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Opening Extract from...

The Flavour Thesaurus

Written by Niki Segnit

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Introduction

I hadn't realized the depth of my dependence on cookbooks until I noticed that my copy of Elizabeth David's *French Provincial Cooking* had fingernail marks running below the recipes. Here was stark evidence of my timidity, an insistence on clinging to a set of instructions, like a handrail in the dark, when after twenty years of cooking I should surely have been well enough versed in the basics to let go and trust my instincts. Had I ever really learned to cook? Or was I just reasonably adept at following instructions? My mother, like her mother before her, is an excellent cook but owns only two recipe books and a scrapbook of clippings, and rarely consults even those. I began to suspect that the dozens of books *I* owned were both a symptom and a cause of my lack of kitchen confidence.

It was at a dinner around the same time that a friend served a dish using two ingredients it would never have occurred to me to pair. How, I wondered, did she know *that* would work? There was something in the air about surprising flavor matches, the kind of audacious combinations pioneered by chefs like Heston Blumenthal, Ferran Adrià and Grant Achatz. What lay at the heart of their approach to food was, as far as I could see, a deeper understanding of the links between flavors. Being an ordinary, if slightly obsessive, home cook, I didn't have the equipment or resources to research these; what I needed was a manual, a primer to help me understand how and why one flavor might go with another, their points in common and their differences. Something like a thesaurus of flavors. But no such book existed and so, with what turned out in hindsight to be almost touching naivete, I thought I might try to compile one myself.

My first task was to draw up the list of flavors. Stopping at 99 was to some extent arbitrary. Nonetheless, a flavor thesaurus that accounted for every single flavor would be as impractical as it would be uncomfortable on the lap. Other than potatoes, the staple carbohydrates have been omitted. The same goes for most common condiments. There are, of course, plenty of interesting things to say about the flavors of rice, pasta, black pepper, vinegar and salt, but their flavor affinities are so wide as to exclude themselves by virtue of sheer compatibility. Other omissions, like zucchini, might strike you as odd: all I can say to the zucchini fan is (a) sorry, and (b) this book makes no claims to be the last word on the subject. Any book on flavor is going to be at least in part subjective, and in writing about the pairings I find most interesting or like to eat the most, I will inevitably have left gaps that come down to nothing other than a matter of taste.

The majority of flavors appear under their own heading. In a few instances, where it seemed to make sense, some very similarly flavored ingredients share a heading. Anise, for example, covers anise seeds, fennel, tarragon, licorice and pastis. Similarly, neither bacon and ham nor Brussels sprouts and cabbage could easily be separated, so they labor slightly uncomfortably under composite categories. When it came to a choice between untidiness and boring the reader with repetitions, I chose untidiness every time.

Then I sorted the flavors into categories. Most of us are familiar with the concept of flavor families, whether we know it or not. Floral, citrus, herbaceous: the sort of descriptors you might encounter on the back of a wine bottle, to help conjure an idea of how something might taste. And it's into these, or adjectival headings like them, that the flavors are divided. The flavors in each family have certain qualities in common; in turn, each family is linked in some way to the one adjacent to it, so that, in sum, they comprise a sort of 360° spectrum, represented opposite as a flavor wheel.

Take the Citrusy family, for example. This covers zesty, citric flavors like orange, lemon and cardamom. Cardamom, in turn, has flavor compounds in common with rosemary, which is the first flavor in the next flavor family, Berry & Bush. At the other end of that family, blackberry leads to the first flavor in the Floral Fruity family: raspberry. And so on around the wheel, flavor leading to flavor, family to family, in a developing sequence of relations you might enter at lemon and leave at blue cheese.

I acknowledge that this methodology has its limitations. Some flavors resisted easy categorization: coriander seed, for instance, ended up under Floral Fruity, but might as easily have sat in Citrusy or Spicy. And how an ingredient is prepared can make all the difference to its character. The flavor of cabbage, for example, is mustardy when raw, sulfurous cooked. The flavor wheel, in short, is by no means intended to be an inarguable, objective framework for understanding flavor—but it does provide a stimulating and intriguing means of navigating your way around the subject.

Next came the pairings. Clearly, dishes often have more than two primary ingredients, but a couple of considerations led me to make pairs of flavors the organizing principle of my *Flavor Thesaurus*. First, sanity (mine). Even restricting myself to 99 flavors, if I had set out to write about flavor *trios* I would have been faced with 156,849 possible combinations; the 4,851 possible pairings seemed more to scale with the sort of book it would be both possible to write and pleasurable to read. Second, clarity. To assess, in the mind's palate, the compatibility of two flavors is exponentially easier than imagining the interplay of three or more. Necessarily, I often discuss a flavor combination in the context of a dish that contains other ingredients (for example, parsley and mint in tabbouleh), but the emphasis is always on the main flavor pairing under discussion.

The entries elaborate on each of these pairings, drawing promiscuously on flavor science, history, culture, chefs' wisdom and personal prejudice—anything

Roasted
Coffee
Peanut
Chicken
Pork
Black Pudding
Liver
Beef
Meaty
Lamb
Goat Cheese
Washed-rind Cheese
Blue Cheese
Hard Cheese
Soft Cheese
Cheesy
Mushroom
Eggplant
Cumin
Beet
Potato
Celery
Watercress
Caper
Earthy
Horseradish
Onion
Garlic
Truffle
Mustardy
Cabbage
Rutabaga
Cauliflower
Broccoli
Globe Artichoke
Asparagus
Sulfurous
Egg
Shellfish
White Fish
Oyster
Caviar
Oily Fish
Anchovy
Smoked Fish
Marine
Bacon
Prosciutto
Olive
Saffron
Anise
Cucumber
Dill
Parsley
Cilantro
Avocado
Brine & Salt
Pea
Bell Pepper
Chili
Basil
Green & Grassy
Cinnamon
Clove
Nutmeg
Parsnip
Carrot
Butternut Squash
Chestnut
Walnut
Hazelnut
Almond
Cherry
Watermelon
Grape
Rhubarb
Tomato
Strawberry
Pineapple
Apple
Pear
Banana
Melon
Apricot
Peach
Coconut
Mango
Orange
Grapefruit
Lime
Lemon
Ginger
Cardamom
Rosemary
Sage
Juniper
Thyme
Mint
Black Currant
Blackberry
Raspberry
Fig
Rose
Blueberry
Coriander Seed
Vanilla
White Chocolate
Chocolate
Roasted
Meaty
Cheesy
Earthy
Mustardy
Sulfurous
Marine
Brine & Salt
Green & Grassy
Spicy
Woodland
Fresh Fruity
Creamy Fruity
Citrusy
Berry & Bush
Floral Fruity

that might shed light on why certain flavors work together, what they bring out in each other, how the same flavor pairings are expressed in different cuisines and so on. I've given any recipes in the briefest possible terms, rather in the manner of Victorian cookbooks—compressed in the expectation that you have some experience in the kitchen. If you're tempted to cook anything in the pages that follow, it's best to read the recipe through before you start (see Beet & Pork, page 75, if you need convincing). I've assumed you know that you usually need to add salt to savory dishes, taste them and adjust before you serve, turn off the stove when you're finished, and fish out any ingredients that might choke your loved ones. If something in a recipe isn't clear—stop, think, and if the solution still isn't forthcoming, find a similar recipe and see if that sheds any light.

Most often, I guarantee, the answer will just dawn on you. One of the great satisfactions of discovering more about flavor combinations is the confidence it gives you to strike out on your own. Following the instructions in a recipe is like parroting pre-formed sentences from a phrasebook. Forming an understanding of how flavors work together, on the other hand, is like learning the language: it allows you to express yourself freely, to improvise, to find appropriate substitutions for ingredients, to cook a dish the way you fancy cooking it. You'll be surprised how rarely things go seriously wrong. Although the author takes absolutely no responsibility for anything that ends up in the trash.

Flavor is, of course, notoriously subjective and hard to describe. Still, there are a few things worth noting before you try. As anyone who has been on a wine course will tell you, flavor is not the same as taste. Taste is restricted to five qualities detectable on the tongue and elsewhere in the mouth: sweetness, saltiness, sourness, bitterness and "umami" (or savoriness). Flavor, on the other hand, is detected mainly thanks to our sense of smell, by the olfactory bulb and, to a lesser extent, orally. Pinch your nose and you can tell if an ingredient is sweet or salty, but not what its flavor is. Your sense of taste gives you a back-of-an-envelope sketch of what a particular foodstuff is like: flavor fills in the details. Nonetheless, in its general, broadest use, the term "flavor" tends to incorporate taste, as well as the "trigeminal" qualities of ingredients—that is, the sensation of heat from chili, pepper and mustard, the cooling properties of menthol and the drawstring pucker of tannins in red wine and tea.

Beyond the basic taste elements, to characterize a flavor can be as elusive a task as describing any other sort of feeling. Inasmuch as the flavor of an ingredient is attributable to the chemical compounds it contains, we might with some degree of objectivity observe that two ingredients that share a compound have similar flavors. Holy basil and clove, for instance, both contain a compound called eugenol—and holy basil has a clove-like flavor. But what do we mean by a clove-like flavor? To me, it's a bit like sucking on

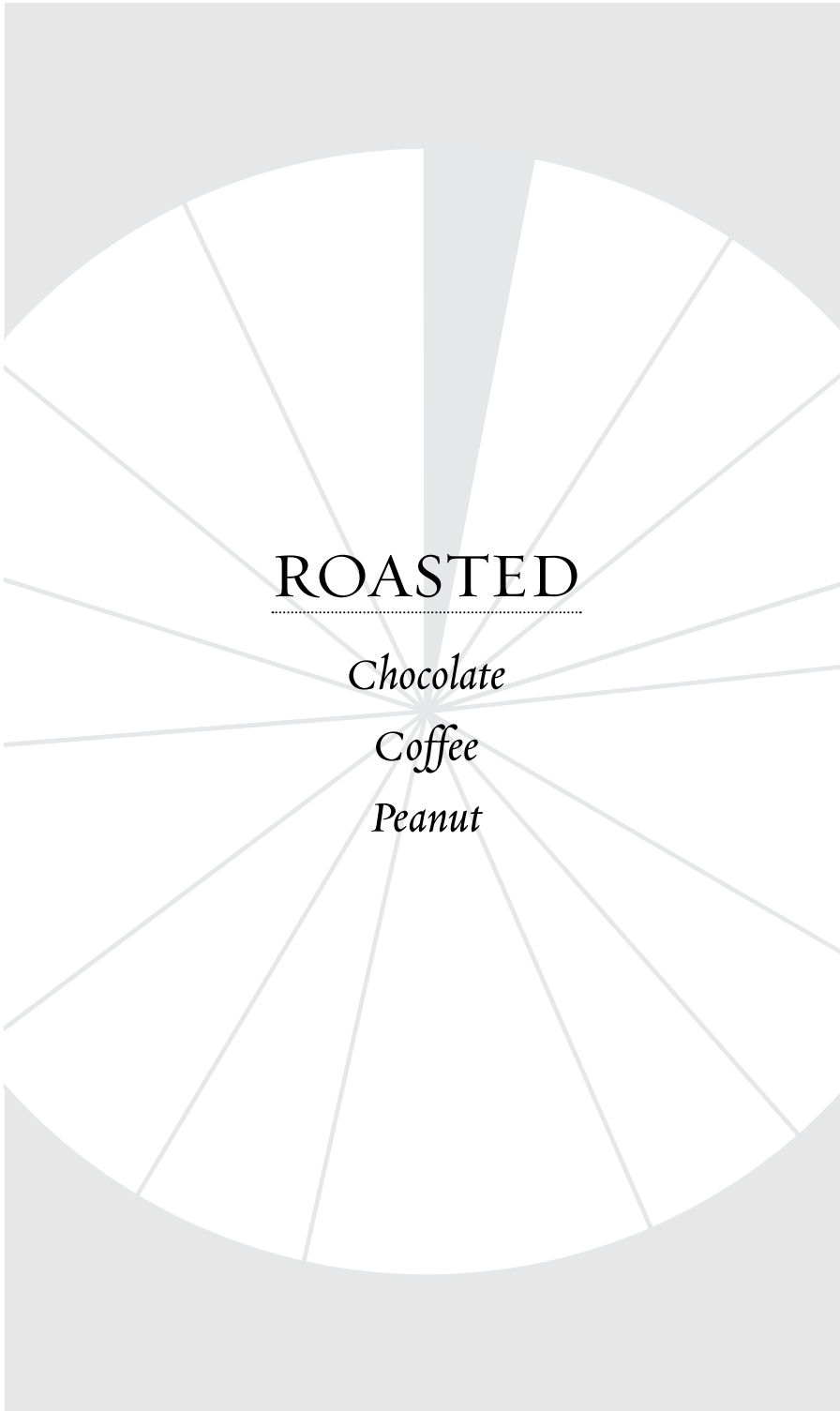
a sweet, rusty nail. However, no person's taste buds, or olfactory systems, are quite the same, and neither are their faculties for converting sensory input into words.

Where you come from and what you're accustomed to eating are also important determinants of how you sense and describe flavor, and of which flavors you tend to pair with others. I've used expert opinions to lend to my own judgments as robust an edge of objectivity as possible. But there's no escaping the fact everyone's flavor thesaurus would to some extent be different. Flavor is, among other things, a repository of feeling and memory: just as smell is said to be the most redolent sense, so the flavor of a certain dish can transport us back instantaneously to the time and place we first experienced it, or experienced it most memorably. *The Flavor Thesaurus* may look like, and even sometimes read like, a reference book, but for all its factual content it's an inescapably subjective one.

Writing *The Flavor Thesaurus* has taught me many things, not least to take a more open-minded approach to combinations that other cooks, in other cultures, take for granted. But as a naturally untidy person, I'm always looking for patterns, some means of imposing order on unruly reality. And in part I suppose I expected the book to add up, over its length, to something along these lines, a Grand Unifying Flavor Theory that would reconcile the science with the poetry and my mother's thoughts on jam.

It didn't. Or not quite. I *did* learn some broadly applicable principles, like how to use one flavor to disguise, bolster, temper or enliven another. And I'm now far more alert to the importance of balancing tastes—salt, sweet, bitter, sour and umami—and making the most of contrasting textures and temperatures. But what *The Flavor Thesaurus* does add up to, in the end, is a patchwork of facts, connections, impressions and recollections, designed less to tell you exactly what to do than to provide the spark for your own recipe or adaptation. It's there, in short, to get the juices flowing.

Niki Segnit
London, March 2010


ROASTED
Chocolate
Coffee
Peanut

Chocolate

The complex processing undergone by most chocolate explains the huge variation in flavor. The untreated cocoa beans are astringent and bitter but fermentation gives rise to fruity, wine-like or sherry flavors, and the roasting process can introduce a nearly infinite variety of nutty, earthy, woody, flowery and spicy notes. The flavor of good-quality chocolate is best appreciated by pushing a piece to the roof of your mouth and letting it melt. The more sweetened the chocolate, the quicker it will reveal its flavor. As you work your way up the cocoa percentages you'll notice that it takes longer for the flavor to develop, and that there's an increase in bitterness and length—the time the flavor lingers in your mouth. When you get to 99 or 100 percent cocoa content, you may also note that the experience is like running your tongue along the main London–Edinburgh railway. In this section, "chocolate" is taken to cover dark chocolate, milk chocolate and cocoa. White chocolate is dealt with separately (see page 335).

Chocolate & Almond What does parental guilt taste like? Chocolate and almond, the ingredients in the Toblerone your dad grabbed at the airport instead of a pair of maracas or a genuine bear's paw. The secret of its success must have something to do with the genial compatibility of chocolate and almond. A wealth of nutty flavor notes is formed when cocoa beans are roasted during the chocolate-making process. Similarly, the flavor of almonds is intensified by toasting, which helps them stand up to chocolate's strength of flavor. Put this to the test in Christopher Tan's chocolate soup with salted almonds. Melt 1 tbsp unsalted butter in a skillet over a medium-low heat, add 1½ oz sliced almonds and sauté with care for 4–5 minutes, until golden brown. Set aside. Whisk 8 fl oz water, 3 fl oz whipping cream, 1 oz superfine sugar and 1¼ oz sifted cocoa powder in a saucepan over a medium-low heat until the sugar has dissolved. Let the mixture bubble gently for 2–3 minutes, then add 3½ oz chopped dark chocolate containing at least 60 percent cocoa solids. Stir with the whisk until smooth, then pour into little bowls, top with the almonds and sprinkle over a few grains of *fleur de sel*. Divide between 4–6 bowls and serve immediately.

Chocolate & Anise *See Anise & Chocolate, page 170.*
Chocolate & Apricot *See Apricot & Chocolate, page 267.*
Chocolate & Avocado *See Avocado & Chocolate, page 185.*

Chocolate & Bacon Chocolatier Katrina Markoff, founder of Vosges Haut-Chocolat, combines applewood-smoked bacon and smoked salt with a dark milk chocolate in her Mo's Bacon Bar. She says she was inspired by eating chocolate-chip pancakes with maple syrup and bacon when she was six. You might see how the classic combination of savory and sweet would work and be made that bit more unusual by the smoky element in the bacon. Taking the combination a step farther, Tee and Cakes in Boulder, Colorado, makes maple-flavored cupcakes topped with a slightly salted dark chocolate ganache and a sprinkle of chopped-up bacon.

Chocolate & Banana *See Banana & Chocolate, page 263.*
Chocolate & Beet *See Beet & Chocolate, page 74.*

Chocolate & Black Currant Dark and heavy as Finnish Goth poetry, but not quite as popular. A few British brand names (Matchmakers, Jaffa Cakes) have given

the pair a whirl, announcing them with a fanfare before ushering them silently out of the back door. The combination is more likely to work with the soothing influence of dairy—say, in a black-currant mousse, parfait or fool with a chocolate sauce, or a chocolate gâteau with a fresh cream and black-currant filling.

Chocolate & Black Pudding *See Black Pudding & Chocolate, page 29.*

Chocolate & Cardamom Like a puppeteer's black velvet curtain, dark chocolate is the perfect smooth background for cardamom to show off its colors. Use the cardamom in sufficient quantities and you can pick out its enigmatic citrus, eucalyptus and warm, woody-floral qualities. I find adding a pinch of ground cardamom can make even the most ordinary dark chocolate taste expensive. This tart is spectacularly delicious and very quick to make but needs a couple of hours in the fridge to set. Prepare and bake a 9-in sweet pastry shell. Slit open 10 cardamom pods, grind up the contents with a mortar and pestle, add to 1¼ cups heavy cream in a pan and scald. Remove from the heat and add 7 oz dark chocolate, broken into pieces, and 2 tbsp unsalted butter. Stir until melted and well mixed. When cooled a little (don't let it set), pour into the pastry shell and place in the fridge for two or three hours. When it has hardened, sift a little cocoa powder over it and serve with a modest dollop of crème fraîche.

Chocolate & Cauliflower *See Cauliflower & Chocolate, page 112.*
Chocolate & Cherry *See Cherry & Chocolate, page 235.*

Chocolate & Chestnut Charles Ranhofer, chef at Delmonico's restaurant in New York in the nineteenth century, used to fashion potatoes out of chestnut ice cream, with almond slivers for eyes, and the whole thing rolled in grated chocolate for an authentic muddy look. Tempting, perhaps, to make these and bury them in a deep soil of finely grated chocolate, then let your guests dig for the potatoes with spoons. For fear of friends thinking you've lost it completely, a chocolate sauce on a chestnut ice cream would be tasty, if less fun. If you're on a chestnut bender, use the egg whites left over from making the ice cream to make a Mont Blanc, the classic dessert of meringue topped with a mound of sweetened chestnut purée, a summit of whipped cream and a light dusting of confectioners' sugar.

Chocolate & Chili One of the original "wow" flavor pairings to have made its way around the world. As chilies turn red, they develop a sweet, fruity flavor that combines harmoniously with bitter chocolate—even more so when the chili is dried and has taken on still sweeter, raisiny, leathery notes. Look out for mulato and ancho dried chilies, which are considered inherently chocolatey themselves. Besides flavor compatibility, the fattiness of chocolate offsets some of the chili heat, as in a chili-rich Mexican *mole*. *Mole* simply means "sauce," and there are many different types. Most of them contain dried chilies, but as a rule chocolate turns up only in "red" or "black" *moles*. As well as chili and chocolate, these contain various dried fruits, bread, nuts, tomato, onion, garlic, seeds, dried and fresh herbs, spices, oil, lard and stock. As you might imagine, the result is a complex, sweet-piquant sauce that requires much pounding, grinding and toasting to prepare. Incidentally, the meat is either browned and added to the sauce to finish cooking, or cooked (usually roasted) separately and served with the sauce draped over it. Fresh *moles* are primarily confined to special occasions. If you

fancy making one to an authentic recipe but don't have Mexican chocolate (which is coarse, dark and often blended with cinnamon and vanilla), the cookbook writer Rick Bayless suggests using a third as much unsweetened cocoa powder instead. Aside from *moles*, American spice shops sell prepared blends of cocoa, chipotle and paprika to add to chili con carne, stews or even cakes and brownies. You might also try adding a few pinches of dried red chili flakes to chocolate cornflake clusters—I call these mini Krakatoa cakes. The corn flavor is very harmonious with the chili and chocolate, and the crunchy texture adds to the fun. Get the basic recipe from a five-year-old. But best not to serve him or her the results.

Chocolate & Cinnamon *See Cinnamon & Chocolate, page 203.*

Chocolate & Coconut Just as government health departments warn that using marijuana can lead to harder drugs, so sweet tobacco led to my addiction to cigarettes. You could, with rice paper, make a rollie out of these strands of cocoa-flavored coconut. "Don't let's ask for the moon," I puffed at the dog, à la Bette Davis. From there it was only a few fake hacking coughs to the truly rank taste of real cigs. Crikey, I thought, as I inhaled my first. These are *terrible*. If, as I'd been led to believe, the cigarette companies were so dastardly, why didn't they learn something from the candy companies and make their products irresistible? I soon learned that they had, but it had nothing to do with the taste. Years later, I was back on the candy again, this time in the form of fancy chocolate with notes of tobacco and smoke. If you're looking for a hit, try Pralus's Tanzanie (tobacco, treacle, molasses, raisin) or their Vanuatu (smoke, spice, licorice). For a chocolate with notes of tobacco and coconut, try Michel Cluizel's Mangaro Lait 50%, a milk chocolate that, as the name suggests, contains a whopping 50 percent cocoa.

Chocolate & Coffee *See Coffee & Chocolate, page 13.*
Chocolate & Fig *See Fig & Chocolate, page 324.*
Chocolate & Ginger *See Ginger & Chocolate, page 295.*
Chocolate & Goat Cheese *See Goat Cheese & Chocolate, page 46.*

Chocolate & Hazelnut We have the scarcity of cocoa in late-nineteenth-century Piedmont to thank for the popularity of this heavenly combination. The bulking out of chocolate with ground hazelnuts led (eventually) to the invention of Nutella, although it was originally sold as a solid loaf and called *pasta gianduja*. *Gianduja*, which means something along the lines of "John the wandering man," is a carnival character representing the typical Piedmontese, and still the generic term for the sweet paste made from chocolate and hazelnut. In the 1940s mothers would cut a slice off the loaf, put it between slices of bread and give it to their children, who were smart enough to throw away the bread and just eat the chocolate. Piedmontese ducks must have been very fantastically plump mid-century. In 1951 a technique was developed to soften the mixture, and the product was renamed *Supercrema Gianduja* and sold by the jar. Finally, in 1964, its name was changed to the more internationally pronounceable Nutella, and today it outsells peanut butter worldwide. If you find Nutella too sweet, you might like to get your *gianduja* fix from a Ferrero Rocher or from Baci—or, if you prefer something a little more unusual, try Valrhona's Caraibe Noisettes or Amedei's milk chocolate with Piedmont hazelnuts. See also Nutmeg & Walnut, page 210.

Chocolate & Lemon *See Lemon & Chocolate, page 290.*

Chocolate & Lime Chocolate limes are a classic British sweet. In your mouth, the lime candy falls away in sharp, slatey layers to reveal a dry, crumbly chocolate center. Sadly the combination rarely crops up in other forms, although I once ate a spectacular dark chocolate tart with a sharp lime sorbet at one of Terence Conran's restaurants.

Chocolate & Mint *See Mint & Chocolate, page 313.*

Chocolate & Nutmeg Few recipes call for milk chocolate. It's more difficult to work with than dark chocolate, usually doesn't have as much cocoa flavor and is, in most cases, achingly rich. If you genuinely can't bear dark chocolate, consider a milk chocolate and nutmeg tart. The nutmeg boosts the flavor of the chocolate and freshens its cloying sweetness (nutmeg has a similar effect in creamy custard tarts and eggnog (see Egg & Nutmeg, page 124). The milk chocolate needs to be at least 30 percent cocoa solids. Follow the recipe in Chocolate & Cardamom, page 8, but scald the cream with ¼ of a whole nutmeg grated into it instead of the cardamom. Cool the chocolate a little before grating in an additional ¼ nutmeg. Taste for strength, then pour into the pastry shell and leave to set in the fridge. Grate over a little more nutmeg before serving.

Chocolate & Orange *See Orange & Chocolate, page 280.*

Chocolate & Peanut According to Alexandre Dumas, the Spanish called peanuts *cacohuette* because of their resemblance in flavor to cocoa. He goes on to note that they took advantage of this flavor harmony by mixing small amounts of expensive cocoa into a peanut mixture to make a sort of cheap chocolate. Fifty years later, in 1912, the Goo Goo Cluster, a mixture of chocolate, peanuts, caramel and marshmallow, became the first combination chocolate bar in the U.S. By the close of the 1920s, Reese's and Mars had respectively launched Peanut Butter Cups and Snickers, the latter becoming America's favorite chocolate bar, a position it holds to this day. Unroasted peanuts actually don't taste very good with chocolate, since (being legumes) they have a greenish, vegetal taste; the success of most peanut-chocolate combinations is down to the formation of pyrazines during the roasting process, which are harmonious with roasted notes in the chocolate. Use the combination at home for diner-style treats like a sundae made with vanilla ice cream topped with chopped, roasted peanuts and chocolate sauce, or a milkshake made with liquefied peanut butter and chocolate ice cream. Chef Paul Heathcote uses dark chocolate instead of the usual milk in his salty chocolate, caramel and peanut tart.

Chocolate & Pear A little chocolate will highlight pear's sweetness; too much and you swamp the fruit's flavor. *Poires Belle Hélène*—poached pears with chocolate sauce—is frequently a case in point. Too often a thick blanket of chocolate overpowers the dish, so use it sparingly and be sure to poach the pears in vanilla syrup to create a connection between the two flavors. Nuts fulfill a similar bridging role; pear and chocolate both love hazelnut, and the trio make a great cake. Or follow Nigel Slater's decadent tip of stirring broken-up florentines into whipped cream and spooning it into the cored cavities of poached pears. Use bought florentines or the recipe in Ginger & Chocolate, page 295.

Chocolate & Pineapple *See Pineapple & Chocolate, page 253.*

Chocolate & Raspberry Raspberry is a reflex pairing for chocolate tarts and puddings. Too often, in my humble opinion, berries are strewn on a chocolate dessert plate for no better reason than to pretty it up. All very well if there's enough cream to smooth the transition between the two, but if there's not, or if the raspberries aren't perfectly ripe, the combination is like being offered a soothing cuddle only to be pinched hard on the fleshy underside of your arm. A more balanced chocolate-raspberry experience is to be had in chocolate with strong raspberry notes, such as Valrhona's gorgeous Manjari or Amano's Madagascar.

Chocolate & Rose *See Rose & Chocolate, page 326.*
Chocolate & Rosemary *See Rosemary & Chocolate, page 301.*

Chocolate & Strawberry Not all it's cracked up to be. Strawberry's heart-like shape and color have seen it unimaginatively match-made with that default love token, chocolate. But doesn't a strawberry dipped in chocolate just look like a fruit wearing big underpants? And aren't they the sort of thing corporate raiders feed to call girls in cream-colored hotel rooms? I'd take chocolate and hazelnut over these two any day.

Chocolate & Thyme *See Thyme & Chocolate, page 310.*

Chocolate & Tomato A hint of chocolate flavor in spicy tomato recipes such as chili con carne, caponata, ketchup or meatballs is recommended by the American food historian Alice Arndt. Mexican cooks think of cocoa/dark chocolate as spices as well as sweet ingredients; for them, chocolate is a flavoring that, used in moderation, adds richness and depth to savory dishes and smooths the raw edges of sharp ingredients such as tomato.

Chocolate & Vanilla *See Vanilla & Chocolate, page 332.*

Chocolate & Walnut A classic in brownies. It's also worth throwing a handful of walnuts into a chocolate bread-and-butter pudding. Or add caramel to chocolate and walnuts to make what is sometimes called "turtle" flavor. Turtles are a popular candy in Canada and the United States. The name comes from the shape: a small pile of nuts (usually pecan or walnut) is held together with caramel and covered with a smooth shell of chocolate under which some of the nuts stick out like the head and legs of a turtle. Add a swirl of caramel to the recipe in Chocolate & Almond (see page 7) and you might call it turtle soup.

Chocolate & Watermelon *See Watermelon & Chocolate, page 237.*
Chocolate & White Chocolate *See White Chocolate & Chocolate, page 335.*