to religious questions and criticisms of Spanish popery, the book is a veritable treasure chest of anecdotes and social history. Astride the splendid Arab mount, Sidi Hibismilk, which he had bought from a French legionnaire returning from Algeria, and accompanied by his strange Greek manservant, Antonio, Borrow explored the country almost from end to end. Brought low by the first of the Carlist Wars, Spain was then a country of some 13 million inhabitants. Of these, 140,000 or so were members of the clergy, namely monks, nuns and priests, and were, as such, the Anglican missionary's worst and most powerful enemies who did all they could to hinder his work, seizing or burning his books and even, on occasion, causing him to be imprisoned until rescued by the intervention of British ambassadors and consuls.

The Bible in Spain *can be read as an adventure novel.*

This long and intimate contact with the country at what can only be described as grass roots level equipped Borrow with an impressively accurate understanding of his environment. Not only are his descriptions of its landscape, towns and villages invaluably exact but his analytical observations on the Spain of a century and a half ago are equally valid: *... I was, as I may say, from first to last adrift in Spain, the land of old renown, the land of wonder and mystery, with better opportunities of becoming acquainted with its strange secrets and peculiarities than perhaps ever yet were afforded to any individual, certainly to a foreigner...*

... In Spain I passed five years which, if not the most eventful, were, I have no hesitation in saying, the most happy years of my existence. Of Spain, at the present time, now that the day-dream has vanished, never, alas! to return, I entertain the warmest admiration: she is the most magnificent country in the world, probably the most fertile, and certainly with the finest climate. Whether her children are worthy of their mother is another question, which I shall not attempt to answer; but content myself with observing, that, amongst much that is lamentable and reprehensible, I have found much that is noble and to be admired; much stern heroic virtue; much savage and horrible crime; of low vulgar vice very little, at least among the great body of the Spanish nation, with which my mission lay; for it will be as well here to observe that I advance no claim to an intimate acquaintance with the Spanish nobility, from whom I kept as remote as circumstances would permit me; en revanche, however, I have had the honour to live on familiar terms with the peasants, shepherds, and muleteers of Spain, whose bread and bacalao I have eaten; who always treated me with kindness and courtesy, and to whom I have not unfrequently been indebted for shelter and protection... This is Borrow on the subject of the Spaniards in his excellent prologue. He adds: *Strange as it may sound, Spain is not a fanatic country. I know something about her, and declare that she is not, nor has ever been: Spain never changes.*

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:

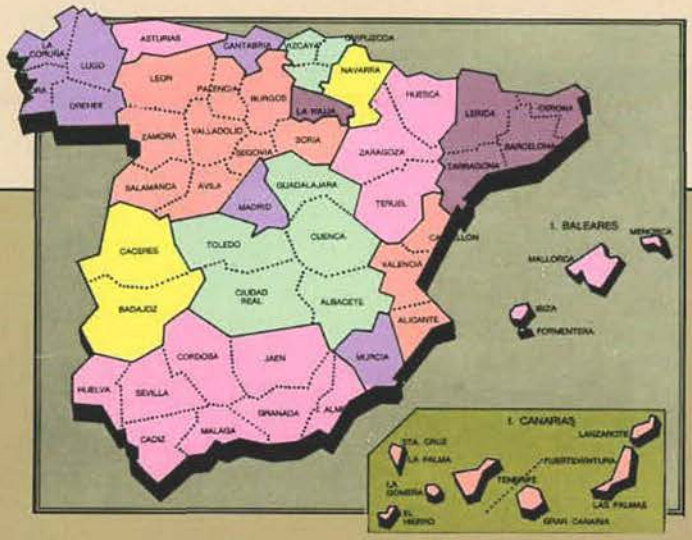
SPAIN GOURMETOUR
ICEX - P.º de la Castellana, 14
28046 Madrid - SPAIN

Leader in Navarra wines

Julián Chivite

The oldest bodegas of Navarra

MAIN EXPORTERS



Main *Sherry* exporters

JEREZ DE LA FRONTERA

A. R. VALDESPINO, SOCIEDAD ANONIMA
Pozo Olivar, 16
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 14 50
Telex: 75029 VALD E
Telefax: (56) 34 02 16

BODEGAS GUERRERO BENITEZ, S. A.
Cruz del Canto, 135
11408 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 59 55

BODEGAS INTERNACIONALES, SOCIEDAD ANONIMA
Ctra. Madrid-Cádiz, 641,750
11407 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 60 62/54
Telex: 75069
Fax: (56) 34 26 84

CROFT JEREZ, S. A.
Ctra. Madrid-Cádiz
11407 Jerez de la Frontera (Cádiz)
Tel.: (56) 30 66 00
Telex: 75041 CROFT E
Fax: (56) 30 37 07

DIEZ MERITO, S. A.
Ctra. Madrid-Cádiz, 641,750
11407 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 60 62/54
Fax: (56) 34 26 84

EMILIO LUSTAU, S. A.
Pza. del Cubo, 4
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 15 97
Telex: 75026 ELSA E

EMILIO M. HIDALGO, SOCIEDAD ANONIMA
Clavel, 29
11042 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 10 78
Telex: 75025 ROTA E
Fax: (56) 32 09 22

GARVEY, S. A.
Guadalete, 14
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 05 00
Telex: 75024 GVEY

GONZALEZ BYASS, S. A.
M. M.ª González, 13
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 00 00
Telex: 75003 BYAS E
Fax: (56) 33 20 89

H. A. BLAZQUEZ, S. A.
Ctra. Cartuja, s/n.
11406 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 67 95
Telex: 75034 BLQZ E

H. M. REAL TESORO, SOCIEDAD ANONIMA
Pajarete, 3
11402 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 11 05
Telex: 74119 TESSO E

J. HARVEY & SONS LTD.
Alvar Núñez, 53
11401 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 60 00
Telex: 75042 CREM E
Fax: (56) 34 38 47

J.H.E.S.A.
Alvar Núñez, 53
11401 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 60 00
Telex: 75042 CREM E
Fax: (56) 34 38 47

JOSE BUSTAMANTE, SOCIEDAD ANONIMA
Lealas, 28
11404 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 22 04
Telex: 75127 MDZA E

JOSE ESTEVEZ, S. A.
Cristal, 4
11404 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 93 44
Telex: 75131 IBIS E

JUAN VICENTE VERGARA, S. A.
Ctra. Cartuja, Km. 2
11406 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 96 08
Telex: 75098 JVVJ E

LA RIVA, S. A.
San Ildefonso, 3
11404 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 18 00
Telex: 75040 DOMEQ E
Fax: (56) 34 26 01

MANUEL DE ARGUESO, S. A.
Pozo Olivar, 16
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 14 50
Telex: 75029 VALD E

MAIN EXPORTERS

MANUEL FERNANDEZ, S. A.
Ctra. Madrid-Cádiz
11407 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 86 00
Telex: 75045 FEBO E
Fax: (56) 32 08 56

PALOMINO & VERGARA, SOCIEDAD ANONIMA
Colón, 3
11401 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 09 50
Telex: 75008 SHERRY

PEDRO DOMECQ, S. A.
San Ildefonso, 3
11404 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 18 00
Telex: 75040 DOMEQ E
Fax: (56) 34 26 01

SANCHEZ ROMATE HNOS., S. A.
Lealas, 26-28
11404 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 22 04/08/12
Telex: 75127 MDZA E
Fax: (56) 34 12 76

SANDEMAN COPRIMAR, S. A.
Pizarro, 10
11402 Jerez de la Frontera (Cádiz)
Tel.: (56) 30 11 00
Telex: 75009 ELDON E
Fax: (56) 30 00 07

TOMAS ABAD, S. A.
Plaza del Cubo, 4
11403 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 37 84
Telex: 75026 ELSA E

WILLIAMS & HUMBERT LTD.
Nuño de Cañas, 2
11402 Jerez de la Frontera (Cádiz)
Tel.: (56) 33 13 00
Telex: 75015 WJFE E
Fax: (56) 32 65 36

WISDOM & WARTER, LTD.
Pizarro, 7
11402 Jerez de la Frontera (Cádiz)
Tel.: (56) 34 63 06
Telex: 75058 VIPE E

PUERTO DE SANTA MARIA

FERNANDO A. DE TERRY, S. A.
Stma. Trinidad, 2
11500 Puerto de Santa María (Cádiz)
Tel.: (56) 85 77 00
Telex: 76010 TERY E
Fax: (56) 85 84 74

J. L. GONZALEZ OBREGON
Santa Fe, 22
11500 Puerto de Santa María (Cádiz)
Tel.: (56) 87 35 75

LUIS CABALLERO, S. A.
San Francisco, 24
11500 Puerto de Santa María (Cádiz)
Tel.: (56) 85 18 10
Telex: 76119 CHEV E

OSBORNE Y CIA., S. A.
Fernán Caballero, 3
11500 Puerto de Santa María (Cádiz)
Tel.: (56) 85 52 11
Telex: 76053 DUFF E
Fax: (56) 85 30 63

PORTALTO, S. A.
Postigo, 14
11500 Puerto de Santa María (Cádiz)
Tel.: (56) 87 14 49

SANLUCAR DE BARRAMEDA

ANTONIO BARBADILLO, SOCIEDAD ANONIMA
Luis de Eguilaz, 11
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 08 94
Telex: 75073 ABA E

BARCENA, S. A.
Ctra. Jerez-Sanlúcar
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 49 90

B. M. LAGOS, S. A.
Banda Playa, 46
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 12 03
Telex: 75078 MEDIN E

BODEGAS DE LOS INFANTES, S. A.
Luis de Eguilaz, 11
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 08 94
Telex: 75073 ABA E

C.A.Y.D.S.A.
Avda. Puerto, 21
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 14 48
Telex: 75071 CAYD E

H. A. PEREZ MEGIA, SOCIEDAD ANONIMA
Fariñas, 60
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 12 03
Telex: 75078 MEDIN E

JOSE MEDINA, S. A.
Banda Playa, 46
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 09 07
Telex: 75078 MEDIN E

LUIS PAEZ, S. A.
Banda Playa, 46
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 18 35
Telex: 75078 MEDIN E

M. GARCIA MONGE, SOCIEDAD ANONIMA
Regina, 4
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 01 25

MIGUEL SANCHEZ AYALA, S. A.
San Juan, 34
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 18 80

PEDRO ROMERO, S. A.
Luis de Eguilaz, 11
11540 Sanlúcar de Barrameda (Cádiz)
Tel.: (56) 36 08 94
Telex: 75073 ABA E

MAIN EXPORTERS

Main *olive* exporters

ACEITUNAS SEVILLANAS, S. A.
Párroco Vicente Moya, 14
41840 Pilas (Sevilla)
Tel.: (54) 75 00 25/26
Telex: 72569 ASEV E

AGRO ACEITUNERA, SOCIEDAD ANONIMA
Cristóbal Colón, 36
41710 Utrera (Sevilla)
Tel.: (54) 86 19 00
Telex: 73860 CAOLI E

AGRO SEVILLA ACEITUNAS SDAD. COOP. LTDA.
Plaza de la Magdalena, 9
41001 Sevilla
Tel.: (54) 22 89 19
Telex: 72516 AGSSC E

ANGEL CAMACHO, S. A.
Ctra. de Marchena, s/n.
41530 Morón de la Frontera (Sevilla)
Tel.: (54) 85 12 00
Telex: 72126 ACSA E

CAREXPORT ACEITUNAS, S. A.
Hacienda de Buenaventura, s/n.
41500 Alcalá de Guadaira (Sevilla)
Tel.: (54) 70 45 11
Telex: 72159

CASTILLO LOPEZ, S. A.
Ctra. de Pruna, Km. 1
41530 Morón de la Frontera (Sevilla)
Tel.: (54) 85 06 46/02 60
Telex: 72687 SCSA E

CIA. ENVASADORA LORETO, S. A.
Ctra. de Huelva, Km. 14
41807 Espartinas (Sevilla)
Tel.: (54) 11 38 25
Telex: 72271 ENLO E

CIA. PRODUCTORA Y DISTRIBUIDORA DE OLIVAS, S. A.
Barriada María Palacio Huelva, 7
41806 Umbrete (Sevilla)
Tel.: (54) 11 39 34
Telex: 72792

COMARO, S. A.
Barrio Estación, s/n.
10730 Casas del Monte (Cáceres)
Tel.: (27) 48 61 31/63 68
Telex: 28938 CMRO E

COOPERATIVA DEL CAMPO POR ANGELA DE LA CRUZ
Camino de San Antonio Abad, 1
41560 Estepa (Sevilla)
Tel.: (54) 82 10 66
Telex: 72678 CCSC E

ECI ESPAÑA, S. A.
Ctra. Su Eminencia, s/n.
(Apdo. 3120)
41006 Sevilla
Tel.: (54) 63 75 00
Telex: 72261 RVRS E

EUROLIVA, S. A.
Ctra. de Almensilla, s/n.
41927 Mairena del Aljarafe (Sevilla)
Tel.: (54) 77 60 50
Telex: 72241 EUROL E

EXOLIVA, S. A.
Avda. de Cáceres, 9
10600 Plasencia (Cáceres)
Tel.: (27) 41 34 53/40 15
Telex: 28970 EXLI E

EXPORSEVILLA, S. A.
Ctra. Vieja Madrid-Cádiz, Km. 556
41700 Dos Hermanas (Sevilla)
Tel.: (54) 72 08 50
Telex: 72220 CAOLI E

GOYA EN ESPAÑA, S. A.
Ctra. Sevilla-Málaga, Km. 16, Plgo. Polysol
41500 Alcalá de Guadaira (Sevilla)
Tel.: (54) 10 13 03/04
Telex: 72343 YAES E

INDUSTRIA ACEITUNERA MARCIENSE, S. A.
Trav. de San Ignacio, 8
41620 Marchena (Sevilla)
Tel.: (54) 84 32 50
Telex: 72283 IAMAR E

INTERNACIONAL ENVASADORA, S. A.
Ctra. de Marchena, s/n.
41530 Morón de la Frontera (Sevilla)
Tel.: (54) 85 11 50
Telex: 72126 ACSA E

INTERNACIONAL OLIVARERA, S. A.
Garcilaso de la Vega, s/n.
41700 Dos Hermanas (Sevilla)
Tel.: (54) 72 04 00
Telex: 72297 YBASA E

JUAN PEREZ MARIN, SOCIEDAD ANONIMA
Orilla de la Vía, s/n.
Barriada Los Dolores
30011 Murcia
Tel.: (68) 26 02 11/22
Telex: 67095

LLORENXPORT, S. A.
Ctra. de Morón, Km. 0,4
41600 El Arahal (Sevilla)
Tel.: (54) 84 05 88/03 75
Telex: 72370 OLIP E

OLISPAIN, S. A.
Ctra. de Lorca, Km. 2,3
30880 Aguilas (Murcia)
Tel.: (68) 41 04 50/54
Telex: 67129, 67108

PROMOLIVA, S. A.
Ctra. de Palomares, Km. 0,2
41927 Mairena del Aljarafe (Sevilla)
Tel.: (54) 77 61 00/01
Telex: 72892 LIVA E

SOCIEDAD COOP. LTDA. ACEITUNAS DE MESA DE CORDOBA ACORSA
Ctra. Córdoba-Málaga, Km. 462
14930 Monturque (Córdoba)
Tel.: (57) 53 72 25
Telex: 76668

TEPE, S. A.
Ctra. Madrid-Cádiz, Km. 547
41013 Sevilla
Tel.: (54) 61 20 50/54
Telex: 72173, 72878

VILLAMARIN, S. A.
Velázquez, 3
41700 Dos Hermanas (Sevilla)
Tel.: (54) 72 15 50
Telex: 73871 AVEL E

«View of Toledo»

EL GRECO

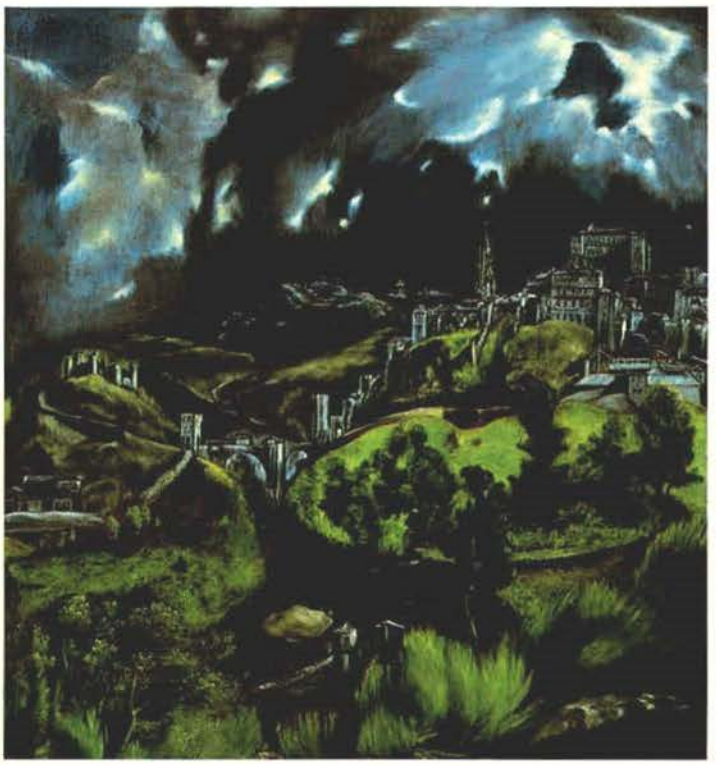


Photo: © **The Metropolitan Museum of Art (New York), Bequest of Mrs. H. O. Havemeyer, 1929. The H. O. Havemeyer Collection (29.100.6)**

The «View of Toledo» is one the greatest of all paintings, not only of El Greco. It is one of the first true landscapes. Traditionally the landscape was simply background decoration for an independent scene. Not until El Greco, does a landscape become the subject of the painting. The «View of Toledo» establishes the pattern for skys and landscapes that El Greco will use time after time, later in his paintings.

What might be considered the central theme of the painting, the city's description, is overshadowed by an electrifying and fantasmagorical atmosphere. The city itself, rendered almost as a photographic negative is set off in the right-hand corner. The effect highlights the emptiness evoked by the bridges and the skys sliced by lightning. As is frequent in El Greco's work, an almost untouched purplish cloth background underscores the cold quality of the moon or the storm's light. Using only blue and green over wide areas, El Greco creates his unique serpentine paths and marblelike skys.

Due to its mystical and spiritual tone and the nervous/feverish strokes used in it, various critics have classified this painting as expressionist. André Maldaux refers to the creation of «the Christian landscape». He feels that although El Greco never uses the symbol of the cross in the painting, he is «crucifying» the landscape.

SHORT BIOGRAPHY

Doménikos Theotokópoulos was born in 1541 in Camdia, the capital of Crete. He moved to Venice when he was very young, to work under Ticiano, whose style and that of Tintoretto greatly influenced the young artist. After a brief stay in Rome, personal circumstances forced him to look for new friends and commissions in Spain. He unsuccessfully tried to gain the favor of King Felipe II. At his palace to the north of Madrid, El Escorial, El Greco produced «The Martyrdom of Saint Mauritious», one of his best works. But his first contract as a painter and sculptor of altarpieces is in Toledo in 1577.

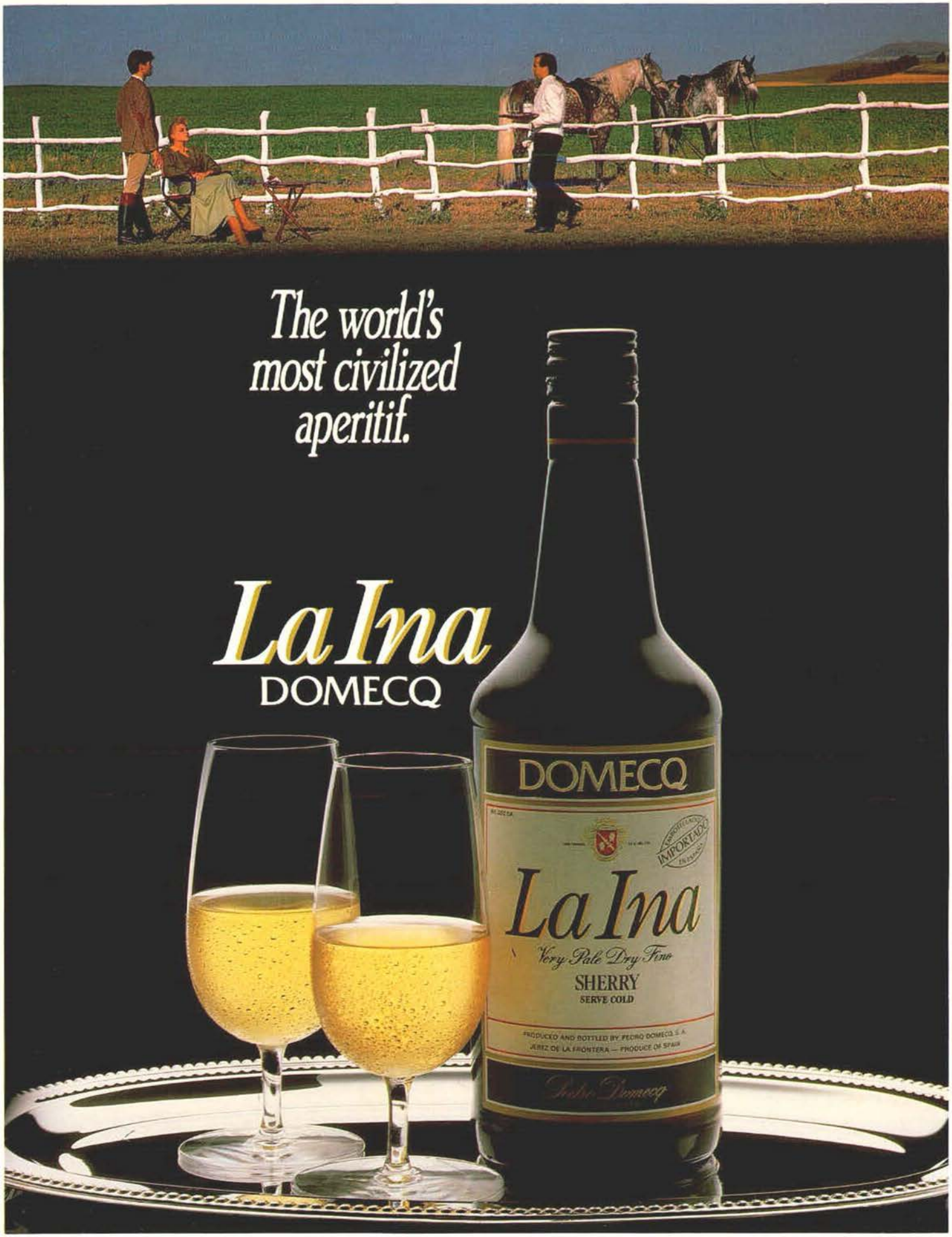
He made long lasting friendships with Toledo's leading figures of the time, many of whom were immortalized in his portraits. He soon became involved in not just painting but also sculpture and architecture, and we know from his personal library that until his death in 1614, he was an avid student of law and classical philosophy.

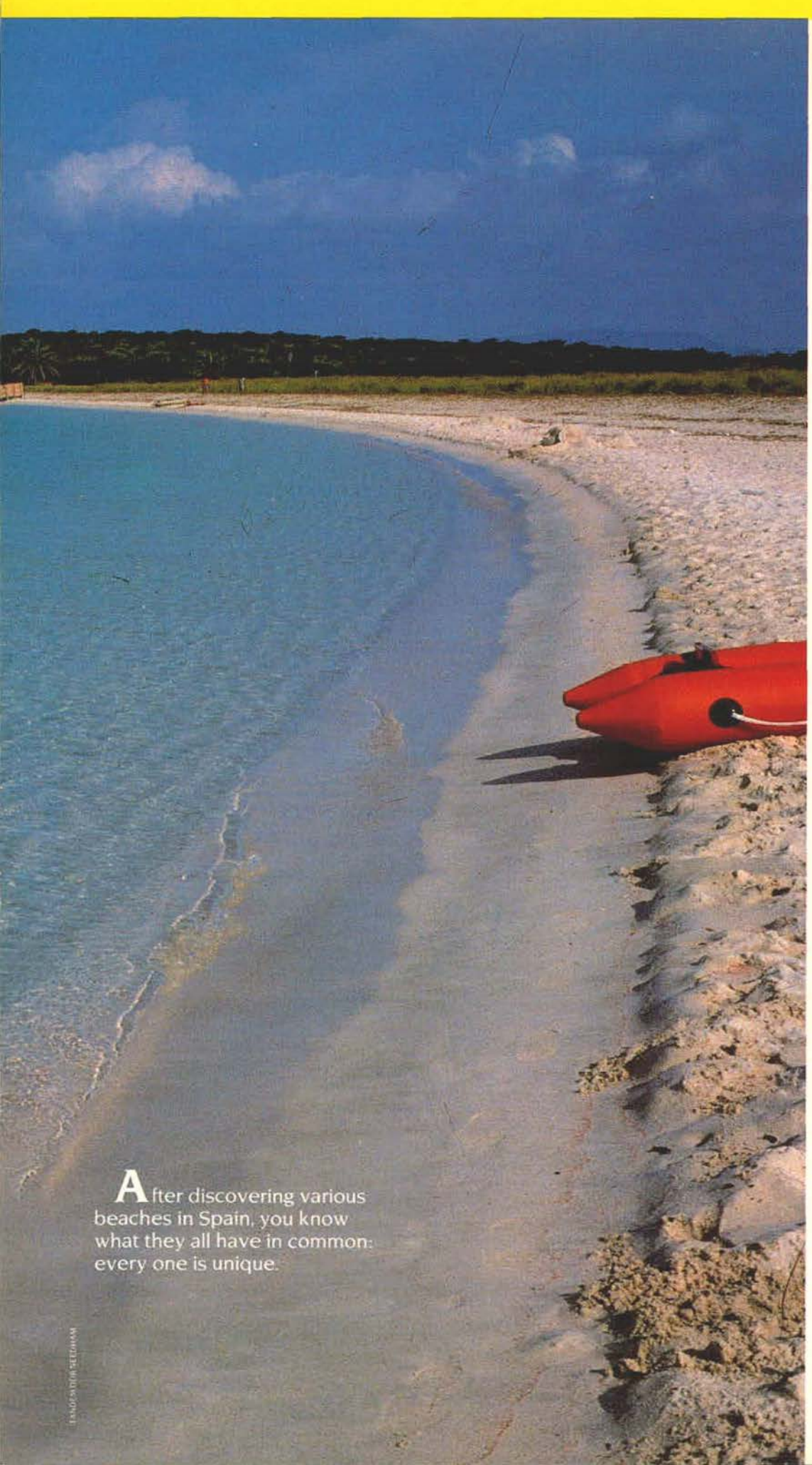
The affectation of his Maneristic style at first came in conflict with the realism with which Spain depicted the martyrdom of her saints. But the strength of his painting and the mastery of his artistic expression soon identified him with the profound Spanish spirituality.

Thanks to El Greco, the image of Spanish mysticism will always be associated with his almost incorporeal elongated shapes, the unnerving effect of his flat colors, and the flame-like forms of his figures.

The soft colors and harmonious curvatures of his early Venetian period were always present in El Greco's work. But the religious character of many of his late paintings introduced new elements into his style. His palette began to dramatize the colors, his forms adopted broken, irregular contours, and his images developed stylized shapes with pointed hands and faces. The blending of El Greco's harmony and melancholia created a new spiritual realm, where the touch of light transformed the mysterious into the tangible.

Joaquín Pacheco


The world's most civilized aperitif.
La Ina
DOMECQ
DOMECQ
La Ina
Very Pale Dry Fino
SHERRY
SERVE COLD
PRODUCED AND BOTTLED BY PEDRO DOMECQ S.A.
JEREZ DE LA FRONTERA — PRODUCE OF SPAIN
Pedro Domecq



After discovering various beaches in Spain, you know what they all have in common: every one is unique.

From our beach collection.

Imagine yourself here.

Stretched out on the sand with the waves lapping at your feet and the sun slowly tanning your skin, you're convinced that you've found the perfect place to get the most out of your holiday.

For the last few days you've been getting to know this coastline and you can hardly believe its marvellous variety.

You've already been spoiled by Spain's miles of sandy beaches and tiny coves of clear water.

By beaches scattered with tropical palm trees, and others surrounded by pines.

By beaches brimming over with fun and by others that are solitary and almost poetic.

Come and visit us. If you love sunny beaches, Spain could be the great love of your life.

Spain. Everything under the sun.

ESPAÑA