SPAIN

GOURMETOUR

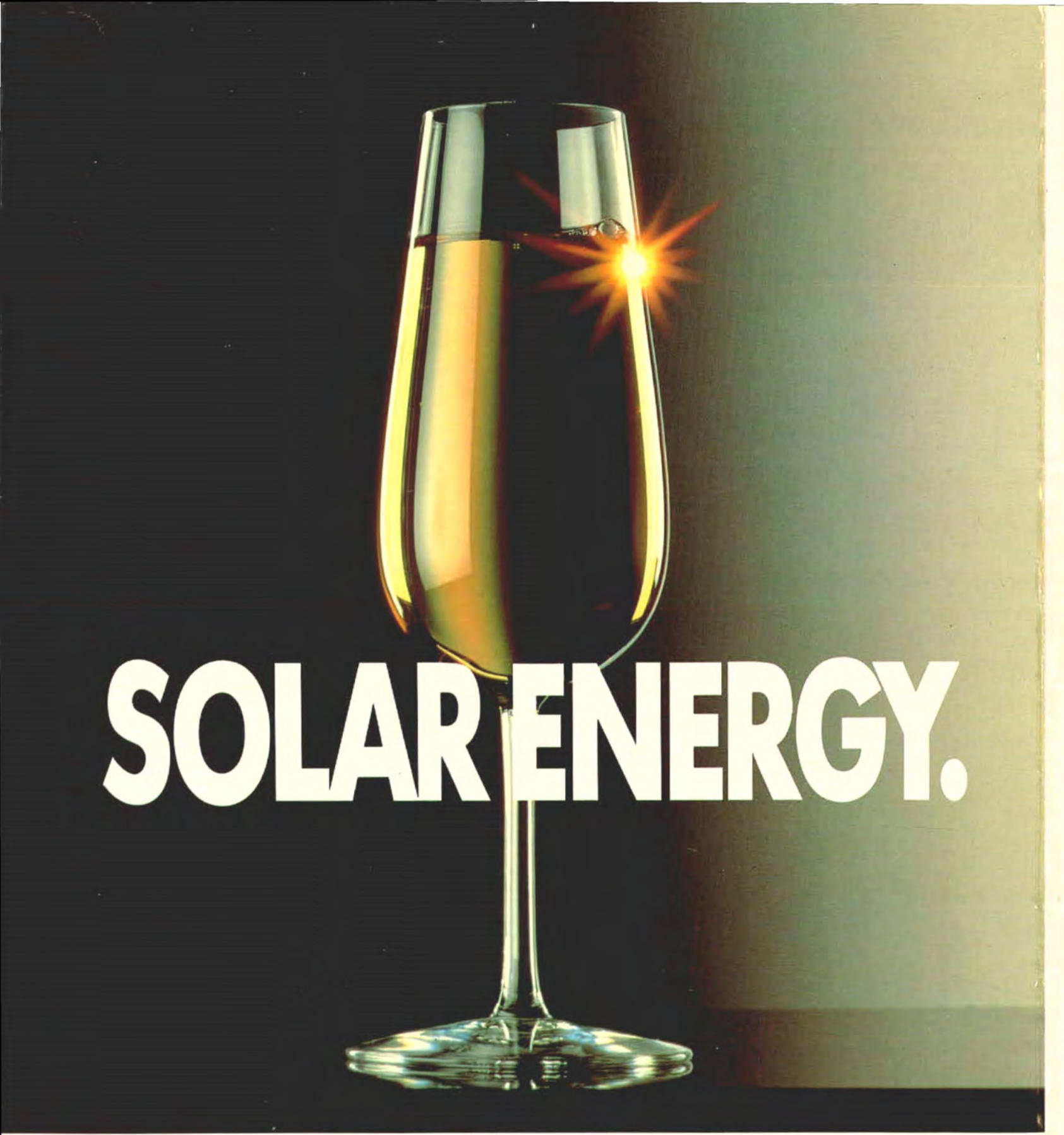
FOOD, WINE & TRAVEL QUARTERLY MAGAZINE

No. 24-3rd cuarter 1991 - US $ 2

DELICATESSEN DELIGHTS

VALENCIA ORANGES, A TASTE OF SPANISH SUNSHINE

EXPO'92. THE PARTY OF THE CENTURY



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SPAIN GOURMETOUR

Spain is just one of many countries in which the pig has been a vital source of food for many centuries. Even today, the *matanza*, or pig-killing time, is an important point in the year and, typically, has been turned into a fiesta. This is not as gruesome as it might sound: a lot of work has to be done as quickly as possible, so friends and relatives help each other out. A party is inevitable, celebrating not only a complicated job well done (every single part of the pig is used for something) but also the fact that a considerable amount of durable food has been stocked up for the coming year. With this long rural tradition behind it, charcuterie is a great national favourite which, in some products, has entered into the realm of exquisite delicatessen.

Oranges are traditionally associated with Spain in general, though the vast majority of them actually come from Valencia. They have been growing oranges there for over seven hundred years and exporting them for the last hundred and fifty. The country's reputation abroad as a major source of quality oranges rests largely on the Valencian growers' dynamic approach in experimenting constantly to improve the fruit to meet market demand.

In this edition we pay another visit to Seville, this time for a very specific reason. The city is to host the 1992 Universal Exposition EXPO 92 — and over a six month period will provide the setting for an event which explores and evaluates the past (it marks the fifth centenary of the Discovery of America) and gives visitors a foretaste of the future. Another of its major attractions is the cultural programme organised by EXPO 92, which embraces all the artistic genres and features top names from all over the world.

Countdown has begun and Seville is a hive of activity. Always a pleasure to visit, this picturesque southern city is taking on a whole new dimension for 1992.

COVER
Photography by Antonio de Benito
Still life by Menchu Artime
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Contents
3rd quarter 1991

Director: Enrique Alejo. • Editor: Cathy Boirac. • Publication Coordinator: Sonia Ortega • Publisher: ICEX, P.° de la Castellana, 14, 28046 Madrid. SPAIN. Tel.: (1) 431 12 40. Fax: (1) 431 61 28. • Translation: Hawys Pritchard. • Art Direction: AN&C Design: Juan Soler (ANC) • Subscription: ICEX, Departamento de Publicaciones. P.° de la Castellana, 14, 28046 Madrid. SPAIN. Circulation: TURESPAÑA & ICEX, Madrid • Advertising: Public, S. A. Almirante, 21. 28004 Madrid. Tel.: (1) 308 06 44. Fax: (1) 410 51 41. Depósito legal: M-45.307-1990. • ISSN: 0214-2937 • Printed in Spain by RAYCAR, S. A. Impresores. Matilde Hernández, 27. 28019 Madrid. SPAIN.

SANTANDER

A SUMMER FESTIVAL

Text: **Deborah Luhrman**
Photos: **Félix Lorrio**

On the other side of fog-capped mountains, along Spain's northern coast, sea-swept Santander has long been a summer playground for the wealthy, but unlike other Belle Epoque resorts the city has kept its youthfulness and has plans to hold on to its privileged status.

I was introduced to Santander by Don Tertulio, an outgoing journalist who probably knows the city better than anyone.

Elegant Santander is famous for its clean sandy beaches fringed with beautiful gardens, its Belle Epoque palace, hotels and casino and its fresh seafood cuisine. Don Tertulio strolled with me down the sophisticated tree-lined avenues and had me sample sea creatures I'd never even seen before. He also introduced me to another face of the city, the small town face that few tourists ever get to know.

Don Tertulio is a stocky blond man who likes to dress in a khaki safari jacket. His real name is Manuel Sierra, but he has written a daily newspaper column in Santander for the past 25 years under the title Don Tertulio, in reference to the traditional Spanish discussion of issues of the day known as a *tertulia,* which generally takes place in a cafe. Don Tertulio uses his column as a kind of people's forum, especially when they have a gripe with city hall and gripe they do.

«One time a 92 year old woman came to me», he likes to tell. «She said she had been waiting for a phone to be installed for five years and really couldn't wait much longer. After her story appeared in the newspaper the phone company got busy.»

An increase in crime, a new style of TV news and a gas station strike were all issues under attack by the crusty Don Tertulio while I visited Santander. Kind words were reserved for leisurely Sunday drives in the country, exploring the fog-sealed valleys of Cantabria where the old ways of life have not changed so much.

BEACHES AND MOUNTAINS

Santander is the capital of the tiny northern region of Cantabria, wedged in between the Basque country and the Principality of Asturias. Historically it was called La Montaña, because of the highlands that

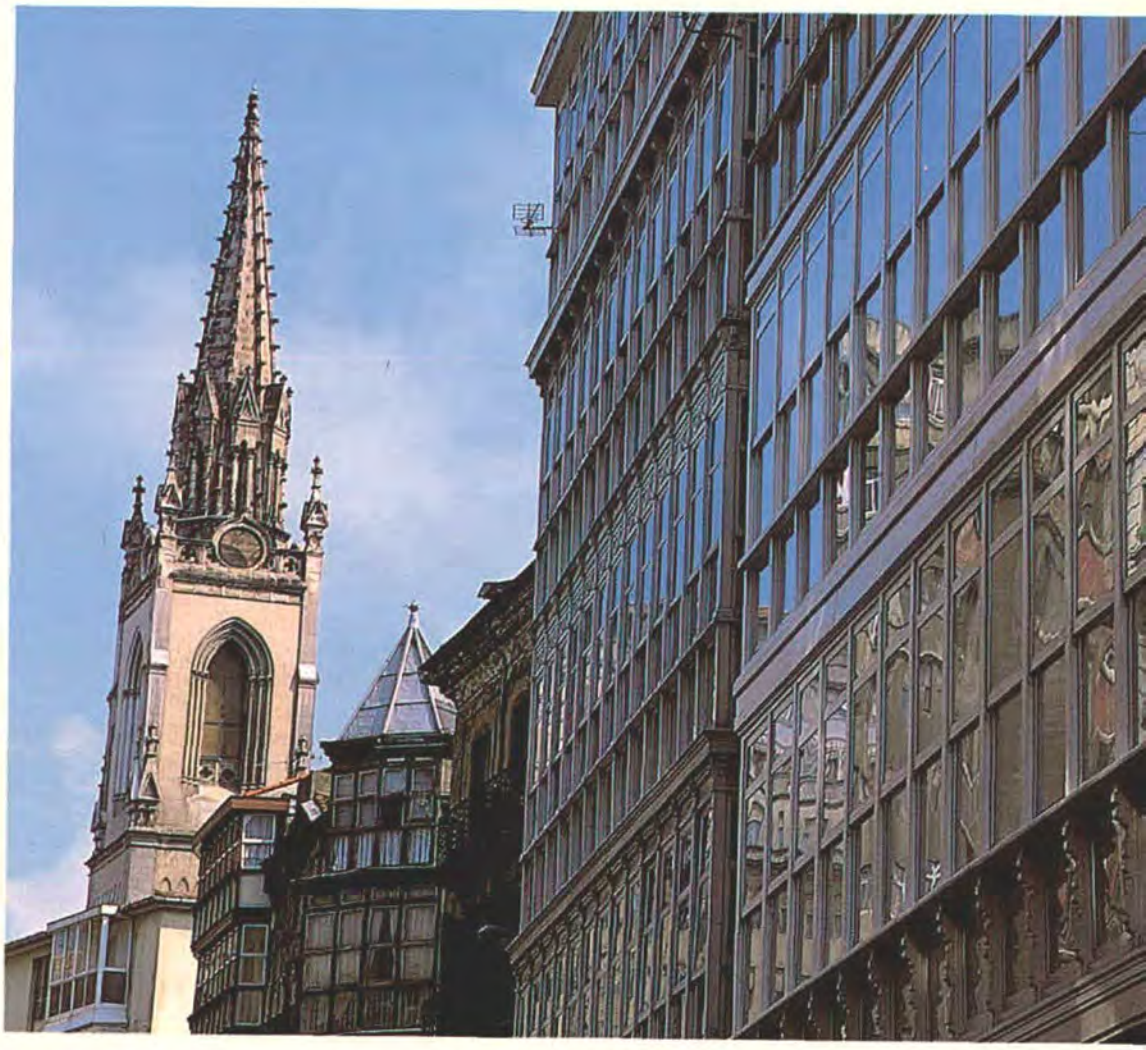
Perched atop a hill on a wide peninsula between two beaches is the grey stone Magdalena Palace, probably Santander's most recognisable landmark.

separate it from the plains of Castile. The climate is mild and frequently rainy, but when the sun comes out the Cantabrian Sea sparkles gloriously and the city shines fresh and clean.

Beaches are Santander's main attraction. They begin on the edge of the city and stretch west starting with Los Peligros, La Magdalena, Los Camellos and La Concha, followed by the first beach and the second beach of El Sardinero, the hub of summertime activity. At low tide you can walk from one beach to the next, but when the tide is in, the beaches are separated by rocky points of green land planted with palm trees and flower gardens. Don Tertulio said locals prefer to hop on a boat at Puerto Chico and take a 15 minute ride out to a long, long beach on a sand bar, in the middle of the bay called Somo, where they can sunbathe in the privacy of quiet dunes.

Perched atop a hill on a wide peninsula of land between La Magdalena and Los Camellos beaches is the grey stone Magdalena Palace. It is visible from all the beaches and probably Santander's most recognisable landmark. The palace was built by the city for King Alfonso XIII at the beginning of this century, when Spain's royal family set the pace and started attracting aristocratic summer visitors to Santander. City fathers took great care in creating the palace and Don Tertulio showed me the special rocks used on the fence that faces the sea. Encrusted in several of them are the fossils of big spiral conch shells.

The truth is that the king and his family spent only two or three seasons in the summer residence before civil war forced them into exile. Now the palace and the extensive grounds have been returned to the city. The royal tennis courts are open to the public, the polo ground is used by picnickers, a small zoo with penguins, sea lions and polar bears has been installed and the palace itself is used for summer courses sponsored by the Menéndez Pelayo International University.



Santander, the capital of the tiny northern region of Cantabria, is an elegant city. Santander gets its Belle Epoque ambience from buildings, such as the Hotel Real (left) crowning a hill.

THE SOCIETY SET

Santander also gets its Belle Epoque ambience from two other landmarks that date from the same period. The luxurious Hotel Real, crowning an adjacent hilltop, is linked by a series of avenues lined with stately homes to the symmetrical white casino, built in 1916 as the city began to pick up steam as a society resort. Still in perfect condition, the casino entrance is decorated by stained glass windows. It houses gambling rooms and a theatre-restaurant.

Across the bay, the manicured lawns of the Royal Golf Club of Pedreña sweep down to the sea. This is the home turf of Spain's most famous golfer, Severiano Ballesteros, who is helping revamp the course.

High society still comes to Santander. Don Tertulio and I were dining at La Concha restaurant right on the beach, when a big group from the Cantabria Equestrian Centre arrived with Captain Mark Phillips in tow. It turned out Phillips, husband of Britain's Princess Anne, was in town teaching horsemanship to Spain's future olympians.

Restaurateur Antonio Ruiz ate with us instead, explaining that he first started cooking for society figures in 1964 in Spain's pavilion at the New York World's Fair, where the Kennedy clan often came for Sunday lunch.

During the warm summer months, Ruiz sets up tables on the sand and sometimes has live music. He says it's not unusual for hundreds of customers to linger until dawn, happily munching steaks, sandwiches or the more traditional chocolate and churros as the sun comes up over the beach. To Ruiz, that's what Santander is all about.

SEAFOOD PARADISE

Santander's food and nightlife are legendary. Not surprisingly meals are built around seafood, starting with appetizers of deep-fried calamares and shrimp, clams marinera, mussels or sardines and followed by Spain's favourite fish, *merluza,* served a dozen different ways or fresh breaded and fried anchovies, called *bocartes.* Don Tertulio said visitors too often ignore the delicious specialities of the surrounding mountains, which include fresh trout and salmon, as well as a hearty bean stew called *cocido montañés.*

Bar-hopping and tapa-tasting are the favourite way to end a day at the beach (see box). But the short summer nights are usually danced away at a string of discotheques along Calle Panamá, adjacent to El Sardinero's first beach.

Students attending the summer university add to the pulsing nightlife. The Menéndez Pelayo University started out as a summer language school where foreigners could learn Spanish and students still come from all over Europe, but a full range of courses is now offered. In addition, seminars on current affairs are held at the Magdalena Palace, attracting some of Spain's most important intellectuals as featured speakers.

The performing arts take centre stage during the month of August when Santander hosts an International Festival. The festival has been growing steadily in prestige since it was started forty years ago. Some of the foreign groups which have appeared recently include the Tanglewood Symphony Orchestra of the United States, the Russian Ballet Theatre of Minsk and the Scottish Chamber Orchestra. Traditionally concerts have been held in the arcaded Plaza Porticada in the centre of

Santander has long been a summer playground for the wealthy but unlike other Belle Epoque resorts the city has kept its youthfulness and plans to hold on to its privileged status.

the city, but starting last summer a super state-of-the-art theatre complex hosted most of the events. It is called the Palacio de Festivales and the people of Santander are sparing no expense to make sure it is the grandest and most innovative performing arts facility in Spain. The seaside palacio, designed by Spanish architect Francisco Sáenz de Oiza, is built on several levels and striped in pink and grey marble with two towers that were inspired by nearby waterfront smokestacks. There are two main auditoriums. The smaller 600-seat room is round in the style of a Greek amphitheatre, with individual heating controls for each seat. The larger 2,000-seat theatre has a high trapezoid-shaped window at the back of the stage looking directly out on the sea and 46 skylights in the ceiling, so that natural lighting can be used for some productions.

The interior is decorated with the bright blues and lacquered reds of Cantabrian fishing boats and an entire wall is covered in gold leaf. Aside from the theatres, the $29 million complex houses several restaurants and a 400-seat dining room for use during conventions and conferences.

Santander was known as the port of Castile. Some centuries ago, from its natural harbour Castilian products were shipped to Europe and the Americas. Today's Santander is an important fishing port.

PORT OF CASTILE

Back in the city centre, Don Tertulio showed me where the ruins of Roman baths have been discovered under Santander's Catedral, but not much is known about the city's early days. Due to its natural harbour it was a popular fishing port and a minor trading centre, but it remained isolated by the steep Cantabrian mountains. Not until the 1700s when a road into Castile was built did Santander begin to flourish, shipping Castilian wine, wheat and wool to England, France, Flanders and the Americas. It became known as the port of Castile.

A few old buildings with tall glass enclosed balconies can still be seen in Santander, but a freak tornado sparked a devastating fire in 1941, destroying most of the historic areas. What followed the fire was a large-scale urban renewal project. The fishermen's neighbourhood was moved out of the city centre and their harbour, Puerto Chico, was converted for pleasure craft. The Paseo Paredes park was also built along the coast for strolling.

Spanish painter José Gutiérrez Solana gives a good description of what it was like in the Puerto Chico area before the fire in his 1920 book «*Black Spain*»:

«*From the balcony of my house there was an admirable view of the docks and the great esplanade of Puerto Chico. You could see the boats coming and going. Their loud plaintive*

Gil Blas, the parador's namesake and the most famous resident of Santillana del Mar, never actually existed. He was a character in the French romantic novel *Gil Blas de Santillane* written in 1715 by Alain René Lesage. The author never visited Santillana, but even back then the medieval stone village held a powerful fascination, especially for writers.

Early visitors always wanted to know where Gil Blas had lived and they would be pointed towards the handsome 17th century stone palace on the main square owned by the Barredo-Bracho family, which is now the national parador. The mansion was occupied in the mid 1800s by the Marchioness María de Barreda, who began a literary salon in her home and hosted a series of Spanish intellectuals and writers. These visitors fell in love with Santillana and through them the town's reputation as a special, evocative place began to grow.

The marchioness' friends managed to have the entire village declared a national historic monument in 1889 and from then on the Barreda family had so many visitors they finally decided to turn their home into a hotel.

The Parador Gil Blas is now one of the most popular hotels in Spain's parador chain. It is a large square building of weathered stone, decorated with wrought iron balconies and a shield representing the Barreda family coat of arms. The interior is elegantly rustic with exposed stone walls and the warmth of highly polished wood floors. A suit of armour on the wide stairway is a reminder of the medieval past.

Bedrooms overlook the main plaza or interior gardens. They are decorated with antiques and reproductions of Spanish country style furniture. But the comfortable beds, colour TV and hot showers will make you happy you waited until the 20th century to visit and if you prefer more modern comforts you can reserve a room in the new parador annex across the plaza.

The dining room of the Parador Gil Blas serves regional Cantabrian seafood as well as mountain specialities like hearty *cocido montañés*, a stew of beans and sausages, and the famous Cantabrian cheesecake, known as *quesada*.

EXPLORING SANTILLANA

Santillana is at its best in the early morning before the tour buses arrive. Farmers trot their cows through the centre of town to nearby pastures. Bright red geraniums and blue morning glories glisten with dew as they spill over the balconies of the stone houses.

PARADOR GIL BLAS

A Visit to Medieval Spain

Santillana del Mar is just a 30 minute drive outside Santander, but it belongs to a distant medieval century. Humble rough-hewn houses sit side by side with ancient stone palaces. Cows are still herded down the cobblestone streets and it would not seem out of place to see a knight in armour come galloping by.

There are two main streets, both lined with stately stone palaces emblazoned with the shields of noble families. One street ends at Plaza Ramón Pelayo, where the parador is located. To the side of the plaza is the sturdy Merino tower, built as headquarters of Santillana's civil government in the 14th century. The second street ends at the 12th century Collegiate Church, with its beautifully preserved romanesque cloisters.

Historians say that Santillana's religious and civil leaders fought so bitterly that in the 16th century the king turned the entire town over to Iñigo López de Mendoza, naming him Marquis of Santillana. The marquis attracted a court of other noble families and centuries later Spanish conquistadors and businessmen who had made fortunes in the New World returned to Santillana, building grand houses in the style of the noble families.

PREHISTORIC CAVES

Santillana del Mar is known to Spaniards as the town of three lies, because it is not *santa* (holy), nor is it *llana* (flat), and it does not even have a *mar* (sea). What it does have is Spain's major archaeological site, the Altamira Caves.

The caves contain dozens of prehistoric paintings of bison, horses, wild boar and deer. The paintings, in black and blood red, utilise some of the natural crevices and bulges of the rock. Some of the animals are shown charging, others are sleeping. All the paintings show a remarkable realism and a poetic quality that is especially striking after viewing the flat medieval figures in the Collegiate Church.

Discovered in the late 1800s by a local anthropologist, the Altamira Caves were sneered at as a fraud by international scientists until similar cave paintings began to be discovered at various sites in France. Modern carbon 14 dating has determined that the caves were painted some 14,000 to 15,000 years ago.

Entrance to Altamira is limited to only a handful of people a day to protect the site from excess humidity. But for those who plan ahead, a visit to the caves is a wonderful complement to a stay at the parador in Santillana. Reservations for Altamira should be made at least six months in advance by writing to the Director, Centro de Investigación y Museo de Altamira, 39330 Santillana del Mar, Spain.

Parador Gil Blas
Plaza Ramón Pelayo, 8
39330 Santillana del Mar
Tel.: (42) 81 80 00

Recipes

Cantabrian regional recipes from the Parador Gil Blas, Santillana del Mar, as prepared by chef José González.

Bean Stew
(Cocido montañés)

Serves four
400 g small white beans
450 g pork ribs
450 g ham hocks
1 pig's foot
1 pig's tail
1 pig's ear
1 head cabbage
200 g potatoes
350 g bacon
150 g blood sausage (morcilla)
150 g chorizo or spicy pork sausage
2 cloves of garlic
white wine
2 dl. oil
salt, pepper and paprika

The Parador Gil Blas is one of the most popular hotels in Spain's parador chain.

Put the beans —previously soaked for a minimum of 12 h— ribs, ham hocks, foot, tail and ear in a pot and cover with cold water. Cook 1 hour on low heat, adding cold water as necessary to prevent boiling. Chop the cabbage finely. Peel the potatoes and cut into small pieces. Add the cabbage and potatoes to the pot and when it begins to boil again, add the whole pieces of bacon, morcilla and chorizo.

Cook until the beans are tender. Season with salt and pepper. In a small frying pan cook the garlic in oil, mash it in a small bowl and add a little white wine to make a paste, then add to the pot. Add sweet paprika to the remaining oil to make another paste and stir into the pot. Cook five minutes before serving.

Cocido may be served with the beans and broth in one bowl and the meats on a separate platter or with all the ingredients together in a large bowl.

The Parador Gil Blas is in a handsome 17th century stone palace on the main square.

Veal with Tresviso blue cheese sauce
(Ternera con salsa de queso de Tresviso)

Serves three
3 thick veal steaks (550 g)
150 g Tresviso or blue cheese
2 dl cream
1 shot of brandy
salt and pepper
butter
3 small puff pastry shells
100 g peas
100 g mushrooms

Sauté the peas and mushrooms in butter for 5 minutes, remove and set aside. Stir the brandy and the cream into butter. Crumble the cheese into the sauce and let it melt. Cook over low heat for 30 minutes.

Meanwhile broil the veal and season with salt. Pour sauce over meat and fill puff pastry shells with the vegetables for a garnish.

Cocido montañés, *a bean stew, is a Cantabrian speciality.*

Cantabrian Cheesecake
Quesada pasiega

Serves six
100 g butter
4 eggs
450 g sugar
1 tablespoon grated lemon peel
1 shot brandy
3/4 liter milk
175 g flour
2 tablespoons soft cheese curds
salt and cinnamon

Heat oven to medium temperature. Melt butter and cool. Break the eggs into a bowl and stir in the sugar, lemon peel, brandy, the cooled butter and a pinch of salt. Using an electric mixer, alternately add the milk and flour beating the batter smooth. Add the cheese curds stirring gently with a fork.

Grease a shallow round baking dish or tart mold with butter and dust with cinnamon. Pour in the batter and bake on medium-low heat for 50 minutes until firm and brown on top. Then turn off the oven and leave in for 5 more minutes.

horns sounded as if they were right next door. You could see the bustle of Puerto Chico, the women with their legs uncovered, burdened by the enormous weight of baskets full of silver sardines. From the holes in the baskets water still drained and scales slipped out and stuck to their skin. Other women carried fat bonito tuna with blue metallic skin, the gills still bleeding. Sailors walked by in their picturesque suits, their berets, and their oilskin coats. Their enormous boots with wooden soles made a racket on the docks, shaking the nets laced with weights and corks and rattling the lines attached to the little boats.»

Nowadays, the best place to catch a glimpse of old Santander is at the huge fish market, behind City Hall. Row after row of fish sellers call to their customers: «Buy from me.» «What can I get you.» «Everything is on sale today.» Stacks of long silvery merluza catch the eye and so do the curved butcher knives used to slice up a purchase. Fresh dark red tuna and a dozen other fish are available. Wooden crates are brimming with silvery anchovies, while others are crawling with live spider crabs and lobsters. Limp squids are draped in pale piles and cleaned with a quick flick of an expert wrist. Vendors are stationed outside every door to sell you lemons to take home with your seafood.

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Waht's good, turns out well

TAPA-TASTING IN SANTANDER

A tour of Santander's *tapa* bars is an adventure in seafood

Spanish favourites such as *merluza,* shrimp and mussels are even more delicious when served fresh along the coast and the salty sea breeze may inspire you to sample more exotic specialities like razor clams, *percebes* or Santander's three varieties of calamars.

For the summer crowds that throng to Santander, no day at the beach would be complete without a night spent crawling the bars and nibbling the tasty tidbits of food that Spaniards call *tapas.* In fact for many visitors to Santander the lovely beach is just a backdrop for a party that never seems to end. Aside from being delicious, *tapas* are the secret weapon that Spaniards use to sustain long hours of socialising which often last until dawn.

Residents of Santander often begin munching tapas in the morning, a custom that began with the city's fishermen who hit the bars after unloading their overnight catch. Nowadays it's common for workers to take a break before noon for a glass of vermouth, served on the rocks with fruit, and a sweet plate of deep-fried *rabas,* known elsewhere in Spain as calamares.

Even small bars stock an exotic array of fresh seafood. The only problem is deciding which to try and then learning the lingo, since Santander has its own names for the most typical specialities. *Rabas* are fried calamares, but there are also two other popular types of squid, *potas* and *cachones.* Fresh anchovies, breaded and fried, are called *bocartes. Quisquillas* are a type of small shrimp and *muergos* are the tubular razor-shell clams, known at other places in Spain as *navajas.*

CHIC PUERTO CHICO

We begin our *tapas* tour in the area known as Puerto Chico, where the fishing fleet once docked, but now converted to a pleasure craft harbour. The **Bar del Puerto** (Hernán Cortés, 63) is one of Santander's most celebrated restaurants and is also famous for having the city's best *rabas* (squid drenched in flour then fried). On warm days the wood-panelled bar is opened to the street with good views of the adjacent harbour. The yachting set sips iced vermouth, as the kitchen deep fries batch after batch of *rabas.* Other specialities include crunchy batter-fried shrimp and mild, homemade *boquerones.*

Just across the street and down a few doors is **Zacarías** (Hernán Cortés, 38) a well-known restaurant with a large *tapas* bar surrounded by a green wooden balcony and hung with strings of garlic. **Zacarías** serves *cazuelas,* small earthenware bowls of its specialities. Try the *salpicón de mariscos,* a refreshing combination of *merluza,* shrimp, lobster, green peppers and onions in vinaigrette. Also try *bocartes* (fried anchovies), *callos* (tripe) and *pimientos rellenos con morcilla* (red peppers stuffed with blood sausage).

***For the summer crowds that throng to Santander, no day at the beach would be complete without a night spent crawling the bars and nibbling* tapas.**

One block south, away from the coast, is the dark and inviting **Bodega Cigaleña** (Daoíz y Verlarde, 19), a must for wine lovers. The walls are lined with glass cases crowded with old vintage wines and unusual bottles. Eight different wines are served by the glass and the kitchen prepares *tapas* to complement the drinks. *Pinchos* of creamy Cantabrian cheese and country-style *chorizo* sausage are popular. Delicately-flavoured wild mushrooms and sizzling *pimientos de Padrón* (small, spicy green peppers) are served during the spring and summer.

PLAZA CAÑADIO AND RIO DE LA PILA

Walk around the corner and look for the crowds of people spilling out onto the sidewalk. This is Plaza Canadío, one of Santander's liveliest nightspots. Here you have a dozen bars to choose from, all of them offering delectable snacks. But the true *tapas* hunter will head straight for **La Conveniente** (Gómez Oreña, 9). Housed in a converted wine warehouse, this cavernous bar is legendary for its hot and crispy *empanadillas de bonito* (tuna pastries). A piano player entertains as customers get to know each other around long wooden tables. Other specialities include local cheeses, pâté and *rollos* (ham wrapped around cheese and batter fried).

Río de la Pila, with more than 30 bars in less than 100 metres, is a street located another block east and up a steep hill. Duck into the **Bodega del Riojano** (Río de la Pila, 5) if only for a look at the stacks of 500 litre wine barrels lining the walls. The end of each one has been painted with original modern art. The bar attracts an older crowd that nibbles on *pinchos* of *chorizo,* plates of *jamón serrano* (cured ham) and sardine sandwiches with a spicy sauce.

The **Bar Cantabria** (Río de la Pila, 12), across the street, is about as typically Spanish as you will find anywhere, more than 250 hams hanging from the ceiling. Don't let the bright lights and chrome bar deter you, inside they serve delicious pastries filled with *chorizo* called *preñaus* and flat ham and chorizo *empanadas.*

SEAFOOD ROW

Seafood fans with adventurous palates should ask for directions to Calle Tetuán, tucked away behind a hill in a working class neighbourhood. **La Flor de Tetuán** (Tetuán, 25) is a simple bar and restaurant with white lace curtains, where you can sample *quisquillas* (small shrimp), *pulpo* (octopus) and *percebes* (goose barnacles). Next door is **Basilio** (Tetuán, 24), which is all white tile with a nautical feel, then comes **Sylvio** (Tetuán, 23) and **Marucho** (Tetuán, 21). All these bars specialise in rabas, shrimp, razor clams and other shellfish. Local residents say there is more variety and better fare here than at the fishing port.

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D. LUHRMAN

BACK TO NATURE IN CANTABRIA

Santander is the «capital» of Cantabria, one of Spain's smallest regions but one full of appeal for those who like to spend their holidays getting back to Nature.

To the north, the region is bounded by the marvellous beaches of the Cantabrian coast, and to the south east by the towering Picos de Europa and the adjacent regions of Asturias and Leon. This mountain area is a climber's paradise offering, in some places, very tough climbs indeed. The less intrepid can opt for exploring the gentler parts of the Picos de Europa on horseback, on mountain bikes or on foot: in the last few years, various companies and associations have been set up in the area to organise «alternative» holidays of this kind.

The Cantabrian Regional Tourist Office *(Dirección Regional de Turismo)* has also done its bit to attract tourists to the area by launching a scheme for providing holiday accommodation in country cottages. The scheme has double benefits: visitors can stay in remote towns and villages where there would otherwise be no accommodation available, while traditional rural houses are kept in use instead of being allowed to fall into decay. The Office publishes a leaflet featuring 35 of these country cottages, with photographs and full descriptions of each. Another 35, dotted throughout the region, are currently being adapted for tourist use.

Most of the region's alternative holiday facilities are concentrated around Liébana, at the foot of the Picos de Europa. *Turismo Ecuestre Picos de Europa,* for example, organises holidays on horseback (lasting from half a day to a week) with guide and other practical needs provided, and the *Escuela Taller* in Potes organises nature treks.

Vega de Liébaja has an open-air activities centre called *El Portalón,* whose range includes hang-gliding courses, mountain-bike and four-wheel vehicle routes, walking, riding and climbing holidays, and mountain survival courses.

For further information, contact:

Dirección Regional de Turismo
Plaza Porticada, 1, 1
39001 Santander
Tel.: (42) 31 07 08
21 24 25

Turismo Ecuestre Picos de Europa
Camping La Isla
Turieno, Potes (Santander)
Tel.: (42) 73 08 96

Escuela al aire libre El Portalón
Vega de Liébana
(Santander)
Tel.: (42) 73 05 48

Escuela Taller
Edificio Torres del Infantado
Potes (Santander)
Tel.: (42) 73 00 00

SANTANDER'S FAVOURITE SON

Santander was the birthplace of one of Spain's most famous men of letters, Marcelino Menéndez Pelayo, the namesake of the International University. His former home and library are well worth a visit. Menéndez Pelayo graduated from college at 16, became Spain's youngest professor at 21 and went on to enter the Real Academia Española.

He wrote 66 books in the latter part of the 19th century and early part of this century; most of them are literary criticism and philosophical essays. His home is simple but the library he built in the garden is fit for a king and reflects his passion for book collecting. It is a two-storey chestnut panelled building lit by huge windows and a skylight decorated with stained glass in scholarly designs. The library houses Menéndez Pelayo's 45,000 books, a collection he started when he was just 12 years old.

CANTABRIAN CHARM

Santander is linked with Plymouth, England, by a car ferry that sails back and forth several times a week. On disembarking many British visitors head straight south for the long drive to the Mediterranean coast, but some fan out to Cantabria's other coastal resorts. To the west are San Vicente de Barquera, with its big fishing fleet, and Comillas, another former royal retreat with styylish homes and a fanciful pavilion designed by Antonio Gaudí. To the east are the popular resorts of Laredo and Castro-Urdiales, on a spectacular wide harbour.

Inland you will find the preserved medieval village of Santillana del Mar and the prehistoric cave paintings at Altamira (see box on Parador). Cows

The new Palacio de Festivales is the grandest and most innovative performing arts facility in Spain. The seaside palace is built on several levels and striped in pink and grey marble.

graze in the green meadows and each afternoon women bring full milk cans to a dairy pick-up point, frequently transporting them on the back of a mule.

The highlands of Cantabria are a series of isolated valleys which have grown up with their own personalities. The best known is the valley of Pas, which is famous throughout Spain for the popular breakfast cakes which originated there called *sobaos pasiegos*. The valley is entered by following the river Pas, a favourite with trout fishermen. Pine forests shade the road and the undergrowth is a profusion of ferns and purple wildflowers. Along the way you can see some of the unusual Pasiego stone houses, with roofs made of thick stone shingles and wooden balconies painted bright primary colours. In 11 kilometres the valley widens into a luxurious plain; it is believed the people who live here are descendants of the orginal nomadic Iberians and that once they found this beautiful valley there was no reason to move on.

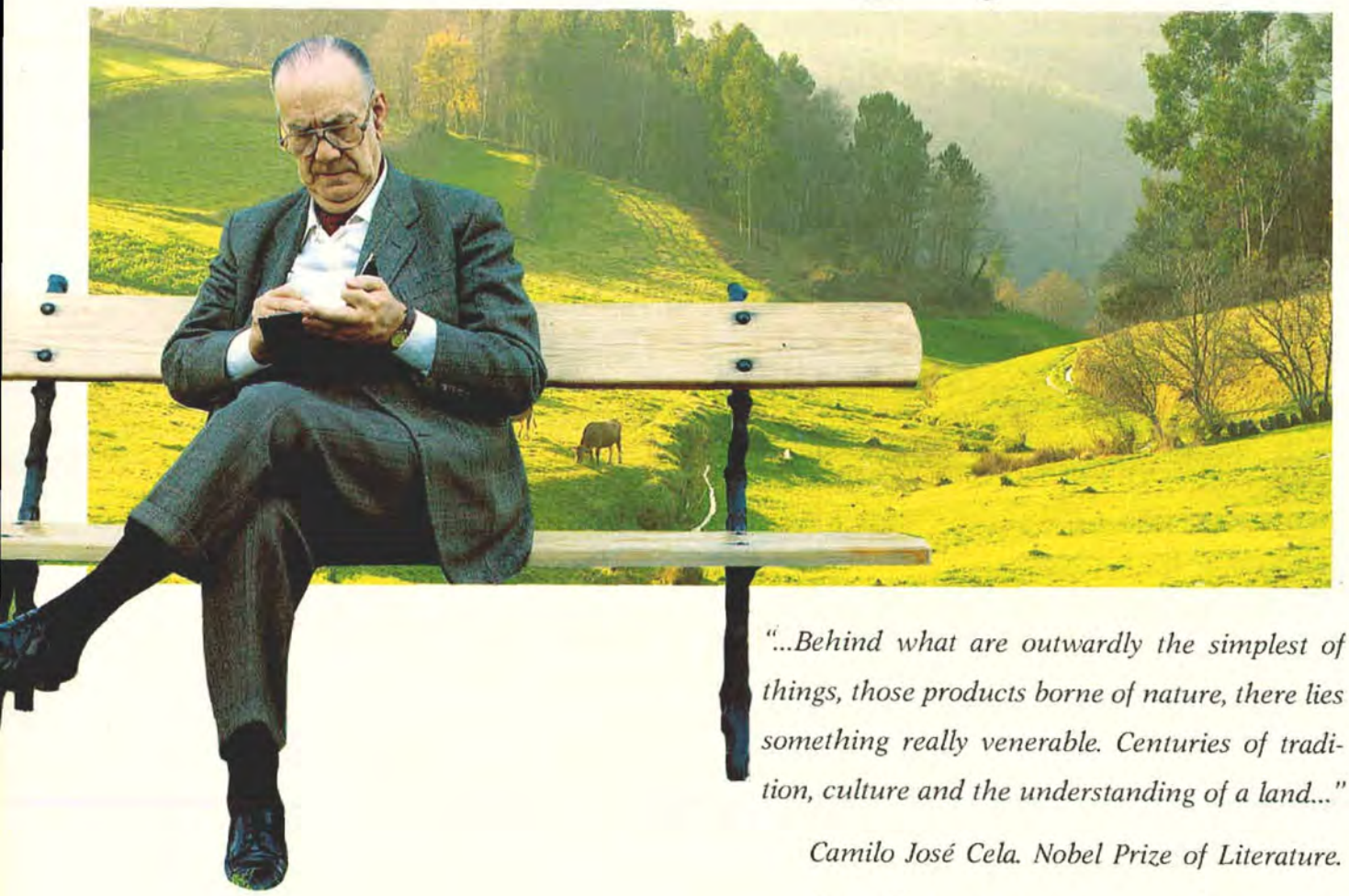
Their isolation has also given the Pasiegos a reputation for coolness towards outsiders. Don Tertulio told me they have a habit of answering a question with another question, but the people I met there in the bars and *sobao* shops seemed just as friendly as those down in sophisticated Santander.

The lure of Cantabria is undoubtedly its great natural beauty, but what keeps visitors returning summer after summer and what makes me want to go back again is undeniably the friendly people like Don Tertulio and even the Pasiegos, who have what I call Cantabrian charm.

SANTANDER

1. MENENDEZ PELAYO LIBRARY
2. MARKET
3. CITY HALL
4. CATHEDRAL
5. MARITIME STATION
6. PALACE OF THE MAGDALENA
7. ARCADE SQUARE

The understanding of a land



"...Behind what are outwardly the simplest of things, those products borne of nature, there lies something really venerable. Centuries of tradition, culture and the understanding of a land..."

Camilo José Cela. Nobel Prize of Literature.

Aguardiente, honey, potatoes, home-grown products, cheese, beef and wine.

XUNTA DE GALICIA

CONSELLERÍA DE AGRICULTURA GANDERÍA E MONTES

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Discovering Northern Spain Aboard the Transcantabrico Train

ON THE RIGHT TRACK

Text: **Deborah Luhrman**

Nothing could be more romantic than a journey by train. Worldly problems slip away as the scenery streaks by and the hypnotic rhythm of the rails sets the mood for new friendships and adventures. The Transcantabrico combines the romance of train travel with a discovery tour of northern Spain's historical treasures, natural beauty and regional cuisine.

The train clattered out of Leon station bolting from side to side along the narrow-gauge track, as I unpacked my clothes in the sleeper compartment that was to become my home on wheels for the next week. Then I sat down to watch rural countryside speed by, enjoying the idea of escaping from ringing telephones and the demands of home and work.

The Transcantabrico is a small tourist train painted deep blue and ivory and trimmed with gold medallions. From June to September it travels back and forth along a 1,000-kilometre (600-mile) route through Spain's northern provinces of Leon, Palencia, Cantabria, Asturias and Galicia.

The eight-day trip crosses a region that is relatively unknown to foreign tourists and does nor fit most people's idea of Spain. The landscape is green, with forested mountains instead of dry, dusty plains and flamenco guitar is replaced by bagpipes in this region, evidence of ancient Celtic ties.

A pullman bus follows the train, for sightseeing excursions, some to primitive mountain hideaways, truly off the beaten track. The bus also transports passengers to lunch and dinner, served at restaurants specialising in regional cuisine.

DAY ONE: LEON

Before the train departs, passengers are whisked away for a two-hour sightseeing tour of Leon. The city was founded by soldiers of the Roman legion in AD 70 and its name comes

not from the proud lion that has graced its flag for centuries, but from the Latin word *legio*. We visit the searing 13th century Gothic cathedral, which has 125 stained glass windows and is considered the most beautiful in Spain. There is a transparent glass wall in the nave that permits a good view of the transept windows, but also reflects a multi-coloured rose window, giving the sensation of being inside a brilliant kaleidescope.

We also take a look inside the 12th century Basilica of San Isidoro, sometimes called the Sistine Chapel of Romanesque art for the well-preserved frescoes that decorate the walls and ceiling of its royal pantheon. This was the first building in Spain to be decorated with scenes from the New Testament and one archway even has a secular agricultural calendar, depicting which garden tasks should be performed each month.

Back on the train, guests are welcomed with a glass of *cava*, sparkling wine. As we head off for the night's destination, the mining town of Cistierna, I set out to explore the train.

There are four sleeper cars, three club cars, a pub coach and two supply coaches all pulled by a 1600-horsepower Alsthom diesel engine.

The wood-panelled, 1920-vintage club cars are imported from England. They are carpeted and equipped with comfortable armchairs and mehagony tables lit by brass lamps.

The pub coach, fitted with low lounge stools and an electric organ, is where passengers gather after dinner to sing, dance or just listen to tunes played by the train's musician.

Sleeper compartments are small and functional. Each has two bunk beds, a sink, a cabinet for toiletries and just enough floor space for two people to stand side-by-side. The sleeper coaches were built in the 1950s in Spain and each is equipped with two showers and toilets. Each car also has two connecting rooms that can be used by families or made up into a bedroom and sitting room arrangement.

Dinner in Cistierna is in the white-washed dining room of an inn decorated with dozens of green plants. Afterwards we are given the rough local brandy called orujo, while a village piper and two drummers strike up a Spanish folk tune.

D. LUHRMAN

D. LUHRMAN

The Transcantabrico is a small and comfortable tourist train which crosses a region that is relatively unknown to foreign tourists. Below, Leon's cathedral.

DAY TWO: ROMAN MOSAICS

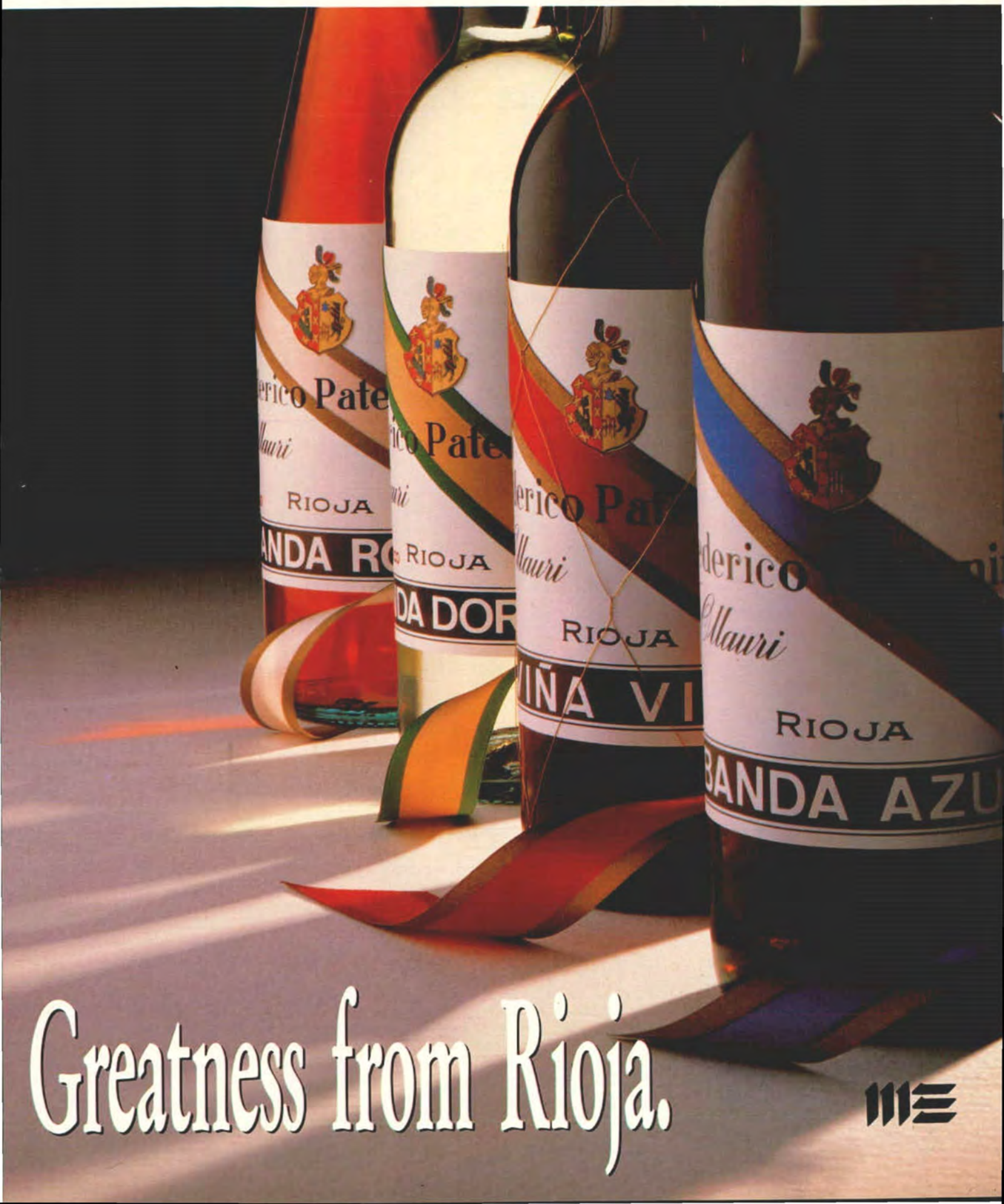
The train does not move at night, so the passengers can sleep comfortably. But after the wake-up bell in the morning, the train whistle blows and we roll on again. The club cars are set with salmon tablecloths and stemware for breakfast, which always includes fresh pastries from a local bakery. One of the passengers, an experienced train traveller, taught me that putting a spoon in my coffee would keep it from sloshing over the edges of the cup.

Roman mosaics are the highlight of our first stop, at the Villa of Olmeda, a little-known 4th century palace. The walls are no longer standing, but exquisite mosaic floors in deep blues and reds have been unearthed in each of the 16 rooms. Experts say it was perhaps the home of the parents of Emperor Trajan, who was born nearby. The mosaic in the reception hall is a huge panel of Achilles, bordered by equally artistic hunting scenes and ovals that contain mosaic portraits of the palace's former residents.

We travel by bus through Palencia province, past the grey-green wheat fields bordered by clumps of scarlet poppies. June, with all its wildflowers, is probably the most beautiful month to take the Transcantabrico tour, but there is no season that is safe from rain, so travellers should be sure to bring an umbrella and warm clothes for the mountains.

After lunch at the Parador in the National Park of Fuentes Carrionas, we climb back on the train and it snakes up the side of the Cantabrian Mountains. The one-metre wide tracks make it easier for the train to round curves and

Paternina



Greatness from Rioja.

made building tunnels for the narrow-gauge train less costly. We stop for the night in Espinosa de los Monteros, a mountain village that is frequently mentioned on the weather report as the coldest place in Spain. Dinner is a typically Spanish feast of roast lamb and several bottles of good red wine.

DAY THREE: SANTANDER

This morning I let the train rock me back to sleep for an extra hour as it wound through the mountains. When I awoke we were travelling through the coastal pastures of Cantabria, filled with black and white cows. Farmers worked in the fields cutting hay and piling it on horse —drawn carts. Before long we pulled into the beach resort of Santander, a favourite summer destination of Spain's wealthy elite.

A quick orientation tour by bus gave us glimpses of the city, the former summer palace of the king, the casino, the gardens and the beaches. After a seafood lunch, we had the rest of the day free to explore Santander or go to the beach.

Our tour group consisted of seven nationalities —Spanish, German, Dutch, Swiss, Japanese, Canadian and American— and at meals we could often hear several languages being spoken at once. Tours are conducted in Spanish and English by guide Javier Canto, who has been with the Transcantabrico train since it began service in 1983.

By dinner on the third day we had begun to become a cohesive group, enjoying mealtimes by telling jokes and talking international politics. We dined at a beachfront restaurant across the street from the Belle Epoque casino and after finishing our seafood dinner, most of the group proved that they were no match for the Spanish croupiers.

TRANSCANTABRICO

D. LUHRMAN

Before starting, guests are welcomed with a glass of cava, in one of the three club cars. Then, the medieval town of Santillana del Mar will be one of the multiple stops of this train.

DAY FOUR: DANCE AND SONG

Breakfast on the fourth day is *sobaos*, the rich tea cake that all Spain associates with Cantabria. After a short train ride we transfer to the bus for a trip to Santillana del Mar. This is a rural town full of ancient stone palaces and as we walk through the main plaza we have to dodge a farmer driving his muddy cows down a cobbled street. If it were not for the souvenir shops in Santillana, you might think you had returned to the Middle Ages in a time capsule.

The palaces are decorated with intricate stone heralds and we also visited the cloister with its well preserved Romanesque pillars, always carved on one side with good and on the other side with evil.

The next stop on the route is the coastal resort of Comillas, which is full of stately homes, including the Sobrellano Palace built by the Marquis of Comillas and used in summer months around the turn of the century by King Alfonso XII. The town is equally well known for one of the most unusual buildings I had ever seen, a fanciful house built by Catalan architect Antonio Gaudí and decorated with yellow flowered tiles.

We head towards the mountains and stop at Canezon de la Sal for Cantabrian folk dancing performed by the town's young people. The girls dance with tambourines strung with colourful ribbons and wear typical costumes of black velvet jackets and heavy red felt skirts.

It was here that we picked up an 80-year-old troubadour named Masia, who told stories and sang songs as the bus climbed over a steep road high above the Cabuerniga Valley, the last refuge of the ancient Cantabro warriors who were eventually defeated by the Romans.

Masia the troubadour tells us how new plantations of eucalyptus trees are harming the environment and how to win the

Temptation

Temptation proceeds from Castile and León. Seductions cultivated without haste and favoured by the climate: kidney beans from El Barco de Avila. Dishes fit for the gods that are a provocation. Iberian lomo, red sausage from Cantimpalos, cured ham from Guijuelo... the pleasures of the flesh. And what cheeses. Fresh, cured. From Valdeón, from Villalón, from the Tiétar goat... A little bite of very cured sheep's cheese: impossible to say no! And for original sins, the wines of Castile and León. From Rueda, from Cigales, from Toro, from El Bierzo and from the Ribera de Duero. For all tastes. Temptations with certificates of origin. To taste them is to surrender to their charms. The fact is that there are temptations... that are natural.

RUEDA · BIERZO · RIBERA DEL DUERO · TORO · CIGALES · Guijuelo · CANTIMPALOS

ALIMENTOS DE CASTILLA Y LEÓN TRADICIONALES

heart of a pretty girl. At 80 years old his voice is still excellent and I will never forget the mountain tune he sang about the hamlet of Carmona, as the bus entered the remote village.

A typical lunch is served in the 13th century inn of Carmona, featuring *cocido montañés* (a stew of beans and cabbage) and venison in wine sauce. Strolling around the village afterwards, we find people carving wooden shoes and rakes used by the local folks.

After a couple more hours on the train we arrive in the seaside town of Llanes on the border of Asturias and have free time to explore the jagged coastline before it is time to eat again. This night it's a coastal dinner of seafood soup and salmon, served in a centuries-old roadhouse. The meal is topped off by a sweet after-dinner drink called *bebedizo,* made with brandy, coffee, cream and cinnamon.

DAY FIVE: PICOS DE EUROPA

Our guide said this is everyone's favourite day. Mountain goats and sheep cling to the steep slopes, as the bus climbs into the Picos de Europa mountains. The road is nothing but switchbacks and soon we are above the tree line. At the end are two alpine lakes, Enol and Ercina (elevation 1,232 metres/4,043 feet). We walk for awhile, enjoying the fresh air, the snow-capped Peña Santa peak and the mountain music made by bells tied to the untended sheep.

At a hut we are treated to Asturian cheese and sausage served with hard apple cider. The cider here is poured in an unusual way, with the bottle held high overhead and the glass as low as possible. The locals say it aerates their cider and makes it taste better.

D. LUHRMAN

A. PALOMINO

The Picos de Europa stage is everyone's favourite day. Coast towns, such as Luarca, are the other face of the green Asturian region.

Halfway down the mountain we stop at the shrine of Covadonga, which is where the Visigoth warrior Pelayo and his hardy band of Asturian soldiers turned back the Moors in the 8th century. launching the Christian reconquest of Spain.

Lunch is served in the village of Arenas de Cabrales, famous for its pungent blue cheese. We sample Asturian *fabada,* the regional dish made with large white beans and sausage and try cabrales cheese for dessert. Then we head for the hills again for an hour of hiking in the spectacular Cares Gorge, where the turquoise river has carved a deep pass through the mountains.

Asturian granaries built on stilts, called *hórreos,* are seen along the trip back to the coast, where we dine at a four-star beachfront hotel and spend the night in the fishing village of Ribadesella.

DAY SIX: OVIEDO

Oviedo is reached after a few hours on the train, chugging past apple orchards and dairyland. Our trusty bus picks us up at the station and takes us up Mt. Naranco opposite the city for a visit to the two jewels of an architectural style called Asturian pre-Romanesque. The church and summer palace were built in the 9th century and were artistically centuries ahead of their time. The Santa María palace, with its carved stone vaulting and hunting scenes, still commands superb views of Oviedo.

Back in the city we visit the single-towered Gothic cathedral and marvel over the jewel-encrusted crosses given to the cathedral by the Asturian kings over 1,000 years ago.

Lunch is at an unusual gourmet restaurant that specialises in local cheeses. In a dining room decorared with tatami mats and low leather sofas, we sample seven of the 27 varieties of cheese produced in Asturias, from the mildest cream cheese to the strongest blue cabrales. These are all homemade cheeses most of which cannot be found elsewhere in Spain and the owner proudly explains how he buys them in the local villages.

We have free time for shopping. Then it was off on the train to the seaside town of Cudillero, where the Transcantabrico staff puts on a lively fiesta for the passengers in the pub car.

DAY SEVEN: GALICIA

As the train heads west skirting the coast, the wide estuaries common to Galicia become more frequent. They are called *rías* and are interspersed with hilly, heavily farmed land.

At Ribadeo there is a stop for lunch on the border of Galicia and a visit to the hilltop monument to the bagpipe, called the *gaita.*

Later at the medieval walled city of Vivero, in the heart of Galicia, a farewell feast of typical shellfish is served, with the light white Galician wine called *ribeiro.* The dinner is topped off with a flaming witches brew known as *queimada,* made by setting fire to a cauldron of brandy and spices, then dousing it with coffee.

Galician bagpipers dressed in the regional costumes entertain after dinner. The instruments are smaller and more rustic than the familiar Scottish bagpipes, but the music is obviously related.

DAY EIGHT - SANTIAGO DE COMPOSTELA

By the final morning passengers are busy exchanging addresses and saying good-

byes. The train speeds past cornfields and the raised granite Galician *hórreos*. Before long it is at the end of the line, Ferrol. The group gathers up its baggage and heads by bus for the ancient pilgrimage destination of Santiago de Compostela, where a new group was waiting to begin the eastbound journey on the Transcantabrico train.

The Transcantabrico is not a luxury train in the style of the Orient Express or Spain's Al-Andalus, but it is a luxury journey that left me with the satisfied feeling that I had discovered a delightful corner of Spain, one I plan to visit again soon.

Editor's note: The trip on which this article is based was made in 1990. The Transcantabrico's route has since been changed: it no longer goes from Leon to Santiago de Compostela or vice versa, but from San Sebastian to Santiago de Compostela or vice versa. The inland route through Leon and Palencia has been cancelled, but the coastal route has been extended to include the provinces of San Sebastian and Vizcaya.

INFORMATION AND RESERVATIONS

The eight-day trip costs approximately US$1.100 per person, all inclusive.

Further details can be obtained from:

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28003 MADRID
Tel.: (1) 253 76 56
Telefax: (1) 254 63 19
Telex: 48690 FEVE E

There are also some delegations abroad:

NETHERLANDS

Trans Vakantiereizen
Stationsstraat 50
3818 LW Amersfoort
NetherlandS
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NORWAY

Berg Hansen Travel Agency
Bors 24
0913 Oslo 9
Norway

SWEDEN

Spaintours
Sveav'Sgon, 35
10366 Stockholm
Sweden
Tel.: (08) 24 34 34

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London W1M 9AG
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10153 1/2 Riverside Drive
Toluca Lake
California 91602
USA
Tel.: (1-213) 874 38 48

Marsans

205 East, 42nd Street, Suite 1514
New York 10017
Tel.: 661 65 65
Telex: 225907

D. LUHRMAN

JOAN JUVE SANTACANA

Text: **Tom Burns**
Photos: **Pablo Neustadt**

THREE GENERATIONS PURSUING EXCELLENCE When you are the third generation involved in running the family business your story starts with the *abuelo* — the grandfather who set it all up. Joan Juvé Santacana, 48 years old and son of the late Jove Juvé Camps, speaks with an appropriate mix of respect and affection about Joan Juvé Baques, the family patriarch who was corpulent and «very affable».

The *abuelo* was serious, cautious, thoughtful and exquisitely formal when it came to business. «His handshake was his bond», says his grandson. He was above all rooted to the land, to the wine-growing Penedés district south of Barcelona. He was rooted productively and agelessly like the lovingly tended vines that, row upon row, blanket the undulating countryside of San Sadurní de Noya.

The gentle hills roll down to the Noya river and they extend back northwards from it towards a high ridge of granite peaks that looks like the sort of comb that a Big Friendly Giant might have used. This is the home of the Virgin of Montserrat, the monastic sanctuary, embedded in the granite, of Catalonia's most emblematic religious patron.

In the manner of a good patron, the Virgin, the revered *Moreneta,* shields the vines of San Sadurní from the North wind. And, as if to acknowledge such protection, the people from Sadurní de Noya travel to Montserrat to get married.

There are many more vines now in the area than there were at the beginning of the century when grandfather Joan Juvé started making wine from the small vineyard that he possessed with his wife Teresa Camps and San Sadurní itself has boomed since those days when he began to buy wine that was produced by his neighbours, small farmers, *pagesos,* like himself. And there is now a motorway that puts San Sadurní a 40 minute drive away from Barcelona.

In those days the *abuelo* would transport barrels of wine by the cartload to Barcelona's Las Ramblas leaving San Sadurní every Saturday, at the crack of dawn. His destination was the Hotel Oriente, halfway along the big city's famed boulevard, where Barcelona's wine merchants met at midday to buy the produce of the Penedés.

It was bartering among the Oriente crowd, a salutation here and a handshake there, that the *abuelo* laid the foundations of this best of the bunch winery. He was not just a *pageso,* a member of what his grandson today calls «a special race of hard-working people who lived by and for their land.» Grandfather Joan Juvé was also a superlative trader and businessman.

In 1921 there came the first of three milestones in the Juvé family story. The family patriarch decided that with his two sons, Joan and José Juvé Camps, growing up and preparing to join him in the business, the time was ripe to become a *champanista;* to seriously devote himself to producing and to set up a sparkling wine winery for himself and his descendants.

The Juvés had prospered from the weekly visits to the Hotel Oriente in Las Ramblas and the founder of the family firm had begun to diversify its business by opening a brick factory in San Sadurní. The overriding ambition was however to produce *cava,* the glorious sparkling wine of the Penedés, the pearl of its products.

There were then only about half a dozen *cava* producers in the area. The whole business of fermenting and elaborately isolating the sediment, and then laying down the bottles to age in musty underground cellars as is done in Rheims was still in its infancy in the Penedés. Now the area boasts 250 cava producers at the latest count with around 100 of them centred on San Sadurní.

COMMITMENT TO QUALITY

The *abuelo* started in a small way producing two brands, one of a higher quality that he called Juvé. The strategy of marketing just two *cavas* remains in place to-

day and just as unaltered is a whole philosophical approach to the creation of wine that was mapped out by the form's founder. The guiding principle is the commitment to quality.

Grandson Joan Juvé Santacana can, and does if he is so questioned, talk about quality hour after hour. He talks about it from the airy attic terrace of the Juve & Camps headquarters in the centre of San Sadurní where the view takes in the whole of the Noya valley and he talks about it deep underground in the darkness of the winery's cellars.

Up on the terrace the talk is about vineyards and varieties of grapes. Down below —the cellars run beneath the street to link up with the building across the road where the bottling plant stands— the talk is about fermenting what the harvest has produced.

With a sweep of the hand Joan Juvé Santacana points out the 200 hectares of vines of the winery's Espielles estate, three kilometres out of San Sadurní in the direction of the Montserrat peaks, where Macabeo and Xerel-lo grapes are grown at 250 metres above sea level. This estate is graced by the presence of a 10th century romanesque chapel which is an architectural landmark in a district that boasts several such memorials to one-time monastic ownership.

More Macabeo grapes flourish on the extremely fertile 30 hectares of the Lucuscona estate, four kilometres out of the town on the Villafranca de Penedés road. And Juve & Camps grows the Parellada grape, the third native variety of the Penedés, on its 170 hectare Can Massana estate, 20 kilometres east as the crow flies near the village of Mediona.

Harvesting these estates is a three act play. The Macabeo grape is collected at the beginning of September and the Xarel-lo is picked 10 days later. The Parellada variety, a grape that likes a cool summer and does well at Can Massena which is between 500-600 metres above sea level, is harvested in early October and is the last of the Penedés grapes to be brought in from the vineyards.

There are a number of local wineries that are boosting their *cavas* with the Chardonney variety, a relative newcomer to the Penedés. Over at Juvé & Camps the policy is, not suprisingly, to stick with what the region has always produced and the normal mix is 20 per cent Xarel-lo, 40 per cent Macabeo and 40 per cent Parellada.

«*Cava*», says the *abuelo's* grandson, «has to develop its own personality with the

Juvé & Camps is ruled by a troika, all of whom are confusingly called Joan —Joan Juvé Santacana, his cousin Joan Juvé Raventós (both above) and his uncle Joan Juvé Camps.

grapes that are native to the Penedés so that it can be recognised and distinguished from the rest.» He, of course, has been brought up to distinguish this personality. Like other native sons of San Sadurní he was reared to revere it: «we were not given dummies as babies», he says only half in jest, «we were given *cava*.»

Joan Juvé Santacana is rightly proud of the family firm's total of 400 hectares of vineyards. The landholding, one of the largest in the Penedés area, is the result of the winery's policy over the years of gradually adding to the *abuelo's* initial smallholding. «At the moment 50 per cent of the cave we produce comes from our own vineyards which is unusually high,» says the grandson. «Our aim is to increase the proportion to 80 per cent which is quite unheards of.»

Owning the vineyard is an essential plank in the quality platform that Juve & Camps has built for itself. It allows the winery's ruling troika, all of whom are confusingly called Joan —Joan Juvé Santacana, his uncle Joan Juvé Camps who is the campany's chairman, and his cousin Joan Juvé Raventós— to closely control the production process from its very beginnings.

WINEGROWERS GO GREEN

There are tell-tale details about the way that Juvé & Camps cultivates its vineyards which serve to set it apart. Traditionally the family winery cuts back its vines more than most in its winter pruning. And ownership allows Juvé & Camps to be, for example, fashionably ecological and «green» when the time comes to uproot old vines and to prepare the soil for new ones.

«We don't use disinfectants, we don't use chemicals at all,» says Joan Juvé Santacana. «We prefer to let the land rest and to allow it to restore its strength and balance naturally.» When vines are uprooted, having consumed their 25-30 years of productive life, on the Espielles, Lacuscona and Can Massana estates, the hectares they grew on are left fallow and then sowed with wheat. On the Juvé & Camps properties seven years must pass before the soil is deemed to be sufficiently rested and fit to rear vines once more.

Grandson Joan Juvé is too polite to openly criticise rival practices. But there is something of a shudder and an air of distaste when he explains how elsewhere chemical methods are often employed that will permit new vines to bloom within two years.

Unspoken, but clearly formulated, is the idea that such methods, for all their expediency, are, firstly, bad form because they are artificial and, secondly, detrimental to the products because they are not natural.

The Juvé & Camps policy of adhering to the traditional way of doing things extends also to its rejection of laboratory graftings; the winery insists that the varieties of grape be grafted onto the vine *in situ,* in the vineyard, a year after the new hybrid vine has been planted. This, in fact,

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After the eight month fermentation process each bottle of cava is placed on a *pupitre* rack where it is turned every day for more than three weeks.

may make little difference but it is, emphatically, the way the *abuelo* used to cultivate the vines and that for his descendants is enough.

Joan Juvé Santacana continues his profession of faith in tradition and in quality (two concepts that, in his view, go hand in hand) as the tour moves from the landscape that spreads out below the attic terrace to the four gigantic presses and to the vitrified cement and stainless steel tanks in the building across the street where the wine making business starts in earnest.

At this stage, alongside the towering cylinders, he confides more secrets that help make the Juvé & Capms *cava* what it is. One has to do with the quality of the grapes. Another concerns the speed with which they are processed: «not more than four hours pass between the grape being picked out on the estate and it being pressed right here.»

Before the grapes are pitched into the presses they have undergone two quality controls. The first establishes their health as they are harvested and the second ensures their continued good health after their transportation. «Not a litre of wine enters this building, only grapes,» says Joan Juvé Santacana. «And the grapes, whether we ourselves or whether our neighbours have produced them, have to pass this dual control. If they are not absolutely healthy, they don't get through the gate.»

At present half the grapes arrive from the firm's own vineyards. The others are bought from vineyards that adjoin those that belong to Juvé & Camps (the winery only buys from its immediate neighbours to ensure the uniformity of the product) and these adjacent vineyards, which are subjected to the same exacting standards insisted upon by the family firm, likewise ban the use of chemical fertilisers and allow the soil to «rest».

The extraordinarily rapid four hour turnaround of the grape from the vine to the press is achieved in part because of the winery's proximity to the vineyards and in part because it has a production capacity that is far greater than its output.

The presses could produce close on half a million litres a day but Juvé & Camps, with its limited quality production (quality not quantity is a byword at the family firm), only requires at most 150,000 litres every 24 hours. This means that there is always a press standing by and ready to start operating as soon as a grape-loaded trailer arrives at the winery.

Joan Juvé Santacana warms to his theme of excellence created in the traditional manner when he invites the visitor to accompany him down to the cellars, to the holy of holies of any winery. These particular endless darkened passages invite hushed tones; you walk with a sense of awe past the laid down bottles that stacked up upon each other loom over you in the gloom.

Dodging throught the spiderwebs, inhaling that exhilarating musky, chilly and damp scent of ageing alcohol, here you

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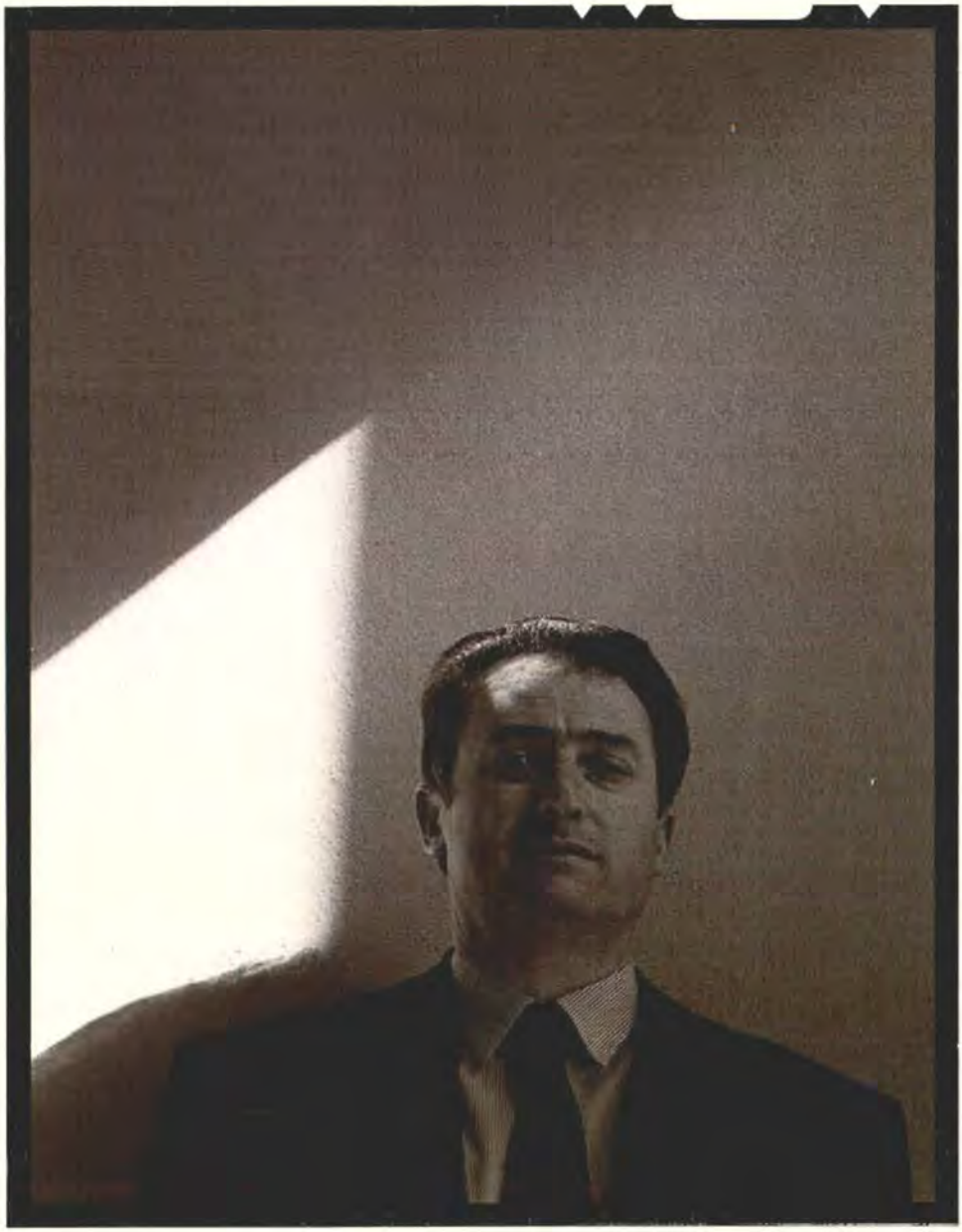

Joan Juvé Santacana is rightly proud of the family firm's total of 400 hectares of vineyards. They don't use disinfectants, or chemicals at all.

find *cava* silently slumbering for three long years and more before it awakens, popping to life and to bubbly perfection.

The high priests of these underground caverns are men who are known by their trade name of «removedores», literally turners, and the altars on which they ply their artisan skills are a series of wine racks called *pupitres*. What these employees do constitutes the most extraordinary aspect of the whole costly and laborious process that produces top quality *cava*.

After the eight month fermentation process and before the ageing proper starts in the cellars, each bottle of *cava* is placed on a *pupitre* rack where it is turned by exactly one eighth of turn and tilted ever so slightly neck downwards every day for more than three weeks. It is thus that the sediment is collected at the neck of the bottle.

It is perfectly possible to pack 800 or more bottles into containers which will mechanically turn and tilt them to the desired specifications. That is the industrial method of production. Juvé & Camps will however have nothing to do with such modern inventions. It sticks to the manual labour of love (a skilled «removedor» will work his way through 50,000 bottles a day) and it takes pride in the fact that it owns more *pupitre* racks than any other winery in the world.

«Bottle by bottle and by hand», murmurs Joan Juvé Santacana as he unbuckles the metal clamp that holds down the cork of a Juvé & Camps Reserva de la Familia, pops it and pours out a glass of straw yellow liquid that sparkles with largish bubbles. It has to be delicious. It is refined, clean and light, balanced and fresh. As elegant aromas tantalise the taste buds, he refills the glass and completes the story of the Juvé family's three milestones.

The Juvé *cava*, created in 1921 when the *abuelo* opted to become a *champanista*, developed 40 years later into a very high-quality product that was marketed as Gran Cru Juvé Camps. That milestone was no less important than the original one which put the whole business in motion. «It was decided», says Joan Juvé Santacana, «that the firm should not be very big and should be highly selective instead. Spain was developing fast in the 1960s and there was a niche for a high-quality wine.»

Such strategic steps were debated and agreed upon by family councils and as the Juvé clan gathered together it drank the brut nature wine that the firm produced exclusively for in-house consumption. Friends, invited round by the family, were also privileged to taste this potion and it was thanks to them that the third milestone came about. «We liked our personal wine to be very dry, extra brut and we discovered that our friends liked it just as much as we did,» recalls Loan Juvé Santacana.

In the mid 1970s the winery accordingly launched its own, personal extra brut wine on the market and it was called Reserva de la Familia which was exactly what it was. In the past 15 years *cava* production at the winery has been concentrated exclusively on the Reserva de la Familia and on the former Gran Cru, which has been renamed Gran Juvé & Camps.

The Reserva, which is stored for 24-36 months, was a runaway success from the start. It currently sells around a million bottles a year and leads the high-quality *cava* market. What the Juvé family and their closest friends liked, has turned out, unsurprisingly, to be appreciated by a legion of discerning drinkers.

It comes in a soberly labelled bottle and with the characteristic old-fashioned metal clamp. Intentionally the Reserva de la Familia looks from the outside the way that it would have looked in the *abuelo's* day. It tastes, presumably, exactly the way the patriarch would have liked it. It is the product of a singleminded, three-generation long pursuit of tradition and of quality, of painstaking, selective care and, ultimately, of excellence.

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VALENCIA ORANGES

A TASTE OF SPANISH SUNSHINE

Text: **Ana Westley**

V. ABAD / COLLECTION

As with many favourite foods, the origin of citrus fruits can be traced back to the dawn of civilisation. Today's wide variety of oranges, lemons, and other citrus fruits all belong to the «Citrus» family and are the modern day descendants of earlier primitive forms that are thought to originate in Southeast Asia and the Malaysian Archipelago over 20 million years ago. Some of these primitive forebears disappeared, while others gradually evolved into early citrons that were extolled by ancient writers such as Virgil and Pliny. These citrons *(Citrus medica)* were valued for their decorative and medicinal qualities but were not yet cultivated or consumed as food.

Alexander the Great (356-323 B.C.) is generally credited with introducing citrons from India throughout the Eastern Mediterranean. It is probably not unreasonable to assume that early travellers surely helped distribute the ornamental plant as well. With the expansion of Islam, the Crusades, and finally the discovery of America, more evolved citrics such as bitter oranges *(C. auratium)* and early lemons *(C. limon)*, began to be grown in favourable climates in both the New and Old World.

For over two centuries, since the first cultivated orange orchard in 1781, Valencia has been identified as the orange export capital of the world. Once considered an exotic or novelty luxury fruit saved for Christmas or special occasions, Spanish oranges through the centuries have become a basic item on every European's grocery list. Today, Spain is still the world's largest exporter of citrus fruits, and second largest producer after the United States. New techniques in biotechnology with «in vitro» micrografting and genetic engineering continue to ensure disease free and productive trees that produce a wide variety of top quality produce. Valencia oranges continue to be prized as a delicious dessert high in Vitamin C and low in unwanted calories.

Scholars refer to the first record of citrons in Spain in the 7th century, although the tree was undoubtedly familiar for several hundred years earlier as it was in Italy. Bitter oranges are thought to have originated in India around the year A.D. 1000 But the Arabs, who first arrived in Spain in the year 714, introduced the ornamental cultivation of bitter oranges sometime in the 11th century, followed by lemons soon thereafter. Perhaps this early association of bitter oranges with Spain gave rise to the commonly used name of Seville oranges for bitter oranges. In any case, historians have found special sections dedicated to the cultivation of citrons, bitter oranges and lemons in Agricultural Manuals written by Arabic Andalusians.

ORANGES FROM CHINA

Sweet oranges *(C, sinensis)* as we know them today are believed to have originated in Southern China and reached the Mediterranean several hundred years after Seville oranges. No one knows exactly when sweet table oranges made their first appearance in Spain. There are no written references before the 16th century, yet none of the numerous writings show any sign of sur-

HUGUET / COLLECTION

The image of Valencia oranges has been so successful abroad that it has become part of the image of sunny Spain itself.

Above, «Two Young Men at Table», 1620, by Velázquez. Courtesy of the Trustees of the Victoria & Albert Museum.

Below, «Still Life with Lemons, Oranges and a Rose», 1633, by Diego Zurbarán. The Norton Simon Foundation.

prise or novelty when mentioning the sweet new fruit which leads some sources to speculate that they may have been around for some time. Some historians think the sweet orange may have reached Spain by about the middle of the 15th century, brought in by Genoese merchants who regularly made trading routes to the East. Nevertheless, most academics agree that it was the Portuguese, who by 1520 were importing more select varieties of sweet oranges directly from China, who probably contributed the most to spreading the sweet orange trees in Southern Spain and the Eastern seaboard.

Both kinds of oranges were brought over to the Americas by the Spanish and Portuguese in the 1500s. Records show Christopher Columbus carried bitter oranges with him on his historic journeys to the New World. Early Spanish settlers are known to have planted orange trees in Florida and the Spanish mission fathers of Southern California grew the first sweet oranges by the end of the 18th century.

Tangerines *(C. reticulata)* are a relatively late variety of citrics and were unknown in Spain until the middle of the 19th century. The first references mention a shipment of a new ingrafted variety, probably imported from Italy, to be tried in Valencia. By 1856 there are reports of cultivation in Castellón and Vila-real. Grapefruit *(C. paradisi)* is an even more recent arrival in Spain. The first grapefruit trees were imported from the United States in 1910 by the Orange Station of Levante. In the same year Washington navel oranges were also imported from California.

ORNAMENTAL AND MEDICINAL PROPERTIES

Although orange trees were well known throughout the Valencia region and Southern Spain for centuries, they were not cultivated in orchards until 1781 when an inspired Valencian priest planted the first known orange grove in the Ribera Alta. Until then, orange trees, even sweet orange trees, were planted along the edges and rimes of other plantations as decorative hedges or border markers. Nevertheless, records show shipments of Valencia bitter oranges to England, the Low Countries, Germany and France from the 16th to 18th centuries, although historian Vicente Abad, author of a two volume treatise on the history of Valencia oranges, terms these shipments «anecdotal». English merchant ships made a practice of returning from Mediterranean voyages with boxes of Valencia oranges which were valued for their medicinal property of preventing scurvy in sailors. Extensive cultivation for export was still unknown.

Even before the first historic orange grove of 1781, orange cultivation in parks, gardens, and along the borders of farmlands and country roads had grown in popularity. Orange blossoms and peelings were used to obtain medicinal preparations, and bitter oranges were used as seasoning or cooked up into preserves and marmalades.

Decorative cultivation of sweet oranges grew from the 16th to 18th centuries and is depicted in the works of artists such as Murillo. Oranges and lemons have been immortalised in a still life by Spanish painter Diego Zurbarán («Still Life with Lemons, Oranges and a Rose». Norton Simon Foundation. Pasadena. 1633) and in Diego Velazquez's «Two young men at table» (Wellington Museum. London. 1620-1621). In this painting an orange is used to cover a water pitcher, evidently to give it a fresh aroma as well as keeping out dust or flies.

Orange grove cultivation spread rapidly from the first experimental grove of 1781. Within two years almost 3,000 hectares were in intensive cultivation. By the beginning of the 19th century 37,000 hectares were in cultivation and

VINOS DE LA RIBERA DEL DUERO

VEGA SICILIA
VALBUENA
RAUDA VIEJO
RCA
VIÑA PEDROSA
VIÑA CARPIO
TORREMILANOS
MESONEROS DE CASTILLA
VALSOTILLO
VIÑA VALERA
CONDE DE SIRUELA
RIBERAL
TIERRA ARANDA
BALBAS
SEÑORIO DE LOS BALDIOS
PROTOS
PEÑAFIEL
RIBERA DUERO
VINOS GOTIMAZ
TINTO PESQUERA
BLASON DE COSTAJAN
CAÑAL
ROERO
MARQUES DE VELILLA
VIÑA VALDUERO
MIO CID
RIBERSOL
PEÑALOSA
TINTO FEDERICO
SEÑORIO DE NAVA
MONTEVANNOS
VALDEVANNOS
VEGA IZAN
GENERACION
TRES ESCUDOS
TORREMORON
VIÑA DEL VAL
TINTO EMILIO MORO
VIÑAMAYOR
LEOPOLDO SANTOS
TINTO DEHESA DE LOS CANONIGOS
CERRO PIÑEL
VIÑOTA
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Eat more SPANISH fruits.

Bevorzugt SPANIENS Edelobst.
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today, over two centuries later, more than 200,000 hectares are dedicated exclusively to orange tree cultivation. By 1850, almost 7,000 tons of oranges were being exported around the world from Valencia. Today Valencia exports roughly 2.5 million tons.

Extensive orange cultivation rapidly replaced traditional agricultural products of the Valencia area taking over wheatfields, vineyards, and farmlands that had been used to grow vegetables. Abad points out that a widespread farming crisis of traditional products in 1862 set the stage for new innovative ideas for desperate farmers. The silk industry had also collapsed in Spain so it was difficult for Valencia farmers to replace mulberry trees and silk worms with orange groves. With the wine crisis at the end of the 19th century, oranges became Valencia's most important cultivation. Soon the word «Valencia» and oranges would be synonymous. The face of the land was literally transformed from barely subsistence farming to monocultivation. Orange groves became the typical landscape associated with Valencia. The Spanish painter Joaquín Sorolla (1863-1923) beautifully captured this association between orange groves and Valencia in several paintings («Entre naranjos», «Valenciana cogiendo naranjas», «Las grupas»).

Today, with a production of 5 million tons of citrics, Valencia is the world's largest exporter but still looks for new markets.

ORANGES FOR EASTERN EUROPE

Future markets that have already shown a great potential are the East Coast cities of Canada and the United States, especially for varieties of tangerines (see Spain Gourmetour No. 12). Valencia growers have high hopes for developing new markets in citrus starved Eastern European countries. Shortly after the fall of Rumania's dictatorship the regional government of Valencia, the Generalitat, shipped off a train convoy full of oranges as a goodwill gesture. A similar shipment was sent to Russia as well, compliments of the Generalitat, to help alleviate the severe food shortages.

As East European countries develop, Valencia growers expect that oranges will become as popular and as common as they are in Western Europe. There is a population of over 340 million people in Eastern Europe who are anxious to buy oranges», explains Julio de Miguel, president of the Citric Committee. «Eastern Europe could be the solution for our future production», he predicts. Yet to meet this growing new demand, de Miguel warns that measures should be taken to consolidate small groves that are difficult to mechanise. The

Although orange trees were well known throughout the Valencia region and Southern Spain for centuries, they were not cultivated in orchards until 1781.

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average grove size is less than one hectare. Abad points out that even small towns with a population of 4000 may have 3 or 4 co-operatives. In the Valencia region there are from 350-400 exporters, many of whom export minimum annual amounts of 500 tons or less.

Of Spain's production, only a small amount, roughly 350,000 tons, are earmarked for industry, and these are mainly bitter or Seville oranges which are used in marmalades. The rest of Spain's production is consumed domestically. Spain and Italy are the largest consumers of oranges *per capita*, according to the Citric Committee, although both countries consume their own production. Of importing countries, Holland boasts the largest consumption *per capita*, followed by Scandinavia and the United Kingdom.

Spain exports practically year round, although most exports take place from October to March, with a peak season of November and December. The Valencia Late variety lasts several months after March and can be kept refrigerated for another couple of months until the new season begins. The most popular export variety today is the Navelina-Newhall, 60% of which is exported. Tangerines and clementines are growing in popularity in Europe and Valencia growers adapt rapidly to changing market tastes.

France imports over a third of Spanish oranges (33-34%), followed by Germany (27-28%), the UK (9%), Holland (8%), and Belgium (6%). Over 60% of Spain's citrus exports is transported by truck, while another 36% is sent abroad by rail. The rest is shipped.

THE HIGHER THE RISK, THE BETTER THE FLAVOUR

Orange trees grow in tropical and subtropical climates but have the best flavour and colouring in subtropical regions that are borderline, frost areas. The risk of frost enhances the flavour, colour, and Vitamin C content. Of course the same frost risk can destroy a crop in a sudden cold spell. In Spain the best oranges can be found in the Valencia Community, precisely where there is a risk of frost. The higher the risk, the better the flavour. Most of Spain's cultivation (75%) takes place in the Valencia Community, followed by Andalusia (13%), Murcia (10%), Canary Islands and remaining areas (2%). Orange trees are also sensitive to sudden heat and wind. Harvesting must still be done by hand, although the Valencia Institute of Agricultural Research (IVIA) is working on developing a robotized harvester. The fruit must be carefully clipped from the trees when ripe. If the rind is bruised or injured, it may cause decay. After a few days of wilting, the oranges must be washed, disinfected, dried, graded, sized, wrapped and packed.

Sweet oranges were traditionally grafted on to orange rootstock seedlings because they

Today, with a production of 5 million tons of citrus fruit, Valencia, which exports practically year round, is the world's largest exporter but it is still looking for new markets.

ORANGES FROM VALENCIA

Enjoy Them

GENERALITAT VALENCIANA
CONSELLERIA D'AGRICULTURA I PESCA

PROJECTE 93

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were resistant to diseases such as gomosis *(Phytophthora)*, a fungus that first devastated crops in 1862. Yet almost a century later, a new viral disease known poetically as «Tristeza» or Sadness would again devastate crops, beginning in 1956 and lasting more than a decade. New rootstocks from varieties in America resistant to the virus had to be used. Sweet orange, and tangerine rootstocks were tried, but they were more susceptible to fungus infections such as gomosis, and were discarded. Finally citrange hybrids turned out to give the best results.

IVIA, the Valencia Agricultural Researh Institute, which was founded over 20 years ago, established a Programme for the Improvement of Citric Varieties, known as CVIPS, based on microhybridizations *in vitro* in which virus free seedlings could be cultivated. The healthy plants obtained by this method were then distributed to official nurseries which acted as germination olasma banks for all the varieties. By 1981, the first commercial plantations of CVIPS plants were thriving and a major trauma had been overcome.

NEW MUTANTS

Today IVIA is working with genetic engineering to produce new and better varieties. The Institute maintains plantations with over a hundred varieties of citrics, many of them long since abandoned by growers. The Institute also serves as a clearing house for new mutants and varieties that appear spontaneously in private groves. From the very beginning of orange cultivation, variations have appeared spontaneously and evolved spectacularly. Seedless oranges, navel oranges, blood speckled oranges, pink grapefruit, new varieties ot tangerines, early and late citrics, are all the result of careful natural selection by growers. IVIA encourages growers to turn in any promising new mutant which is then cleared of possible disease in a three year period. The grower obtains a percentage of sales from the nurseries. One seedless and late maturing tangerine, the hernandina, has given substantial extra earnings to Valencia grower Eduardo Hernández, who discovered it in 1966.

Alejandro Mago of IVIA explains that over 90% of the new varieties appear spontaneously. Nevertheless in the future growers will be able to produce tailor-made citrics geared for ever changing market demands. Pink grapefruit for example is a product of irradiation that was developed in California.

Most of today's favourite varieties such as seedless Clementine tangerines, or Washington navel oranges mutated before or around the turn of the century. Other varieties that were popular in earlier decades have fallen from grace with consumers, such as the blood-speckled oranges called sanguinelli, and are hardly cultivated at all. And some varieties have been lost forever.

IVIA also researches the nutritional needs of citrus trees to discover the best timing for fertiliser and insecticide applications. IVIA is participating in the mechanisation of orange harvesting as part of Europe's Eureka programme. Computerised irrigation systems have also been introduced in large orange plantations with great success.

Valencia oranges have come a long way from the early days of the first commercial orchards at the end of the century to become the orange capital of the world. Valencia orange growers who emigrated to other parts of the world such as North Africa and Southern California spread their experience to new generations of orange growers who would eventually compete with Valencia oranges. Over two hundred years of dedicated experience have made oranges one of the more affordable luxuries in life. Some gourmets insist that no dessert can surpass a sun ripened Valencia orange. For those living in northern climates, a fresh orange from Valencia has always symbolised a taste of sunshine in the middle of a long cold winter.

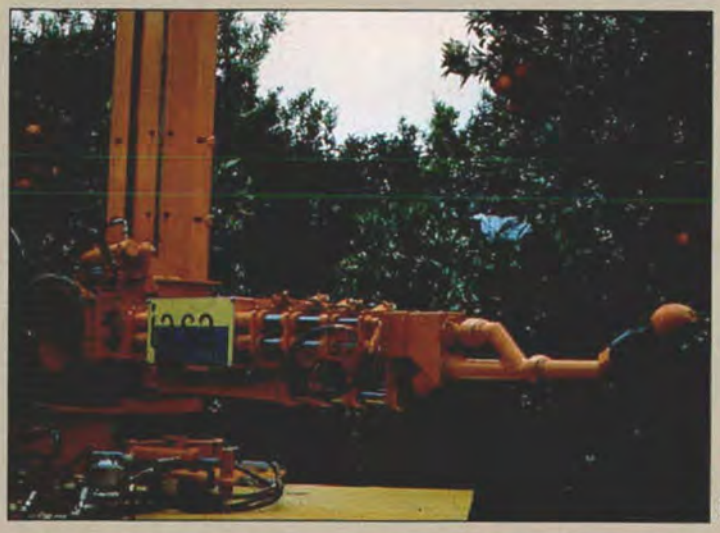
STEAM BOAT AND DEMOCRACY

The industrialisation of northern European countries throughout the 19th century created greater demands for fresh fruit. The invention of the steam boat revolutionised world transportation and Spanish orange exports grew rapidly. Steamer coal boats from England made a practice of returning to England regularly with crates of oranges. By 1870, England had become Valencia's main client, and British steamers practically conditioned Spanish orange exports. Domestic transportation systems within Spain were still primitive. Abad recounts that by 1910 it was easier, and cheaper, to ship oranges to the northern Spanish seaport of San Sebastian via Liverpool. England, and also Holland, in turn reexported Spanish oranges to Germany, Scandinavia and other countries. In Scandinavia, Valencia oranges were a luxury reserved for Christmas.

From 1895 to 1914 the export of Valencia oranges expanded rapidly throughout Europe, increasing from some 200,000 tons in 1895 to 500,000 in 1914. With export markets practically controlled by foreign shippers, added to a fierce sense of individualism of Valencian growers, Valencia developed a citric economic organisation based on free initiative and speculative prices versus an «Anglosaxon» model of self financing, central co-operative control of quality and prices and centralisation of sales. Valencia's virtual monopoly in Europe led to a great proliferation of brands of varying quality and an excess of varieties. Nevertheless, the system worked well until the First World War.

Spain's underdeveloped domestic market could not make up for the loss of foreign markets during the war. Nevertheless, the end of the war marked the beginning of a quick recovery. Exports which had dropped to a mere 170,000 tons in 1918, similar to the level of exports in 1897, soon rebounded and topped off at 1 million tons in 1930, a level that was not to be regained until 1953.

The worldwide depression of the 1930s, coupled with the «Imperial preference» policies of England and France toward colonial citrics produced a steady decline in exports. Spain's own civil war of 1936-1939, followed soon after by World War II, further depressed the market. Yet despite the ups and downs

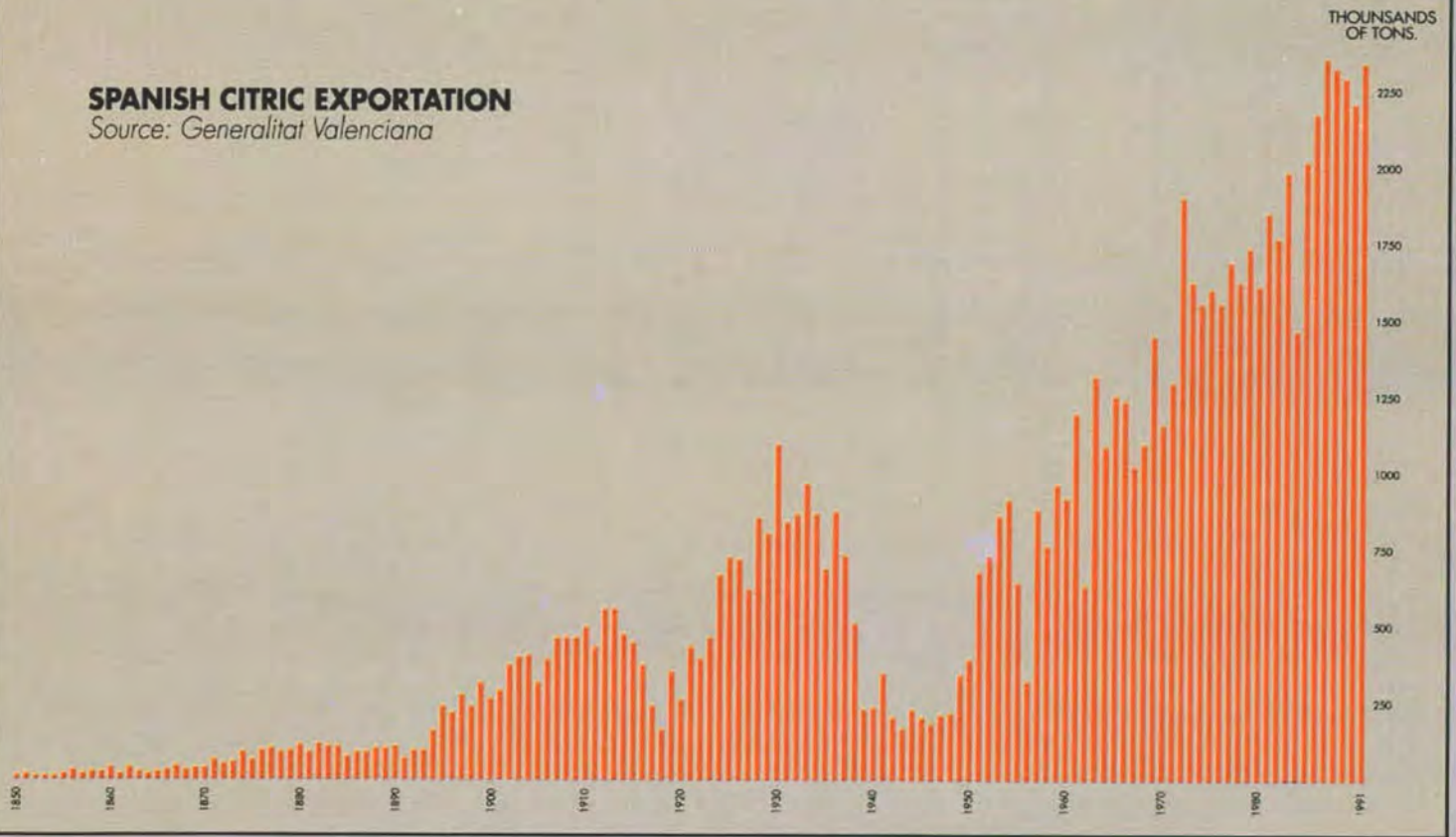


IVIA

IVIA is working on developing a robotised harvester, as part of Europe's Eureka programme.

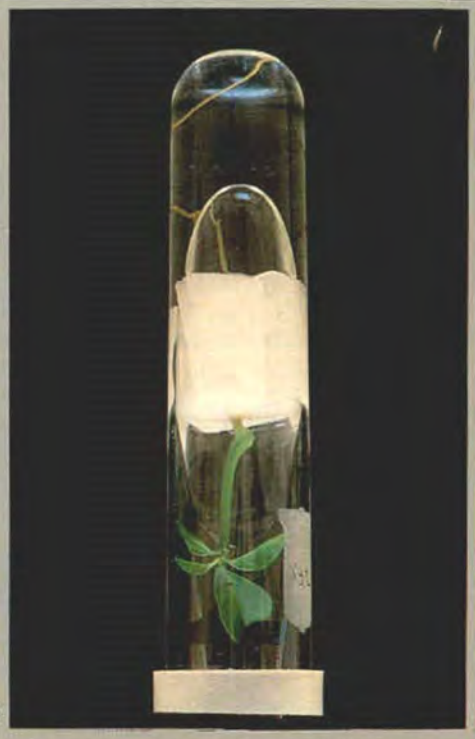
SPANISH CITRIC EXPORTATION

Source: Generalitat Valenciana



SPANISH CITRIC PRODUCTION

Source: Generalitat Valenciana

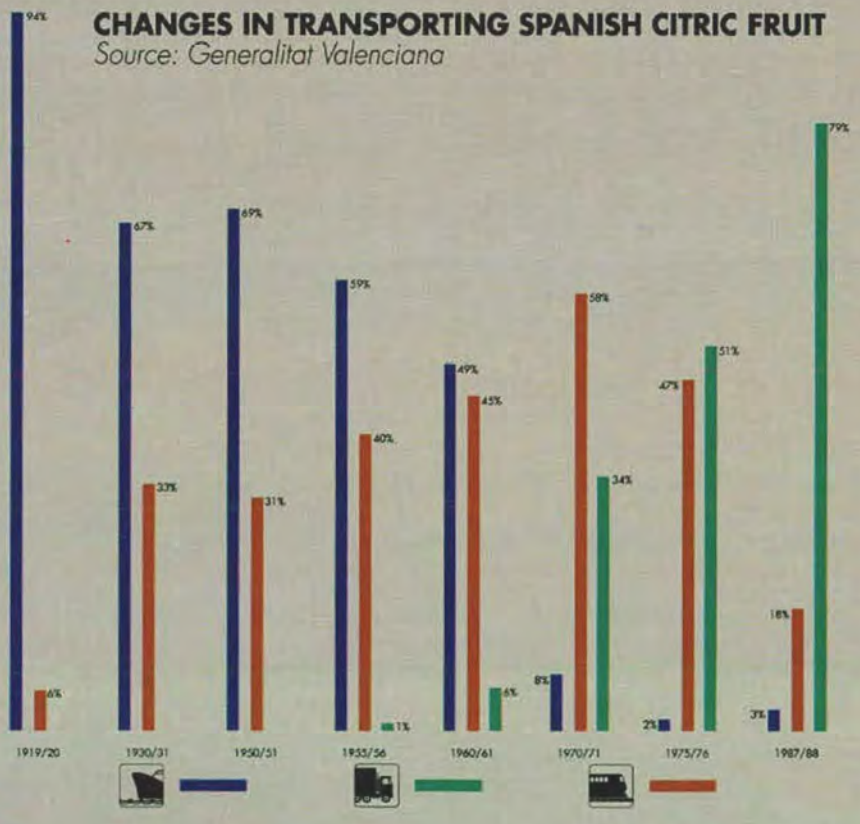


IVIA

Today IVIA is working with genetic engineering to produce new and better varieties.

CHANGES IN TRANSPORTING SPANISH CITRIC FRUIT

Source: Generalitat Valenciana

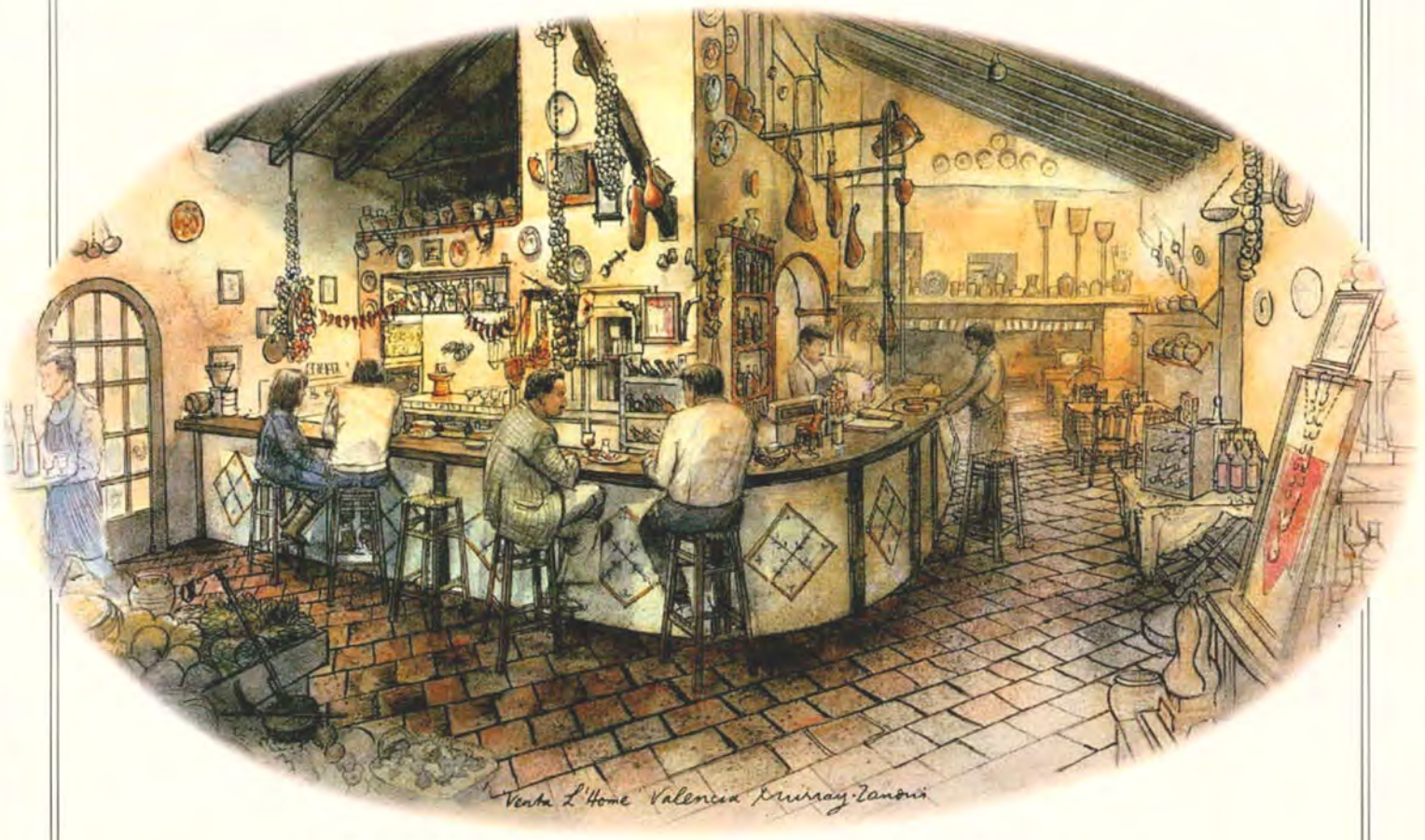


of commerce caused by foreign and civil wars, Valencia orange exports continued to grow. With improvements in land transportation, initially rail, and finally road transportation by trucks, Valencia oranges regained their position of glory throughout Europe. At the same time domestic consumption increased steadily with improved land transportation, almost equalling exports.

In 1972 the Citric Management Committee (Comité de Gestión de Cítricos) was founded to centralise quality and price controls of exports and carry out negotiations with the European Economic Committee. Thanks to these centralising efforts and Spain's political change to a democracy in 1977, Spanish citrics gained unconditional preferences in the EEC. In the 1975-1985 period preceding Spanish membership in the EEC, exports varied between 1.6 and 1.8 million tons a year, reaching an all time record of 2.35 million tons in the 1983-1984 season which has been maintained over the last few years. Exports are expected to exceed 2.5 million tons for 1990-1991, of which over 80% are consumed in the EEC.

Over two centuries of experience have made Spain the world's largest exporter by far. According to the Citric Committee, Spain currently produces some 5 million tons of citrics, of which slightly over half are exported. Exports from all other countries combined are still far from equalling Spain's exports. The combined exports of Israel and Morocco, Spain's main competitors, does not add up to even half of Spanish exports. Valencia growers, in fact, fear that their main competitors in the future may be Andalusians in Huelva where huge orange groves can be more easily mechanised. The image of Valencia oranges has been so successful abroad that it has become part of the image of sunny Spain itself.

SPAIN, WHERE THERE ARE WINES FOR EVERY OCCASION.



THIS IS THE SPAIN WHERE LINGERING LUNCHES AND RELAXING DINNERS ENABLE YOU TO EXPERIENCE THE AMAZING SPECTRUM OF WINES.

FOR A START, THERE ARE CAVAS, THE SMOOTHEST OF TRADITIONAL SPARKLING WINES, AND CLASSIC OAK-AGED REDS WITH THEIR UNMISTAKABLE CHARACTER.

ALTERNATIVELY, THE MANY YOUNG, FRESH WHITES, OR LIGHT, FRUITY RED WINES, MAKE PERFECT, EASY DRINKING.

ALL OF THESE ARE WINES THAT YOU CAN ENJOY MATCHING WITH THE WIDE VARIETY OF DISHES YOU MAY HAVE AT HOME, OR IN RESTAURANTS. FINDING A SPANISH WINE TO FIT THE MOOD IS A LOT EASIER THAN YOU MAY THINK.

SO NEXT TIME, TRY ONE OF SPAIN'S MANY EXCELLENT WINES. WHEREVER YOU ARE, WHATEVER THE OCCASION, YOU CAN BE SURE YOUR DECISION WILL BE WELL REWARDED.

THE SPAIN JUST WAITING TO BE TASTED.

WINES FROM SPAIN, 66 CHILTERN STREET, LONDON W1M 1PR.

THE LEGENDARY WINES OF SPAIN'S GOLDEN AGE

Text: **John Reeder**

OSBORNE

For two centuries, Spain's golden centuries, from that most significant of dates, 1492, until the end of the seventeenth century, Spanish wines were without rival in their popularity amongst Europe's wine drinkers. In all the great Atlantic and Mediterranean ports of Spain, colonies of Flemish, English and German merchants vied with each other to buy Spain's prized wines, which were then shipped back to the colder, damper climes of north-western Europe for the delight and sustenance of its inhabitants. What were these now almost legendary old wines like, what for instance, did Shakespeare's flagon of* sherris sack *quaffed in the taverns of Elizabethan London taste like? We shall, of course, never really know, but perhaps we can hazard a few guesses.

To begin our quest let's go back to the last years of the Middle Ages in Europe. It is the late fifteenth century and the river estuary of Ribadavia in the north-west Atlantic corner of Spain, in the region of Galicia, is full of English carracks, small, stubby, coastal sailing ships laden with barrels of the local white wine bound for Bristol and London. The English had come to Galicia seeking an alternative source of good wine to their lost vineyards in Aquitaine. The end of the Hundred Years War with France in the decade of the 1450s had meant the end of three centuries of domination of Aquitaine, an English possession in France which stretched from Bordeaux to the foothills of the Pyrenees, and with it, of course,

ORONOZ

the loss of the vineyards of Gascony and the red wines of Bordeaux and the famed black wines of Cahors. Searching for new sources of wine to moisten the dry throats of London, the English wine merchants moved south down along Europe's Atlantic coastline. Firstly to Ribadavia in Galicia, then further down to Oporto and then on round to the Andalusian ports of Sanlucar de Barrameda, Cadiz and Malaga.

In Ribadavia, the merchants bought the renowned white wine of the region, probably adding to it more than a little sugar to sweeten it for northern palates, and possibly even fortifying it with spirits to help it travel. When it reached London it would have been then a radically different wine from the delicate and elegantly dry *albariño* varietal white wine the same Rias Baixas *denominación* is famous for today.

Spain's most popular medieval wine had been the Castilian red wine of Toro, another highly distinctive wine producing area which has similarly enjoyed recently a return to favour (see *Spain Gourmetour*, No. 10). These were apparently, according to the archives, full-bodied powerful young red-black wines, made for consumption in the nearby royal city of Leon: hence the punning Castilian refrain on the Spanish names for a bull and a lion, *toro* and *león*:

I have a bull which gives me wine
And a lion which drinks it

SHERRIS SACK

By the sixteenth century, however, Spain's finest wines were to be found in the southern region of Andalusia. With the discovery of the Americas the whole economic axis of the country had shifted south, and the great cities and Atlantic ports of Andalusia, above all Seville and Cadiz, were to become for over two centuries the commercial heart of Spain.

North European merchants settled in growing numbers in Andalusia's ports and wine towns, purchasing and exporting what an Elizabethan Englishman would have described as sack. Sack, from the Spanish verb *sacar*, to take out, that is to say, to export, originally referred to a whole range of exported Spanish wines, thus *Canary sack* and *Malaga sack*, but was later to become synonymous with wine from one region, *Sherris sack*, wine made in Jerez, Sherry.

Andalusian wines had since medieval times a reputation for their strength: the great medieval poet, Geoffrey Chaucer, himself the son of a London vintner, refers in the «Canterbury Tales» to the *fumositee*

For two centuries, Spain's golden centuries (XVI-XVII), Spanish wines were without rival in their popularity amongst Europe's wine drinkers.

—headiness— of the wines of Lepe in Huelva, and how they were used in London to body out the thinner wines of *Burdeux toun:*

«This wyn of Spayne crepeth subtilly
In other wynes...»

a Gallic destiny to be shared by many an anonymous Spanish wine right through until this century.

Sherris sack —that wine exported from the city of Jerez, in the sixteenth century more likely to be written and pronounced Sherish, according to its arabic origin, and thus leading to the English phonetic trans-

This picture represents the departure of Charles V from the port of La Coruña to Ghent. Before leaving port, the vessels are loaded with casks of wine from Spain.

lation «sherry»— was to become the most popular and highly prized of Spain's wines in Northern Europe for five hundred years. For a contemporary description of its qualities we can do no better than turn to the testimony of a sixteenth century Englishman named William Shakespeare: «A good sherris sack hath a two-fold operation in

it, It ascends me into the brain; it dries me there all the foolish and dull and crudy vapours which environ it; it makes it apprehensive, quick, forgetive, full of nimble, fiery and delectable shapes; which deliver'd o'erto the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherris is, the warming of the blood, which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherris warms it and makes it course from the inwards to the parts extreme. If I had a thousand sons, the first humane principle I would teach them would be, to foreswear thin potations, and to addict themselves to sack.»

So much for the attributes of sherris sack, but what did it taste like? Most of it would have been relatively young wine, unlikely to have been cask-aged for prolonged periods like the finest sherries of today. The longer the wine was kept, the greater was the risk of its spoiling, given the far-from-optimum conditions under which wine was stored in earlier times. A young wine, then sweetened probably by the addition of *arrope* —a syrup concentrate made by boiling down grape must— which also lent that deeper golden-brown colour to the sack much appreciated by sixteenth century drinkers. This rather sugary sherris sack was then probably further fortified with hollands —white grape spir-

ORONOZ

ORONOZ

In ancient times* pellejos *or* odres *(wineskins) were the usual containers for wine.

ORONOZ

Spain's most popular medieval wine had been the Castilian red wine of Toro. By the XVII C, however, Spain's finest wines were to be found in Andalusia.

its— before shipping to prevent any deterioration of the wine on the long sea voyage. When the sack reached London or Amsterdam it was often unfortunately manipulated —watered or blended with other cheaper wines— by the local vintners, less fastidious and less scrupulous than their modern counterparts. Spanish winemakers given what was supposedly their wine to taste could not recognise their sherry. For a less scandalous example of what seemed to be the accepted practice of *coupage* in seventeenth century London we need only to look into Pepys Diaries. In 1662, having bought a hogshead of sherry —54 gallons— the barrel containing the sherry was then topped up —with four gallons of Malaga! Let us be thankful then for our twentieth century sherry, perhaps a mite less romantic than sack, but carefully made and aged, scrupulously authentic and of impeccably high quality.

What was to make sherry England's most popular wine for so many centuries was originally a celebrated act of robbery: the theft from Cadiz harbour of some 2,900 pipes of sack in 1587 by that most spirited of entrepreneurs, Francis Drake. A disaster for Spain at the time, it was to prove a blessing in disguise, for it transformed the English into the willing thralls of sherry. Sold on the London market, this vast quantity of wine served to bring down sherry prices in England, making real sack widely available amongst the English drinking classes, and thus whetting their appetites for more and still more sherry. The result: sherris sack became established as the most valuable of Spain's exports to England.

ALOQUE AND FONDILLON

Meanwhile in Spain itself, what wines were sixteenth century Spaniards drinking? Mostly, of course, unsophisticated local young wines as befitted a largely rural wine-producing country —country people drink the wine from their village. Great cities like Madrid, the new capital city of the Habsburg royal dynasty, had of course to bring in from the country wine for its hundreds of taverns. Madrid's favourite wine in the sixteenth and seventeenth centuries was *aloque,* a young, lighter coloured red wine —*a clarete*— brought up to the capital in pig-sized leather wineskins from the wine town of Valdepeñas (see article on page 87), two hundred kilometres to the south in La Mancha. The heirs of *aloque,* pleasantly clean and fresh Valdepeñas red wines are still today the staple wines dispensed in Madrid's taverns, served at a modest price in small glasses, *chatos,* not from meanness, but to slow down the effect of the latent *fumositee,* should perhaps a little too much be drunk.

And at court? What would Philip II, Don Juan de Austria or the Princess of Eboli have drunk? Probably highly prized old vintage *añejo* wines such as *Fondillón,* a wine famous for its supposed curative qualities from Alicante, and reputedly one of Philip II's favourites. A *rancio* wine, that is to say, a rich dessert wine aged for long years in oak cask, miraculously *Fondillón* is still being made today. Over twenty years old, the colour of antique amber, opulently complex, suggesting a thousand different nuances to palate and nose, *Fondillón* is like a brief, half-remembered fragrance of those bygone golden centuries.

COUNTRY COUSINS
I

DELICATESSEN DELIGHTS

Text: **Robert Latona**
Still Life: **Menchu Artime**
Photos: **A. de Benito**

The Spanish love charcuterie as a visit to any market reveals. Stalls are festooned with *morcilla* black puddings, paprika *chorizos,* salami-type *salchichones,* beige *butifarra* sausages, whole cured hams... almost the whole pig is there in various guises.

The range of pork products is vast, some of them common to the whole of Spain, albeit with regional variations — the *morcilla,* a black blood sausage is one example. Others, though, such as Majorcan *sobrasada* paste and *botillos* from León are very much local specialities. One article can not hope to do justice to the variety that exists nationwide. Here we give a general overview, and will be following it up with later articles about the local charcuterie of particular areas of Spain.

Spain's air-cured mountain ham —*jamón serrano*— has long been appreciated by travellers lucky enough to have come across it in those regions where it has been produced and eaten. Now that King Ham has begun making state visits abroad, it will not be long before he is accompanied by his court of retainers and lesser nobility: the superb cured sausages that Spaniards have been smacking their lips over for centuries.

To each and every one of us, let us be given the key to a uniquely self-indulgent, made-to-measure version of heaven. Some may sign on for a romp in Playboy bunny land or book a front-row seat at further performances by Sir Thomas Beecham, eternally at the prime of his musical powers. Others still may lick their lips at the whipped cream and chocolate shavings on offer in a Viennese patisserie with eternal opening hours. But as for me, just let me loose in the celestial delicatessen and make sure there is a Spaniard behind the counter who knows his business.

One need not be chauvinistic about infinity. I trust my paradisial preserve will be stocked with corded clusters of Italian provelone cheese, bottomless barrels of Greek olive condite seasoning the air with a garlicky tang, dangling links of German *Jagdwurst,* and slatboxes full of the incomparable anchovies prepared by the housewives of Castro Urdiales, on Spain's northern Cantabrian coast. But if we are talking about top-of-the line sausages and charcuterie, let it be boldly but fairly proclaimed that Spain has no apologies to make in this department to France or even Germany.

A somewhat sweeping claim, perhaps? Not really. For the best Spanish pork products have a lot more going for them than merely centuries of know-how, though they certainly do have that. For one thing, the right climate. Traditional curing methods require cold, blustery weather and fairly high altitudes. But mainly what Spain has is exactly the right kind of raw material for the job — in particular, the succulent and incomparable *ibérico* pig.

YOU ARE WHAT YOU EAT

«Spanish cooking», someone once noted, «consists of garlic and religious preoccupations.» The garlic should be self-explanatory but the second ingredient is by way of a reminder that the pig's prominence at the dinner table is largely a result of the brutal campaign of forced religious hegemony that, from 1492 onwards, transformed Spain into a modern European nation and short-lived imperial superpower.

As soon as Ferdinand and Isabella had chucked the last Moorish king out of Granada, the Jews who made up one of the three key elements in Spain's unique multi-cultural mix were put on notice to convert or start packing. A few decades later, the same ultimatum was delivered to those who had by then become the unwilling Islamic subjects of a fervently intolerant Catholic kingdom.

But for the hundreds of thousands of Jews and Moslems who chose to make the best of a bad deal, eating pork amounted to nothing less than a kind of secular sacrament and mandatory profession of faith. And unless it became a very conspicuous practice, the zealots of the Holy Inquisition were standing by to find out why not.

NOVEMBER RITES

However it may have been acquired, a predilection for pork did not take long in becoming characteristic of Spanish dining habits. *The matanza,* or annual pig-slaughter, was for centuries and in many regions still is a major seasonal ritual for rural households. The feast of St. Martin on November 11 marked the traditional date.

Like any other kind of country harvest, it is very much a festive family affair. Everyone gets to take part in the hard work and the lavish feast that follows. Hams are usually the «cash crop» reserved for sale while the rest of the porcine bounty is transformed a dozen different ways into stewing meat and chops for on-the-spot consumption. Everything that cannot immediately be devoured is transformed into less perishable sausages, to be enjoyed at leisure over the rest of the year.

The animal is despatched with a swift sharp cut to the jugular. Bowls capture the gushing blood to be used in the preparation of *morcillas.* Afterwards comes salting down the hams, along with the washing, chopping, and grinding of the remainning meat, letting it marinate with spices before being mixed with lard and stuffed into links of carefully washed tripe. In northern regions, the sausages are hung under the chimney hood for two or three days where hearth smoke wards off bacteria and gets the curing process off to a start. Afterwards they are strung from roof beams on the farmhouse's top floor, where windows are left wide open so that the winds of winter can work their magic.

Much of the cured sausage eaten in Spain is, in fact, homemade, with farm families and local butchers slaughtering, curing and selling their wares to regional wholesalers or specialist buyers from elsewhere on the Spanish mainland.

In the more important ham-producing areas the curing process differs mainly in scale, using the same basic methods but shortening the time element through the careful control of temperature and humidity. As a result, sausage making has become a year-round industry and the distribution networks which these larger concerns support ensure that the very best of the regional products from rural Spain reaches avid eaters in Barcelona or Madrid.

CHORIZO, FIRST AMONG SPANISH SAUSAGES

To say that chorizo is what you get when you combine pork, pork fat, salt, garlic and paprika is like saying that music is just whatever results when you combine some notes. It is not even strictly true at that: *chorizo blanco,* with extra garlic making up for the missing paprika, has its own loyal following. All told, there are undoubtedly as many different varieties of chorizo as there are chorizo eaters and in Spain, that means you are counting well in the millions.

Chorizo can be eaten either cooked or uncooked, depending on how long it has been cured, not to mention the indispensable part it plays in classic regional dishes such as Asturian stewed beans or the turnip-top and potato broth that puts some steam into Galicia's harsh winters. Usually the format is an indication of how the chorizo is meant to be served. When it comes in ristras, or links, it is usually intended for grilling, but some of these

tough little ones like the *jabuguitos* from Spain's premier ham town Jabugo, can be even better when eaten as is. The *cular* or somewhat narrower *vela* are standard formats for lunchmeat or tapas, allowing for a paper-thin slice to be cut along a steep diagonal.

Many regional variants season the mix with fresh oregano. In the indescribably delicious chorizos of Soria, up to 20 per cent of the total may be beef. In León, they like their plump chorizos lightly cured for frying and the paprika blend tends to be spicier. In Galicia, the links acquire taste from the oakwood and laurel fires over which they are smoked. In Salamanca, which knowledgeable eaters have nominated for the chorizo capital of the known universe, a dash of sherry in the marinade is often the secret ingredient.

Variants include *chorizo de Pamplona*, which gets lumped together with a much better class of products because of its paprika flavouring, although the proportions of the meat ingredients and overall texture correspond more closely to salami. This one usually has some added beef, is seasoned lightly with pepper, easy on the garlic and invariably has added sugar, making it a luncheon sandwich favourite for kids.

Morcón is a typically Extremaduran speciality that cannot be recommended highly enough. It is easily identified by its heft —up to 2 kg. per piece— as its casing consists of the animal's large intestine, and the coarsely diced texture of the meat inside, which is taken mainly from the delicious sirloin tips.

Sausage making has become a year-round industry and the distribution networks ensure that the very best of the regional products from rural Spain reaches avid eaters in Barcelona or Madrid.

At the other extreme you have *sobrasada*, a speciality of Majorca, where the meat is ground and reground to a fine paste. Delicious when spread on shingles of the local bread and toasted on the hearth or grill, a number of gourmet-oriented concerns have shown a commendable willingness to improve on tradition by importing ibérico pork from the mainland for their *sobrasadas* despite the fact that back in the days before mass tourism took over, pig rearing was the island's principal industry.

MORE SPANISH DELI DELIGHTS

Lomo embuchado is another upmarket speciality that has a nationwide following in Spain. This is the prized loin of pork, completely devoid of fat, which is taken whole, salted and marinated with garlic, nutmeg, sweet paprika and other spices before being encased and hung up to cure. *Salchichón* is similar to salami — a finely ground mixture seasoned with black and white pepper and laced with peppercorns. The town of Vic in Catalonia is famous for the quality of its products, especially the chewy, marrow-gauge variant, *fuet*, which generally has a touch of added sugar.

Finally come the *morcillas,* devoured avidly and all but universally in Spain, but most especially in the rugged north. These are the black links of blood pudding usually flavoured with aniseed, cloves and other fragrant spices and plumped up with either boiled rice or onions. In recent marketing tests carried out in European Community countries, pork producers were astonished at the response this quintessentially Spanish delicacy received.

NOT JUST ANY OLD PIG

Originally a cross betwen native Mediterranean strains with a touch of wild boar in its ancestry, the smallish *cerdo ibérico* comes endowed with an idiosyncratic metabolism that loves to turn everything it eats into fat, channel it in delicate veins that marble the lean meat and endow it with unrivalled moistness and texture.

That fat is slightly soluble at room temperature, meaning all the meat literally gets bathed with flavour in accordance with the feeding habits of the animal that produced it. In the case of these native piggies, the flavour is that of acorns from holm oak and cork forests of western Spain, where the animals leisurely forage during their year and a half of existence. Their diet is rounded off with grass and wild herbs such as rosemary, lavender and thyme. *Ibérico* pork thus has a distinctive «greasy gold» hue for its signature and a flavour that many find reminiscent of roast chestnuts.

A PORK-LOVER'S BUYING GUIDE

Let it be said immediately that a taste for *ibérico* ham and its derivatives is a very costly indulgence. Only one in every twenty Spanish-raised pigs comes from this exclusive breed. For this reason, you havve to know what you are buying, and bear in mind that the price reflects the pedigree of the pig in question and the pampering it receives before its by-products arrive on your plate.

It seems incredible to think that barely four or five decades ago, this prize-winning breed was in serious danger of extinction. The problem was bottom-line economics for the former, who knew all too well that imported Nordic strains gave a much more attractive yield of body weight in terms of the time needad to rear them and amount of feed they consume.

The most important distinctions appearing on the label of your sausage are thus those which certify the late pig's dining arrangements. *Bellota* comes from one that has been nourished entirely in the wild on acorns and grass. *Recebo* —working out to roughly half the price of *bellota* meat— means the animal has been fed mostly on acorns but has been rounded off with grain. By law, it can never account for more than 30% of its total body weight. Finally there is *pienso,* indicating that the pig has been fattened with grain, an extremity that *ibérico* pigs are seldom, if ever, subjected to.

Some confusion may exist because *pata negra* is also used as a loose synonym for *ibérico* quality hams and sausage. But Juan Durán, the president of the Serrano Ham Consortium, notes that «*Pata negra* is one of several *ibérico* sub-breeds, and yes, of course, it is delicious. But the two terms are not interchangeable, nor, as far as I can see, is the distinction really one worth bothering about. The pig's diet and the conditions under which the meat is cured count far more in determining how the taste turns out».

Currently, two of Spain's ibérico pork producing areas have acquired the coveted *denominación de origen* that accords an ironclad guarantee of quality to Spain's best wines, olive oil and other food products. One is the mountain-top town of Guijuelo in Salamanca province, and the other, Dehesa de Extremadura, covers the output from celebrated towns such as Valencia de la Alcántara and Montánchez. But Guijuelo's near-neighbour, Candelario, and the town of Ledrado, also located in the same province, historic Zafra and all the Extremaduran villages in its orbit, along with Cortegana and Jabugo in western Andalusia are just a few of the other worthy purveyors of quality *ibérico* products. Teruel, over on the other side of the country, has been granted a well-earned *denominación de origen,* too, but other breeds of pigs are in that neck of the woods.

The quality you are getting is, by law, certified in the colour of the label. Extra grade has a red-banded ID tag, first-class quality is indicated by a green label, second class has a yellow label and third class a white label. In general, this reflects the proportions of lean meat, fat and moisture involved but not always of the way price works out. Several types of sausage, including regional variants of chorizo are a mixture of pork and beef but are classified as ordinary —*corriente*— grade, simply because for many years beef was the cheaper and more commonplace meat in Spain. But as you sample your way through the sausage spectrum remember that like any decent cheese or air-cured ham, Spain's superb pork products should be always, *always,* eaten at room temperature. Break that taboo and expect to suffer now and in the hereafter — and I will have the run of that glorious delicatessen in the sky all to myself.

WINES FROM NAVARRA

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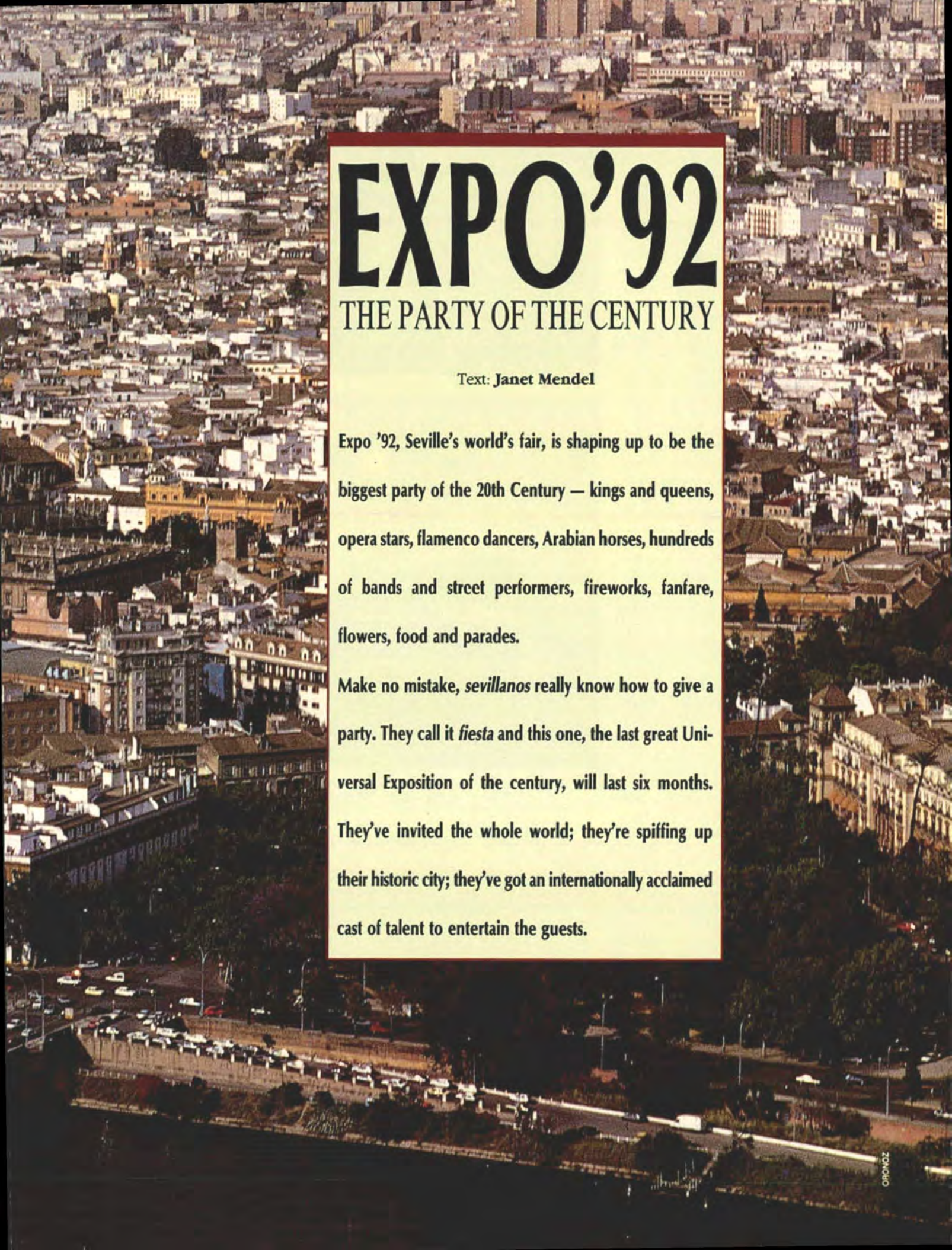


EXPO'92

THE PARTY OF THE CENTURY

Text: **Janet Mendel**

Expo '92, Seville's world's fair, is shaping up to be the biggest party of the 20th Century — kings and queens, opera stars, flamenco dancers, Arabian horses, hundreds of bands and street performers, fireworks, fanfare, flowers, food and parades.

Make no mistake, *sevillanos* really know how to give a party. They call it *fiesta* and this one, the last great Universal Exposition of the century, will last six months. They've invited the whole world; they're spiffing up their historic city; they've got an internationally acclaimed cast of talent to entertain the guests.

The fiesta occupies a whole island, *la Isla de Cartuja,* minutes from Seville's city centre, separated only by the Guadalquivir River. Significantly, this site, named for its 15th Century Cartuja monastery, was where Christopher Columbus himself stayed frequently. Because 1992 is the Fifth Centenary of the discovery of the Americas EXPO '92 —which opens on April 20, ends on Oct. 12, the date Columbus, presumably on the way to the Spice Islands, bumped into a new continent— celebrates the theme of Discovery.

Until a few years ago there was nothing on the island but the crumbling walls of the monastery, the chimney towers of a deserted ceramic factory, and stubbly weeds as far as the eye could see. Now the EXPO site, occupying 215 hectares (531 acres), about half the island, has been turned into a garden city, planted with some 350,000 plants, including mature olive trees and banana plants, and a botanic garden with more than 400 species from the Americas, some never before planted in Europe. Seven new bridges span the river and canals, providing access for pedestrians, cars and trains, and thirty kilometres of new roads loop around the island. Expo '92 is, after the Channel Tunnel, Europe's most ambitious construction project, with some 1500 architects, urban planners and engineers collaborating.

What better place to celebrate five hundred years of Discovery?


EXPO'92


EXPO'92

Several new bridges, like the Barqueta Bridge, provide access to the Cartuja Island where EXPO '92 is situated, occupying 215 hectares.

TIME TRAVEL

The Cartuja Island, where all the world is gathering, is rather like a time capsule. From the top its Panorama Tower, 90 metres up (295 feet), you take in a wide swath of the Guadalquivir, which the Moors, who occupied this city for five centuries, called «Great River». On the near bank is a reconstruction of the Port of the Indies, where once a steady stream of treasure arrived from the New World during the 16th and 17th centuries. On the opposite bank can be seen the Giralda and Cathedral with a Columbus mausoleum (no one is sure where he's actually buried); the Torre del Oro, a Moorish defensive tower and, later, witness to the wealth of gold and silver which poured into Seville's port from the New World and the Orient. As the panoramic tower slowly rotates clockwise, the ancient Cartuja monastery itself appears, surrounded by the pavilions of the 1992 World Exposition, many of which have a decidedly futuristic bent, outlined in turquoise by the track of the monorail. Just beyond is Italica, an important city before Columbus' time, during the epoch when Spain was part of the Roman Empire.

This exposition, said Spain's King Juan Carlos who will open Expo '92 on April 20, «will bring alive the past 500 years and remind us that the second millenium of our era is but eight years away.»

This will be the biggest universal exposition in history. More than a hundred countries —thirty European, thirty-three from the Americas, twenty Asian, nineteen African and eight from Oceania— plus Spain's seventeen autonomous regions, twenty-three world organizations and twenty-nine international companies are participating in EXPO '92, many with their own pavilions. The nearly one hundred pavilions —quite a few of significant architectural interest— will be finished by the end of 1991, though most participants, with the glee of children preparing for a surprise party, are keeping plans for their exhibits under closely-guarded wraps until opening day. Meanwhile, Seville and the world shiver in anticipation.

TRAVEL THE ROUTE OF DISCOVERY

Four pavilions built by Spain's exposition commission set the theme of the fair —The Age of Discovery— to commemorate and celebrate the many discoveries, achievements and inventions which, over five centuries, have opened new horizons in human endeavour. The «Route of Discovery», the island's main axis, stretches from one end of the site to the other.

Take a trip back in time at the Pavilion of the 15th Century, set within the grounds of the old Cartuja monastery, depicting the inheritance of the Middle Ages and the factors which led to Columbus's great adventure and a new age of geographical

discoveries. The Pavilion of Navigation, which quite resembles an inverted boat, overlooks the Guadalquivir and the Port of the Indies. Scale models of ships, exhibits of maritime instruments, maps and naval technique make this exhibit noteworthy. The Pavilion of Discovery takes only an hour to visit and uses narrative scenography to depict 500 years of human development. The Pavilion of the Future launches the visitor into the unknown with exhibits on environment, high technology and telecommunications.

AROUND THE WORLD ON AN ISLAND

After you've travelled the route of Discovery, embark on a round-the-world tour which will take you from the sands of Saudi Arabia to the icebergs of Norway, from the wood temples of Japan to the silver icons of Mexico. All on a single island. To visit everything at Expo easily fills a week to ten days, though the intrepid traveller can still enjoy a three-day visit.

Spain's own pavilion, at the head of the Avenue of Discovery and on a small lake, features a central well with an exhibit of paintings by the greatest of Spain's artists, from Velázquez and Goya to Picasso and Miró. In a semi-circle around the lake, the seventeen pavilions of Spain's autonomous regions portray their special, indigenous cultures. The Balearic Islands' pavilion, completely surrounded by water, looks like a surrealistic boat, with sail-like shades supported by struts providing sun protection. The Andalusian Pavilion, a stylized grouping of white cubes, reminiscent of the lime-washed villages of southern Spain, features a «Children's Andalusia», with scale models of important monuments of the region, and performances by the famed dancing horses. All the regional pavilions have their own restaurants where you can sample typical foods.

THE MEDIUM IS THE MESSAGE

An international exposition provides a showcase, a stage and a podium where all the countries of the world can portray their cultures, project their images. For many, the medium is the message — the pavilion's design itself symbolizes some aspects of the nation's culture. For example, Switzerland's pavilion features a 25-metre high tower, entirely made of paper, representating pride in the nation's publishing industry and freedom of expression. A gateway of ice leads to Norway's Viking encampment, complete with ships. (Sounds like a cool place to be on an August afternoon.) Japan, instead of the cutting edge of high-tech, presents a softer face to the world with a pavilion built entirely of wood, a very traditional material. It is, however, touted as the world's largest wooden structure.

Twelve white-clad towers with special climate control stand as sentinels for the Avenue of Europe where the pavilions of the EC nations are located. At one end are the pavilions of Britain, as big as Westminster Abbey, its façade a moving sheet of water, and of Germany, present as a unified country. Its avant-garde pavilion, roofed with a giant ellipse supported by a single pylon, appears open to all sides, as if to tell the world, «look, we have no secrets; we're not a menace». France's pavilion, of inventive design, is almost entirely below ground, a 25-metre deep well surrounded by thousands of video screens exploring the «depths of knowlwedge».

The Saudi Arabian pavilion has a roof of handmade carpets. The pavilion of the Soviet Union is fronted by a «stair-way of knowledge», like a grandstand, with prisms of changing colours. Entry to the United States pavilion is through an immense wall of water, symbolizing the ocean that Columbus crossed, initiating the Age of Discovery. Pre-fab elements of the structure were shipped to Spain by container ships — reversing Columbus's expedition to the New World.

The Plaza of America, largest of the pavilions, houses twenty Central and South American participants, while fourteen African states share a pavilion. Two other pavilions group ten Caribbean countries and four Arab states. The Plaza de America and the Spanish pavilion with budgets of approximately $50 million each are the costliest, with those of Italy and France close behind.

There's lots to see on this world tour. In the U.S. pavilion a video image wall brings alive that all-American sport, baseball. Guatemala shows priceless Mayan

The VIPS will be received in the restored Cartuja monastery of Santa María de las Cuevas (above). Below, the Pavilion of Navigation.

EXPO'92

EXPO'92

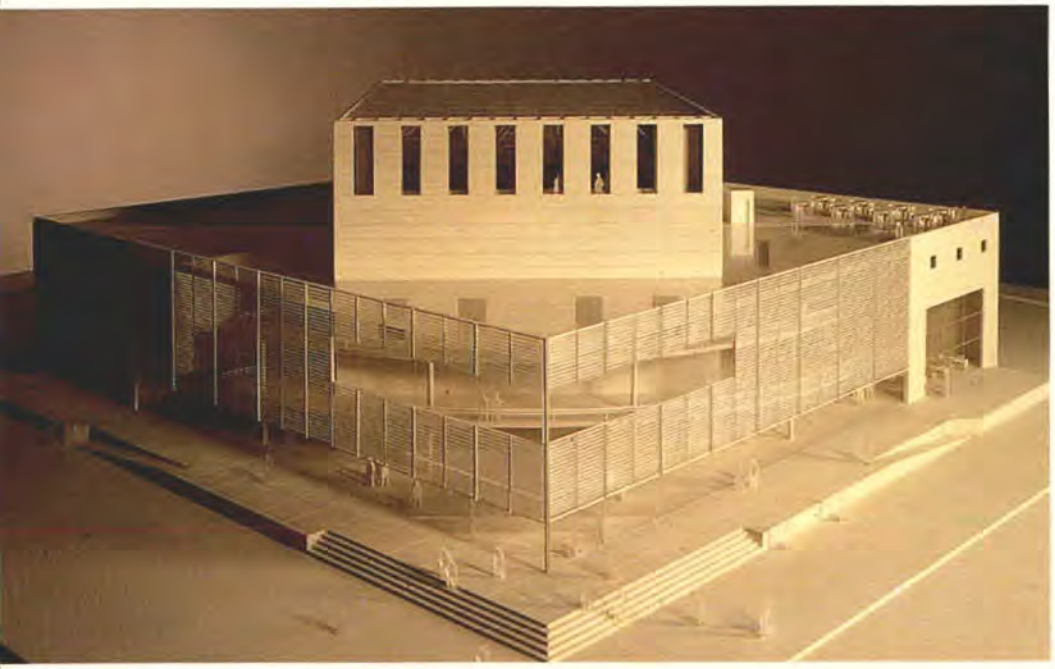
codes of law. Peru displays the recently discovered tomb of the lord of Sipan; Tunisia mounts a mosque; New Zealand, a recreation of Maori culture, while in Argentina's pavilion, *gauchos* range the vast pampas. The Red Cross-Red Crescent Organization includes a «catastrophe simulation tunnel» to foster a spirit of aid and cooperation amongst human beings.

THE ROYAL PAVILION

When Spain's King Juan Carlos receives visiting heads of state —several kings, queens, presidents and prime ministers are expected to visit, including England's Queen Elizabeth and Pope John Paul— he will do so at the Royal Pavilion, in the restored Cartuja monastery of Santa Maria de las Cuevas. (He and Queen Sofia won't themselves reside here, for they have royal apartments within the walls of the Alcázar, a Moorish palace across from Seville's cathedral.)

This monastery was for Columbus and his family a sanctuary and burial place, occasional lodging and refuge, bank, strongroom and archive. For many years he corresponded with one of the monks, who became his confidant. After his death in 1506, Columbus was buried within the Cartuja monastery for twenty-seven years, before his remains were transferred to Santo Domingo. His brother, son and grandson were also buried here.

In the 19th century, the monastery and grounds were converted into a china factory by Englishman Charles Pickman. The chimney towers of the kilns still stand as a landmark on Cartuja Island.



EXPO'92

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WATER AND SUN

Water is one of the unifying themes on the Cartuja Island. Sometimes its use is symbolic, as the «ocean» you cross to enter the American pavilion. Other pavilions, such as those of Holland and the Balearic Islands, use water as a sign of identity and development. In Monaco's building you can visit a seabed in a tunnel aquarium. Replicas of ships from many eras and parts of the world —Greek, Viking, Oman's Sinbad the Sailor, Magellan and Elcano's «Victoria» which first circumnavigated the globe— remind of the importance of the world's waterways in both exploration and trade. And everywhere are streams, pools, canals, fountains and waterfalls to charm senses and cool the air, giving the sensation of refreshment.

Spain's well-known slogan, «Spain. Everything under the sun», encompasses the exhilarating variety of events and exhibits at Expo '92. That famous sun, however, has inspired some innovative thinking about how to keep cool, for at the height of a Sevillian summer, temperatures can soar over 40° C (104° F). Tilted roof lines, sail-shades, movable shutters, vine-covered avenues, hundreds of trees and running water temper the sun's force. «Outdoor air conditioning» has been invented for public rest plazas. These are towers covered to control the sun, and cooled by irrigation of surfaces and evaporation of water from micronisers in trees, with a fan to move the cool air.

LET THE GOOD TIMES ROLL

Expo '92 will be packed with good times for all ages, all tastes, starting with a bang on opening day. The 176 days of Expo will be filled with non-stop entertainment, with programmes of dance, classical music, opera, jazz, rock, cinema, theatre, black music, folklore, street entertainment, equestrian events and more. Lucky folk, those who live in and near Seville and can en joy six months of fabulous entertainment!

Opera buffs can look forward to a season of twelve operas featuring some of the world's finest artists, starting on April 24 with that charming tobacco-roller, «Carmen», this most Sevillian of operas, performed by the Spanish National Orchestra. Other performances will feature Luciano Pavarotti, Alfredo Kraus, José Carreras, Teresa Berganza, Mirella Freni and Plácido Domingo, who is Expo's musical adviser. On New Zealand's national day, soprano Kiri Te Kanawa will give a recital. Performances take place in the newly inaugurated Maes-

Avant-garde theatre groups will share the stage at Expo Theatre (above), and the Cartuja open-air auditorium (below) will be the scene of large-scale productions.

1929: THE OTHER EXPOSITION

The Peruvian Pavilion is one of the best preserved pavilions from the 1929 Exposition.

Sixty two years ago, Seville hosted another major Exposition which, as will Expo'92, make major changes to its urban landscape.

REMINDERS OF 1929

The LatinAmerican Exposition held in Seville in 1929 was shrouded in controversy from the start. Those in favour saw it as an opportunity for the city to snap out of the lethargy into which it had slipped gradually, resting on what were by that time very dusty laurels, and start looking to the future instead of the past. Those against saw it as nothing more than a flash in the pan and claimed that it would be like -waking up from a *siesta* before settling down for a real sleep». Despite the controversy, the Exposition went ahead, leaving Seville with an enduring contribution to its already incomparably rich architectural heritage and modernising those functional aspects of the city which had fallen far behind current trends.

As well as the pavilions and other building directly concerned with the Exposition, preparations for the event also included major urban improvements: roads were widened in some parts of the Old Quarter, public lighting was improved, new hotels were built (the splendid Alfonso XIII was one of them), and the old town walls were demolished to make way for wide new boulevards. By the time the LatinAmerican Exposition was declared open by King Alfonso XIII on 9 May, 1929, Seville was a different city.

The area chosen as the site for the 117 pavilions involved in the Exposition was a stretch of land measuring some million and a half square metres parallel to the River Guadalquivir, to the south of Seville's concentration of historic buildings. There, in the lovely María Luisa Park, it was somehow managed to create a series of buildings and pavilions which miraculously made a positive aesthetic contribution to their setting. The most spectacular of these was the vast Plaza de España. Under the guidance of architect Aníbal González, its style seems to synthesise the various influences which have played such a vital role in Spain's aesthetic heritage: Arab, Mudéjar, Renaissance, Plateresque and Baroque. «Colour», claimed González, «is unquestionably the basis of Spanish architecture», and he put this conviction into practice in this monumental *plaza*. Around it runs a semi-circular building, with a radius of over 200 metres, which contained the Exposition's administrative offices and various exhibitions of national artistic treasures. The lower section of the façade is decorated with the shields and maps of all the provinces of Spain, and the architect makes full and effective use of *azulejos*, traditional glazed tiles, and ceramics. Indeed, *azulejos* and ceramics were to be a decorative leitmotiv in nearly all the Exposition buildings — hardly surprising when one considers that at the time there were over forty tile and ceramic workshops in Seville's Triana quarter. A bare half dozen survive today.

Aníbal González also designed the Exposition's Gran Casino and the Royal, Mudéjar and Renaissance pavilions in the lovely Plaza de América. Many of the pavilions were built for the duration of the Exposition only and were then dismantled, but others were intended to be longterm, some to serve as the consulates of the countries they represented once the event was over. Some of the original pavilions still in use today have been adapted for other uses and include museums (like the Folk and Archaeological museums) and even a university gymnasium, but most of them are currently occupied by central or local government offices. The best preserved are the pavilions of Peru, the United States, Chile, Argentina, Colombia and Cuba, most built in characteristic national style and often with a distinct touch of fantasy and flamboyance. When the LatinAmerican Exposition closed doors in 1930 and the participants headed for home, Seville was left with an extraordinary and exciting collection of buildings and broader horizons than before.

Sonia Ortega

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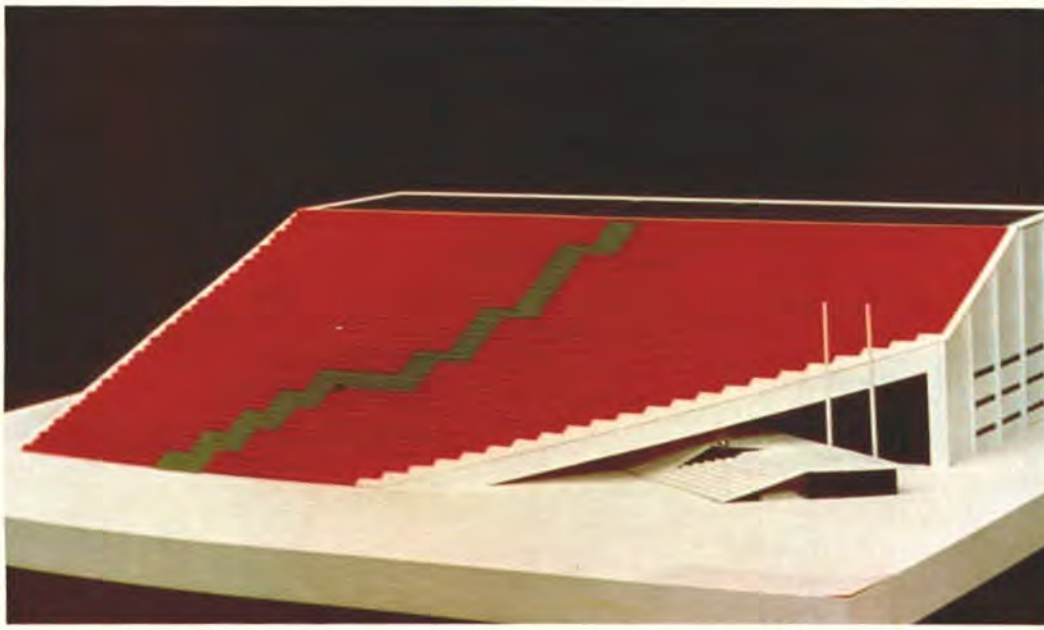
tranza Theatre, located just across the river from Cartuja Island. The national orchestras of many participating nations will be performing during Expo '92.

Theatre has two venues. Avant-garde groups such as Spain's Fura dels Baus, Tartana, Arena and La Cuadra will share the stage with European and American theatrical groups, including Gallota, Wilson and Waits, the Wooster Group, Deschamps and Laurie Anderson at Expo Theatre. Traditional theatre is centred in the Lope de Vega Theatre in Seville, with productions directed by the world's major directors — Peter Brook, Ingmar Bergman, Giorgio Strehler, Maurizio Scaparro, Nuria Espert, Lluis Pascual and Peter Sellars. Peter Brook opens the theatre programme on April 21 with a performance of «La Verbena de la Paloma», co-produced by the International Centre for Artistic Creation and the French Pavilion.

The Cartuja open-air auditorium, with a capacity for 7000 people and one of the largest stages in the world, will be the scene for large-scale productions, from rock concerts and dance to *zarzuela,* Spain's indigenous light opera. An open-air cinema with a giant screen will celebrate the history of cinema with more than a hundred films, all in original version with Spanish sub-titles.

Cartuja Island will be a fiesta every day, with street performers from all over the world to entertain visitors throughout the exposition site. A cavalcade of musicians, actors, floats, giant carnival figures will tour Expo every evening; itinerant bands will give concerts on the avenues; street theatre groups will offer many performances, with special shows for children.

Traditional music and folkloric performances from the participating countries can be enjoyed in the Palenque, a huge covered plaza with trees and natural cooling, which at night becomes an enormous dance hall. All the participating nations, organisations and companies have a «special» day, when their entertainment and festivals are featured in the Palenque.



Entry to the USA pavilion (above) will be through an immense wall of water. The pavilion of the USSR (below) is fronted by a «stair-way of knowledge», like a grandstand.

AFTER DARK

As the pavilions and exhibition areas close in the evening, Expo Night comes alive. Spaniards are famous for their late-night revelry, and during the six months of the Exposition, this will be the place to see and be seen, dine, dance, take in a concert or film or just stroll the promenades around the lake, where the festivities start every evening with a multimedia show of fireworks, sound and light, lasers, holograms, water jets and smoke effects. The party doesn't wind down until 4am every night!

You'll be able to sample food from everywhere in the world, at all prices and at all hours at the nearly 200 different restaurants and food stands. Even fast-food gets a Spanish touch with, would you believe, «Paella Queen», serving up Spain's saffron rice dish, and kiosks dispensing *gazpacho,* Andalusia's cold summer soup. A *champañería* serves Spanish wines and bubbly cava, the Tierra de Jerez pavilion serves up sherry wines and at the Cruz del Campo building you can visit a brewery and imbibe the end product. About 5,000 units of ice cream will be served up every day of the exposition.

ALL SEVILLE IS A PAVILION

Seville doesn't have its own pavilion on the Cartuja Island, for the whole city is its exhibit. And what a show! There's the Cathedral, the Giralda tower; the Alcázar palace with its wondrous Moorish gardens; the Maestranza bullring, where some sixty bullfights are programmed during 1992; the Barrio de Santa Cruz, the medieval Jewish quarter, which still preserves lovely old houses with iron window grilles and cool, tiled patios.

Seville has been in a flurry of building and restoring over the past few years. New ring roads direct traffic around the centre-city and the new Santa Justa railway station, located outside the central area, allowed the beautiful old Cordoba station to be converted to an exposition centre. The city gained a riverside promenade and park when rail lines bordering the river were torn up. A number of Seville's monuments have been restored, including the earliest remaining monastery, the 13th century San Clemente.

Seville boasts one of the oldest preserved historic centres in Europe, with

EXPO 92 INFO

Further information about EXPO 92 —tickets, concerts, reservations, and so on— is obtainable from Spanish Tourist Offices and Iberia Airline offices abroad.

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parts of its medieval quarters still intact. City planning in preparation for Expo '92 has provided families with fiscal benefits to keep up their houses and maintain the residential nature of these neighbourhoods, instead of selling-out to high-rent commercial businesses.

Seville is going all out to make security a priority issue, with more than 5,000 additional police staff on duty throughout the city. Authorities cite figures showing petty crime rates are signifcantly down, thanks to increased vigilance plus economic benefits from EXPO development, which is pumping about 10,000 million pesetas a month into Seville.

COME JOIN THE PARTY

Some 18 million people are expected at this great fiesta. Many will come back several times, meaning nearly 40 million visits. For six months Cartuja Island will be a city about the size of Venice, Strasbourg, Minneapolis or Southampton, accommodating 230,000 people daily. A staff of 15,000 people, including maintenance crews, hostesses, food servers, bus drivers, etc., will be on hand to guide, transport, feed and entertain visitors —and clean up behind them. Look for child care centres to amuse the little ones while mom and dad take time out for lunch or special shows; monitors throughout Expo for up-dated info on events, restaurants, transport, services; shuttle bus service and monorail for getting around Cartuja Island.

Several new bridges provide access for both automobile and pedestrian traffic. Once on Cartuja Island, there's parking for 40,000 cars and 1,000 buses. Or you can arrive by train from the new Santa Justa station; by ferry from the pier at Torre del Oro or, spectacularly, by air-conditioned cable car. A fleet of taxis plies the Cartuja route relatively inexpensively.

Getting to Seville is a breeze these days, with new motorways linking the Andalusian capital with Madrid and, via Granada and Valencia, to all of Europe. A new high-speed train will make ten trips a day between Madrid and Seville, with a stop in Cordoba, in two hours and 45 minutes, carrying more than 3,000 people a day. Airports at both Seville and Malaga —less than three hours away by car— have been expanded to handle EXPO traffic.

Daily admission to EXPO, 9am-4am, costs 4,000 ptas.; 1,500 ptas. for children between 5 and 12 seniors over 65; with half-price tickets on special «family days». Season passes offer frequent visitors a bargain at 30,000 ptas. There are also three-day passes costing 10,000 ptas. and special group rates. Under fives get in free. EXPO Night tickets cost 1,000 ptas., allowing admittance from 8pm, two hours before the international pavilions close, until 4am with access to bars and restaurants, entertainment areas and shows which stay open late.

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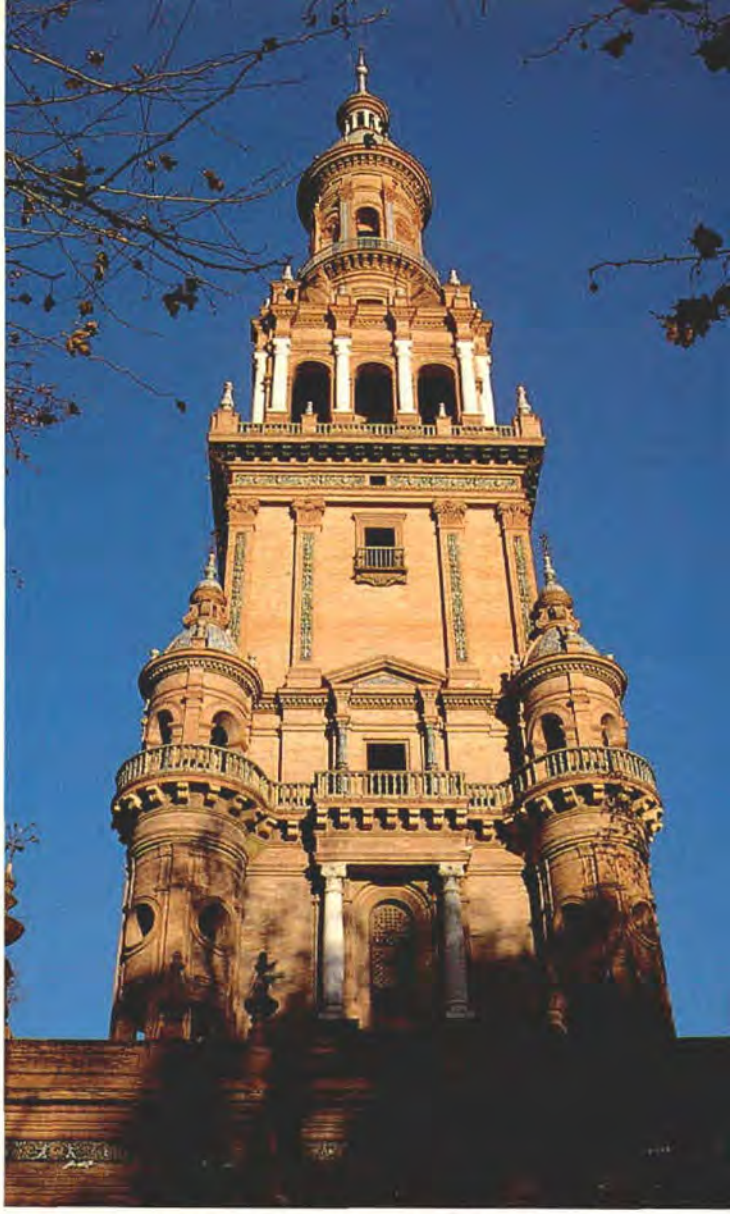
María Luisa Park

AN EMERALD ON THE SHORES OF THE GUADALQUIVIR

Text & Photos: **Diego Díaz**

If you want to get to know Seville, you have all your senses about you. Once the taste of sherry has tickled your palate, the smell of orange blossoms enticed your nostrils, the sound of flamenco charmed your ear and the touch of her people has gotten under your skin, you will have come a long way. All there's left to do is to light up your eyes with the delightful sight of the María Luisa Park.



This beautiful park became internationally known when it was chosen as the site for the 1929 Ibero-American Exhibition

Seville —born in legend, cradle of prehistoric culture, city of Romans, and kingdom of Moslems— is today one of the most fascinating European cities. For French author Jean Cocteau it was a star in «the constellation of magical cities» along with Venice and Peking. Saint Teresa of Jesus saw things less brightly in the 16th century: «there (in Seville) the devil has more hands to lead you astray». However you may see it, it would be hard to imagine Seville without the river that runs through it, the Guadalquivir. Seville's history, culture, and landscape are all linked to this waterway. The only fluvial port in Spain, Seville was once the flourishing crossroads on the route to the New World.

The layout of the city generally adapts itself to the course of the river. Along the banks, present-day ring roads and promenades mark the former course of the old city walls, very little of which remains. Once in the heart of Seville's neighbourhoods, narrow streets take unexpected turns and flowery window grills smile down at passers-by. For the poet-at-heart, a stroll through the Santa Cruz quarter is a dream come true. Be warned, though: Seville, with its charming streets and tucked away corners, will seduce you. It is hard to resist the lingering scent of orange blossoms, the spirited talk of its friendly people, and the popular fervour of its traditional festivals. Let yourself be won over and enjoy the tremendous vitality of this city, which has somehow managed to find the right blend of its deep-rooted cultural traditions and the joy of living under the Andalusian sun.

The Spain Plaza is a wide open space where people congregate. This place, a huge and sunny semicircle, has a delightfully kitsch personality.

MONUMENTS

Magnificent monuments remind us of the important role Seville played in Spanish history. Memories of its Moslem past are called forth by the towering minaret La Giralda; the beautiful palace and gardens of El Alcázar; and the graceful, golden-hued, defensive tower Torre del Oro, located next to the Triana bridge. One hundred and twenty metres high, La Giralda stands next to the huge Christian cathedral, which was built in the 15th century on the site of the former mosque. This grand, late Gothic temple is the third largest in Europe after Saint Peter's in Rome and Saint Paul's in London. It has an outstanding collection of sculptures and paintings from the Seville school of art as represented by Murillo. Zurbarán, Valdés Leal, and Alejo Fernández among others. It also has priceless collections of gold work, ornaments, and liturgical vestments.

Many fine palaces lend character to the city. The Dueñas palace and the Casa de

Perhaps the first surprise for the visitor will be the undefined boundaries of this park, which has a 19th century air about it.

Pilatos are worth special mention. The former dates from the 15th century and is a masterful display of Mudejar plasterwork, metallic glazed tiles, and Plateresque elements. The latter dates from the 16th century and is a fine example of Mudejar and Plateresque styles harmoniously blended. The elegant 17th-century San Telmo palace, built in Baroque style, was originally a naval school. Later, it became the residence of the Duke of Montpensier, fifth son of the French king Louis Philippe, who was married to Princess María Luisa, daughter of Queen Isabel II. In 1893 María Luisa, then a widow, donated to the city of Seville half of the palace gardens. In its green labyrinths, Alfonso XII (greatgrandfather of today's King Juan Carlos I) had courted María Luisa's daughter and Spain's future queen, Mercedes, who died young of tuberculosis. This aura of romance and tragic love, recreated in popular songs and ballads, still lingers in the park and brings out a sigh from many an impressionable visitor.

MARIA LUISA PARK

This beautiful park became internationally known when it was chosen as the site for the 1929 Ibero-American Exhibition. In preparation for this event, the park underwent extensive remodelling. The project was designed and directed by the French landscape engineer Forestier. Within a year the park had become a lush tapestry of thick trees, rose gardens, and hedges interwoven with pools, fountains, and delightful summer-houses, all strung together with the bright, happy colours of Seville's traditional ceramic tiles. In each corner, a subtle symphony of water, played in a soft ripple or a lively bubble, harmonised with the denseness of the shady cover.

Acacias, plane trees, elms, myrtles, oleanders, boxwoods, and laurels all fill the park with their placid scent, making it one of the many friendly faces of Seville.

The people of Seville were surprised by Forestier's decision to recreate the legacy of Arab gardens in the design of the park. Chronicles of the day tell of their admiration for this «outsider» who was able to recapture this essence. The Sevillian poet Juan Antonio Cavestani echoed the popular amazement: «I can't get over my astonishment. What is it this land has got that turns even a Frenchman into an Andalusian?» The cost of the remodelling project came to half a million pesetas. But the money was well worth it since today acacias, plane trees, elms, myrtles, oleander, boxwoods, and laurels all fill the park with their placid scent, making it one of the many friendly faces of Seville.

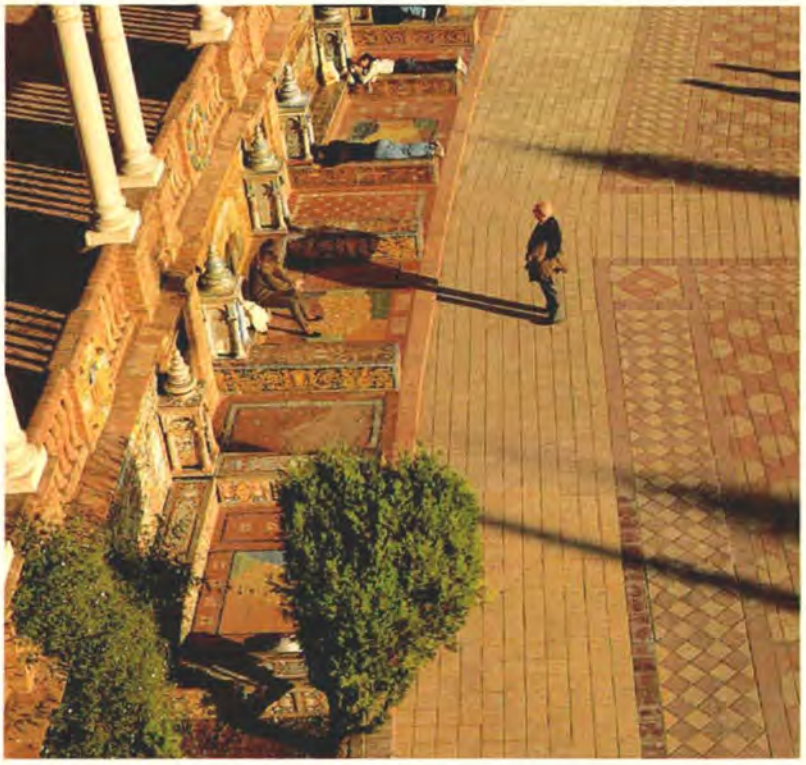
María Luisa park will soon be witness to another international fair, Expo '92,

which looks back to the discovery and development of the New World and looks forward to new developments that will bring well-being to peoples on all continents. In commemoration of the vital role it played, Seville was chosen as the host for this important world exhibition.

A BIRD'S-EYE VIEW

Apart from international exhibitions, what can a visitor expect to find at María Luisa Park? Perhaps the first surprise will be its undefined boundaries. It blends into the Murillo gardens and is a prolongation of the former fair grounds. No wrought iron fence keeps you out or locks you in. The whole park has a 19th-century air about it, a century when a prosperous up-and-coming social class pushed aside the monarchy, breaking down barriers and opening up new ways.

The park has two wide open spaces where people congregate: the Spain Plaza



In preparation for the 1929 event, the park underwent extensive remodelling and became a tapestry of thick trees, fountains, pools... all strung together with the bright, happy colours of Seville's traditional ceramic tiles.

Landscape purists would probably frown on the park's mixture and imitations of styles, but it is precisely this special blend of folksy and elegant which is sure to charm the visitor.

and the Americas Plaza. The first, a sunny semicircle, has a delightfully kitsch personality. You can hire a horse-drawn buggy and travel back in time or take a shortcut to Venice in a boat ride along the imitation Venetian canal, which crisscrosses under the bridges. Of course, the cheapest thing to do is just settle down onto a pretty tile bench and read the newspaper or bask in the sun. The Americas Plaza has quite a different atmosphere. Its magnificent palm trees give it a more exotic look, especially in the muted tones of the setting sun when, with a little imagination, neighbouring Morocco seems just across the way. In the bright light of day, though, children, pigeons, and your basic hullaboloo add lots of colour and contrasts.

Whether in open spaces or out of the way corners, the visitor can expect to find pleasant moments to remember. Landscape purists would probably frown on the park's mixture and imitations of styles, but it is precisely this special blend of folksy and elegant which is sure to charm the visitor.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SEVILLE'S
TRADITIONAL FOODS

Text: **Janet Mendel**
Photos: **Carlos Ortega**

The traditional cooking of Seville reflects this city's privileged location. Situated on the Guadalquivir River, not far from the sea, Seville enjoys marvellous fresh seafood. From well-watered orchards and fields in the surrounding countryside come fine citrus and other fruits and vegetables. Surprisingly, river marshlands support perfect growing conditions for rice, while rolling hills are covered with wheat fields and olive trees whose fruit and oil flavour Seville's cooking. Wild game birds and rabbit, hams and sausages also contribute to a rich cuisine.

On his menu, Don Raimundo has included many of the region's traditional dishes based on wild duck, rabbit or pheasant, like this Mozarab —style pheasant.

What to eat in Seville? *Gazpacho,* the Andalusian «signature» dish, is a fresh and refreshing cold summer soup made with tomatoes, oil and garlic. Look for gazpacho stands at Expo '92. Another soup to try is *sopa de picadillo,* chicken and ham broth garnished with egg, ham and sprigs of mint. *Huevos a la flamenca* is a flouncy dish of eggs baked with ham, sausage, asparagus and peas, a tasty starter or light supper dish. *Mariscos,* shellfish in wonderful variety, is a speciality of many bars and restaurants. Beloved in Seville are *langostinos de Sanlúcar,* king prawns from the port at the mouth of the great Guadalquivir. These might be simply boiled, grilled or cooked in *cazuela de arroz,* a saffron-hued rice casserole. Seville province outstrips even Valencia in total rice production, so rice dishes are very usual and good.

Try also *puntillitas,* tiny cuttlefish, batter-dipped and fried to crunchy goodness; *pavías de bacalao,* fried strips of salt cod; *urta a la roteña,* bream cooked in casserole with tomatoes, onions, peppers and sherry; *riñones al jerez,* kidneys cooked with sherry, and *rabo de toro,* braised bull's tail (or oxtail), in honour of the fighting bulls raised in this region.

Spinach with chickpeas is a favourite Sevillano dish. You can enjoy it as a tapa or as a starter in Bodegón Torre del Oro.

WHERE TO SAMPLE SEVILLE'S TRADITIONAL DISHES

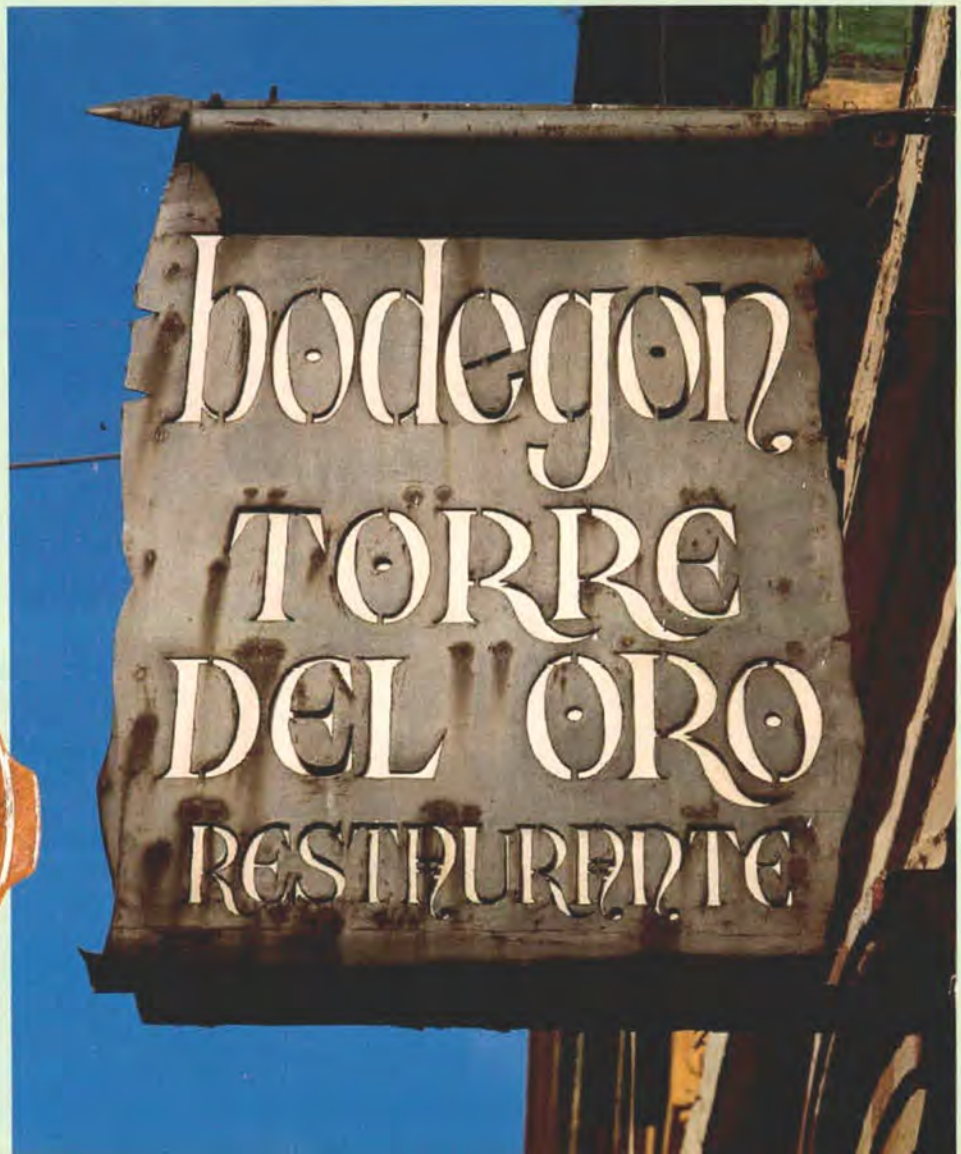
The best way to sample real *sevillano* cooking is on your feet in a typical *tasca* or *tapa* bar, where a tantalising array of foods is served in small portions. Many tapa bars have adjoining restaurants where you can be seated for a full meal.

Mesón Don Raimundo. Argote de Molina, 26; Tel.: (5) 422 33 55 and (5) 421 29 25. Located in the old section of Seville, not far from the Giralda, this charming restaurant is set in a 17th century building which once housed a convent. Owner, Don Raimundo Fernández Rodríguez, has filled the rooms with artwork (including paintings by turn-of-the-century artist, José Villegas Cordero, whose work can also be seen in Seville's Museo de Bellas Artes), antiques, marvellous old ceramics, tapestries, copper and brass utensils hung on old brick walls. In winter, a roaring fire in the enormous hearth warms the dining areas. On his menu Don Raimundo has included many of the region's traditional dishes based on wild duck, rabbit, partridge and pheasant as well as seafood. Some are new interpretations of traditional dishes. For example, partridge is hung, then marinated with herbs and spices in *manzanilla,* a special type of fino sherry, then roasted. The meat which is falling off the bones is used to make a paté, which in turn is used to stuff peppers, which are floured and fried, then sauced with apple, sherry vinegar, spices and milk. Here is a dish from Mesón Don Raimundo.

Mozarab-style pheasant
(Faisán mozárabe)

Serves 4

1 pheasant
1 head garlic, peeled and crushed



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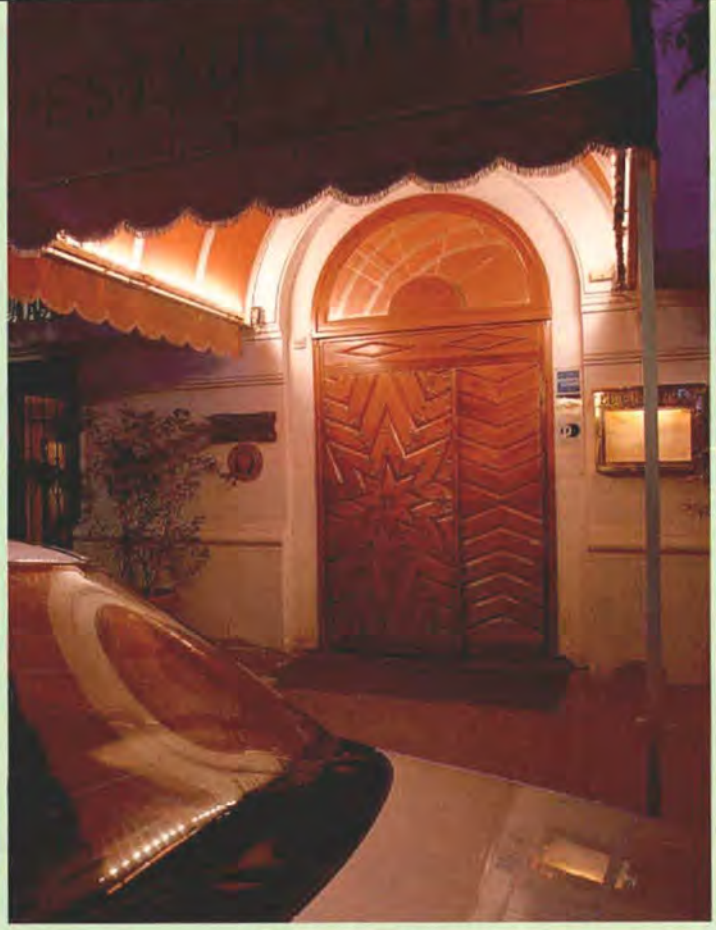


El Burladero is a classy restaurant and* tasca *attached to the magnificent Hotel Colón.

1 sprig thyme
black pepper corns, crushed
4 bay leaves
1 red pepper, baked, peeled and mashed
1 ripe tomato, chopped
2 tbsps pork fat
sherry
flour

Divide the pheasant into 4 pieces and marinate it 12 hours with the vegetables and spices and enough sherry to cover. Then drain the pheasant pieces and the vegetables thoroughly, setting the marinade liquid aside.

Melt the pork fat in a casserole and cook the drained vegetables in it until they turn golden. Brown a little flour in a small frying pan and sprinkle into the casserole, quickly pouring in the marinade and a glassful of water. When the liquid is thoroughly hot, add the pheasant and cook very gently until the meat is tender and the sauce has thickened.

Baked apple rings dusted with cinnamon, toasted pine kernels and currants add a suitably exotic touch as garnish. Sprinkle a little brandy over the lot and heat in the oven before serving.

Put the clams in 1 litre of water and cook on a hot fire, stirring, just until shells open. Remove from heat. Drain, reserving the liquid. Remove clams from shells and discard the shells, saving a few in their shells for garnish. Toast the pine nuts lightly in a frying pan or in the oven. Remove and grind them in a mortar or processor. Heat the oil in a pot and add the garlic, thinly sliced. Then stir in the flour and let it cook briefly. Add the ground pine nuts, then the sherry, the water or fish stock and the reserved clam liquid. Cook for 15 minutes. Add the clams to the soup. Ladle the soup into an ovenproof casserole, adding a few of the unshucked clams. Toast the bread slices lightly, sprinkle them with the grated cheese and place on top of the casserole. Pour the beaten egg on top. Put in a hot gratin oven until top is set and slightly browned. The soup can also be ladled into 4-6 individual casseroles, each topped with a slice of bread and a whole egg, baked until the white is set and yolk still liquid.

Shoulder of lamb stuffed with bull's tail is an El Burladero speciality

Bodegón Torre del Oro. Santander, 15; Tel.: (5) 421 42 41 and (5) 422 08 80. Rustic stucco walls, iron grillework, tiled floors, wood beams make this a *simpático* place. Hams and strings of peppers and garlics hang from rafters over a long bar, where an enormous variety of tapas are offered. A dish of olives —huge purple ones the size of plums, tiny *finas*, plump stuffed ones— pickles and caper berries comes with drinks. The restaurant serves many of the tapa specialities plus other favourite Sevillano dishes, such as *menudo*, a stew with tripe. Here is a recipe enjoyed as a tapa or as a starter.

Spinach With Chickpeas
(Espinacas con garbanzos)

Serves 4-6

750 g cooked chickpeas
300 g cooked (or frozen) spinach
4 tbsp olive oil
1 slice bread (50 g)
4 cloves garlic
1 tbsp cumin seeds or ground cumin
10 black peppercorns
1 piece chilli pepper
1 tbsp salt

1 tbsp paprika
1 tbsp sherry vinegar

Heat the oil in a pot and in it fry the bread and 2 cloves of garlic until golden. Remove. In a mortar or processor, grind the cumin, peppercorns, chilli and salt with the toasted bread and garlic. Dissolve in water and reserve. Into the same oil, chop the remaining 2 cloves of garlic. Stir in the paprika and immediately add the vinegar, a cup of water and the mixture from the mortar. Add the cooked chickpeas and spinach. Cook for 20 minutes.

El Burladero. Canalejas, 1; Tel.: (5) 422 29 00. A classy restaurant and *tasca* attached to the Hotel Colón, where bullfighters stop to change into their «suit of light» before *corridas* during Seville's spring fair. *Burladero* refers to the inner barrier or refuge in a bullring. The taurine theme is carried throughout the restaurant. Note the wall tiles depicting bullfighting, taken from a pavilion in the 1929 Exposition. Food here ranges from absolutely authentic regional dishes, such as a fine rendition of *cocido,* a rich boiled dinner of sausages, meats, chickpeas and vegetables, to «international» delicacies such as duck liver, salmon, truffled fillet steak in puff paste. Chef Manuel Andrade, a sevillano, has reinvented some traditional dishes. One of his specialities is a succulent shoulder of lamb, boned and stuffed with boneless «bull's» tail, covered in the deeply-flavoured sauce which traditionally accompanies *rabo de toro.* A thoroughly gratifying dish. The dessert trolley includes some favourite Andalusian sweets, such as *tocino de cielo,* a dense, sweet custard. Or order a fresh orange from the magnificent display of fresh fruits. The waiter spears the orange on a fork, expertly removes all peel and pith, then cuts the sections from between the membranes, and squeezes out all the juice before discarding the husk. Pure Seville enchantment. Here is a fine Seville dish, easy to make at home.

Shoulder of lamb stuffed with oxtail
(Brazuelo de cordero relleno de cola de toro)

Serves 2

1 shoulder of lamb (boned)
1/2 kg oxtail (bull's tail in the original version)
100 g onion
100 g carrot
1/2 kg tomato
1 head garlic
thyme, bay leaves, chilli, pepper and salt to taste
1 glass Spanish brandy
1 glass white wine
rich meat stock

Chop all the vegetables and fry gently in a little oil until soft. Meanwhile, place the oxtail in a large casserole over a high heat, turning it over and over until the fat begins to run out of the meat. Pour this off, then add the vegetables, the brandy, the white wine and enough meat stock to cover. Put a lid on the casserole and cook over a low-to-medium heat for an hour and a half.

Remove the oxtail from the pot, separate the meat from the bone and cut into small pieces. Pass the vegetables and the cooking juices through a purée-maker or a coarse sieve to make a sauce and set aside.

Open up the boned leg of lamb, fill with the oxtail pieces and tie it closed with string. Rub all over with a little olive oil and roast for 20 minutes. Carve by slicing the leg downwards into rings, and serve with the sauce.

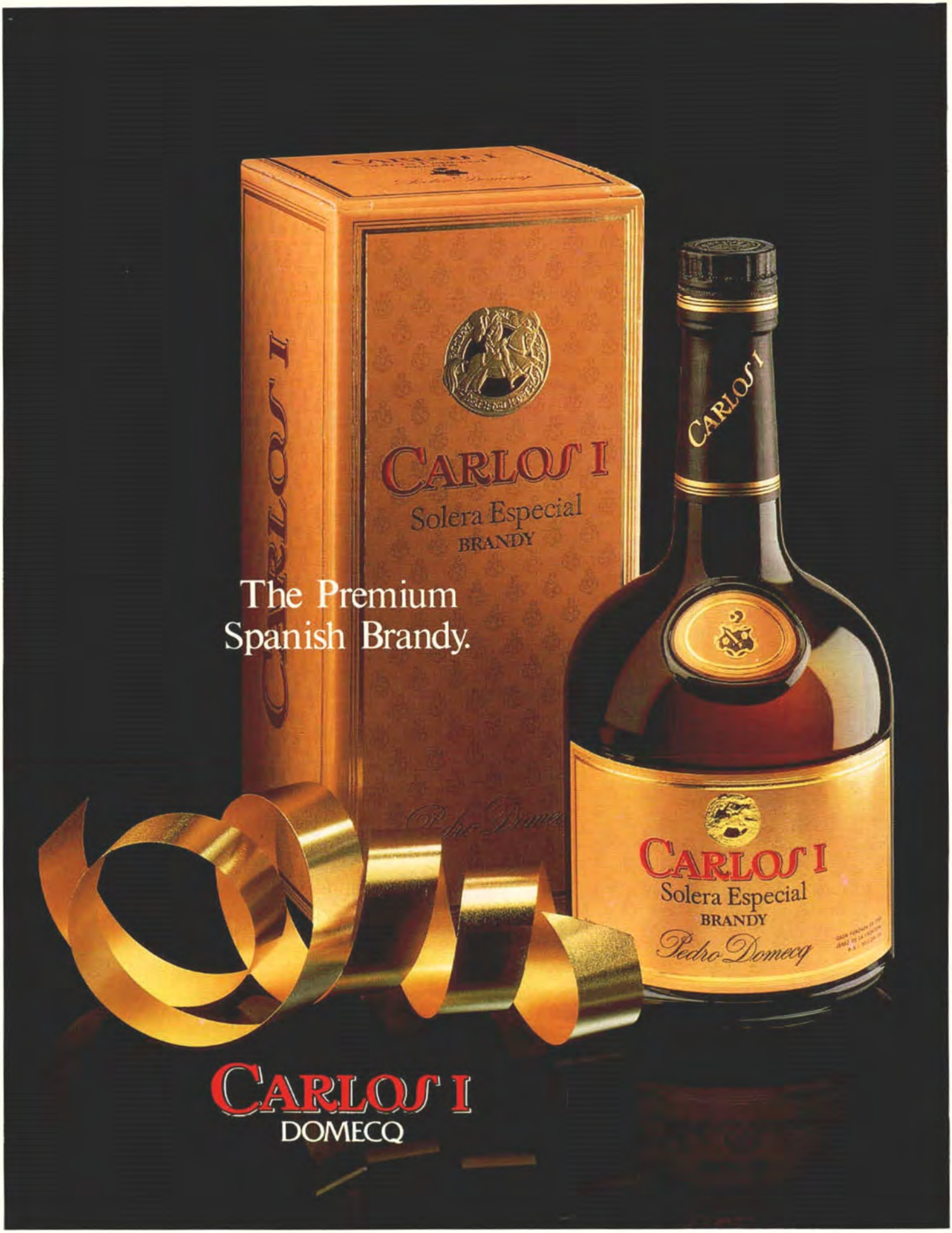
La Isla. Arfe, 25; Tel.: (5) 421 53 76. Good food, both traditional and modern, in a very pleasant setting. Fourteen different fish and shellfish dishes, as many of meat and poultry, are on this menu, which also features rice dishes. Some of the dishes, can be enjoyed at the adjoining tapa bar.

Turbot marinière
(Rodaballo marinera)

Serves 1

1 turbot centre-cut steak (about 250 g)
1/2 onion, chopped
3 cloves garlic, finely chopped
1 glass dry white wine
1 sprig saffron
100 g thick tomato sauce (preferably home made)
20 g peas
20 g chopped cured ham or bacon
4 peeled prawns
4 asparagus tips
4 clams
olive oil
fish stock

In La Isla you can enjoy fourteen different shellfish and fish dishes, such as turbot marinière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La Judería, named for the medieval Jewish Quarter of Seville, serves very good rice with prawns and lobster, a saffron-hued rice casserole.

Gently fry the onion and garlic in the oil until just golden. Dust the fish with flour and add to the pan, turning it over to seal in the juices. Add the remaining ingredients, judging the quantity of stock by the thickness of sauce you like. Cook in a medium oven for 10 minutes and serve.

La Judería. Cano y Cueto, 13; Tel.: (9) 441 20 52. Named for the medieval Jewish Quarter of Seville, this attractive restaurant has blue tile walls and brick arches. Game dishes, including wild boar and venison, are a speciality, as are fish baked in salt and rice dishes. Seville rice dishes can be a version of the well-known paella or they can be *caldoso,* soupy. This is a luxurious version of the latter.

Rice With Prawns and Lobster
(Arroz con cigalas y langosta)

300 g rice (use Spanish medium-short grain)
400 g Dublin Bay prawns (sea crayfish) or king prawns
400 g king prawns or sliced lobster
150 ml olive oil
1/2 onion, chopped
1 green pepper, chopped
1 tomato, peeled and chopped
grating of nutmeg
salt and pepper
1 bay leaf
1/2 tbsp saffron
1 litre fish stock or chicken stock

Don't shell the crustaceans, for the shells flavour the rice. The lobster is cut into crosswise slices, with shell. (A less pricey substitute for lobster would be anglerfish.) Heat the oil in a casserole and quickly sauté the shellfish. Remove. Fry the chopped onion, green pepper and tomato. Add the rice, nutmeg, salt and pepper and bay leaf. Crush the saffron and dissolve in a little white wine and add to the casserole with the fish stock. (Allow 3 to 4 times the volume of liquid to rice, or 1-1/2 cups rice, about 5 cups liquid.) Cook on a lively fire for a few minutes, then add the shellfish. Reduce heat and cook until rice is just tender, about 10 minutes more. Let set 5 minutes. The rice will still be soupy. Serve in the same casserole or divide between individual casseroles. As the shellfish must be peeled at table, follow with fingerbowls or hand towels.

Other Seville restaurants where you can enjoy traditional Andalusian food:

La Albahaca. Plaza de Santa Cruz, 12; Tel.: (5) 422 07 14.

Los Alcázares. Miguel de Manara, 10; Tel.: (5) 421 31 03. Gazpacho, rice dishes and braised bull's tail.

El Bacalao. Plaza Ponce de León, 15; Tel.: (5) 421 66 70. Specialises in dishes made with salt cod.

Bailén. Bailén, 34; Tel.: (5) 422 52 81. Gazpacho, fish, game.

La Barca. Placentines, 25; Tel.: (5) 456 04 91 and 421 03 34. Seafood and game.

La Dorada. Virgen de Agua Santas, 6; Tel.: (5) 445 51 00. Andalusian fried fish and fish baked in salt.

Enrique Becerra. Gamazo, 2; Tel.: (5) 421 30 49. Fish and meat.

Hostería del Laurel. Plaza de los Venerables, 5; Tel.: (5) 422 02 95. Grilled meat and fish.

Modesto. Cano y Cueto, 5; Tel.: (5) 441 68 11. Superb seafood tapas.

Río Grande. Betis; Tel.: (5) 427 39 56. In fine weather lovely to eat on the terrace overlooking the river. Braised bull's tail; *urta a la roteña* (bream in casserole).

THE CITIES AROUND MADRID –THE 'MONUMENTAL TOWNS' OF SALAMANCA, SEGOVIA, TOLEDO AND AVILA– FORM THE BASIS OF ONE OF THE JOURNEYS OF "AL ANDALUS", THE ANDALUSIAN EXPRESS.

To see 'Castles in Spain' has traditionally been the dream of many travellers. The country is rich in history - Catholic kings and queens, Moorish conquerors, knights, nobles and warriors have all played their part in the heritage of Spain. Their splendid buildings - cathedrals and palaces, mosques and alcazars, castles and fortresses - still stand and await the 20th century traveller.

The cities around Madrid - the 'Monumental Towns' of Salamanca, Segovia, Toledo and Avila - form the basis of one of the journeys of "Al Andalus", the Andalusian Express.

This most elegant of trains is part of history itself, and its 'Monumental Towns Journey' takes its passengers even deeper back in time.

The journey begins in Madrid, the cosmopolitan city that never seems to sleep. Madrilenos claim that their home is Europe's liveliest capital - and nobody strolling around in the small hours of the morning, when bars, restaurants and clubs still buzz with life, could deny this. By day, its wealth of museums and art galleries, rich with the treasures of Velazquez and Goya, Picasso and Dürer, provide a cultural contrast of high quality - not for nothing is Madrid to be the 'Cultural Capital of Europe' in 1992.

But "Al Andalus" waits in Chamartin Station for those passengers who are looking for an older Spain; the express, with its five sleeping cars, two restaurant cars, its bar and its club car - and with all the modern day convenience of its shower cars and service cars - is about to leave on the 'Monumental Towns Journey'.

After a warm welcome from the Captain of the Train and her staff, passengers are shown to their suites of compartments; those in suites will find them in their daytime configuration. A lounge chair by the window, a table with lamp and a bouquet of flowers, and a banquette sofa provide a comfortable sitting room. The private bathroom, with shower, toilet and basin/vanity is equipped with a bathrobe, toiletries and mineral water.

The single and double compartments become small lounges too - with overhead lights, table lamp and cleverly hidden basin and vanity unit, all with the same amenities as the suites.

Breakfast is announced as "Al Andalus" pulls out of the station; in the restaurant cars - named "Alhambra" and "Gibralfaro", passengers settle into their velvet and brocade upholstered chairs and enjoy their first taste of the train's hospitality.

This most elegant of trains is part of history itself, and its 'Monumental Towns Journey' takes its passengers even deeper back in time.

Chilled fruit juice, warm croissants and breads, yogurt, fruit and eggs are served, the expert waiters balancing pots of steaming coffee or tea as "Al Andalus" picks up speed on its way out of the city.

El Escorial is the first stop: passengers deboard for an escorted tour of the palace of King Philip, called 'The Eighth Wonder of the World' by the proud Spaniards. A combined palace, monastery and mausoleum, El Escorial is one of the architectural wonders of Spain - a fascinating morning's exploration of this extraordinary building is in store for the visitors.

Breakfast is announced as "Al Andalus" pulls out of the station, and passengers enjoy the train's hospitality.

Meanwhile, the chefs on "Al Andalus" have been preparing lunch. A tour on the train can also be a gastronomic journey around Spain in itself; on the menu there may be an eggplant salad from Catalonia, perhaps fish 'a la Vizcaina', the special sausage from Burgos in the north, or a Galician meat pie. Cheeses will certainly include the hard and delicious Manchego, with its delicate and nutty flavour. Pastries, fruits and desserts will follow - and passengers may well

begin to understand the custom of the 'siesta' after such a meal. But the train is approaching Avila, and no-one will want to miss this enchanting city with its encircling wall and turrets. It is the only town in Spain with its fortress wall still in existence; little imagination is needed to envisage the colourful banners of medieval warriors raised over the battlements. Avila is also associated with one of Spain's most famous saints. A visit to the monument of St. Teresa of Avila will of course be part of the afternoon's tour.

A tour on the train can also be a gastronomic journey around Spain in itself, from Catalonian eggplant salad to Manchego cheese

Returning to "Al Andalus", passengers will find their compartments prepared for the evening; in the suites, two lower level beds will be made up with crisp linen sheets, blankets and pillows. Single and double compartments (where the second bed is lowered from the wall above the lower berth) are similarly prepared. In the train's two shower cars, attendants wait to show passengers to their private shower / dressing room. A spacious dressing area, with slatted wooden floors, mirror and wide bench seat, leads into a large shower compartment. A basin with power point and overhead light completes the fittings - soap, shampoo, shower caps and bathmats are provided.

In the 'Giralda' bar car, preparations for the evening are complete: each passenger is offered a glass of pale, dry 'fino' sherry, along with a dish of olives,

In the 'Giralda' bar car, each passenger is offered, in the evening, a galss of pale, dry, 'fino' sherry

to whet the appetite for dinner. It's a time to sit with friends and talk about the events of the day and plans for tomorrow...

The "Giralda" bar car, like the others on the train, has been meticulously restored to the glamour of the 1920s, when it was built. The carriages have a grand history, having belonged to the rich and noble families of early 20th century Europe. All have been restored and mechanically modernised, and furnished in 'belle epoque' style. Exquisite detailing of wood inlay, brass fittings for the draperies, frosted glass in the charming small table lamps, all contribute to the luxurious atmosphere of the bar, restaurant and club cars. The train rolls smoothly on its up to date bogeys, and passengers soon adjust to the gentle sway as "Al Andalus" journeys through the countryside.

Dinner is a feast for eye and palate; the fine Spanish cuisine is complemented by an extensive wine list featuring the best vintages from Spain's many wine producing areas.

After dinner... dancing in the bar car, or a peaceful coffee and brandy in the 'Medina Azahara' club car, perhaps? Or, as the train pulls into Salamanca station for the night, some will head for their sleeping compartments, assured of a quiet night's sleep while the train is stationary.

And that is just the first day.. tomorrow, Salamanca and Segovia; next day, Toledo, and then back to Madrid. A four day journey into the historical past of Spain, cruising on "Al Andalus" - itself a little part of history, but with all the comfort and modern facilities that a traveller of today demands. A train that takes every aspect of a passenger's comfort into account - fine food and wines, luxurious lounges and bar, well appointed sleeping cars, efficient hot showers, and the service of multi-lingual attendants... truly a "five star hotel on wheels".

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EL ESCORIAL IS THE FIRST STOP: PASSENGERS DEBOARD FOR A TOUR OF WHAT SPANIARDS CALL "THE EIGTH WONDER OF THE WORLD", THE PALACE OF KING PHILIP IS A COMBINATION OF PALACE, MONASTERY AND MAUSOLEUM.


12
De Tente en el Aire
y Mulata, Albarrasad
Jicama. 23. Granaditas de China. 24. Sirgüelas. 25. Cañas. 26.
Frutas de la Nu
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de China. 4, Sapotes Blancos.
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ca y Colorada. 15. Granada. 16, P
14. Guacamotes. 17. Mansañ. 20.

EDIBLE DISCOVERIES FROM THE NEW WORLD

Text: **Néstor Luján**
Photos: **Museo de América. Madrid**

The 16C was a vital period in the history of Spain on many counts. Among these were the tentative beginnings of a revolution in eating habits brought about by the importation of new species from the Americas. Though many of these were not cultivated or used on any appreciable scale until the 17C and not fully accepted until the 18C, the early story of the introduction into Spain of new species, particularly botanical species, is a fascinating one.

The plants cultivated in pre-Columbian America were of the greatest interest. Even today, they still make up 17% of total world crops: maize, potatoes, yams, tomatoes... and many tropical fruits.

Though there was little indigenous livestock in pre-Columbian America, the plants cultivated there were of the greatest interest. Even today, they still make up 17% of total world crops: maize, potatoes, yams, kidney beans, maguey, tobacco, peanuts, tomatoes, capsicum, coca, vanilla, quinine, yucca and many tropical fruits such as pineapples, custard apples, avocadoes and mangoes. None of these species had ever been encountered before by the conquistadors of the Americas but they adapted to them with gusto. They continued to be cultivated during the colonial period and well beyond, particularly in regions with concentration of indigenous population.

MUTUAL EXCHANGE

Though they were quick to accept new eating habits and the indigenous diet of the New World, the conquistadors also carried various European staple crops there with them. They were responsible for the introduction into the American Continent of cereal crops, pulses, various fruits and vegetables, grapes, olives, sugar cane, certain textile plants and several herbs and spices, particularly garlic. Inevitably, some species flourished in their new environment whilst others did not. Among the most adaptable was sugar cane, whose cultivation spread so rapidly that it is often mistakenly believed to be a native American crop. Sugar production, begun in the West Indies between 1506 and 1516, soon reached the lower coastal reaches of the Viceroyalty of New Spain (all the land north of the Isthmus of Panama under Spanish control) and then spread along the coast of Peru.

Potatoes were unknown in Europe before the Discovery of America. In Peru, natives consumed this tuberous vegetable and cultivated it by a very rudimentary method.

Sugar was soon being exported to the Iberian Peninsula.

The banana, known to have reached Spain from the Canary Islands in 1516, would not seem to have been a native American species, though German naturalist and explorer Alexander von Humboldt believed otherwise. Opinions vary as to the original source of the banana, but no definitive conclusion has been reached. It is known, however, that the Spanish introduced it into the Caribbean while the Portuguese initiated its cultivation in Brazil at an early date. The Spanish word for the fruit is *plátano,* while the Portuguese adopted the word *banana* from early slaves from West Africa, possibly Guinea.

Though the origin of the main species brought back to Europe from America —potatoes, cacao, tomatoes, capsicum— is in no doubt, it is thought that others, such as the turkey, the broad bean and maize might well have been known to Antiquity. Be that as it may, their discovery in America was what introduced them definitively into European cuisine.

TALKING TURKEY

The turkey was one import which met with instant success in Europe, and it is known that by 1530, it was being eaten in Spain. It was considered a luxury food, launched as a great novelty at the English court of Henry VIII and served at the wedding feast of King Charles IX of France in 1570. The first written instructions on how to cook a turkey appeared in 1591.

The tomato was another instant success, largely because of the beauty of the fruit. The Italians named it *pomodoro* —golden apple— and the French *pomme d'amour*— love apple, while the Spanish more prosaically opted for an adaptation of the native Indian word *tomatl.* By the 17C, tomatoes were being eaten in their raw state, as a reference in Tirso de Molina's *El amor médico,* set in Seville, makes clear:

Oh ensaladas de tomates
de coloradas mejillas
dulces y aun tiempo picantes

Oh salads of rosy-cheeked to-
[matoes,
At once sweet and sharp...

But not until a century later, in Juan de la Mata's *Nuevo Arte de Cocina* (New Art of Cooking) published in 1745, is there evidence that the possibilities of the cooked tomato had been explored.

BODEGAS MARTINEZ BUJANDA, S. A.

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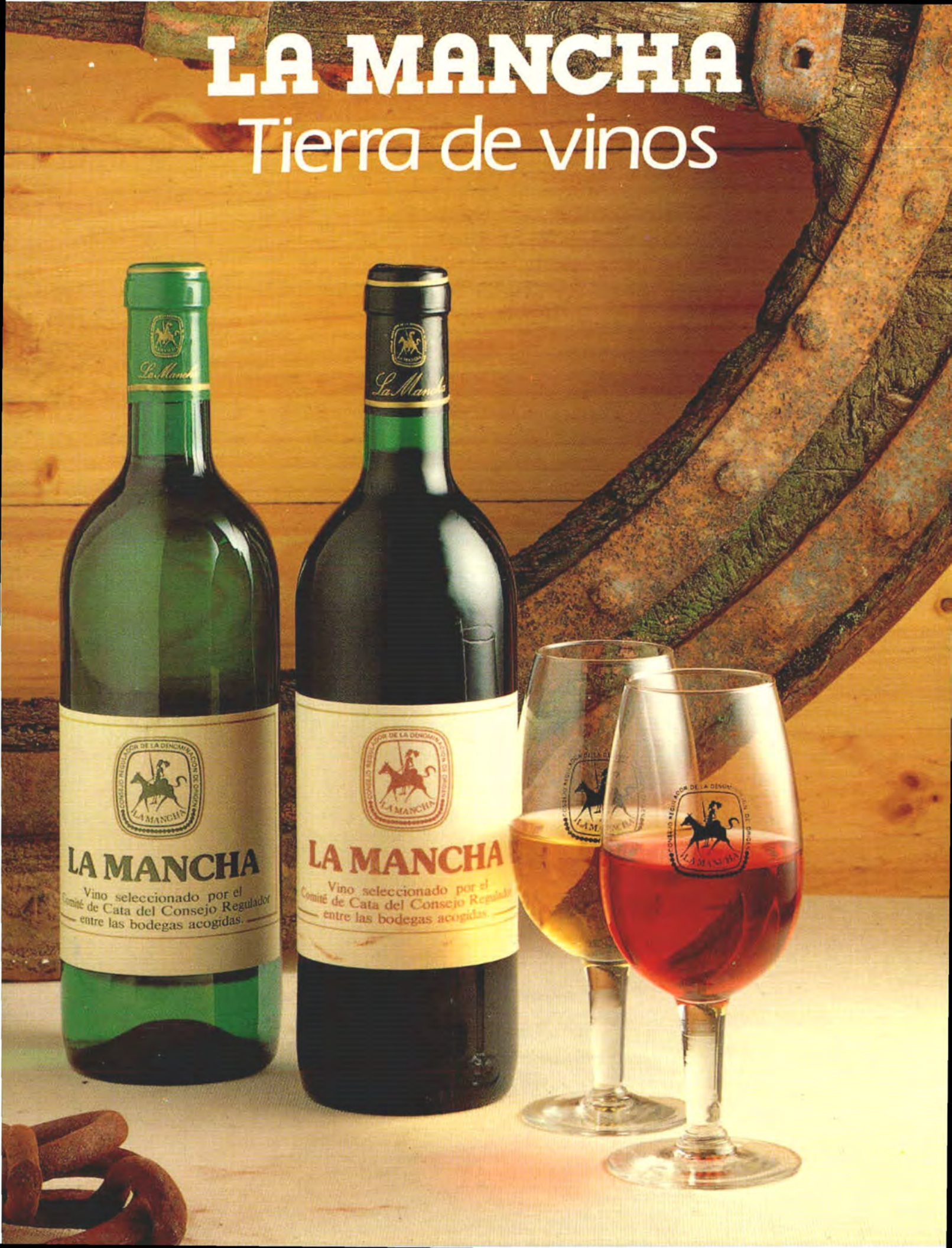
LA MANCHA
Tierra de vinos



The capsicum gained immediate acceptance back in Spain. By the mid-16C, there is a reference in Quevedo to red peppers as part of everyday Spanish food during the early years of the reign of Philip IV.

Tirso de Molina, a valuable fount of contemporary information, mentions the «Indian pineapple» as being eaten for dessert in one of his works, though the first mention of the fruit dates from 1578 in Cristóbal de Acosta's treatise on drugs and medicine from the New Word, *Tratado de las drogas y las medicinas de las Indias Occidentales*. American beans, though perhaps of originally European provenance met with ready acceptance and soon became an integral part of the diet of 16C Spain.

THE PROVIDENTIAL POTATO

Potatoes, so familiar to us all today, were unknown in Europe before the Discovery of America. The name with which this staple vegetable became endowed for posterity is in fact the result of a confusion between two newly discovered tubers, the potato and the yam. The Spanish conquistadors discovered the yam on the island of Haiti and adopted the local, Taino, word for it — *batata*. Meanwhile, in Peru, natives were cultivating and consuming another tuberous vegetable —the potato— known in the Quechua language as *papa*. Pietro Martine d'Anghiera, chronicler of Spain's overseas explorations and author of *De Orbe Novo* (On the New World) published in 1530, mentions the *batata* in 1516. Zárate Costa mentions the *papa* in his writings from Peru in 1514, as do Juan Castellanos in his *Historia del Nuevo Reino de Granada* (History of the New Kingdom of Granada) in 1536 and Pedro de Cieza in his 1550 chronicles.

Both the batata and the *papa* were taken back to Spain and cultivated there, the former —the yam— meeting with the greater success. However, the similarity between the two both in nature and name gave rise to early confusion and the composite word *patata*, hence our «potato», appears in Quevedo. The yam was evidently cultivated in Andalusia, and appears in an official price list of products traded in Seville, albeit quoted as «*Patatas* at six and a half *reales* the pound.»

The potato would seem to have been less well known and in less demand in Spain, since in the 1737 Official Dictionary there is still confusion between *patata* and batata, which would have been unlikely had both been equally popular.

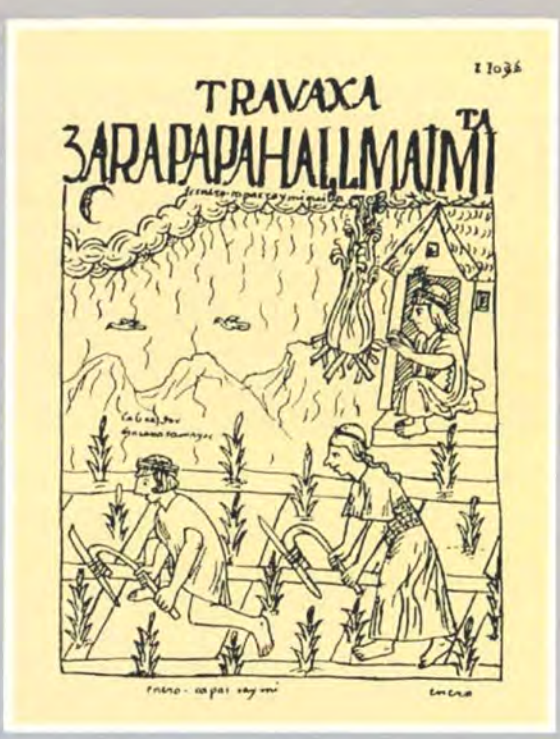
The potato reached Europe by two routes. One was via Spain and into Italy, and subsequently to Flanders and Germany where it was taken by Spanish soldiers during the Thirty Years' War. The other was through Britain, where it was introduced by the two great naval figures Sir Walter Raleigh and Sir Francis Drake. Drake made a gift of the new species in 1596 to a botanist friend who subsequently grew it in his London garden. Sir Walter, in 1584, experimented with acclimatising the potato in Ireland where, from the 18C on, it was to be the staple which helped stave off the devastation of the Irish famines.

Having been imported through Spain, by 1560 the potato was being cultivated in Italy, and by 1580 in France. In this same year, Carolus Clusius, considered the founder of modern botany, made experimental plantings of potatoes in Germany. Potatoes are also known to have been served in 1616 at the royal table of Maria de Medici, by then widow of Henry IV of France, and that they were thought to be strange and insipid. In 1630, potato plantations were made in Lorraine and near Lyon, but only for use as animal fodder.

The potato did eventually become accepted into European gastronomy, though not until well into the 18C, and then largely thanks to French chemist Antoine Parmentier. He it was who recognised not only the nutritional value of potatoes but also their gastronomic potential. He had witnessed potato cultivation whilst a prisoner in Germany, and from 1763 on he championed their cause. Two of his learned works, *Ouvrage économique sur les pommes de terre, la froment et la riz* (An economic study of potatoes, wheat and rice), 1772, and *Examen chimique sur les pommes de terres* (A chemical examination of potatoes), 1774, both maintain that the potato «should appear on the tables of both rich and poor for it has a very important role to play thanks to its flavour, its nutritional qualities and its healthy nature.» Parmentier's particular hobby-horse was that in times of war, potatoes could substitute cereal and even be used to make bread.

Parmentier's determination was rewarded on 25 August

The early story of the introduction into Spain of new species from the Americas, particularly botanical species, is a fascinating one



Though the origin of the main species brought back to Europe from America —potatoes, cacao, tomatoes...— is in no doubt, it is thought that others —turkey, maize— might well have been known to Antiquity.

1785, saint's day of Louis XVI. During a reception held at the Palace of Versailles, Parmentier approached the king bearing a bunch of flowers and said. «Sire, I offer you flowers worthy of Your Majesty.» The king accepted the bouquet, studied it curiously, then smiled and said: «Monsieur Parmentier, men such as you can not be rewarded with money. There is a coinage more worthy of your heart. Give me your hand and let me lead you to kiss the queen.» His words and the whole event went down in history. Louis XVI had just given the potato his seal of approval. Parmentier ended his audience with the words: «Sire, from now on, hunger is impossible.» The king took one of the flowers and gave it to Marie Antoinette who placed it in her neckline, and pinned another to his own dress coat.

But it was the Revolution which really launched the potato on the road to indispensability. In 1793 and 1794, the French government ordered the planting of potatoes all over France as part of a programme which never reached fruition but did make potatoes so plentiful that new methods of cooking them came to be invented. The first book devoted exclusively to ways of preparing potatoes made its appearancee, a curious little volume entitled *La cuisinière républicaine* (The Republican Cook) and published in year III of the Republican Calendar. Its 42 pages of recipes guaranteed the potato's gastronomic future: from then on in France, Germany, Spain and Italy, the potato enjoyed gastronomic acceptability, gradually becoming the staple of the European diet that it still is today.

A TURNING POINT

So many of the species imported from America at the time of the Discovery have become standards that it is difficult today to imagine life without them. Where would Spain's classic dishes be without paprika, beans, green and red peppers, tomatoes? Imagine Christmas without turkey, ice-cream without vanilla, pasta without tomato sauce!

Initially, the new species affected the everyday food of the popular classes far more than that of the aristocracy and the court, which were far more resistant to change. For the masses, imports such as the potato, maize, beans, tomatoes, yams and peanuts meant new ways of keeping famine at bay. They even became familiar with luxuries such as chocolate (see Spain Gourmetour No. 21) and tobacco. Among its many other far-reaching effects, one of the New World's major contributions to the Old was the radical change for the better that it wrought in the European diet as a whole.

SOBREMESA

VALDEPEÑAS
A VICTORY FOR VALUE

Text: **John Radford**

You remember Valdepeñas! Long before the vineyards of the Duero and Penedes started to attract admirers, in the days when the only Spanish wine you could put a name to was Rioja, there was, even then, Valdepeñas: lurking in the cellars of enthusiasts and a few specialist merchants: mellow, tawny, oaky, or sometimes young and vigorous with the earthenware tang of the *tinaja;* at incredibly good value for quality; archetypally Spanish. It still is.

A lot has changed in the last twenty years, however. The earthenware *tinaja* has now been relegated to the museum —or the Avenida del Vino on the way into Valdepeñas itself, where a hundred or more stand to attention on either side of the road from Madrid, welcoming visitors to a city which has been making wine since the time of the Iberians, more than 2,000 years ago. Today's bodega is much more likely to sport stainless steel and fibreglass, cooled fermentation and computer-controlled production, automated bottling and handling.... The wine is better than it's ever been, and available in a wider range of styles, from the traditional heavyweight reds and whites for sale locally to light, fresh *Vinos jóvenes* from early-harvested and delicately-pressed grapes, and rich, oaky Reservas and Gran Reservas with their own unique character.

Valdepeñas means «Valley of the Stones» and lies on the southern edge of the vast plain of La Mancha, with a unique microclimate in the region with higher levels of humidity and temperatures ranging from —10°C (14°F) in winter to over 42°C (107°F) in high summer.

The hardy Cencibel and Airén vines, cultivated low to the ground to prevent too much evaporation, are planted in the orderly ranks of the *Marco Real,* with 2.5 metres (8 feet) between vines in all directions. Production is low, at 22 hectolitres per hectare, but the dry climate disposes of most vineyard pests and diseases, and between 20 and 25 days of rain per year per hectare are all that is needed to keeo them up to scratch. The Denomination

A. BENITO / SOBREMESA

The Vines are cultivated low to the ground to prevent too much evaporation.

vineyards cover some 35,000 hectares (86,500 acres), planted 75% (and falling) with the white Airén and 25% (and rising) with Cencibel. They're actively encouraging replanting with Cencibel, as it's the red wines which have built Valdepeñas' reputation, but white grapes are used in the lighter red wines, which used to be called *clarete* until the term had to be dropped.

Visually, Valdepeñas also has its own unique style. The first sign is the art-deco angel sculpture on the top of Aguzaderas hill —El Monumento a la Paz— before going into the city between those two rows of old earthenware *tinajas*. Valdepeñas is about 40 km (25 miles) from the borders of Andalusia and has more than a hint of the south about it: single-storey houses on the outskirts in white render with red pantiled roofs, a chequerboard pattern of narrow streets and a cathedral in soft golden stone. This is mixed with more classical Castilian buildings like the city hall and some fine houses built by the principal wine families at the turn of the century: Valdepeñas today is a town built on success, and that success shows in smart new buildings, clean streets, bustling shops and the buzz of business...

The biggest buzz, of course, comes from wine. In the labyrinthine back streets of the city, ancient bodegas with whitewashed walls and ceramic-tiled entrances hold pyramids of oak *barricas* where the Reservas and Gran Reservas sleep towards their maturity. On the outskirts of the town, spanking new bodegas with kilometres of spotless stainless steel piping and banks of computer VDUs control every aspect of low-temperature fermentation, racking and handling of wines from the moment the grapes arrive at the *tolvas* until they are despatched to the bottling-line or the maturing cellar.

FOUR BASIC STYLES

Valdepeñas wine these days comes in four basic styles to suit the four quarters of the market as they are perceived by the winemakers of the area. First, most bodegas still maintain a *tinaja* presence (albeit made of concrete rather than earthenware) to supply the local regional market which has grown to love the heady, alcoholic wines with that «stony» flavour that Valdepeñas has been making since the year dot. The other three-quarters of the market is aimed squarely at «export» business —whether abroad or to the rest of Spain. One of these is devoted to *jóvenes*, or early-harvest wines. As their name implies, the grapes are picked earlier than those for the main harvest to give a higher acidity, more freshness and instant drinkability. They are generally made from free-run must, cold-fermented in stainless steel (at about 18° C or 64° F) and bottled almost immediately for drinking in the spring following the vintage. Maximum shelf-life is about 18 months and the category leans heavily on white and *rosado*, which helps to take up some of the overproduction in terms of red versus white grapes.

The Denomination vineyards cover some 35,000 hectares, planted 75% with the white Airén and 25% with Cencibel. They are actively encouraging replanting with the latter.

The third element in the marketing mix is «standard» or *sin crianza* wines: white, rosado (made from a mixture of white and red grapes) and the light reds which used to be called *claretes*. These are made in a similar way to the *jóvenes*, but picked at the normal time to give wines of normal strength and balance. Red «standard» wine can age well for up to five years, with white and rosado versions normally reaching their peak at about three. Once again, rosados tend to be a mixture of red and white grapes, which even up the balance between Airén and Cencibel, and this is becoming more important as the real growth area in Valdepeñas seems to be

SOBREMESA

B. DOMAINE / SOBREMESA

SOBREMESA

Some bodegas still maintain a* tinaja *presence but only to supply the local regional market. Today's bodega is much more likely to sport stainless steel and cooled fermentation.

Red Reservas and Gran Reservas: the fourth and final element in the market structure.

IT IS TIME FOR OAK AGEING

Oak ageing is still a relatively new idea in an area where the *tinaja* was king until about twenty years ago, and there were those producers who didn't like the idea, or simply didn't understand it. However, anyone who has tasted some of the good, old matured Reservas has been forced to admit that oak-ageing has been something that Valdepeñas desperately needed and richly deserved. Only wines made 100% from Cencibel are permitted to go into wood, and the winemakers of Valdepeñas have experimented variously with French, American and Spanish oak, old and new, in barrels from 225 to 550 litres. Significantly, there is some divergence in opinion between the major exporters as to what type of oak makes the best Reserva.

About three-quarters of all Valdepeñas wine which is exported comes from the three biggest companies: Bodegas Félix Solís, the Señorío de Los Llanos and Luis Megía, S. A. Of these, Solís is probably the largest, and the company is best-known for its Viña Albali Reserva, the 1984 vintage of which has just been released. Albali Reserva combines a delicately oaky silkiness with a good deal of warm, ripe fruit.

The Señorío de Los Llanos took to oak ageing with enthusiasm, and in 1990 stopped shipping bulk wines altogether. Today, Los Llanos claims to have more oak barrels than any wine company outside Rioja, as evidence of its commitment to a future of high-quality Reserva wines. Its reputation, indeed, is firmly based on its Gran Resrva, whose Current vintage is 1982. The wine has tremendous elegance along with that hearty southern warmth and ripeness, and sells at the price of a decent *crianza* from any other famous wine region.

Luis Megía, S. A., was taken over recently by the Collins Group, which is a Japanese/Spanish joint venture with large interests in the food and drink industry. The Japanese market is very strong on *jóvenes* and production capacity for these types of wines has been increased. However, the company's flagship wine is yet another Gran Reserva called Marqués de Gastañaga (also known as Duque de Estrada in some export markets), of which the 1982 is the current, and much to be desired, vintage. Interestingly, Megía is in the process of disposing of its 550-litre barrels and replacing them with 225-litre *barricas*. What effect this will have on the wine, we shall only know in five or ten years' time.

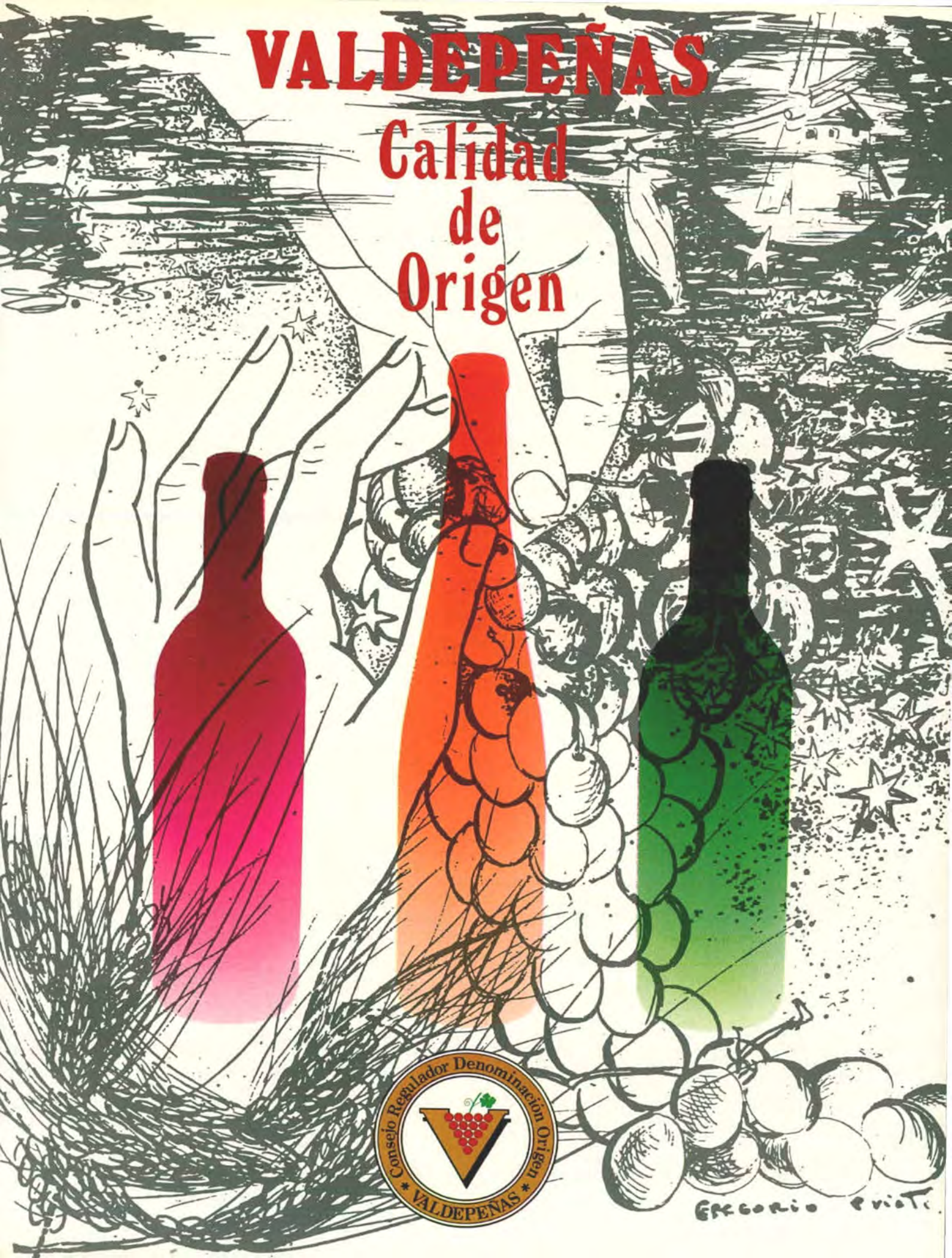
However, the general view seems to be that, in a country where they make Rioja, Valdepeñas would not dare to claim it produces Spain's best red wine. What it does claim —and proves daily in local, national and export markets worldwide— is that it produces Spain's best red wine per peseta.

And, sitting down to dine on a roast of lamb with a bottle of Viña Albali Gran Reserva 1981, full of the scents and fruit of that long, hot autumn a decade ago, combined with the creamy vanilla smoothness of a gentle maturity in oak and bottle, you have to admit that they're absolutely right.

DENOMINATION OF ORIGIN VALDEPEÑAS

VALDEPEÑAS

Calidad de Origen




I B E
SPAIN'S NEW THR

R I C O

EE-MILK CHEESE

Made from a mixture of goat's milk, sheep's milk and cow's milk, Iberico cheese has a mild and tangy Mediterranean taste. Experts named it the best new cheese of 1991 at the International Food Exhibition in London and Iberico is expected to quickly become Spain's most popular export cheese.

Text: **Deborah Luhrman**
Still Life: **Menchu Artime**
Photos: **A. de Benito**

Britain has its cheddar, Holland has gouda, France is famous for brie and Greece is known for feta. Now for the first time Spain has a national cheese that may soon be as well known as the famous manchego cheese of Don Quixote's La Mancha.

The three-milk iberico cheese made an impressive debut on the world market in April, capturing top honours at the International Food Exhibition in London as the best new cheese of the year and second prize for the best cheese made from more than one type of milk.

While many European cheeses are made with mixtures of two milks, iberico is one of the world's only cheeses that blends milk from three types of animals: goats, sheep and cows. The result is a mild, tangy cheese that is uniquely Spanish since it takes full advantage of the country's three distinct geographical regions.

A SLICE OF SPAIN

Spain is a country of contrasts, as visitors quickly discover. The dairy belt, where most cow's milk is produced, is in the northern provinces of Cantabria, Asturias and Galicia. This region is blanketed with forests and dotted with green meadows that would look right at home in England or Normandy.

Central Spain, on the other hand, contains the cold, windswept plains of Old Castile and La Mancha. The white-washed villages and windmills of this harsh land would not be the same without huge herds of sheep, the likes of which have roamed the plains since medieval times.

The third region, the Mediterranean coast, includes sunbaked Andalusia and Catalonia, where goats are herded among olive groves and vineyards planted on the seaside hills. Goat's milk and sheep's milk in Spain are always produced by free-range animals that eat only natural grasses.

Iberico cheese is made from a skilful combination of the three milks. Goat's milk gives the cheese a tart edge, while sheep's milk adds richness and a tangy aftertaste. The cow's milk makes for a basically mild cheese, with a smooth, elastic texture. Experts say it is just the right combination for today's taste buds.

«European tastes are favouring milder cheeses, but cheeses that are identifiable. Cheeses with flavour, but not overpowering flavour,» explained Gaspar de Vicente, director of Central Quesera in Madrid, the company which produced the first prize iberico cheese. The Gregorio Díaz-Miguel company in Alcázar de San Juan (Ciudad Real) snagged the second place spot for its Record brand iberico cheese.

A GREAT TRADITION

Spain is a nation of cheese lovers, in fact one of the nicest compliments you can give to a pretty woman is to say she is «*como un queso*» or «like a cheese».

There are more than 300 varieties of excellent cheese produced in Spain, ranging from the pungent blue Cabrales to tiny patties of goat cheese wrapped in banana leaves. Most varieties, however, are produced in limited quantities by farmhouse cheesemakers and not even distributed nationally.

Perforated pottery unearthed by archaeologists indicates that cheesemaking has been practised on the Iberian peninsula ever since the Iron and Bronze ages (1700 BC). Sheep breeding and the production of a delicious ewe's milk cheese in La Mancha was documented in the writings of Roman historians.

In the Middle Ages, as Spain waged centuries of wars to oust the Moors, sheep breeders formed guilds and adopted a seasonal migration system called transhumance, driving their flocks from pasture to pasture to ensure their survival. The guilds were incorporated into the *Honrado Concejo de la Mesta* in the 13th century and for the next six hundred years played a politically powerful role in Spanish history.

They secured common lands for grazing and built roads, one of which is now Madrid's main avenue, the Paseo de la Castellana. They also controlled the production of merino wool and brought cheesemaking know-how to every corner of the kingdom.

The mestas were abolished in 1836 and cheesemaking remained a small, local endeavour until industrialisation, which took place in the cheese industry in the 1940s following Spain's civil war.

The new factories, following the Spanish traditional cheese making from a mixture of milks, experimented more scientifically with new methods and proportions of mixture. At first they did it only at the end of the season to prolong production, but mixed-milk cheese became more common as consumer demand grew.

«Spain has a large capacity for cheese production, more than 230 million kg. a year, so why don't we export more? The problem is that European consumers and world consumers don't even know Spain makes cheese, or if they do, they think there's just one type, manchego,» said Mr. Vicente. To remedy this situation, nine of Spain's largest cheesemakers have banded together to manufacture and promote the export of iberico cheese.

THE IBERICO CONSORTIUM

The Iberico Cheese Consortium was formed this year to guarantee a high standard of quality for the product and introduce it to the world market. All iberico cheeses produced by the consortium carry its easily recognisable trademark, proof that the product has met the group's strict guidelines.

Iberico cheese is defined as a pressed, uncooked, curd cheese. Consortium standards specify that it must have at least 45% fat content and contain at least 25% and 40% maximum of each of the three milks.

The cheese is made exactly the same way as pure sheep's milk manchego. After pasteurisation, the milk is coagulated for up to 45 minutes to form curds, which are then chopped into tiny pieces about the size of a grain of rice. The whey is then pressed out and the cheese is sliced into blocks which are placed in cylindrical moulds and pressed into shape. It is here that the cheese takes on a decorative flower design called the *flor* on the top and bottom. The sides are imprinted with a herringbone pattern that imitates the esparto grass bindings or *pleitas* traditionally used in Spanish cheesemaking.

The fresh cheeses are salted in a strong brine for about 24 hours and then set to age in storerooms where the temperature is kept a cool 10° C and humidity hovers at 80-85%. The length of ageing varies and corresponds to the colour of the paraffin or plastic rind. White or pale yellow is for fresh cheese (25 days), black is semi-aged (50 days), brown denotes aged (3 months) and dark brown is used for mature cheeses (6 months). Finished cheeses weigh up to 4 kg. (8.8 pounds). On the inside, iberico cheese is off-white in colour and rather elastic, with tiny holes produced by fermentation.

A SPECIALITY CHEESE

The consortium's other goal is to make iberico cheese a familiar product in households throughout Europe. By 1993 it expects to be exporting 7 million kg. of iberico a year to Germany, France, the Benelux countries and Britain.

The official export launch, backed by an ambitious marketing effort, is to take place in October this year at the ANUGA Food Fair in Cologne, Germany. Consumers can expect to see iberico appearing on restaurant menus and in the speciality sections of supermarkets shortly.

As hundreds of thousands of tourists will be welcomed to Spain next year for the Summer Olympic Games in Barcelona and Expo 92 in Seville, the consortium also plans a number of iberico cheese promotions aimed at visitors.

Cheesemakers do not believe iberico will cut into export sales of manchego and other Spanish varieties. On the contrary, they expect iberico to put Spain on the world's cheese map and to tempt consumers into sampling some of the hundreds of other varieties that are still waiting to be discovered.

GOURMETS WINE GUIDE HAS JUST BEEN PUBLISHED IN ITS VIth EDITION

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OSBORNE

THE BLACK BULLS OF OSBORNE

Text: **John Reeder**

To Spaniards, they are so familiar that they seem a natural feature of the landscape. But noone driving in Spain for the first time can fail to be amazed and entertained by the vast black silhouettes that loom periodically alongside the road. The first Osborne bull was installed in 1957, since which time they have been featured in magazines and taken on a status well beyond that of the simple advertising hoarding that they really are.

Can the Osborne bull's inventor ever have imagined that his imaginative idea would turn into a national symbol? For there they still are all these years later — a whole herd of black Osborne bulls scattered all over Spain, standing out proudly against the sky like thoroughbreds in their own right.

You are driving across the great plain of Castile in central Spain and the road stretches for mile after mile before you come across the seemingly endless fields of corn Suddenly, in the distance, on a slight rise beside the road, the distinctive silhouette of a black bull, head held high, comes into view. As you get closer and closer the real size of this roadside giant of an animal — around 12 m. or 40 feet high — becomes apparent. A huge, perfectly sculpted pitch-black bull. Nothing more. No commercial slogan, no persuasive message, not even a name, just the black bull.

In Spain, no name is necessary. Everyone knows that the black bull is the symbol of one of Andalusia's most famous sherry and brandy houses — Osborne.

These impressive animals have graced Spain's roadside and coastline for over thirty years. Originally the first bulls — or rather, smaller bullocks only 4 m. or 13 feet or so high — carried a reference to Osborne's popular brand of brandy de Jerez, Veterano, but with the passage of time the identification of the image of the bull with the company it advertised became so complete that it was deemed no longer necessary to explicitly emblazon the animal with either the name of Osborne or its brandy.

Designed originally by a Spanish graphic artist of international reputation, Manuel Prieto — some of his work is to be found in the Museum of Modern Art in New York, for example - the bulls require constant care and attention. A permanent maintenance team travels round Spain repainting each bull every two years, repairing any damage the elements may have caused, and every ten to fifteen years replacing the animals completely. For although made of three millimetre thick metal plate firmly anchored to four metal towers, even the great bulls of Osborne are not immortal and deteriorate.

For most Spaniards the over one hundred black bulls scattered apparently haphazardly across the country — but in fact erected on sites carefully chosen for their all-round visibility — have become an attractive and almost natural feature of the landscape. Recent Spanish legislation prohibited the indiscriminate placing of advertising billboards and hoardings along Spain's roadsides, which, it was said, dangerously distracted motorists' attention and unnecessarily disfigured the countryside. Most Spaniards found no objection to this legislation and did not consider Osborne's black bulls as advertising but rather as natural and familiar landmarks. An association of the Friends of the Bull was formed, and a vigorous campaign to defend the bulls launched with the result that although other unsightly hoardings have been removed, the familiar giant bulls have been left intact to watch over Spain's roadways.

MIGUEL PEREZ

OSBORNE

OSBORNE

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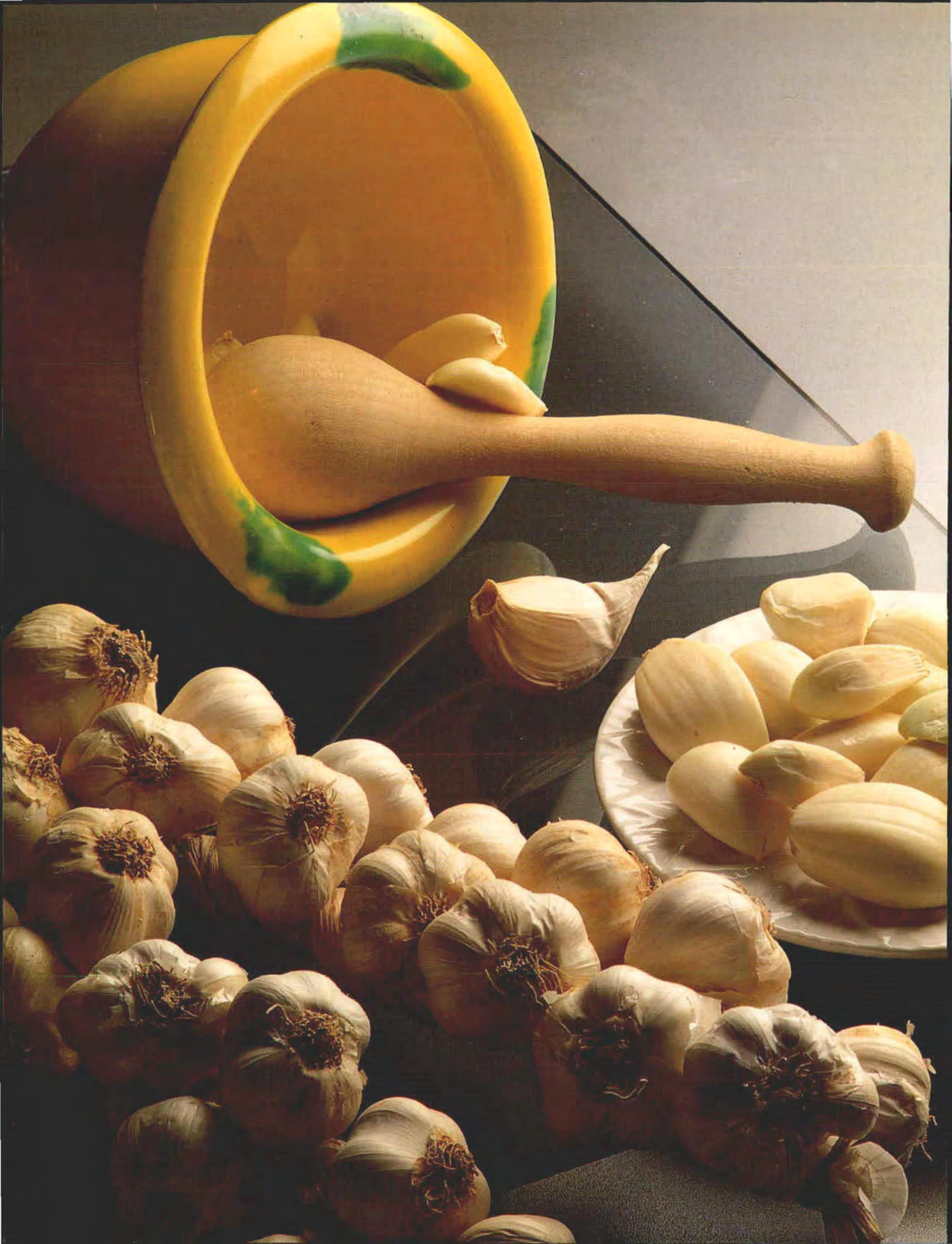

GARLIC

A HEAD OF ITS TIME

Text: **Gonzalo Sol**
Photos: **Ramajo**
Still Lifes: **Itos Vázquez**

People always have strong feelings about garlic one way or the other. The Ancient Greeks referred to it as «stinking rose», neatly summing up both its nice and nasty aspects, though literary figures of the calibre of Alexander Dumas *père* and Provençal poet Frédéric Mistral were more straightforwardly eulogistic. A fundamental ingredient of Mediterranean food since time immemorial, garlic is becoming more and more accepted in cooking all over the world.

There can be few culinary ingredients that have been used so consistently and for so many centuries as garlic, the highly aromatic and pungently flavoured member of the lily family. Yet from the start it seems to have generated the same love it or hate it attitudes that it still meets with today.

In Roman times priests at the temple of the goddess Cybele would refuse entry to worshippers who had recently eaten garlic. In Medieval Spain, in 1330, Alfonso XI The Just, king of Castile and Leon, would not allow noblemen smelling of garlic in his court. One of Cervantes' many insulting descriptions of Don Quijote's henchman, Sancho Panza, was to call him a «garlicky scoundrel», while foreign travellers around Spain in the 17th, 18th and 19th centuries never failed to complain of the way that the food, streets and people all smelled of garlic. For the Spanish themselves, to smell of garlic is to belong to the lower orders: «The peasant may go up in the world, but he'll always smell of garlic,» says a traditional proverb.

But garlic has also always been appreciated as a flavour-enhancer, health-giver and even as a magical charm, and by no means in Spain alone. Seven thousand years ago, the Egyptians knew it to be an effective stimulant, preventative and curative. Aristophanes records that the Greeks, who nicknamed garlic «stinking rose», fed their athletes plenty of it since it gave them more impetus and enthusiasm in competitive events. On a more gastronomic note, Nero, Emperor of Rome from AD 54-68, is credited by some with having invented the deliciously garlicky mayonnaise sauce known as *alioli*. Nearer our times, Alexander Dumas in his *Dictionnaire de la Cuisine* observes: «In Provence, the air is impregnated with the aroma of garlic, so that one breathes very healthily,» and 19C Provencal poet and philologist Frédéric Mistral enthused. «Who can resist the atmosphere of friendship generated by the delicious aroma of a divine alioli?»

The ancient traditional beliefs in the curative and preventative properties of garlic

Recipes

Traditional alioli
(Alioli clásico)

4 cloves garlic
1/4 litre olive oil
salt

Crush the garlic cloves thoroughly using a pestle and mortar, then add a pinch of salt. Now start adding the oil very gradually, crushing and beating at the same time with a steady circular action until you get a thick sauce.

For alioli mayonnaise, stir two egg yolks into the crushed garlic before starting to

Traditional alioli.

Garlic purée.

add the oil, then continue as above. This version thickens more easily, though you still have to be careful to beat consistently.

Garlic purée
(Puré de ajo)

10-12 garlic cloves
1/4 litre stock
single cream
seasoning

Cook the peeled garlic cloves in boiling salted water for 20 minutes. Drain them well and then crush into a paste using a pestle and mortar. Add the stock little by little, beating it in with the pestle, and finally add a little cream. Stir and check the seasoning. This purée can either be served as an accompaniment in its own right or as a sauce in various fish and meat recipes.

Fried garlic.

Fried garlic
(Ajos fritos)

8-10 cloves garlic per person
white wine to cover
olive oil

Poach the whole peeled garlic cloves in the wine for about 2 minutes then drain well, dry with kitchen paper and fry them in very hot oil until they are just golden but not brown.

Fried garlic is delicious with game and simple roasts.

Garlic and walnut rice.

Rice with garlic and nuts
(Arroz con ajo y nueces)

Serves 4

1/4 kg rice
2 tbsp finely chopped parsley
3 cloves garlic
30 g shelled walnuts
50 g grated cheese
3 tbsp olive oil
chicken stock
juice of half a small lemon
salt and black pepper

Crush the garlic, parsley and walnuts together using a pestle and mortar until they form a paste. Now add the grated cheese and work it in with a combined crushing and beating action. Keep this up consistently whilst you add the oil little by little, then season to taste with salt and freshly ground black pepper.

Heat up the stock (you will need about three times as much as rice), and when it comes to the boil add a little salt, the lemon juice and the rice. Cover the pan, turn down the heat and leave the rice to cook for about 15 minutes or until just tender. Drain well and place in a warmed serving dish. Season generously with black pepper, stir in the garlic, parsley and walnut mixture, and serve.

Cuenca-style salt cod
(Ajo arriero de Cuenca)

Serves 6

1/2 kg salt cod
1/2 kg potatoes

100 g breadcrumbs
2 hard boiled eggs
parsley
1 egg yolk
4 cloves garlic
1/2 l olive oil (you may need a little more)

Soak the salt cod for 12-24 hours, changing the water frequently. Boil the fish and the peeled potatoes separately, then make a purée of the potatoes, thinned with some of their cooking liquid. Remove the bones from the fish and cut into small pieces. Chop the hard boiled eggs and the parsley.

Cuenca-style salt cod.

Garlic soup
(Sopa de ajo)

Serves 6

1/2 stick stale French bread
4 cloves garlic
4 tbsp olive oil
1 tbsp paprika
7 cups water or light stock
salt

Cut the bread into small chunks. Peel the garlic cloves and fry in hot oil until golden. Add the bread to the pan and fry briefly, then sprinkle on the paprika, stirring with care since paprika burns easily. Add the water and a little salt, bring to the boil and allow to cook over a gentle heat for about 5 minutes. Serve either from a tureen or in individual soup bowls.

Garlic soup.

have been validated by modern science. During the First World War, soldiers' emergency first aid kits carried garlic for use as an antiseptic, and recent research has isolated one of the components of garlic, allium, an anticoagulant useful in the prevention of heart disease.

A TIMELESS CLASSIC

Whatever its other properties, garlic has almost certainly been used in cooking for so many centuries for the sweet, pungent taste which, like salt and pepper, serves to bring out the flavours of the other ingredients of savoury dishes.

One of the first «soups» eaten in the area of the Mediterranean —clearly an ancestor of Spain's *gazpacho*— was a mixture of water, salt, vinegar, olive oil, bread and garlic. Each ingredient served a vital function: water hydrates the body, salt retains it in the system, vinegar refreshes, oil's fat content builds up energy reserves, bread supplies carbohydrates for quick energy and garlic provides a vitamin and mineral supplement and, more significantly, exerts a dilating effect which promotes perspiration. Invented thousands of years ago this dish, which did not even need to be cooked, was designed to cope with the tough conditions in the arid area around Mesopotamia, fount of the whole Mediterranean civilisation. The formula eventually made its way into Spain via the southern Arab stronghold of Al-Andalus. Later, it would be enriched with products imported from the New World —tomato and capsicum— which contributed more vitamins and the characteristic colour to what became known as *gazpacho,* one of Spain's great contributions to world cuisine.

It is impossible to imagine *gazpacho* without garlic, and the same is true of two other classic Spanish creations: *salsa verde,* literally «green sauce», and *bacalao al pil-pil,* a salt cod dish. *Salsa verde* is a simple, delicate sauce made of olive oil, garlic and parsley mixed with the cooking juices from fish. It is very common in the food of the Basque Country in northern Spain, where it would appear to have been invented. That said, though, the combination of garlic and parsley is one which was included in the daily diet of workers building the Egyptian pyramids for its tonic effect.

A fundamental ingredient of Mediterranean food since time immemorial, garlic is becoming more and more accepted in cooking all over the world.

The onomatapoeically-named *bacalao al pil-pil* is made with salt cod, soaked for at least 36 hours and cooked in an earthenware dish in olive oil and garlic. The fish juices released during cooking mix with these to form a smooth sauce which suddenly whitens and thickens, bubbling with a sound imaginatively transcribed as *pil-pil.* This is the allyl content of garlic at work: it is a highly efficient emulsifier at the right temperature and in the right proportions.

Garlic does not actually appear in the finished version of either of these two dishes, though its essence and effect are very much present. Slivers of garlic are fried gently in olive oil so that the flavour and allyls are transmitted to it, and they are then removed. This ancient method of cooking discreetly with garlic effectively eliminates its more aggressive qualities while making the most of its aroma and flavour and the richness of texture it imparts.

When using raw garlic, crushed in salad dressing for example, it is a good deal less pungent if you remove the green core from each clove. Here again, though, the actual garlic need not appear in the finished dish: its flavour can be transmitted perfectly by simply rubbing the salad bowl and servers with a cut clove.

Garlic classics —Valencia's *all i pebre* (garlic and paprika), Malaga's *ajoblanco* (a cold garlic soup), various forms of the most basic peasant food *sopa de ajo* (a soup made by pouring hot water over stale bread fried with garlic)— abound all over Spain. Garlic is a vital ingredient in the Mediterranean diet, now recognised by modern nutritionists as one of the healthiest in the world. How typical of this part of the world, famous for its sybaritic approach to life, that it should have evolved a diet which tastes delicious, looks beautiful and is actively good for you all at the same time.

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A HISTORY OF SPAIN

THE GOLDEN AGE OF SPLENDOUR AND RUIN

In the second half of the 16th century and the first half of the 17th, Spain's resources were spent trying to hold on to its possessions in the New World and in Europe. As the Habsburg dynasty drew to its end, Spain suffered plagues, widespread hunger, a broken economy, and emigration of its peoples. Surprisingly, amidst such confusion, Spain produced some of its greatest writers and painters: Cervantes, Velázquez, Calderón...

If you ask any modern-day Spaniard if his ancestors were once kings of the world, you are likely to get a queried look. In fact, most Spaniards hardly remember those glorious days of Spain's empire. And judging from commentaries of the day, neither did Spaniards of the 16th and 17th centuries seem to give much importance to this fact. After all, who could believe it? The hardships of daily life were proof enough to know that masters of the world they were not. Perhaps their king, but surely not them.

The truth of the matter, however, is that Spain did possess a vast empire, subject of course to territorial ups and downs as envious powers warred to seize parts of it. And as all great powers do, it wielded influence. We have only to think of the United States in this century. Even Spain's staunchest enemies like England and the Low Countries readily accepted the Spanish *escudo* —the strong currency of the day (like the U.S. dollar is today) backed up by rich mines in the New World and the prestige of a powerful empire with its huge military force. No one needed to be reminded of Spain's famous *armada* and its infantry regiments called the «*Tercios*». In Italy (part of present-day Italy was under Spanish rule) essayists complained of the excessive influence of Spanish culture on local customs. People were eating foods «prepared in Spanish style and using glasses and other table service according to the Spanish custom» (Raguaggli). Dress fashions took on a Spanish flair and Spanish words crept into everyday conversations.


ORONOZ

In 1556, the Holy Roman Empire per se disappeared when Charles I abdicated and the title of Holy Roman Emperor was not passed on to his son Philip II. He did inherit his father's possessions to which he later aded those conquered during his reign

Text: **Jesús Torbado**

(an example being Portugal and its colonies). Both of these kings considered themselves first defenders of a universal Catholic faith and only second kings of Spain. This in the long run would prove to be the ruin of the Spaniards.

Faced with similar political problems and the same enemies (France, England, Moslem Turks, Protestants and at times the very Pope in the name of whose spiritual kingdom they had so often fought), these two great kings had very different characters. History recalls the first as having a jovial nature and liking good food, fine clothes, and travel. The son, on the other hand, was considered unfriendly, sombre, hypocritical and puritanical. His life mostly transpired between the walls of his palaces in Madrid and El Escorial bogged down in the endless bureaucratic details of ruling his domains. He always wore black and could be cruel in his defence of the Catholic faith to the point of congratulating Catherine of Médici on the Saint Bartholomew massacre of three thousand French Huguenots.

The master sculptor Gregorio Fernández created some really impressive Christ figures, such as this one you can see in El Pardo (near Madrid).

HISTORY VERSUS LEGEND

Neither batted an eyelid at the sight of bundles of wood being carted to the ceremonial public burnings of heretics, the notorious *autos-de-fe* which were the enactment of the final sentence passed by the Inquisition.

Inevitably, these made their contribution to the sinister legends which abound about Philip II, as about so many historic figures. One of these is that Philip had his own son, the ill-fated Don Carlos, put to death. Though Carlos did die in prison under mysterious circumstances, this particular legend has its foundation in the works of Schiller and Verdi produced three centuries later rather than in historical evidence. Philip actually spent his time obsessionally poring over papers of state in his chilly quarters in the monastic palace of El Escorial. The typically austere chair in which he sat can still be seen by visitors to the palace today.

Philip II made Madrid the capital of his empire in 1561. In the XVII C, life centered around the Plaza Mayor where bullfights and other games were held.

Another contributory element to the «Black Legend» was that Spain's enemies at the time —the present-day Netherlands, for example— made full use of the newly-invented technique of printing to besmirch the reputation of the Inquisition as far as possible. The whole subject remains a controversial one to this day and has given rise to endless historical studies, theoretical essays and works of fiction. It is now generally recognised that in functioning as an instrument of religious repression, the Inquisition was not as cruel as it was once believed to have been. Under its auspices, heretics were indeed burned at the stake though it must be remembered that at that period religious martyrdom was common throughout Europe. But the Inquisition was also a powerful weapon for a monarchy confronted with a tentatively emerging middle class. It exerted control by confiscation of property and also served to centralise the administration of the Kingdom of Aragon.

Under the Habsburg dynasty, «the country suffered still further loss of lives and money in benefit of the royal family which brought it to ruin» writes a contemporary historian in describing a kind of Marshall Plan which provided aid to royal relatives in financial difficulty. The Vienna Archives are full of letters from members of the House of Habsburg asking the Kings of Spain for money, albeit couched in elaborate terms of excuse and justification.

The Plaza de la Villa, in Madrid, belongs to the old city center, called the «Madrid of the Austrians» where many of the buildings constructed during this period are still standing.

Protestant attacks on Catholic churches marked the beginning of the Low Countries' rebellion against their Spanish king. The king responded by sending the Duke of Alba and the *Tercios* infantry to put down the revolt. «They are machines with the devil inside» wrote Goethe referring to these feared soldiers. Two counts who had sided with the rebels were also executed. Around this same time, Portugal also sought to be free of the Spanish crown. Philip II's administration there had been disastrous. A little later in 1588, the sinking of the invincible Spanish Armada off the shores of England marked another setback for the empire. Half of the 22,000 soldiers and 130 ships were lost at sea mostly due to terrible storms. The glories of Lepanto, where in an historic sea battle Spain had defeated the Turks (Cervantes was wounded there), seemed long gone.

Spain's need to maintain a large navy combined with its need for ships to travel to the colonies was one of the main causes of the deforestation of the Spanish meseta. We don't have to look too far back to find descriptions of a meseta covered with extensive forests. As a matter of fact, Cervantes tells us of Don Quijote's travels through a Mancha covered with trees. Today, both this southern meseta and the one to the north are virtually treeless in comparison. Instead, we find vineyards and fields of grain as far as the eye can ese.

FELIX LORRIO

ICEX

RICH KING, POOR PEOPLE

History refers to the second half of the 16th century and the first half of the 17th as Spain's Golden Age given the many writers, artists, and illustrious men it produced. For the common people, though, this period was a long one hundred years of misery and tears. Life was not as easy as one might expect living in the heart of a powerful empire. The total population at the time was a little over eight million, three quarters of which lived in rural areas plagued by droughts, poor harvests, and epidemics. In only one century, Spain lost a million inhabitants. The great plagues which spread throughout the Mediterranean basin following the «little ice age» of 1550 were far more ruthless than the cold and hunger. Large cities like Valencia lost one half of its inhabitants. The first of these plagues (1598-1601) alone wiped out half a million people while the second (1647-1652) was even worse.

All of the 17th century is considered to be a demographic catastrophe. The population of Castile's great cities, which were the backbone of the country, was reduced by more than half. Burgos went from 15,000 people to 5,000. Valladolid, once the empire's capital, went from 40,000 to 20,000. Toledo, where Charles I had built an impressive citadel, went from 60,000 to 20,000. This drop in population was a tremendous setback to commerce and industry. Former commercial and industrial centres of the meseta came to a halt and were forced to fall back on agriculture. Since the wool industry was paralyzed, the livestock industry also dropped off. The industries which managed to vurvive were few and far between. High costs couldn't compete with goods produced in the rest of Europe, and a sense of hopelessness and abandonment set in. There were a few exceptions, though. A good example is the traditional ceramic industry in Talavera, which has survived to today and still enjoys a fine reputation for the artistic quality of its ceramics. The production of wheat, olive oil, and wine rose due to an increased demand and to the availability of new lands for cultivation. New plants brought from the colonies were more of a curiosity than a potential crop. In Galicia, though, corn, potatoes, and tobaco did gain some importance.

In view of all this, the court anxiously awaited the arrival of ships from the colonies bringing the gold and silver which was desperately needed to pay the high interest on the money owed to Genoan and German bankers. The monarchy had gone into enormous debt in order to pay for its armies fighting in Central Europe (often in penurious conditions) and for manufactured goods no longer produced in Spain. Cánovas, a politician of the late 19th century, stated, «Even today Spain continues to suffer from the effects of the financial debts incurred three centuries ago.» By the way, the Spanish Habsburg monarchy has the dubious honour of being the first monarchy to declare bankruptcy in a decree by Philip II in 1557. So, just as the descendants of the German banking house Fugger have inherited millions, Spaniards have inherited the consequences of those enormous debts —a burden which until only recently has weighed heavily in many ways.

To make matters worse, Philip III (1598-1621) decided to expel the *moriscos,* Moors who had converted to Christianity and continued to live in

ZONKOZ

A great painter of that time was Zurbarán. Some of his best works can be seen in the magnificent Guadalupe monastery, in Cáceres, Extremadura.

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Unlike the tenebrist style of Zurbarán and other painters, Murillo painted with a lighter palate to achieve a certain simplicity and delicateness.

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Spain. The measure was taken after much controversy. The *moriscos* were looked on as greedy and even dangerous because of their conscientious, hardworking activity in agriculture, commerce, and light industry. After they were expelled, it became readily apparent how important and beneficial their industriousness had been for the country.

CENTRE OF THE ARTS

Spanish society at the time often seemed like something right out of a picaresque novel. This typically Spanish literary genre tells tales of penniless hidalgos, impoverished country priests and hapless beggars who had to resort to wiles and tricks in order to get by. The downhill turn which Spanish life had taken is well reflected in the lives of these literary characters. But as the saying goes, every cloud has a silver lining and in this case what brilliantly shone were the arts. The first half of the 17th century was home to Spain's greatest writers: Lope de Vega, Tirso de Molina, Calderón de la Barca, Quevedo, Cervantes, and Teresa de Jesús (end of 16th). Their personal lives and literary works mirrored that proud but impoverished society, idealist but ultimately disillusioned.

This was also a time of splendour for painting. The monarchy's decided fondness for painting led them to buy paintings by the best artists of the day and to invite painters, especially Flemish and Italian, to paint at the court. Those who did not have special favour with the court could still find ample opportunity to develop their art under the patronage of the church or the nobility. This was the case with the famous painter El Greco. Madrid's Prado museum, inaugurated in 1820, houses the world's largest collection of paintings from this period. At mid-century, this splendour in the arts came to an abrupt end when Spain began to fall away from the rest of Europe.

One of Philip's II sisters sponsored the founding of the Descalzas Reales monastery, in Madrid, which is today a very pretty museum.

ORONOZ

During this time, Castile began to lose its supremacy in numbers over Catalonia and Levante as thousands of Spaniards emigrated to the colonies in the New World (emigration permits were only given to Castilians and Andalusians). Some of the cities which escaped this fate were Cadiz and Seville because of their important commercial ties with the colonies, and, more importantly, Madrid. Chosen as the capital, it grew from a dusty town into a great city. Philip III's delight in bullfighting, amusements, fine fashion, and royal balls set the tone for a lively capital. Madrid enjoyed happy times. Its people shared a passion for the theatre, something like the Romans' love for the circus. This period had a decided influence in forging the character of the *madrileños:* they were hospitable, friendly, and open. A visitor to the city today won't have any problem discovering this for himself. The reigns of the last three Habsburg kings left their architectural mark on the city. In fact, the old city centre is called the «Madrid of the Austrians» since many of the buildings (chiefly religious) constructed during this period are still standing.

The defeat of the Spanish army at the Battle of Rocroy in 1643 by French and Swiss mercenaries marks the beginning of the downfall of the Spanish empire. Three years earlier, Portugal had regained its independence bringing to an end the Spanish crown's ill-fated misrule. Philip IV (1621-1665) dedicated more time and interest to the arts than to political affairs, which he left in the hands of nobles referred to as «*validos*». Foremost among these was the Count Duke of Olivares, who became one of the most controversial and disquieting figures in Spanish history. Although marked by political turmoil, Philip IV's reign was in fact exciting namely because it coincided with a period of decadence. The king himself was obsessed with the theatre, lusted after actresses, and was fascinated by witch-craft and black magic. He ruled over a country which wavered between fiction and reality. As the playwright Calderón so aptly put it «life was a dream» and as Velázquez so masterfully showed us «life was art». However, while Madrid partied away the days and nights as a cultural capital of Europe, the rest of the country and the colonies were in dire need of a government to keep its resources from falling into the hands of longstanding enemies.

The last representative of the house of Habsburg and final protagonist of its downfall was Charles II, called «the Bewitched One». He inherited the crown from his father Philip IV when he was only four years old. Soon after, it became evident that he was neither physically nor mentally fit. When he died without a successor in 1700, he left behind him a country in political, moral, and economic ruin. Spain's last tie to Europe, its presence in the Low Countries, officially came to an end in 1714. From then on, Spain began to turn in on itself and fall away from Europe.

THE ART OF THE COURT

As if the passage of kings determined artistic styles, the solid, austere-looking buildings constructed during Philip II's reign gave way to the exuberance of Baroque.

Architecture: In the beginning of the 17th century, straight lines predominated over curves as seen in the religious buildings of the Counter-Reformation. A good example is the Convent of the Incarnation in Madrid. In civil buildings, the so-called «Austrian» style, whose prototype is El Escorial, was characterised by a tower at each end of the façade. There are many examples of this in Madrid: the city hall, the Plaza Mayor, the palace of Buen Retiro, and the building where the Foreign Affairs Ministry is presently located. Little by little, adornments were added to these buildings, which were quite bare in their conception. We see this in the façade of the cathedral of Pilar in Zaragoza. These first steps in Baroque later culminated in the works of Churriguera in the 18th century.

Sculpture: Given the religious situation in Spain, sculpture developed apart from the trends in Europe. The most significant works were the *pasos* —sculpted processional floats depicting scenes from the Passion and carried on the shoulders of bearers during Holy Week processions. In Castile, the *pasos* tended to be very dramatic. Today in El Pardo, the cathedral in Segovia, and the museum of the Convent of the Incarnation, you can see these really impressive Christ figures created by the master sculptor Gregorio Fernández. The Seville school —sculptors like Montañés, Rivas, and Arce— created less woeful representations. In Granada, Alonso Cano stood out for the popular quality he added to his representations. Many of these *pasos* are still carried through Spain's city streets today during Holy Week.

Painting: To counteract the extremes of Mannerism, the Council of Trent dictated norms for religious iconography. Colour and light became more important than lines in an effort to create greater realism so that paintings of martyrs and saints would have a greater impact on the viewer. The first great school of painting started up in Levante with Francisco Ribalta. Its foremost representative is José de Ribera, who lived many years in Naples. Another great painter of the day was Zurbarán, who was from Extremadura. Some of his best works can be seen in the Guadalupe monastery and in the Carthusian monastery in Jerez. Unlike the tenebrist style of these painters, Murillo was painting with a lighter palate to achieve a certain simplicity and delicateness. Valdés Leal was doing something similar although with more of a baroque touch.

ORONOZ

Religious iconography was very important in Spain in that period. José de Ribera is a good representative.

Without a doubt, the greatest artist of this century was Diego Velázquez, court painter for the last of the Habsburg kings. His art is known and admired throughout the world. The Prado museum in Madrid houses many of his most important works: Las Meninas, the Surrender at Breda, and portraits of kings and buffoons. Later, painters like Claudio Coello, Rizi, Carreño and the Italian Lucas Jordán formed what is called the Madrid school.

Madrid of the Austrians: When Philip II made Madrid the capital of his empire in 1561, it was just a town of 18,000 people. Shortly thereafter, one of the king's sisters sponsored the founding of the Descalzas Reales monastery, which is today a very pretty museum. This was the first of many religious buildings constructed by the Habsburg kings. Little by little, the town took on the look of a city, although poor and unkempt, and the population grew (by the end of the 17th century there were 100,000 people). Life centred around the Plaza Mayor where bullfights and other games were held. Several notable buildings from the epoch still stand nearby. Lope de Vega, Cervantes, and Quevedo once lived a little further away around the area of Prado Street. The Habsburg palace has disappeared but some of the seventy-three religious buildings standing in 1629 still remain in addition to the many that were later built. Short on money and long on faith, the Habsburg kings wanted to make Madrid more of a convent city than a capital of an empire.

ORONOZ

Lope de Vega's house, in Madrid, is still standing and you can visit it.

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Lunwerg is a Spanish publishing house which specialises in "coffee-table" books, mostly the towns and regions of Spain and its cultural heritage in general.

This book on Seville is up to the usual fine standard of presentation and printing that one expects from Lunwerg. The text (here with a parallel English translation) is by Víctor Pérez Escolano who, as a researcher with interests in architecture and town planning, local history and politics, knows Seville intimately and guides the reader through this multifaceted city which notoriously defies precise description.

Pérez Escolano prefers Seville's more concrete facets to its folkloric ones, and states: «I shall dispense with anything behavioural and concentrate on its physical reality and the sensations derived from it». He deals with the «physical reality» in three separate chapters: «The River of Seville», namely the Guadalquivir to which the city owes much of its historic splendour as the port and gateway to the Americas; «Streets, Squares...», which describes the gradual evolution from an Arab urban pattern, with introspective houses to a more outward-looking style with lively streets which became «... the privileged territory of customs and ways of the city on a lasting basis». The last chapter, «Monuments and Architecture», is, predictably, the longest. It takes the city quarter by quarter and describes practically all its many famous buildings and monuments.

The introduction is followed by two series of photographs. The first —twenty six black and white pictures by various photographers— is a genuinely fascinating collection of scenes from late 19C-early 20C Seville.

Ramón Masats, author of the 117 colour photographs which make up the second series, takes a different approach from Pérez Escolano's. He by no means limits himself to the "concrete" aspects of Seville, but skilfully captures the customs and life-style of the people of the city.

Seville is nothing if not photogenic. Its historic buildings, its houses, with their marvellous combination of white and yellow-ochre so typical of the towns of Andalusia translate beautifully onto film. Even more photogenic are the local people and their picturesque fiestas: the vivid Holy Week Processions, the April Fair, bull-fights, and all the fervour and local colour that these events engender around them. Masats captures all this with an expert eye for the natural moment. ■

Sevilla
Text: Víctor Pérez Escolano.
Photos: Ramón Masats.
Spanish/English bilingual edition.
Lunwerg Editores, S. A.,
Beethoven 2, 08021 Barcelona, Spain. 1984.

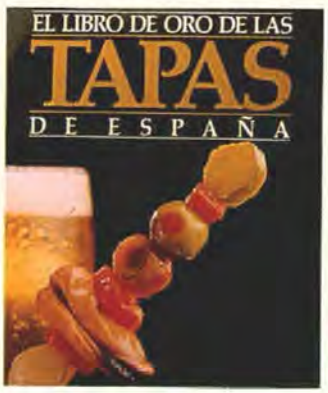
Itos Vázquez has written some twenty cookery books and is a regular contributor to several Spanish food magazines. A great tapas enthusiast, who admits to having been delighted to be asked to write this book.

After an introduction about the various drinks with which tapas can be eaten, the book is divided into 17 chapters, each dealing with a particular region of Spain. Each region turns out to have its own tapas: «The contrast between one region and another is not just a question of landscape, accent, language or character, it is also to do with smells and tastes, the local approach to food. It could be said that the most interesting reflection of this is seen in the local tapas,» states Ms. Vázquez in her introduction.

Andalusian *pescadito frito* (mixed fried fish), Galician *pulpo a feira* (boiled octopus sprinkled with paprika and oil), Basque *chipirones en su tinta* (squid in their own ink), Catalan *pulpitos a la catalana* (tiny octopus)... The book gives over 130 recipes, each with serving suggestions and a photograph of the finished dish.

There are recipes for hot and cold tapas, seasonal tapas —particularly from the wild mushroom season— and year-round tapas, and though some recipes are a little more complicated, the vast majority are very easy to prepare. A practical book with the added bonus of being a visual treat, too. ■

El libro de oro de las tapas de España.
Itos Vázquez.
Gaudí Española de Ediciones, S. A.,
Bruch 94, 08090 Barcelona, Spain. 1990.
223 pp.



Until 1990, the annual "Guía BMW" was known as "Gourmetour" and, with 11 editions behind it, was Spain's longest established restaurant, hotel and tourist guide. In 1990, the BMW motor company entered into an agreement with the Club de Gourmets Publishing Group —publishers of Gourmetour and other food-orientated publications— whereby the guide would bear the BMW name in exchange for financial backing. This has been the only discernible change, however, and the guide continues just as before.

Though it does provide useful tourist information, the Guía BMW is fundamentally about food. It divides Spain up into provinces and each provincial section has its own general and gastronomic introduction.

A wide range of information is given about each of the 778 towns featured, including its population, local festivals, where the tourist office is, and so on. There is also a rather concise list of local museums and places of interest. Entries for bigger towns also tell you where to buy local food and craft specialities.

The guide's real forte, though, is its selection of restaurants and comments on them. It covers a total of 2,145 restaurants ranging from the de luxe to the simple but good. It gives full details of each (address, telephone numbers, opening hours, closing days, credit cards accepted, etc.), a description of the restaurant, comments on the standard of the food compared with previous years, and a list (with prices) of its best dishes and wine.

There are also commentaries on 1,184 hotels and over 1,500 bars and discos all over Spain.

It is a pity that it is only published in Spanish: it would be a boon to foreigners visiting Spain interested enough in food to want to venture beyond paella and gazpacho. ■

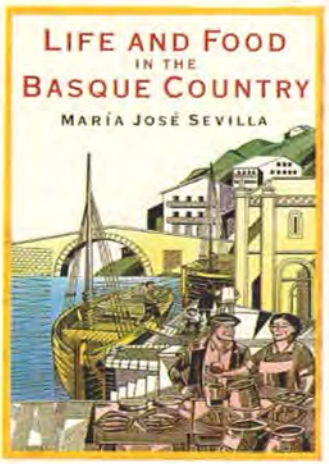
Guía BMW.
Gastronomía y turismo en España.
Grupo Editorial Club de Gourmets,
Velayos 4, 28035 Madrid, Spain. 1991.
876 pp.

This book is not only a pleasure to read but also an inspiration for cooks, though not a cookery book as such. The title sums it up neatly. María José Sevilla aims not just to supply readers with recipes but also with an impression of where they come from, and she takes an almost ethnological approach to exploring the environment and lifestyle that have produced and still foster the Basque Country's inimitable way with food. Stall-holders in Ordicia market, mushroom gatherers (the Basques are great mushroom eaters), cheese-making shepherds, life on the farm, fishermen, craftsmen who make traditional wooden *kaiku* containers for milk and allied dairy products, cider bars, the day-to-day life of a housewife in the Basque Country ... the reader is introduced to them all. They are just some of the background components that have produced the extraordinary Basque institutions of (all-male) gastronomic societies, not to mention many top professional chefs, Pedro Subijana among them.

Food is hugely important in the Basque Country, both inside and outside the home. In combination with the local wealth of natural food resources, this has produced a genuinely exciting style of cooking, and the text and recipes transmit this excitement successfully.

María José Sevilla works in London promoting the foods of Spain, and her knowledge, enthusiasm and professional approach make her an excellent ambassador. These qualities come across in «Life and Food...» to the extent that it not only makes one want to try the recipes but triggers off a genuine interest in the singular culture of the Basque Country. A recommended read, even for people who never set foot in the kitchen. ■

Life and Food in the Basque Country.
María José Sevilla.
Weidenfeld and Nicolson, London. 1989.
170 pp.



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QUICK CONVERSION

In our recipes, quantities are given in metric measurements. The charts on this page show approximate equivalents between Imperial or American measures, and metric measures.

FLUID MEASURES
METRIC/BRITISH STANDARD

10 MILLILITRES = 1/3 OUNCE	1 TEASPOON = 5 MILLILITRES
50 MILLILITRES = 1 3/4 OUNCES	1 TABLESPOON = 18 MILLILITRES
100 MILLILITRES = 3 1/2 OUNCES	1 OUNCE = 28 MILLILITRES
250 MILLILITRES = 8 1/2 OUNCES	1 PINT = 570 MILLILITRES
500 MILLILITRES = 17 1/2 OUNCES	1 QUART = 1.14 LITRES
1 LITRE = 1 3/4 PINTS	1 GALLON = 4 1/4 LITRES

FLUID MEASURES
METRIC/U.S. STANDARD

10 MILLILITRES = 2 TEASPOONS	1 TEASPOON = 5 MILLILITRES
50 MILLILITRES = 3 TABLESPOONS	1 TABLESPOON = 15 MILLILITRES
100 MILLILITRES = 3 1/2 OUNCES	1 OUNCE = 30 MILLILITRES
250 MILLILITRES = 1 CUP + 1 TABLESPOON	1 CUP = 235 MILLILITRES
500 MILLILITRES = 1 PINT + 2 TABLESPOONS	1 PINT = 475 MILLILITRES
1 LITRE = 1 QUART + 3 TABLESPOONS	1 QUART = 950 MILLILITRES
	1 GALLON = 3 3/4 LITRES

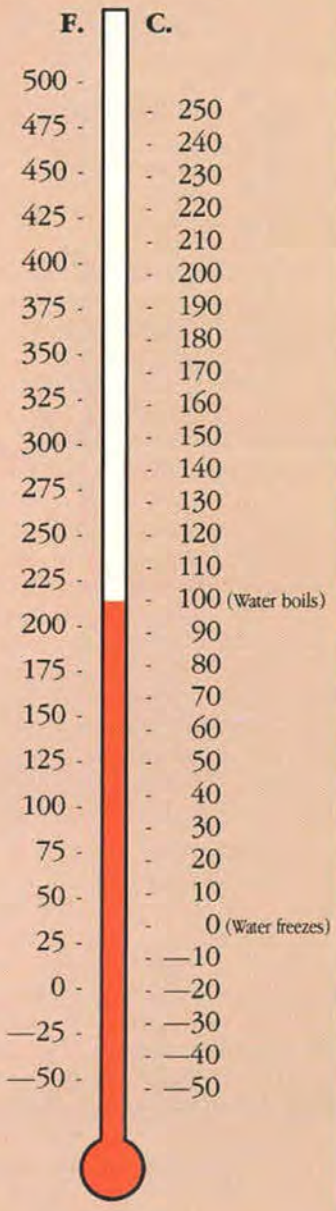
OVEN TEMPERATURE

TEMPERATURE	DIAL NUMBER
VERY SLOW = 250F/120C.	= 1/4
SLOW = 300F/150C.	= 1
MODERATE = 350F/180C.	= 4
HOT = 400F/200C.	= 6
VERY HOT = 450F/230C.	= 8

WEIGHT
METRIC/OUNCES & POUNDS

10 GRAMS = 1/3 OUNCE	1/2 OUNCE = 14 GRAMS
50 GRAMS = 1 3/4 OUNCES	1 OUNCE = 28 GRAMS
100 GRAMS = 3 1/2 OUNCES	1/4 POUND = 110 GRAMS
250 GRAMS = 8 3/4 OUNCES	1/2 POUND = 230 GRAMS
500 GRAMS = 1 POUND + 1 1/2 OUNCES	1 POUND = 450 GRAMS
1 KILO = 2 POUNDS + 3 1/4 OUNCES	

TEMPERATURE



SPAIN GOURMETOUR

Ramón Bayeu

THE SAUSAGE MAN

Photo: © **Prado Museum**

THE PAINTER...

Under the Bourbon monarchy, the Saint Barbara Royal Tapestry Factory was founded in Madrid in 1764, modelled after the French Gobelins. During the reign of Charles III, the director of the factory was the German painter. Antonio Rafael Mengs. He provided work for many painters by having them submit cartoons (designs) for the tapestries. As a result, many of them became famous. The brothers Francisco and Ramón Bayeu from Zaragoza were two such painters. Francisco (1734-995), an admirer of Meng's classic and vigorous style, became Meng's protégé and later went on to become court painter and director of the San Fernando Academy of Fine Arts in Madrid.

The younger brother Ramón, whose work we feature here, was born in 1746. He became one of the best painters of cartoons for tapestries. He usually painted popular scenes which compared quite favourably to those of another young Aragonese painter, Francisco de Goya. As a matter of fact, Goya was Ramón and Francisco's brother-in-law, and Francisco was the person who introduced Goya into the court. Some of Ramón Bayeu's best works are «The Sausage Man», «Picnic in the Country», and «The Handsome Guitar Player», along with the frescoes he did in conjunction with his brother in the Basilica of Pilar in Zaragoza. He died in 1789.

AND THE PAINTING

«The Sausage Man» is a painting on pasteboard which served as the model for one of the tapestries woven at the Santa Barbara Royal Factory. Its simple, vertically-constructed composition is one often repeated by Bayeu. He liked to set a single principal figure against a secondary background. In this case, the central figure is a sausage man depicted with precision and the background is a landscape painted with a diffused stroke. The painting reflects the aristocracy's idealised bucolic view of peasant life. This rosy-cheeked sausage man stands in front of us holding a string of sausages in one hand and a knapsack in the other. His clothes are worn but not ragged: an out-of-shape tricorn hat sits on his head and an old brown cape covers his shoulders. There's a naturalness in his pose and a serene look in his eye. Despite his humble appearance, he seems to have that sense of dignity characteristic of simple country folk.

In the background, there are two people: on the right, a man carries a large jug on his back and on the left, a person peers out from behind the tall grass. The last plane is taken up with a rural landscape — a quaint little village with its cluster of trees, red tile roofs and slate church tower. Somehow, rather than a real village, it seems more like an «idea» of a village, whose purpose is simply to fill in the background. The large expanse of light blue sky filled with white clouds is only broken by a column of smoke curling out of a chimney.

The painting is characterised by soft colours with whites, browns, blues, and greys predominating. The vermilion red of the sausage man's waistcoat stands out as the most vivid colour in the painting. The trend in cartoons at the time called for harmonious, smooth tones rather than sharp colour contrasts. The soft frontal light barely creates shadows and seems to suggest the tranquil hours of the setting sun. Lastly, it is important to remember the decorative nature of tapestries: rather than reflecting life as it was, emphasis was given to creating scenes pleasant to the eye. This was not only true for tapestries but for art in general in the 18th century.

José María Ortega Sanz

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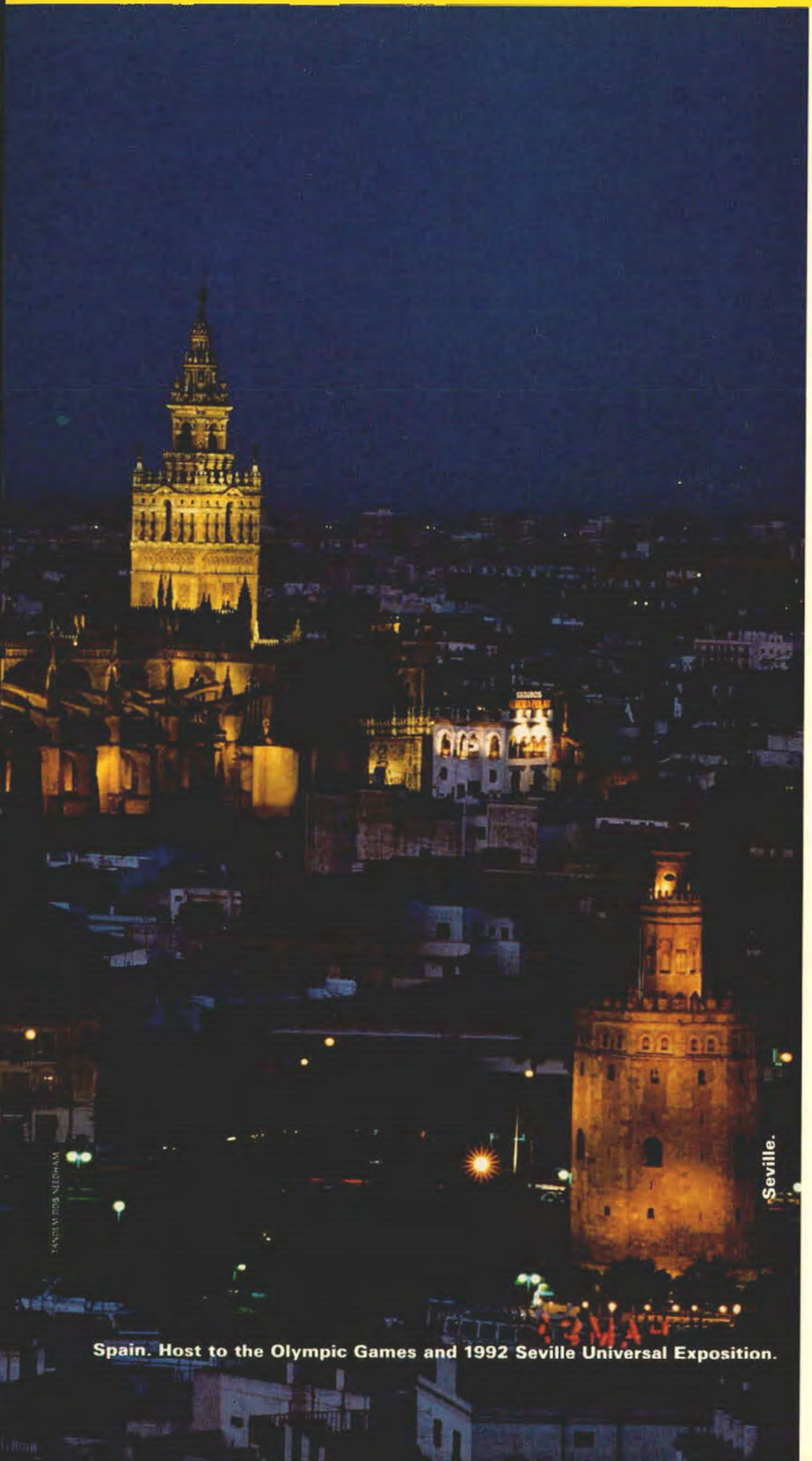

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