



ACADEMIA
EXTREMEÑA DE
GASTRONOMÍA

GASTRONOMY ACADEMY
OF EXTREMADURA

el **ATRIL**

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THE ACADEMY
NEWS
by Evaristo Ramos

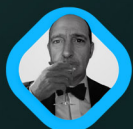
Welcome, Academicians and Friends



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MOTHER MADE IT
Traditional Recipes from Rural
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Ajoarriero: bringing together paths & traditions

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Culinary knife cuts

I'd like to clarify a few technical points and provide a brief guide to cuts, names and measurements, so that anyone who needs this information has a go-to resource...



SIGNED BY
Fernando Valbuena

Ricardo Torres Bombita

Bombita was the charmer of the bullring. Machaquito was the finest swordsman. The great Machaco cut off his ponytail in room 184...



ESPECIAL FEATURE
FROM THE ACADEMY

Cuisine during the vigil: menus from the 'Cofradía de los Estudiantes de Cáceres'



THE ACADEMY NEWS

by Evaristo Ramos



Welcome, Academics and Friends

We warmly welcome the **new Academicians and Friends** of the Academy of Gastronomy of Extremadura. Your arrival strengthens our shared project and allows us to affirm that we now have **representation from all sectors connected to the gastronomic world**, thanks to the diversity and excellence of the professionals who have chosen to become part of this institution.

We hope that you feel fully **integrated** from the very beginning, **comfortable** in this house, and **eager** to collaborate in the various projects we promote in support of Extremaduran gastronomy.

Likewise, we would be delighted to receive your contributions through this communication channel that is our magazine, **El Atril**. Your articles and reflections will not only **enrich** its pages with experience and knowledge, but will also serve as a valuable means of **reaching** society at large.



AEXG Friends logo

Huerta
Montero
archaeological
site



Museo de las
Ciencias del Vino
Almendralejo

Wine Science Museum
in Almendralejo
(Badajoz).



Payva Winery

The arrival of **spring** brings with it a busy **calendar of activities** throughout the whole region of Extremadura: **pilgrimages**, **gastronomic competitions**, **fairs and events** dedicated to our products –occasions in which **the Academy will be present**, representing and supporting the talent and richness of our land.

Among our upcoming initiatives are also visits to wineries across the region, whose schedule we are currently finalizing and will announce shortly.

Likewise, on **May 23rd**, our Academician **Marcelino Díaz** has prepared an **attractive day in Almendralejo**, including visits to the **Huerta Montero archaeological site**, the **Cava Museum**, **PAYVA Winery**, and lunch at its restaurant.

Finally, we have already begun receiving nominations for the **AEXG Extremadura Gastronomy Awards**, which the Academy grants annually. We hope to receive proposals and suggestions from Academicians and Friends, which will later be reviewed by the Board of Directors.

We continue **moving forward together**, with enthusiasm and commitment, in the **defense, promotion and prestige** of **Extremaduran gastronomy**.

Evaristo Ramos

President of the
Academia Extremeña de Gastronomía



THE WAY MY MOTHER MADE IT

Traditional recipes from Rural
Women in Extremadura

Ajoarriero: bringing together paths & traditions

Ajoarriero –or **bacalao (cod) ajoarriero**– is one of those dishes that perfectly encapsulates the diversity of traditional Spanish cuisine: a single, humble base that adapts to different regions, local produce and customs, giving rise to **multiple versions** that share a **common identity**.

It has thus become much more than a recipe: it is a culinary map of Spain. This dish, humble in its origins but exquisite in its result, represents the essence of **make-do cooking** and the ability to transform **long-life products** into memorable delicacies.

Origin and identity of a travelling dish

The name itself reveals its origins: '**ajo**' (garlic) and '**arriero**' (muleteer). **Arrieros (muleteers)** were the **transporters of the pre-industrial era** who, with their mule trains, travelled mountainous routes and dusty tracks carrying goods between the ports of the Cantabrian Sea and the interior of the Peninsula.

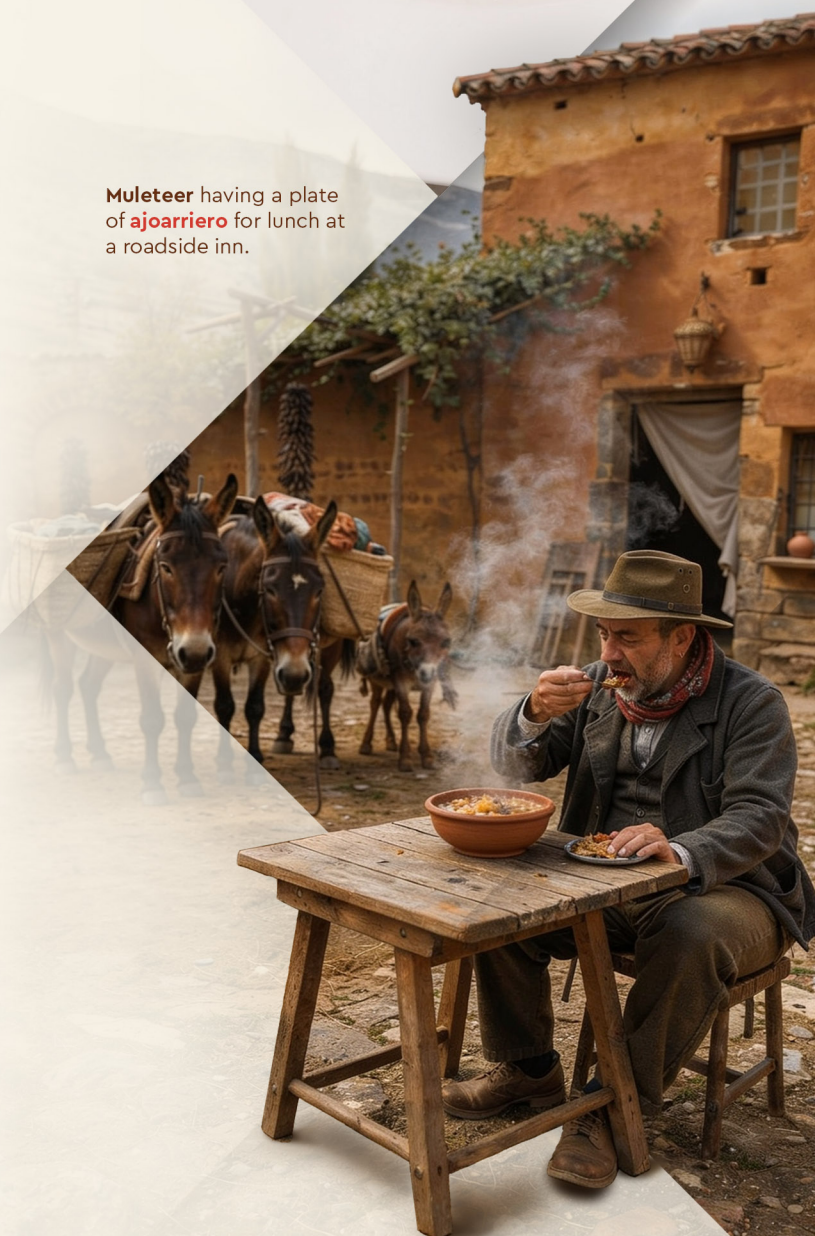
On their long journeys, which lasted days or weeks, they needed **food** that was **durable, nutritious and easy to prepare**. Salted **cod** was the ideal choice, as it withstood the rigours of the journey. Upon arriving at **inns and taverns**, these workers would combine the cod – which simply needed to be desalted – with whatever they had to hand: **garlic, oil and vegetables**.

And so it was that what began as a means of survival over makeshift campfires along the way gradually gained prestige until it became a cornerstone of the cuisine of various Spanish regions.

Joseba Arguiñano's
Ajoarriero Cod



Muleteer having a plate
of **ajuarriero** for lunch at
a roadside inn.





Ajoarriero in
Navarre



Ajoarriero in
Cuenca

Regional diversity: a shared essence

Although **different regions claim it as their own** or regard it as a local speciality, the truth is that ajoarriero forms part of a broad culinary corridor spanning the north and the interior of the Iberian Peninsula. Whether from Aragon, Navarre, Castile or the Basque Country, the reality is that ajoarriero is a **shared heritage**.

- **Traditional north: a more distinct identity.** In areas such as the **Basque Country, Navarre, La Rioja and Upper Aragon**, the dish became established by adapting to its surroundings. Common to all versions are flaked cod, plenty of garlic, peppers (especially choricero peppers in the north) and olive oil. In these versions, the result is usually **drier or thicker**, with garlic and pepper playing a prominent role.
- **Central Spain and inland regions.** Other sources place its presence in a wider strip stretching **from León to Cuenca**. Here the dish becomes more flexible: tomatoes are added more frequently, onions feature, and the intense flavours are softened. In these areas, ajoarriero is closer to a **thick stew**, retaining its essence but with a milder profile (in the Cuenca variant, potatoes are added, creating a **denser texture**).

The common essence

Despite the differences mentioned, all variations share a clear foundation:

- **Desalted cod** as the main ingredient.
- **Garlic** and olive **oil** as key flavour components.
- The inclusion of **vegetables** (particularly peppers).
- A **cooking method** designed to blend flavours and textures.

As various culinary sources point out, different recipes coexist under the same name, yet their essence remains intact: a simple, tasty dish deeply rooted in traditional cuisine.

Extremaduran ajoarriero: a local tradition from Almendralejo

In **Extremadura**, takes on its own distinctive character, incorporating ingredients that reflect the region's pantry: **homemade tomato sauce, roasted peppers** and a slightly **spicy** kick.

This dish is a perfect example of how a classic recipe, with deep roots in the north, has been masterfully adapted to the produce of the Extremaduran countryside to become a local speciality.

The recipe provided by the **Almendralejo Association of Rural Women 'Pura Ceba'** is an excellent example of this variation.

Ajoarriero Cod from "Pura Cepa"

Ingredients

- 700 g desalted **cod**.
- 1/2 spring **onion**.
- 2 **green Italian peppers**.
- Strips of **roasted red peppers**.
- 4 cloves of **garlic**.
- Extra virgin **olive oil**.
- A very small piece of **chilli**.
- **Homemade tomato sauce** (sauce ingredients: 1 kg ripe tomatoes, 1 bay leaf, julienned onion, oregano and a pinch of sugar).

Elaboration

- 1. The base.** In a saucepan, make the homemade tomato sauce using the kilo of tomatoes, the bay leaf, the onion, three tablespoons of oil, oregano and the sugar. Set aside.
- 2. The sauté.** In a frying pan, with 2 tablespoons of oil, gently fry the onion and the chopped peppers. When they are tender, remove from the heat.
- 3. The cod secret.** In an earthenware casserole dish, brown the sliced garlic in two tablespoons of oil and remove. In the same dish, add the cod (skinned, boned and flaked). Stir continuously; this is essential to allow the cod to release its natural gelatin.
- 4. Bringing it all together.** Add the browned garlic, the sautéed peppers, the strips of roasted red peppers and, finally, the tomato sauce and chilli to the earthenware casserole dish.
- 5. The finishing touch.** Leave everything to simmer for a few minutes so that the flavours blend together, then serve at the table in the earthenware casserole dish itself.

Conclusion

Ajoarriero is a clear example of how a humble recipe **can evolve and adapt without losing its identity**. From the north of the peninsula to the south-west, each region has left its mark on the dish, but they all agree on the essentials: the **balance** between **cod**, **garlic** and **olive oil**.

The **Extremaduran version** adds a milder, juicier character thanks to the **tomato**, demonstrating that **culinary tradition** is not something rigid, but a **living heritage** that transforms with the region and those who cook it.





SHAKEN, NOT STIRRED

by Alfonso Ramos



Blake Edwards

The Pink Panther and the era of the unwitting genius

As Kiko Veneno says on his album, “*Está muy bien eso del cariño*” –“*That thing about affection is all very well*”–. And it’s true—one must love and believe in oneself in order to improve. But sooo much self-love as is processed nowadays... well, that might be a bit much.

In 1963, a great filmmaker, **Blake Edwards**, made us fall in love with an enigmatic **feline**. And it had everything: elegance, mystery, stealth, mischief, delirious humor (as it could not be otherwise¹), and... **pink**! Indeed, I’m talking about the Panther.

As it turns out, it all came about because of a diamond—or a thief. Well, let me explain: Edwards was a **film director** from the era of **Alfred Hitchcock** and **Billy Wilder**. Another **genius unrecognized** in authorship, though not in his work. Returning to the idea of “believing oneself to be someone,” Mr. Blake did not see himself as a genius; and as such, he believed that to achieve perfect works he needed to surround himself with others—in this particular case, two great figures:

- **Isadore Friz Freleng**. **Cartoonist, humorist, and animator**. He initially worked as a newspaper humorist; later, he built his career as a cartoonist and animator at the company United Film Ad Service and at Walt Disney. He created an animated adaptation of Krazy Kat and reached professional prominence in the animation department at **Warner Bros.**, where he created such iconic characters as **Porky**, **Sylvester the Cat**, **Tweety** o **Speedy Gonzales**).

Afterwards, he would also work, among others, for Hanna-Barbera (producing some animated short films of **Yogui Bear**).

And here comes “the crux of the matter”:

¹ Let’s not forget that, although **Blake Edwards** was a master of many genres, he was undoubtedly a master of comedy.



Speedy Gonzales,
one of the creations
by **Freleng**.



Friz Freleng
Animation: *The Art of Friz Freleng*.
Donovan Publishing.

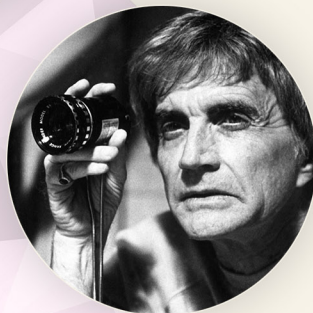
Henry Mancini



As soon as you see the panther with that smug look on its face, you can already hear: D# E, F# G...



Iconic scene from *Breakfast at Tiffany's*: the gemstone was beginning to make an appearance.



Edwards on set and posing with his well-deserved honorary Oscar.



DFE 

DePatie-Freleng Enterprises logo.

It was also in 1963, after the first closure of Warner's original animation department (the definitive one came in 1969), when Freleng founded, together with David DePatie, DePatie-Freleng Enterprises, which would become one of the most famous and successful animation companies, largely thanks to the creation of *The Pink Panther* cartoons, led by Freleng alongside designer Hawley Pratt. We will delve deeper into this later.

• **Henry Mancini.** And what can be said about this genius!

The renowned American composer, conductor, arranger, pianist, and flutist –rooted in jazz and Latin influences– was considered one of the greatest film composers in history. He won four Oscars, a Golden Globe, and twenty Grammys, as well as a posthumous Grammy for his career in 1995.

Among his most recognized works are the theme and score for the television series *Peter Gunn*, as well as his outstanding collaborations in Blake Edwards' comedies (*Days of Wine and Roses*, *Victor/Victoria*, *The Great Race*, or *10*), which included the iconic song "Moon River" (*Breakfast at Tiffany's*, 1961).

He also composed themes for several television series (some animated), such as *Hotel*, *Remington Steele* (starring Pierce Brosnan), and *The Thorn Birds*, among others. In addition to *Breakfast at Tiffany's* and those mentioned above, he composed the scores for *Touch of Evil*, *Hatari!*, *Charade*, *Dear Heart*, and *Two for the Road*.

But above all, he was the one who put the finishing touch to Blake Edwards' vision by creating the score for *The Pink Panther* (for which he won a Grammy). We will get to the heart of it shortly.

Returning to Blake Edwards, he was undoubtedly one of the most versatile directors of the last century, thanks to his ability to move effortlessly between drama, thriller, and comedy.

Edwards directed memorable films, in addition to those already mentioned, such as *The Party*, *Experiment in Terror*, *Operation Petticoat*, *The Perfect Furlough*, *That's Life!*, *Blind Date*, and *Switch*.

Curiously, and like Chaplin, Hitchcock, Altman, or Fellini, he never received a competitive Oscar and had to settle for an honorary Academy Award.

Now then, let's move on to the main character...

BLAKE
EDWARDS'

PINK PANTHER™



Pink story

In 1961 Edwards had his moment. The producers of *'Breakfast at Tiffany's'* chose him to adapt Truman Capote's novel, considering the proposal previously presented by John Frankenheimer too dark. And so, almost by chance, he directed one of the most emblematic titles of his filmography – a box office success that turned **Audrey Hepburn**, its unforgettable lead, into an icon.

That marked the beginning of one of Edwards' most fruitful and profitable decades, since in 1963—after directing *'Days of Wine and Roses'* with Jack Lemmon and Lee Remick—he conceived *the Pink Panther* saga.

The film's **name** comes from a **large, valuable diamond** that serves as the central object of the plot in the first movie of the saga. This precious gem gets its name from a **flaw inside it** which, when held up to the light, seems to show the figure of a **leaping panther**.

Blake's initial idea was that the film would revolve around the jewel's theft and the thief... but fortunately, **everything turned out the other way around**:

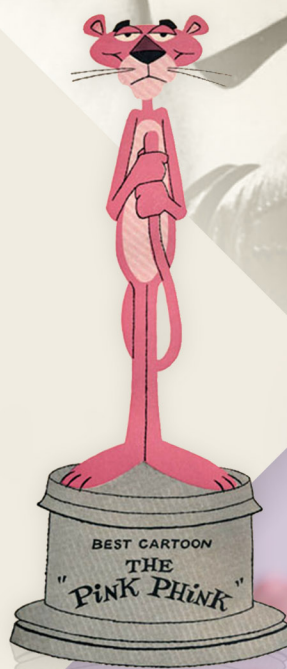
- First, **Edwards wanted David Niven** (*"The Phantom,"* the thief's nickname) to **dominate the film**; but that changed when **Peter Sellers** arrived as **Inspector Clouseau** and took over the screen.
- Moreover, **our enigmatic panther emerged without the director truly intending it**. Edwards simply wanted the audience to latch onto the diamond's name – the film's central focus – right from the start, a task he entrusted to the newly founded **DePatie-Freleng Enterprises**. And so, following the director's guidelines – an animated character for the opening credits that was "funny, mute, and pink" – **Friz Freleng** turned up with the Pink Panther under his arm.

The **audience's ovation** during one of the first screenings of the opening credits of *The Pink Panther* (1963) was so resounding and positive that it **led to the creation of the animated character as an star** in his own right. The first animated short featuring the Pink Panther won an Oscar.

Edwards with
Lee Remick on
*Days of Wine
and Roses* set.



Peter Sellers in
the greatest role
of his career:
**Inspector
Clouseau**



The Pink Panther
congratulates
**DePatie-Freleng
Enterprises** on winning the
**Oscar for Best Animated
Short Film** (1965).
A clever publicity stunt,
devised by the studio itself
and United Artists to
capitalise on the success.



**Hawley Pratt and
Friz Freleng**, the
creators of *The
Pink Panther*.



As for the talented [Henry Mancini](#), he elevated the entire project, adding intrigue to the plot from the very beginning while also giving elegance and mystery to the animated character itself. His compositions appeared not only in the [The Pink Panther](#) saga, as both [The Pink Panther Theme](#) and [A Shot in the Dark](#) were later used in the animated series and [Inspector Clouseau](#) shorts, respectively.

In the end, the result of [combining several brilliant minds](#) was outstanding: [a saga for film history](#), [a memorable soundtrack](#) –impossible to get out of your head– [and a unique animated character](#) turned into a definitive pop icon that outlived its creators.

The Pink Panther in Extremadura

And as we approached the [Region's table](#), we came up with the idea of [bringing the Pink Panther to Extremadura](#) and letting her choose what to do. You can already imagine what happened...

The feline landed in Extremadura and, true to her characteristic boldness and monochrome style, decided to [reinterpret the regional cuisine](#)... but all with a pink touch to match her fur and her sophistication.

That said, before putting on an apron, the elegant Pink Panther decided to immerse herself in the soul of Extremadura.

First, she slipped stealthily through the majestic [Monfragüe National Park](#), where vultures circled overhead in perfect spirals. From the impressive [Salto del Gitano viewpoint](#), she observed the landscape with her unmistakable smile, mentally tinting the cliffs in shades of pink.

She then traveled to the historic city of [Mérida](#), where she wandered among the columns and shadows of the past in the [Roman Theatre](#), [Amphitheatre](#), and [Circus](#), imagining what a banquet in those times might have been like... but, of course, in pink.

Her route continued through the cobbled streets of the [Monumental City of Cáceres](#), where time seems to stand still. Surrounded by [medieval towers](#) and Easter processions, the Panther found inspiration to create something unique.

Finally, she took refuge in a cozy house located in **Guadalupe**, in the heart of the **Sierra de las Villuercas**. From her window, she gazed at a landscape of rolling mountains, chestnut trees, and soft mists drifting through the valleys. The silence was only broken by birdsong and the whisper of the wind among the trees. There, surrounded by nature and with the sunset painting the horizon in pink tones –as if the world were imitating her own style– the Pink Panther finally decided to create... her culinary masterpiece, which we will now outline for you.

The Blush of the Dehesa

Tasting menu by the Pink Panther

Feline Aperitifs

• Pink Toast of the Guadiana

Rosé wine DO Ribera del Guadiana served in a tall glass, crowned with a pink pepper-stuffed olive.

• Panther Spark

Mini skewers of Iberian ham and beetroot cubes, served on glass tasting spoons.

Divine Starters

• Pink Torta

Torta del Casar with honey and rose petals.

• Toasted Almonds with Pink Salt

• Sereno 'Panther' Gazpacho

Traditional Extremaduran gazpacho with watermelon and raspberry, garnished with radish petals.

Elegant Main Course

• Blushing Tenderloin

Iberian pork tenderloin with a delicate pink reduction and a raspberry base.

Charming Desserts

• Pink Mystery Sweet

Traditional Extremaduran repápalos soaked in strawberry and milk cream, dusted with pink sugar.

• Jerte Ice Cream

Made from cherries from the Jerte Valley.

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TRAVELLING GOURMET

by Francisco Rivero

Olivia González Mendoza.
Lecturer and researcher.
Director of IGES.
Founder and director of the
Querétaro Conservatory of
Gastronomic Culture.



Cathia Huerta Arellano.
Lecturer, researcher and
social anthropologist.



What does Querétaro taste like?

On the occasion of the twinning at the last FITUR between **Skal Madrid** and **Skal Querétaro** (Mexico) –both associations of tourism professionals– I was presented with an interesting book entitled “**¿A qué sabe Querétaro?**” (What does Querétaro taste like?), dedicated to the unique cuisine of Querétaro, written by culinary researchers **Olivia González Mendoza** and **Cathia Huerta Arellano**.

Querétaro, located 210 kilometers north of the country's capital, is one of the most important cities in **Mexico's history**. It was there in 1810 that the movement leading to **independence from Spain** began; and it was also there that, in 1848, the **cession of the northern half** of Mexico's **territory** to the **United States** was signed. Earlier, the Mallorcan **friar Junípero Serra** founded five **missions in the Sierra Gorda**, which are now recognized as World Heritage Sites.

The book is the result of collaboration among **three entities**: the **Instituto Gastronómico de Estudios Superiores (IGES)**, the **Conservatory of Gastronomic Culture of Querétaro**, and the **Municipal Tourism Secretariat**. For decades, **IGES** has trained professionals in the gastronomic sector and has elevated culinary education to a higher level.

The work presents **30 recipes** divided into five sections: **convent cuisine**, **travelers' cuisine**, **haciendas mestizo cuisine**, **traditional cuisine**, and **Querétaro cuisine**.



Santa Rosa de Viterbo's Temple.
Santiago de Querétaro.



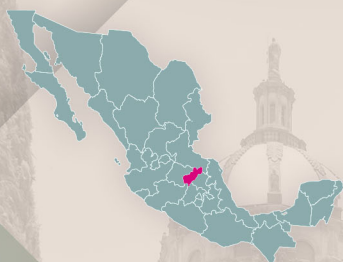
QUERÉTARO



Corpus Salad. Haciendas cuisine.



Enchiladas de alcurnia.
Querétaro cuisine.



QUERÉTARO



SANTIAGO DE QUERÉTARO



Monacillo with stuffed breast.
Conventual cuisine.



Querétaro beef steak.
Querétaro cuisine.

Querétaro's gastronomy –and by extension Mexican cuisine– is a blend of pre-Hispanic heritage and the foods brought by the Spanish to those lands, enhancing the excellence of a cuisine that was especially cultivated in convents of nuns. Mexican gastronomy is so remarkable that, in 2010, UNESCO included **traditional Mexican cuisine** on the list of **Intangible Cultural Heritage of Humanity**.

Delving into the book's chapters, the **convent cuisine** section includes the following recipes: **convent-style chile**, **briaga hen**, **monacillo with stuffed breast**, virtuous meat, and **yellow camote cream**.

Another section focuses on **haciendas cuisine**, born from **mestizo** cooking, featuring dishes such as **hacienda-style stewed meatballs**, **Corpus salad** (prepared during spring and summer Christian festivities), **Querétaro-style chile**, **camote achicalado**, and **almond-sauced lengua**, created by various chefs in different restaurants.

As for **Querétaro cuisine**, it conveys the **ancestral legacy** held by **cooks** from various **regions of the state**, offering recipes that reflect a highly developed gastronomy made with **local products** that have always been **used in traditional cooking**.

Thus, "the aim is for these sources of inspiration to generate new proposals that carry this heritage and represent memory in the flavors of culinary innovation".

Among the **innovative recipes** inspired by Querétaro are: **acamaya arriera**, **enchiladas de alcurnia**, **stuffed chile from semidesert**, **cecina from the sierra's infladita**, **betabel enmoladas**, smoked mushrooms with quelites and xoconostles, **Querétaro beef steak**, **desserts with the flavor of Querétaro**, **biznaga**, **yellow gin**, and **rabbit barbacoa in pulque pipián** with a chickpea bite in yellow.

For all these reasons, last year **Querétaro** was awarded the title of **Ibero-American Capital of Gastronomy of Encounter**, promoted by the **Ibero-American Academy of Gastronomy**, chaired by **Rafael Ansón**, a good friend of the Gastronomy Academy of Extremadura.

Francisco Rivero

Academician of the AEXG

PhD in Tourism

Chronicler of Las Brozas and Hinojal



WINE OF THE MONTH

by Marcelino Díaz



WHITE WINE

La Pascuala 2025

The vineyards and cellars of Hervás

Gaia Winery

Bodeguilla, 2 · Hervás (Cáceres)

Hervás, the capital of the **Ambroz Valley** region in the north of Cáceres, famous for having **one of the best-preserved Jewish quarters in Spain**, was also known centuries ago for its **looms** and its **vineyards**: 4,750 vines around the year 1760, which produced 28,658 jugs of alogue wine ⁽¹⁾ in the **138 wineries**, according to the chronicles compiled by the historian M. M. Marciano.

All of these were devastated by the **phylloxera** plague (19th century), and today only a few vineyards remain, where vines alternate with olive trees. Of the numerous wineries of yesteryear, **only two remain today**: one opposite the famous bridge over the River Ambroz and the other, **Gaia Winery**, at the entrance to the Jewish quarter, in the small square known as la bodeguilla.

It has been magnificently **restored and equipped with a combination of modern and traditional winemaking equipment**, where old wooden casks stand alongside modern oak barrels. Its owner, Enrique, a young wine enthusiast, produces excellent wines there from the **Rufete variety** – a cross-border variety between Portugal and Spain – which is very well acclimatised on both sides of the foothills of the Sierra de Gredos, particularly in the **Sierra de Francia** in Salamanca, now the Sierra de Salamanca PDO.

¹ 'Alogue' is an old Spanish term used to describe **wines that, whilst not white, not rosé or light red wine** either, and whose colour came from the maceration of white grape must with the skins. It is the characteristic colour of Extremaduran pitarra wines.



A bunch of the
Rufete variety.



El Regajo, a
barrel-aged red
wine produced by
Gaia Winery.





This is a variety with a mountain soul, well suited to altitudes between 500 and 1,000 metres, which produces small, compact bunches; it yields aromatic red wines with deep colour, abundant soft tannins and balanced acidity, as is the case with the **Ingránito** (young red) and **El Regajo 2024**, a barrel-aged wine, produced by Bodegas Gaia.

There is also the **Rufete blanca** formerly known as **Verdejo serrano** (and classified as such in the national register of varieties in May 2020), and it is this variety and the **excellent white wine** it produces that I wish to highlight in this article.

La Pascuala 2025 White wine Gaia Winery. Hervás.

Characteristics

- Old vineyards.
- Low yield.
- Grape varieties: Rufete, Malvasía and Macabeo.
- Grown in Robledillo de Gata.

Tasting notes

 **Appearance.** Pale white in colour with greenish highlights, bright.

 **Nose.** Clean and intense, with hints of ripe quince and other white-fleshed fruits.

 **Palate.** Full-bodied and harmonious, complex and with natural freshness due to its good acidity. Long finish.

Marcelino Díaz

Academician of the AEXG



Culinary knife cuts

I would like to make a few **academic clarifications** and offer a brief text regarding culinary knife cuts, names, and measurements, so that all of us who need them may have a common reference point and speak the same language.

Some basic principles

- A cut is made only once and is not re-chopped.
- Even cuts lead to even cooking.
- Small cuts require short cooking times.
- Thick cuts require long cooking times.
- Large rough cuts (mirepoix) are used for long-simmered stocks.
- Small rough cuts (matignon) are used for short broths and fumet.

Let us describe them

- **Mirepoix.** A large rough cut of vegetables. The term mirepoix also refers to the aromatic base used to flavor stocks (carrot, celery, onion, and leek).
- **Matignon.** A small rough cut of vegetables. Used in the same way as mirepoix, but for shorter preparations.
- **Brunoise.** Tiny cubes measuring 2 to 3 mm on each side.
- **Jardinière or macédoine:** Cubes measuring 4 mm on each side.



Mirepoix, a large rough cut.
Photo: elmundodelacocinadesonya.com



Jardinière o Macédoine.
Cubes measuring 4 mm.



Paysanne: very thin, flat, and regular slices.

Slices or Vichy: for cylindrical vegetables



· **Paysanne.** Vegetables cut into very thin, flat, and regular slices, measuring from 0.5 mm to 2 cm on each side and 2 mm thick.

· **Julienne.** Thin matchsticks measuring 2 to 3 mm wide and 6 to 7 cm long. The vegetable is first cut into slices 2 to 3 mm thick, then stacked and cut into thin strips 6–7 cm long. Brunoise is derived from the julienne cut.

· **Batonnet.** Batons approximately 5 mm thick and 6–7 cm long. Jardinière is derived from the batonnet cut.

· **Sifflet / bias cut / diagonal cut.** A julienne-style cut used for stem vegetables, with pointed ends. Pieces measure 2 to 3 mm thick and 6–7 cm long.

· **Slices or Vichy.** A sliced cut, specifically used for cylindrical vegetables such as carrots.

· **Tournée.** A technique consisting of shaping vegetables using a tournée knife. It is generally used for presentation purposes.

· **Chiffonade.** Julienne cuts made from leafy vegetables. In some cases, the vein is removed, the leaves are stacked, rolled, and then finely sliced.



Chiffonade: julienne cuts made from leafy vegetables.

Photo:
elmundodelacocina
desonya.com

Garlic cuts

· **Finely minced.** Se pela el ajo, se quita el bulbo y se pica finamente.

· **Ecrasée.** The whole peeled garlic clove is crushed with the flat side of a chef's knife.

· **In its skin.** The whole garlic clove, with skin on, is crushed using the flat side of a chef's knife.

Onion cuts

· **Julienne or ciselé.** Starting from half an onion, it is sliced against the direction of its natural lines.

· **Feather cut or emincé.** The top and root are removed, and the onion is sliced into extremely thin longitudinal strips following the natural lines of the onion layers.

I hope that, although this may seem very simple, we take a moment to reflect upon it. Let us take advantage of the opportunity to standardize and speak the same culinary language.

Why do we say...?

- **Mirepoix**: named in honor of Gaston Pierre de Lévis, **Duke of Mirepoix** and an 18th-century French marshal, whose chef popularized this technique.
- **Matignon**: named after Charles de Goyon de Matignon, an 18th-century **French marshal**.
- **Brunoise**: it is rumored that the brunoise cut originated and became popular in the **Commune of Brunoy**, 112 miles southeast of Paris; therefore, brunoise means "from Brunoy."
- **Jardinière (planter)**: its orderly small batons resemble the geometric design of **17th-century French gardens**.
- **Macedonia**: named for its similarity to the mixed ingredients of a **fruit macédoine**, a dish that evokes the **blend of cultures and peoples** within Alexander the Great's Macedonian Empire.
- **Paysanne (countrywoman)**: so named for its rustic origins, derived from the French word for "**peasant woman**" or "**country-style**", evoking humble, traditional home cooking.
- **Julienne**: according to various sources, this cut is called julienne because it resembles the famous thin noodles of French cuisine, and it is said that the name comes from the **French town of Julienne**.
- **Batonnet**: derived from the French *bâtonnet*, meaning "**small walking stick**". It is a vegetable cut that falls between julienne and parmentier, ideal for garnishes, crudités, or French fries.
- **Sifflet**: from the French word *sifflet*, "**whistle**", possibly referring to the slit or opening through which air passes.
- **Bias cut**: derived from the French *biais*, meaning **diagonal** or **slanted**. It refers to cutting at a 45-degree angle relative to the straight grain direction.
- **Vichy**: associated with the **French city** of the same name, renowned for its gastronomy; the term is mainly used to describe this specific cut for cylindrical vegetables.
- **Chiffonade**: from *chiffon* ("rag" or "soft cloth"), since leafy greens such as lettuce, basil, or spinach are rolled and sliced into strips so fine and delicate that they resemble silk threads or small strips of fabric.
- **Ecrasée**: from the French *écraser*, meaning "**to crush**" or meaning "**to smash**".
- **Ciselé**: derived from the French *ciseler*, meaning "**to chisel**"; reflecting the precision required for this cut.
- **Feather cut or emincé**: *emincé* comes from French and means "**thin slice**", while "**feather cut**" describes the **light, shredded appearance** of the cut.

Domingo Jesús Álvarez Zambrano

Culinary Director, GEBIDEXSA
Academician of the AEXG

Sifflet - diagonal cut -
bias cut. 45° diagonal cut.

'Sifflet' means
whistle
in French.





SIGNED BY
Fernando Valbuena

"Bojilla", Bombita's sword-bearer, tying his ponytail for the last time before heading to the bullring on the day he bid farewell to the Madrid public. GetArchives.

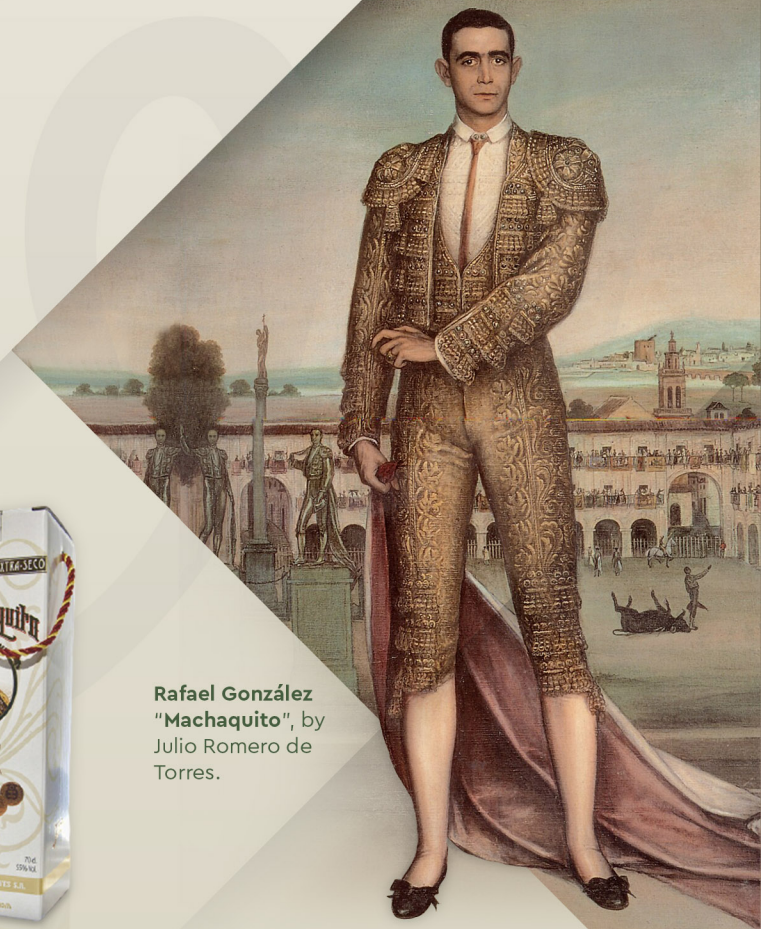


Ricardo Torres Bombita

Bombita was the charmer of the bullring. **Machaquito** was the finest swordsman. The great Machaco "se cortó la coleta" (cut off his ponytail)¹ in room 184 of the newly opened **Hotel Palace in Madrid** on **21 October 1913**. Calmly and in the dim light.

But it wasn't my intention today to talk to you about the man who was second only to the Cordoban 'califas', **Rafael González**, known as Machaquito. One day, I promise, I'll tell you about **Anís (aniseed) Machaquito Triple Seco**. From Rute with love.

Today I'd like to talk about his dance partner in the bullring. **Bullfighting is always a matter of two**. Black or white. Head-on. There are no half-measures. José or Juan. Lagartijo or Frascuelo. Machaquito or Bombita.



Rafael González
"Machaquito", by
Julio Romero de
Torres.

¹**Cortarse la coleta** (literally, "to cut off the ponytail") is a traditional expression from Spanish bullfighting (tauromaquia). It refers to the symbolic act of a matador cutting off the small braided pigtail (coleta) worn as part of the **torero's attire** upon retirement. By extension, the phrase is used metaphorically in Spanish to mean **definitively ending one's professional career** or withdrawing permanently from an activity.



Anís (aniseed)
Machaquito
Triple Seco.

Champagne Ayala & Co was the first to reduce the *dósa*ge (sugar content) of champagne during its second fermentation.



Advertisement for the Gran Hotel del Puerto in Valencia, a hotel that hosted prominent figures –particularly politicians and bullfighters– and a venue for major events.



Budín Glacé



Ricardo Torres "Bombita" during an interview conducted a few days after his breakthrough.

Beef fillets with Burdeaux sauce.

Whilst Machaquito left without warning, Ricardo Torres, Bombita, the White Pope of bullfighting, organised a lavish farewell tour.

The arenas and the coffers were bursting at the seams. Coeffers which he donated, incidentally, in their entirety to the Montepío de Toreros, which he himself had founded. As was to be expected, he fought his final bullfight in Madrid. Curiously, he cut off his ponytail two days before Machaquito did, on 19 October 1913. On the bill was Joselito, his successor as King of Bullfighting.

Three days earlier, on el 16 October, he bid farewell to Valencia. By now you may be wondering what all this has to do with fine dining. Simple.

I have come across the menu served to the bullfighter as a tribute that very evening at the Hotel del Puerto. A very modest banquet, say the organisers. Take a look and judge for yourselves.

ASSORTED STARTERS.

Bouillabaisse.

BURDEAUX BEEF FILLET.

MARINATED SOLE.

PANACHE COLD CUTS.

CHICKEN BROCHE.

GLAZED PUDDING.

FRUITS. PASTRIES. WINE. COFFEE. COGNAC. CHAMPAGNE.

Tal cual. Organiza la Peña Bombita de Valencia.

If you fancy attending, don't forget it's at half past nine. After the bullfight.

And bon appétit.

Fernando Valbuena

Academician of the AEXG

Bouillabaisse.



SPECIAL FEATURE
OF THE ACADEMY

Cuisine during the vigil: menus from the Cofradía de los Estudiantes de Cáceres

Introduction

On **21 October 1958**, within the **San Antonio de Padua School** in the city of **Cáceres**, run by the Franciscan Fathers, the **Franciscan Penitential Brotherhood of the Way of the Cross and the Holy Christ of Calvary**, known as **Cofradía de los Estudiantes (Brotherhood of Students)**, **was founded**. A group of students, guided by a friar from the Franciscan Community and a teacher from the school, were its founders.

Initially (1959), the procession took place on the morning of Maundy Thursday, but from 1960 onwards it was held on the morning of Good Friday. **Since 1988** the brotherhood has published the **magazine Calvario**, which **was distributed** on Good Friday **at the end of the procession** until 2019. Since the pandemic, the magazine has been published in digital format and distributed on Good Friday. This year saw the publication of its 39th issue.

Furthermore, **since 1999**, to mark the publication of issue 12 of the magazine, a new feature was introduced that year: thanks to the contribution of **Pilar De Manuel Carrasco**, a sister of the brotherhood, a section entitled "Gastronomía en Semana Santa" (**Gastronomy during Holy Week**) was published, aiming to provide the Brothers and supporters of the Brotherhood with suggestions for putting together a **complete menu for the vigil** (starter, main course and dessert).

In 2022, the brotherhood published a compilation of all the entries in this section up to that point, reaching the impressive total of **23 menus**, which it had been sharing with us Good Friday after Good Friday.

At the request of our good friend **Santos Benítez Floriano**, president of the Union of Penitential Brotherhoods of Cáceres, a brother of our brotherhood and a member of the **Extremadura Academy of Gastronomy**, we have compiled a selection of menus for publication in this magazine.

We hope the content of this collaboration will prove useful to kitchens and diners for whom it is intended.

Luis Jesús Jiménez Pulido

Editor of Calvario magazine



Arroz castúo

Starters CASTÚO RICE

Ingredients

- 300 g rice.
- 300 g lentils.
- 200 g spinach.
- 2 carrots.
- 2 potatoes.
- 1 onion.
- 1 clove of garlic.
- Olive oil.
- Salt.
- Paprika.

Method

1. Rinse the **lentils** and leave them to soak overnight.
2. Drain them and place them in a **saucepan** with cold water to cover the lentils.
3. When it comes to the boil, add the **carrots** and **potatoes**, peeled and chopped into small pieces.
4. Once the lentils are cooked, add the **rice** and the **spinach** (the latter having been washed beforehand).
5. Meanwhile, in a frying pan with hot oil, **sauté** the chopped **onion** and **garlic**.
6. When they are golden brown, remove the pan from the heat and add a teaspoon of **paprika**. Stir well and pour into the saucepan.

Recipe courtesy of

Pilar De Manuel Carrasco

Potaje de garbanzos con hinojos

Starters

CHICKPEA AND FENNEL STEW

Ingredients

- 1 tomato.
- A piece of pumpkin.
- A piece of red pepper.
- 1 leek.
- 1 onion.
- 1 fennel stalk.
- 250 g dried chickpeas.
- 1 bay leaf.
- Salt and pepper.

Method

1. Soak the chickpeas overnight, or use two tins of pre-soaked chickpeas.
2. Pour water into the pressure cooker and bring to the boil.
3. Add the chickpeas, all the vegetables and the bay leaf to the cooker, along with the chopped fennel stalks. Close the pressure cooker and, once the valve rises, cook for about 15–20 minutes.
4. Turn off the heat and open the pressure cooker; remove and blend all the vegetables except the fennel. Add the blended vegetables to the pot and cook for a few minutes.

Note: you can choose not to blend the vegetables and add a handful of rice instead.

Recipe courtesy of

Pilar De Manuel Carrasco



Huevos Tontos



Main courses

SCRAMBLED EGGS

Ingredients

- 350 g stale bread.
- 2 eggs.
- 2 cloves of garlic.
- 2 tablespoons of milk.
- Parsley.
- Ground pepper.
- Extra virgin olive oil.

Method

1. Place the **breadcrumbs** in a bowl, add the **milk** and mix with your hands.
2. Next, add the **eggs**, the peeled and chopped **garlic**, **salt**, **ground pepper** and chopped **parsley**. Mix well.
3. Heat a **frying pan** with plenty of **olive oil**. When it starts to smoke, spoon the mixture into the oil.
4. **Fry until golden brown** on both sides, then remove and place on kitchen paper to absorb the excess oil.
5. **Serve** hot.

Note: These fritters can be served with homemade tomato sauce.



Recipe courtesy of
Pilar De Manuel Carrasco

Truchas en escabeche



Main courses MARINATED TROUT

Ingredients

- 4 trout.
- 100 g broad beans.
- 3 cloves of garlic.
- 2 green peppers.
- 1 large onion.
- Olive oil.
- 4 bay leaves.
- Vinegar.
- Thyme.
- Oregano.
- Black pepper.

Method

1. Fry the **trout**, which have been dusted in flour, in a frying pan with hot oil.
2. As they are removed from the pan, place them in an **earthenware dish**.
3. **Finely chop** the **garlic cloves**, **green peppers**, **broad beans** and **onion**.
4. Then **fry** the mixture in the same frying pan, using less oil. Once ready, pour the mixture over the trout, adding the bay leaves as well.
5. Dilute two **glasses of vinegar** in half a litre of water and pour into the dish, soaking the trout from above.
6. Add **thyme**, **oregano** and **black pepper**, then place the dish in the oven to cook gently, adding more water if necessary.



Recipe courtesy of
Pilar De Manuel Carrasco



Técula Mécula

Desserts

TÉCULA MÉCULA

Ingredients

- 200 g shortcrust pastry.
- 500 g sugar.
- 250 g raw almonds.
- 6 eggs.
- Flour.
- 1 lemon.
- 50 g bacon.

Method

1. Roll out the **pastry** on a floured work surface, then line a round springform tin with it.
2. In a saucepan over the heat, make a **syrup** with half a litre of **water**, 500 g of **sugar** and some **grated lemon zest**.
3. Meanwhile, in a mortar, finely grind the raw, peeled **almonds** together with the finely chopped **bacon**.
4. In a bowl, beat the **egg yolks** and one **egg white**. Gradually add the **flour**, continuing to beat, then add the ground almonds and bacon.
5. A **thick batter** forms; **add the syrup** prepared in the saucepan, stir well and pour into the tin. Finally, place in the **oven** and bake until done.



Recipe courtesy of

Pilar De Manuel Carrasco

Suspiros de Pascua

Desserts EASTER SIGHS

Ingredients

- 1 cup of oil.
- 1 cup of white wine.
- 3/4 kg of flour.
- A pinch of bicarbonate of soda (one teaspoon).
- 1 tablespoon or more of aniseed.

Method

1. **Heat the oil** and leave it to cool.
 2. In a bowl, add the **oil**, a couple of tablespoons of **sugar** and the **bicarbonate** of soda, and mix well with a spatula or wooden spoon.
 3. Next, **add the aniseed** crushed in a mortar and add as much flour as needed until the mixture is firm (a lot, about 1 kg for this quantity; the dough should be very firm).
 4. Take **pieces of dough** and knead them well with your hands; roll out the dough on the work surface using a **rolling pin**, trim the edges straight using a kitchen **knife** (return the excess dough to the main batch) and then **cut portions** of the rolled-out dough into strips approximately 2 cm wide by 10 cm long. Repeat this process as many times as necessary until **all the dough** is used up.
 6. **Fry the pieces** (3 or 4 at a time, no more) in plenty of hot oil, in a medium-sized, **deep frying pan**, with enough oil for the suspiros to float on the surface.
 7. When they are **golden brown**, **remove** them with a slotted spoon and **drain** on a plate lined with kitchen paper.
 8. While still warm, roll them in a plate of **sugar**.
 9. Arrange them on a tray or serving dish with a **lid**, so they do not lose their aroma.
- They will keep for months.



Recipe courtesy of
Pilar De Manuel Carrasco

el ATRIL

THE AEXG MAGAZINE

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