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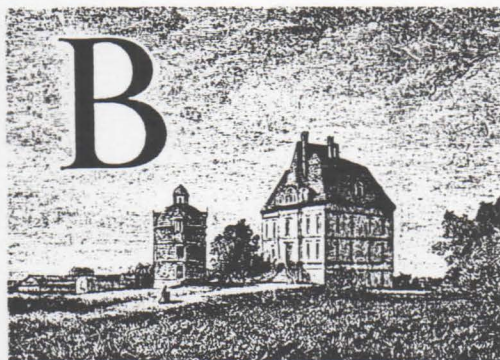
October 2001

HOMAGE to *Cocks et Féret*

by
Stephen Werner

[*Tendril* and professor of French at University of California—Los Angeles, Stephen Werner, acknowledges *Cocks et Féret* as one of his special collecting interests. To our benefit, he was “*Tendril-ly*” persuaded to share this favorite subject with us. — Ed.]

“Bordeaux will only ever have one bible. Here endeth the lesson.” — HUGH JOHNSON, 1986



ORDEAUX ET SES VINS, the standard reference work on the wines of the Gironde edited by Cocks and Féret, was first published as a travel guide

or Baedeker, and was in fact written in English. The volume was designed for tourists journeying to Bordeaux, a city with special affinities for those holding British passports because of associations with the 14th-century English occupation of Guienne and its proximity to the vacation area affectionately known as “the claret country.” It appeared in 1846 under the title *BORDEAUX: ITS WINES, AND THE CLARET COUNTRY* with the name C. Cocks on the title page.

Charles Cocks, born in London in 1812, was a professor of modern languages in the Royal Colleges of France (Paris) and held the French version of a Ph.D. (*l'agrégation*). Cocks was also a professional translator (of Jules Michelet and books having to do with Christian themes). Sometime in the 1840s he took up residence in Bordeaux at 50 rue de la Taupe. Out of devotion to his adopted city, or a direct commission from Longmans, he decided to write a

handbook to the city's numerous attractions.

The early pages of the book were conceived as a leisurely essay in the manner of Murray's *Handbook to France* (a work with which Cocks was familiar and which he cited as an important influence). A graceful frontispiece illustration of Bordeaux as seen from the heights of Cenon set the tone. Observations followed on the history of the city in its Roman, English, and French periods, and the interest of monuments like the 18th-century theater on the Place de la Comédie or the docks on the Place de la Bourse. Cocks offered his readers information about excursions to the Landes, “a vast, wild, uncultivated desert, seemingly disinherited by creation.” He was not without including in the work ironic comments about the superstitious character of the Bordelais, “a people who believe in ghosts, witchcraft and the *mal donné* or evil eye.”

It was only in the second part of the book that Cocks took up the theme of claret. Some of his comments were indeed impressionistic (those dealing with picturesque harvest rituals, for example, or local festivities). The greater number of them were extremely detailed and technical. They drew on Cocks' familiarity with earlier texts on claret like William Franck's *Traité sur les Vins du Médoc* (1824, first edition, with numerous subsequent editions) or Jouannet's *Statistique de la Gironde* (2 vols., Paris, 1843) as well as the knowledge gained from visits to



INSIDE THIS ISSUE

- EAGER OENOGRAPHERS (conclusion)
- JANCIS ROBINSON: REVIEW & CHECKLIST
- THE DELTA COLLECTION by R. Hutton
- ZINFANDEL HISTORY (conclusion)
- NEWS & NOTES / BOOKS & BOTTLES

individual properties *sur place*. Cocks spoke of proper

planting techniques, the best type of wine grapes, and what he called "the general process of making wine." He provided descriptions of the different types of wine produced in the upper Médoc as in the surrounding *arrondissements* of Libourne and Blaye. Lists were offered of claret vintages from 1815–1845, all described as to their advantages and defects. Cocks' greatest powers of critical discrimination were on display in his chapter entitled "Classification of the Médoc, or Best Claret Wines" (pp 192–198). Here, some five years before the celebrated *classement* of 1855, he had already worked out a system of sorting growths according to the central principle of price paid per barrel. It led to the devising of a chart of their relative merits (Lafite heading the list for first growths, Mouton topping that of second *crûs*)—an arrangement uncannily reminiscent of the later scheme of 1855.

FÉRET FILS

Cocks' guide soon came to the attention of Michel Féret Fils, the well-established Bordeaux bookseller / publisher. Féret recognized the usefulness of Cocks' classifying scheme and its value as a publishing venture. A translation into French was called for. What is not generally known is that Cocks, formidably equipped as a wine historian and very much at home with the exacting standards of written French, was chosen for the task. His translation appeared in 1850 under the title *BORDEAUX ET SES VINS*, with the fresh imprimatur of Féret Fils, 15 fossés de l'Intendance, Bordeaux. Minor changes (of style and pagination) were to be found in this "frenchified" version of the English text. Yet the basic format was virtually unchanged. Here, presented in what might be called the language of *le pays d'origine*, were key terms like *récolte* and *cépage* (*séveux* or *coulant* where matters of connoisseurship were concerned); here, too, the central principle of growths arranged according to their merit was bolstered by powerful association with French method and logic.

Cocks' translation of his own travel guide (now impossibly rare) served as the model for the fourteen editions of *BORDEAUX ET SES VINS* that have followed. Many are in different bindings, it is true, yet all are devoted to the house of Féret's editorial principle of revising and expanding information contained in earlier editions (with the familiar phrase *refondue et augmentée* featured on many later title pages). Information on the technical aspect of wine growing was enlarged. Handsome colored maps of the wine districts of *la Gironde* were soon considered essential. With the second edition, published in 1868 by Féret's son, Édouard [1844–1910], who became a distinguished publisher of books on oenological subjects

and a wine scholar in his own right, the initial section on the history of Bordeaux was scrapped (to be published separately as *Guide de l'Étranger à Bordeaux...*). The most significant editorial change, however, concerned the introduction, in this same edition, of engraved illustrations of the *châteaux* whose history formed the backbone of *BORDEAUX ET SES VINS*.

ÉUGÈNE VERGEZ

Beginning with the third French edition in 1874, the *châteaux vignettes* were the work of Eugène Vergez, Bordeaux-born landscape artist, and the illustrator of Édouard Féret's *Statistique Générale du Département de la Gironde* brought out the same year. The editions of Vergez's work are of considerable interest as historical documents; but they also possess the aesthetic qualities often encountered in pictorial reference books. These qualities are present, for example, in the beauty of Beychevelle with its Louis XV façade, the stately Issan with its moat, the eighteenth-century tower of Château Latour. They come across with greatest intensity, however, when Vergez's illustrations are looked upon as a group. Drawn as isolated *tableaux* (as virtually all of them were), removed from any contact with farm implements, laborers or other jarring details of real life in France, they stand as a kind of dream landscape. They evoke a vision of claret country at a moment of supreme achievement untouched by phylloxera or the "black rot"—the *châteaux* of Margaux, Pauillac, or St-Julien as given over to the enterprise of growing, harvesting and turning grapes into bottles of wine from which the Gironde derived both its economic stability and undying fame.

The name of Charles Cocks has been removed from the cover of the most recent editions of *BORDEAUX ET SES VINS* and replaced by Édouard Féret. Yet it is surely the dual entry of Cocks et Féret that will always be first in the mind of those drawn to the romance of old wine books. It highlights a publishing and scholarly association of great distinction and originality undertaken by these inhabitants of France's fourth city—the one a Bordeaux resident of long standing, the other a Bordelais by adoption—out of which emerged yet another contribution to a long line of illustrated French reference books already swollen with the plates of Diderot's *Encyclopédie* or the *Grand Dictionnaire Larousse*. The venture also gave rise to a set of volumes well deserving of an over-worked, yet surely appropriate, term of honor—a reference text that is not only a useful handbook to claret country or even an introduction to its merits, but "the bible of Bordeaux."



BORDEAUX ET SES VINS

[Compiled by Gail Unzelman]

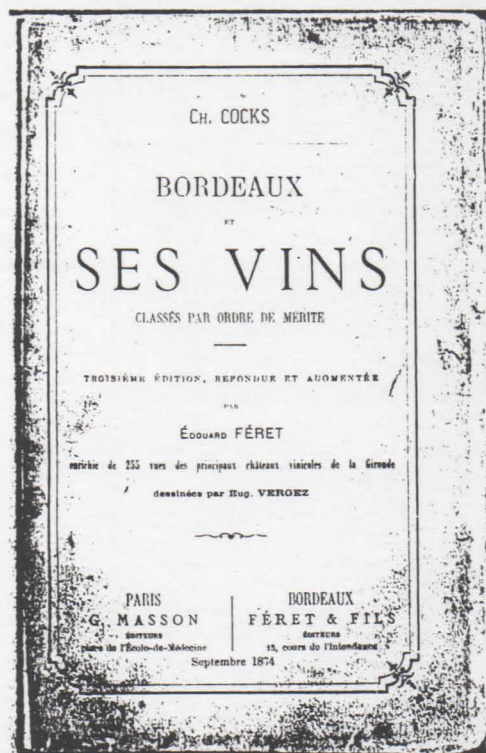


- 1846 – *Bordeaux: Its Wines, and the Claret Country*. C. Cocks. London: Longman, Brown, Green, and Longmans, Paternoster-Row. xii, 215 pp. Frontispiece engraving: "General View of Bordeaux. From the Hills of Cenon." [1st EDITION]
- 1850 – *Guide de l'Étranger à Bordeaux et dans la Gironde. | Bordeaux ses Environs et ses Vins Classés par Ordre de Mérite*. Par Charles Cocks. Bordeaux: Féret Fils, Libraire-Éditeur, 15 fossés de l'Intendance. 319 pp. [1st FRENCH ed.]
 - Illustrated with four engraved plates of prominent civic structures, and a folded "Plan de Bordeaux, 1850."
 - ■ Also, 1984 facsimile reprint edition published by Féret et Fils.
- 1868 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. Deuxième Édition, entièrement refondue par ÉDOUARD FÉRET. Paris: V. Masson & Fils, Éditeurs / Bordeaux: Féret & Fils, Éditeurs, 15 cours de l'Intendance. iii, 471 pp. [2nd FRENCH ed.]
 - "Enrichie de soixante-treize vues des principaux châteaux vinicoles de la Gironde." NOTE: Two copies examined had 72 leaves of illustrations, not 73 as declared on the title page. Many (all?) of these illustrations are by Charles Lallemant (some signed, some not), and are identical to his engravings in Charles de Lorbac's *Les Richesses Gastronomiques de la France, les Vins de Bordeaux, c.1867-1868*.
- 1874 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. Troisième Édition, refondue et augmentée par ÉDOUARD FÉRET. Paris: G. Masson / Bordeaux: Féret & Fils. viii, 604 pp. [3rd FRENCH]
 - "Enrichie de 255 vues des principaux châteaux vinicoles de la Gironde dessinées par Eug. VERGEZ"
 - This is the first edition with illustrations by Vergez, all in-text, rather than full-page plates as in the 2nd edition six years earlier.
- 1881 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. 4th Édition, refondue et augmentée par ÉDOUARD FÉRET. Paris: G. Masson / Bordeaux: Féret & Fils. viii, 636 pp. + 8 maps in color (3 of them fold-outs) [4th FRENCH ed.]
 - "Enrichie de 225 vues de châteaux vinicoles dessinées par Eug. VERGEZ"
 - This is the first edition with maps.
- 1883 – *Ch. Cocks | Bordeaux and Its Wines. Classed by Order of Merit*. 2nd English Edition, Improved by ÉDOUARD FÉRET. Illustrated by Eug. Vergez. Paris: G. Masson / Bordeaux: Féret & Fils. xii, 616 pp. + 8 color maps (3 of them folding). [2nd ENGLISH ed., translated from the 4th French ed.]
 - ■ Also, 1995 facsimile reprint edition, published in England by Clive Coates, limited to 500 numbered copies.
- 1886 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. 5th Édition, refondue et augmentée par ÉDOUARD FÉRET. Paris: G. Masson / Bordeaux: Féret & Fils. x, 635 pp. [5th FRENCH ed.]
 - "Enrichie de 225 vues de châteaux vinicoles dessinées par Eug. VERGEZ," with a frontispiece folding color map & 8 other color maps.
- 1893 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. Sixième Édition, refondue et augmentée par ÉDOUARD FÉRET. Paris: G. Masson / Bordeaux: Féret & Fils. x, 794 pp. [6th FRENCH ed.]
 - "Enrichie de 400 vues de châteaux vinicoles dessinées par Eug. VERGEZ," with a frontispiece color map & 10 other color maps.
 - ■ Also, a German edition: *Bordeaux und Seine Weine*. Translated from the 6th French ed. by Paul Wendt. Stettin: Friedrich Naegel. 854 pp.
- 1898 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. Septième Édition, refondue et augmentée par ÉDOUARD FÉRET. Bordeaux: Féret & Fils / Paris: Libraires Associés. xix, 859 pp. [7th FRENCH ed.]
 - "Enrichie d'environ 450 vues de châteaux vinicoles dessinées par Eug. VERGEZ," and 11 maps in color (all but one folding).
- 1899 – *Bordeaux and Its Wines. Classed by Order of Merit*. Third English edition, translated by M. Ravenscroft from the 7th French edition. Bordeaux: Féret & Fils. 831 pp. [3rd ENGLISH ed.]
 - The next English edition would not appear until almost 100 years later, in 1986.
- 1908 – *Ch. Cocks | Bordeaux et ses Vins Classés par Ordre de Mérite*. 8th Édition, refondue et augmentée par ÉDOUARD FÉRET. Bordeaux: Féret & Fils / Paris: L. Mulo. xxviii, 1116 pp. [8th FRENCH ed.]
 - "Enrichie d'environ 700 vues de châteaux vinicoles," and 10 color maps (all but one folding).
 - This is the first edition to include photographs in addition to the regular illustrations, and the last edition published by Édouard Féret before his death in 1910.
- 1922 – *Ch. Cocks et Éd. Féret | Bordeaux et ses Vins Classés par Ordre de Mérite*. Neuvième Édition, refondue et augmentée. Bordeaux: Féret & Fils. xxii, 1130 pp. [9th FRENCH ed.]
 - "Enrichie d'environ 700 vues de châteaux vinicoles," frontispiece folding color map (15" x 18").
- 1929 – *Ch. Cocks et Éd. Féret | Bordeaux et ses Vins Classés par Ordre de Mérite*. Dixième Édition, revue et augmentée. Bordeaux: Féret & Fils. xiv, 1294 pp. [10th FRENCH ed.]
 - "Enrichie de plus de 900 vues de châteaux vinicoles," and two folding color maps.

- 1949 – *Ch. Cocks et Éd. Féret | Bordeaux et ses Vins Classés par Ordre de Mérite*. Onzième Édition, revue et mise à jour. Bordeaux: Féret & Fils. xi, 1135 pp. [11th FRENCH ed.]
- “Illustrée de nombreuses vues de châteaux vinicoles,” frontispiece folding color map (15" x 18").
- 1969 – *Ch. Cocks et Éd. Féret | Bordeaux et ses Vins Classés par Ordre de Mérite*. Douzième Édition, refondue et augmentée par Claude Féret. Bordeaux: Féret & Fils. xviii, 1744 pp. [12th FRENCH ed.]
- “Illustrée d'un millier de vues de châteaux vinicoles,” and a large folding map laid-in.
 - Claude Féret (1910-1995) was the grandson of Édouard, and carried on the work of the family publishing house located in the rue de Grassi.
 - ■ Also, a corrected & enlarged edition, January 1974. 1791 pp.
- 1982 – *Édouard Féret | Bordeaux et ses Vins Classés par Ordre de Mérite dans Chaque Commune*. Treizième Édition, refondue et augmentée par Claude Féret. Bordeaux: Féret & Fils. 1887 pp. [13th FRENCH ed.]
- “Illustrée de douze cents vues de châteaux vinicoles,” and color folding map (36" x 26"), “Carte Vinicole de la Gironde,” laid-in.
 - This is the first edition to appear without the name of Cocks on the cover; also in this year the traditional size of the book, 7" x 5", was of necessity enlarged to 9 3/4" x 7".
 - ■ A 3rd printing, 1986.
- 1986 – *Édouard Féret | Bordeaux and Its Wines. Classified in Order of Merit within each Commune*. Thirteenth Edition, remodelled and enlarged by Claude Féret. Bordeaux: Féret et Fils. 1867 pp. [4th ENGLISH ed.—the first in almost 100 years—a “complete and unabridged translation” of the 13th French ed.]
- “Illustrated with twelve hundred pictures of vinicultural chateaux,” color folding map, “Carte Vinicole de la Gironde” (36" x 26"), laid-in.
 - NOTE: In his informative preface tracing the book's publication history, Hugh Johnson says that the now-familiar châteaux engravings were introduced in the 1881, 4th French edition (see 1874, 3rd French ed.). This mistake is repeated in the preface to the 1998, 5th English edition. E. Penning-Rowsell (see “Sources” at end) first made this mis-statement in his 1975 article.
- 1991 – *Édouard Féret | Bordeaux et ses Vins Classés par Ordre de Mérite dans Chaque Commune*. Quatorzième Édition, refondue et augmentée par Claude Féret et Marc-Henry Lemay. Bordeaux: Féret & Fils. 1975 pp. [14th FRENCH ed.]
- [32] pages of plates; illustrations; maps.
- 1995 – *Marc-Henry Lemay | Bordeaux et ses Vins Classés par Ordre de Mérite dans Chaque Commune*. Quinzième Édition, refondue et augmentée par Marc-Henry Lemay. Bordeaux: Éditions Féret. 2012 pp. [15th FRENCH ed.]
- 800 illustrations; folded, color map (34" x 26") laid-in.
- 1998 – *Cocks – Éd. Féret | Bordeaux and Its Wines. Classified in Order of Merit within each Commune*. Fifteenth Edition revised and enlarged by Marc-Henry Lemay. New York: John Wiley & Sons / Bordeaux: Éditions Féret. 2111 pp. [5th ENGLISH ed.]
- “The 150th Anniversary Edition (1846-1996).”
 - 800 illustrations; folded, color map (34" x 26") laid-in.

SOURCES

- Buehler, Eberhard. *Wine & Gastronomy. Catalogue C*. 1997, pp.29-33.
- Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs ...* Paris: Gründ, 1976.
- Penning-Rowsell, Edm. “The Bible of Bordeaux – Cocks & Féret.” *Vintage Magazine*, August 1975, pp.42-45.
- Sonoma County Wine Library, Healdsburg, CA. Bo Simons, Wine Librarian
- Unzelman, Gail G. *Wine & Gastronomy. A New Short-Title Bibliography Guide...* Santa Rosa, CA: Nomis Press, 1990.
- Unzelman Library, Santa Rosa, CA.
- Vicaire, Georges. *Bibliographie Gastronomique*. London: Holland Press, 1978. NOTE: Vicaire incorrectly lists: 2nd English ed. [1883] as 1882; 5th French ed. [1886] as 1885.



[Bordeaux et ses Vins, 1874 – Original wrappers (reduced)]



NEWS & NOTES



Welcome! to our new Tendrils: **Cornell University**, Frank E. Lee Library, NY State Agricultural Experiment Station at Geneva (630 W. North St., Geneva, New York 14456); **Kelli Dever** (10654 W. Excalibur, Boise, ID 83713); **Paul Hofer** (11248 S. Turner, Ontario, CA 91761); **Lynn Keller** (1477 Patton Dr, Boulder, CO 80303); **Andrew Senbert** (75 Extension Street, Mansfield, PA 16933); and **Jonathan Jensen** (16 Kensington Park, Bloomfield, CT 06002) who inherited from his uncle the core of his 150-book collection; "J.J." has a special interest in the social history of wine (including humour) and the history of wine production in the Roman Empire.

www.secondharvestbooks.net

Tendril **Warren Johnson**, proprietor of Second Harvest Books in Florence, Oregon, is up and running on the net. He cordially invites all Tendrils to browse his stock of used wine books.

A TENDRIL LIBRARY FOR SALE: 20th Century WINE & ALCOHOLIC BEVERAGES !!

A collection of more than 500 books dating from the 1920s to 1990, the library represents many years of wandering through bookshops in the U.S. and England. All books are in very good to excellent condition; almost all are in English. A listing of books is available. My hope is that the library would remain intact. Best reasonable offer takes all. Contact RICHARD ROBIN at rrobin@lmu.edu or (310) 642.3090.

"MONUMENTAL" BOOK

The Global Encyclopedia of Wine by thirty-six authors, edited by Peter Forrestal. Australia: Global Publications/USA: Wine Appreciation Guild, 912 pp. The W.A.G. offers a gift-boxed book and CD ROM for \$75. Tendril **Jeffrey Benson**, the book's contributor on places such as India, China, Korea, Thailand, Ethiopia and Zimbabwe, sent us a note saying the encyclopedia "is an enormous book full of in-depth information and photographs relating to all the wine growing regions of the world, regardless of how remote and small."

"FRITSCH SALE" CATALOGUE

Tendril **Hans Weiss**, proprietor of Bibliotheca Gastronomica Antiquariat in Zurich, offers a special

price to Tendril members for copies of *Une Bibliothèque Bachique*, auction catalogue of the Kilian Fritsch Collection (Paris: G. Oberlé, 1993). This lavishly illustrated, well-annotated, 313-page, hard-bound catalogue (with prices realized) is an important, but scarce, reference work appreciated by all serious wine book collectors. The W-T special price is 90 Sfr (mention membership when ordering). Hans' e-mail: bibliotheca.gastronomica@bluewin.ch.

BROWSING...

■ The 4-page section on the "Literature of Wine" in *The Oxford Companion to Wine* (Oxford University Press, 1994) offers an excellent overall view of wine writing from classical times to the present day. Within the text, written by **Christopher Fielden**, individual writers and topics are indexed for further reading. ■ "A Check List of English & American Books on Wine, Wine Glasses and Vessels" appeared in *Wine and Food* (No.41, Spring 1944). Presumably compiled by editor André L. Simon, the 14-page list includes a number of "available second-hand copies" (priced), e.g. Barry's *Observations...on the Wines of the Ancients*, 1775. 30s. Bertall's *La Vigne*, 1878. 42s. Etablissements Nicolas: *Monseigneur le Vin. Bordeaux. Burgundy. Anjou-Touraine, Alsace ...* Each 15s. ["Please send."] If any member would like a photocopy of the Check List, contact your editor.

Vinexlibris Tendrilii

A few copies of this special, limited edition booklet of "The Wine Bookplates of The Wayward Tendrils" are still available for \$25. (See Vol.11 No.1, p.19 for full details of the printing.) Send your orders to W-T, P.O. Box 9023, Santa Rosa, CA 95405.

Revue de Viticulture Articles

Tendril **Don Rice** sends a generous offer: "I have recently come across several articles from the 1890s (in French and published in the *Revue de Viticulture*) which were written by T. V. Munson of Texas, and a few pieces by other authors (Gos, Guicheteau, Marlatt) which I thought might also be of interest. Most are regarding rootstocks and American grape varieties, which undoubtedly were of great interest during the phylloxera crisis. If any Tendrils would be interested in these essays, I would be happy to make copies." [donaldrice@cs.com or check your Roster for his mailing / phone numbers]

MUNSON, T.V. "Les Vignes Américaines en Amérique."

Janvier 1894.

_____. "Explorations Viticoles dans le Texas." Oct 1894.

_____. "Les Portes-Greffes des Terrains Crayeux Secs..."

Janvier 1895.

_____. "Les Vignes Américaines en Amérique." Fév 1895.

[cont'd. page 15]

THE EAGER OENOGRAPHERS

With a Select List of Books on
Grape Growing and Winemaking
Important in 19th Century Australia

by
Valmai Hankel & Dennis Hall

[In our last issue we enjoyed in-depth visits with the earliest of Australia's enthusiastic wine-growing colonists and their "yeasty writings." We conclude our "bibulous bibliographic" journey with further visits and a checklist. — Ed.]



INSTALLMENT II — CONCLUSION

he new everyman's oenology included such titles as W. E. Malet's *The Australian Wine-Growers Manual* (Sydney, 1876); Francois de Castella's *Handbook on Viticulture for Victoria* (Melbourne, 1891); George Sutherland's *South Australian Winegrower's*

Manual; a Practical Guide to the Art of Viticulture in South Australia (Adelaide, 1892); and A. J. Downey's *The Australian Grapegrowers' Manual. For the Use of Beginners* (Melbourne, 1895). These books draw on over half a century of Australian experience with viticulture. Sutherland's and de Castella's, in particular, are extremely able handbooks in which large practical experience is presented with admirable lucidity. They are very different from the illiterate ambiguities so often published by agricultural department mouthpieces today.

The wine bibliographies omit a small book, *The Coonawarra Fruit Colony and Yallum Estate, near Penola, South Australia* by W. Catton Grasby (Adelaide, 1899), that deserves to be known because of Grasby's enthusiastic belief in the future of Coonawarra claret which, he says, "promises to have a very high and wide reputation—indeed, there is no doubt but that it will be a beautiful wine of good body, fine colour, delicate bouquet, and low alcoholic strength."

The eager enthusiasm and ever-seeking faith of the viticultural pioneers is witnessed most of all in the writings of Ebenezer Ward and Hubert de Castella, optimists, visionaries, true believers in an Australian wine industry.

EBENEZER WARD

Ebenezer Ward visited nearly fifty South Australian vineyards and orchards, wrote a series of descriptive and appreciative articles for *The South Australian Advertiser* and *Weekly Chronicle*, and published them as a book, *The Vineyards and Orchards of South Australia. First series*, in 1862. Some existing

vineyards were omitted, and the second series, implied in the title, must have been planned to include them. It did not appear.

An extract from Ward's introduction is typical of the approach of the educated colonist to wine and winemaking:

South Australia will without doubt become one of the most important Wine countries of the world. The experiments of the last twenty years have proved the advantages of its soil and climate, and enough practical knowledge has been acquired to enable its Vignerons to guard against the common errors which so frequently produced discouragement in the earlier days of the Colony. And I venture to say that the enthusiasm for his business which is shared by every Vinegrower I have encountered in the Colony will have the effect of speedily overcoming whatever difficulties remain to impede the general recognition of the value of South Australian Wines. The attempt to make good Wine is elevated into the earnest, persevering effort to make a *better*, and *the best*. Every cottager who has half a rood of vines in his garden (and there are few who have not) has all the pride of ambition as to the quality of his wine, and will grudge no exertion ... in the acquirement of knowledge, or in downright hard work.

Ward has used all the key words—*experiment, practical knowledge, enthusiasm, persevering effort, hard work, pride, quality, acquirement of knowledge*—and he has introduced the wine-growing cottager who was believed to be a necessary inhabitant of the antipodean utopia. His book demonstrates that the very new vigneron were indeed willing to work, to experiment, to acquire knowledge, to try all available grape varieties (and these were many), to appraise varietal wines, and to strive happily for excellence.

In spite of his rhetoric, Ward's book is as fascinating as a stone-built wine-cellar on a hot day. Although he wrote only twenty-six years after the settlement of South Australia, he was able to describe large estates, carefully planned, with home-steads laid out with care and foresight around houses built of quarried stone. His lavish descriptions—of grounds planted with an amazing variety of native and exotic trees and shrubs (including an apple named the Yellow Wesleyan and called the Bilious Methodist), of vineyards, orchards, huge plant nurseries, stables furnished with polished native woods—are charming. They are also historically important, for they describe the environment that produced the South Australian wine estates. In particular, reading between Ward's euphoric lines one can see the "gentlemen of Adelaide," hard-

working men with considerable skills in organisation and management, with eager and enquiring minds exploring both the world's wine literature and their own micro-environments with the curious persistence that took Sturt and Stuart across the inland deserts. The sort of men who spent lamp-lit evenings with books, microscopes, and glasses of wine.

Ward's book is by no means all suggestion. He describes the methods of winemaking of the 1860s, with the antipodean vinoprogenitors eagerly arguing the merits of treading, squeezing or crushing grapes, discussing the undesirability of bruised seeds in the must, the necessity for cleanliness, for lime on floors and sulphur fumes in hogsheads. Experiment, trial and invention range from Mr. Williams' grape stripper and John Wrathall Bull's crusher to Mr. Evans' apparatus for keeping fermenting wines under carbon dioxide. And the list of grape varieties grown and evaluated is formidable.

Reading Ward, one sees plain signposts to the future: the gentlemen with their energy, capital, and willingness to experiment, founding what were to become great wine firms; the smaller vigneron depending on the technical knowledge won by the gentlemen until they finally abandoned winemaking to concentrate on their vineyards. A future that seems to have ended, or at least to have finished its grand period, with the wave of takeovers that has submerged South Australian wineries under a flood of commercial exploitation, with its consequent scum of barbecue wines.

HUBERT de CASTELLA

The most lyrical and entertaining of our nineteenth century oenographers was Hubert de Castella, whose *Notes d'un Vigneron Australien* (Melbourne, 1882) and *John Bull's Vineyard* (Melbourne, 1886) are exuberant books, running over with rich *bonhomie*, loving detail and good advice.

A naturalised migrant from Switzerland, de Castella was an optimist, like most of the early oenographers, an enthusiast for Australia, for wine, and for the "contentment" of the happy wine-drinking Australian worker. But he was also a practical winemaker, excited by the richness of his adopted land, by the problems of vinification, and the mysteries of science. In his first book he merely mentions Pasteur; four years later, in *John Bull's Vineyard*, he shows an almost child-like pride and excitement in his belief that he alone realised the significance of Pasteur's discovery that yeasts exist on the skin of the grape, and not in its flesh and juice.

Notes d'un Vigneron Australien has recently been translated with an informative introduction and notes by C. B. Thornton-Smith and published by

Kenneth Hince, antiquarian bookseller of Melbourne. While many episodes and ideas appear in both *Notes* and *John Bull's Vineyard*, the *Notes*, intended to interest the French public in Australia and the Australian wine industry, is more realistic. It relates financial hardships and other problems, including disastrous choices of grape varieties and viticultural methods in the unknown Australian climate, that are glossed over in the second book.

De Castella deplored the making in Victoria of the sort of wines to be expected from growers who drank no wine, and he recollects one "amateur vigneron who had his grapes carried on the zinc roofs of his sheds and cellars, and, previous to crushing them, left them for two days *improving* under a burning sun." He looks at wine exhibitions where (surprisingly modern) wine judges "indulging in self-glorification, instead of favouring clean, dry wines, as light as their climate can produce, adjudicate the greatest number of prizes to what their list of awards call sweet full-bodied red, and sweet full-bodied white—abomination of desolation."



[From de Castella, *John Bull's Vineyard*, 1886]

His delight and pride in "Victorian sauvignon" reveals itself in several anecdotes, including one in which the sauvignon and a Château Lafite are served in swapped bottles in a "great Melbourne club." His vignettes of Victorian vigneron and the hospitality of the times are vivid and charming. He wrote: "Wine growing is an enticing pursuit. It is an art, a bond of hospitality, pride to the host and good humour to his friend." That is the testament of Hubert de Castella, a man who gave more to Australia than he ever took from it.

THE COMIC ELEMENT

The old oenography was not all informed enthusiasm and hard-won expertise. The comic element had appeared by 1883 when Leo Moonen read his paper, *Australian Wines*, to the Victorian Chamber of Manufacturers.

"Really competent judges and discriminating experts have pronounced the Wines of Australia

worthy of the highest possible awards" We have "excellent white wines, possessing less acidity, more body and aroma, even than Rhenish wines of any but the highest class." Vines should be planted because "the demand will come with the supply." But "it may, to unthinking persons, appear strange that the wines of Australia have not, favoured as they are by soil and climate, reached perfection in a single bound." They have such "natural alcoholic strength" that, whereas "Bordeaux or Burgundy wines go 'flat' when left uncorked, an Australian wine will not." Of course we need to improve our peerless wines and give them "that 'mysterious' quality known to connoisseurs as *character*," but this is a bit tough owing to the lack of cheap and skilled labour. And even if our plonk is a bit rough, a few local names — "even ... aboriginal" — could give it a boost. And of course our winemakers lack experience, so "it would be advisable to invite labourers from Spain and Portugal."

Then there was Samuel—later Sir Samuel—Davenport who was a partner with Dr. Kelly and other Adelaide worthies in the Tintara vineyard later owned by the Hardy family. In 1872 Davenport delivered a paper on *The Fermentation of Grape Juice* and, reading his solemn marshalling of windy authorities, including Guyot, and his allusions to a mysterious "vegeto-animal matter analogous to and also called 'leaven' or 'yeast' or 'ferment'," it is hard to believe that Louis Pasteur had been working for fifteen years at the École Normale; and that in another twenty years J. A. Despeissis in *The Vineyard and the Cellar; with Two Chapters on Wine Fermentation and Racking* (Sydney, 1894) could prophesy that distinct races of yeast would in future be cultivated for the fermentation of red and white table wines, ports, sherries and champagne.

PROFESSOR ROOS

Our bibulous bibliography must end with Professor L. Roos, whose *L'Industrie Vinicole Méridionale* (Paris, 1898) was translated by Raymond Dubois and W. Percy Wilkinson and published as *Wine-Making in Hot Climates* (Melbourne, 1900). Roos wrote for vigneron who, only thirty years after Dr. Kelly, had made room in their cellars for burettes and balances, hydrometers, stills and microscopes, for patent mechanical crushers and presses, pumping and cooling systems—complexities that would have daunted even Busby and Macarthur.

His book is written for people at least acquainted with wine chemistry and, instead of the old perplexities about agents of fermentation, it has portraits of wine-yeasts, and of the bacteria now held responsible for spoilage. As might be expected from its title, much space is given to the problem of

controlling fermentation temperatures, which had always obsessed Australian vigneron, and there is an appendix which quotes five pages from Dr. Kelly's *The Vine in Australia* of 1841 (sic), and twenty-two pages on *The Control of the Temperature in Wine Fermentation* by A. P. Hayne (University of Chicago, 1897).

But Roos understood that there were Edens barred to the oenologist. Since he wrote, some attempts have been made to crash the Gates; but Bryce Rankine, in his *Wines and Wineries of the Barossa Valley* (Brisbane, 1971), has pointed a wiser approach to the Garden: "We are now finding that our ideas about the compounds responsible for the taste of wine were very naive. It is seldom the presence or absence of one compound which causes the difference in flavour and aroma between two sound wines. Rather, it is the complicated interaction of changes in concentration of many compounds We are beginning to learn about wine flavour and aroma, but we still have a long way to go."

Seventy-three years earlier, Roos had understood something of this: "The tasting is very complex, and exceedingly difficult to analyse We must apply for the tasting trial to wine merchants, who always have a tendency to judge more favourably types of wine adapted to their own particular trade."

In general, the old oenographers wrote first for the privileged *amateurs des vins*, later for the sweaty blockers. In the twentieth century, as the great wine firms fought to achieve excellence — for its own sake, and to survive in bitter economic climates—and before they were degraded into wine factories, the tendency has been to the publication of a pop. lit. on one hand — a propaganda for plonk — and on the other a respectable technical literature. Both can be puzzling to the honest and thirsty citizen. But whatever remains good in our winemaking is a consequence of the interest, enthusiasm, hard work and willingness to experiment of our predecessors.

The eager oenographers of nineteenth century Australia produced books that are informative, entertaining, vigorously human, and rich in the source material of colonial, technological and scientific history. Today they exist only as a few well-used copies, which are eagerly sought by book collectors. Any collector who succeeds in owning one of these books should remember that he possesses a fragile portion of our past, something as unique and irreplaceable as the last bottle of a once-great vintage.





A SELECT LIST OF BOOKS ON GRAPE GROWING AND WINEMAKING IMPORTANT IN 19th CENTURY AUSTRALIA

- BELPERROUD, JOHN. The vine; with instructions for its cultivation, for a period of six years; the treatment of the soil, and how to make wine from Victorian grapes. Being two essays ... [by J. Belperroud and D. L. Pettavel]. Geelong, 1859. 97 pp. (Reprinted by Casuarina Press, 1979.)
- BLEASDALE, JOHN I. (1822–1884). An essay on the wines sent to the Intercolonial Exhibition by the Colonies of Victoria, New South Wales and South Australia, with critical remarks on the present condition and prospects of the wine industry in Australia. Melbourne, 1876. 35 pp.
- _____. On colonial wines. A paper read before the Royal Society of Victoria, 13th May, 1867. Melbourne, 1867. 24 pp.
- _____. On wines. Melbourne, 1873. 33 pp.
- _____. Pure native wine considered as an article of food and luxury, and the growing of it as an industry admirably suited to South Australia. Adelaide, 1868. 24 pp.
- BURGESS, H. T. (1839–1923). The fruit of the vine. Adelaide, 1878. 138 pp.
- BUSBY, JAMES (1801–1871). Catalogue of vines in the Botanic Garden, Sydney, introduced into the colony of New South Wales in the year 1832. Sydney, 1842. 11 pp.
- _____. Journal of a tour through some of the vineyards of Spain and France. Sydney, 1833. 138 pp. (Reprinted by David Ell Press, Sydney, 1979.)
- _____. A manual of plain directions, for planting and cultivating vineyards, and for making wine, in New South Wales. Sydney, 1830. 96 pp. (Reprinted by David Ell Press, Sydney, 1979.)
- _____. A treatise on the culture of the vine and the art of making wine. Sydney, 1825. 270 pp. (Reprinted by David Ell Press, Sydney, 1979.)
- CASTELLA, FRANCOIS DE (1867–1953). Handbook on viticulture for Victoria. Melbourne, 1891. 184 pp.
- CASTELLA, HUBERT DE (1825–1907). John Bull's vineyard; Australian sketches. Melbourne, 1886. 263 pp.
- _____. Notes d'un vigneron Australien. Melbourne, 1882. 87 pp.
- _____. Notes of an Australian vine-grower. Translated with preface and notes, by C. B. Thornton-Smith. Melbourne: Mast Gully Press, 1979. 75 pp. 800 copies.
- CONFERENCE OF FRUIT-GROWERS AND VINE-GROWERS, Sydney, June 1890. Report of the Conference of Fruit-growers and Vine-growers, together with appendices. Sydney, 1890. 144 pp.
- CONFERENCE OF VINE-GROWERS' ASSOCIATIONS, Melbourne, 1894. Proceedings of Conference of Vine-growers' Associations. Melbourne, 1894. 88 pp.
- DAVENPORT, S. (1818–1906). The fermentation of grape juice. Adelaide, 1872. 6 pp.
- DESPEISSIS, J. A. (1860–1927). The handbook of horticulture and viticulture of Western Australia. Perth, 1895. 138 pp.
- _____. The vineyard and the cellar; with two chapters on wine fermentation and racking. Sydney, 1894. 76 pp.
- DOWNEY, A. J. The Australian grapegrowers manual. For the use of beginners. Melbourne, 1895. 70 pp.
- FALLON, JAMES T. (1823?–1886). The wines of Australia. London, 1876. 47 pp.
- GRASBY, W. CATTON (1859–1930). The Coonawarra Fruit Colony and Yallum Estate, near Penola, South Australia. Adelaide, 1899. 40 pp.
- GUYOT, JULES (1808–1872). Culture of the vine and wine making. Melbourne, 1865. 108 pp.
- HARDY, THOMAS (1830–1912). Notes on vineyards in America and Europe. Adelaide, 1885. 134 pp.
- _____. Vigneron abroad; trip to South Africa. Adelaide, 1899. 33 pp.
- KELLY, ALEXANDER C. (1811–1877). The vine in Australia. Melbourne, 1861. 216 pp. (Reprinted by David Ell Press, Sydney, 1980. Two-volume set, including the following title; 1000 copies.)
- _____. Wine-growing in Australia, and the teachings of modern writers on vine-culture and wine-making. Adelaide, 1867. 234 pp. (Reprinted by David Ell Press, Sydney, 1980. See previous title.)
- KECHT, JOHANN S. Improved practical culture of the vine. Sydney, 1843. 44 pp.
- KING, JAMES (1800–1857). Australia may be an extensive wine-growing country. Edinburgh, 1857. 16 pp.
- KRICHAUFF, F. E. H. W. (1824–1904). The future of our wine industry and the results of manuring vineyards in Europe and Australia. Adelaide, 1899. 36 pp.
- KYNGDON, F. B. Wine-culture in New South Wales. Sydney, 1899. 14 pp.
- LEADER, *newspaper* (Melbourne). Wine and raisin making [at Thomas Hardy's Bankside Vineyards]. Adelaide, 1875. 8 pp.
- [MACARTHUR, J. and W.] Some account of the vineyards at Camden, on the Nepean River, forty miles south west of Sydney, the property of James [1798–1867] and William [1800–1882] Macarthur. London, 1849 (i.e. 1851). 11 pp.
- MACARTHUR, Sir WILLIAM. Letters on the culture of the vine, fermentation, and the management of wine in the cellar, by Maro [Sir Wm. Macarthur]. Sydney, 1844. 153 pp.
- McEWIN, GEORGE (1815–1885). The South Australian vigneron and gardeners' manual: containing plain practical directions for the cultivation of the vine... Adelaide, 1843. 124 pp.

... The South Australian vigneron and gardeners' manual: containing plain practical directions for the cultivation of the vine... 2nd ed., revised and enlarged. Adelaide, 1871. 134 pp.

- MALET, WILLIAM E. The Australian wine-growers manual. Sydney, 1876. 255 pp.
- MAZADE, M. First steps in ampelography: a guide to facilitate the recognition of vines. Translated by R. Dubois and W.P. Wilkinson. Melbourne, 1900. 95 pp.
- MITCHELL, THOMAS L. (1792–1855). Notes on the cultivation of the vine and the olive, and on the methods of making wine and oil ... Sydney, 1849. 39 pp.
- MOONEN, L. Australian wines; a paper read at a special meeting of the Chamber on Monday, 23rd April, 1883. Melbourne, 1883. 20 pp.
- OLIVE AND THE VINE, adapted for South Australia. Gawler, 1871. 12 pp.
- ROOS, L. Wine-making in hot climates. Translated by R. Dubois & W.P. Wilkinson. Melbourne, 1900. 273 pp.
- SEARLE, G. (1845–1927). The grape-vine and its cultivation in Queensland. Brisbane, 1888. 17 pp.
- SEPPELT, (B.) AND SONS LTD. Views of Seppeltsfield, South Australia. Adelaide, 1899. 76 pp.
- SUTHERLAND, GEORGE (1855–1905). The South Australian vine-grower's manual; a practical guide to the art of viticulture in South Australia. Adelaide, 1892. 176 pp.
- SUTTOR, GEORGE (1774–1859). The culture of the grape-vine, and the orange, in Australia and New Zealand ... London, 1843. 184 pp.
- V., *pseud.* The vine and wine-making in Victoria, by "V" and "Beberrao". Melbourne, 1861. 64 pp.
- VILLANIS, P. Theoretical and practical notes upon wine-making and the treatment of wines, exclusively applied to Australian wines. Adelaide, 1884. 107 pp.
- WARD, EBENEZER (1837–1917). The vineyards and orchards of South Australia. First series. Being a series of articles written expressly for the South Australian Advertiser and Weekly Chronicle, and now reprinted from those journals. Adelaide, 1862. 78 pp. (Reprinted by Sullivan's Cove, Adelaide, 1979; 750 numbered copies.)
- YOUNG, E. B. What inducements can we offer to vine-growing? Adelaide, 1892. 12 pp.



On Jancis Robinson: A BOOK REVIEW and A CHECKLIST by Allan Shields

Tasting Pleasure: Confessions of a Wine Lover by Jancis Robinson. New York / London: Viking Penguin, 1997. 342 pp. Index.



... n her replete and amazing web site (<http://www.jancisrobinson.com/jr90.htm>), Jancis Robinson invites readers who are curious about her life story: "... you could plough your

way through my autobiographical memoir...." Candor fairly flows from her as wine from a wineskin or bota. Depending largely upon the interests one brings to the work (and she is right: it is work), the drudgery of ploughing may be mitigated. The more *au courant* about wine you are; the more you feel comfortable in the company of tasters who speak and understand French; the more curious you are about the royalty of wine writers, tasters, and critics, such as Robert M. Parker, Jr., Hugh Johnson, Robert Mondavi, etc., the more you may enjoy the book. Though she is not an acerbic critic of vintners or other wine writers, she is clearly capable, when treating the royalty in the court of wine, of leaving no throne unstoned. Jancis (if she will excuse the first name use) is her own woman. Repeatedly, she reminds the reader emphatically that she is a wine *writer*, not a critic, and not a professional taster in the trade. Her constant safeguards against being thought to be in the pockets of châteaux, merchants, traders, or vintners are reassurances of her "objectivity," really her "subjective detachment," and independence as a writer.

For over twenty years, she has written, on average, a book per year (not counting translations), most of them solid contributions to the literature recognized by the cognoscenti. Since this autobiography was published in 1997, she has produced five new titles. Some of her books have been translated into Portuguese, Japanese, French, German, Danish, and Finnish. Constant and numerous awards have descended upon her for her wine writings. She passed the demanding, rigorous exams the first try to become a prestigious Master of Wine (MW) in 1984, and was awarded an Honorary

Doctorate by the Open University (UK) in 1997. In Europe, her appearances on television, radio, and on video are well known.

Her autobiography is unique in this regard: Nowhere does she state the year, month, or day of her birth. Instead, she emerges in 1971, a full-blown scribe of Bacchus, from St. Anne's College, Oxford, a product in "Maths and Philosophy." Not until 1975, when she wrote her first wine piece, did she find her calling.

To state the conclusion now and get it over with, Jancis' autobiography is a progress report, not anything like a final assessment or summing up. It is an elaborate announcement that she is prepared to launch into the next volcanic phase of her hyperactive life, warning us all to be prepared to read more: it is coming and it promises to be worth waiting for.

Her gifts as an anecdotist allow us to share her worldwide relationships with wine men (and some few women). From California to Asia, from Asia Minor to the east coast of the United States, she has entered enthusiastically into the web of wine. Her characterization of Robert Parker, Jr., significantly placed at the book's end, is generous with wise reservations. She says he is a wine critic who works from glass to glass, while she writes her way directly into the full context of wines—geography, human beings, cultures, history, ampelography, viticulture, and the enological arts—enough to fill three encyclopedic volumes as well as her daily writings. Parker assigns a summary number: 85 or 90. Jancis adds more anecdotes and interviews. Parker is supremely selfconfident. Jancis finds still more reason to be hesitant.

Her book is predominantly about the wines, wine tastings, vintages. Many of the elaborate dinner-tastings, banquets in castles are marathons, some starting at high noon and lasting until three or four the next morning. Through it all, at least in hindsight, she tries to stay focused on her major responsibility: writing. She admits to swallowing wine on occasion, and even found some of her notes less than legible.

Some topics on which she expands in her lively, running style are the ridiculous pricing (cost) and marketing of wine; the place of alcohol in the culture of wine, its effect on health and safety, including inebriation and related forbidden topics; the many, creative ways of tasting and judging wine values—blind tasting (brown bagging it), comparison tasting, group tasting, repeated (and comparative) tasting, and "formal tasting." She discusses wine auctions and their faux hype; the importance of external factors affecting taste values, such as one's emotional state, illness, even the weather; and, yes, she has a

family, husband Nick Lander and three "vintage" children.

About half way through the book, one realizes that Jancis is speaking in tongues about wine, in argots we could call, variously, winespeak, plant-palaver, vitistalk, bottlebinbanter, and corkchat. (No charge for these novel neologisms, which my computer rejects, too.) The only real danger for a reader in these different tongues she speaks lies in the discovery that you may come to find yourself actually understanding her meanings.

On the other hand, her style of writing is nearly conversational (albeit sprinkled with Brit idioms and endless French names), sounding as though what you read as headlong-uninterrupted-machine-gun-delivered-richly-informed chat actually appears on the page just as she wrote it down at first flush. Most of it was written, too, from old, detailed, if cryptic notes. In the rush to go to press, she produced sentences like these (while some harried editor must have simply shrugged):

"Funnily enough, however, when years later both of us were invited to join a famous French tasting group to evaluate a great range of red bordeaux, it was me and not him who turned out to have the dubious honor of tasting closest to the group norm."

"Ernst George, the little Czech so beloved by Liz Morcom and I,..."

These are not isolated examples. Such confusions of objective-subjective cases no doubt fall easily on the aural, if not the inner, ear when imagined to be spoken with a clipped, British accent, but would not get past an editor in New York or San Francisco. Who cares? We can only hope that a sequel will read as well, as richly vinous, perhaps printed with purple, grape-colored ink, so that Jancis may continue her chatter about her three favorite subjects: wine, food, and words. Perhaps we will then learn more about Nick, the bunch of kids—and her birth date.

JANCIS ROBINSON: BOOKS ON WINE

[Compiled by Gail Unzelman — Listed Chronologically]

- 1979 – *The Wine Book: A Straight Forward Guide to Better Buying and Drinking for Less Money*. London: Fontana / A. & C. Black. 255 pp. □ Revised, 1983.
- 1980 – *Which? Wine Guide*. London: Consumers Assn. / Hodder Stoughton. □ Also, 1981 edition.
- 1982 – *The Great Wine Book*. London: Sidgwick & Jackson / NY: Wm. Morrow. 240 pp.
 - Gabler, p.227: "The special quality of ... this book ... concentrates on the personalities behind the world's greatest wines.... A handsome book that includes over 300 color photographs, wine labels and maps."

- 1983 – *Masterglass. A Practical Course in Wine Tasting*. London / Sydney: Pan Books. 176 pp. □ USA (272 pp) and Japanese edition, 1987.
- 1986 – *Vines, Grapes & Wines*. London: M. Beazley / NY: Alfred Knopf. 280 pp. Also published in French, German, Danish, and Finnish.
 - Robinson's "first major reference book" and "the first complete guide to grape varieties and the wines made from them." *Clicquot Wine Book of the Year*.



[From *Vines, Grapes & Wines*]

- 1987 – *Jancis Robinson's Food & Wine Adventures*. London: Headline. 96 pp.
- 1988 – *The Demon Drink*. London: M. Beazley. □ Republished in 1994 (London: Cedar) as *How to Handle Your Drink*.
- 1989 – *Vintage Timecharts. The Pedigree and Performance of Fine Wines to the Year 2000*. London: M. Beazley / NY: Weidenfeld. 176 pp. Also published in French and German.
- 1994 – *The Oxford Companion to Wine*. Editor. Oxford / NY: Oxford University Press. 1087 pp. □ German edition, Hallwag, 1995; □ French ed., Hachette, 1996; □ Danish ed., GAD, 1997; □ 2nd ed., rev., Oxford University Press, 1999. 819 pp; □ Japanese ed., 2001.
 - Winner of nine prestigious book awards, including *Clicquot Wine Book of the Year*, *André Simon Memorial Award*, and the *Glenfiddich Award*. Robinson calls this book "her pride and joy"; several have called it "the greatest wine book ever published."
- 1995 – *Jancis Robinson's Wine Course*. London: BBC Books. □ USA ed., NY: Abbeville Press, 1996. 320 pp. □ Also, German & French eds., 1996. □ Japanese edition, 1999.
 - Designed to be a complete introduction to wine, it was written for Robinson's 10-part BBC TV series. Voted *Wine Book of the Year* and *Television Pro-*

- gramme of the Year by the Wine Guild of the UK.
- 1996 – *Jancis Robinson's Guide to Wine Grapes*. London: Oxford University Press. 232 pp. □ Also, Danish, German, and Japanese editions.
 - An up-to-date, compact, pocket-guide to the world's relevant wine grape varieties.
- 1997 – *Tasting Pleasure. Confessions of a Wine Lover*. NY / London: Viking Penguin. 342 pp. □ UK edition is titled *Confessions of a Wine Lover*.
- 1999 – *Jancis Robinson Tastes the Best Portuguese Table Wines*. [Portugal]: Edicoes Cotovia. 274 pp. □ Also a Portuguese translation.
 - A handy pocket book discussing 250 of Portugal's best wines currently available on export markets.
- 2001 – *Jancis Robinson's Concise Wine Companion*. London: Oxford University Press. 640 pp.
 - Here, "the meatiest bits of the second edition of *The Oxford Companion to Wine* are condensed and packaged into a convenient (if thick) paper-back."
- 2001 – *Jancis Robinson's Wine-Tasting Workbook. How to Taste*. London: Conran Octopus. 208 pp. □ U.S. edition: *How to Taste. A Guide to Enjoying Wine*. New York: Simon & Schuster.
 - A heavily revised version of Robinson's 1983 *Masterglass*.
- 2001 – *Hugh Johnson's World Atlas of Wine*, 5th ed., completely revised and updated by Jancis Robinson.

[Related Reading: See Bo Simons, "An Interview with Jancis Robinson," in *Wayward Tendrils* (Vol.5 #3, July 1995) — Ed.]



THE
DELTA
COLLECTION
by

Robert W. Hutton ©2001

[Bob Hutton, a retired cataloguer for the Library of Congress with a penchant for wine, especially Eastern European, treats us to another look at the great library's books. — Ed.]



a previous article, "Wine at the Library of Congress" [Vol.6 No.3, July 1996], I made a reference to some catalog cards I found at the Library with rather strange triangles drawn on them. Since I had started work at the Library of Congress in the "old" days, when we still used catalog cards rather than computers, I soon

was able to start noticing and collecting some of the bits of Library history that have been lost now that the catalog record has been computerized.

Why the triangles? How have they been lost? And just what was their meaning on the cards? Well, the triangles were added to the catalog cards of books which were sent off to what we used to call the Delta Collection. In popular parlance, that meant the dirty book collection, the corner of the library where pornography was sequestered. In actual fact, it was the special place where books which were in danger of being destroyed or dismantled by virtue (or lack of it!) of their character and content had to be held for their physical safety. Pornography had to be saved under some sort of special sanctuary or it would be stolen. Given the expense of storing such stuff in the Rare Book Library, with its air conditioning, an expensive rarity for those days, something like the Delta Collection was set up for those books deemed in danger, without needing the special care required by really rare books.

That's understandable. But what about the books on booze? Were they really pornographic? One suspects that the Library authorities were not so much concerned about the effects of such books on susceptible souls, but on the danger presented to such books by susceptible souls newly released from the constraints of Prohibition who would be tempted to rip out useful pages from those books, in the absence of our present copying machines. For such fine-tuning one has to look at the dates such books were sent into exile, as it were. Alas, from the examples we show, the dates of committing to Delta,

or for returning from, are not shown on the front of the card; they were written on the reverse side, which was not copied. Neither was such information transferred to the current computer record. However, we can see from the date of publication that almost all the nefarious works were published just before or after the date of the repeal of Prohibition, and therefore were deemed in danger of being molested.

I must add that the cards here listed are not the only ones that were in such a situation. They are simply a representative sample, as best I could find them. There are probably more, now lost to memory, since only the official cataloging information has been transferred to the current electronic form. That's one of the prices we have to pay for progress.

A SAMPLING OF DELTA CARDS

Wine and Wine-Making

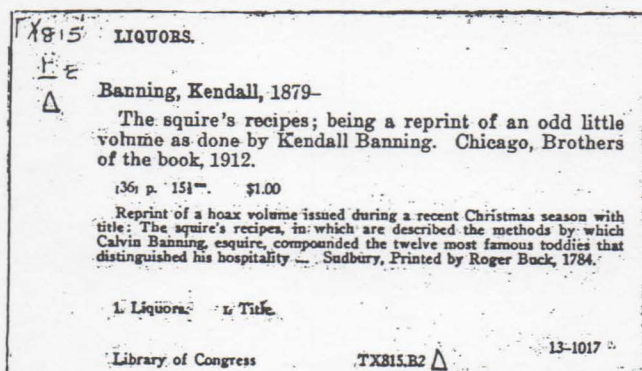
- Ozias, Blake. *How the Modern Hostess Serves Wine; a Practical Handbook with Menus, Recipes and Table Settings*. New York: Epicurean Press, 1934.
- Franz, Arnulf. *The New Wine Book. Information and Directions for making Wine from Grapes, Raisins, Oranges, Berries...* L A: Western Beverage Corp., 1934.
- Rolli, Otto. *Wine for Home and Medicinal Use*. Canton, OH, 1933.
- Schenley Import Corporation. *A Series of Articles devoted to Imported Wines and Liqueurs, from Notes taken at Lectures given by the Schenley Wine & Spirit Corp. to its Selling Force, Nov. 1933*. NY: Schenley, 1933.
- Schoonmaker, Frank. *The Complete Wine Book*. New York: Simon & Schuster, 1934.
- Simon, André L. *The Wines of France*. New York: The Wine & Food Society, 1935.

WINE AND WINE MAKING.			
Franz, Arnulf.			
The new wine book, by Arnulf Franz; information and directions for making wine from grapes, raisins, oranges, berries, and fresh or dried fruit. Los Angeles, Calif., Western beverage corporation, 1934.			
vi, 57 p. illus. 18 ¹ / ₂ ".			
Conforms in a general way to 'Das neue weinbuch' by Friedrich Sauer which was published in Germany in 1920. cf. Foreword.			
"First American edition 1934."			
1. Wine and wine making.	1. Sauer, Friedrich. Das neue weinbuch.		
II. Title.			
Library of Congress	TP548.F7	1934	34-32011
Copy 2.			
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Liquors

- Altschul, Ira D. *Drinks as they were Made before Prohibition*. Santa Barbara: Schauer Press, 1934.
- Anderson, Frederick. *Handbook of Modern Cocktails*. Stamford, CT: J.O. Dahl, 1934.
- Anderson, Russell. *100 Famous Cocktails; the Romance of*

- Wines and Liquors, Etiquette, Recipes...* New York: Kenilworth Press, 1934.
- Atherton, Emmett [pseud]. *Here's How*. Seattle: Pacific Publications, 1933.
- Bailey, Alfred J. *The Mixologist ... a Complete and Up-to-date Guide for the Business Establishment and Home Buffet*. Denver: A.J. Bailey, 1934.
- Banning, Kendall. *The Squire's Recipes; being a Reprint of an Odd Little Volume...* Chicago: Brothers of the Book, 1912.
- Beverage Research Bureau. *A Manual on Beers, Wines and Liquors for Everybody*. Alliance, Ohio: Beverage Research Bureau, 1934.
- Boothby, William T. *"Cocktail Bill" Boothby's World Drinks and How to Mix Them*. San Francisco: Recorder Printing Co., 1934.
- Bowen, Harvey E. *The Mixer*. SF: Select Publ., 1933.
- Bredenk, Magnus. *What shall We Drink? Popular Drinks, Recipes and Toasts*. NY: Carlyle House, 1934.
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**BOOKS &
BOTTLES**
by
Fred McMillin

PROHIBITION WITNESS

"Man is 85% water and the Prohibitionists still are not satisfied." — ANONYMOUS

BUT THE PROHIBITIONISTS LOST in 1933 when Repeal again legalized the California wine industry. What damage had been done by thirteen years of inaction? As a first-hand witness to the debris, Horatio Francis Stoll [1873-1947] reported:

"A new generation of wine drinkers has grown up ...tasting only muddy bootleg Claret, most of which was less than a year old."

"During Prohibition wine was something to be hidden, so [opaque] goblets of gold, silver, and pewter became the vogue, denying the wine drinker the joy of color—one of the main sensations to be derived from good wine."

In view of this sea of ignorance and "his 25 years as a [leading] spokesman for the wine industry," Stoll "was besieged with requests for information about the various types of wines, how to build up a cellar, how to serve wines, &c." His answer was *Wine-Wise*.

THE BOOK: *Wine-Wise. A Popular Handbook on How to Correctly Judge, Keep, Serve and Enjoy Wines*, by Horatio F. Stoll. San Francisco: H.S. Crocker Press, 1933. 120 pp. Illustrated.

IN HIS INTRODUCTION to Stoll's book, University of California wine scientist, Frederic T. Bioletti, reviewed Horatio Stoll's "long and intimate connection" with the grape growing and wine making industry. As a youth, Horatio learned the fundamentals with his uncle, Bernard Ehlers, who had founded his Napa Valley winery in 1886. In 1910, Stoll became the publicist for the "far-famed wines" of Italian-Swiss Colony. He later served on the State Board of Viticultural Commissioners, was in charge of the exciting "Grape Temple" at the 1915 San Francisco Exposition, and served a lengthy term as secretary of the California Grape Growers' Exchange. In 1919, Mr. Stoll founded the monthly *California Grape Grower* (later renamed *Wines & Vines*), which he edited and published throughout Prohibition. "Mr. Stoll's advice and information regarding the choice

and use of the various wines are excellent."

STOLL'S SAGE ADVICE: HIGHLIGHTS

Your Wine Merchant — "Choose your wine merchant as you choose your wife."

Wine Glasses — "The ideal glass for serving a precious wine would resemble a soap bubble cut in half"

Total Amount to Serve a Guest —

"One quarter bottle, Reticence,
One half bottle, Sufficiency,
Two thirds bottle, Eloquence,
Full bottle, Benevolence." — OLD ENGLISH SAYING

The Names of Wines — "To many people the names of wines sold on the American markets are confusing for the reason that so many of them are European geographic names. Why can't we give our American wines American names?" Stoll answers, "Wines in California [with names such as Burgundy or Chianti] are faithful reproductions of the foreign wine types." If new American names were used, the "result would be even more confusing, since there would be great difficulty in identifying the wine as to type."

Notes & Quotes — Horatio provides plenty, such as "Socrates compares the effect of a small glass of wine on the weary man to the effect of rain on drooping flowers."

POSTSCRIPT: There is a second edition of Stoll's *Wine-Wise* (without changes to the title or Contents pages to indicate so), that has an added Chapter IX — "Progress Since Repeal," dated July 1, 1946 (pp.121-124), tipped-in. Our indefatigable promoter of wine reports that after thirteen post-Repeal years, the U.S. is "becoming a wine-consuming nation" — "the outlook is bright and the possibilities tremendous" as "California's grape and wine industries now enter on a new era of development and expansion."

THE BOTTLES: Stoll lists some two dozen "most popular brands." Notably, in 1933, wines were not named for the grape variety—no mention of Cabernet Sauvignon, Chardonnay, Pinot Noir, or Merlot. Of present-day California varietal leaders, only Zinfandel drew praise. Today, two wineries from Stoll's list survive: Beaulieu and Korbel.

In remembrance of two of the "most popular" pre-Prohibition wines, "Beaulieu Vineyard Burgundy" and "Korbel Sec Champagne," we can enjoy a Beaulieu Vineyard 1997 Cabernet Sauvignon-Clone 4, Rutherford (\$130) and a Korbel NV Brut Rosé Sparkler (\$11).

For the five varietal wines mentioned above, here are a recent tasting panel's highest scorers:

CABERNET SAUVIGNON, Silver Oak, Alexander Valley, 1997. \$60.

PINOT NOIR, Marimar Torres Estate, Sonoma's Green Valley, 1999. \$32.

MERLOT, St. Clement, Napa Valley, 1998. \$26.

CHARDONNAY, Robert Young Winery, Alexander Valley, 1999. \$35.

ZINFANDEL, Deaver Winery, Amador County, 1998. \$20.



[A turn-of-the-century Korbel Sec advertisement]

[RICE, *cont'd. from page 5*]

- ____. "Les Vignes Américaines en Amérique." Sept 1894.
- ____. "Les Vignes Américaines en Amérique." (Labruscae, Labruscoidae, Aestivales, Cordifoliae.) 1895.
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ZINFANDEL: A HISTORY OF A GRAPE AND ITS WINE

by
Charles L. Sullivan

CONCLUSION

ZW-II

The First Zinfandel War (ZW-I) was fought in the press in the 1880s, but only one combatant had much zeal for the fight. He won, and the old men out in the wine country, who knew the truth, lost. History, for about ninety years, lost as well.



outcome is still in doubt.

The Primitivo

The seeds of ZW-II were planted in the autumn of 1967 when Austin Goheen, a USDA plant pathologist working out of UC Davis, decided to visit a friend in southern Italy after attending a conference in Germany. The place was Bari, a town high on the heel of Italy's boot, on the Adriatic, in the province of Puglia (Apulia). His friend served him a red wine that tasted like Zinfandel, so Goheen asked to see some of the vineyards that produced the grapes for this rustic local wine. They drove from Bari to Taranto, more to the inside of the heel, and looked at several vineyards. Goheen was no ampelographer, but the vines looked very much like the Zinfandel vines he knew in California. He found that the growers and producers in Puglia called the vine Primitivo, often adding a geographical term for greater specificity, such as Primitivo di Gioia, or di Turi.

Goheen arranged to have cuttings from these vines shipped to UC Davis where they were planted in 1971 beside a row of California Zinfandel. Leon Adams picked up this information and was able to place a hint of the possible discovery in the first edition of *The Wines of America* (1973). By the time the second edition appeared in 1978, Adams was able to report that Goheen's suspicions had been largely confirmed.

The vines growing at Davis did look like their fellows in the next row and now there was a scientific procedure available that would go beyond the ampelographer's observational approach. In 1975,

has been a series of skirmishes, but there has been more at stake than historical accuracy. There is money involved, and to date the

using a technique developed in the sixties, Wade Wolfe, a doctoral candidate at UC Davis, showed that California Zinfandel and Primitivo were probably the same variety. The technique, isozyme fingerprinting, is not as perfect a test as DNA fingerprinting, which was yet to come in the field of viticulture. California Zinfandel producers wondered at the "probably" in Wolfe's conclusions.

The discovery unlocked a torrent of viticultural nonsense, mostly from wine writers. Some announced that the origin of Zinfandel had been discovered. Others guessed that the vine had been brought to California by Italian immigrants. Or perhaps, wrote others, the Primitivo had been introduced to Italy from California.

In 1979 the Italian Trade Commission in San Francisco organized a tasting of Zinfandels and Primitivos, reported in *Wines & Vines* (4/79). The trade journal decided that the "Primitivo could well be Zinfandel," and could give our Zinfandel and other American wines "a run for the money." The run began two years later when an East Coast importer brought in a wine whose label announced it to be "Imported Zinfandel," under the Mirafiore brand. Wine critic Norman Roby judged the wine to be "light, fruity, a little thin, but acceptable." At a similar tasting at the Italian Trade Center in New York, David Rosengarten found raspberry and cassis in the flavors, "a dead ringer for a California Zinfandel," but "light and acidic with a rather short finish."

BATF Action

But when Sonoma nurseryman Rich Kunde found a bottle of this wine in a mixed case of Zinfandel he had bought from a local merchant, he complained to the BATF, and the first major skirmish of ZW-II was under way. In the process I was drawn into the fight, not for my explanation of how the Zinfandel got to California from the East Coast, but for my comments on some 1983 findings I made at the National Agricultural Library in Maryland.

While there I looked through all the old Italian ampelographies in this great collection. Mind you, such items can't be very old since Italy was not a

united country until the 1860s. And it was hardly likely that the benighted Kingdom of Two Sicilies, where Puglia was located, had done any such work.

I was asked to comment on the Zin/Prim question being worked on by the BATF and I suggested that the Primitivo might be sold in this country under a Zinfandel label after the Italians had successfully sold the wine as such in their country for a while. I admitted "a chauvinistic pride in my state's wine." I also noted the rumor abroad in this country that the Primitivo was a newcomer to Italy and had not appeared in Puglia until the 1880s.

I showed that this idea was incorrect, citing Italian government publications from the 1870s analyzing Primitivo wine from vines certainly planted no later than the 1860s, or before. But I also noted that there was no official record of the vine's earlier Italian ancestry, since there was no Italian government earlier. This was an error in communication that has haunted me ever since.

The fact that there was no documented evidence of the vine was meant to imply that I could not tell how long the vine had been in Puglia. But what has transpired ever since in this country is that I had written that the Primitivo was not in Italy before the 1850s; thus, it was in America before it was in Italy.

I really believe that the vine has been in Italy for a long time, perhaps even brought there by Creek colonists when this southern land was known as Magna Graecia, perhaps earlier by the Phoenicians from Cyprus. But I still have seen no official documentation of it before those first Italian ampelographies. We shall see this question pop up in a later skirmish.

The Primitivo's length of stay in Italy did not have a bearing on the BATF's ruling in early 1985. They simply disallowed the use of Zinfandel as a synonym for Primitivo on Italian imports to this country. The Bureau's decision was explained to me in a letter (3/6/85) from the Chief of the Product Compliance Branch. It was based on two factors. 1. It has not been proven that the Zinfandel and Primitivo "are one and the same." 2. The European Union's list of Italian grapes does not include Zinfandel, meaning that it was not legal to sell Primitivo in Italy under a Zinfandel label. The Chief went on to say that the prohibition would stay in effect until both conditions were reversed.

Meanwhile a few Californians had acquired Italian Primitivo cuttings from one source or another. One "Samsonite" import was brought in by an eastern wine writer who passed on the cuttings to Joseph Swan. He grafted them and planted a plot in front of his porch in Forestville. If there was a better Zinfandel master in those days than Swan... I think it was in 1984, before a dinner at Chez Swan, that he

lined up four glasses of red wine and asked me to taste through them. What did I think? They all tasted like high quality young Zinfandel. Two of them came from his Primitivo vines, the others from two highly respected Sonoma vineyards. Each had undergone the same viticultural regime and cellar treatment. I was really excited after Joe let us know what we were drinking. He was not. I asked him what he was going to do now. "Graft them over to Pinot noir. I thought I might have something special here. But there's plenty of good Zinfandel around. This is nothing special."

About this time another Sonoma producer brought out a wine from fifty-year-old Zinfandel vines, labeled Primitivo. He had also trade marked the "Primitivo" term. Today there are several other California wineries whose Zinfandels the BATF has allowed to label Primitivo.

An Italian View

By the late eighties Italians were becoming interested in this question. In 1987 *L'Enotechnico* published an article titled, "Primitivo e Zinfandel: Due Nomi per un Solo Vitigno." (Two names for the same vine.) It was authored by Antonio Calo, the director of the Experimental Institute for Viticulture in the Italian Agricultural Ministry. First he summarized Zinfandel's history in the US. He cited my articles which, he claimed, indicated that Agosta (sic) Haraszthy had brought the vine to California from New England around 1850. (Calo's English may be even worse than my Italian.)

When he began digging into the documentary literature on the Primitivo in Puglia he did much better. He cited a 1913 work by G. Musci, an important viticulture expert in Bari, who wrote, "I don't begin to pretend I can trace the origins of this excellent variety." But he has found that a certain Don Francisco Indellicati at Gioia del Colle, near Bari, "noted that one vine was adopted, in preference to the others, to the red soil of the region." This was around 1800. ("Noto che un vitigno si adattava a preferenza degli altri- all terre rosse....") He called it Primitivo "precisely because of the precocious maturation of the fruit."

Calo properly calls this information a "glimmer of light," ("Ecco davvero un barlume di luce"), but nothing more than that, so far as Primitivo history is concerned. In the last three years this slender glimmer has become the blazing beacon of an Italian searchlight.

Actually, I don't understand the growing Italian interest in showing early introduction of the Primitivo in Puglia, except to counter an Italian government report that the variety was introduced in the Taranto province in 1890-1892. As fellow Tendril

Darrell Corti argued, this does not mean that it was not earlier to be found in the Bari area. And then there is the repeated point emphasized on the California front that has insisted there was no official documentation of its Bari residence before 1850. But it might have been there much earlier; I think it was. But the sentence from G. Musci cited above is a frail reed to grasp when looking for "authoritative historical documentation," a claim by a Puglia producer I recently took off the Internet.

DNA

Wade Wolfe's suggestion in 1975 that the Zinfandel and Primitivo were the same vine was based on good science. But it wasn't a sure thing. The sure thing was delivered by Professor Carole Meredith and her UC Davis crew in the early nineties. Her DNA fingerprinting indicated that the possibility that the two vines were not identical was in the millions to one. The expression "morphologically indistinguishable" sums it up and leaves no doubts.

It did not take long for the Italians to draw a logical conclusion. The two stated reasons given in the 1985 BATF ruling that kept Zinfandel off wine labels for Italian wines were: 1. No scientific proof that the vines were identical. 2. Not synonyms in Italy or the European Union. The second condition was reversed soon after Meredith's research became available, it having reversed the first condition.

I should like to race ahead to the recent indecisive conclusion of this question, but in 1996 Plavac Mali, earlier suggested as a possible Zinfandel twin or close relative, became central to another skirmish.



Plavac Mali

Wine Enthusiast, a consumer publication, announced in its August number: "Zinfandel – The Mystery Solved." Wine writer Terry Robards put it all together, and laid out "the true origin of America's Zinfandel grape...."

He based his "origins" argument on the idea that southern Italy was disqualified as a "home" because the Primitivo arrived there after the "Zinfandel" arrived on Long Island in the 1830s. Here we have another illogical inference drawn from my statement that there was no official documentation of the Italian vine's residence before the 1850s.

Robards then "amassed an array of newfound evidence" that the Zinfandel "came from Croatia." It was the Plavac Mali (PM). This is the evidence he amassed:

1. The Zin and PM have "virtually identical" flavor and character.
2. A certain Croatian winemaker (not Mike Grgich) told Robards that "the Italians called it Primitivo because they know it was from 1000-year-old Croatian vineyards."
3. A second century Greek writer, Agarthchides, wrote that great wine was made on the island of Vis, and today the PM is that island's principal grape and has been "for as long as anyone remembers." (Try to find this Greek in Durant, Gibbons, Toynbee, or the Loeb Library.)
4. PM and Zin can both attain high alcohol levels.
5. Napa winemaker Mike Grgich is sure that the Zin and PM are the same variety.

This is hardly a mass of evidence. Historically it is little more than worthless. But if Prof. Meredith were to make the same DNA Zin/PM link she had with Zin/Prim – that would be the bulk needed. She had tested the PM vines at Davis from cuttings Austin Goheen acquired in 1971. The lineup of DNA markers was not identical, but the profile was similar enough to suggest a clear genetic relationship.

Meredith was soon able to acquire three new accessions of PM from Dalmatia. Again, none was the same as Zinfandel, but all were closely related. She also found that all the PM samples were not the same, suggesting that the PM may actually be a population of closely related varieties. Meredith thinks it possible that someday they may find a perfect PM/Zin link "tucked away in a remote location, perhaps one of the islands." But if they find it, her research has proved conclusively that it will "certainly not be the major variety Plavac Mali" in Croatia today.

She also noted that her crew had tested all 57 accessions in the Zinfandel Heritage Vineyard at Oakville (Napa Valley). This on the chance that

perhaps a Croatian immigrant had years ago brought the PM to California. "Every single one was true Zinfandel. None of them is Plavac Mali."

The San Francisco Vintners Club had a chance to test Robards' first evidence. In August 1999, a 1996 Plavac Mali, made by Mike Grgich at his winery in Croatia, was tasted with eleven powerful young California Zinfandels. In this blind tasting, with only two of those present aware of the PM's presence, it placed eleventh. That is also where I ranked it. I thought it a good wine and scored it 81. But to me it didn't taste like Zinfandel. My notes stress a minty flavor, with a cedar-like aftertaste. Members of the group reported leather, black cherries, lavender, cold cream, and talcum powder in their ratings. Several also thought it did not taste like Zinfandel.

We might think that the strange flavors came from cellar practices peculiar to Croatia. But Mike Grgich made the wine just as he has done for years with his powerful Napa Zinfandels.

Italian Reactions

Italian producers were quick to jump on Meredith's definitive findings about the Primitivo. By late 1997 reports of Primitivos with references to Zinfandel on the label began coming in from several US markets. In northern California we saw Mother Zin as the brand name on a \$5.00 wine. Above the brand in small letters: "Old Vines Primitivo." The back label reported that the Primitivo was "transported to the United States by immigrants in the 19th century." The consumer was invited to discover the "mother of all Zinfandels." California producers sent up a howl, individually and through ZAP, and such sightings on the wine shelves soon ended. The 1985 BATF ruling was still in effect, whatever Meredith's findings.

Of far more importance has been the mercurial leap in the quality of a few Primitivo wines coming from several producers in Puglia. I first perceived this leap in a bottle brought me from Venice in 1999. It tasted like a great young Zinfandel that might go for \$25-30 in California, if it had come from one of the first-rank producers here. I was sure that it came from northern Italy until I found its production site just up the road from Bari.

Overnight, it seemed, a small segment of wine production in Puglia had leaped into the premium category. In 1998 a consortium for the "Defense of Primitivo di Manduria" was formed, this an area southeast of Taranto. There the Perrucci family has led the way, backed by investment in stainless steel tanks, heat exchangers, and a jacketed rotary fermenter. At the gigantic, year-2000 ZAP tasting in San Francisco, Gregorio Perrucci was a guest of Darrell Corti.

There has been almost no reference to Zinfandel

in the recent promotion of these high-end Primitivos in this country, at least not by the producers. But in Europe the connection has been made clear, since the European Union has now accepted Zin/Prim as one variety. One easily can find these wines on the Internet. I did it by asking Google to search Primitivo + Zinfandel.



A-Mano

Another development that has surely caught the attention of California Zinfandel producers has been the meteoric appearance on the international wine scene of A-Mano (By Hand), a brand of Primitivo introduced by the 1998 vintage. I first read about the 1999 vintage when it made *Wine Spectator's* world's-best-inexpensive-red-wine-list. I found it and bought a bottle listed in the monthly catalogue of a large-scale California discount house at \$7.59. After drinking it a friend and I returned and wiped out the local store's inventory. Meanwhile from London a fellow Tendril sent me a two-page ad from the *Sunday Times* magazine which announced that the 1999 A-Mano had been named the "Red Wine of the Year" in *Wine Magazine's* International Wine Challenge.

I understand why. In my opinion this wine had all the character of a young \$25 California Zinfandel that was worth the price. (In London it was selling for \$8.47.) I recently checked Google on the Internet for Mano + Primitivo and found about 250 entries for the 1999 wine. It was on sale in the US, Canada, New Zealand, Germany, UK, Sweden and the Netherlands. Many of the retailers with web sites made direct reference to the California Zinfandel as the offspring of the Primitivo.

There is an unlikely star behind the A-Mano success. Mark Shannon came to Puglia in 1997 after making wine in California at Beringer and Bogle. He brought together the grapes from several small growers from the low hills east of Taranto. He also

acquired the most modern production equipment and a load of new French oak barrels. To this, with his own technical experience with high-end Zinfandel, he added the expertise of Elvezia Sbalchiero, a north Italy wine marketing specialist. The result has been three vintages of A•Mano Primitivo, the 2000 vintage already receiving howls of critical approval.

BATF Again

Wine writer Burton Anderson came out in praise of the Perrucci efforts with Primitivo in June 2000. But his article in *Wine Today* contended that the Primitivo was documented in Puglia in the 1700s. This article got ZAP's attention and they responded a few days later. They wondered about the early Italian documentation of the Primitivo, as do I. But the chief thrust of the ZAP press release was that the Primitivo and Zinfandel "are not identical," and the two names were not synonymous. The release also indicated that ZAP had recently met with BATF officials to get stronger enforcement of their 1985 ruling. That is what the present skirmish is about.

Then sometime between June 2000 and January 2001 the ZAP position came a bit closer to scientific reality. Evidence for this modification can be seen in the fact that at the 2001 ZAP tasting the Perrucci's had their own table. Darrell Corti was there introducing members of the Italian production team to some of the most illustrious California Zinfandel producers. All to whom I talked were convinced that the 1985 BATF ruling was dead or dying.

I wanted to hear what the Bureau thought about the situation. My answer came from a supervisor of the Alcohol Labeling and Formulation Division. Yes, the ruling was still in effect. Why should it not be? After voicing my necessary neutrality in the matter, I asked how the Bureau was dealing with the UC Davis discovery that the two vines were genetically identical. The answer came that they had received no such information from UC Davis. I promised to send the ALFD the literature dating back to 1992 when Prof. Meredith's findings appeared. It was a sizable package which included a tape of her 1997 talk at the conference of the American Society for Enology and Viticulture in which she restated her well-circulated conclusion that the two vines were "morphologically indistinguishable."

I begged for a quick reply so that I could write this final chapter to my history. After three months of silence I wrote the Chief of the ALFD and included all the material I had sent earlier, plus my 16 March 1985 letter from the BATF.

The packet elicited a quick phone call from the Chief. She said that the Bureau would soon release a proposed ruling that American wines might now bear the term "Primitivo" on their labels. (I did not

tell her that the Bureau had been allowing this practice for years.) She stressed that this was only a proposal and that responses from the American wine industry would be encouraged.

I cautiously suggested that this was not the issue. Might Italian Primitivo be sold in the US with a Zinfandel label? She responded very simply. If the EU and Italian law allowed the practice in Europe and Italy, it would be legal in this country.

I still wonder if this position marks the end of this part of ZW-II. In June, ZAP published its current view of the battle. They now admitted that the "California Zinfandel is genetically identical to Italian Primitivo." But ZAP also argued, correctly I think, that no Zinfandel or Primitivo should be allowed in this country whose label "states or implies that the origin of Zinfandel is Italian." They argue further that putting a Zinfandel label on Italian wine "is an attempt to take advantage of the high quality reputation that has been painstakingly earned by California Zinfandel producers." I think that the Italians are going to find that they don't need Zinfandel on their labels if they can sell a wine like A•Mano in this country for under \$10 and make a profit.

I suspect that no real armistice really exists now in ZW-II, far less a peace treaty. I intend to try the 2000 A•Mano the instant it hits the California market. I'll sit out the duration, I am sure, continuing to relish the great California Zinfandels of the late eighties and early nineties I bought for less than \$15. When these are gone I hope I have a better understanding of the economics of wine. For now I am puzzled that I can buy a bottle of vintage 2000 Château Giscours or Duhart-Milon, grand cru Bordeaux from one of the great vintages of the last century, more cheaply than twenty-eight of the Sonoma and Napa Zinfandels evaluated last June by *Connoisseur's Guide*.

[This final, and 9th, installment of Charles Sullivan's scholarly investigations into the origins of the "mysterious" grape began in our July 1999 issue (Vol.9 No.3). We want to again express our gratitude to Charles for presenting his unpublished manuscript to us for publication. Thank you, Charles, for a blockbuster story, well told. Cheers! — Ed.]



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