

S P A I N
GOURMETOUR

FOOD, WINE & TRAVEL QUARTERLY MAGAZINE



No. 26-1st quarter 1992 - US \$2

GALICIAN CUISINE
THE REWARDING TASTE OF SIMPLICITY

CARNIVAL TIME
CABERNET SAUVIGNON IN SPAIN



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WARM TO THE EXPERIENCE.

S P A I N GOURMETOUR

This issue is devoted almost entirely to Galicia: cooking, wine, products, tourism... Even the subject of this quarter's Best of the Bunch series is a Gallego.

And we could have gone on and on. Galicia, in the north-west corner of Spain, was once the end of the known world —Finis Terrae— and is well worth exploring. Its landscape alone is full of contrasts: green rolling hills in the interior, a dramatic craggy coastline to the north and fjord-like estuaries penetrating far inland to the south-west.

These estuaries, known as *rías*, are the source of almost 50% of world production of mussels. And mussels are just one typical feature of local food: the fresh fish and sea-food are unbeatable, and excellent meat, wine, charcuterie and waxy-textured potatoes are all typically Galician... Traditional local cooking features them all, simply prepared to capitalize on their fresh natural flavour. You'll find them all in this issue, too.

Asparagus, fresh and tinned, is another of Spain's star products. Production of both types has increased considerably in recent years, as have exports, chiefly to meet demand from EC countries.

Our wine section goes varietal and takes a look at Cabernet Sauvignon. It is being grown more and more in wine-producing countries, Spain among them. It may just be a passing phase, but it is interesting to see what impact it is having on the Spanish wine scene.

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CARNIVAL TIME

Text and photos:
María Angeles Sánchez/ICEX

MARDI GRAS COMES ONCE A YEAR. ITS EXACT DATE DEPENDS ON ASH WEDNESDAY (THIS YEAR, MARCH 4) WHICH IN TURN DEPENDS ON EASTER SUNDAY WHICH IN TURN DEPENDS ON THE MOON. EASTER IS ALWAYS THE FIRST SUNDAY AFTER THE FIRST FULL MOON FOLLOWING THE SPRING EQUINOX. WHATEVER DATE IT FALLS ON IS THEN USED TO DETERMINE THE VARIABLE-DATE HOLIDAYS IN THE CHRISTIAN ECCLESIASTICAL CALENDAR. SO FROM THIS, WE CAN CONCLUDE TWO THINGS. ONE IS THAT THERE'S

A FULL MOON OUT DURING HOLY WEEK (BETWEEN PALM SUNDAY AND EASTER SUNDAY), AND TWO IS THAT THE MOON STILL INFLUENCES OUR VITAL RHYTHMS EVEN THOUGH THE SUPERTECHNOLOGICAL YEAR 2000 IS FAST APPROACHING. FOR THOSE OF US WHO BELIEVE IN MAN AND NATURE ABOVE ALL ELSE, THIS IS, WITHOUT A DOUBT, GOOD NEWS.





Two of the most well-known urban carnivals take place in the cities of Cadiz (above) and Santa Cruz de Tenerife (below). In both cities, people have a born sense of irony and having fun.

As in so many other predominantly Catholic countries, the months of February and March in Spain is the season for Mardi Gras carnivals. These celebrations are a good way to shake off the winter doldrums with a bit of merrymaking. Carnivals here come in all colours and sizes but generally they have certain elements in common. One is their «subversive» nature which means that for the duration of the festival it's okay to do the things you normally wouldn't do or say the things you think need saying. Hence, social criticism and going against the established order are important components of the celebration. Another common element is the masquerade, the wonderful chance you get to hide behind a mask and be someone or something other than yourself.

One good way of making our way along Spain's carnival path is to first divide Mardi Gras celebrations into two broad categories: urban carnivals and rural carnivals. Within each one, of course, there can be infinite shades of expression. What in urban carnivals is pomp and extravagance in rural carnivals is ritual and magic. While some put on a grand show to the delight of thousands of spectators, others barely stop short of everyone participating, including would-be onlookers. Whether carnivals be urban or rural, a lot of work goes into the preparations and often

months in advance town life centres around this special event.

RECENT HISTORY

Although the carnival spirit is better captured with the heart, let's put our heads together and take a look at the Mardi Gras scene in Spain. To better understand its recent development, we need to go back to the year 1937, when Spain was in the middle of a civil war (1936-1939). The government of the insurgents under Franco (who would later win the war) issued an edict banning carnival celebrations because «given the present state of events the country is going through, these are times in which we should abstain from the outward expression of merriment, which is inappropriate in light of the sacrifices we are called on to make. We must turn all our attention to supporting our brothers who are selflessly and heroically fighting in the front for the honour and salvation of Spain».

The postwar period was equally hard and lasted throughout the forties and well into the fifties. They weren't times for merrymaking. After the situation improved, it seems that no one remembered to lift the ban. During this long period of prohibition, different towns with a carnival tradition reacted in different ways. Some stopped celebrating it altogether; others disguised it under other names like «winter festival», «spring festival», or «traditional festival» even changing the date if necessary. Anything just to keep on celebrating it. Others scaled it down to a more private arrangement. And lastly, some were simply so far away from the seat of power that they never even got wind of the prohibition. In very few places did the carnival actually disappear altogether. Towns

made the changes they had to make to keep their Mardi Gras tradition alive and were successful at it as would become apparent years later.

After Franco died in 1975 and a democratic state was established, the Mardi Gras celebrations were free to gradually regain the place they had once held. At present, not only are carnivals not banned but they are even funded by the government, especially municipal governments.



This, when you get right down to it, seems like a contradiction in terms since it's probably difficult for a subsidized event to maintain that same critical, cutting, subversive spirit that so characterizes the carnival period. That's like biting the hand that feeds you. Spanish ethnologist Julio Caro Baroja, who has studied in depth the world of carnivals and festivals, commented in his book *El Carnaval* almost thirty years ago: «The carnival is possible as long as man continues to believe that his life is subject to supernatural or preternatural forces in some way or another. Once everything, even amusement, becomes regulated to fit political standards of 'social order' and 'good taste', the carnival is reduced to the shallow amusement of a pretentious casino. All of its enchantment and rebelliousness disappears.»





Two of the most well-known urban carnivals take place in the cities of Cadiz and Santa Cruz de Tenerife. Both cities have much in common: they are important port cities on the Atlantic, their people have a born sense of irony and having fun, and despite the small-town atmosphere you often find in provincial capitals, they have managed to maintain a certain liberal outlook even through difficult times.

CADIZ

Cadiz is the capital of the province of Cadiz, which forms part of Andalusia. The leading players in the carnival here are the choral groups, quartets, processional groups, and chirigotas who all rehearse their jestfully ironic songs and compete in a series of contests that begin shortly

after the start of the new year, keeping the carnival spirit alive. All of this builds up to the grand finale before a packed theatre-house. There have been years when it has lasted as long as an unbelievable ten hours in which neither the enthusiasm of the participants nor the passion of the audience seems to wane one bit.

The most important events are reserved for the Saturday and Sunday (called the «Piñata») before Ash Wednesday. First comes the spectacular masquerade ball at the Falla Theatre and then on Sunday morning the outdoor performance of the choral groups in the Las Flores Square. Later that day, there is the multitudinous grand parade through the city streets. One thing about the Cadiz carnival that stands out is the amazing swiftness with which the different singing groups incorporate any new topic of general interest into the ironic

The Galician rural carnival is one of the most interesting and best preserved in Spain: The madamas and galanes in the carnival in Cobres in Pontevedra (far left above) and the pantallas in the carnival in Xinzo de Limia in Orense (far left below). The carnival of Lanz, in Navarre (above), is a good example of a carnival which has been recovered.

lyrics of their songs, thus keeping the tone very up to date.

The history of the Cadiz carnival seems to go back to the end of the 17th Century when Venetian, Genoan, and Florentine merchants settled in the city. Later, the carnival began to take on its special personality with the incorporation of the choral groups and the unforgivingly biting *chirigotas* (which literally means «laughingstock») in the 19th Century.

SANTA CRUZ DE TENERIFE

The carnival in Santa Cruz de Tenerife, the capital of the island of Tenerife in the Canary Islands, was one of the carnivals that took on the euphemistic name «winter festival» so as not to succumb to the prohibition under Franco. The island's excellent warm winter climate sets the scene for the magnificent *cosos* or parades and the explosion of rhythm and



gaiety that run through the festivities. For this reason, carnival time on this touristic island par excellence is considered the high season.

Those who can visit during this time will be well rewarded. The Canary Islanders are open-minded, friendly people so it is very easy for newcomers to fit right in and join the party. Leading players in the carnival are the *comparsas*, processional groups which lend a Brazilian flair; the *murgas*, street bands who add the biting, ironic counterpoint; and the *rondallas*, string musicians accompanied by a chorus. The carnival makes room for all kinds of rhythms from zarzuela to habaneras, with congas, sambas, rumbas and traditional island airs like *isas*, *folias*, and *malagueñas* in between.

ANIMAL HIDES

At the other end of the spectrum we find the more modest rural carnivals, which generally revolve around ancestral symbols. A good example is the carnival celebrated in Bielsa, a small town near the Aragonese Pyrenees in the province of Huesca. The town was completely destroyed in the civil war, but this was not enough to wipe out the deep-rooted carnival tradition, which resumed as soon as the town came back to life. Here the central characters are *trangas*, *madamas*, *montato*, *oso*, and *cavallet*. *Trangas* are boys wearing skirts and brightly coloured blouses. They cover their head and back with a goat skin to which an impressive set of horns has been attached. Their fierceness contrasts with the delicate look of the *madamas*, single girls dressed in light colours, a short skirt and lace, who dance gayly with the *trangas*. The *montato* is the person who plays the role of a horseman.

The presence of an *oso* or *cavallet* varies each year depending upon whether there are any volunteers or not. And oftentimes there are not, especially in the case of the *oso* (bear) where it takes a lot of courage to put on the often heavy and suffocating disguise of fur hides and head mask. The bear is a figure that also appears in rural carnivals in Navarre like those in the towns of Ituren and Zubieta (celebrated at the end of January) and in Arizkun where the young men are so zealous in preserving their carnival that they won't let outsiders take any pictures.

Animal hides also make their appearance in the town of Frontera on the island of El Hierro, the smallest and least populated of the Canary Islands. The carnival in Frontera is one of the most deeply local of all those celebrated in Spain. The attention goes to the eight rams and the one



«crazy man» leading them and to the people they meet in their path. The sight is enough to send children running away terrified while adults look on with a nostalgic smile recalling their own childhood and the yearly carnivals they lived.

CASTILE

Avila's famous Cebreros wine is at the heart of the town's no less famous carnival. The traditional Rondon Dance held in the main square attracts crowds of townspeople, who are decked out in costumes which are a tribute to imagination and spontaneity. Some distance away in Ciudad Rodrigo in the province of Salamanca, it's the bull that gets most of the attention from thousands of fans from all over the province and even neighbouring Portugal.



Foreign students studying at the University of Salamanca can also be counted among the crowds. Many are American and seem to be following in the steps of Hemingway as they run in front of the bulls. It is easy to understand their fascination when you think that the setting for all this —the *encierros* (penning of the bulls), *desencierros* (unleashing the bulls) and the *capeas* (amateur bullfighting)— is the magnificent, monumental Renaissance-style town square.

LANZ

Some carnivals are named after a personage, whose effigy is made out of straw or hay and inevitably ends up on the bonfire or as the target of shotgun shooters. One example of this is the Miel Otxin

carnival in the town of Lanz in Navarre. Here, the leading «actor» is an enormous effigy dressed in a brightly coloured suit. The rest of the characters include the *ziripot*, a huge mask stuffed with hay and covered in sackcloth; the *zaldiko*, a horse which continually charges the *ziripot*; the blacksmiths carrying huge pliers trying to shoe the horse; and the *txatxos*, young men who take an active part in the whole affair.

The carnival in Lanz is a good example of a carnival which has been recovered after dying out after the civil war. First there was the persistence of two Navarran intellectuals, José Esteban Uranga and José María Iribarren, who managed to get the prohibition lifted one year. Then later in 1964, Julio Caro Baroja (the Spanish ethnologist quoted earlier) was able to film the carnival after convincing the town's old people, who were none too keen on

The carnival in the town of Laza in Orense: its pleiqueiros or cigarrons are mysterious personages worthy of respect (far left above). The boteiros in the grand parade in Viana do Bolo (far left below). Animals hides appear in the town of Frontera of the Canary Is. (left). Above, Pero Palo in Villanueva de la Vera in Caceres, and below, trangas and madamas dance in the carnival in Bielsa (Huesca).

the idea. Today, it is hard to imagine Lanz without its carnival.

PERO PALO

In Villanueva de la Vera in Cáceres the carnival goes by the name Pero Palo. Here the effigy is a severe-looking character, dressed in an elegant suit and topped with a black hat. The wooden head is saved from the bonfire and used again each year. Pero Palo comes out on the street on Carnival Sunday and stays there until Shrove Tuesday. When it's not hanging on its post in one corner of the main square, it is being paraded around on the shoulders of first one then another male. Sometimes you'll see a female carrying it. It is commonly believed that Pero Palo bestows fertility so if a woman carries it, folks say she will become pregnant within a short time.

The origin of this festival is directly related to the passage of the Catholic Kings Ferdinand and Isabella through the town in the 15th Century. Carnival time here offers a splendid opportunity to admire the town's rich folklores and the special beauty of its traditional costumes, many of which have been conserved in almost perfect condition.

GALICIA

Leaving Extremadura, we go up to Galicia — those lands that were the edge



of the known world for many centuries. The Galician rural carnival is one of the most interesting and the best preserved although the full ritual is only kept up in a few places. It begins on the third Sunday before Lent with the *fareleiro* where townspeople throw bran at each other. Four days later comes Compadres Thursday, when the men take the leading role. The following Sunday is the *corredeiro*, when roosters would traditionally run down the street but now it's practically non-existent. Then comes Comadres Thursday, when women are the protagonists. It is also called Jueves Gordo (Fat Thursday) since everyone has a grand feast at country picnics before the rigors of Lent start. Finally, the actual carnival is held on the following Sunday, Monday and Tuesday, called *Antroido* in Gallego.

The carnival in the town of Laza in Orense is one of the best-known carnivals

in this part of the country. Its *pleiqueiros* or *cigarrons* are mysterious personages worthy of respect, who wear seven cowbells on their backs and trousers edged with tassels and fringe. They hide their faces behind showy masks and wear a headdress that looks something like a bishop's mitre painted with animal designs. The *pantallas* in the carnival in Xinzo de Limia are no less interesting nor are the *boteiros* who take part in the grand parade in Viana do Bolo, both towns in the province of Orense. We could go on and on... there are literally

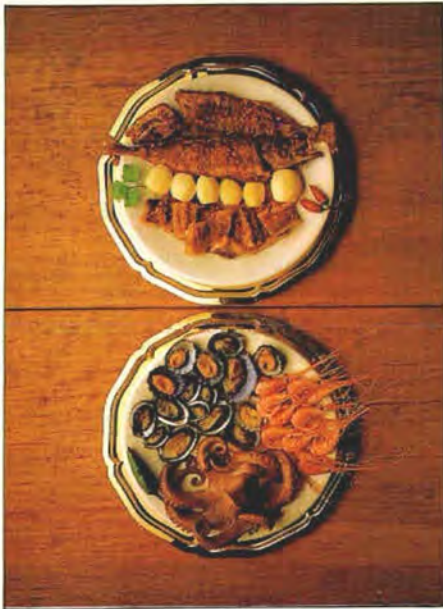
hundreds of Mardi Gras carnivals all over Spain, but we have to stop somewhere. One last look at the *madamas* and *galanes* in the carnival at Cobres in Pontevedra can help us sum up. Their itinerary takes them on a long run over hill and dale to visit each and every one of the residents in this spreadout municipality. It is a strange, enchanting mixture of lightfooted dancing and hard walking, of bedazzling jewels and mellow pastures, of delightful pleasures and hard work. Like the carnival, like life itself.

María Angeles Sánchez is a travel writer. Her first book *«Guía de fiestas populares»*, published in 1982, describes 3,000 Spanish fiestas. Her second book *«Imagen de las fiestas de España»*, in which she is both writer and photographer, has recently been published by El País-Aguilar. Ms. Sánchez is also editor of the Travel Section of the *El País* newspaper.



TENERIFE

An
Island
with
taste



El Taperío El taperío es saludable prólogo de una comida más seria. Picar de los diversos frutos del Atlántico isleño —chicharros, lapas, pulpos...— nos predispone al encuentro con platos mayores y específicos. Taperar es, además, tradicional costumbre que estimula la conversación, incita a la amistad y abre las mejores perspectivas para un excelente almuerzo o una magnífica cena.

El Conejo El salmorejo es salsa densa, de enfáticos aromas que se deslien en las entrañas blancas de la papa arrugada, recién partida. El conejo, elevado a la categoría de manjar, gracias a la alquimia del mortero, es carne propicia para la fiesta popular y la amistad. Debe regarse, preferiblemente, con vino del país, que goza de la graduación y el cuerpo exactos para realzar, aún más, las muchas virtudes de uno de los platos más afamados de las islas.



La Vieja La vieja es, de todos los productos con que le obsequia el generoso Atlántico, el más apreciado por el isleño. Pescado de peculiar colorido y de finísimo paladar, el secreto de su prestigio está en la sencillez de su elaboración tradicional. Los mojos (verde de cilantro o rojo picón) son complementos indispensables en la mesa donde se sirve la vieja. Los renovadores de la cocina, en el Archipiélago, logran con este sabroso pez, platos exquisitos y sorprendentes.

El puchero Hay algo que diferencia el puchero isleño de todos los pucheros y cocidos que en el mundo son. En él, existe, como en los demás, un sabor compacto, homogéneo y personal, pero, cada uno de sus múltiples ingredientes conserva sus propias fragancias, su propia consistencia, su propia individualidad. El puchero es plato para degustar mientras se huele a tierra húmeda y se presiente el mar, más allá del árbol y sus sombras...



CABILDO DE TENERIFE
PATRONATO DE TURISMO



RIOJA
Gran Reserva
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Cellar Book

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As only 100 cases of each Gran Reserva are available, it's advisable to return your application form as soon as possible, and certainly by 31st July, for delivery during October, 1992.

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SOCIAL AND FINANCIAL

The events in the annual programme will include tastings of Museum Gran Reserva

Riojas, which are old wines in very short supply, and an opportunity to join a subsidised wine tour to Rioja.

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The Rioja Gran Reserva Club newsletter will detail all these benefits, give you up-to-date tasting notes and bring you reports on the latest vintages and developments in the Rioja region.

TO AVOID
DISAPPOINTMENT

As supplies are so limited, orders will be dealt with on a first come, first served basis.

The best way to ensure that you not only gain membership, but also secure the wines you have chosen, is to carefully make your selection, then respond as quickly as possible.

WINE FOR CONNOISSEURS

Over the last ten years or so, Santiago Ruiz has emerged as one of the elder statesmen of Galician wine. Elected Gran Bodeguero de Galicia for 1990, his name is generally associated with the aristocrat of Gallego wines, Albariño. However, the wine that bears his name actually belongs to an even more exclusive category, El Rosal, named after a tiny subdivision of the D.O. Rías Baixas. Sr. Ruiz likes to be even more specific: «I think of my wine as first and foremost Santiago Ruiz», he says, «then as Vino de Rosal. It's a wine for connoisseurs.» You also have to be rather well-off, because Santiago Ruiz's wine is far from cheap.



SANTIAGO RUIZ

Text: **Hawys Pritchard**
Photos: **Pablo Neustadt/ICEX**

Now 83 years old, he was born into a prosperous Galician family. In succession, his military grandfather and businessman father ran what is still the family bodega in San Miguel de Tabagón on a small scale rather than as a commercial proposition. There were signs even then of the family's innate marketing skills: his grandfather was the first man in Galicia to label his wine bottles. Until not so long ago, wine was a minority interest for Santiago Ruiz, too. «I've always believed in having a lot of strings to my professional bow», he explains. «That way, you're always your own boss. If you concentrate on just one thing, you inevitably end up being manipulated into doing things you don't want to. If you have other things to turn to, you're your own master.» The other strings in his case included transport and insurance. When he took over the family bodega in 1927 on the death of his father, he kept it going on a small scale, updating it gradually, but still running it very much as a sideline to varied business interests.

THE BACKGROUND STORY

Not until twelve years ago did he start dedicating himself to wine full-time, helped by his younger daughter, Rosa. By 1987-88, his name was appearing in publications such as José Peñín's «101 Best Wines», and Desmond Begg's «Wine Buyer's Guide to Spain». In June 1991, «Restauradores» magazine featured him in an article entitled «Vinos de Moda» (Fashionable wines), his Santiago Ruiz 1990 earning top marks out of four albariños

tasted. In November 1991, «Vino y Gastronomía» magazine invited six experts to choose their own personal selection of «best wines of the decade». Three of them included Santiago Ruiz.

One of the sub-zones that make up the D.O. Rías Baixas, El Rosal lies right along the Miño estuary, with its westernmost part right on the Atlantic and Portugal a mere stone's throw away across the River Miño. Condado del Tea is further up-river, while the third area, the Valle del Salnés, is north of Pontevedra and occupies the promontory which separates the Ría de Arosa and the Ría de Pontevedra. El Rosal and the Condado are generally a couple of degrees warmer than the rest of the province and also, in the wettest area in Spain, have marginally less rain.

The whole D.O. has an extraordinary wealth of native grape varieties exclusive to Galicia: the noblest of all the whites is the little Albariño grape (chauvinists claim that it spread over the border into Portugal rather than the other way round), with Loureiro, Treixadura and Caiño as just three examples of many varieties somewhat lower down the quality scale. Galicia's best whites are delicate, fragrant, and are perfect for drinking with the sea-food that is eaten fresher than fresh in this part of the country.

El Rosal wine enjoyed a particular vogue earlier this century and demand was such that it used to be put on the market almost as soon as it was made, its natural sparkle all too often artificially enhanced by grain of barley, or sugar, or even plain carbon dioxide. On this subject, Sr. Ruiz is scathing not only about the perpetrators of the swindle but also about consumers prepared to

Over the last ten years or so, Santiago Ruiz has emerged as one of the elder statesmen of Galician wine. Elected Gran Bodeguero de Galicia for 1990, his name is generally associated with the aristocrat of Gallego wines, Albariño.

pay high prices just for a name. Not connoisseurs. Having said that, it is his success in restoring the reputation of this exquisite wine that has made Santiago Ruiz such a respected figure in his current profession. He has become a figurehead for the whole of wine-producing Galicia and a friend and admired colleague of many of Spain's top wine names the length and breadth of the country, Torres and Domecq among them.

THE POSITIVE APPROACH

It doesn't take long in conversation with Santiago Ruiz to realize that his mind doesn't work quite like everyone else's. Not only is he a good deal more lucid than many a man half his age, but he's also both a positive and a lateral thinker. He recognizes that he is a good salesman — «After all, I've had sixty years experience» — though he has a tendency to attribute to happy coincidence what looks from outside like sound judgment.

One supremely successful sales ploy dates back twenty-five years, and has by now become his immediately recognizable trademark. Having decided that the simple name and year labels the bodega had been using until then needed updating, he commissioned a designer to create a selection for him. They just weren't right... too fancy. Around that time, his elder daughter was getting married and the reception was to be held at the family house alongside the bodega in San Miguel de Tabagón. (I can vouch for the fact that it is very difficult to find indeed.) Invitations were accompanied by a little hand-drawn map showing the way from Vigo, via both Bayona and Tuy. Toying with the unsatisfactory label samples, he held up one of the invitation cards against the bottle «and I knew without a shadow of a doubt that I'd found my label. Wasn't that a coincidence?».

The same little map now features on one face of his parchment-coloured visiting card. On the other, in the formal handwriting taught in his childhood, it says simply. Santiago Ruiz. Vinicultor. San Miguel de Tabagón. 36770 El Rosal. Presentation packs of wine carry the same map, D.O. information, and the Ruiz signature, all in his distinctive writing. The subliminal message conveyed is a complex one: tradition, individuality, exclusivity... Coincidence? Few marketing experts could have hit on just the right tone quite so accurately.

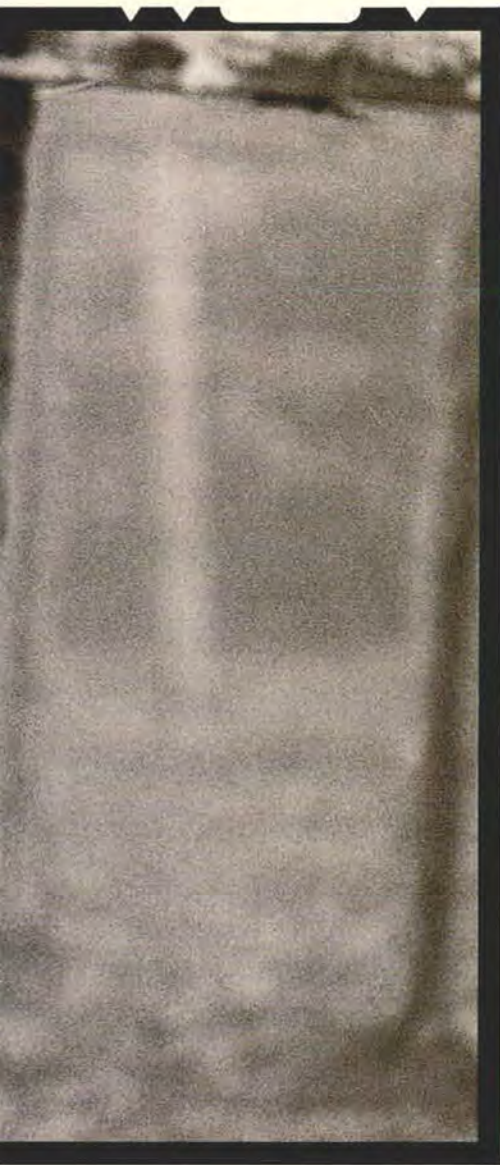


WASN'T THAT A COINCIDENCE?

Engagingly, he admits to having had little oenological training and even mocks the whole wine mystique just a little. However, it was a visit from INDO (Instituto Nacional de Denominaciones de Origen or National Institute of Denominations of Origin) inspectors carrying out a wine census in 1980 that opened his eyes to just how skilled good wine tasters are, and he envies their ability. The visit was to prove a turning point in his full-time wine career. It took place in 1980 when, according to him, he didn't even know what INDO was and nor was he known to them.

Despite his many activities on behalf of his Denomination of Origin as a whole and an awareness that Galicia still has a long way to go for its wine-making potential to be fully realized, he exudes a quiet confidence.

«They started tasting my wine. You know, sloshing it about their mouths, and gargling and spitting. It looks ridiculous, doesn't it? I thought they were pulling my leg, really. Then one commented on what an interesting strawberry taste one batch had, and I thought: Good God, that's incredible! It was a 3,000 litre bocoy I'd made with Albariño and I'd thrown in a few Catalan hybrid grapes that have a very distinctive strawberry flavour. I'd say there was about 2% of the hybrid in there, and that man detected it. I realized from then on that the whole tasting rigmarole really works.» Santiago Ruiz had also come to the attention of Spain's wine establishment.



Rioja. This has meant permanent access to some of the top oenological advice in Spain and the chance to put theories into practice. With Fefiñanes as an exception, Albariño is generally sold as a current-year wine. Some of it is already on the market within two weeks of harvesting. In 1988 Ruiz himself had his wine on the market in December (the harvest in El Rosal takes place between mid-September and mid-October, depending on the weather), and regretted it: «That wine is still good today». Nowadays, he says, he sells his wine «young, but not new-born».

Santiago Ruiz's wine is made of 65 - 70 % Albariño and the remainder of Loureiro, which he believes works as an anti-oxidant. Backed by Lan, he is currently experimenting with bottle-ageing and is adamant that his wine does well in the bottle for at least two to three years.

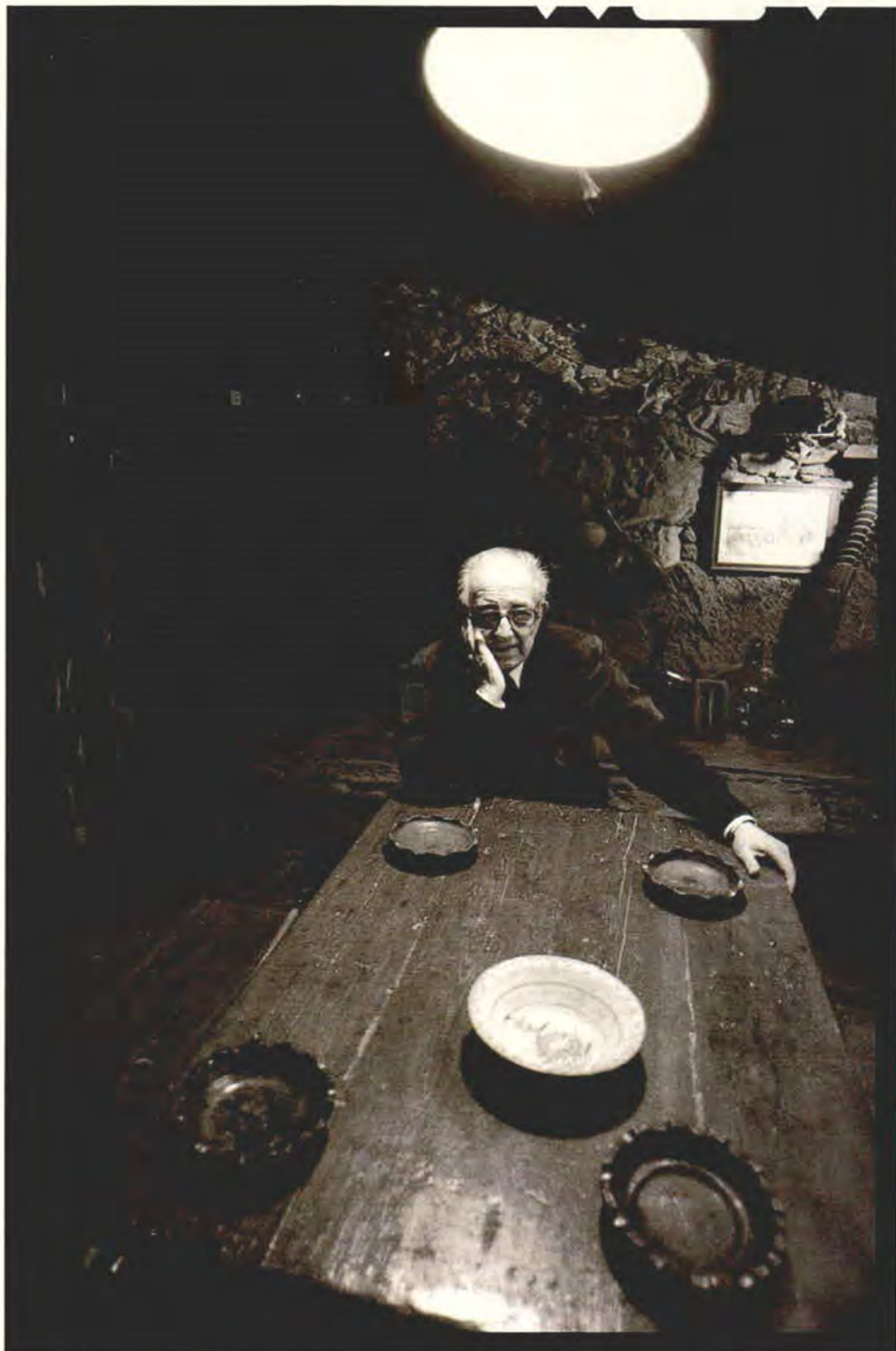
LOW PROFILE? YES...

The Ruiz establishment is, to say the least, picturesque. From the outside, there are no signs to identify it as anything but

MOVING FORWARD

Untrained he may have been, but Santiago Ruiz has known when he needed advice and where to seek it. It was on Miguel Torres' suggestion that he first introduced stainless steel five years ago, involving family and wine-world friends as partners in a company to meet the expense. Having started off during his commercial wine-producing phase making 1,000, then 2,000, then 3,000 bottles a year, by 1987 his output had increased to 15,000, of which he supplied 12,000 to Vinoselección (a Wine club), specially bottled for Diner's Club.

A couple of years later, he started to worry about the future of the bodega —«I don't know what came over me really. I don't generally get depressed»— and decided to join forces with Bodegas Lan of





a well-to-do old house built in local stone. Fortunately, the taxi-driver who took me there was a retired sailor accustomed to finding his way about in adverse weather conditions, for Galicia was living up to its reputation that day. A red door in the street wall leads into a little patio, on one side of which stand the house and on the other the bodega and office wing. In the fields behind the house, cropped vines were dimly discernible through by now torrential rain.

Santiago Ruiz was waiting for me in his office, looking for all the world like an old-world academic in his study. Formal introductions over, however, this first impression was dispelled as chatting began in earnest. His conversation was charged with enthusiasm and *joie de vivre*, the main theme of the interview interspersed with often self-deprecatory anecdotes and many a natty turn of phrase.

He recognizes that he is a good salesman — «After all, I've had sixty years experience» — though he has a tendency to attribute to happy coincidence what looks from outside like sound judgment.

The bodega is small and impeccable, its stainless steel tanks and modern bottling and labelling equipment all a gleam. What was once a country kitchen has been transformed into a tasting room with traditional old utensils and an open hearth, and wine-making equipment used in the days of his grandfather and father makes up a miniature wine museum.

... AND NO

Active in both vineyard and bodega, Santiago Ruiz is pretty busy on the P. R. front, too. He is in constant demand for press interviews and wine events, and his carefully assembled scrap-books dating back many years are full of cuttings from glossy magazines, photographs of himself with royalty and lesser celebrities, letters from admirers within the profession... He is a

spokesman for promoting Albariño, and is now also a moving force within the Jóvenes Amigos del Vino (Young Friends of Wine) Society — «You see, even I don't believe how old I am», he beams.

Despite his many activities on behalf of his D.O. as a whole and an awareness that Galicia still has a long way to go for its wine-making potential to be fully realized, he exudes a quiet confidence. «I don't compare myself with anyone. People like my wine and are prepared to pay for it.» He refuses to allow his wine to be displayed in the bottle and typically, has evolved a marketing ploy to overcome the problem. An empty bottle is supplied with a label around its neck. «We have nothing to hide», it declares. «Bottle empty for display purposes, the contents await you. Wine for connoisseurs», and it's signed by Santiago Ruiz.

Hawys Pritchard is a writer and translator who lives and works in Spain. She is a regular contributor to *Spain Gourmetour* and other periodicals.

Pontevedra, your choice

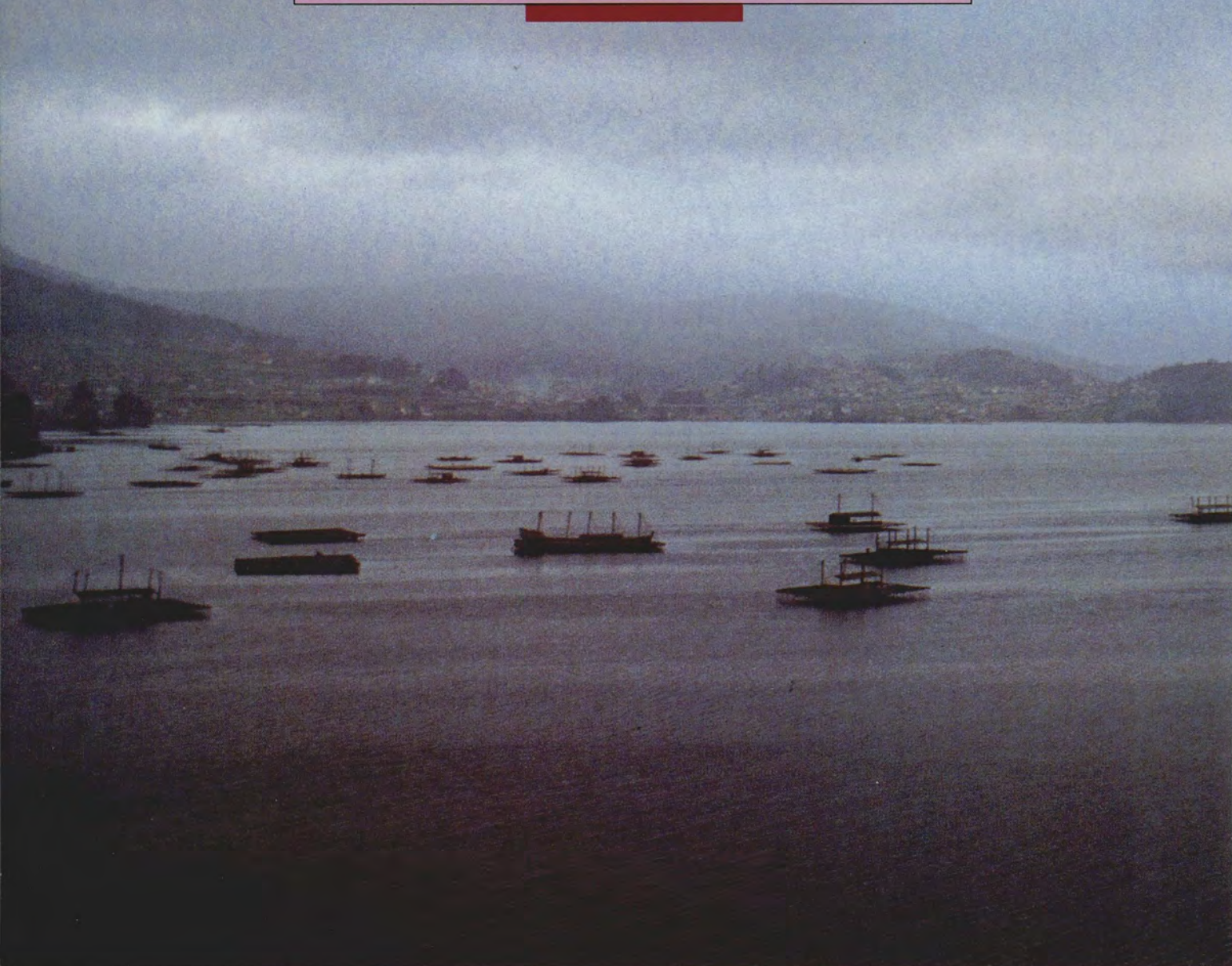


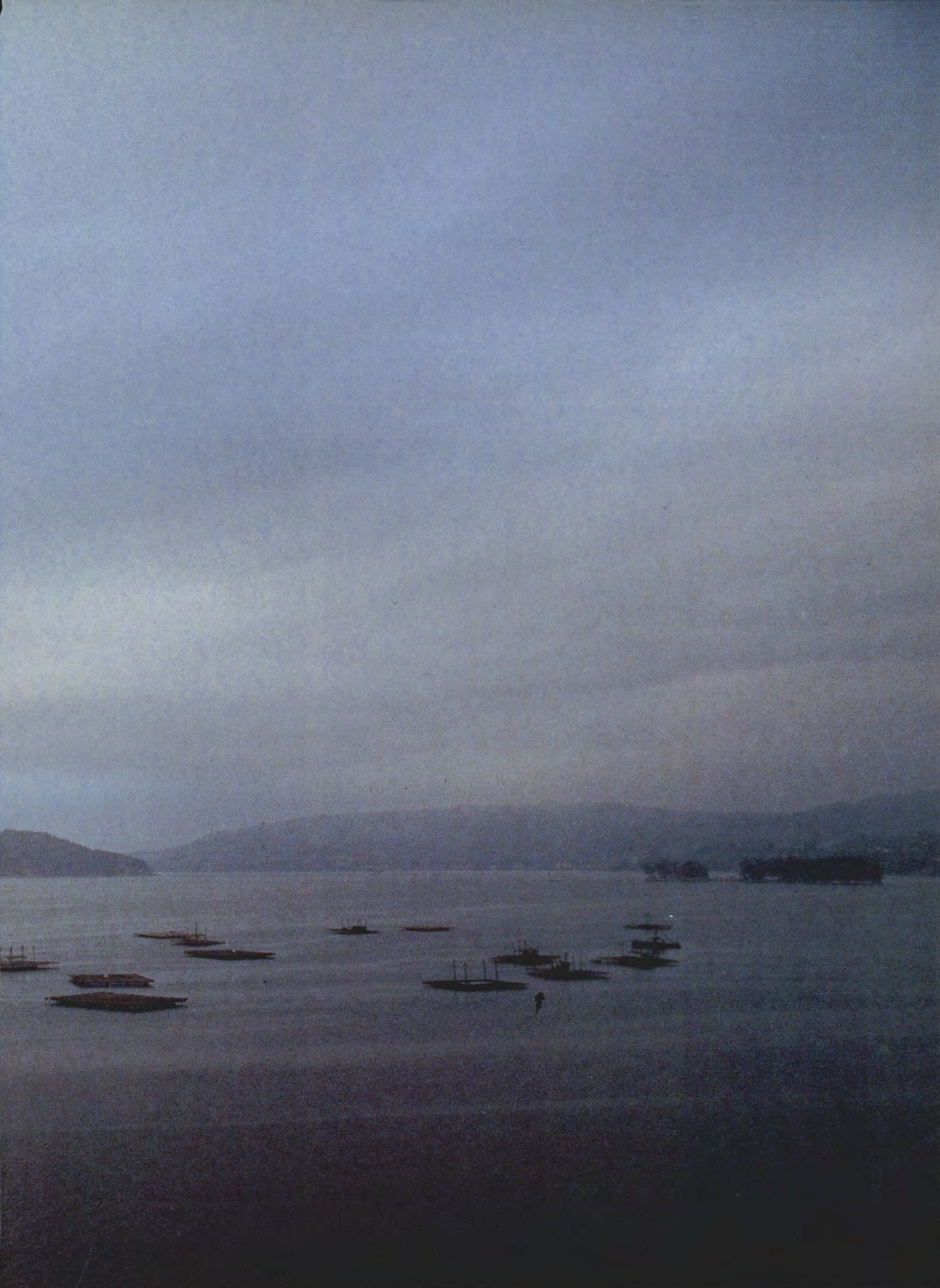
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DE PONTEVEDRA
GALICIA - ESPAÑA

UNDERWATER HARVEST

Text: **Meg Campbell**
Photos: **Víctor Vaqueiro/Sobremesa**

Below the surface of Galicia's Rias Bajas hang massive underwater vineyards teeming with the region's own *Mytilus gallo provincialis*: Mussels. Today, Galicia is the world's largest producer of mussels, providing Spain and many other countries with a shellfish as rich in taste and nutrients as it is reasonable in price.





Standing on the deck of a small ship rocking in the ria de Arousa, a stocky Galician grasps a thick rope 136 Kg (300 pounds) heavy with mussels and snaps a small length of it like a whip. Shellfish that have clung to the line some 11 months tear free and clatter to the deck, where other musselers wait to stuff them into mesh bags. The mussels will go for a scrub and a two-day soak, and then be shipped off, still alive and tightly shut, to fresh fish markets. Other molluscs will be delivered to the region's giant canning factories, where they'll stew in secret sauces before heading for market shelves around the world.

The cultivation of mussels is a thriving industry in Galicia. The region's southern fiords, or rias, are dotted with several thousand sea trellises, each supporting hundreds of mussel-covered ropes hanging down into waters rich with nutrients and well-stirred by unique currents.

Although one of the rias' more recent industries, mussel growing today is a state-of-the-art operation representing some 10,000 million pesetas (approximately 100 million dollars) annually, and well extended internationally. People around the world buying Spanish canned mussels will almost certainly be eating the fat, juicy creatures of Galicia, responsible for almost 100% of Spain's mussel production and almost 50% of world production.

Mussel growers have mobilized into a powerful labour group, a radical change from the days they went wandering from factory to factory with their goods, bartering for favourable prices.

In addition, the industry is well-monitored by the authorities, and in fact, Spain's sanitary standards for fresh mussels are among the world's most rigorous.

Until very recently, it was obligatory under Spain's health regulations to depurate all mussels which were to be eaten fresh. This was not the case in other countries.

New legislation has introduced certain changes. EEC directive No. 91/492/CEE dated 15 July, 1991, establishes health and hygiene standards applicable to the production and selling of live bivalve molluscs. In addition to Depuration Centres, there are now new centres known as *Centros de Expedición* (Despatching Centres), the official name for registered establishments, on land or sea, where bivalve molluscs for human consumption are received, prepared, washed, cleaned, weighed or packed.

From now on both types of centre may be used, depending on the type of product

involved, as long as the terms of the directive are relevant to the health and hygiene conditions applicable to the particular process to which the mussel is being subjected.

For all its modernization and organization, however, the business of mussel growing has changed remarkably little since it was first brought to the rias some forty-five years ago.

A RECENT HISTORY

Although Gallegos have been gathering mussels to sell and eat on a small scale for hundreds of years, the activity did not start to become an industry until 1947, when a local Marquis with an entrepreneurial spirit tried out a musseling technique he had seen on Spain's northeast coast of Castellón.

Villagers from the small fishing town of Villagarcía can still remember the day odd,



The cultivation of mussels is a thriving industry in Galicia. The region's southern fiords, or rias, are dotted with several thousand sea trellises, each supporting hundreds of mussel-covered ropes hanging down into waters rich with nutrients and well-stirred by unique currents.





gridlike structures first appeared floating in the waters in front of Alfonso Ozores Saavedra's home. Pointing to a cove close to shore, they explain that Ozores had fashioned a number of *bateas*, or lattices, by lashing together strong, thin reeds. Several hundred ropes hung down from the reeds into the water, held under by the weight of the mussel clusters growing on them.

The idea Ozores had brought from Castellón had been introduced by French fishermen, who in turn had learned the technique from the Japanese. It proved to be a dramatic improvement over the other techniques used at the time, such as stringing nets over posts in the sea.

This basic lattice structure has endured many attempts to launch alternative, «high-tech» models, although its construction has been modified by the mussel growers themselves over the last forty years.

Today, the majority of the 3,200 *bateas* floating on the rías of Galicia are made of beams of eucalyptus wood, lashed together and bolted onto four iron, fibreglass-coated floats.

By law, each lattice can have a maximum area of 500 square metres (598 square yards), and a maximum number of 500 15-metre (16 yards) ropes hanging from it. Recent enforcement of these rules, as well as bearing down on illegal *bateas*, has done much to control the supply and quality of the mussels, according to Gabriel Ocaña, director of Opmar, the industry's trade association representing nearly 80% of the region's growers.

FARMING THE SEA

Mussel cultivation has changed little also, although automation has made much of the

The majority of 3,200 bateas floating on the rías of Galicia are made of beams of eucalyptus wood. By law, each lattice can have a maximum area of 500 square metres, and a maximum of five hundred 15-metre ropes hanging from it.



work easier. It is a job by turns strenuous, tedious and carefree. It incorporates many of the same steps found in planting and harvesting a field, although with about a tenth of the work.

In the winter months, for example, the *rias* seem uninhabited. Factories are closed, as are purifiers, the businesses charged with preparing mussels destined for fresh consumption. The *bateas* roll alone on the waves, while musselers wait for the season's squalls to subside, and for the tiny mussel seeds they have planted to multiply and grow.

Planting time falls anywhere between January and April. Musselers comb the shores for blooms of tiny mussels, filling rubber buckets that they take out to the *bateas*. This seed is lashed onto the ropes with a cotton mesh, and the ropes are tied onto





to eleven centimetres (3 to 4.5 inches). When they've reached this size, musselers return again to the *bateas* to harvest their crop.

A CHANGING MARKET

Their harvests bring in about 200,000 tons of mussels each year, about half of which goes toward fresh consumption, and the other half for canning.

Production has varied widely over the years, for several reasons. The mussel market saw its first boom in the years 1956 to 1967, when the number of *bateas* rose from 400 to 2,600.

Although activity slowed a bit in the years following, the Consellería de Pesca de Galicia (Local Fishing Authorities) decided the industry was saturated, and stopped issuing licences for new *bateas*.

Although the moratorium was lifted in 1981, creating further growth through 1986 when musselers produced some 240,000 tons of mussels, a second moratorium, and vigilance on the part of the industry has since brought levels back down to its present levels.

In addition, the red tide, a cyclical algae bloom which is the scourge of fishing industries everywhere, has slowed production from time to time. Musselers are more fortunate than other fishermen, however: although they cannot harvest the mussels during red tides, the molluscs are unaffected by the algae. With the capacity to filter some 18 litres (four gallons) of water per hour,

they can easily purge any of the microorganisms they may have ingested.

PURIFYING PROCESS

It is precisely this capacity for filtering, however, that has given mussels a reputation for being easily tainted. Tireless filterers, they catch anything that floats by them in the water, be it food, pollution, or parasite. If eaten while still containing harmful residue, they can make someone sick.

Thus, Gallego mussels have traditionally been put through the wringer before being shipped for consumption. Once harvested, they are hand-selected, and then turned over to purifiers on shore. Workers at these companies scrape and scrub the shellfish until the long black shells are gleaming and free of sea-debris. They then pack them in baskets and sink them into deep pools of sterilized sea water. The mussels soak for two days, giving them time to filter out any debris they might have within their intestine. Only then can they be shipped to be eaten fresh.

Now the Spanish government is learning, however, that they could be overdoing it. According to Ocaña of Opmar, the European Community has issued directives regarding when it is necessary to purify shellfish, and when it is not. The regulations are applied according to the environment where the shellfish have grown. If an area is deemed to be teeming with possible pollutants, shellfish will need to be purified.

However, if an area is considered free of contaminants, shellfish can go directly from sea to market, after a preliminary cleaning. Studies show that when the directive takes effect, in the beginning of 1993, a large percentage of Galicia's mussels will be able to go to market without needing purifying. Already a number of the region's purifiers are modifying their businesses to become expedition centres as well, where they will be charged with packaging and labelling the product.

Tracking the mussels' origins, as well as performing frequent tests on the waters where the shellfish grow, will insure the quality of the product, Ocaña says, just as it will for mussels produced throughout Europe.



People around the world buying Spanish canned mussels will almost certainly be eating the fat, juicy creatures of Galicia, responsible for almost 100% of Spain's mussel production, and almost 50% of world production.

FOOD FOR THOUGHT

Galicia exports some 30,000 tons of its mussel production annually, primarily to Germany, France, Italy and Belgium. There is not much business with England, because the small quantity the country

the eucalyptus beams and dropped into the water. Some musselers hand-tie the seed on, while others feed the seed and rope through a machine that marries the two. In ten days, the cotton net disintegrates and drops away, but by that time, the mussels have grown tendrils and anchored themselves onto the rope.

After four months, the ropes are jammed with shellfish fighting for food, and the ria bottom is strewn with those unfit for survival. Musselers head out to the *bateas* for a second time, to do a *desdoble*: their boats equipped with cranes and baskets, they haul out the ropes, shake off the mussels and retie them to new ropes. For each original rope, three new ones are tied.

The ropes are dropped back into the ria, where they will be left for the next eight months to a year to grow to a size of seven



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Although one of the rias' more recent industries, mussel growing today is a state-of-the-art operation representing some 10,000 million pesetas (approximately 100 million dollars) annually, and well extended internationally.

does eat is grown domestically, Ocaña explains.

Gallego mussel growers expect the export figure to grow as Europeans become more accustomed to the Spanish mussel. «It's a question of habit», says Ocaña. «These countries are used to a small, white mussel, while Spaniards have come to value the meaty, orange mussel we produce up here.» Spaniards also consume a much higher percentage of fish and seafood than the rest of Europe, he points out.

Nevertheless, the mussel growers are going to target their own country with some aggressive campaigning in the coming months, in an attempt to elevate the mussel's status as a «poor oyster», as it's called in France. Mussels are plentiful and thus inexpensive. Their low price has contributed to their image as less exotic than other shellfish, such as scallops and clams.

Mussels are thus not often found on menus as a main course in Spain. They are rather a *tapa*, an hors d'oeuvre, often given free in bars with beer or wine. Or they are incorporated into a main course. For example, no seafood *paella* would be complete without large black mussels arranged on top.

But such limited use is a waste of a valuable food. Mussels work well prepared many different ways, from cold in vinaigrettes to hot, steamed in a spicy garlic sauce. They are cheap, flexible, and most importantly, nutritious. Apart from being low in fat and high in protein, they contain significant amounts of Omega 3, thought by scientists to be instrumental in lowering cholesterol levels. In addition, they are an ideal source of minerals needed by the body in small amounts, such as magnesium, calcium, phosphorous and zinc.

Meg Campbell is a staff writer for the Spanish communications weekly *Noticias de la Comunicación* and contributed to *Insight Guides: Spain*, winner of the 1988 Vega-Inclán prize from Spain's Secretary of Tourism.

HOW MUSSELS ARE DEPURATED

A depuration plant for molluscs functions essentially by sterilizing sea-water which is then fed through mussels or other bivalve molluscs in conditions as similar as possible to their natural environment. The depuration process takes about 46 hours and consists of washing out the bacterial flora inside the molluscs to a standard specified by current regulations so as to make them fit for human consumption.

A depuration plant has to meet three main requirements:

1. It must have an adequate supply of sterile water.
2. The sterilizing agent used must not affect the molluscs treated.
3. The operation must be conducted at a suitable temperature and using highly concentrated oxygen.

During the depuration process, the only oxygen that the mussel absorbs is that dissolved in the water around it. This means that it must be present in high concentration for the mussel's respiratory system to keep functioning normally. Experiments have shown that respiration is most intense at 21-22°C, slowing down at higher or lower temperatures, and thus prolonging the depuration process.

At these temperatures, a concentration of 50 ml of oxygen per kilogram of mussels is required. This produces an optimum respiration rate of 30-35 ml of oxygen per kilogram of mussels per hour.

The length of the tanks used is another important factor in the depuration pro-

cess. It has been shown that mussels at the far end of the tanks (nearest the water outlet) show higher bacterial content during the first few hours of the process than mussels at the end near the sterile water intake. This is because the outlet-end mussels ingest the impurities already expelled by the others. If the tanks are over-long, the mussels at the outlet end need a longer depuration process than those at the beginning, which adds to the cost of the process. The water is circulated in a rolling motion so as to avoid turbulence, which would recontaminate already clean mussels.

Depurating methods

The main depuration agents used are:

1. Chlorine gas or sodium hypochloride. This is the agent used in Galicia, and both substances sterilize sea water efficiently.
2. Ozone: Ozone is a powerful oxidizer and it is therefore an efficient bactericide. This agent is often used in Catalonia.
3. Ultra-violet rays. These are not often used since this method is very energy-intensive.

Source: *El Mejillón: Biología, Cultivo y Comercialización* (Mussels: Biology, Cultivation and Commercialization), Fundación Caixa Galicia, La Coruña (1990).



The depuration process consists of washing out the bacterial flora inside the molluscs to a standard specified by current regulations.

NO SMALL POTATOES

Text: Meg Campbell

Many of Galicia's greatest agricultural treasures have been buried for too long, the region's government has decided. It's high time the outside world got a taste of its naturally delicious wines, honey, potatoes, cheeses and veals.

It wasn't that long ago that the farmers at SAT San Victorio, a small dairy in La Coruña, made their cheeses by milking cows by hand and cooking off the milk in big pots. All that changed, however, when the dairy decided to start making cheese good enough to sport the exclusive label «a quality product of Galicia». Today, San Victorio has a modern milking and cheesemaking operation, using equipment and techniques that comply with the rigorous norms set forth by the Xunta, or regional government, Council on Agriculture and Livestock.

The concept of a formal label of origin, which tells consumers that the product they're buying does indeed come from that region, and has been grown and prepared according to strict standards, is a very recent development in Galicia, although it is well-introduced in other areas of Spain. The wines of Rioja, the sherries of Jerez, the cheeses of Cabrales, for example, have long been recognized as prestigious products. Galicia's government is hoping some of the region's own home-grown delicacies will come to carry the same weight in national—and international—markets.

Apart from the region's wines (See story, pg 42), four Gallego products have so far been chosen to wear labels of origin: veal, honey, potatoes, and Arzua cheese. That is not to say, however, that all the veal and honey produced in Galicia have an official tag. Producers and packagers have to earn the label by proving that their product is up to snuff, and that their equipment and practices go along with the norms. Their installations are inspected and their products analyzed before they are given the green light to label their foods as quality products of Galicia.

This is a time-consuming process, and often an expensive one, according to producers. Operations which have gone untouched for many years need radical renovation in order to meet standards.

Nevertheless, it's worth the effort, say those who are opting to commercialize the labelled products. «It will help out a lot in marketing our cheese», explains Jesús López of the SAT San Victorio dairy. «The products include guarantees that were missing until now. Customers will come to recognize the label and ask for the product by name.»

THE NAME GAME

According to representatives at the Xunta of Galicia, creating an image for the products is a big part of the labelling. The foodstuffs are well-known within the region, and Galicia has long enjoyed a reputation for superior agricultural products, due to its climate and terrain. It's time to capitalize on that image, and also to make sure that the products are living up to the legend, explains Maximino Viño, president of the regulatory council for Galicia's quality-



«A Quality Product of Galicia» will be the label of origin for some of the region's delicacies.

labelled veal. The regulatory councils for each product work directly with the producers and butchers to ensure compliance, and also to coordinate marketing and distribution efforts.

Another key reason for origin labelling is to assure buyers that the product is indeed from Galicia. José Castillo, a potato packager in Orense, explains that many buy their potatoes from around the country, and then simply attach a tag reading *patatas gallegas*. «Having an origin label will help out, because it will be much harder to forge», he says, explaining that the labelling actually consists of two stickers, one from the packager, and another from the Xunta itself, verifying the producer and packager.

TOP SHELF PRODUCTS

The potato worthy of the origin label is no ordinary tuber. It is a Kennebec potato, white and mealy with a light yellow skin, that tastes and cooks differently from any other Spanish potato.

A box of origin-labelled Kennebecs should differ minimally in size and have few bruises and blemishes. Everything, from the area of Galicia that the potato is grown in, to its size and the container it's shipped in, are carefully tracked to ensure quality and consistency. To date, only a tiny percentage of the region's potatoes carry the origin label. «It'd help if we could package them in bags instead of boxes», grumbles Castillo. «Housewives prefer bags.»

The other products have similar restrictions. For example, Gallego honey—whose own unique taste comes from the pollens of the briars and other flowering plants of the region—cannot be heat-treated, unlike many other honeys. Heating honey keeps it from crystallizing, but also damages much of its nutritional value, says José Luis Meijide, a biologist and bee doctor with the Gallego Association of Apiculture (beekeeping).

Beehives must have removable panels, to make honey collection easier. Early beehives were single, bulky units that were tough to handle, Meijide explains, and it was common

for wax and other debris to fall into the honey during collection.

For their part, Gallego cheese must undergo a slower pasteurization at a lower temperature than most cheeses, while Gallego veal must come from calves that have spent up to four months with their mothers and have been fed with the foods of the region, from corn to turnips.

Such attention to detail and the need for special equipment and supplies obviously show up in the prices of these products. They are produced in much smaller quantities, and although the accent is on modern operation and quality standards, production still reflects the artisan ways of the region. Customers are willing to pay for such details in other products, says Maximino Viño; with a little work they should start doing the same for the products of Galicia.

BRINGING DOWN THE WALLS

Getting the origin-label programme up and running has been hard work, due to the region's tradition of independently run *minifundios*, explain Xunta representatives. Much of Galicia's farming community is made up of tiny, family-run plots of land walled off from neighbours, each with its own small harvest. Traditionally, farmers have not been able to afford—or fit on their little farms—expensive automating equipment. They could not promote their products, buy supplies in bulk, or set up large distribution networks.

By establishing standardized products and practices, the Xunta hopes to knock down a few walls, at least figuratively. The producers will have the support of their own regulatory councils, as well as help and subsidies from the Xunta. For example, the Xunta has set up stands at recent food fairs in Berlin and Cologne, and each individual product has been given exhibit space. Producers and packagers would never have been able to afford that kind of exposure on their own, say Xunta sources.

Although producers attended such fairs with an eye on exports, such activity is still some way. «We've got to get our cheese selling down in Madrid before we can think about shipping to other countries», says Jesús López, explaining that his and the other Gallego products have traditionally been consumed almost entirely within the region. The first step, is to commercialize nationally. Once that's done, producers can start exploring external markets.

Meanwhile, the Xunta is moving additional products through the selection process toward making them origin-labelled. Next on the list is San Simón cheese, a smoky cheese of cow's milk, and *aguardiente*, a powerful eau-de-vie made from fermenting grape skins. *Aguardiente* enjoys a long history in Galicia. It is traditionally served as a *queimada*, mixed with sugar and burned off.

«People in Spain are familiar with the products of Galicia. They look for them», says Maximino Viño. «It's time we make sure they're getting what they think they're paying for.»

SARGADELOS



This painting of Goya, nowadays at Baltimore Museum, is the portrait of Antonio Raymundo Ibáñez, a Galician-asturian enlightened man, creator of many enterprises and inspirer of a management philosophy still not well-known. At the turn of the XVIIIth century, Ibáñez built an industrial complex at Sargadelos which was equipped with the first integral siderurgy in all the Iberian Peninsula, and a pottery factory that introduced the mechanical stamping in Spain. In 1809, he was killed at Ribadeo, in a tragical episode in the War of Independence, but his industries survived until 1875.

In 1963, a group of Galicians, exiled in the Argentine Republic, conceived a restoration plan for the historic memory of Galicia, the *Laboratorio de Formas*, which recuperates, among other cultural purposes, the Sargadelos Ceramics, in a project that so joins tradition and future.





"Some of our cellars date back to the 16th century. You can almost hear the past."

Marcos Eguizábal
(Paternina Banda Azul)

Ancient cellars and oak casks give Señor Eguizábal's wine a lingering flavor of oak, yet a fresh, fruity taste.



"I personally choose the wines that will become my Reservas—assuring exceptional quality."

Rafael Feliú
(Berberana Reserva)

Señor Feliú's tireless vigilance has paid off—*The Wine Spectator* recently named his full-bodied Berberana Reserva 1985 one of the world's 100 best wines.



"My wine is still racked traditionally. I like to give it my personal touch."

Santiago de Ugarte
(Viña Pomal)

Señor de Ugarte ages every bottle of Viña Pomal for at least 3 years in oak. This lends a full-bodied, mature taste with a touch of wood.



"Even though we are one of the largest-selling wines in Rioja, I still choose the wines personally."

José Bezares
(Campo Viejo)

By using the classic winemaking styles of Rioja, Señor Bezares has created a unique wine, deep in color with a well-rounded taste and crisp finish.



A two thousand-year-old heritage. Eight

For two thousand years, from generation to generation, these careful, dedicated souls have been making these uncommonly varied wines from the ancient Rioja region of Northern Spain. Wines that *The Wine*



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"I use only the finest grapes. When the grapes are bad, I am proud to make no wine at all."

María Martínez
(Viña Monty)

Perfectionism has paid off for Señora Martínez. Her intensely aromatic and rich Viña Monty has beaten the finest Bordeaux wines in blind tastings.

"I use only Tempranillo grapes in this wine. They know the land and remember its history."

José Ignacio Domecq
(Marqués de Arienzo)

100% Tempranillo grapes have imparted Señor Domecq's Marqués de Arienzo with an intense nose, good raspberry flavor and a particularly long finish.

"I use only new oak casks. They give my wines a truly delicate character"

Jean Gervais
(Cosme Palacio)

Because Señor Gervais combines the ancient Tempranillo grapes with new oak casks and bottle aging, his Cosme Palacio displays a rich, long finish with just a touch of oak flavor.

"Twelve months of aging in new American oak. That's what gives my Siglo Saco character."

Cruz García
(Siglo Saco)

This obsession with wood has served Señor García well. His Siglo Saco has gained world renown, thanks to its deep red color, light character and vanilla overtones.



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The **Rioja Reds.**
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GALICIAN CUISINE

THE REWARDING TASTE OF SIMPLICITY

Text: **Gonzalo Sol**
Still Lifes: **Menchu Artime**
Photos: **A. de Benito/ICEX**



IF YOU'RE THE TYPE OF PERSON WHO WOULD GO TO THE ENDS OF THE EARTH FOR A GOOD MEAL, THEN WE'LL SEE YOU IN GALICIA... THE LAND OF *FINIS TERRAE* WHERE THE LAST SHORES GIVE WAY TO THE GREAT EXPANSE OF THE ATLANTIC OCEAN. GALICIA HAS A RICH STORE OF FOODS FROM BOTH LAND AND SEA, FOODS WHICH ARE TRADITIONALLY PREPARED WITH A WISE TOUCH OF SIMPLICITY TO LET THE NATURAL FLAVOURS SHINE THROUGH.

The crowning glory of Galician cuisine is the seafood which comes from its «three seas»: the Cantabrian to the north with its rugged Rías Altas (estuary coastline), the Atlantic on the west with its idyllic Rías Bajas, and the distant high seas, which for fishermen and their families is felt very close to home.



One way of talking about Galician cuisine is to go through, one by one, the cuisine of each of the four provinces that make up Galicia —La Coruña, Lugo, Orense, and Pontevedra— each with its particular climate, terrain, and seacoast. Another way of looking at it is to take them all together to get a global view of the culinary possibilities Galicia holds in store. We'll go with this second option.

Simplicity is a key word in Galician cuisine and it's present right from the start. No one goes much out of their way to use foods other than those the Good Lord blessed these lands with. Vegetables commonly used in Galician cuisine can practically be counted on only one hand: tasty potatoes, juicy cabbages, young turnip sprouts or full-grown turnip greens (that's much simpler than digging up the turnip!), Padron green peppers, and dried beans. Others less frequently found on the Galician table are cauliflower, chard, green beans, and broad beans. For the most part, these foods play a secondary role to the main protein-rich food, considered to be more substantial than any mere plate of vegetables! Thus, in Galician cuisine, vegetables are rarely found as a dish in their own right.

SEAFOOD FROM THREE SEAS

The crowning glory of Galician cuisine is the seafood which comes from its «three seas»: the Cantabrian to the north with its rugged *Rías Altas* (estuary coastline), the Atlantic on the west with its idyllic *Rías Bajas* (estuary coastline), and the distant high seas, which for fishermen and their families is felt very close to home. The marine life on this side of the world seems to channel into Galicia as if through a large funnel. The catch here is the highest in Europe. It is no wonder then that Galicia is considered a seafood paradise.

Handsome, top-quality shellfish abound: barnacles, scallops, clams, oysters, cockles, mussels, crabs, tiny crabs, prawns, shrimp, sea crayfish, spiny lobster, lobster, razor shells, sea-snails, *lubricantes*, *zamburiñas*, and *santiaguínos*. To name them all might bring on the urge to pinch yourself to make sure you're not dreaming. This is no dream,

though. We're talking colourful, sumptuous, and —let's be honest about it— expensive reality. Raw or cooked, alone or in stews, the variety of shellfish available here is unique.

Some shellfish are more important than others, of course. For example, mussels, clams, and oysters are presently the three most cultivated molluscs in the deep estuaries. In the past, clams and oysters used to be pickled and packaged in little wooden barrels for export to England. Given the traditional abundance of scallops along the Galician coast, it is not surprising that centuries ago the scallop shell became the universal symbol of the pilgrimage to the shrine of Saint James in Santiago de Compostela.

Barnacles also warrant special mention. Although they certainly would never win any beauty contest and many people find them to have the strongest sea flavour, such is no impediment to their being in demand. The «impediment» in this case is one of a very real kind: the sea-beaten, rocky coastline of the *Rías Altas* and nearby little islands where barnacles are collected. It is called the *Costa de la Muerte* (Death Coast), a name which more than adequately describes the risky business of collecting barnacles. Collectors have only a few moments to work between the time the large waves roll out to sea and when they come crashing back in against the rocky walls.

Octopus is another symbol of Galicia. The recipe *a feira* is especially delicious and representative. It calls for freshly boiled and cut up octopus to be generously dressed in virgin olive oil and seasoned with kitchen salt and a mixture of sweet and hot paprika. Another memorable recipe calls for cooking octopus in a stew with potatoes. Cuttlefish are also popular among Galicians.

Fish —big or small, from the rocky coastline or the bottom of the high seas— Galicia has got it. When Alexander Dumas recommended in his book *«A Trip through Spain»*: «Galicia is the best place for fish...», he certainly knew what he was talking about. Although generally costly, fish here offer a colourful palette of mouthwatering, delicate, natural flavours that man can still discover and enjoy. Nutritionally, they provide easily digestible proteins in addition to valuable fats —such as that of blue fish, which has

been shown to help lower cholesterol levels in the blood.

HAKES, SARDINES AND MORE...

Any discussion of Galician fish is bound to begin with hake, a regular along the Cantabrian coast where Galician settlers would go in search of it as far away as the Gran Sol fishing grounds. One of the traditional ways to prepare this magnificent fish is to serve it with the classic *ajada* — a very mild, nicely aromatic red sauce made from olive oil, garlic, and paprika. That might sound simple enough, but getting the right balance of flavours takes precision measurements and following the recipe carefully. Turbot, considered by many to be the king of fish, can also be poached and served with *ajada*. Given its fattiness and gelatinous bones and skin, though, it is probably more suited to the dry, caressing heat of an oven or the quick, sizzling heat of a grill. Allowing the thick skin to turn golden crisp adds an extra special flavour. In his book *«Galician Cooking»*, Galician writer and gastronome Alvaro Cunqueiro recommends preparing turbot «*a la primavera*» with all the delightful young spring vegetables». Another large fish commonly used in Galician cuisine is cod. It is usually poached and served with *ajada*, fried, or cooked in casseroles. Other large fish are tuna, sea bass, monkfish, grouper, skate, and conger eel (for centuries used salt-dried before salt cod came on the scene to replace it).

Going down in size but not in quality, we have Galician favourites like red bream, red mullet, and sole (those weighing more than a kilogram are simply indescribable!). Sardines, though, are probably the most popular of the smaller fish. They are baked, cooked in casseroles, fried, or breaded and fried.

Galicia's rivers —10,000 by Cunqueiro's poetic estimate— also do their part in contributing to Galician cuisine. In addition to lots of salmon and trout (abundant throughout Spain), Galicia has a generous supply of sea trout, lamprey, and eels. Sea trout live in the continental shelf off river mouths and swim upstream at spawning time. Many consider it to be the freshwater fish par excellence since it seems to be the perfect midpoint between trout and sal-

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more — stronger than the first and more delicate than the second.

Galician folk-writer Castroviejo once wrote of the lamprey: «What a pity we don't know the name of that ancestor of ours who first came upon the idea of making lamprey stew. Statues have been erected to commemorate much less important events.» Lamprey is a boneless fish with a dark, compact, gelatinous meat and a deep primitive aroma. Its capture is made easier thanks to the ingenious *pescos* (funnel-shaped nets lining holes carved in river boulders), first invented by the Romans who used to catch this fish and take it to the cities. Lamprey can be stewed (especially good with wine, Bordeaux-style), pickled, smoke-dried, or breaded and fried.

Although the Galician people never ate tiny baby eels, which were used as animal feed or fertilizer, they do eat eels. They are commonly cooked in stews (extra delicious with peas), baked, pickled, breaded, smoked, or fried. The eels about a palm's length long are perfect for frying. The best season to catch them is in autumn when they are fattened up with reserves for the long journey to their breeding grounds in the far-off Sargasso sea.

ANOTHER GASTRONOMIC JEWEL

The Galician potato, one of the gastronomic jewels of these lands, is a frequent companion to fish, especially fish served with *ajada*. This special potato is also an integral part of dishes served further inland. For example, let's take *cocido*, one of the great Galician meals. It calls for all kinds of pork derivatives — ribs, head, ear, feet, salt pork and sausage — along with beef shank, cabbage, white beans and, of course, the unbeatable potato. And a Galician *cocido* wouldn't be Galician if it didn't have a bit of *unto*, the fatty sheath of the pig's intestines that has been salted and aged. To celebrate carnival time, the *cocido* is often dressed up with ham, pig's tail, and hen and might even turn in its white beans for chick peas. Another indisputably Galician dish is ham with turnip sprouts. Here too the recipe calls for *cabelos*, those special Galician potatoes. Roast real with potatoes is another Galician favourite. It is such a

simple recipe but yet achieves a blend of flavours that is hard to put into words. Of course, the final outcome will depend on the quality of the meat used. The *Rubio gallego* (Blood Galician) breed of cattle is, incidentally, probably the best meat-producing animal in Spain.

In the way of poultry, the town of Villalba in Lugo stands out for its longtime tradition of raising large, succulent capons, distributed for sale throughout Spain. When slowly baked in a bread oven, they are simply unforgettable. In Galicia's corrals, hens are allowed to roam about and feed in a perfectly natural way. The result is full-flavoured eggs with a healthy-looking reddish yolk whose albumin can even leave a stubborn stain on the plate. You can't go wrong with any of the many omelettes made from eggs like these. The potato omelette is especially popular.

Empanadas (meat or seafood pies) are very typical in Galician cuisine. Making an *empanada* consists of two basic operations. First you make a dough from wheat or corn flour (corn is perhaps better) and water or stock, and roll it out into two circles or squares. Then you make a filling using seafood or meats and sauté it in fat or oil with garlic, onions, and other vegetables like tomato, green peppers or parsley. Once these two steps are completed, you are ready to put it all together. The filling goes between the two circles or squares of dough, which are then crimped together to create an «oven» effect to cook the filling.

Similar to other parts of northern Spain, the mountains and forests of Galicia are home to a wonderful array of edible mushrooms. These, however, have hardly made their way into Galician cuisine except for a few isolated examples in a given town, restaurant or family. As is often the case, people's inability to distinguish mushrooms creates fear and apprehension about using them for food.

From time immemorial the chestnut was one of the basic foods for the Mediterranean man. Galicia is one of the few places remaining where it is still used although even here to a small degree. Old-time recipes called for it in soups and purees and as a side dish to meat. It was also a common ingredient in pastries and other sweets. Excellent marrons glacés are now being produced by a company in Orense (Cuevas

y Cía.), thus leading to the care and maintenance of Galician chestnut groves.

Galician cheeses are made from cow's milk. Ulloa cheese, also known as Gallego or Do Pais, is made throughout Galicia and so varies slightly in shape. In general, though, it looks like a slightly flattened ball. Cebreiro is a smooth, semi-hard, mushroom-shaped cheese with little holes in its flesh. The creamy, soft Tetilla, whose name translates as «little breast», looks exactly like that. Finally, San Simon Cheese is for all practical purposes only made in the region of San Simon de la Cuesta, thus achieving a remarkable uniformity. It has a curious conical shape (something like a plump pear), a hard rind, and is generally smoked over birchwood.

Galician liquors date back to the Middle Ages and have always been highly prized in the rest of Spain. The profession of *aguardenteiro* (the person who distilled liquor) was one which required skill, experience, and a bit of witchcraft thrown in. The liquors were generally made from the last pressings of the grape but were also sometimes distilled directly from red or white wine, coming up in this case with a quite respectable drink. At present, the profession of the *aguardenteiro* is fast disappearing and liquor distilling in Galicia is undergoing considerable change in an effort to improve sanitary conditions and regulate production and quality control. Galician wines are another whole chapter, one you can read about in the article on wine in this same issue.

When it comes to pastries, here like everywhere, you can't beat those freshly baked at home. But recently, the Galician almond pie is being produced on a commercial basis and is making a name for itself. The best ones are made in Mondoñedo and Allariz (also known for its almond cakes). Last but not least, we must mention the Galician *filloas*, a dessert crepe made from a batter of flour, eggs, milk, water and surely an ancestral secret or two. One of the best ways to serve them is with a helping portion of freshly whipped cream.

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Recipes

Cockle Pie

(*Empanada de berberechos*)

Serves 6:

500 g bread dough
2 kg cockles
2 roasted pimentos, cut in strips
2 onions, cut in rings
250 g tomatoes, peeled, seeded and chopped
2 dl olive oil
1 lemon
1 egg
salt

Heat the oil in a frying pan and sauté the onions. Add tomatoes and pimentos and cook over a low flame for 10 minutes. Meanwhile, rinse cockles, steam open and remove from shells. On a floured surface, roll out the dough to a 1 cm thickness and cut out two circles, one slightly larger than the other. Place the bottom dough in a greased oven tin and spread the sautéed vegetables and cockles on top, distributing evenly. Cover with the top dough, crimping the edges closed using a bit of water. Scraps of dough can be rolled into thin ropes to decorate the top of the pie (wet with water to stick on). Pierce the top of the pie for steam vents. Beat the egg with a little water and brush over top. Bake in a preheated oven at 18° C (356° F) for 45 minutes.

Cod and Raisin Pie

(*Empanada de bacalao y pasas*)

Serves 4:

Dough:

300 g flour
100 g pork lard, cut up in small pieces
1 egg, beaten
1 dl liquid, half water/half white wine yeast, dissolved in warm water
pinch of salt

Filling:

500 g salt cod
500 g tomatoes, peeled, seeded and diced
2 onions, chopped
1/4 litre oil
100 g raisins
4 pimentos, cut in quarters
1 egg
4 tbsp milk
salt and pepper

Soak the cod for 12 hours changing the water three times. To make the dough, sift the flour and make a well in the centre. Add lard, egg, salt, wine and yeast. Mix well until all the flour is absorbed. Shape into a ball, cover with a cloth and let rise 30 minutes. To make the filling, first put the raisins to soak in a little water. Meanwhile, in a frying pan, sauté the onions in oil. Add tomatoes, pimentos, and cod crumbled up into pieces. Sauté well and then add drained raisins. Season. On a floured surface, roll out dough to a thickness of about 1/2 cm. Cut out two rectangles, one slightly larger than the other. Line an oven tin with grease paper. Place the larger rectangle in the tin, spread the sautéed mixture on top, and cover with remaining rectangle. Wet the edges of the dough with a little water and crimp together. Dough scraps can be used to decorate pie, using the egg beaten with

milk to stick them on. Prick the pie with a fork to make air vents. Brush pie with the remaining beaten egg. Bake in a preheated oven at 150° C (302° F) for 45 minutes.

Pork Loin Pie

(*Empanada de lomo*)

Serves 6:

500 g puff-pastry dough
250 g pork loin, thinly sliced
2 roasted red peppers, seeded and cut in strips
4 cloves garlic, minced
2 medium onions, cut in rings
2 tbsp tomato sauce
1 egg, beaten
a pinch of thyme, oregano & paprika
1 dl olive oil
salt and pepper

In a frying pan, sauté the onions, garlic, and red peppers. Season with the thyme, oregano, paprika, salt and pepper. Add pork loin. Cook for 15 minutes and then remove from flame. On a floured surface, roll out dough and cut out two circles. Place one circle in an oven tin, spread the sautéed mixture over top along with the tomato sauce, and cover with the remaining circle. Wet the edges with a little water and crimp closed. Decorate the pie with dough scraps. Brush the egg beaten with a little water over top of pie. Bake in a preheated oven at 200° C (392° F) for 35 minutes.

Galician Soup

(*Caldo gallego*)

Serves 6:

200 g white beans, soaked overnight
1 kg potatoes, peeled and cut up
1 bunch of turnip sprouts or greens
1 Galician ham bone
50 g pork fat

Put the beans in a pot with water and ham bone. Bring to a boil and add pork fat. Lower flame and simmer for 1 1/2 hours. Then add the turnip greens and potatoes. Test for salt and continue to slowly cook until all the ingredients are tender. Let stand before serving. The soup should have a fairly thick consistency. If necessary, mash a potato and some of the beans to thicken.

Grilled Sardines with Potatoes and Padron peppers

(*Sardinas asadas con cachelos y pimientos de Padrón*)

Serves 6:

2 dozen fresh sardines
250 g Padron peppers
250 g potatoes, with skins
1 kg kitchen salt
1/4 litre olive oil

Wash sardines and pat dry (it is not necessary to remove insides and cutting off the head is optional). Arrange in a container and cover with kitchen salt. Let stand for 12 to 24 hours. Place the sardines on a grill over coals or on a hot metal grill and cook until done, flipping over once. Fry the green peppers in very hot oil. Scrub the potatoes well and cut in halves or quarters. Boil in salted water till done. Drain off water and leave the potatoes in the pan near a flame to dry off a bit. Arrange sardines, potatoes, and peppers on a serving dish.

BAYONA'S

Galicia is a mere hour's flight from Madrid, but such is the contrast of pace between the two that they could be a million miles apart. When I left Madrid, it was in late-December mode: elaborate Christmas lights already tatty from having been up for six weeks, colleagues struggling to beat the clock before the holidays began, over-heated shops full of committed consumers... The humanizing influence of Galicia began in mid-air. It was a full flight, the usual business contingent added to by families on their way home for Christmas. A young mother with tiny but active twins sat to my left and, in the window seat to my right, a prosperous-looking figure reading one of Galicia's local newspapers, the *Faro de Vigo*. Had it not been for the twins, I feel sure that the interrogation would have come from both sides. As it was, the businessman took on full responsibility for finding out who I was, where I was going, and why. (Is this a Celtic phenomenon, I wonder? Perhaps it's just a characteristic of people from any primarily rural area where human interest is the traditional source of entertainment.) In exchange, I was told that he was a regular commuter between Madrid and Vigo, and an occasional swooper on London for the Burberry sales. Certainly, he need look no farther than the Galician Tourist Board for a job if his business ever fails. He told me what to see, where to eat and glowed with pride as if personally responsible for the unruffled surface of the Ria de Vigo, golden in the evening light, seen through his window as we landed.

My destination was Bayona, world-famous as Europe's first port-of-call for Columbus' caravel *La Pinta*, bearing news in 1493 of the discovery of the New World. Personally, I chose to arrive by car, travelling the 30 kilometres (19 miles) from Vigo through lush green countryside and inhaling with pleasure the smell that is as typical of coastal Galicia as the whiff of peat-smoke is of the West of Ireland — eucalyptus and sea.

The whole area around the small seaside town of Bayona is tourist territory in summer and a weekend retreat for the well-heeled from as far away as Madrid the rest of the year. The town itself stands on the Ria de Bayona, one of the many

PARADOR: OLD WORLD CHARM

Text: Hawys Pritchard

Photos: A.T.E./ICEX



Passing through its gates and up the winding approach-road through vegetation typical of the Galician microclimate to the hill-top Parador, one enters a privileged little world.

estuaries which, fjord-like, indent the Galician coast. Typically of this part of the world, the old houses along the sea-front have glassed-in balconies, or *miradores*, giving views of the sea while providing protection from the often ferocious elements. The rest of the town slopes steeply upwards behind the sea-front, a web of little streets with charming old cottages and houses, tantalising glimpses of greenery-filled patios, a 12 C church... Signs announcing discos and bars hang incongruously outside beautiful old buildings: in summer these quaint streets are thronged with holiday-makers until the early hours of the morning.

Fishing boats bob in the harbour in one corner of which, protected by an imposing promontory, nes-

gles the prestigious Monte Real International Yacht Club. The promontory—more a peninsula in miniature—juts not only out but up, and from the sea-front looks like a dense clump of woodland entirely surrounded by a fortified wall. This is Monte Real itself, and among the trees stands Bayona's Parador.

Passing through its gates and up the winding approach-road through vegetation typical of the Galician microclimate—palms, fruit-laden orange and lemon trees, camellias in bloom—to the hill-top Parador, one enters a privileged little world. The wall around it is so ancient in origin as to be undatable, but Monte Real is known to have been a fortress since before the Roman occupation of the region in 2BC. Surveying the pano-

rama over the Ria, the Atlantic, and inland from this elevated vantage point, one realizes why it was such a coveted citadel. Over the centuries, it was occupied by a sequence of invaders and reconquerors of Spain, among them the legendary Al-Mansur, scourge of the Christian forces in their attempts to reclaim Spain from Muslim hands. By the 19 C, after many demolitions and reconstructions, the dwelling within the fortified walls was a typical Galician *pazo*, or mansion.

which is such a local speciality, I wondered? Were they daring eaters in general? Encouragingly, Sr. Fragata seemed surprised at the question, though he did admit that delicacies such as *percebes* (goose barnacles) sometimes needed explaining. Spaniards and foreigners alike use the hotel as their base from which to explore the excellent local beaches, singular historical features such as Monte Tecla with its hilltop remains of pre-Christian round dwellings, north-



Enrique Fragata Pazo of the hotel's administrative team explained that despite its air of antiquity without and within, except for an older arch over the front door and some timbers in one of the lounges and one bedroom, today's building dates only from when Paradors took over the site in the 1960s. He had just seen off the last of the weekend guests. The hotel's clientele in winter is predominantly local, attracted by the medieval banquets it stages on two or three weekends a month, and this had been one of them. Banqueters are entertained by a theatre group acting out scenes from Monte Real's vivid history, folk dancing, a traditional *queimada* (a potent and ritually-prepared hot punch) and a great deal of food.

From April on, the tone changes and the Parador becomes a seaside hotel. This is the time of year when it entertains most foreigners, with Britons and North Americans among the most numerous. How did they cope with the sea-food

ern Portugal across the border just a few kilometres away, or simply to stay within the fortress and play tennis or swim in the pool.

Reproduction it may be, but the atmosphere within the Parador is one of timeless comfort. Wooden ceilings and granite pillars remind one that one is in Galicia. My charming bedroom on the ground floor was furnished in dark wood and its shuttered window looked out onto the garden with views of the ria beyond. After a drink from my fridge and a luxurious bath in my cream marble en suite bathroom, I dined in almost solitary splendour. Snowy linen, gleaming silver and copper, old still-life paintings and local pottery against wood and stone... twinkling lights reflected in the sea beyond the terrace outside the french windows... an on-the-house aperitif... excellent turbot and a good albariño... attentive, soft-voiced, smiling staff... It's a recipe for relaxation, believe me.

Bayona Parador
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Simplicity is a key word in Galician cuisine and it's present right from the start. No one goes much out of their way to use foods other than those the good Lord blessed these lands with.

Scallops on a Shell (*Vieiras en su concha*)

Serves 4:

4 scallops
1 large onion, finely chopped
1 carrot, finely chopped
1 dl olive oil
2 tbsp bread crumbs
1 bay leaf
salt and pepper

Open and clean the scallops removing the black ring. Return to shell, season, and drizzle a few drops of oil over top. Bake in a preheated oven at 180° C (356° F) for 10 minutes or until done. Meanwhile, in a frying pan, heat the remaining oil and lightly sauté the onion, carrots, bread crumbs, bay leaf, salt and pepper. Upon removing the scallops from the oven, add their juice to the sautéed mixture and then pour everything over the scallops. Brown under the broiler for a few minutes.

Galicia-Style Octopus (*Pulpo a feira*)

Serves 6:

1 octopus (about 1.5 kg)
1 tbsp paprika
1 dl olive oil
salt and pepper

Clean octopus removing its ink sac and mouth (between the tentacles) and cleaning out its head. Place on a wooden board and pound with a wooden pounder. In a large pot, bring water to a boil. Dunk octopus in boiling water 2 or 3 times before finally dropping it in to cook (this is to keep the suckers or skin from coming off). Lower flame and cook for 20 minutes to 1 1/2 hours depending on quality and weight of octopus. Remove and let drain over a large cup turned upside down. Slice into 2 cm (1 inch) pieces. Arrange on wooden plates. To make the dressing, mix together oil, paprika, salt and pepper. Crushed garlic can also be added, if desired. Pour over octopus. Potatoes can be served with the octopus.

Galicia-Style Turbot (*Rodaballo a la gallega*)

Serves 6:

1 turbot (about 2 kg)
2 medium onions, cut in half
3 carrots, peeled and sliced
1 small leek, washed and sliced
10 black peppercorns, crushed
3 cloves
1 bunch aromatic herbs
1/4 litre dry white wine

Sauce:

1/4 litre olive oil
6 cloves of garlic, peeled and sliced thin
1 onion, cut in rings
1 bay leaf
1 tsp paprika
juice of 1/2 lemon

Stick onion with cloves. Place vegetables, herbs and spices in a pan with 3/4 litre water and the white wine. Bring to a boil and then cook slowly over a low flame for 30 minutes, skimming off froth during cooking. When done, strain stock and set aside. Clean fish and place in a pan. Pour the vegetable stock over top to cover. Slowly bring to a boil and then immediately lower flame to poach fish for 20 to 22 minutes. Test with a fork for doneness and then remove from stock. To make the sauce, fry the garlic, onions, and bay leaf in oil until golden. Remove them from the oil and combine with lemon juice and paprika. Place fish on a serving dish and pour sauce over top while still hot. Garnish plate with cherry tomatoes and lemon slices.

Salt-Cured Ham with Turnip Greens (*Lacón con grelos*)

Serves 4:

1 1/2 kg salt-cured ham
2 bunches of young turnip sprouts or greens
4 red sausage
4 large or 8 small potatoes
salt

Desalt the ham in water for a couple days or, if recently cured, soak for only 24 hours. Pour off water and cook in abundant fresh water for 1 1/2 hours. When tender, remove from pot. Add red sausage, turnip greens and potatoes to pot and cook until tender. If desired, a little pork fat can be added to the cooking water. Remove sausage and vegetables and serve them together with the ham.

Chestnuts in Milk (*Castañas con leche*)

Serves 6:

1 kg chestnuts
1 litre milk
sugar
1/2 bulb fennel
salt

Blanch the chestnuts and then peel off shells and skins. Put them in a pan and parboil with fennel root in lightly salted water. Remove from flame and drain. Heat the milk in the pan and add the chestnuts. Continue to cook until tender but not falling apart. Remove chestnuts and allow to cool on serving dish. Sprinkle with sugar before serving.

Galician Crepes (*Filloas*)

Serves 4:

4 eggs
50 g flour
50 g butter
3,3 dl milk
powdered sugar
ground cinnamon
a bit of fat

In a bowl, beat eggs. Mix in flour, butter, milk, and a pinch of salt until well combined. Grease a frying pan or skillet with ham fat or butter. Drop a large spoonful of the batter onto the skillet spreading into a thin crepe. Lightly brown on each side, flipping once. Remove and fold in half. Mix together powdered sugar and cinnamon and sprinkle generously over crepe. These are also good with honey, with a liquor, or filled with whipped cream.

Saint James Pie (*Tarta de Santiago*)

Serves 6:

Pastry shell:
1 egg
125 g sugar
flour
cinnamon
Filling:
8 eggs
500 g almonds
500 g sugar
shredded lemon peel
cinnamon
powdered sugar

Grease a pie pan. To make piecrust, beat the egg with 1 tablespoon water, sugar, and a pinch of cinnamon. Stir in flour little by little to form a fine textured dough. On a floured surface, roll out dough to the size of the pie pan and place in pan. To make filling, first blanch almonds to remove skins. Pat dry and slice thinly. Beat the eggs with sugar, lemon peel, and cinnamon until frothy. Add almonds and continue to beat until well mixed. Pour filling into pie shell. Bake in a preheated oven at 200° C until it is lightly golden and firm in the centre. To decorate, cut out a cardboard scallop shell or cross of St. James. Place on pie and sprinkle top with powdered sugar. Remove cardboard to reveal design.

NOTE: Recipes and text were taken from the book *El buen gusto de España*, published by the Spanish Ministry of Agriculture. We wish to thank Lourdes Plana and Ana Letamendia for their permission to use these recipes, and the Ministry of Agriculture for its permission to reproduce both recipes and text.

THE SEA AT HOME

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With all their taste and nourishing
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It is like having the sea at home.

Fish and seafood Pescanova.

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What's good, turns out well





GALICIAN WINE

THE GREAT WHITE HOPE

Text: **Víctor Rodríguez**
Photos: **Angel Araújo/Sobremesa**

Tucked away in the north-eastern corner of the Iberian Peninsula, Galicia is full of pleasant surprises for wine-lovers. Its white wines have a subtlety of aroma and flavour that reflect something of the elusive charms of their region of origin. It was little more than ten years ago that brand-named Ribeiros and Albariños made their appearance on the market. Before that, one used to have to track a good Galician wine back to source on the strength of information provided in village bars or restaurants where one first tasted them.

There is still a thrill about sampling a good Galician wine and detecting hints of noble native varieties that have survived intact for centuries, hidden away in the Celtic mists.



Local bodegas are busy classifying the aromas of native varieties which are coming back into their own.

Informed wine enthusiasts outside Spain are starting to find out more about the young whites from the Spanish side of the Pyrenees and making connections, despite geographical differences, between the Denomination of Origin Rías Baixas and Chablis or Alsace. Galician wines could not be further from the stereotypes that foreigners used to expect from Spain: hearty reds and sweet wines.

Today's whites made from Albariño, Godello and Treixadura, each with its distinct varietal touch, elegant golden colour and rich freshness in the mouth, are part of a heritage that Galicia is only now rediscovering. Local bodegas, some of them newly established, are busy classifying the aromas of native varieties which are coming back into their own. They range from the fleeting to the persistent—some stay on the palate for hours—some charm by gentle seduction, while others use the element of surprise. Certain varieties have yet to be fully understood and put to the best use.

Galicia's long history of isolation from the rest of Spain has had both beneficial and detrimental effects on local winegrowing. While little-known vine varieties have been left to evolve in peace, it has also meant that quality demands have taken longer to reach growers in this rainy, mountainous region than in other parts of Spain. It was a long-standing truism that Galician wines did not travel well but had to be drunk on the spot. Indeed, this was one of their selling points, part of their charm, though the bald fact was that local winemaking standards were not what they should have been.

NATIVE VARIETIES

The revival of interest in vine varieties native to this part of the country has debunked another ill-founded cliché, namely that Galician whites have too much acid and too little alcohol. If anything, grapes such as Albariño and Godello have the opposite tendency: they can give over 13° of alcohol in sunny years.



Attempts to trace the pedigree of Galicia's native varieties—Loureira, Godello, Caiño, Treixadura, Lado and Albariño are just some of them—usually attribute their introduction to those tireless medieval travellers the Cistercian monks who are credited with planting the first cuttings, possibly taken from the banks of the Rhine. But couldn't things have happened the other way round? Perhaps a foreign pilgrim to Santiago de Compostela took vine plants home with him to Rheingau. It is a known fact that, during the reign of Philip II, British merchants travelled up the River Miño as far as Ribadavia, the capital on the Ribeiro region of Galicia, where there was a busy trade in wine (see *Spain Gourmetour*, No. 24).

Today, the three Denominations of Origin which cover Galician wines, Rías Baixas, Ribeiro, and Valdeorras, are committed to re-establishing authenticity. Modern chilling equipment and stainless steel tanks mean that Albariños are no longer amber-coloured but straw-yellow with greenish tones. Native varieties have shown



their fine innate qualities harvest after harvest, and growers have been convinced by both quality and profits that they are worth cultivating.

Meanwhile, a degree of rationalization is creeping into the distribution of Galicia's vineyards. In Valdeorras, the Galician D.O. furthest from the sea, Godello is now being grown in its

most suitable habitat, namely on hillsides with slaty soil; it is no longer grown on valley floors, where its natural cycle is speeded up, with consequent loss of aroma. In Ribeiro and the Rías Baixas, Treixadura and Albariño are being removed from high ground, originally occupied by woodland, where they do not do well. Strangely,



RIAS BAIXAS

The rush to plant has multiplied the area under vine in this Denomination of Origin tenfold within a decade. Anyone intending to market Albariño wine has to allow for the fact that the grapes are grown on small-holdings. (Wines from Spain's Denominations of Origin generally take their name from the area where their grapes are grown. However, the type of wine produced in Galicia's Rías Baixas D.O., Albariño, is named after the area's predominant grape variety. Whereas one speaks of «a Jerez», «a Rioja» or «a Ribeiro», one never refers to «a Rías Baixas» but rather to «an Albariño».) The Vilarinho-Cambados bodega, for example, produces its Albariño (sold as Martín Codax) from a harvest of 500 tonnes of grapes

made up of contributions from various growers within a radius of 20 kilometers (12 miles); the 100 hectares (247 acres) involved are divided into no fewer than 500 holdings.

New bodegas, avid for new land, have to gain the confidence

of a long-established respected local grower to negotiate with small farmers on their behalf. Even so, buying even a single hectare of potential vineyard in areas such as Tomiño or As Neves involves negotiating with over 25 small land-owners.



Bodegas are equipped now with modern chilling equipment and stainless steel tanks. Native varieties have shown their fine innate qualities harvest after harvest, and growers have been convinced by both quality and profits that they are worth cultivating.



it does not seem to have occurred to anybody to plant Albariño, aristocrat of Spain's white grape varieties, beyond Galicia itself, even though so many Spanish bodegas are experimenting with foreign varieties such as Sauvignon, Chardonnay and Chenin. Even if it led to nothing in the long term, it would be a fascinating experiment.

Albariño is a dry white wine, rich and full of flavour, which just about falls within the category of wine for drinking with a meal, but only just.

There are different ways of making Albariño, and some make it more of a table-wine than others though they sometimes sacrifice aromatic properties in the process. Others opt for capitalizing on this variety's aromatic potential to the full. This grape's character lies essentially in its skin, and its pulp is high in sugars: it has all the elegance required of a grape for making wine meant to be drunk alone. Albariño gives off a range of subtle, fragile aromas, reminiscent of newly-peeled fresh fruit, which in rainy years — the norm in Galicia — are accompanied by high acidity. The acidity is balanced by letting the wine undergo malolactic fermentation, the process (usually applied to red wines) by which harsh malic acid is converted into the gentle lactic acid. In the case of Albariño, malolactic fermentation also means the loss of some overtones — apples, fennel, sometimes linden, pollen, withered flowers... Another of Albariño's characteristics is that it produces very rich must. Successful Albariño wines have to balance up the aromatic headiness this can produce with the freshness of a definite acid presence.



and, at below 10° of alcohol, too weak.

Galician sunshine —something of a new phenomenon— spells wines with lower malic acid content. More alcohol and less acid means that several bodegas can omit the malolactic fermentation process. It is hardly surprising, then, that newcomers should be occupying the limelight at present, despite having only two or three vintages to their credit. Their wines certainly have what it takes to succeed: finesse, crisp freshness, pristine varietal aromas, pleasant complexity, successful development, a good acid-extract balance, and a welcome alcoholic component. The true character of Albariños wine has yet to be satisfactorily defined: is there one standard model, or does it come in various guises? There are currently over 80 different productive Albariño clones within this Denomination of Origin and they are giving uneven results. The fact that many are young vines, planted during the recent boom, complicates still further the task of identifying which are the best clones. Many have still to reach their full yield capacity.

There are interesting differences between this D.O.'s two southern subzone, El Rosal and Condado del Tea, and the northern Valle del Salnés. The southern zones lie along the banks of the River Miño, and are generally some two degrees warmer and get slightly less rain than the rest of the D.O. The fact that their vineyards are south-facing means that their grapes are ready for harvesting earlier than in the Salnés Valley. They are all much the same in terms of soil —sandy and shallow, though the slopes of El Rosal have more decomposing slate— and this fact is responsible for common features among the wines of all three subzones.

Albariño grapes are small and give less juice than others, but it is very dense and concentrated. As in the case of its close relation, Godello (see «Valdeorras»), this can sometimes mean that not all the sugars become converted into alcohol during the fermentation process. These residual sugars

and a typically glycerine-rich must make for wines which lose their bite and vivacity after a few months. This brings us to another much-discussed aspect of Albariño: when is the best time to put it on the market?

Common sense tells us that the qualities of the Albariño grape equip it to provide more than lively, fruity, white wine with just a hint of petillance. But trends in consumer habits take their effect, and some bodegas have been bottling their new wine very early to get it onto the market as soon as possible. Fillaboa, Morgadio and Lagar de Cervera are some examples of this trend; even though



they make the most of Albariño's young, fresh qualities, wines bottled later tend to obtain better results at tastings.

Albariño can go on developing positively in the bottle for four to five years, as demonstrated by Santiago Ruiz, and consumers should be given the chance to see and taste it for themselves. Some traditional firms are beginning to sell their wine in its second year, after a long spell in stainless steel. It was once traditional to age Albariño in chestnut casks, where it matured more quickly than in

There are various ways of ensuring that wine is aromatic, even of trapping aromas within the wine. One method, commonly applied in El Rosal (one of this D.O.'s subzones), is to complement Albariño with varying proportions of other white Galician grapes such as Treixadura, Caiño and, especially, Loureiro (also known as Marqués de Cheiro). The combination produces a wine of greater subtlety and complexity. To make the most of the aromatic properties of Albariño and the other varieties with which it is sometimes combined, some bodegas macerate must and skins together.

Several of the bodegas covered by the D.O. Rías Baixas are quite recently established, and it so happens that the past few years in this part of Galicia have been uncharacteristically hot, with rel-

During the reign of Philip II, British merchants travelled up the River Miño as far as Ribadavia, the capital of the Ribeiro region of Galicia, where there was a busy trade in wine.

atively little rain. In winemaking, hot weather means more sugar-laden grapes and, consequently, a more alcoholic end product. This applies particularly to Albariño, which has reached up to 13° in the unaccustomed heat of recent summers. It is interesting to compare this fact with the traditional reputation of wines from the Valle de Salnés (another of this D.O.'s subzones): in the 19C, Galicia's well-to-do and clergy refused to drink them, declaring that they were too acid

today's stainless steel tanks. One example of today's older Albariños is Benito Vázquez's Carballal, a second year wine with very individual characteristics. Slightly oily in appearance and texture, this is a wine for the determinedly connoisseurs and is not to everyone's taste.

As usual, the final arbiter on this question is the consumer. For the moment, the different approaches adopted by different bodegas means that there is recently-bottled Albariño on the market throughout the year. It is a wine whose potential has yet to be tapped to the full.

The name Ribeiro is known throughout Spain, and this in itself is an advantage. It is certainly the best known of Galicia's D.O.s. The early 1980s saw the emergence of «modern» Ribeiros — pale, brilliant and labelled. Ever since, there has been constant improvement in the vineyards, resiting plantations and rescuing good vines from shady valley floors. Once bodegas began to approach the matter seriously, they found that there were small-holdings where native grapes — some believed to be extinct — were still being grown.

Progress is slow but sure, thanks largely to a group of small



RIBEIRO

The demand for Galicia's quality wines comes both from traditional local rural customers and the smart world of restaurants and speciality wine merchants. Of Galicia's three Denominations of Origin, Ribeiro is probably the one most affected by this two-way pull. Though unpretentious, unlabelled, cheap Ribeiro is still good business, this D.O. has nevertheless attuned itself to modern consumer trends, too.



The valley formed by the River Sil—in the area of Valdeorras—widens the landscape's horizons. This stretch of the Sil, planted with vines, enjoys a microclimate all its own, a cross between Mediterranean and Atlantic, and this has its effect on when the grapes ripen.

bodegas—their brands include Emilio Rojo, Vilerma, Gran Reboredo, Coto de Gomariz, Veiga d'Ouro and Val de Reza—and to local co-operatives which are no longer prepared to allow dirty, cloudy wine to pass muster. Amadeus, from the Cooperative del Ribeiro, is a young wine which provides an excellent example.

«Modern» Ribeiro is a pale straw-yellow wine, light, fresh, dry and aromatic, in which the balance between alcohol and acidity is an important factor. New Ribeiros come with delicate aromas of fruit and flowers: hay, rose-petals and mint. In the mouth, they are full of flavour, complex and long-lasting. Unlike the overall style of the Rías Baixas, defenders of native Ribeiro are now opting for using a combination of several varieties of varying quality, such as Lado, Torrontés, Treixadura, Albariño and Loureira. Lado is a particularly subtle, delicate and scarce variety; Torrontés, rich in glycerine, is aroma-packed, intense, with hints of vanilla and a lurking bitterness in its flavour; Treixadura does best on sunnier slopes, gives very close-packed grapes with fragile, delicate aro-

mas of fruit and flowers, and is elegant and light in the mouth.

Though we are not comparing like with like here, one of the major attractions of these wines is that they cost less than wines from the bodegas of the Rías Baixas. Even so, grapes are not cheap in this area: there has to be an incentive for local growers to give up cultivating non-native varieties such as Palomino and hybrids, and to harvest grapes such as Treixadura and Godello separately. The scattered pattern of vine-growing hereabouts complicates matters still further. To convey some idea of scale, suffice it to say that a grower who harvests 50-60,000 kg of grapes a year is one of the area's top producers. Bad weather affects Ribeiro adversely. Lack of sun means lack of alcohol, and for a Ribeiro to reach 11° is quite a triumph. Wetness also encourages certain blights, and therefore means more work for growers.

Ribeiro is the Gallego word for «river-bank», and the wine of the same name comes from vineyards which lie along the Miño, Galicia's major river, and its tributaries the Avia and the Arnoia. The vines stamp their pattern on the landscape, and as the vine-leaves yellow in the gentle, rainy Galician autumn, the land around Castrelo do Miño reservoir is a vivid patch of yellow dotted with russet.

Today's white wine made from Albariño, Godello and Treixadura, each with its distinct varietal touch, elegant golden colour and rich freshness in the mouth, are part of a heritage that Galicia is now rediscovering.

It was along the Miño that intrepid British traders travelled to buy stocks of the *tostado* for which Ribadavia was famous some 300 years ago. *Tostado* a wine reinforced with aguardiente and probably aged, is now only an historical memory. Poor relations with Britain during the reign of Philip II lost Ribeiro its British customers. They turned instead to nearby Portugal from which they bought *vinhos verdes* («green» wines) and port, destined to become a permanent and integral feature of British tradition. The terraced vineyards of the Alto Douro, fount of port wine, are very reminiscent of parts of Galicia where vines have been grown since time immemorial.

VALDEORRAS

The area of Valdeorras has an ancient, magical beauty about it. The landscape is clad in centuries-old yews and chestnut woods and punctuated by the

zig-zagging Rivers Xares and Bibei. Even Mankind has added to its charms by terracing its hillsides into giant stairways.

The valley formed by the River Sil, in which nuggets of gold could still be found not so long ago, widens the landscape's horizons. Today, it is planted with vines from El Barco to La Rua, alongside the poplars which line the river-banks. This stretch of the Sil enjoys a microclimate all its own, a cross between Mediterranean and Atlantic, and this has its effects on when the grapes ripen. The valley is a sort of warm corridor between high mountains; once upon a time, this was Via XVIII along which the Roman legions forged their triumphant way from Braga, in Portugal, to Astorga.

In 1911, after Valdeorras' vineyards had been attacked by phylloxera, Godello plants—this D.O.'s finest variety—still occupied 30% of the area under vine. As occurred in the rest of Galicia, local enthusiasm for pale, native wines waned, and

growers began to concentrate on quick sales, colour and quantity. It is from this period that the practice of growing black grapes—hybrids or their parent varieties—dates. Varieties such as Mouratón and Negrodo (their very names mean «purple» and «black») cast their shadow over local wine in every sense, and invaded vineyard space previously occupied by nobler black varieties such as Graciano and Mencía.

This course of events was changed by an influx of 400 Godello plants, dotted about in a veritable ocean of non-native varieties principally Palomino and Alicante. The first varietal vinification of Godello carried out by the El Barco Co-operative in 1976 was what started it all off. Experimental plantings had been made so that viticultural experts could study root patterns and the environmental requirements and pruning methods best suited to Godello, generally recognized as a «noble» variety. Clones were selected, leaves observed, and the growth cycle of the plants and their responses to disease were also charted.

The conclusions drawn from the experiment were so surprising that many growers refused to believe that they could be true of Godello. But this was a renewed variety: having come from a young stock, it both looked and behaved better than its forebears. It could be harvested some 20 days earlier, and this meant that wet autumn weather with its attendant threat of botrytis rot could be avoided. Whereas traditionally a harvest of Godello gave heavy bunches of close-packed, golden-skinned grapes, the new version is gathered at the point of ripening where it will give the ideal 12° of alcohol, so it is not on the vine long enough to turn golden.

Of the 200 hectares (494 acres) currently under Godello in this area, it must be said that the old vines still growing in the Larouco area still seduce the cognoscenti with their outstanding quality. About 75% of the Godello wines from Larouco come from vines from 100 to 120 years old, and their fruit gives unbeatably subtle and complex aromas. But... the

GALICIAN WINE EXPORT (HL)					
Campaign	Wine	Rías Baixas	Ribero	Valdeorras	Total
1987/1988	White	134	1,507	—	1,641
	Red	—	635	—	635
	Total	134	2,142	—	2,276
1988/1989	White	579	2,868	—	3,447
	Red	—	764	—	764
	Total	579	3,682	—	4,211
1989/1990	White	674	,595	—	2,269
	Red	—	398	—	398
	Total	674	1,993	—	2,667
1990/1991	White	707	2,823	10	3,530
	Red	—	322	8	340
	Total	707	3,145	18	3,870

Source: Consellería de Agricultura de Galicia.

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AGENDA

RIAS BAIXAS

The production area of this D.O. encompasses 18 municipalities in the west and south of Pontevedra, one of Galicia's four provinces. It is divided into three sub-zones: Valle de Salnés, Condado del Tea and El Rosal. Albariño is the predominant variety here, but the complete list of varieties authorized by the Regulatory Council is as follows:

Whites: Albariño, Caiño Blanco, Loureira Blanca, Torrontés, Treixadura.

Reds: Brancellao, Caiño Tinto, Espadeiro, Loureira Tinta, Mencía, Sousón.

The climate is typically Atlantic, with high rainfall and high relative humidity. Temperatures are mild, with a maximum rarely above 30°F and a minimum rarely below freezing. It receives an average 2,200 hours of sunshine and 1,300 mm of rain a year.

The terrain in the Valle de Salnés is undulating, forming part of the Unia basin: vineyards here are on gentle slopes and on flat ground. In El Rosal, they are planted on terraces of alluvial soil. Condado del Tea is made up of small river valleys and its terrain is consequently

new Godello almost looks after itself, while these old vines give no more than three to four kilos of grapes per plant.

Larouco also provides a good example of a phenomenon common throughout the area, namely staggered harvesting because of the accidented nature of the terrain. Harvesting begins in Freixido, halfway up the valley side, when the grapes have reached the 12° of alcohol stage. Higher uphill, in Chandoiro, it takes two weeks longer for the grapes to reach the same stage of ripeness.

When Godello is harvested at the right time and skilfully vinified, the results are excellent (Godeval, Falcueira, Pombal and Joaquín Rebolledo are names to look for). Typical characteristics are clean, fruity aromas which are not over-heady, easy drinkability, and a little

more accidented. Most vineyards are planted in moist, dark soil with coarse granite and schist content (excellent for drainage) and plenty of organic matter.

RIBEIRO

This D.O. lies in the west of Orense Province and encompasses 13 municipalities, with a production area totalling some 4,800 hectares (11,860 acres).

The vines' growing cycle occurs in a climate noticeably influenced by the Atlantic: mild temperature (an average of 13°C/55°F), lots of rain (between 800 and 1,000 mm a year) and an average 1,800 hours of sunshine annually.

Its authorized varieties are:

Whites: Treixadura, Palomino, Lado, Macabeo, Godello, Torrontés, Albariño, Loureira, Albariño.

Reds: Caiño, Ferrón, Sousón, Brancellao, Mencía, Tempranillo.

Most reds are sold for local consumption, and do not play a significant role in the D.O. Ribeiro's current production policy.

VALDEORRAS

This D.O.'s production area is made up of eight municipalities in the north of Orense Province. Its geographical orientation means that it gets more light than other areas of Galicia — an average of 2,700 hours of sunshine a year. Average annual rainfall is from 850-1,000 mm, and the average temperature is 11°C (51°F).

The soil is moist and dark with siliceous subsoil, plenty of organic matter and a higher proportion of chalk than Ribeiro and Rías Baixas.

The varieties authorized by its Regulatory Council are:

Whites: Godello, Palomino, Valenciana.

Reds: Mencía, Alicante, Merenzao, Gran Negro.



aftertaste of bitterness in the finish.

There are incentives for planting Godello in Valdeorras today, as there are for the red Mencía and Merenzai, or María Ordoña, varieties. The latter is a little-known variety and gives very alcoholic wines. Some bodegas are also experimenting timidly with Cabernet Sauvignon. Mencía grows in both Valdeorras and in the neighbouring wine-growing area of El Bierzo, and some maintain that it is a close relative of Cabernet Franc. If this is the case, the addition of Cabernet Sauvignon to the local repertoire could work well:

though geographically far apart, Galicia and Bordeaux share a similar climate.

Red Mencía has adapted well to the conditions of Valdeorras and by today there are at least ten wines on the market which feature this variety. Despite the spectacular success of Godello in the white wine department, local growers still maintain their traditional leaning towards reds. In Mencía, Valdeorras has the basis for wines guaranteed to do well in competition with many young reds.

Mencía grapes are sweet and aromatic and by harvest-time contain the makings of 10-12°

of alcohol. This variety yields 25% less than Godello. Mencía has been subjected to much the same «purifying» process as Godello, using vines over 25 years as the parent plants for the Mencía of the future.

Mencía could not be said to be the ideal red grape in that it is somewhat deficient in the finer points — overall acidity is sometimes insufficient — but it scores highly on other fronts. Packed with aromas of blackberry, plum and liquorice, it also gives an intense cherry red colour with a purple sheen; it combines freshness with velvety texture. All in all, Mencía produces eminently drinkable wine.

Victor Rodríguez is a journalist who specializes in food and wine. A regular contributor to the Spanish press and radio, he is also a former editor of *Restauradores* magazine.



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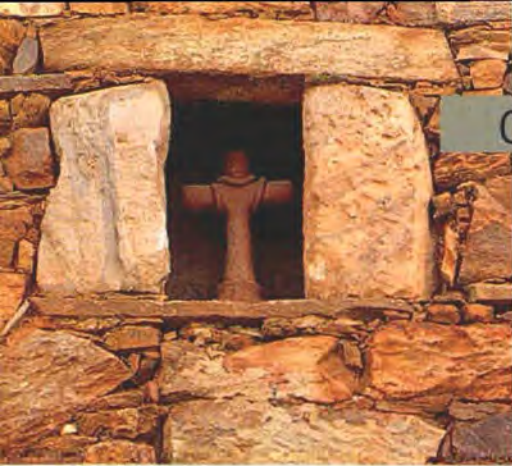
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CASTRILLO DE LOS POLVAZARES

A MELODY IN STONE

Text and Photos: **Diego Díaz/ICEX**

Thousands of tourists come to Spain every year looking for beaches and fun under the sun. Not a bad choice, but how about a different one. Little by little, Spaniards and foreigners alike are becoming travellers rather than tourists. They get the urge to take off and explore the back roads in search of a Roman ruin, a special country meal, or a conversation with country folk. Last summer, British prime minister John Major spent his vacation in Avila far from Spain's beaches. It is a Spain coloured in greens and golden browns, where silence can still be heard, the past is still before you, and artistic treasures surprise you at the turn of a corner. In this new series of articles, we'll be giving you some hints of places to visit in the interior. We open with Castrillo de los Polvazares, a charming village snuggling in the mountains of Leon.

When *Spain Gourmetour* asked me to write this piece on Castrillo de los Polvazares, I really didn't know anything about the place. Neither did the people at the editorial office: «Well, it has been declared a site of historic-artistic interest and you can get a wonderful plate of *cocido* there, recommended by gastronomists.» With on-

ly that to go on, I resorted to the journalist's maxim «If you don't know, find out.» So, I brought out the maps and started to search and search some more. Just when my eyesight seemed to be going and rivers and roads began to blur together, my persistence paid off. There it was—a small dot in northern Spain in the region of Asturias in the shadow of the city of Astorga.

I had been given a name and a phone number (87-616021). The name was Maruja Botas, a woman who lived in the town and was reputed to be an excellent cook. The telephone must have been the only one in the town because when I called, they told me they would give Maruja the message and she would be waiting for my return call between 6:30 and 7:00 in the evening. I grabbed the opportunity to ask if there was lodging in the town: «No», came the response, «there's nothing here in the village.» From that I concluded the place must be small, one of those little paradises you sometimes find to soothe the soul, far from the trials of the world we live in. I called back that evening and set up an interview with Maruja to talk about a little of everything and to photograph her dining room and the food she prepares. That was it; everything was set. I didn't ask for any more details. Maybe because I don't like to talk on the phone or maybe because I prefer to discover a new place with a completely open mind in order to capture that first impression, that impossible photograph, ignoring what those first houses coming into view hold







in store or what I might come upon walking down that first street.

It was the beginning of winter, that time of year which tempts you to stay indoors and look at familiar landscapes through a misty window. If you can overcome this temptation, though, it is also a time of year that promises you a whole new set of colours, a wonderful array of ochres and greys splashed with greens. At this time of year, towns seem to live quietly in themselves going about their daily chores. Despite the cold, things seem warmer, more intimate, and people seem more thoughtful. Three hundred and thirty-three kilometres from Madrid. Three, three, three — I wondered what significance that might have as I drove across the Castilian plain under a pale evening sun. Looking for signs of rain in the sky, I stroked my camera as if it were a pet frightened by the impending storm. I decided to spend the night in Astorga, only five kilometers (three miles) away from Castrillo.

One of the few things I knew about Castrillo was that it was on the Way of Saint James, the pilgrim route to the Catholic shrine of Saint James and symbol of European identity (see *Spain Gourmetour*, No. 17). Since Medieval times, pilgrims from all Europe have worn their shoes thin and suffered many hardships walking along this route. A much shorter walk is the one between Astorga and Castrillo. If you like to foot it as I do, then I recommend it. It took me a little over an hour walking at my own pace and I can assure you I'd never make any Olympic team.

The last kilometre is a straight stretch of road that lets you get a view of the town in the distance. It was almost noon and the sun at its favourite time of day pushed aside the lingering fog to invite me to take a look. I could see stone houses among poplar trees on the banks of a small river. As I got close up, the winter sun lit up my eyes with another surprise. Stone, everything was stone! The houses! The

streets! Everything! I felt like Gene Kelly in the musical *Brigadoon* when he discovered a village in Scotland which happily lived in another time, impervious to progress. I crossed over a small bridge and started up the main street: Calle Real (Royal Street), with its centreline laid in flagstone and cobblestones on each side. There were no sidewalks, no asphalt pavement. Large stone houses lined each side of the street with their huge, old-style doors painted in dark green. The stone arch above each door displayed a coat of arms. Except for the electric lines discretely running along the walls, it seemed as if Castrillo hadn't change in the last two hundred years...

The only sound I heard was the echo of my footsteps and an occasional bleating of sheep somewhere off in the distance. As I breathed in the smells of wood and coal churning out of chimney tops, I got the feeling that eyes were watching me from behind window curtains. «A journey in time», I thought to myself, feeling the



"I started up the main street: there were no sidewalks, no asphalt pavement. Large stone houses lined each side of the street with their huge, old —style doors painted in dark green. The stone arch above each door displayed a coat of arms."



morning's cold air turn my cheeks red. It took barely ten minutes to cross the village. A crucifix sculpted out of wood stood at the exit to the village just like the one I saw on my way in. Rather than going back the same way, I wandered along the side streets until I came upon the small village square and the church with its wooden portal. High up in the church tower, the inevitable, empty stork's nest was silently perched, waiting for the return of its occupants from warmer lands. I climbed up a narrow, winding stairway to the bell tower to get a view from above. Below, the rooftops seemed to be huddling together over the narrow streets to keep each other warm. A sea of roof tiles, puffing smoke out of the chimneys. I opened my arms wide and breathed in deeply. I felt like swallowing a cloud!

The spell was soon broken when I returned to the main street. It was nearing lunchtime and automobiles from other parts now rumbled awkwardly over the cobblestone streets heading for one of the restaurants in the village. I, in turn, went in search of country conversation over a bottle of wine.

THE HISTORY

I was told that Castrillo was named after the former Roman *castros* (small fortifications) of Mesona and San Martino, which gave rise to the present-day village, built in the 17th and 18th Centuries. Judging from its sober architecture, I had expected the village to be older than this. The cobblestone streets date from mid-19th Century. Culturally backward? Far from it. Castrillo had lived splendid days thanks to commerce. In the 18th Century, the village's thirty-nine muleteers with their 215 mules carried on a thriving transport business. This explains the huge doorways (big enough for wagons to pass through) and the large interior patios (to house the mules). Although not as obvious, this also explains the cobblestone streets. The clayey soil would easily form potholes which would make it hard on the transport wagons. The solution was to lay the road with cobblestones. Once I heard this, I took it for granted that the second half of the village's name, «Polvazares», came from the word *polvo*, which in English means «dust» —the dust that wagon caravans most surely used to raise as they pulled through the village, the same dust that must have covered the villagers' black capes.

So, this explains the large doorways, but what about the coat of arms above them? Castrillo and the monarchy in Madrid once had a very prosperous relationship going. Muleteers from Castrillo would go up to the Galician coast, load the gold which



came in from America, and transport it to the Court in Madrid. In addition, one family in the town came to be known as the Salvadores (the Saviours) since they saved King Fernando VII from ruin by making generous donations to him. In short, the village's faithfulness to the Bourbon crown was rewarded with titles of nobility and special privileges, hence the coats of arms.

One day, though, the railroad came along and changed everything. With mule-driven wagons no longer in demand, muleteers left the village in search of other ways to make a living. Those who had transported fish and other foods from La Coruña to Madrid went away to set up fish and food shops that sold *ultramarinos* (foods from over the oceans). Others emigrated to America. Those who stayed turned in their mules for sheep to try and eke out a living in these poor lands that really weren't much good for either farming or grazing. As time went by, Castrillo went the way of other towns. It got smaller and smaller while urban industrial centres got bigger and bigger. Today, there are thirty-five people who still live in the village. There is no priest or mayor. So what's left? The silent beauty of its stones and the great taste of its *cocido* (stewed meat with chick peas and vegetables). There's also a sophisticated kind of tourism that buys up and restores the old aristocratic homes. The famous movie director René Clair was one of them. His widow still owns their beautiful mansion.

MARAGATERIA

It's impossible to really get to know a place if you don't know anything about its surrounding area or the people who live there. That would be like looking at a slide from a comfortable armchair and thinking you've been there. So, with this in mind, we'll turn our attention to the subject of the Maragato people and the Maragatería, the special region in which Castrillo is located. The name *Maragato* is related to the word *mercader* (merchant) and was probably first coined about 400 years old. The history of this people, however, goes much further back. It is thought that they were a mixture of Celts and Phoenicians who resisted the Roman invasion of the Iberian peninsula. They were allies of the Carthaginians and staunch enemies of the Romans. Speculation has it that Maragato emissaries travelled to Palestine in the time of Christ and later brought back the «good news» to these lands.

Oriental elements are clearly present in the folklore of the Maragatería. To start with, their travelling spirit is attributed to their Semitic roots. For centuries, the Ma-



ragatos conserved their cultural identity and rich folklore. It is said that even as recently as a few years ago the Maragatos in the highlands still celebrated their ancestral ceremony of ploughing furrows in the snow. A man dresses up as a woman and guides the plough, which is pulled by several young men covered with animal hides and cowbells. The reason for the disguise is that in Maragato culture the woman traditionally tended the land while the man was occupied in commerce. Another unusual custom had to do with childbirth: after giving birth, the woman in a symbolic gesture to the man's paternity would get out of bed and let him get in.

The Maragatos reached their «renaissance» with the mule wagon transport in the 18th and 19th Centuries. Their proven honesty and conscientiousness paid off and some even got downright rich. Santiago Cordero, for one. As the story goes,

Castrillo was named after the former Roman castros (small fortifications) of Mesona and San Martino, which gave rise to the present-day village, built in the 17th and the 18th Centuries.

In the 18th century, the village's 39 muleteers whit their 215 mules carried on a thriving transport business. This explains the huge doorways, big enough for wagons to fit through.



when Cordero was building his little palace in the town of Santiagomillas near Castrillo he requested permission from King Fernando VII to pave the floor in gold coins. The king responded setting one condition: «If you lay the coins head up, then people will step on my royal image and if you lay the coins tails up, they will step on the Spanish coat of arms. So, you may pave your floor with gold coins only if you lay them edge up.» Quite clever of the king since Santiago Cordero gave up the idea in view of the enormous cost. Maybe true, maybe not. But as the saying goes «If you doubt between history and legend, take the legend.»

In the 19th Century, English and French romantic travellers travelled through exotic Spain, including the Maragateria. George Borrow and Richard Ford described the Maragatos' curious attire and character. Gustave Doré captured the spirit of these people in some of his drawings. The Maragatos also caught the attention of American Archer M. Huntington, founder of the New York Hispanic Society, who once affirmed, «A Maragato without a mule isn't a Maragato». Once their livelihood became obsolete, many emigrated to the New World, especially to the Patagonia and the Pampas in Argentina. Some scholars have remarked at the striking similarity between Gaucho trousers and the classic Maragato trousers.

As everyone knows, modern life has a way of doing away with rituals and traditions. Today, about all that is left of the Maragato tradition are the folk dances at town festivals. On these occasions, the people don their traditional dress and dance, jumping up and clicking their heels together (called *la zapateta*). If you ever get a chance to go to a Maragato wedding, don't miss it for it's a curious blend of Christian and pagan rites worth seeing.

MARUJA BOTAS

It was time to call on my hostess and invaluable guide, Maruja Botas. She invited me in and we went into her makeshift dining room where tables had been set up on the wooden plank floor ready for the guests who would come that day. She offered me a glass of wine as I settled onto a chair by the warmth of the coal stove. With a twinkle in her eye, she complained about her newfound popularity.

Castrillo and the monarchy in Madrid once had a very prosperous relationship going. Muleteers from Castrillo would go up to the Gallician coast, load the gold which came in from America, and transport it to the Court in Madrid.



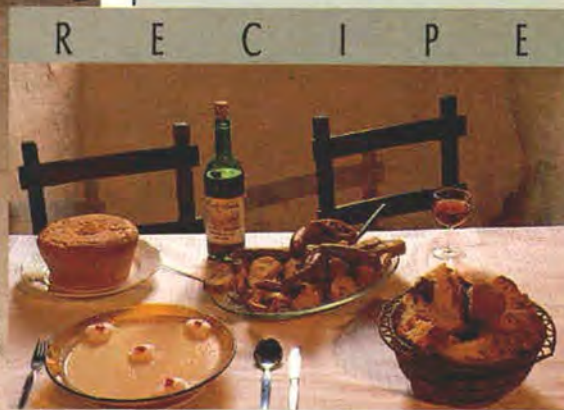


Her superb *cocido* has become the number one calling card for Maragato *cocido*. For twenty-three years now, she has been cooking up the best plate of chick peas to be found. What's her secret? Only the best ingredients and a very long cooking time avoiding any contact with a direct flame.

Don't bother looking for a restaurant sign out front. There isn't one. Maruja's place isn't open to the public in the usual sense of the word. She only serves groups who make reservations, sometimes even months in advance. This way guests have complete privacy and can spend all the time they want after dinner just as if they were in their own home. There are no waiters, no menus. Just Maruja, the grand hostess of the Maragatería, standing by to keep her guests happy. She doesn't want to turn this small-scale personal arrangement into a commercial business. She'd rather deal with «friends» as opposed to «customers» and prefers getting known by word of mouth as opposed to advertising. This might help us understand how this woman has the energy to get up at 5 o'clock in the morning to start making the *cocido* that will be served at 2 o'clock that day. In the same way her mother taught her, she goes about it with patience and love singing along as she works.

Aside from being an artist in the kitchen, Maruja is a fine lady. She is a good-natured, happy person, who is quick to laugh and moves around her hundred-year old house humming a tune. She never married. «Me, get married?» she said, «No thank you. I don't want any man giving orders in my house!» She's a combination of simplicity and elegance. «Making other people happy and seeing how everyone appreciates me makes me happy. People don't just come for the food, you know. They like the atmosphere, the service, the fact that everything here is done in a friendly way without rushing.» She showed me the guest book with photos and caricature drawings that had been dedicated to her. It's obvious that she aims more for the praise and affection of others than for a large bank account. This relaxed, unforgettable banquet only costs 1,600 pesetas (about 16 US dollars) per person.

So what makes Maragato *cocido* so different? One thing is the reverse order in which it is served: first come the meats, then the vegetables and chick peas, and lastly the soup. How come? The story goes back to the time when Napoleon's troops had their headquarters in Castrillo during the siege of Astorga. One day, feeling anxious over the imminent battle which might call them from the table before they were done, they decided to start with the meats since they were considered more nutritious and filling. Popular scepticism doesn't set much store by this version and



R E C I P E

Maragato Cocido

Cocido:

- 1/2 kg dry chick peas
- 1/2 kg beef/veal shank meat
- 1/2 hen
- 250 g pork fat
- 3 red sausage
- 1/2 salt-cured ham
- 3 pigs feet
- 2 pigs ears
- 1/2 kg pigs snout
- 1 medium cabbage
- salt, paprika

Soup:

- 1 handful of nooddles per person

Bread Patty:

- 2 eggs, beaten
- bread
- parsley, chopped
- garlic, chopped
- old pork fat

Desalt the ham, pigs feet, and pigs ear 48 hours before. Soak the chick peas for 24 hours. Put all the ingredients for the *cocido*, except the sausage and the cabbage, in a pot with 3 litres of water (the chick peas should be put in a net bag). Cook over a very low flame for two hours or until the chick peas are done. Salt to taste. While the *cocido* is cooking, mix together the ingredients for the bread patty and shape into a single flat patty. Lightly fry on each side. Once the *cocido* is done, remove the meats and strain the stock. Cook the bread patty in the stock for about 15 minutes. Remove the patty from the stock and drop in the noodles to make the soup. In a separate pot, boil the sausage and cabbage in salted water. When the cabbage is tender, drain and sauté in olive oil with chopped garlic. Remove from heat and sprinkle with paprika. Serves six.

attributes the custom to the special needs of the travelling muleteers or simply to their rudimentary taste. The Maragato *cocido* is a feast abundant with meats. Nouvelle cuisine snobs and delicate stomachs had better stay away because what we're talking about here is a very tasty country meal, a true homage to pork and pork derivatives in addition to other meats. You'll surely need to stretch your stomach to make room for the three courses of *cocido*, followed by ring cake, custard, coffee and an after-dinner liqueur.

The hours fly by when you're at Maruja's. Her at first polite conversation turned to open friendliness to confidential secrets. Her eyes would light up when she talked about the Maragato wedding and remembered how the groom, according to ritual, would leave a trail of straw between his house and that of the bride to announce their engagement. She confided that she personally found the green doors to be too

Maruja Botas' superb cocido has become the number one calling card for Maragato cocido. For twenty —three years now, she has been cooking the best plate of chick peas to be found.

flashy. Traditionally, they were painted brown. She got the keys to the church and on our way there we talked about the novel *«La Esfinge Maragata»* (1914) by Concha Espina (Santander writer 1877-1955), which was set in Castrillo. «It's a nice story, but it's not the way to get to know these parts.»

The short winter day was slowly fading. It was time to say good-bye. With a kiss on the cheek, I thanked her for her hospitality and went on my way. If you ever go to Castrillo, ask for Maruja. She'll make you feel right at home.

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,



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

red sausage from Cantimpalos, cured ham from Guijuelo... the pleasures of the flesh.

And what cheeses. Fresh, cured. From Valdeón, from Villalón, 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.





SMOKE SIGNALS FROM THE NORTH

Text: **Fernando Gutiérrez Alvarez**
Still Life: **Menchu Artime**
Photo: **A. de Benito/ICEX**

The northern Spanish regions of Asturias, Galicia, Cantabria and the Basque Country have managed over the centuries to retain the traditional ritual of the pig-slaughter as a feature of the village calendar. It is still a major social and gastronomic event, and is charged with ancient symbolism.

The charcuterie of northern Spain varies from region to region, each area having developed its own specialities. But they all have one characteristic in common: Asturias, Galicia, Cantabria and the Basque Country all cure meat by smoking, and this gives their charcuterie its own distinctive taste. It serves as an instant gastronomic clue—a sort of smoke signal—to people who know anything about the subject.



Home-made village charcuterie is famous for quality and is always in great demand. In consequence, recent years have seen the setting-up of many small factories which are attempting to combine traditional methods, recipes and skills with the most advanced technology available within the European Community. The result is a range of charcuterie whose flavour and quality are faithful to tradition to the point of evoking nostalgia.

The slaughter of animals for religious or gastronomic purposes can be traced back to the earliest civilizations, and finding ways of preserving meat has always been vital to man's survival. It is generally accepted that the first techniques for conserving pork —salting and sausage-making— were introduced into Spain by the Romans. Important information about the Romans' eating habits and preferences is provided in a recipe book, *Of Culinary Matters*, written in the first century by nobleman and gourmet Apicius. Sausages known as *botulo* or *betello* were particularly popular in Rome at that period, and their direct descendants, *botelo*, *botillo* and *botiello*, are still made in Galicia, Asturias and Leon to this day. Pork became a vital part of the Spanish diet very early on, and it is still very important in traditional dishes all over the country.

However, for some cultures, such as the Islamic and Jewish, the pig has always been regarded as an unclean animal whose meat it is forbidden to eat. American anthropologist Marvin Harris (1927) divides the world into two camps: porcophiles and porcophobes. Spain spent several centuries under Islamic rule, a period during which coexistence between Muslims, Jews and Christians was not entirely harmonious. Interestingly, it was in the northern region of Asturias, the only part of Spain never to succumb to the Muslim advance, that porcophilia survived. After the Reconquest, those areas which had escaped Muslim settlement, could be easily distinguished from other areas which had never lost their cultural tradition of the *matanza*, or slaughter. Pork-eating became almost proof of Christian identity. Slaughtering generally took place discreetly in the yard behind the house or in an inner courtyard, but in newly «Christianised» areas, it was done out in the street so that neighbours and public authorities alike could witness the display of porcophilia and all it stood for.

Enduring proof of the importance of the pig in Spanish culture is provided by Celtiberian life-sized sculptures of pigs which still survive from the 4C. Used as boundary markers, some of them are de-

picted playing the *gaita*, or bagpipe. The image of the bagpipe-playing pig can still be found as a sort of local logo in Galicia and Asturias, the two regions which have best maintained the traditions both of playing the bagpipes and the pig-slaughter.

The four regions which make up the rainiest part of Spain (it stretches from Estaca de Bares in Galicia to the mouth of the Bidasoa on the Spanish-French border) are separated from the rest of the country by the Cantabrian mountain range. They share several common features; their landscape, a wet climate, and poor communications with the rest of the country. This isolation has allowed certain traditions to survive almost intact, and one of these is curing meat by smoking for use in charcuterie. Smoke not only helps along the drying process but also allows antiseptic substances to seep into the meat, as well as imparting an unmistakable smoky flavour which can vary subtly according to whether the wood used is oak or beech. All in all, this method of curing is particularly apt in an area where homes often need a fire to keep warm, and where the constant moisture in the air means that things moulder easily.

The Charcuterie of northern Spain varies from region to region. But they all have one characteristic in common: Asturias, Galicia, Cantabria and the Basque Country all cure meat by smoking, and this gives their charcuterie its own distinctive taste.

NEW LIVESTOCK METHODS

The effects on the flavour and quality of meat of what the animal has been fed on have long been understood. In the case of pork, the trend in the 1970s towards using synthetic fodders led to greater emphasis being placed on the protein content of the meat than on its flavour or quality. It was only on small-scale farms where pigs still ate a more natural diet, being allowed to wander freely in woods and forage for acorns, roots and chestnuts, that top quality, flavourful meat was still available.

Bean stew (Asturias) *(Fabada)*

For devotees of country food, *fabada* is one of Spain's star dishes. Though the ingredients are simple, tremendous importance is placed on the quality of the beans and the meat and sausages that are its basic ingredients.

Serves 6:

700 g large dried white beans
(preferably from Asturias)
2 *morcilla* sausages
3 top quality *chorizo* sausages
300 g salt pork hock
300 g salt belly pork
1 large onion
2 cloves garlic
1 spring parsley
a pinch of saffron
salt

Soak the beans in cold water until they plump up, and the salt pork in warm water until it is de-salted.

In a large stew-pan, place the salt pork, *morcillas* and *chorizos*, topped by the beans, chopped garlic, parsley, and the onion cut into quarters. Add water to cover, bring to the boil and then allow to simmer gently with the lid half off. Top up with cold water periodically so that the beans are always covered, otherwise they lose their skins. This also helps to keep them simmering as slowly as possible. Give the pot a good shake every now and again, but do not stir; use the shaking method to mix in the crushed saffron fronds when the beans have been cooking for a while. When the beans are done, check the sauce for texture —it should be thick and rich. If it is still watery, whizz a few beans in the blender and add to the pot, allowing the

The increasing success of charcuterie manufactured according to traditional artisan methods has seen a return to earlier livestock-rearing approaches in an effort to recapture these lost qualities. Recent years have seen an increase in pig-farms where the animals are put out to pasture and their diet is supplemented with natural cereals rather than with man-made fodders.

THE SLAUGHTER

The process by which livestock becomes a product for human consumption

Serves 4:
8 Asturian *chorizos*
Asturian cider
1 bay leaf

Place the sausages in a large chunk *chorizo* dish. Add enough cider to half cover them, and a few slivers of bay leaf. Cook them in the oven or on the hob for about half an hour, or until all the fat has seeped out, turning them over occasionally. Serve cut into chunks.

Sausages with oysters
(Basque Country)
(*Salchichas con ostras*)

Serves 4:
16 *salchichas*
white wine
fresh oysters

Poach the *salchichas* in the wine (see recipe for *chorizos in cider*, above), and serve with opened fresh

Smoke not only helps along the drying process but also allows antiseptic substances to seep into the meat, as well as imparting an unmistakable smoky flavour which can vary subtly according to whether the wood used is oak or beech.

1 large chunk *chorizo*
1 piece stewing beef
1 chunk salt pork
1 small onion, quartered
2 leeks, chopped
4 spring onions, chopped

Soak the chick-peas in cold water for 8-10 hours. Boil water in a large pot and add the chick-peas and all the other ingredients. When the water returns to the boil, lower the heat and allow to simmer gently for about 4 hours. Just before the chick-peas are fully tender, add salt to taste and allow the pot to stand for a few minutes before serving. (This dish can also be made in a pressure cooker, in which case the chick-peas take about half an hour to cook.)

brings us to the traditional festivals and the rituals which accompany these major social events in the village calendar. The slaughter, charged with symbolism which stretches far back in time, guarantees an ongoing source of food for the rest of the year. In the regions along the Cantabrian coast, pig-slaughtering time starts on November 11, St. Martin's Day, and the sampling of the year's wine and cider is timed to coincide with it. The whole event has much in common with the Roman Bacchanalia, festivities which were still celebrated until not so long ago in the villages of northern Portugal and the mountains of Cantabria.

least four days. Afterwards, all those who have taken part, as well as family and friends, are invited to a meal on the sort of scale we now associate with bygone times, all washed down with quantities of wine and cider.

SAUSAGES

A fair amount of the pig's meat is cooked and eaten fresh, but the majority is used to make salted products such as ham and loin cuts, and a range of sausages, such as *chorizo*, *morcilla* and *chusco*.

Chorizo is the most popular sausage in Spain, and it is therefore produced in the largest quantities. It is made from select pork with just the right amount of fat, paprika, salt, garlic and oregano. This mixture is stuffed into tubes of intestine of various qualities. The *chorizo* is highly nutritional, and its delicious flavour and smell depend largely on the quality of the paprika and meat stuffing, and drying the end-product in the open-air.

All along the Cantabrian coast, and especially in Asturias, there is a relatively new addition to the *chorizo* range: *chorizos* made from the meat of the wild boar. This ancestor of the domestic pig inhabits the woodlands of northern Spain where it feeds on roots, acorns and chestnuts. Locals believe that wild boar meat must have provided the raw material for the charcuterie so beloved of the Ancient Romans. Made from lean cuts of boar and pork, with fat, paprika, salt, garlic, oregano and parsley, these modern *chorizos* have a very distinctive flavour.

The stuffing mixture for *chorizos* is also eaten fried, generally served with fried potatoes or rice. Though this dish used only to be available at slaughter-time, the mix-

ture is becoming increasingly available at butchers' shops all year round.

Another favourite of this area is the *morcilla*. Just as the *chorizo* varies from region to region, so does the *morcilla*. Indeed, there are subtle differences even within the same area. The basic ingredients are pork fat, onion, paprika and —depending on regional variations— breadcrumbs, rice and blood. *Morcilla* is a key ingredient in the hearty bean stew that is Asturias' best-known regional dish, *fabada*, and in Galicia's country soup, *caldo gallego*. It is also eaten fried or steamed, accompanied by potatoes.

Chosco is a charcuterie connoisseur's delight. Similar to the *morcón* of southern Spain, it is made of chopped loin and tongue meat seasoned with the same ingredients as *chorizo* filling, and stuffed into the large intestine of the pig, which is then stitched tightly to keep the stuffing compact. In the north, it is eaten steamed and served with potatoes and other vegetables.

Botelos, *botillos* or *botiellos*, depending on whether you are in Galicia or Asturias, may well be identical to the Ancient Romans' favourite *botulos* or *botellos*. What distinguishes these sausages is that they use meat from the bonier parts of the animal —ribs, tail, loin— which is then flavoured with a more concentrated version of the seasoning used for *chorizo*. The mixture is stuffed into the stomach sac, which is then sewn up using a large needle made of heather-wood. Weighing up to 1.5 kg, they are an impressive sight and taste delicious. They are cooked by steaming, and are typically served at Carnival time.

Lomo embuchado, cured loin, is one of Spanish charcuterie's prime products and

fetches high prices. It is quite simply the loin cut of pork, boned and seasoned with paprika, garlic, salt and oregano then wrapped in the stomach-lining and smoked and dried. It is smart to serve it as an aperitif snack.

HAM

Ham, or *jamón*, is made from the best pork cut of all and is, at its best, a gourmet food. A *jamón* is the back leg of the pig, including the bone, salted and sometimes also smoked, then left to dry for up to a year in fresh mountain air. Making *jamón* is a matter for experts, and every village has its own who is called into service at slaughter-time. In the charcuterie industry,

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experienced pork-butchers fulfil this role, supervising the 18-month long process.

In earlier times, when living conditions in the country were tougher, few families could afford the luxury of keeping hams for their own consumption. Instead they traded them for bulk essentials such as oil, salt-cod, beans and chick-peas. Nowadays, however, the demand for *jamón* is on the increase. Even so, it has so far escaped mechanization and the whole process still calls for craftsmanship and the individual touch. The recipe used today is probably still much the same as the procedure described by the Ancients, such as Cato the Censor in his «*De Re Rustica*», Martial in his «*Epigrams*», Strabo in his «*Geographica*» and Apicius in his famous recipe book.

Bagpipe-playing pigs, the pig-slaughtering ritual, the way that no part of the animal is wasted, and the loving care that goes into the preparation of its hams and sausages all provide ample proof that northern Spain is, indeed, a region of porcophiles. Local tastes are perhaps best summed up in the joke about the group of hunters comparing their favourite game-birds. In turn they argue in favour of the pheasant and the partridge, while their Galician companion says nothing. Pressed for his opinion, he can only sigh wistfully «Ah, if only pigs could fly.»

Journalist **Fernando Gutiérrez Alvarez** was born in Asturias. He has worked on *La Voz de Asturias* and *La Nueva España* (Oviedo), *La Provincia* (Las Palmas de Gran Canaria) daily papers and on Barcelona's *Mundo* magazine. An expert on EEC agricultural matters and on industrialized farming, he is the author of a book entitled *Hombres, vacas y alimentos en la cuenca del río Esva* (*People, Cows and Food in the Esva River Valley*).

Paternina



Greatness from Rioja.



GENERAL PROGRAMME

Sunday 17th

- 11.00-19.00. Airport Madrid-Barajas. Information service for delegates in the international arrivals' Hall.
- 16.00-19.00. Palacio de Congresos, Paseo de la Castellana, 99. Registration for delegates and receipt of documentation.

Monday 18th

- 8.15- 9.45. Registration of delegates and receipt of documentation.
- 10.00-11.30. Opening ceremony of the Congress. Opening speech. Welcome to delegates. Address by the President of the O.I.V. Musical recital. Break.
- 12.00-13.00. Report on world vitiviculture by the General Manager of the O.I.V. Lunch.
- 15.00-16.00. Report on Spanish vitiviculture.
- 16.30-18.30. Common session. General Papers 1 and 2.
- 21.00. Opening dinner, hosted by the Minister of Agriculture, Fisheries and Food.

Tuesday 19th

- 9.00-11.00. Common session. General Papers 2 and 3. Break.
- 11.30-13.00. Discussion on the topics of the general session and preparation of Sections' work. Lunch.
- 15.00-18.00. Working sessions by Sections.
- 20.00. Cocktail reception offered by Madrid Town Hall in the Cecilio Rodríguez Gardens of the Retiro Park.

Wednesday 20th

- 9.00. Meeting of the O.I.V. Prizes Panel. During the day technical visits to vineyards and bodegas in Castilla y León and Castilla-La Mancha.

Thursday 21st

- 9.00-13.30. Working sessions by Sections. Lunch.
- 15.00-18.00. Working sessions by Sections.
- 21.00. Dinner/open-air dance in the «Casa de Campo» of Madrid.



XXème CONGRES MONDIAL DE LA VIGNE ET DU VIN
OIV - 72ème Assemblée Générale
Madrid et La Rioja, 18/26 mai 1992

XX CONGRESO MUNDIAL DE LA VIÑA Y EL VINO
OIV - 72 Asamblea General
Madrid y La Rioja, 18/26 mayo 1992

XX WORLD CONGRESS ON VINE AND WINE
OIV - 72nd General Assembly
Madrid and La Rioja, 18/26 may 1992



Friday 22nd

- 9.00-13.00. Sessions of the Commissions, II and III of the O.I.V. Lunch.
- 15.00-19.30. O.I.V. Editing Committee (Restricted Session).

Saturday 23rd

- 8.30-12.30. General Assembly of the O.I.V. (restricted to official delegates of the member countries).
- 12.45-14.00. Congress Report and reading of Resolutions.
- 14.00. Closing Ceremony.
- 21.00. Formal dinner to close the Congress and the General Assembly of the O.I.V.

Sunday 24th

Trip to Logroño (La Rioja).

Monday 25th and Tuesday 26th

Visit to La Rioja vineyards and bodegas.

Wednesday 27th

Return of Delegates.

SCIENTIFIC AND TECHNICAL PROGRAMME

THEME

500 years of American vitiviculture and its relationships with Europe.

COMMON SESSION

Chairman: Mr. G. Yravedra. Chairman of the O.I.V.

Secretary: Mr. R. Tiniot. General Manager of the O.I.V.

General Speakers:

- I. An historical overview of vine growing in America.
 1. The Wine-producing Vitis: Mr. L. Hidalgo (Spain).
 2. The American Vine: Mr. P. Galed (France).
- II. Development of Trade and Viniculture Products in America: Mr. K. Moulton (United States).
- III. The Title in the labelling of wines and wine liquors in America: Mr. M. Torres (Spain).

In the Common Session and in the different Sessions divided into Sections there will be a presiding committee, made up, in each case, of a Chairman, a general speaker and a Secretary with faculties to organize the work of the respective sessions.

Without affecting the national Papers programmed for the three Sections assigned directly by the O.I.V., there is the possibility of presenting Papers from other member countries and also from countries not in the O.I.V.

Apart from the above-mentioned Papers, written Communications of the specific subjects to each one of the Sections 1, 2 and 3 may be presented.

SECTIONS

1st Section. Criteria for the differentiation and demarcation of wine producing regions and examination of the natural and human factors involved.

Chairman: Mr. A. García de Luján (Spain).
General Speaker: Mr. M. Fregoni (Italy).
Secretary: Mr. D. Boubals (France).
National presentations from Argentina, Australia, Chile, France, Italy, Mexico, Portugal, Romania, Spain, the United States and Uruguay are programmed.

2nd Section. Modern techniques for controlling, determining and characterizing the origin and nature of wines.

Chairman: Mr. E. Ybarra (Mexico).
General Speaker: Mr. L. Usseglio Tomasset (Italy).
Secretary: Mr. M. Feuillat (France).
National presentations are planned from Canada, France, Germany, Italy, Mexico, Portugal, Spain and the United States.

3rd Section. The geographic denominations in the marketing of wines and other grape products:

— The rights and obligations stemming from the concept of Denomination of Origin. The general framework of the regulations of Appellation of Origin. The control. The Professional Organizations.

— Examination of current questions on A.O. at international level.

Chairman: Mr. E. Martínez (Argentina).
General Speaker: Mr. G. Dutruc-Rosset (France).
Secretary: Mr. F. Rothen (Switzerland).

National presentations from Argentina, Australia, France, Germany, Greece, Hungary, Italy, Portugal, Spain and the United States are programmed.

PROGRAMME OF TECHNICAL VISITS TO CASTILLA Y LEON AND CASTILLA-LA MANCHA

May 20th

The technical visits to both Autonomous Communities will take place on Wednesday, May 20, 1992 divided into two separate groups for each of the routes.

CASTILLA Y LEON

- 8.00. Departure Madrid. Pick up at hotels.
- 10.30. Arrival at la Mota Castle (Medina del Campo). Official reception. Reception by hom pipe players from the Medina region. Breakfast in the castle courtyard.
- 11.30. Arrival at Rueda. Visit, divided into groups, to the Oenological Centre of Castilla y León and to bodegas of the «Rueda» Denomination of Origine.
- 14.00. Arrival at Tordesillas. Lunch. Performance by a folk group.
- 16.00. Departure for La Granja de San Ildefonso (Segovia).
- 17.30. Visit to the Palace, gardens and fountains of La Granja de San Ildefonso (Segovia).
- 19.00. Arrival at Segovia. Visit to the city. Light dinner in the National Parador of Segovia. Return to Madrid.

For each one of the two visits there will be an open registration period which will close as soon as the maximum number of places set for each visit have been filled.

CASTILLA-LA MANCHA

- 8.00. Departure Madrid. Pick up at hotels. Receipt of documentation.
- 10.00. Arrival at Tembleque. Visit to Plaza Mayor.

- 10.45. Arrival at Manzanares. Visit to the bodega of Denomination of Origine «La Mancha».
- 12.00. Departure to Valdepeñas.
- 12.15. Arrival at Valdepeñas. Visit to the bodega of Denomination of Origine «Valdepeñas».
- 13.30. Lunch in the Valdepeñas Bodega.
- 15.30. Departure to Toledo.
- 17.30. Arrival at Toledo. Visit historical Toledo. Official reception.
- 20.00. Dinner in the «Conde de Orgaz» National Parador. Return to Madrid.

PROGRAMME FOR THE STUDY TRIP TO LA RIOJA

May 24 to 26, 1992

Sunday 24th

- Morning. Departure Madrid to Logroño.
- 18.00. Logroño. Receipt of documentation.
- 19.30. Reception offered by La Rioja Government. Folk performance. Cold buffet in the Logroño Town Hall.

Monday 25th

- 8.30. Departure hotels. Visit to vineyards of Torremontalvo.
- 11.00. Visit to bodegas in Cenicero and Haro.
- 13.00. Visit to the Oenological Centre at Haro and the Wine Museum.
- 14.00. Lunch in the Haro Bodegas.
- 16.00. Visit to bodegas and vineyards in Elciego and Laguardia.
- 20.30. Dinner in the Laguardia bodegas. Ceremony by the Rioja Wine Guild. Return to Logroño.

Tuesday 26th

- 9.00. Departure hotels. Visit to Logroño and Oyón Bodegas.
- 11.00. Leave for San Millán de la Cogolla and visit to the Suso and Yuso Monasteries.
- 13.30. Arrival at Santo Domingo de la Calzada. Visit to the Cathedral and Town Hall Square.
- 14.00. Lunch in the National Parador of Santo Domingo de la Calzada or in typical restaurants of the area.
- 16.00. Departure for Nájera. Visit to the Santa María La Real Monastery and the Pantheon of the Kings. Return to Logroño.
- 18.15. Departure from hotels to Haro.

- 19.30. Gala session in the Bretón de Haro Theatre. Classical music concert.
- 21.00. Dinner at the Los Agustinos Hotel. Return to Logroño.

Wednesday 27th

- 8.00. Departure by coach for Madrid. Expected arrival at Madrid-Barajas Airport at 12.30 and end of the trip in Madrid.

FEES AND SERVICES

As a contribution to the costs, the delegates quota is calculated at the figure of 50,000 pesetas and the partners' at 28,000 pesetas.

Delegates' registration includes:

- Welcome and collection at airport.
- Spanish wine at the Palacio de Congresos during registration on Sunday, May 17th.
- Tourist insurance cover.
- Attendance at the Congress.
- Scientific and tourist documentation.
- Briefcase for documentation.
- Opening ceremony.
- Reception given by the Town Hall of Madrid.
- Opening dinner.
- Dinner with open-air dance.
- Gala dinner.
- Working lunches and coffees.
- Technical visit to Castilla y León or Castilla-La Mancha.
- Local transfers, lunches, and dinners in the Community of La Rioja during the optional study trip.

Registration for partners includes:

- Welcome and collection at airport.
- Spanish wine at the Palacio de Congresos during registration on Sunday, May 17th.
- Tourist insurance cover.
- Tourist documentation.
- Present.
- Opening ceremony.
- Reception given by the Town Hall of Madrid.
- Opening dinner.
- Dinner with open-air dance.
- Gala dinner.
- Cultural visits in Madrid and surrounding area.
- Technical visit to Castilla y León or Castilla-La Mancha.
- Lunch on the opening day.
- Travel local transfers, lunches and dinners in La Rioja Community during the optional study trip.

Other additional programmes shall be paid for directly by delegates and accompanying persons with the corresponding fee.

Cabernet Sauvignon in Spain

Text: José Serrano Cuadrillo

Illustrations: Fernando de Miguel/ICEX

There is no known evidence of Cabernet Sauvignon's being used in Spanish winemaking before the 1850s. Even from that date on, just a few select bodegas —among them the legendary Vega Sicilia— added it to their repertoire.

Over the last few years, however, bodegas all over Spain seem to have decided to investigate its possibilities. Cabernet Sauvignon has been acclimatized to local conditions in new areas, which are making the most of its distinctive qualities.



There are currently 1,250 catalogued varieties of grape in Spain, according to data gathered by the Rancho de la Merced's Experimental Station in Jerez de la Frontera (Cádiz). As one might expect, a high proportion of this impressive figure represents genuinely one-off varieties and relics, but even so it amounts to an invaluable genetic reserve for Spanish viticulture.

The number of varieties actually grown in Spain today for use in winemaking is just over 200. Of these, about 50 could really be classified as important in terms of quality and quantity of output.

Growing grapes and making wine are activities with thousands of years of tradition behind them in Spain. Selection among grape varieties has been a gradual, slow, and almost spontaneous process, and this means that varieties have adapted closely to their environmental conditions: soil, climate, prevalent diseases, and so on, and have also achieved a level of productivity which made it worthwhile continuing to cultivate them.

The expansion of viticulture in continental Europe coincided with the advance of the Roman legions who, as they invaded along the course of the major rivers, left not only their culture in their wake but also the practice of vine-growing. The varieties they brought with them came from Greece, southern Italy, south-eastern France, eastern and southern Spain and the Mediterranean islands, where they had previously been introduced by the earliest colonists, the Phoenicians and Greeks.

It is interesting to note how, that early on, vine varieties made the transition from the sunny coastal areas of the Mediterranean to mistier, more northerly, climates. These patterns of movement have been maintained, and along the same routes, up to present times. One current example can be seen in the work of enlightened French vinegrowers and ampelographers («ampelography» is the scientific description of the vine) who are incorporating native Spanish varieties with a view to enriching their own native strains. Garnacha, Alicant, Murviedo, Macabeo, and Tempranillo are among the varieties adopted so far.



Despite being the cradle of viticulture and the origin of almost all the varieties cultivated throughout the world today, Europe never specifically identified the variety or varieties used in making a quality wine—and they are, after all, the only ones worth specific identification. From the earliest times, and still up to the present, it is the geographical origin of a wine that identifies and characterizes it. Indeed, this is the criterion behind the Denomination of Origin system which is such an institution in the wine world.

Meanwhile, in the New World (America and Oceania), a particular vine variety is introduced not according to the time-

Over the last few years, bodegas all over Spain seem to have decided to investigate the possibilities of Cabernet Sauvignon, which has been acclimatised to local conditions in new areas.

honoured process of gradual selection but by choosing from a vast range of ready-made candidates. Since there are no traditional patterns of identifying wine output in these parts of the world, the variety of grape from which it is made is used instead.

This simple, but useful and practical, method adopted in

countries where winegrowing is relatively recent has crossed the Atlantic in recent years and seems to have caught on in certain sections of the consumer public. For the first time ever, people are becoming aware of the existence of different vine varieties in general and of specific ones, with attractive sounding names, in particular. Variety

name-dropping has become a new social attribute.

One star has emerged unrivalled in this curious game of consumer one-upmanship: Cabernet Sauvignon. Even so, it would be both unfair and inaccurate to say that the fame of Cabernet Sauvignon rests solely on a quirk of fashion. This is far from being the case. It is unquestionably an outstanding variety with excellent intrinsic qualities which, in proper growing conditions, plays an important part in making exceptionally good wines. There are very few «perfect» varieties, so that great wines generally need contributions from several varieties, cleverly blended so that they cancel

Cabernet Sauvignon region by region

In Spain, all aspects of growing, making and selling wine are closely regulated. The legislation applied is a combination of EEC regulations and, as long as they do not conflict with these, stricter national regulations.

Vine varieties for use in wine-making are governed by EEC Regulation 3,800/81.

Under the terms of this regulation, Spain is organized into winegrowing regions (see map), which maintain the system established by the 1972 «Estatuto de la Viña, el Vino y los Alcoholes» (Decree on Vineyards, Wine and Alcoholic Liquor). The system is organized according to purely technical criteria, based on soil and climate conditions in each region.

In each winegrowing region, the vine varieties that growers are allowed to cultivate are regulated, and are classified as either «authorized» or «recommended». These classifications are based on how well varieties adapt ecologically to conditions in the region in question. The list is by no means a closed one: it is open to new additions, though all candidates for inclusion are subjected to rigorous testing.

Meanwhile, areas covered by Denominations of Origin have their own respective Regulations which set down the specific varieties suitable for producing that D.O.'s wines, classified as «authorized» and «preferred» or «recommended». Varieties in the latter category are the determining factor in achieving a characteristic end product; the minimum proportion of recommended varieties to be used in D.O. wines is often specified.

Using these classification criteria as a basis, there follows a region by region assessment of the position of Cabernet Sauvignon in Spanish winegrowing today.

REGION OF ALTO EBRO

Situated in northern Spain, this region takes in the Autonomous Regions of Navarre and La Rioja as well as the Rioja

Alavesa area, which belongs to the Autonomous Region of the Basque Country.

Alto Ebro has two famous Denominations of Origin: D.O. Navarra and D.O. Rioja.

Cabernet Sauvignon is a recommended variety in the Autonomous Region of Navarre but is not authorized in the rest of the winegrowing region.

It is authorized in the D.O. Navarra where interesting experiments are being carried out with this variety which is already making its appearance in some excellent wines, generally in combination with native varieties Gamacha and Tempranillo.

In the D.O. Rioja, though it is not an authorized variety in general terms (given the long tradition that some Rioja bodegas have of using particular varieties), it is authorized especially for bodegas which use it, in minor proportions, in some of their wines.

REGION OF ANDALUSIA

This region coincides with the Autonomous Region of Andalusia, which occupies the whole of southern Spain. This winegrowing region produces outstanding fortified wines and liquor; Cabernet Sauvignon is not an authorized variety for growing here.

REGION OF ARAGON

Situated in northeastern Spain, in the Ebro valley, this winegrowing region extends from the Pyrenees as far as Spain's central massif. It coincides with the Autonomous Region of Aragon.

It incorporates four Denominations of Origin: D.O. Cariñena, D.O. Calatayud, D.O. Campo de Borja and D.O. Somontano.

Cabernet Sauvignon is an authorized variety in the region.

In D.O. Cariñena, it has recently been included in the list of varieties suitable for producing D.O. wines used, in minor proportions, in conjunction with native varieties Gamacha and Mazuela.

In D.O. Somontano, its inclusion among authorized varieties is pending. Meanwhile, it is being used experimentally in the production of some wines, including rosés.

BALEARIC REGION

This winegrowing region is made up of the Balearic Archipelago, and coincides with the Autonomous Region of the Balearic Islands.

It has one Denomination of Origin: Binissalem.

Cabernet Sauvignon is an authorized variety in this region. It is still at the experimental stage as far as the D.O. is concerned, and is being tried out to see if it improves the ageing qualities of the native Manto Negro variety.

Some wine produced in the region but not covered by the D.O. includes Cabernet Sauvignon.

REGION OF THE CANARY ISLANDS

This winegrowing region coincides with the Autonomous Region of the Canary Islands, Spain's Atlantic archipelago.

Its insular nature protected this winegrowing region from the phylloxera epidemic and it therefore has a wealth of inter-

esting vine varieties. Cabernet Sauvignon, however, is not an authorized variety here.

CANTABRIA REGION

This winegrowing region occupies the Cantabrian coast of northern Spain, from the edge of Galicia over to the French frontier. It takes in the Autonomous Regions of Asturias, Cantabria and the Basque Country (except for Rioja Alavesa).

It has one Denomination of Origin: Chacolí de Guetaria.

Cabernet Sauvignon is not an authorized variety in this region.

REGION OF CATALONIA

Situated in the northeast of the Iberian Peninsula, this winegrowing region embraces ecological conditions generated by the Pyrenees in the north, and a long stretch of Mediterranean coast to the east. It coincides with the Autonomous Region of Catalonia, and incorporates several Denominations of Origin: D.O. Alella, D.O. Ampurdán-Costa Brava, D.O. Costers del Segre, D.O. Conca de Barberá, D.O. Penedés, D.O. Priorato, D.O. Tarragona and D.O. Terra Alta. It also constitutes the biggest production area of cava sparkling wine.

WINEGROWING ZONES



Cabernet Sauvignon is an authorized variety in the region as well as in the D.O.s Penedés and Costers del Segre.

The D.O. Penedés is easily the area where Cabernet Sauvignon is most prevalent at present. In the 1950s, the first adaptation trials were made here, giving rise to a wide range of wines on the market today in which the variety features alone, in combination with native varieties, and even with other adapted varieties.

Cabernet Sauvignon also makes frequent appearances in the wines of D.O. Costers del Segre, and recently the occasional wine from D.O. Priorato and D.O. Tarragona also features it.

CENTRAL REGION

This winegrowing region occupies a large part of the southern submeseta, encompassing the Autonomous Region of Castile-La Mancha (except for part of Avila Province) and the Autonomous Region of Madrid.

The region has several D.O.s: La Mancha, Méntrida, Valdepeñas, Almansa, Vinos de Madrid and part of the D.O. Jumilla.

Cabernet Sauvignon is an authorized variety in this region.

Some interesting wines involving Cabernet Sauvignon are produced in the D.O. La Mancha and, at an experimental level, in the D.O. Vinos de Madrid. It is also used in some non-D.O. wines.

REGION OF EL DUERO

This winegrowing region takes in much of the northern submeseta and coincides with the Autonomous Region of Castile-León (except for the winegrowing area of Cebreros in the Province of Avila).

The region's high, cold but very sunny, dry land provides excellent conditions for quality wine production. Its Denominations of Origin are: El Bierzo, Cigales, Ribera del Duero, Rueda, and Toro.

Cabernet Sauvignon is an authorized variety in this region and in the D.O. Ribera del Duero, one of the areas where the

variety was first grown in Spain. It features, always in minor proportions, in several of this Denomination of Origin's wines.

Experiments with the variety are also being conducted in the rest of the region with a view to using it in conjunction with other varieties, though as yet no conclusive results have been achieved. Cabernet Sauvignon features in some of the region's non-D.O. wines.

REGION OF EXTREMADURA

Situated in the west of Spain, bordering Portugal, this winegrowing region coincides with the Autonomous Region of Extremadura. It has no Denomination of Origin as yet.

Cabernet Sauvignon is an authorized variety in the region, and there are a few isolated examples of its use in wines produced on a commercial scale.

REGION OF GALICIA

This winegrowing region occupies the northwestern corner of the Iberian Peninsula, and is heavily influenced by the Atlantic. Its area coincides with the Autonomous Region of Galicia.

The region's particular ecological conditions and varietal heritage make it a producer of excellent white wines.

Cabernet Sauvignon is not an authorized variety in this region, though some tentative research is being carried out into its adaptability to local conditions.

LEVANTE REGION

This winegrowing region occupies part of the east coast of the Iberian Peninsula, and takes in the Autonomous Regions of Valencia and Murcia.

It incorporates the following Denominations of Origin: Alicante, Valencia, Utiel-Requena (part of) Jumilla, and Yecla.

Cabernet Sauvignon is not an authorized variety here, except at an experimental level; the last few years have seen some examples of its potential in this region.

As far as is known, Cabernet Sauvignon made its debut in Spain in 1864, when vines of this grape were planted on land belonging to what was soon to become the legendary Vega Sicilia estate.

out each other's imperfections and excesses, sometimes all too evident when used alone.

CHARACTERISTICS OF CABERNET SAUVIGNON

Cabernet Sauvignon is a «noble» variety adopted from the Bordeaux region of France, more specifically Médoc. From there, it has spread to other areas of Europe (the Loire Valley in France, Spain, Bulgaria...) and particularly overseas: California, Chile, Argentina, Australia, South Africa, New Zealand...

It is a vigorous, though low-yield, variety (2,500 to 5,000 kg/ha), at least in the growing conditions needed for it to fulfil all its quality potential. In some regions of the Americas, production is forced with irrigation, extra-long pruning, intensive fertilising and the like, and crops of up to 20,000 kg/ha are achieved, with side-effects only too easy to imagine.

This variety needs soil with plenty of lime and a climate in which the summers are not too dry.

It is an upright plant and is always grown on espaliers and long-pruned. The traditional Spanish goblet pruning method to leave a vertical trunk with several branches, like a stripped tree can not be used on Cabernet Sauvignon.

Bud-break and ripening both occur late, and the plants are susceptible to the cryptogamic diseases, powdery mildew and excoriosis and somewhat less so to grey rot.

Its leaves are small, bright green, shiny and pretty, deeply indented and with serrated pointed lobes.

Grape-bunches are small, some 10 cm (4 inches) long, and cylindrical/conical in shape, with the grapes loosely clustered. The grapes themselves are spherical, small, some 7-10 mm (1/4-1/3 inch) in diameter,

black in colour and with a characteristic taste. Their sharp flavour makes them unsuitable for eating to the extent that even the birds avoid them—an important point in this variety's favour—and the skins are also very tough.

Wines made from Cabernet Sauvignon are richly coloured, very stable, rich in tannin, robust, with plenty of character and acid. They are also highly aromatic, and their aromatic qualities develop well in the bottle which is when their pleasant characteristic violet aroma emerges.

An assessment of these characteristics shows clearly that the role that this important variety should play is that of contributor, to a greater or lesser degree, to quality wines intended for ageing. These are the very characteristics that make it unsuitable for young wines since its marked personality makes them over-aggressive.

CABERNET SAUVIGNON IN SPAIN

As far as is known, Cabernet Sauvignon made its debut in Spain during the second half of the 19C.

In 1864, twelve thousand vines imported from Médoc, mostly Cabernet Sauvignon, were planted on land belonging to what was soon to become the legendary Vega Sicilia estate in Valbuena del Duero (Valladolid), today covered by the Ribera del Duero D.O.

At almost exactly the same time, between 1863 and 1868, Don Camilo Hurtado de Amézoga, Marqués de Riscal, also planted the same variety in his Elciego vineyards in the Alavesa area of La Rioja. Along with native varieties Tempranillo, Graciano and Mazuela, it was to provide the raw material for one of Spain's most prestigious wines.

Earlier, in 1859, a few thousand plants of assorted varieties had been imported and distributed among several winegrowers in La Rioja. Cabernet Sauvignon was among them.

Nowadays, Spanish growers and producers are showing three distinct approaches in growing and using Cabernet Sauvignon.

One tendency is towards producing wines presented as «varietal», aged for a short period only. The aim is to capitalize commercially on the fact that this variety is known by name within a certain sector of Spanish consumers, as described

One tendency of Spanish growers in growing and using Cabernet Sauvignon is to incorporate it in varying, though always minor, proportions, into wines made from grapes from traditional winegrowing areas.

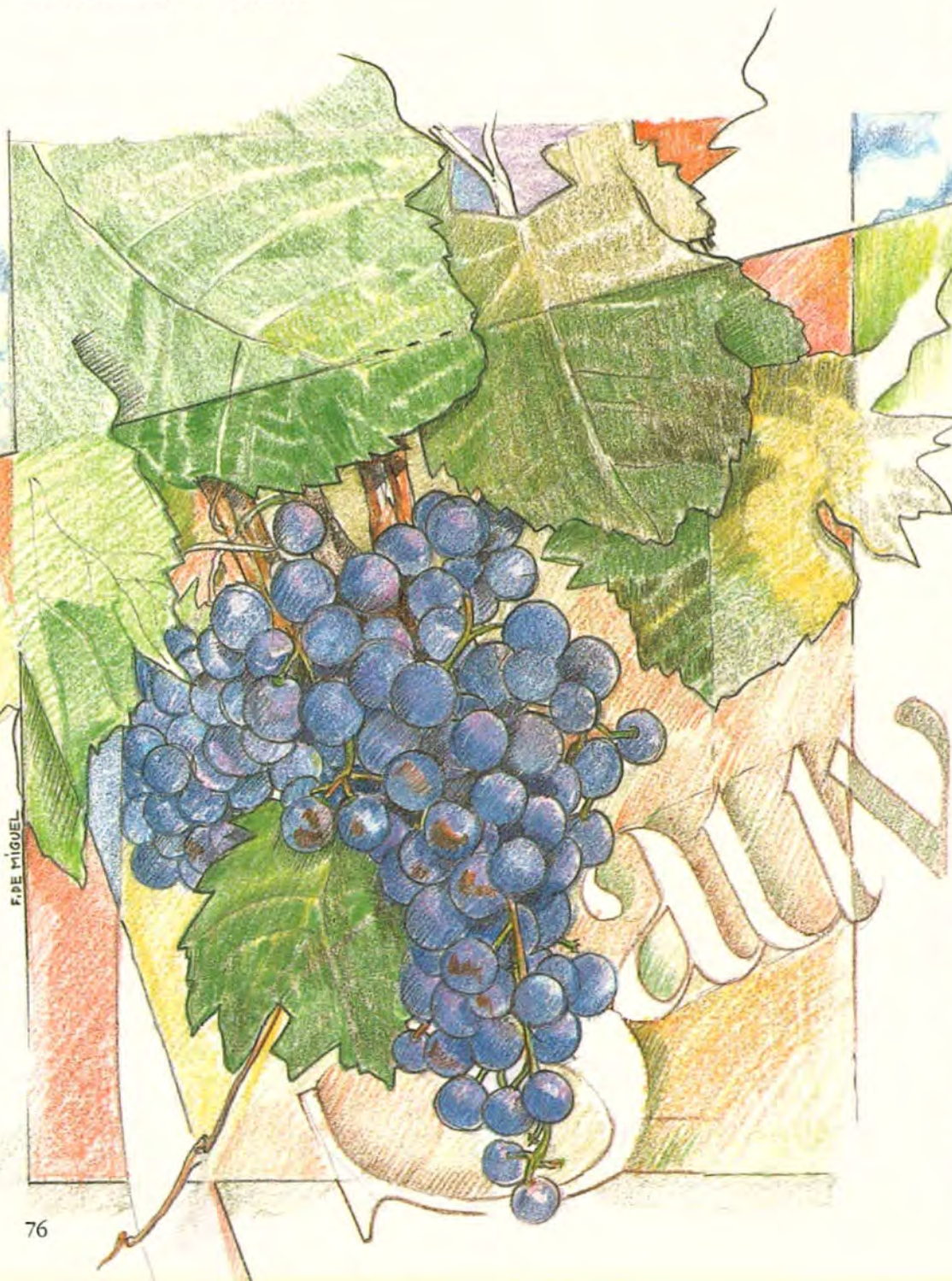
above. Wines of this type are generally made from American Cabernet Sauvignon, clones, which are more productive but less characterful than their French equivalents. The wines they give, while acceptable, do not make a significant contribution to Spain's quality wine output.

Another trend is towards exploiting Cabernet Sauvignon's quality potential to the full, generally by mixing it with wines obtained from other French varieties (particularly Merlot). With careful attention to growing, vinification and ageing procedures, high quality wines can be produced. These are often quite different from the wine traditional or typical in their area of production, and are sometimes even achieved in areas with no tradition of quality wine at all. Some of the wines in this category have achieved a considerable reputation, especially outside Spain. Although objectively they must be recognised as important, high quality wines, they nevertheless do not reach the standards of quality and individuality of Spain's great traditional wines.

A third approach bases itself on the results of trials carried out both officially and individually under official supervision. Cabernet Sauvignon is incorporated in varying, though always minor, proportions, into wines made from grapes from traditional winegrowing areas. This approach matches the enological characteristics of Cabernet Sauvignon perfectly, and makes the most of its quality of tempering or highlighting certain qualitative aspects of the wines produced by the areas in question.

This last is, in my opinion, the most lucid and positive approach to using Cabernet Sauvignon in Spain today. It is in line with the policy of keeping development alive in Spanish winegrowing while at the same time it protects the authentic personality and characteristics of Spain's rich and singular output of quality wines, the result of centuries of adaptation and effort in all facets of the wine sector.

José Serrano Cuadrillo is an agricultural expert and Departmental Head of the Quality Section of Spain's National Denomination of Origin Institute, INDO. He contributes to specialist wine publications (*Club de Gourmets* and the *Club de Gourmet Wine Guide*).



Spanish wines with Cabernet Sauvignon

The following chart gives details (organised by winegrowing regions and Denomination of Origin) of wines currently on the market which feature some proportion of Cabernet Sauvignon. Whereas it aims to be as updated as possible, it can not be guaranteed that the chart is exhaustive.

The letter «R» after a brand name signifies «Reserva».

WINE GROWING REGION	DENOMINATION OF ORIGIN	NAME OF BODEGA	COMMERCIAL BRAND	TYPE OF WINE	% CABERNET SAUVIGNON
REGION OF ALTO EBRO	D.O. Navarra	Bodegas Bardón	Viña Arcadia	Red	100%
		Bodegas Cenalsa	Agramont	Red	10%
		Bodegas Magaña	Príncipe de Viana Cabernet Sauvignon	Red	100%
		Bodegas Ochoa	Viña Magaña	Red	40%
			Ochoa	Red	20-50%
			Ochoa Cabernet Sauvignon	Red	100%
		Cooperativa de Murchar-te	—	Red	100%
		Bodegas Gelbenzu	Gelbenzu	Red	Unknown
	D.O. Rioja	Marqués de Riscal	Barón de Chirel	Red	Unknown
REGION OF ARAGON	D.O. Cariñena	Bodega Cooperativa San Valero	—	Red	Unknown, but low
		Bodegas Martínez Gutiérrez	—	Red	id.
		Herederos de Genaro Tejero	—	Red	id.
		Viuda de Luis Gasca Ubide	—	Red	id.
	D.O. Somontano	Cía. Vitivinícola del Somontano	Viñas del Vero	Rosé	100%
			Vall de Vos	Red	100%
		Bodegas Lalanne	Viña Laura	Red	50-60%
			Viña Laura	Rosé	60%
BALEARIC REGION	Non D.O.	Herederos Hermanos Ribas	Herederos de Ribas	Red	20/50%
	Non D.O.	Jaume Mezquida	Jaume Mezquida	Red	70%
	Non D.O.	Trevín, S. A.	Copiña	Red	10%
CATALAN REGION	D.O. Costers del Segre	Coop. del Campo Artesa de Segre	Castells de Artesa	Red	20%
		Castell del Remei	Castell del Remei	Red	85%
		Raimat	Gotim Bru	Red	15%
			Raimat Cabernet Sauvignon	Red	85%
			Clos Abadía	Red	Unknown, but low
			Clos Clamor	Red	id.
	D.O. Penedés	Galimany	Cabernet Saint Vignon	Red	Unknown
		Canals & Nubiola	Canals Nubiola Cabernet Sauvignon	Red	100%
			Canals Nubiola R.	Red	15%
		Can Feixes	Can Feixes	Red	30%
		Can Rafols dels Caus	Gran Caus	Red	50%
		Catalana de Vins Artesans	Heredad Freixedas	Red	80%
		Cavas Hill	Cabernet Sauvignon Hill	Red	100%
		Cavas Lavernoya	Lavernoya	Red	100%
		Cavas Naverán (SADEVE)	Naverán	Red	60%
			Naverán Cabernet Sauvignon	Red	100%

WINE GROWING REGION	DENOMINATION OF ORIGIN	NAME OF BODEGA	COMMERCIAL BRAND	TYPE OF WINE	% CABERNET SAUVIGNON
CATALAN REGION	Penedés (Cont.)	Cavas Parés Balta	Parés Balta Rouge D'Amour	Red	100%
		Caves y Cellers Heretat Lluch	Heretat Lluch	Red	20%
		Celler R. Balada	Vinya Sibil.la	Red	100%
		COVIDES	Dux de Foix	Red	60%
		Conde de Caralt	Conde de Caralt	Red	15%
		Jane Baques	Capita Vidal	Red	20%
		Jaume Serra	Jaume Serra	Rosé	100%
			Jaume Serra	Red	50%
		Duart de Sio	Duart de Sio	Red	50-100%
			Duart de Sio Rosat Cabernet Sauvignon	Rosé	100%
		Jean León	Jean León Cabernet Sauvignon	Red	100%
			Ferret y Mateu	Red	30%
			Manuel Sánchez e Hijas (Mont Marçal)	Mont Marçal Cabernet Sauvignon	Red
	Masia Bach	Bach Cabernet Sauvignon	Red	100%	
		Viña Extrisima	Red	50%	
	Masia Vallformosa	Vall R.	Red	20%	
	Miguel Torres	Gran Coronas	Red	70%	
		Mas la Plana	Red	100%	
	Olivella Sadurni	Prima Juventa	Rosé	20%	
	René Barbier	René Barbier Cabernet Sauvignon	Red	100%	
		René Barbier	Red	15%	
	Sarda Mascaró	Sarda Mascaró	Red	50%	
	D.O. Priorato	Celler Scala-Dei	Negre Scala-Dei	Red	20%
		René Barbier Fil	Clos L'Obac	Red	50%
	D.O. Tarragona	Josep Anguera Beyme	Joan D'Anguera	Red	20%
CENTRAL REGION	D.O. La Mancha	Cueva del Granero	Cueva del Granero	Red	100%
		Vinicola de Castilla	Señorio de Guadianeja Cabernet Sauvignon	Red	100%
	D.O. Vinos de Madrid	Jesús Díaz e Hijos	Jesús Díaz e Hijos Cabernet Sauvignon	Red	100%
D.O.	Viñedos y Bodegas de Malpica	Marqués de Griñón	Red	100%	
DUERO REGION	D.O. Ribera del Duero	Hnos. Pérez Pascuas	Viña Pedrosa R.	Red	10%
		Bodegas Valduero	Viña Valduero R.	Red	5%
		Vega Sicilia	Vega Sicilia «Unico»	Red	Unknown, but low id. id.
		Valbuena		Red	
	D.O.	Vega de la Reina	Vega de la Reina	Red	5 to 15%
		S.A.T. Los Curros	Yllera	Red	10%
			Señor de Bracamonte	Red	10%
REGION OF EXTREMADURA	D.O.	Catalina Arroyo	Catalina Arroyo	Red	60%
			Catalina Arroyo	Rosé	10%
LEVANTE REGION	D.O. Alicante	Gutiérrez de la Vega	Viña Alejandra	Rosé	Unknown
			Imagine Wine	Red	Unknown
			Rojo y Negro	Red	Unknown
		Mir El Forcall	Tambourine Wine	Red	Unknown
			Mir El Forcall	Red	Unknown
	D.O. Jumilla	Asensio Carcelén	Con Sello	Red	20%



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HOOKED

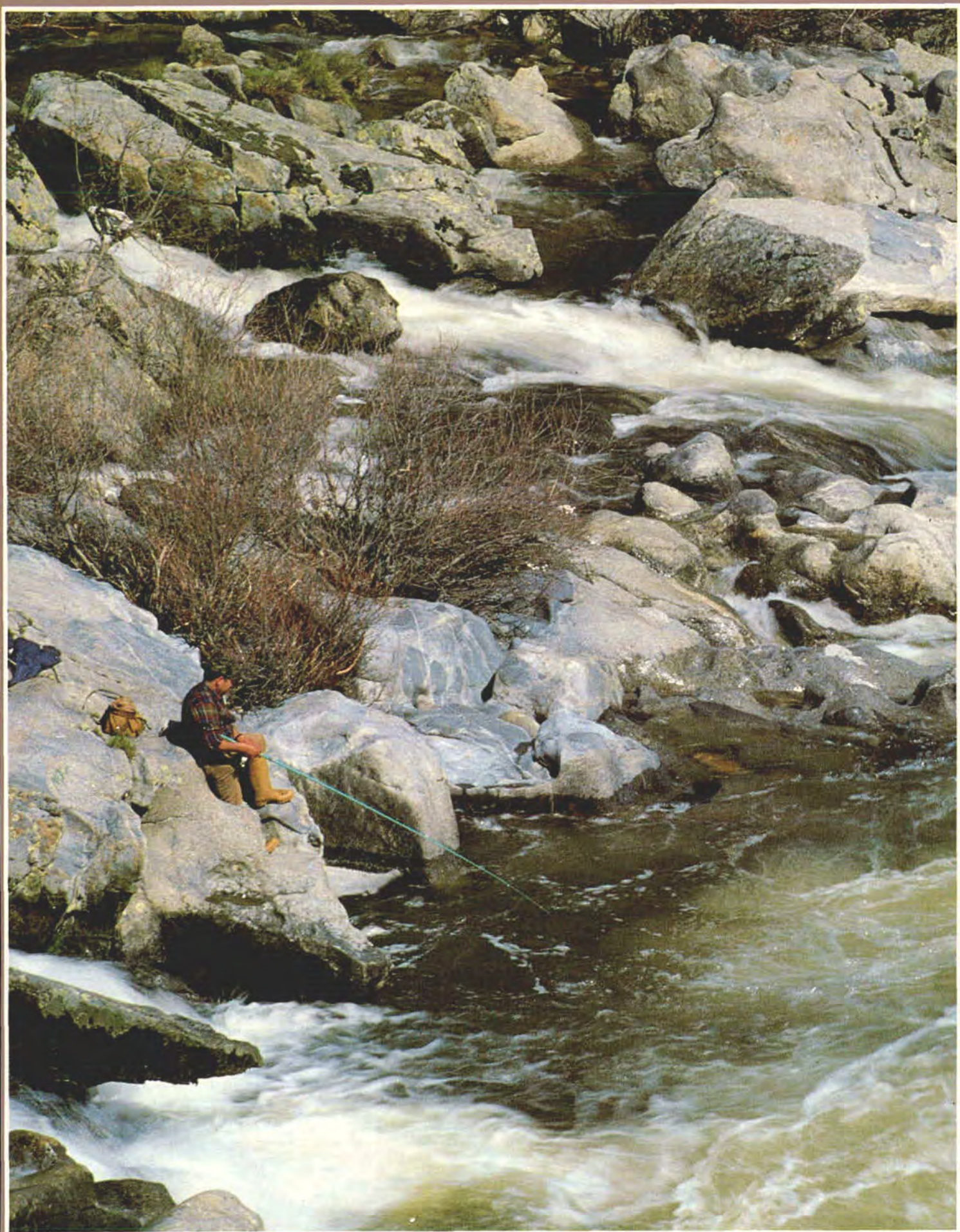
ON SPAIN

When the sun is bright and the moon is right, the fish will bite. *Maybe.*» For the dedicated angler, that invocation remains as true now as it was some 300 years ago when Izaak Walton first put it down on paper («*The Compleat Angler*»). Though techniques may have become a bit more complicated since those days, the glorious essentials remain much the same, and so, thankfully, do the multiple satisfactions they provoke. You need water of whatever description, anything from a trickle to a tributary. And in it, fish: ideally the clever sort, but not too clever, preferably prolific, and hopefully hungry. Consider, then, Spain, with its wealth of inland waterways. The big ones are out there waiting.



THE IMAGE BANK

Text: Robert Latona



To hear Hemingway tell his fish story, 1920s vintage, you might come away thinking that angling in Spain is just about as simple and straightforward as his pared-down prose style. «I did not feel the first trout strike», recalls the laconic hero of «Fiesta», just seconds after he makes his cast into the Irati river of northern Navarre.

«When I started to pull up I felt that I had one and brought him, fighting and bending the rod almost double, out of the boiling water at the foot of the falls and swung him up and onto the dam. He was a good trout and I banged his head against the timber so that he quivered out straight and then slipped him into the bag.»

Along with their obvious gastronomic appeal, sheer abundance means that trout are by far and away the quarry of preference in the nearly 67,000 kilometres (41,600 miles) network of Iberian rivers, although the plump Atlantic salmon that returns as a Scandinavian tourist to its spawning grounds in the inlets and estuaries of the Atlantic and Cantabrian coastline would probably have to rate as the most fiercely sought-after species.

So first the good news: the tasty brown trout (*Salmo trutta fario*) is native to Spain. The bad news is that here, as in large parts of the North American wilderness, the autoctonous species is on the decline and nowadays becoming harder and harder to find even in those cascading streams of Pyrenean snowmelt so beloved by Hemingway.

This means that many Spanish rivers have had to be stocked with the brown trout's considerably less appealing cousin,

In most Spanish regions, trout season runs from the beginning of March through the middle of August. These dates are subject to change according to the weather conditions, and may vary internally from province to province, but usually never by more than a week.

the rainbow trout (*Salmo iridens*), imported from America. This has been going on since the end of the last century, so by now chances are that any rainbow trout you may come across is a Spanish native by birthright and equally likely to have been spawned in the wild as one of its slippery brown brethren. That, at least, should endow it with that all-important edge of unpredictability over its hatchery-reared relatives. Spanish fishermen know where to look in the tributaries and feeder streams and potential spawning grounds in hopes of hooking the challenging wild trout. But there are no guarantees.

The so-called speckled trout (*Salvelinus fontinalis*), also exists in a limited number of habitats where the water is cold and clear enough to suit its requirements. This tasty little creature is not really a trout at all but a char, and rather a tough customer, going by some fish stories coming out of Avila.

Apart from that, you can set your sights on the Cyprinid family, including barbels, carp, pike (luce), the tench and the easy-to-catch chub. The gudgeon, a Central European cousin of the barbel, is far from abundant in Spain, but makes for fine fishing if you can manage to find it. At the mouth of the great peninsular rivers such as the Guadalquivir, the Guadiana and especially the Ebro, the delicious sea bass's tolerance for fresh water means that it can sometimes be caught miles inland. The same holds true, on the northern coast, for the much-esteemed sea trout (*Salmo trutta*).

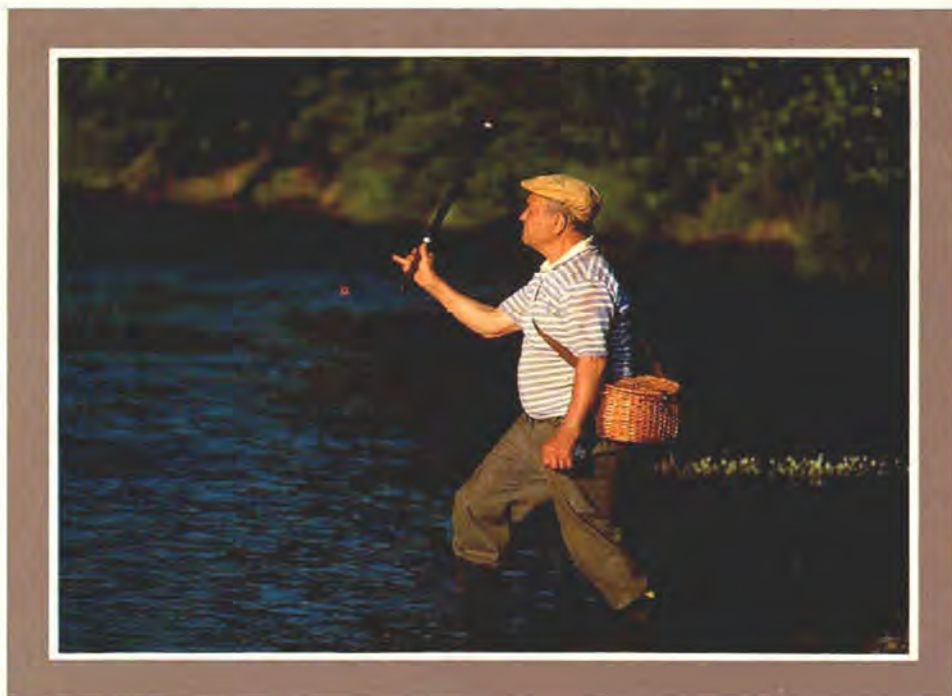
Likewise, in the rice paddies of Valencia's Albufera marshlands, where salt and fresh water mingle, local folk make a big deal over the hooking and netting of three-year-old Atlantic eels, but we can perhaps leave that out of our survey as more of a regional passion. Mention aside for a controversial newcomer to the ecosystem, the enormous, ravenous and dubious Danube catfish that now stalk the Ebro, for those who are really looking for a challenge.

Although the north has the lion's share of postcard exposure for its forests and rivers, as well as a modest support system—comfortable country inns and tackle shops to sustain anglers between their ventures out—the fact is you can go after trout virtually everywhere in Spain except in the Canary and Balearic islands (some reservoirs in the larger islands have been stocked, but a run of drought years and plunging water levels unfortunately aborted these efforts). Most of the south-central tableland of La Mancha is similarly bereft of trout, but don't let this mislead anyone into passing over the administrative unity of which these dry plains form no more than a part, the autonomous community of Castilla-La Mancha, which includes the trout-rich provinces of Albacete and Toledo.

Yes, and you can pull trout even in the deep south where you'd think the ingrained Andalusian fancy for serious seafood would make fresh water angling a redundancy. The mountain ranges of Granada and Jaen provinces offer especially good prospects, and no more than a stone's throw from the glitzy Costa del Sol, Malaga's Guadelevín river up in the mountains near Ronda has a fair supply.

MATTERS OF BAIT & TACKLE

Spain, you should bear always in mind, is an eminently mountainous country, second only to Switzerland as the highest in Europe. Accordingly, many of its rivers undergo substantial drops that create a considerable current. This means that as a rough rule of thumb, wet flies tend to be



PABLO NEUSTADT/SOBREMESA

TROUT

In most Spanish regions, trout season runs from the beginning of March to the middle of August. These dates are subject to change according to the weather conditions, and may vary internally from province to province, but usually never by more than a week. For high mountain waters, the opening date tends to come a few days later in March, however. Within these seasonal parameters, fishing may be allowed only on alternate days, or sometimes any three or four days a week.

The main exception is the heart of Spain's troutland, Castilla-León, where the season is March 22 to August 2. In Asturias, the trout streams are open from March 29 to mid-August, four days a week, but trout can also be taken (and often enough is, as a second-choice consolation prize) from the principal salmon fisheries in the region from May 1-Aug 16.

SALMON

In Asturias, after a good rainfall flushes the first big salmon of the season out of the settling waters, the event is greeted with the pealing of churchbells. Veterans say that weather permitting, the second fortnight in May is prime salmon time in this rugged northern principality where many of the fish that were spawned here two or three years earlier return to procreate their kind in the Sella, the Narcea, the Cares, the Deva and the Eo. But if the fierce competition for licences, and super strict quotas put you off (with salmon fetching up to 2,000 pesetas a kilo, poaching has become a serious problem) don't pass up

the more commonly used. But no matter how much the watercourse may churn and roar, there will likely enough be pools and quiet shoals within easy reach where you can cast dry flies to your heart's content.

According to José Antonio Donaire, of the Spanish Fishing Federation, the surge in the construction of dams and reservoirs along the major rivers that began in the early 1950s has, along with far too many negative consequences, at least given

adjacent Cantabria, where the salmon head for Asón, the Pas and the Saja. In Galicia, the species is somewhat less abundant, but anyone who goes after salmon shouldn't be in a hurry, and this would be a fine chance to visit this upper left hand corner of Spain and one of its most savagely beautiful coastlines. Check out the treacherous Minho, which forms the border with Portugal, as well as the Tambre and the Sor in La Coruña, and the Foz in Lugo.

CYPRINIDS

These fierce cannibal feeders are scattered throughout the

FISHING SEASONS

warmer lowland waters of central and eastern Spain, but especially in the man-made lakes created along the major rivers, such as the sprawling Buendia-Entrepeñas reservoir complex where the Tagus cuts through Guadalajara province. This lake, which styles itself somewhat grandly as the inland sea of Castile, is where barbel and pike abound. Always in demand as a tough fighter, pike can also be found in the Tormes that slices through Salamanca and Avila provinces, and which is equally well supplied with trout. The Ebro and its tributaries such as the Segre, act as magnets for avid fishermen from Catalonia

anglers a surfeit of quiet waters where dry flies can be used to maximum effect. «But the truth about the dry fly-wet fly controversy is that most Spaniards can't be bothered to learn how to cast properly», Sr. Donaire insists. «Not counting a few exceptions, who, of course, are world champions. That's just the way the country is.»

Spanish fishermen set great store by the angler's adage which holds that the earlier in the season, the more insipidly coloured the flies should be. Starting off with a pale

pearl gray in middle spring, moving up the spectrum to olive duns and finally opting for strong contrasts in the heat of the summer, especially red and black. The trout here are said to be abnormally sensitive to ambient light and the selection of flies should change depending on the amount of daylight.

Classic artificial flies such as the March Brown, the Great Red Spinner are widely used. In the province of León, a substantial cottage industry has developed in recent



THE IMAGE BANK

and Aragón, the latter being the region that has contributed most members to the Spanish Fishing Federation. The black bass is another fish that knows how to put up a fight.

THE FRANKENSTEIN OF THE EBRO

Deserving the epithet on grounds of its size, sliminess, survival instinct, nasty disposition and country of origin, the Danube catfish (*Silurus glanis*) has become a fact of life on the Ebro, but still very much a controversial one. It's an open secret that the species was covertly introduced to Spain in the early 1970s by a couple of German fishermen who thought they were being clever. Now a vast section the river is full of them, and they, in turn, are full on the pike, black bass and carp that used to have the run of the Ebro to themselves, not to mention a considerably longer life span.

The area around Caspe, Mequinez, and the confluence of the Segre River is in turn, full up with fishermen from Japan, Venezuela and Austria, not to mention Americans from the nearby Zaragoza Air Base, all of whom fancy the experience of wrestling with an express train at the end of their lines. Live carp weighing 1 or 2 kg (2.2 or 4.4 pounds) are used as bait. In 1991, in the Riva-Roba reservoir, someone landed a 77 kg. (170 pounds) specimen. Biologists say there's nothing to stop them from growing to 4 1/2 metres (180 inches) long and weighing in at over 300 kg. (660 pounds) if the food chain holds out that long.



La Quinta Esencia Del Fino

RECIPES

Text: **Sobremesa**

El Bierzo-style Trout (León) (*Truchas al estilo del Bierzo*)

Serves 6:

6 trout
500 g streaky bacon
300 g lard
3 spoonfuls olive oil
3 cloves garlic
Sprigs of parsley
1 bayleaf
Salt
Pepper
Vinegar
Brandy
Hot chile

Do not wash the trout, simply clean with a cloth so that they do not lose their taste. Remove gills and in the spaces left introduce a piece of bacon, a little lard and salt. Cover the trout with a mixture of olive oil and finely chopped garlic and parsley. Place on a clean hotplate over the flame. Turn from time to time, adding more of the oil, garlic and parsley mixture as you go along. Sprinkle with ground black pepper. When the trouts are cooked, place in a casserole dish. Add a few drops of vinegar and brandy. You may if you wish leave the dish covered to rest for about ten minutes before serving. Cover each serving with some sauce.

Trout with Capers (*Truchas con alcaparras*)

Serves 4:

4 trout
4 slices of cured Spanish ham
Capers
Olive oil
Lard
Salt
Sauce:
Flour
Olive oil

Chicken stock
Small capers
Salt
Pepper

Clean and season with salt. Flour lightly and place a slice of ham and a few capers inside each one. Fry gently in lard (30%) and olive oil (70%). Serve free of frying grease and with sauce over them. They may be accompanied by slices of finely cut toast rubbed with garlic and adorned with a little sauce and a few capers.

For the sauce, gently fry a spoonful of flour in a little olive oil till golden and make a béchamel with the chicken stock; it must not thicken. Season and add four or five heaped dessert spoonfuls of capers and give it a quick boil.

Navarra-style Trout (*Truchas a la navarra*)

Serves 4:

4 trout
Beaten egg
A drop of olive oil
Red wine
1 onion
Potatoes
A little mint
Thyme, Rosemary, Bayleaf
Salt
Pepper

Clean the trout and place them in an earthenware dish, and cover as follows: one finely chopped onion, red wine with a little pepper, a sprig of mint, thyme, rosemary and a bayleaf. Leave to macerate for a good hour. Then place the *cazuela* over the flame and pour on a measure of oil, adding salt to taste. Cook over medium flame. When it has reduced, remove the trout, strain the remaining liquid and prepare it as a sauce folding in the beaten egg. Serve accompanied by boiled potatoes and with a serving of sauce over them.

Sweet and Sour Trout (*Truchasagridulces*)

Serves 1:

1 trout
Olive oil
1/4 kg of peeled tomatoes, deseeded
2 spoonfuls of honey
A small amount of quality vinegar (this is important)
3 cloves of garlic
A little parsley

A while beforehand, clean the trout inside and out, and season with salt and pepper. Flour and fry moderately; they must be golden but not completely cooked. Place in an oven dish. In the oil used for frying them, cook the chopped tomatoes, the garlic and parsley for ten minutes. Add the vinegar and honey, stir in and pour it all over the trout. Cook in the pre-heated oven for about seven minutes. Adorn with a little chopped parsley mixed with a pinch of freshly chopped tarragon.

River Trout with Thyme (*Truchas de río al tomillo*)

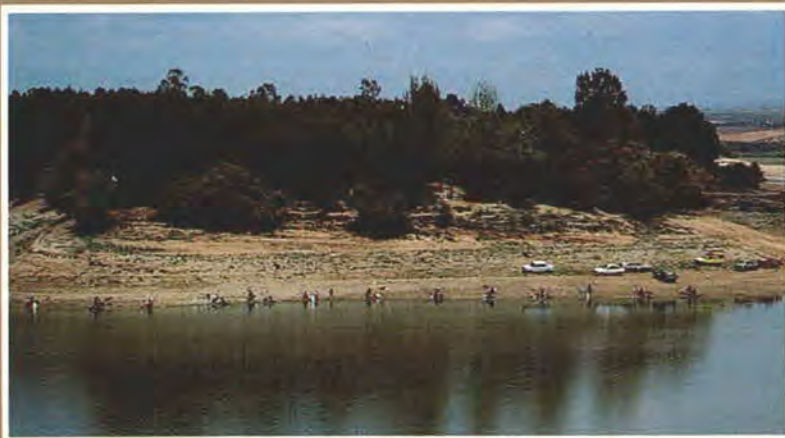
Serves 4:

4 trout
150 g walnuts
4 small bunches of thyme
1/2 litre olive oil
Parsley
Salt
Pepper

Clean and season the trout, and place a bunch of thyme in each. Heat the oil in a frying pan and fry the trout, turning them over, until golden brown. Add the walnuts and then pass everything onto an oven dish and finish cooking in the oven. Sprinkle with chopped parsley before serving.



A. DE BENITO/SOBREMESA



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26002 Logroño

Generalidad Valenciana

Consellería de Agricultura, Pesca y Alimentación

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Tel.: (96) 362 66 61
46010 Valencia

Spain, you should bear always in mind, is an eminently mountainous country. Accordingly, many of its rivers undergo substantial drops that create a considerable current. This means that as a rough rule of thumb, wet flies tend to be more commonly used.

years making artificial flies out of the feathers of chickens reared in the southern part of that province. It appears that the colouring of this plumage, especially from certain areas of the neck and tail is just what it takes to fool a trout. The material, moreover, is said to be especially resilient in the water, and has been exported to fly-tiers abroad.

Another sweeping generality: because the winters in the central tableland and northern sierra tend to take time to build up in ferocity and drag on well into Easter, mayflies in any given region are hatch and rise just slightly later on than what an angler used to Canadian or Scottish waters might take for granted. And if you try to snooker one with even the most expertly tied fly much before the end of May or beginning of June, it's more than likely the fish will know perfectly well that those little doodads aren't supposed to be there yet.

Hemingway got up at the crack of dawn to dig for earthworms, but nowadays, the use of live bait, especially worms and insect larvae, is virtually everywhere forbidden to be used with trout, under horrendous fines and penalties. The reason is that the trout tend to see a slug or a worm and gulp it down whole, imbedding the hook in their stomach.

The same holds true, with only a few exceptions, for other fish as well, including the voracious Cyprinid family, where live bait would seem the ideal choice. Sr. Donaire, on behalf of the Federation, argues with no little vehemence that in this instance a blanket exclusion is much harder to justify. Fears that a live minnow might wriggle off the hook, encounter a comely partner and thereafter start reproducing in waters where its species has no business homesteading represent an example of ecological overkill, to his way of thinking.

Robert Latona is a Madrid-based journalist who works for the Spanish news agency EFE and is a regular contributor to Lookout magazine and other publications on Spanish travel and cultural affairs.

THE TALK OF THE TOWN



A great red has been born in the
birthplace of the whites

JAUME SERRA

TINTO RESERVA 1985

SPANISH ASPARAGUS

SPEAKS FOR ITSELF

Text: **Deidre Sheehan**
Still Life: **Menchu Artime**
Photo: **A. de Benito/ICEX**

With a long-standing culinary tradition at home, Spanish asparagus has since proved its popularity with other countries. Over the years increasing numbers of both white and green varieties have found their way to dinner tables across Europe. But recently Spanish asparagus has begun to face stiff competition in its overseas markets. Producers at home are putting their faith in the quality of Spain's asparagus.

Asparagus has been a favoured delicacy since the start of civilization. Believed to have originated in what is now Greece and Turkey, asparagus spread quickly and was gathered by the ancient peoples of the Mediterranean, Asia and Africa who found it growing along river banks and in sandy forest floors.

Asparagus appears in the sculptures and bas-reliefs of ancient Egypt and was so popular in that early civilization that it has been called the Pharoanic Flower by Egyptologists.

Some linguists believe the name asparagus has a Persian origin, while others have traced it to the ancient Greek word *sporassein*, a reference to the plants' thorny stems. In fact, it was the Greeks who introduced the Romans to the vegetable and both the Romans and the Arabs believed the plant possessed aphrodisiac qualities.

While the aphrodisiac powers of asparagus have yet to be proved, the medicinal claims made for the vegetable by both the early Greeks and the Romans have been upheld by modern scientific studies. Such research in the United States has pointed to the high fibre content of asparagus as a possible preventative for cancer.

Asparagus also has important diuretic properties as Pliny the Elder of 1st Century Rome

knew when he described the vegetable as *prodiga ventris*, or good for the digestion. The diuretic properties of asparagus means it is beneficial for the kidney and an ideal method for regulating intestinal functions.

Recent studies have also shown that asparagus contains a mild sedative that soothes tense nerves and can have a relaxing effect on the heart muscle. Asparagus is rich in copper, amino acids and with only 20 calories per 100 grams, it contains scarcely any fats or sugar, an added incentive for weight watchers.

But despite its popularity on today's restaurant tables, asparagus passed through a dark period in the Middle Ages, when it fell somewhat into oblivion. It was rescued by the French King Louis XVI, a confirmed asparagus addict who brought the vegetable back into vogue.

Asparagus suffered at the hands of fashion again during Victorian times when its suggestive shape made it an unseemly vegetable to be consumed in polite society. But with the advent of the 20th Century, asparagus found favour again.

Asparagus can be eaten as an hors d'oeuvre, entree, or main course. It is popular in Spain in tortillas, or Spanish omelettes, and in salads, while cream of asparagus soup is a perennial favourite around the





world. Asparagus can be eaten cooked, either hot or at room temperature but never too cold, accompanied by a vinaigrette, hollandaise sauce, or mayonnaise. Or, as the connoisseurs claim it is at its best — au naturel, without any sauces at all.

In Spain, canned thick white asparagus is considered a true delicacy and every Spanish restaurant boasts an asparagus entree. White asparagus is also widely popular in Germany, and in France the green and purple-tipped variety shares favours with the white.

the edible part of the plant. If the shoots are allowed to rise above the ground and flower, they develop into the ferny upper part of the plant.

During the budding season, from April to June, asparagus needs temperatures of between 12 and 30°C (53 and 86°F) with a minimum temperature of no less than -1°C (30°F).

The prized white asparagus that originated in Navarre took many long years of experimentation to develop. The secret is to keep the asparagus shoot buried beneath a mound of

in popularity against the white variety, which has a longer history of cultivation.

It is thought the Arab conquest of Spain introduced white asparagus cultivation into the northern region of Navarre in the 8th Century. Increasingly widespread production began about 60 years ago and a large industry developed around asparagus production along the fertile Ebro River valley.

ASPARAGUS GOES TO THE SOUTH

But in recent years, produc-

the industry in a quest for plentiful low-cost labour to carry out the back-breaking work of harvesting white asparagus by hand. The advantage of mild winters and early springs also drew their attention as producers realized an earlier harvest would put Spanish fresh asparagus onto the export market ahead of its competitors.

The first tentative experiments in producing asparagus in Andalusia began in the early 1970s and after a shaky start asparagus plantations began to crop up along the Guadalquivir River in ever greater numbers in the late '70s and early '80s.

By the late 1980s the south was outproducing the traditional northern strongholds of asparagus.

By 1988, 4,416 hectares (10,900 acres) of asparagus plantations in Andalusia produced 23,247 tonnes of asparagus, compared to 22,085 tonnes produced in Navarre on 8,581 hectares (21,200 acres), almost double the amount of land.

Asparagus producers setting up in the south estimate carefully how much of their land needs to be devoted to asparagus that will be sold fresh and how much will be sold in cans, explains Alfonso Martín of the vegetable producers association, Agrupación Española de Fabricantes de Conservas Vegetables (Agrucon).

Almost all Spanish exporters are large companies which both process and transport their own products. Although they often purchase asparagus crops from individual farms, they usually own an asparagus plantation as well in order to insure a minimum level of production.

Production and export by co-operatives exist only in the green asparagus sector.

FRESH AND CANNED

Although more canned asparagus than fresh is sold in Spain, fresh asparagus has proven to be more popular abroad and exports are a lucrative market.

Eighty per cent of the 100,000 tons of asparagus produced every year in Spain is canned, according to ICEX sta-



The asparagus plant belongs to the Liliaceae family (*Liliaceae*), encompassing some 150 varieties, of which only *Asparagus Officinalis* is grown to be eaten.

It thrives best in sandy, loose soil with good drainage, but is a hardy plant that springs up along roadsides across Spain and lives for six or seven years.

The asparagus plant above ground is slender and green with many spidery, fern-like fronds that can grow up to 1.5 metres (60 inches) in height. Underground it grows large roots and a fleshy stem system known as the Rhizome. It is from the Rhizome that buds spring up as sprouts to become

earth as it grows. Fields of white asparagus appear to be nothing more than rows of loosely-packed mounds of earth which protect the shoots from sunlight and provide shelter from overnight frosts. But this method of growing asparagus means that each shoot must be harvested painstakingly by hand. The work must be done daily, sometimes twice a day, lest a shoot left for more than 24 hours should break through the earth. Just a touch of sunlight is enough to turn the tip green.

Green asparagus, or the purple-tipped variety, as well as a slim, green type known in Spain as *trigueros*, are gaining

tion has begun to move south. In the southern regions of Extremadura and Andalusia, searching for wild green asparagus had long been a traditional challenge. The plant growing in the wild has only a few weeks during which it can be gathered and brought to the table and the ability to pick wild asparagus at exactly the right time has always been seen as a valuable talent in the small villages of the region. Pick it too early and it will have little flavour. Pick it too late and it will be hard and bitter-tasting and covered in spines.

More than 15 years ago asparagus producers began to look to the south to expand

Recipes

Text: **Itos Vázquez**
Photos: **Ramajo**

Asparagus in Rioja-style sauce

(Espárragos en salsa riojana)

Serves 4:

- 1 tin of asparagus
- 2 tinned red peppers
- 1 hard-boiled egg
- 3 anchovies in oil
- 2 tomatoes
- Parsley
- 1 small cup oil
- 2 spoonfuls vinegar
- 1 small teaspoonful mustard

Place the anchovies, peppers and peeled tomatoes (with seeds removed), the hard-boiled egg and a little asparagus juice in the mixing recipient. Use mixer to beat a little and then add the oil, the vinegar, the mustard, a little chopped parsley, salt and pepper. Mix well until it is a creamy sauce. Place the asparagus on a serving dish and adorn with baby radishes or small tomatoes and a few sprigs of parsley. The sauce is served apart in its own recipient.

Green and White Asparagus Mousse

(Mousse de espárragos verdes y blancos)

Serves 4:

- 250 g green asparagus
- 250 g white asparagus
- 1 cup mayonnaise
- 2 portions creamy cheese
- 1 spoonful tasteless gelatine powder
- Salt
- Ground white pepper

Wash and chop the tough end of the asparagus and remove the stringy outer fibres. Cook in plenty of boiling salted water until tender. Drain, and reserve a medium cupful of the cooking water. Chop and reserve some tips for adornment. Place the chopped asparagus in the mixing recipient with the mayonnaise, the cheese portions and the salt and pepper. Mix until creamy and



Green and White Asparagus Mousse.



Cream of Asparagus.



White Asparagus with Peas and Onion.

uniform. Dissolve the gelatine in the reserved cooking water and add to the mousse. Grease with butter four flan molds and fill them with the mousse. Leave to set in the refrigerator, around four hours. Remove from the molds and serve accompanied with lettuce and the reserved asparagus tips.

Cream of Asparagus

(Crema de espárragos)

Serves 4:

- 1 tin chopped asparagus. Reserve the tips
- 1 potato cut into small cubes
- 2 dl condensed milk
- 1/2 l chicken stock
- 2 spoonfuls butter
- Salt
- Pepper

Cook the cubed potato in the butter for eight minutes. Then add the asparagus with the juice and the boiling stock. Season. Leave to cook for 40 minutes. Beat with the mixer, strain and add the milk. Serve adorned with the reserved tips.

White Asparagus with Peas and Onion

(Espárragos blancos con guisantes y cebollitas)

Serves 4:

- 350 g white asparagus
- 400 g peas
- 1 medium onion, finely chopped
- 20 French baby onions
- 50 g butter
- 1 teaspoonful sugar
- 1 cup stock
- Salt
- Ground white pepper

Remove the tough part and the stringy outer fibres of the asparagus. Wash and chop. Cook the onion in the butter until transparent. Add the peas, the asparagus, the stock, the salt, pepper and sugar. Cover and cook slowly until the ingredients are tender, adding broth from time to time if required. Serve hot.

tistics. Of the remaining 20% that is sold fresh, only a quarter is sold in Spain, with the rest going abroad.

In Germany and France, traditional heavy importers of Spanish asparagus, fresh asparagus imports have long outweighed canned imports.

In 1989, 6,815 tonnes of canned asparagus were exported, compared to 14,800 tonnes of fresh asparagus, according to ICEX statistics.

While exports of canned asparagus slid in 1990 to 6,330 tonnes and then recovered to 6,556 in 1991, fresh exports also fell in 1990 to 14,133 tonnes before surging to 17,044 tonnes in 1991, according to Asociafruit.

This has much to do with the style in which asparagus is employed in preparing meals in these countries.

In Germany, asparagus, usually the white variety, is often eaten hot as a dish on its own, or as an accompaniment for a main dish such as steak. It is also eaten on its own with various sauces and fresh asparagus is considered best in these instances.

The Germans tend to consider canned asparagus more suitable to be used as a garnish or in a salad, according to Vicente Salort, the director of the foods department in Spain's trade office in Düsseldorf.

Because canned asparagus has an image of lesser quality than fresh asparagus, consumers in Germany are not prepared to pay such high prices for it.

While the money earned on exports of canned asparagus has gradually slipped from 2,345 million pesetas in 1989 to 2,230 million pesetas in 1990 and 1,078 million pesetas in 1991, the amount earned on fresh exports has steadily grown, according to ICEX statistics.

In 1989 fresh exports earned 4,056 million pesetas, rose to 4,609 million pesetas in 1990 and then jumped to 6,833 million pesetas in 1991, according to ICEX.

This has squeezed asparagus producers somewhat, as white asparagus, being extremely labour-intensive is relatively expensive to produce.

White Asparagus with Eggs and Bechamel

(Espárragos blancos con huevos y bechamel)

Serves 4:

1 kilo white asparagus
4 hard-boiled eggs, sliced
2 spoonfuls butter
2 spoonfuls flour
1/2 litre milk
2 spoonfuls grated cheese
Salt
Ground white pepper
Nutmeg

Remove the tough part and the stringy outer fibres. Wash and tie in bunches of five or six, placing them in a pot, with salted water to cover. Cook until tender, then drain. Untie them and place the asparagus on a heat-proof dish.

Prepare the bechamel with the butter, the flour, the milk, the salt, pepper and nutmeg.

Place the sliced eggs over the asparagus and cover it all with bechamel. Sprinkle with grated cheese and place in a medium oven until golden.



White Asparagus with Eggs and Bechamel.

«Although some mechanization of picking and canning white asparagus has been done, it's really impossible to mechanize the whole process», asserts Martín de Agrucon.

Harvesting each earth-covered shoot must be done by hand and no machine can carry out the close scrutiny that goes into selecting the best shoots to be canned.

But Spain's long tradition of asparagus cultivation has given its workers great skill in harvesting and preparing canned asparagus, a difficult job to do with such a delicate vegetable.

In fact, some connoisseurs insist canned is better than fresh asparagus. They say canned asparagus provides the customer with a perfectly cooked product which is always processed within hours of the harvest. The asparagus to be canned is very carefully selected and cooked to avoid brownish, soggy overcooked

asparagus or a stringy, bitter, undercooked result.

Unfortunately the difference in quality is not often a selling point for consumers of canned asparagus outside Spain. They are more concerned with price and in that respect Spain is hard-pressed to beat the low-priced imports from China and Taiwan, where manual labour is plentiful.

Asparagus grown in Peru and exported to the European Community is also a threat to Spanish exports.

The Peruvian imports are allowed entry to the EC under a special pact the Community made with the Andean countries to admit some imports in the hopes of stimulating trade and diverting farmers from producing the cocaine base, coca.

AN EARLY HARVEST

But Spain still holds the major advantage of a southern

European country with a harvest that begins early, in some cases as early as mid-February.

That means Spain can bring its asparagus exports to the market weeks ahead of most of its competitors.

Germany remains the most important export market for Spanish asparagus. It buys 60% of Spain's white asparagus exports and 40% of green asparagus exports.

In the last few years, Spain has successfully managed to whittle away at France's lead in the German market.

In 1985 France sold 11,042 tonnes of asparagus in Germany, compared to 2,659 tonnes of fresh Spanish asparagus. But by 1990 Spain overtook France, exporting 7,730 tonnes to Germany, compared to France's 4,920. In 1991 French exports to Germany stagnated while Spanish imports continued to grow, rising to 10,929 tonnes, according to FEPEX statistics.

But in the meantime, a serious competitor for Spain has appeared on the horizon. Greece has begun to cut into Spain's exports in the all-important German market by capitalizing on the fact that it shares the same advantage of a mild winter, early spring and a head start on the asparagus season.

In 1987 Greece sold only 3,729 tonnes of asparagus in Germany, a year in which Spanish exports to that country hit 6,381. But by 1990 Greece had edged out Spain, selling 9,400 tonnes to Spain's 7,730 tonnes, according to FEPEX.

By 1991 things had evened out with Spain exporting 10,929 tonnes to Germany and Greece exporting 10,866 tonnes.

The battle will continue and the next few years could prove decisive. Some in the industry recommend organizing collective advertising campaigns and market studies as effective ways to increase Spain's market share.

But in the end, all agree that the quality of Spain's asparagus will speak for itself.

Deidre Sheehan is a freelance writer living in Madrid. She has contributed to Wine and Spirits and Fortune magazines and is a regular contributor to the Associated Press Dow Jones News Service.

LA MANCHA

Tierra de vinos



A HISTORY OF SPAIN



THE GREAT UPHEAVALS

FOR TRAVELLERS (IX)



OF THE 19th CENTURY

In only a hundred years, eight kings, four regents and four presidents came to power. Armed conflicts were just as numerous as changes in government, starting with the war against Napoleon at the beginning of the century and ending with the war against the United States at the close of the century. Spain's «French revolution» was slow in coming and did so only after much death and destruction.

Text: **Jesús Torbado**
Photos: **Oronoz**



Armed with a street map and a good dose of curiosity, visitors walking around Spain's larger cities are sure to notice that many of the names of the principal streets are surnames: Espartero, Narváez, O'Donnell, Serrano, Daoíz, Ruiz, Espoz y Mina, Torrijos, Díaz Porlier, Prim, Diego de León. What they might not realize is that many of these men were military generals who lived in the 19th Century. Why so many? Sadly, Spain's 19th Century was plagued by continual wars and bloodshed.

The century got off to a bad start with Napoleon's invasion of Spain and came to a disastrous end with Spain's loss of her overseas colonies. Let it be known that very few of the generals immortalized on street signs or equestrian statues can claim fame for having defended the motherland from foreign invaders. Nothing so noble. The pitiful truth is that they spent most of their time fighting among themselves in seemingly unending civil wars or getting caught up in the struggles for political power among the ruling classes. Now they were in power, now they were out. Sometimes for their military prowess, other times for their physical prowess. Take, for example, General Serrano, nicknamed the «pretty general», who had his turn at ruling when he became the favourite of Queen Isabel II. Larra, one of the great commentators of the 19th Century and first great Spanish reporter, wrote, «God save us from falling into the hands of heroes». But, in the case of Spain, God didn't come to the rescue.

The tremendous political turmoil Spain went through in the 19th Century can be summed up by one fact: during this period, Spain had eight kings (two reigned twice), two queens regent, four presidents of a republic, and two regent generals. Not only were leaders continually changing but also the very government institutions. Some presidents only managed to hold office for one or two days. For better or for worse, though, this was the scenario in which present-day Spain was forged. The wounds inflicted have only really been healed in the last twenty years.

SHAKESPERIAN DRAMA

The list of *pronunciamientos* (coups d'état by the military) and bloody wars is so long that even historians get lost. First, there was the war against England and Portugal on the side of the French; then came the long War of Independence against Napoleon's France; later came the three Carlist civil wars followed by the military generals fighting among themselves; and then there was the war against Morocco. Across the seas, Spain fought many battles in the lost cause of trying to hold on to her American colonies and even managed to get in a round against the Russians in California. An expedition to Cochin China in 1863, an insane adventure on the side of Maximilian of Austria in an attempt

to take over Mexico in 1864, and the war with the United States ending in the loss of Cuba, Puerto Rico and the Philippines added the finishing touch before the century came to a close. Passionate times, no doubt. But how does one make sense of it all in an article of this length?

Although the triumph of the French revolution didn't directly lead to a similar revolution in Spain, where the monarchy still held tight control, it did plant in the minds of many the idea that it was time for a change. Despite the Inquisition and its iron-clad censure prohibiting the import of books from France and despite the far-reaching power of a close-minded clergy, liberal ideas managed to seep through and many enlightened Spaniards looked to neighbouring France as a model for liberty. Ironically, it was precisely France who later under Napoleon's rule would hold the Spanish royal family captive and run over Spain setting it afire and shedding blood in its trail.



Let's not fool ourselves, however. Whatever end of the political spectrum we're talking about —liberals or conservative, new Spain or old Spain— it certainly wasn't the little man who was calling the shots but rather a very small but very powerful ruling class fighting among themselves and dragging everyone else into the fight. At the beginning of the 19th Century, the population of Spain was about 12 million with only a six per cent literacy rate. A hundred years later, literacy had increased to only about thirty-three per cent. What I am implying is that the greater part of the population was more likely moved by passion than by reason and thus easily manipulated by one leader after another. «They always follow the priests», once wrote a humorist, «either carrying candles or bearing clubs». Apparently, this also held true for political leaders. So many tragic events, though, were not enough to snuff out the Spanish people's basic lively, happy nature. The many foreign travellers who visited Spain in this century wrote about their travels depicting that side of Spain which delighted in dances and bullfights, turned fiestas into country picnics, and could even make light of the hard times they were forced to go through.

Aranjuez is a small town about 50 kilometres south of Madrid. Its beautiful palaces and gardens still recall the popular uprising that took place there in 1808. It was instigated by nobles behind the scenes who were plotting to oust King Carlos V and his all powerful minister Godoy (who, by the way, was also the queen's lover) in order to put Carlos's son, Fernando, on the throne. This instant revolution



achieved its purpose and led to Fernando's assuming the throne, leaving his father to practically die of hunger in exile. Perhaps Carlos V was «simple-minded and spineless» as his father once described him but history has had to come up with some of the worst adjectives to describe Fernando: arrogant, tyrannical, lustful, cruel, liar, traitor... He was perhaps the worst of all Spanish kings but, oddly enough, at times one of the most desired by the people. At any rate, once Fernando gained power, he turned his back on those who supported him, gave the throne over to Napoleon, and promised to have a new constitution drawn up, a promise which he never kept. His long reign (1808 to 1833 except for the six years he abdicated to Napoleon) and the reign of his daughter Isabel II were enough to convince the Spanish people to adopt a republican form of government. Indeed, the stories of this royal family are enough material to write three or four Shakespearean dramas.

In the 19th Century, armed conflicts were just as numerous as changes in government: Kings, regents, presidents, military generals fill this century. Above, Carlos IV and his family. Left, General Espoz y Mina; centre, Joseph Bonaparte and right, Fernando VII.

THE GUERRILLAS' VICTORY

Napoleon and his troops entered Spain in 1808 with the idea of crossing over to take Portugal, an ally of England. This would later

prove to be a mistake, as Napoleon himself recognized, for it turned out to be one of the major causes of his final defeat in Europe. On May 2, 1808 the people of Madrid rose up against the occupying French forces. The scene of the firing squad executing the people who had taken part in the revolt was immortalized on canvas by the famous Spanish painter Goya in his painting «The Third of May». Meanwhile, the Spanish royal family was in France, contentedly subjected to Napoleon's will. In Madrid, Napoleon's brother Joseph Bonaparte sat on the throne, supported by his brother-in-law, major-general Murat («an animal» in Napoleon's estimation). Resistance from the Spanish army presented little threat since, lacking skilled leaders and poorly equipped, it was defeated any time it went up against the French war machine. This chain of events took a turn in July of 1808 when the Spanish defeated the French at the battle of Bailen taking 20,000 men prisoners. Cities like Gerona and Zaragoza were able to heroically hold off the enemy. Later, more battles were won with the help of Lord Wellington and the English at Arapiles near Salamanca, at Talavera, at Ciudad Rodrigo, ... even though these figure as victories on the Arc de Triomphe in Paris.

The rebellion in Madrid marked the beginning of what is known as the War of Independence. Many Spaniards look on it as the

victory of Spanish guerrilla warfare over Napoleon's regular armies. Guerrilla, a word now used in many other languages, is originally a Spanish word meaning «little war». This type of resistance had first been put to the test against the Romans when they took over and ruled Spain. In the 19th Century, in the absence of any strong, regular army and with a government in the hands of the French, popular resistance groups popped up. They were led by men whose names would go down in legend: the priest Merino, the doctor Palare, the peasant Julián Sánchez, the cobbler Martín Díaz, nicknamed *el Empecinado* (the stubborn one). There were dozens more. These guerrilla groups would attack the French when in small numbers, hold up mail couriers, and intercept supply wagons. Some even ended up as real armies fighting side by side with the English and Spanish troops in major battles. They were a real thorn in Napoleon's plans for controlling all of Europe since he had to keep 360,000 soldiers in Spain to keep the situation under control. Of course, French retaliation was dealt out with a cruel hand. So much death and disaster was once again reflected in many of Goya's paintings and engravings.

In 1813, Napoleon's brother King Joseph I was forced to flee Spain. Although he was ridiculed and unloved by the people for being a foreigner, he was actually a good, honest ruler with a sincere desire to modernize the country. He was a far better king than, for example, Fernando VII, who ruled before and after him. Later in the century, history will repeat itself when another competent foreign king abdicates and leaves Spain as we will see later in this article.

Meanwhile we're back in 1813 when Fernando VII, *el Deseado* (the desired one), returned to Spain and swore to uphold the constitution which had been drawn up in Cadiz in 1812 during the war. Cadiz, a city with close ties to the New World, had been a site of the wartime roving Parliament. For some, the constitution was to be the foundation of the revolution that had never taken place as it was the first attempt to limit the absolute power of the king. It would ultimately prove to be a source of conflict, though, since not everyone saw things the same way. The «absolutists», as they were called, advocated giving absolute power to the king while the liberals wanted to cut back both the power of the kings and that of the Catholic church.

GOODBYE AMERICA

While all this was going on in Spain, her American colonies were shaping their independence. Here too the ups and downs of long civil wars were taking their toll as Spaniards and natives alike banded into one side or the other. They were cruel wars as all wars are. Many of the leaders of the independence movements

Above: left, Isabel II; right, Amadeo de Saboya. Below: left, Alfonso XII; right, General Espartero. They are only some of the multiple faces of this period, in which not only were leaders continually changing but also the government institutions.



Spanish Masterpieces



GONZALEZ BYASS

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were Spaniards or descendants of Spaniards, even including Spanish military men. Practically all of them were liberals, that is to say, they opposed the absolutists. Bolívar, San Martín, Artigas... the list is too long to name. Through blood and tears, one by one the colonies gained their independence: Columbia in 1813, Uruguay in 1814, Chile in 1815, Argentina in 1817, and Mexico in 1823. Mexico was the first to be officially recognized as independent by the Madrid government in 1836. The others followed until Paraguay in 1880.

Spaniards on the peninsula didn't seem to worry much over these events. The conquest of the New World had begun more than 300 years earlier and in the last century there had been exploratory expeditions, many of them scientific. Let's remember, though, that the rebels were after all mainly Spaniards, those who had settled on that side of the ocean. Mistreated and looked down on by the ruling clique in Madrid, forgotten by their king and governed unjustly and ineptly from afar, it is no wonder they sought independence. With Spain embroiled in continual conflicts, who had time to worry about what was happening on the other side of the ocean.

During these dark years, there were spurts of liberalism (for example, the Inquisition was done away with in 1820) but more often than not people clung to the idea of the eternal Spain, that is to say, to the tradition of subservience to the clergy and to the royal family and its ministers. When Fernando VII died in 1833, the majority wanted his daughter Isabel to succeed him. She was only 3 years old at the time. Not everyone went along with this, though. The conservative and more reactionary forces wanted Fernando's brother Carlos to be king for he represented the traditional symbols of Catholicism, absolutism, and conservatism. To resolve the issue, both sides took to arms bringing on the first Carlist War, which lasted seven years. That was not the end of it, though, for the conflict came up again in two other Carlist wars in 1855-56 and in 1872-76. They were bloody civil wars in which Spaniards again fought one against the other. The two Spains—the progressive and the reactionary—seemed unable to find a more civilized way of resolving their differences, one side wanting to push ahead with a revolution they yearned for and the other wanting to hold back one they feared.

Despite all the turmoil, the country struggled along in an effort to modernize itself. Metallurgy and textile industries developed, manufacturing picked up and railroads were laid.



Neoclassic architecture continued to predominate in the first half of the 19th Century, such as the Senate building, in Madrid.



Buildings of eclectic design, were erected in many Spanish cities, like the neomudejar Maestranza bullfighting ring, in Seville.



Madrid was one of the cities most favoured by the neoclassic style. Here, the Stock Exchange building.

The same clashing of heads was repeated in the press and in the Parliament. Meanwhile, the country stood in need of social and economic modernization that was very slow in coming.

Although the Carlists could never take any important cities, they did hold certain control over the areas where most of them were from: the Basque Country, Navarre, and Catalonia. Morella, a beautiful town perched on the side of a mountain in Levante, was for a time the capital of the Catalan Carlists. These wars in which priests led soldiers, contenders to the throne roamed about with their roving parliaments, and battles took on a growing complexity, were fertile ground for folktales, legends, and even great works of literature.

Queen Isabel II had fallen into the hands, and the arms, of the generals. Depending upon whoever was favoured at the time, Spain was either liberal or conservative. Despite this, the country struggled along in an effort to modernize itself. Not all Spaniards were bullfighters or bandits hiding out in the hills of the Sierra Morena, as Spain was so often envisioned from afar. Metallurgy and textile industries developed, manufacturing picked up (the shoe industry in Majorca, for example), railroads were laid, and intellectual and artistic life recovered. In 1835 a government decree put all Church properties up for sale in an effort to achieve a more equal land distribution. Of course, the powerful aristocrats were mainly the ones who ended up buying these large extensions of lands, thereby thwarting the original intention.

The critical economic situation and increasing popular discontent led to the so-called revolution of 1868, which if it wasn't exactly that, did expel the queen from Spain. One last chance was put in the hands of the Italian king Amadeo, who was called to the Spanish throne in 1870 to put order into a country plagued by social unrest and contending power groups. Two years had barely passed before he abdicated in frustration and left «the noble but ill-fortuned» Spain. The first Republic was then proclaimed in 1873 but lasted only a year. Even so, it managed to have four presidents, a clear sign of its instability.

Alfonso XII, who considered himself both a liberal and a Catholic, was then called to the throne, thus restoring the Bourbon house to power (his mother was Isabel II). He reigned for eleven years and in that time was able to maintain a certain stability in his government. Alfonso won a place in the hearts of the Spanish people and has become a part of Spanish folklore both for his personable nature and his personal tragedies. His first wife died at the age of eighteen, five months after their marriage and he died in 1885 before reaching his thirtieth birthday. At least he was spared having to witness the final tragedy of the 19th Century when Spain lost its last colonies.

Jesús Torbado is a journalist and writer. His 25 published works include novels and travel books, and have won him prizes such as the Planeta, Alfaguara, Mariano de Cavia, and Ruta de la Plata. Some of them have been translated into nine languages.

POLITICS AND ART

The 19th Century witnessed the influence of Romanticism in Spain. Many writers and artists could not merely sit by oblivious to the times they were living in. It was inevitable that they too be caught up in what was going on around them. The continual wars and political instability, though, were more a breeding ground for destruction and ruin than for construction and artistic creation.

Architecture: Neoclassic architecture continued to dominate in the first half of the 19th Century. Madrid was one of the cities most favoured by this style. Some good examples are the Parliament building, the Stock Exchange building, and several palaces in Retiro Park. Once Romanticism came on the scene, architects looked to the Middle Ages and the Byzantine and the Moslem worlds for inspiration. Architects Rodríguez Ayuso in Madrid and Rogent in Barcelona both used brick in geometrical designs that remind one of



José Alvarez Cubero centred his work on historical and mythological themes.



The greatest painter of this century was without a doubt Francisco de Goya. This is his self-portrait.

the mudejar style. Buildings of eclectic design, but none the less interesting, were erected in many Spanish cities. In Madrid, you have the neogothic Almudena Cathedral and the National Library, and in Seville, the neomudejar Maestranza bullfighting ring.

Sculpture: Neoclassicism and Romanticism lived side by side for at least the first half of the century. The most interesting sculptors were José Ginés, Damián Campeny, and Valeriano Salvatierra along with those whose work centred on historical themes, a common type of sculpture in this century. Of these, José Alvarez Cubero, known as the Spanish Cánova (Italian sculptor 1757-1822), should be noted for his work «*La Defensa de Zaragoza*», now standing in the Prado Museum. Names of other sculptors, equally deserving of mention, are Ponzano, Suñol, Vallmitjana, Piquer, Querol, Marinas, and Bellver, sculptor of the curious statue «*The Fallen Angel*» in Madrid's Retiro park.

Painting: The greatest painter of this century was without a doubt Francisco de Goya, considered to be the first modern painter. Goya was also the century's most dramatic chronicler even though he died early on in 1828. His works can be found in the San Antonio de la Florida chapel and museum in Madrid and also in Za-

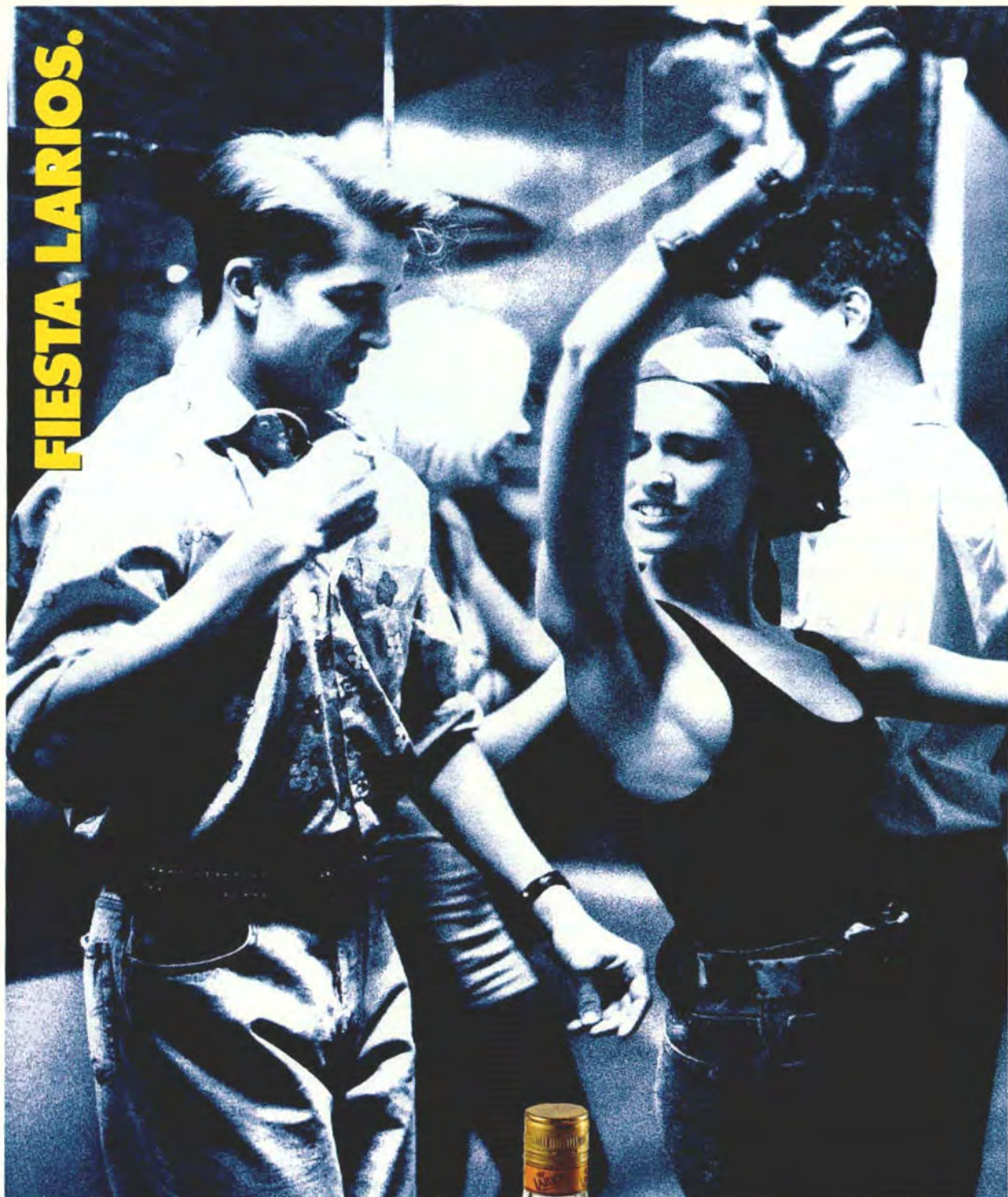
ragoza. Other famous painters who depicted historical events were academy painters José de Madrazo (disciple of the French painter David), J. A. Ribera, and Vicente López, who succeeded Goya as court painter. The best Spanish romantic painter was Federico de Madrazo. Realists with romantic influence were Casado del Alisal, Rosales, Fortuny, Pradilla and Muñoz Degrain. When Impressionism came in vogue in 1874, names and schools of artists multiplied: Beruete, Mir, Rusiñol, Ramón Casas, Regoyos, and Joaquín Sorolla. To these painters, we need to add a large group of illustrators who depicted the political and social events of the age, especially once the printing industry took off in the 1870s.

Literature: Aside from Larra, Rosalía de Castro, Bécquer and a few other romantics, the most important writers of the century were novelists like Pereda, Valera, and Palacio Valdés. Those whose works best depicted the century were Clarín, Pardo Bazán, and Galdós with his encyclopedic historical narrative «*Los Episodios Nacionales*». Perhaps, though, the writers who best expressed the conflicts of the the 19th Century were writers who wrote in the 20th Century: Baroja, Valle-Inclán and Unamuno.



Bellver is the sculptor of the curious statue «The Fallen Angel» in Madrid's Retiro Park.

FIESTA LARIOS.



"SPAIN, THE BIGGEST GIN
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If you would like to know more about any subject dealt with in this magazine — except for tourist information — please write to the SPANISH COMMERCIAL OFFICE marking the envelope REF. SPAIN GOURMETOUR.



For tourist information, contact your nearest **TOURIST OFFICE OF SPAIN.**



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S P A I N
GOURMETOUR

Vith EXHIBITION OF THE GOURMET CLUB

Madrid 3, 4, 5 and 6 april 1992

THIRD CHEF CHAMPIONSHIP OF SPAIN
BOCUSE D'OR

What is the Gourmet Club Exhibition?

The meeting place for quality food products, industrial and handcrafted, and for professionals and owners of restaurants, hotels, bars, delicatessen stores, large areas with gourmet sections as well as good food connoisseurs (members of wine clubs, readers of speciality magazines and consumers of gastronomy guides). Access to the exhibition is done by invitation. Admission is prohibited to persons under 16 years of age.

Third Chef Championship of Spain / Bocuse d'Or

Additionally, the final tests will be carried out to select the Champion who will represent Spain in Lyon, Bocuse d'Or Trophy, in January of 1993.

Activities and Conferences

At the same time, there will be several communications on the topic of gastronomy addressed by outstanding experts, both national and foreign.

Results of the Vth Exhibition

Exhibitors: 236, grouped in 182 companies, 12 of these foreign.
40% beverages and liquors, the remaining 60%: food.
Visitors: 18.790 during the 4 days of the Exhibition.

Expositors: 308 nationals and foreign.
Visitors: 21.600.
Products which will be exhibited.

Products to be exhibited:

- Wines, spirits and liquors.
- Sweets, chocolates, biscuits, etc.
- Condiments, spices, oil and vinegars.
- Aperitives and beers.
- Cheeses and perishable products.
- Preserves, vegetables, fish and meat.
- Smoked products, caviar, etc.
- Pork products.
- Patés, foie-gras and duck and goose products.
- Tableware (dinner services, glassware, tablecloths, trolleys, and accessories).
- Various (kitchen utensils, gastronomic publications, computers, etc.)



For further information about the Gourmets Club VI Exhibition, send this coupon to Progourmet, S.A. Calle Arturo Soria, 329, 2º C. 28033 Madrid. (Spain). Tel.: (91) 767 24 99/767 23 55. Fax: (91) 767 27 10.

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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

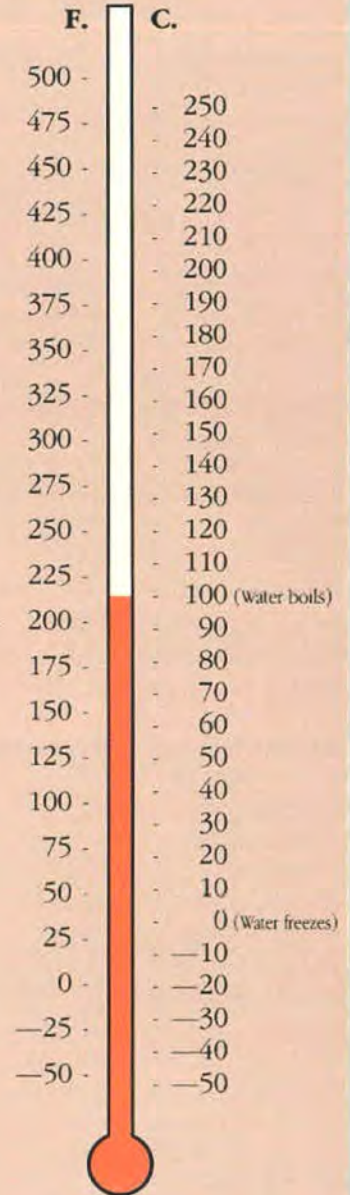
TEMPERATURE	DIAL NUMBER
VERY SLOW = 250F/120C.	= 1/4
SLOW = 300F/150C.	= 1
MODERATE = 350F/180C.	= 4
HOT = 400F/200C.	= 6
VERY HOT = 450F/230C.	= 8

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



S P A I N
GOURMETOUR

Englishman Robin Neillands is a compulsive walker with a particular taste for the historical and the little-explored. The challenge of walking the length of Spain from north to south must have been irresistible to him.

He arrived in the northern Spanish port of Santander by ferry one autumn day in 1989. From there to Gibraltar it is a 1,000 km (600 mile) journey by road. Travelling across country, the journey is very much longer and much more arduous.

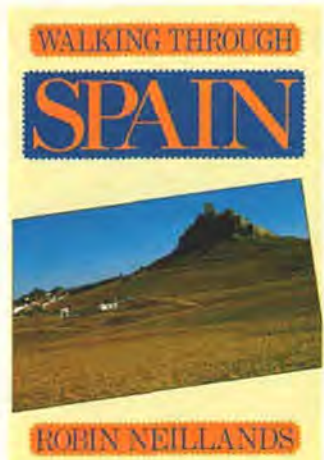
It took Neillands six weeks to make his way on foot through the Picos de Europa, the forbidding plateau of the Meseta Norte, the Gredos mountains, sparsely populated Extremadura and, finally, Andalusia.

This book is an account of that often daunting trek, rich in Neillands' impressions of the lesser-known facets of Spain—a far cry from its sun and seaside cliché image. We accompany him through barely explored terrain, meet the people—some friendly and others less so—that he met en route, explore castles and towns where time seems to have stood still... This is the Spain that very few tourists ever get to see, and many Spaniards would be equally surprised by it.

Anecdote, practical advice, lore and historical fact crowd its pages, all recounted with wit and sensitivity. This is not Neillands' first experience of this sort of thing: previous undertakings include crossing France on foot and cycling along the pilgrimage route to Santiago de Compostela and the Crusaders' route to Jerusalem.

Even so, Neillands classes this walk through Spain as his toughest trip yet. The fact that his route took him through particularly dramatic landscapes was not, of course, accidental, and readers will agree that it was well worth the effort. ■

Walking through Spain.
From Santander to the Mediterranean.
Robin Neillands
Queen Anne Press, 1991.
Orbit House, 1 New Fetter Lane, London EC4A 1AR.
Tel: (071) 377 36 00.
Fax: (071) 583 44 07/8.



The title of this book means *The Regional Cuisines of Spain*, and its introduction explains the reason behind this use of the plural. As so often observed on this very page, there is no single Spanish cuisine, but rather as many different cuisines as there are regions in this large and diverse country, each with its own local basic ingredients and particular ways of dealing with them.

The authors consider Spanish cooking region by region, describing the most characteristic elements of each and going on to deal in detail with each regional speciality: sea-food in Galicia, cod in the Basque Country, olive oil in Andalusia, rice in Valencia and Murcia.

The recipes, some familiar and others less so, really are genuine and clearly explained. There are also recommendations as to what wine to drink with each, and an appendix at the end of the book gives a brief description of the wines of Spain in general.

This is an attractive book, beautifully illustrated with photographs of the areas mentioned and their dishes. But it is above all practical, with lots of recipes so that readers can recreate the many flavours of Spain for themselves. ■

Las cocinas regionales de España.
Néstor and Tin Luján.
Editorial Everest, 1991.
Ctra. León-La Coruña, Km. 5, León.
Tel: (87) 23 59 04.
Fax: (87) 23 59 55.



Rioja is a name synonymous with wine, and this comprehensive book, written in English, published under the auspices of one of the region's bodegas, Bodegas Montecillo, owned by the Osborne Group, tells us why.

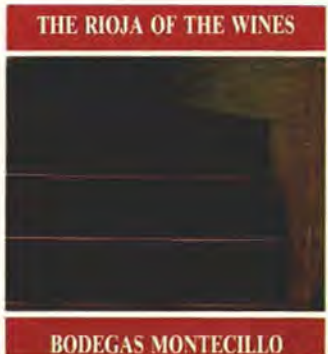
It traces the history of wine-growing in the Rioja region and explains the influence of topography, soil types, grape varieties and the like on the end product, as well as explaining local wine-making and maturation techniques.

Readers more interested in the end product will enjoy a chapter given over exclusively to wine tasting, which explains in detail how the taster should approach each type of wine—white, rosé and red—and what particular sorts of food each is best suited to. It also explains the quality control structure in La Rioja. This first part of the book, divided into ten chapters, is eminently readable and well documented—even the more technical aspects of wine-growing are quite digestible for non-specialized readers. It is also well illustrated with photographs of the whole wine production process: planting, tending the vine, harvesting, vinification and maturation.

The last 30 pages, which make up Part 2 of the book, are about Bodegas Montecillo, a long-established bodega which was taken over by the Osborne Group in 1973 when there were no descendants of the Navajas family, its former owners, to carry on at its head.

Osborne built a huge winery in Fuenmayor, where it now makes its reds, whites and rosés. A section on the bodega's history, development, the methods it uses and the characteristics of its products rounds off the book. ■

The Rioja of the Wines and Bodegas Montecillo
Luis Enrique Torán and Juan Ramos (Translated into English by V. A. Maguire and J. Derza).
Varesse Editores & Bodegas Montecillo, 1991.
Copies of this book are available directly from Bodegas Montecillo, Apartado 12, Fuenmayor (La Rioja), Spain, or from Osborne y Cia, S. A., Fernán Caballero, 3, Puerto de Santa María (Cádiz), Spain.
Tel. (56) 85 52 11. English by V. A. Magazine and J. Derza).



Spain's festive calendar is closely echoed in its food. Every festival, whether ecclesiastical or not, has its own particular edible memento—sometimes a whole traditional meal, other times a simple sweetmeat. And as if the Spanish calendar were not full enough of fiestas of one sort and another, food itself is sometimes the cause for celebration rather than the other way round.

«*The Festive Food of Spain*» is one of a series dealing with the festive food of various parts of the world. Englishman Nicholas Butcher is an experienced restaurateur who has been living in Spain for several years. As he demonstrated in «*The Spanish Kitchen*», published in 1990, he is thoroughly acquainted with Spanish food, fiestas and customs.

Beautifully illustrated by Sally Maltby, «*The Festive Food of Spain*» is an attractive little book. Butcher has opted for a selective approach to what would otherwise have taken a vast tome to cover comprehensively, and presents fifteen fiestas and their traditional dishes. Christmas, New Year's Eve and Easter are celebrated all over the country, though with interesting regional differences in what is eaten during the celebrations. Butcher takes recipes from here and there and compiles menus for each occasion.

Other fiestas, less familiar to foreign readers, include the *matanzas* (the traditional celebration of the annual pig-slaughter), carnival-time, Carral's *Fiesta de la Empanada* in Galicia, at which the eponymous *empanada* (savory pie) is a star feature, and the *Moraga*—a moonlight sardine barbecue held on the beach in parts of southern Spain... These are all examples of the food being the fiesta's *raison d'être*, or at least every bit as important as the traditional occasion it celebrates.

Some thirty clearly presented recipes complement the text. ■

The festive food of Spain.
Nicholas Butcher.
Kyle Cathie Ltd, 1991.
3 Vincent Square, London SW1P 2LX.
Tel: (071) 834 80 27.
Fax: (071) 821 92 58.



SARGADELOS CERAMICS

A blend of Tradition and Contemporary Design

In 1804, the Marquis of Sargadelos, Antonio Raimundo Ibáñez, founded the Sargadelos ceramic factory in the province of Lugo in Galicia, where there are important deposits of kaolin. The new factory incorporated innovative production techniques of the day such as mechanized decorating methods. It produced English-style

chinaware —fine, lightweight pieces with perfect contours and a translucent vitreous finish. In addition, it was designated as a «Royal Factory» to produce Bristol chinaware. The favourable work conditions at the factory and its nearness to raw materials helped achieve an excellent fine-grained, hard, translucent porcelain with pearl white tones. Its resistance to

heat and to changes in temperature made it easy to understand why it was so highly prized in its day.

For the most part, Sargadelos chinaware was solid white; however, at times it was decorated with a thin blue or red ornamental line. About fifty years into production, the traditional Sargadelos look began to change when new techniques were introduced. Metal decorative plates were used to apply raised motifs which were then painted in violets, blues, blacks, pinks, greens, and chestnut browns.

The ceramic factory shut down in 1875 to be brought back to life almost a hundred years later as part of a plan for economic development of the area promoted by the Laboratorio de Formas de Galicia. In 1972, the Sargadelos complex was declared to have historic-artistic value. The kaolin deposits in the area are abundant enough to also supply European producers of white ceramic ware.

THE NEW SARGADELOS

At present, production is carried on at two companies: Castro de Samoedo and Sargadelos. They produce both functional and decorative pieces, which stand out for their hand-painted, artisanal craftsmanship. The only difference be-

tween the two factories is that the former produces porcelain with raised designs while the latter makes smooth pieces with painted designs.

Inspiration for design and decorative motifs comes from many sources. Folklore motifs reflecting traditional trades, festivals and so on are common on ornamental pieces. Galician art and architecture both past and present are also a point of inspiration in addition to contemporary Spanish culture in general. For example, there is a charming collection of pitchers shaped to the image of famous Spanish painters and writers like Picasso, Machado, Unamuno, Valle-Inclán and others. Another collection pays homage to the Spanish artist Joan Miró. His sculptures have been reproduced as small decorative porcelain pieces and his paintings have inspired many decorative motifs. The colours in Sargadelos ceramics will surely call your attention. Lots of blues, greens, ochres, and reds lend the pieces a very new and different look.

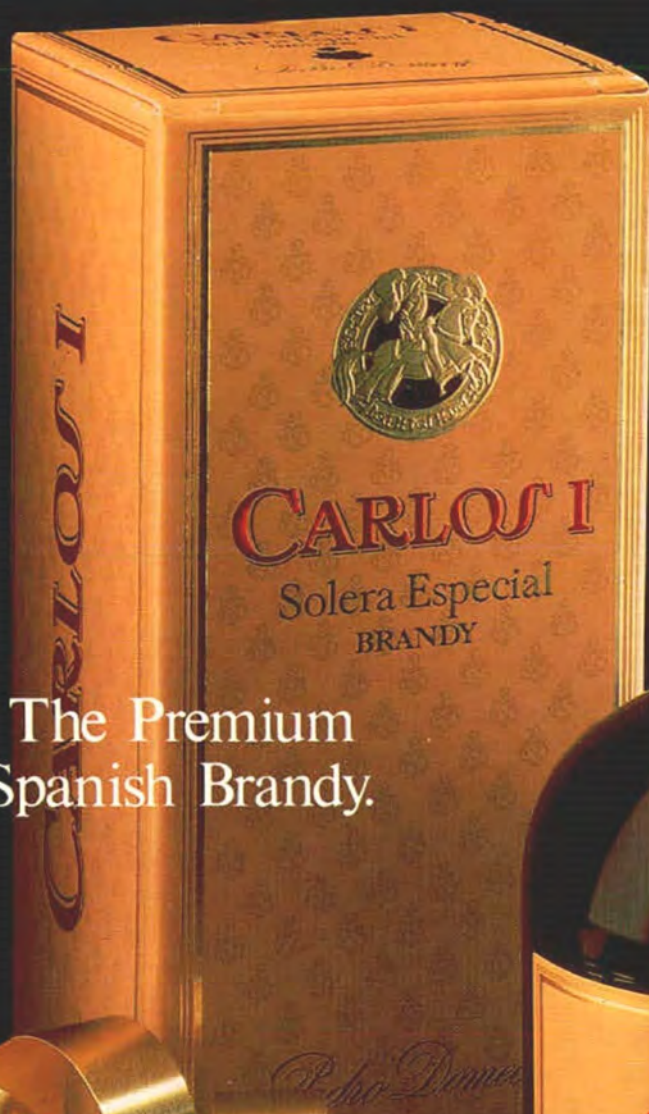
Sargadelos ceramics can be bought at retail stores owned directly by the factories. You'll find them throughout Spain. These special stores create the setting for Sargadelos ceramics by also having on site a small art gallery and a small bookshop specializing in Galician topics.

María José Blanco



The Premium
Spanish Brandy.

CARLOS I
DOMECQ



What Colours do You Think will be in Fashion this Year?

IT'S 500 YEARS since Spain discovered a new continent. But the energy of the people is no museum piece. The passion lives on. Spain embraces the age of technology. But true to its colours, it does so with an optimism uniquely Spanish. Who else but Spain would stage three major world events in one year that succeed in looking forward to the future but keep one eye on preserving the traditions of art and culture? But then who else invites



guests to stay in hotels that once were castles? And where else can you see the brush strokes of genius and find a beach to call your own? In such a country, the real spectacle is life itself. Everywhere it is lived to the full. It spills out into the streets of every village and every town. But even in a place so rich in local colour, 1992 looks like being a vintage year. The year of the *Olympics*. The year of *Expo '92*. The year of the *Cultural Capital of Europe*. Spain is having a party. And everyone is invited to paint the town red. And yellow. And red again.

Barcelona Olympic Games.
Sevilla Expo '92.
Madrid, Cultural Capital of Europe 1992.



EXP '92



1992. The year of the Barcelona Olympic Games. The Universal Exposition in Sevilla. And Madrid Cultural Capital of Europe.

