



WAYWARD TENDRILS QUARTERLY

Vol.15 No.3

A WINE BOOK COLLECTOR'S SOCIETY

July 2005

ANDRÉ SIMON and the STAR CHAMBER DINNER ACCOUNTS by John Danza

[John Danza, a very active and long-time member of the International Wine & Food Society, has a collecting passion for the works of André L. Simon. He enjoys writing about Simon and his books—see “Inscribed André Simon Books” in *W-TQ* Vol.14 #4. We welcome his latest contribution. — Ed.]



André Simon is well known to us as one of the most influential and prolific wine and food writers of the 20th century, and as a founder of both the Wine & Food Society and the Saintsbury Club. What is perhaps less known is that André Simon was also a life-long collector of books and documents about wine and food. While he had many hundreds of books dating between the 15th and 20th centuries in his library, a part of his collection of which he was particularly proud was the approximately 250 copies of Star Chamber Dinner Accounts from the 16th and 17th centuries. In this article I'll talk about the various pieces that André wrote involving the Star Chamber.

The Court of the Star Chamber, a judicial body appointed by the English monarch, held session at the Palace of Westminster in a special room whose ceiling had “golden stars painted on a sky-blue background, ... known as the ‘Star Chamber.’” The Lords of the Privy Council (Lords of the Star Chamber) wielded significant powers and were a “a law unto themselves.” The Dinner Accounts collected by André were the inventories of foodstuffs and wines purchased for the meals served to the court members in the Star Chamber. These accounts serve as a great window into the eating and drinking habits practiced in Tudor England.

André's first article about the Star Chamber Dinner Accounts was in an early issue of the Wine & Food Society's quarterly publication, *Wine and Food* (No.7, Autumn 1935). The article, “Star Chamber Dyetts,” was a short two pages in length and actually served as much as an advertisement for a book he wanted to publish as it did as an information piece. In the article he gives a general history lesson of the Star Chamber in the 1500s and 1600s, the activities of the court and members of the council, and brief information about the types of foods consumed. At the end of the article, the advertisement appears. In it, André notes that he has amassed a collection of 217 Star Chamber Dinner Accounts and he would produce a book about them “of some 200 pages, with an Introduction and a Glossary, at 10s. 6d. (2½ dollars U.S.A.)” if at least 250 Wine & Food Society members would subscribe to it.

The Star Chamber Revels

André's interest in the Dinner Accounts led him to research some of the cases handled by the Lords of the Star Chamber. This inspired him to try to “bring them back to life.” This he did in 1937 with a privately printed volume of 275 copies called *The Star Chamber Revels* (Or, *The Fountayne of Justice*), a fictional five-act play. Quite Shakespearean in style, the “*Satyre*” is written in the “form and language of an Elizabethan play.”



INSIDE THIS ISSUE

- AMERINE & FRONA WAIT by T. Pinney
- PETER PAUPER PRESS by G. Unzelman
- BIBULOUS BIBLIOLATRY: A. SIMON
- BOOK COLLECTION CARE by R. Walker
- BOOK REVIEWS by C. Fielden and A. Shields
- REVIEW: *The Botanist & the Vintner*



Set in 1602, *The Star Chamber Revels* portrays a day in the life of the Star Chamber. The story contains a combination of the Dinner Accounts, with the master cook taking on the provisions for the day and serving wine and food throughout the day, along with the Lords hearing some cases. The English is hard to follow, as you might expect from this style; but the book shows the strength of André Simon as an author, as well as his taste for the finely produced book.

He sent the manuscript to his friend Crosby Gaige, to be handprinted on watermarked antique laid paper at Gaige's private press at Watch Hill Farm, Peekskill, New York. Gaige, an avid gourmet and founding member of the W & F Society's New York Chapter, was a noted designer (and collector) of books. Of all the books by André, *Star Chamber Revels* can be called one of the most attractive.



Star Chamber Revels

(Or, The Fountayne of Justice)

A SATYRE ACTED

on Friday the eleventh day of June, in the
yeare 1602, by the then Lords of
the Queene ELIZABETH'S
most honourable
Council.



By ANDRÉ L. SIMON.

PEEKSKILL: Printed by Crosby Gaige
at the Watch Hill Press
1937.

[Title page, reduced]

The Star Chamber as a subject for André's writing now takes a hiatus for twenty years. The Chamber makes a return in the Winter 1957 Wine & Food Society quarterly (No. 96). The 5-page article, "Star Chamber Dinners: The Fare," begins with the first page restating information that was shared in both the 1935 article and the introduction to the 1937 *Star Chamber Revels*. We learn, however, that André now has some 250 of the Star Chamber Dinner Accounts, up from 217 in 1935. Details are provided on the types of foods consumed during the 120-year span of the Dinner Accounts. There are some interesting analyses of the quantities of the ingredients ordered along with the price variations over time. Meat was generally less expensive than seafood—unusual considering that England is an island country.

The very next issue of *Wine & Food* (No. 97, Spring 1958) contains a follow-up article, "Star Chamber Dinners: The Wines." Here, André discusses the types of wines consumed, along with the "remarkably small sums" for which they could be had. It is interesting that at this time individual producers were never noted; wines were referred to by their type or origin, such as claret, Rhenish, and Sack. One page of the article is given to discussion of the contemporary 16th century references to wines. Shakespeare is noted, along with a prized book in André's collection, *A new Booke of the natures and properties of all wines that are commonly used here in England* by William Turner (London, 1568). André tells us, "There can be but little doubt that Shakespeare not only knew and used Turner's book, the only book on wine in English at the time, but that he ... adopted many of Turner's views and descriptions."

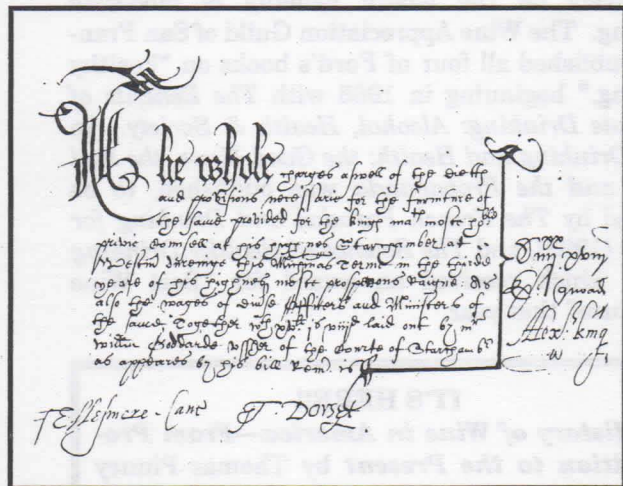
The Star Chamber Dinner Accounts

In 1959 all of the preceding finally came together in André's original desire: *The Star Chamber Dinner Accounts*, being some hitherto unpublished Accounts of Dinners provided for the Lords of the Privy Council in the Star Chamber, Westminster, during the reigns of Queen Elizabeth I and King James I of England was published by George Rainbird for the Wine & Food Society. Twenty-four years in the planning, the 88-page book summons André's knowledge of wine and food in history. Of the 250 Star Chamber Dinner Accounts in his possession, he chose for the book "the fifty from 1567 to 1605 which cover Shakespeare's life because of the added literary interest ... for Shakespeare scholars."

The first section of the book, "A Commentary on Tudor Food," is a study of the types and prices of foods and wines consumed. This is not just dry facts and figures. André inserts liberal references to contemporary publications relative to food and wine:

he quotes medical writers on the health value of the ingredients, and provides numerous excerpts from Shakespeare's plays.

The next section of the book, "The Accounts," is a reprint of the Star Chamber Dinner Accounts used in the analysis in the first section. Thankfully, André has modernized most of the Elizabethan English to make reading easier. There are also several pages of reproductions of the Dinner Accounts, illustrating just how difficult it must have been to interpret these handwritten documents.



The final section, "Some Tudor Recipes," consists of ten pages of contemporary recipes using various foods listed in the Star Chamber Dinner Accounts. Not intended to be used for present-day cooking, they were added to provide insight on how the food of the day would have been prepared and served.

This final publication on the Star Chamber Dinner Accounts by André Simon helps to demonstrate his lifelong pursuit of knowledge on the history of wine and food. His extensive book collection served him well in pulling together the Star Chamber Dinner Accounts information in a manner that is interesting to the 20th century reader. It also demonstrates André's knowledge of wine and food references in Shakespeare's plays and times, something he uses in several other publications. But that will have to be another article!



THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to the WAYWARD TENDRILS QUARTERLY (ISSN 1552-9460) is \$20 USA and Canada; \$25 overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA. 95405 USA. FAX 707-544-2723. E-mail: tendrils@jps.net. Editor and Publisher: Gail Unzelman. —



NEWS & NOTES



Welcome, new Tendrils!

J. Moctezuma (Belrose, NSW, Australia, sydney.moctez@optusnet.com.au) has been collecting English and Spanish language wine books for some 10 years. **Kathleen Burk** (k.burk@ucl.ac.uk) is a wine writer who first contacted us for her George Saintsbury project, an article that will appear in *The World of Fine Wine* (Issue 7, later this year). **Barbara Davis** (zephyrfilms@aol.com) has a special interest in Pre-Prohibition California and North Carolina wineries, and historical writings about Corton Charlemagne (can anyone provide her with early references to the vineyards of Charlemagne?). **Bernard Métais** (Oakland, CA & Paris, France) bernard.metais@centraliens.net is an avid collector of books (some 4,000 volumes on several favorite subjects) and a lover of wine. **Marvin Collins** (Oakland, CA, mfredz@sbcglobal.net) has joined us at the suggestion of Tendril **Charles Sullivan**. Marvin is researching "the life and times" of Hamden McIntyre, a prominent player in California's wine history. See notice below.

CALLING ALL TENDRILS!

Marvin Collins is seeking old photographs and any "little known facts" for a history of the "life & times" of Hamden W. McIntyre (1835–1909) and his supporting cast: Frederick Pohndorff, Ferdinand Haber, John L. Heald, Ernest L. Ransome, Gustave Niebaum, Leland Stanford, John Crell, Julius P. Smith, Angelia Collins-Scott. "Period photographs of Stanford's Palo Alto winery and the Mountain View winery of Collins-Scott would be god-sends." Contact him: mfredz@sbcglobal.net.

WINE BOOKS: 4 LAVISH — 2 LITTLE

■ **Wineries with Style** by Peter Richards (London: Mitchell Beazley, 2004. 192 pp. \$45US / £30UK). "Wines and wineries are living through a change of era, in architecture ... as in wine. It's a magical moment." This eye-catching wine-table book is loaded with spectacular color photographs in celebration of "these exciting architectural times." ■ **Cappiello**. **The Posters of Leonetto Cappiello** by Jack Rennert (New York: Poster Art Library, 2004. 336 pp. 13½ x 10½. \$65). In the field of poster art, Rennert has few peers (see Gabler p.306: *Posters of the Belle Epoque: the Wine Spectator Collection*, 1990); Cappiello, the Italian-born Parisian artist, is the renowned "Father

of the Modern Poster.” Lavishly produced, richly illustrated—this is a grand and authoritative book. (Tendril Mannie Berk’s Rare Wine Company can offer signed copies: sales@rare.wineco.com.) ■ ***Anciens Outils de la Vigne et de la Tonnellerie*** by Robert Herman (Grenoble: Editions Glenat, 1999. 160 pp. 14½ x 10½. \$75). The text is in French; the bountiful color photographs of antique wine tools—for the vineyard to the cellar—present a fascinating story. ■ ***Le Vin. Nectar des Dieux. Génie des Hommes*** sous la direction de Mssrs J-P. Brun, M. Poux, and A. Tchernia (Gollion: Infolio Edns, 2004. 357 pp. \$35). Stunning photo illustrations of ancient wine vessels, wine sites, and wine art. ■ ***A Bunch of Grapes from Ancient Greek Vineyards: Crushed into English Measures*** by Rev. G. R. Woodward [1848–1934] (London: Privately Printed at Highgate Village, 1929. 14 pp. 5½ x 4¼). This little gem (not in Gabler!), limited to 120 numbered copies, contains 28 wine verses, translated from the Greek. ■ ***Wine from My Garden*** by Miriam Macgregor (Fullerton, CA / Herefordshire, UK: Lorson’s Books / Whittington Press, 2000. 32 pp. 2¾ x 1⅞. \$50). A true miniature book, delightfully and finely crafted, decorated with 15 colored woodcut illustrations by Macgregor, and housed in a paper-covered slipcase, is limited to 200 signed copies.

DON’T BOTHER

Napa Nights (San Jose: Mystery & Suspense Press, 2001. \$17.95 p.b.) is the second “Virginia Davies Mystery” by David Ciambrone. The setting is an archaeologists’ convention in Napa, California. The story-line is acceptable, but the writing is tediously amateurish (“she collapsed on an overstuffed, light blue, striped, chair”), the proof-reading deplorable. Forget it.

AGOSTON HARASZTHY REPRINT

Haraszthy’s 1862 classic, ***Grape Culture, Wines and Winemaking*** (Fairfield, CA: J. Stevenson, 2003. [10], 126 pp., glossy card wraps. \$12.95) has recently been reprinted (in part), with a 10-page historical Foreword by Dr. Stephen Krebs, Program Coordinator of the Napa Valley College Viticulture and Winery Technology division. This reprint omits the original Appendix of extracts from European texts on grape-growing, winemaking, culture of the silkworm, &c.

WINE LIBRARY FOR SALE

We have received notice of an Australian collection of some 700 books, pamphlets, and journals, mainly from the 1920s to the early 2000s. It is international in flavour, with an emphasis on Australian authors, wines, and wineries, but the wine regions of the world are covered as well. A wide range of wine writers are represented, from the veteran Charles W. Berry, George Saintsbury, H. Warner Allen, André Simon

(some 40 books), to the modern Bradford, Broadbent, Robinson, Johnson, Halliday, et al. There are fine reprints of 19th century classics such as Redding, Busby, Vizetelly and de Castella. A complete list of the library is available from Dave Kabay at dkabay@inet.net.au.

GENE FORD [1927–2005]

Elliott Mackey (Wine Appreciation Guild) has sadly informed us of the death of Gene Ford—author, educator, and wine & health advocate who wrote extensively on the health benefits of moderate drinking. The Wine Appreciation Guild of San Francisco published all four of Ford’s books on “healthy drinking,” beginning in 1988 with *The Benefits of Moderate Drinking: Alcohol, Health & Society*. In 1990, *Drinking and Health: the Good News, the Bad News, and the Propaganda* was published, to be followed by *The French Paradox and Drinking for Health* (1993), and *The Science of Healthy Drinking* (2003) which received an award for “Best Wine Literature” that year.

IT’S HERE!!

A History of Wine in America—From Prohibition to the Present by Thomas Pinney (Berkeley/Los Angeles/London: U.C. Press, 2005. 532 pp. Illus. 10 x 7. \$45. £29.95). This is the long awaited sequel to the first volume (*History of Wine in America—From the Beginnings to Prohibition*, 1989), of Prof. Pinney’s “engagingly written, exhaustively researched, rich in detail” definitive account of winemaking in the U.S. This sweeping narrative describes how Prohibition devastated the wine industry, the conditions of renewal after Repeal, the effects of World War II and how the troubled postwar years led to the great wine boom of the late 1960s, and its continued expansion to the present day. The text is supplemented with over 100 pages of “Notes” and a stellar Index is provided, while some 25 pages of “Sources and Works Cited” complete this invaluable, and very readable, history.

SOTHEBY’S SALE

On June 9th last, Sotheby’s in London held a most exciting auction of rare “Continental Books, Manuscripts, and Science, including the Food & Drink Collection of Hroar Dege” (Sale L05406). Although obviously now too late to participate, the 200-page, well-illustrated catalogue is a highly recommended, valuable reference for wine book collectors. Check Sotheby’s website for a copy: www.sothebys.com.

Private Libraries—XX

"Bibulous Bibliolatry: M. ANDRÉ SIMON"

From a Special Correspondent

[This article, which appeared in the *London Literary Supplement*, 12 August 1939, was discovered by Tendril Mannie Berk in his file of Augustus Muir, a friend and crony of André Simon. (Is Muir the "special correspondent"?) Mannie sends it along for the enjoyment of all Tendrils. — Ed.]

FIRST BARGEMAN: You pimpled, scarleted, rubified, carbuncled rob-pot!

SECOND BARGEMAN: You whoreson little Bartholomew boar-pig!



That has the authentic ring; and so it well may have for, like all the dialogue in M. André Simon's Elizabethan play, it is lifted from one or other of the volumes of the Mermaid Dramatists. The characters, on the other hand, come from the manuscript reports of meetings of the Star Chamber of which

M. Simon owns a large number from 1524 to 1616. His play is called *Star Chamber Revels: or, The Fountayne of Justice* (1937) and its background is the junketing and banqueting which terminated the sittings of the Chamber of which the reports give almost lurid details.

There is, you see, much more in wine than meets the eye, the nose, and the palate. There has always been a connection between good books and good wine. In the sixteenth century some booksellers were also vintners and as late as 1778 Christopher Earl appears in a Birmingham directory as "printer and publican."

To begin at the beginning, there is the planting of the vine, and M. Simon's leaf of the Gutenberg Bible includes the fifth chapter of Isaiah wherein the planting of the vineyard is described. Thus the beginning of a collection of books on wine, but where shall it end? It embraces drinkers and drinking of all kinds, from the Grande Cuvée de Champagne to the "Vinn blonk" of the Tommy in France, from one who thinks Cordon Rouge is some kind of antithesis to Carte Blanche to the Feinschmecker who can date and place good wine to a particular year and vineyard. It will roam into economics and history. It will concern itself with a

thing called the Methuen Treaty which made England a country of port-drinkers, and it will explain how natives of Bordeaux became Lord Mayors of London and how families were divided in national allegiance by Henry VI's loss of the wine-lands of Gascony. The wine trade and the Acts which control it come within its scope, and it will divulge when corks came to England and when claret left it. So much for the general, let us come to the particular.

XIIth Century Ms.

The earliest dateable piece in the library is a folio from a twelfth century manuscript of the *Liber Etymologiarum* of St. Isidore, Bishop of Seville, describing wines and other drinks. The fourteenth century rent-book of the Monastery of Polling in Bavaria shows a list of dues and by whom they were payable. The method of payment was mostly in wine, and half of each tablet consists of black wax on which notes of payment were scratched, one such note being still visible.

A figure much favoured by M. Simon, in that he has numerous printed editions of his works, including all the early ones, next comes into view in the shape of an Italian manuscript, dated 1414, of the *Liber Ruralium Commodorum* of Peter de Crescentiis. The fourth book of this famous treatise on agriculture is devoted entirely to the culture of the vine. It was first printed at Augsburg by Schussler in 1471, and of this rare princeps M. Simon has a fine copy. He has also the 1486 Strasbourg, and 1493 Spire, by Peter Drach—with its absorbing woodcuts of vintners showing, for example, that the casks were sulphured then almost exactly as they are now—as well as first translations into German, Italian, French and English, and an illuminated French manuscript of about 1425.

There is no space for description of the other early manuscripts of Villanova and others, but the Royal Household Accounts at Amboise in 1552 when the Dauphin (François II), aged nine, entertained his affianced bride, Mary Queen of Scots, aged ten, in the presence of his two younger brothers and three sisters is worth more than passing mention. Twenty-five *setiers* of red and of white wine were provided for the children as well as quantities of fish—it being a day of abstinence—which included a tortoise and four vipers. At another banquet two hundred frogs went to the royal table and twenty-four adders to the servants. Household accounts from the Louvre (1586), from Queen Margaret (1631), the Dauphine (1685, and 1682-88), and the Duc de Bourgogne (1696), are also in the collection. It is perhaps worth noting that in the Dauphine's 1685 account the main headings are printed from a

copper plate on a sheet of vellum, the prices and a few other details being filled in by hand.

Passing over such works of reference as Isidorus Hispalensis *Liber Etymologiarum* (Augsburg, 1472), and the *Supplementum Summae Pisanellae* (Cologne, 1479), which gives the degrees of drunkenness specified by canon law, we come to a *Tractatus de Vino*, 1483, which is the first book on wine itself as opposed to viticulture. Finally there is a superb copy of the Nuremberg Chronicle of 1493 for no better reason than that one of its woodcuts shows the drunken Noah surrounded by his lamenting family.

First English Book on Wine

There is much more incunabula, but to linger on it too long would mean injustice to later and, for the present purpose, more important periods. One of the most interesting of the sixteenth century books is William Turner's *A new booke of the natures and properties of all wines*, 1593. This is the only perfect copy recorded of the first English book on wine. Its author was physician to Queen Elizabeth and, by a process of elimination, it is plausibly surmised that this was Shakespeare's reference book on the subject of wine. Every wine mentioned by him is treated in this book, and his occasional use of Turner's very adjectives seems significant.

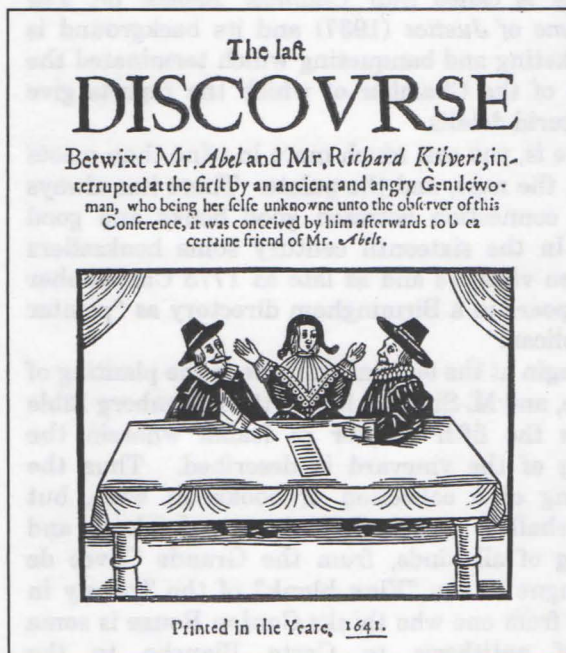
In 1532, a sermon, treating of *Die schemliche Erfolgen auss dem unzymbtlichen Essen und Trinken* was published in Zwickau warning the "best" Germans of the harm that came to them from excessive swilling and gluttony, and throughout the fifteenth and sixteenth centuries there is a stream of books on the *Regimen Sanitatis*, from the book with that title of about 1480 by Arnold de Villanova (who introduced alcohol into *Materia Medica*) and the various editions from the first onwards of the popular *De Proprietatibus Rerum* of Bartholomaeus Anglicus through French, German, Italian and English translations of either or both to the second edition of Sir Thomas Elyot's *Castle of Helth*, 1539—no copy on the first has survived—and early books on similar lines in almost every European language, some seventy or more in all.

The seventeenth century produced a spate of books on the subject, and attention must here be confined largely to the English books, their authors and something of their background. The interest in this century is by no means confined to books, in fact. The household accounts of this period have already been described. There is also a winebill of 1662 on which corks are mentioned, an attorney's opinion on whether wine imported in flasks is subject to duty, a proclamation of 1613 prohibiting

the importation of French wines and a fascinating letter reporting on the Portugal trade, dated 1675. The significance of this last with its references to the sumptuary laws is clear when it is remembered that John Methuen was envoy to Portugal in 1702 and concluded in 1703 the treaty named after him by which English woollen goods were allowed to enter Portugal, while Portuguese wines were given a preference in duty of one-third as against French wines, which turned the Englishman's taste increasingly towards port and away from claret.

One of the few books referring to beer in Simon's library is the curious triologue of "See me and see me not" translated from the Dutch by Daubridg-court Belchier entitled *Hans Beer Pot*. This was his only printed work.

Then there is that prolonged storm, not in a tea cup, but in a wine barrel, over the attempt of Kilvert and Abell to promote the wine monopoly. It is all mixed up with the Star Chamber, for which august council Kilvert appears to have been a stool-pigeon. In 1637 he and Abell undertook to persuade the Star Chamber to call off the penalties visited on vintners for the offence of meat dressing, in return for a lump sum. Kilvert's rake-off was £1,000 but the Long Parliament exposed the racket and the sequel was a sheaf of muckraking pamphlets which enrich M. Simon's collection. There is more stirring of the dregs in the trade in *In Vino Veritas: a Conference between Chip the Cooper and Dash the Drawer. (Being both Boozy)*, 1696.



[Title-page from *The Last Discourse...*, 1641]

Parliamentary Measures

On the subject of restriction, prohibition and licensing there is M. Simon's large collection of Bills and Acts of Parliament to be mentioned. Between the years 1613, when French wines were prohibited by law, and 1703, when the Methuen Treaty was signed, some perturbation was caused to the trade and its clients. Specimen titles which reflect the bewilderment of the wine-drinker are: *Wine, Beer, Ale and Tobacco contending for superiority* (1658); John French's *The Art of Distillation* (1653); Richard Short's 1656 *Of Drinking Water* (disapproving of the practice); *A new and easy way to make wine of English grapes* (1672?); John Worlidge's *Vinetum Britannicum* (1676); *A new art of making above twenty sorts of English wines* (1691). [WTQ EDITOR: I think he is referring to William Y-Worth's *The Britannian Magazine: or a new art of making about twenty...*, 1694.]

It was in 1691 that Richard Ames began his search after claret in the four corners of London. The fruitless sequel is bemoaned in his four poems on the subject. At last, in 1693, he announces his "Farewell to Wine" for there remains none with tuns or hogsheads of claret which formerly were readily sold to all-comers at sixpence a quart.

The eighteenth century also has its curiosities. There are the account books of Lord Townshend's major domo at The Hague for the years 1710-11, during which period the unfortunate Barrier Treaty was negotiated. From these books may be reconstructed the fare served to the Dutch and French plenipotentiaries with whom Townshend treated. There are also the account books of a wine merchant of this period and lists of prices of wine between 1785 and 1790.

A little later, 1807-1810, is the cellar-book of Clement's Inn which has a side interest in that it was also used as a betting-book by benchers. The childishness of the wagers indulged in by these staid lawyers must be seen to be believed. Mr. Harvey would bet Mr. Strong a pint of port that a stated chimney is not three feet high. Having won he would bet a quart of claret that it is not two feet high. The stakes were always liquid.

Illustration now becomes a feature of the collection, and those who know M. Simon's book *Bottle-Screw Days* would recognize the originals of its illustrations in a series of prints in his possession. There are Rowlandson cartoons, a set of drinking songs, "The Bottle Companions," published by Walsh and Randall, original publishers of Handel's "Messiah," as well as a host of practical manuals and treatises on the production, distribution, and consumption of the favorite tipples of the period.

Such is an outline sketch of this bibulous bibliolatriy. It is more than a hobby, for M. Simon is known all over the world as a foremost authority on every aspect of wine and these are his tools, but, above all things, it is a monumental tribute to the persistency of man's quest for something better than water in which to quench his thirst. A more exhaustive account of the collection may be sought in his catalogue, *Bibliotheca Bacchica* [2 vols., 1927, 1932; reprinted 1972; see also Simon's *Bibliotheca Gastronomica*, 1953; reprinted 1978. — Ed.]



NOTES FROM A DEPLETED LIBRARY

by
Christopher Fielden

[In 2003 Christopher presented the major part of his 30-year collection of wine books to the Institute of Masters of Wine. To our benefit, he may be "depleted" but he is not "bookless"! — Ed.]

Hugh Johnson



One of the problems with books about wine is that most authors write largely for their own benefit. However, there is one writer who clearly writes for the reader—this man is Hugh Johnson. With his *Wine*, *The World Wine Atlas*, and *Hugh Johnson's Pocket Wine Book*, Johnson has engaged the wine aficionado from three different directions and, in each case, given him exactly what he wants. The market has been studied before the product has been launched—and that is not common as far as wine books are concerned. If there are five wine books I wish I had written myself, these three would be among them. I have just received my copy of the 2005 edition of the *Pocket Wine Book*—and whilst my pocket, both to pay for it and to hold it, may have had to expand since it was first published twenty-eight years ago—the book still manages to cram an enormous amount of information into its 288 pages. The wine connoisseur might consider it to be too general, but it is invaluable as a first port-of-call for information. I do not always agree on the classification of the various wineries, but I respect them. Hugh Johnson's name appears on the cover, but he calls upon and acknowledges a broad range of experts from around the globe who read like a roll-call of all that is currently best in the wine world.

La Côte de Beaune

A disadvantage of disposing of one's wine books is that when you are called upon to give a specialist tasting, you have to cast about for information. Next month I am giving a tasting in London of Premier Cru wines from Beaune; where should I find the details I need? Fortunately, I was recently in Beaune and came across a peculiar, ring-bound book *La Côte de Beaune au Grand Jour* by C. Fromont (316 pp; 30 euros). (There is a sister book for the Côte de Nuits.) Nowhere within the book does it say who is the publisher or when it was published; however it gives me just the information I need, by condensing the information found in most of the classic works on Burgundy. It does not talk about the different producers, but it gives great detail on each vineyard, its production, its area, its soil, its exposure on the slopes, the number of growers, and the roots of its name, and some idea of where it stands in the pricing hierarchy. There is also a useful section on tasting, which seeks to dispel mystique. As it says, "Too difficult to taste a wine? No way, there's nothing more simple. There's no need for a barbarian vocabulary, nor for a song and dance. Open a bottle of Burgundy; no matter when, with a meal or simply with friends. This is an act of sharing and sociability and this should always be synonymous with pleasure. Let yourself be carried away by this magical moment and forget technique. Simply think of the present you are giving. Just let yourself go..." I can sympathise with that approach!

Champagne

Despite his name, and it is not his real one, Philippe Boucheron is an English writer on wine who feels that not enough has been done for the wine tourist. Bravely he has taken the financial plunge and has written and published, *Destination Champagne*. Its aim is in its sub-title: *The independent traveller's guide to Champagne, the region and its wine* (Destination Publishers Ltd, 2005. 136 pp. £19). This takes you to even the forgotten places in the vineyards of Champagne and tells you cellars to visit, the restaurants where you should eat, and where you should sleep it off. It also describes the other attractions in the region. For anyone thinking of spending a weekend or longer in Champagne, this is an invaluable guide. At approximately the cost of a bottle of Champagne, it can save you much preparatory work and give you much pleasure. A similar work on Bordeaux, by John and Nelly Salvi, will be the next in the series.

A very different work on Champagne is *Chronique des Vins de Champagne* by Eric Glatre (Chassigny: Castor & Pollux, 2001. 488 pp). This is a

history of Champagne, largely, but not exclusively, the wine, from 58 B.C. to 2000 A.D. The history is given anecdotally and is tied-in with other events in France. Thus, for example, in the year 1925, we learn that:

1. The French Open Tennis Championship was established at the Stade Roland Garros.
2. The perfume *Shalimar* was created by Jacques Guerlain.
3. Kunkelmann et Cie., the owner of the brands Heidsieck and Piper Heidsieck became a limited company.
4. The Lord Mayor of London visits Champagne and is served at a banquet 19 Champagnes from before the Great War.
5. The area of vineyards in Champagne is 11,551 hectares.

This is a dip-into book, enabling you to surprise your friends with the unlikeliest facts about Champagne—and France. For me, one of its greatest joys, is the illustrations, even if only to see how publicity has evolved over the years.

These are four books I am proud to own in my depleted collection, for each has a role to play in the varied world of wine knowledge.



"BEWARE THE TERROIRISTS..."

A Book Review by

Allan Shields

The Winemaker's Dance: Exploring Terroir in the Napa Valley by Jonathan Swinchatt and David G. Howell. Berkeley, Los Angeles, London: University of California Press, 2004. 229 pp. Illustrations, Maps, Bibliography, Index.

[Fred McMillin's notice of *The Winemaker's Dance* in *WTQ*, Vol. 15 #2 sent me scurrying to find the book; hence the following.]

This major study pursues an arresting hypothesis: The proper study of Napa County wine success begins with the geologic changes begun 145 million years ago, give or take a few mill. Early vignerons' easy assumptions about the literal, superficial soils of Napa Valley seem naive, even silly, when compared with the learned, geological speculum of these two geologist authors. Working in harness, Swinchatt and Howell have accom-

plished what philosophers, at their best, have contributed to the world's wisdom: They ask the right questions. This is no easy, obvious task; nor are they rewarded with more answers than problems. Their tentative answers are couched in transpicuous, dialogical discourse that never rises to strident certitude or feigned certainty. This book is a rich invitation to ponder truly ultimate questions about wine dreams in the presence of what is known or knowable about an expansive definition of "terroir," and the implications for future wine quality and character.

There are numerous novelties enhancing the book's value. At the end of the study (p. 199) the serious reader is invited to join an on-going, future dialogue by visiting the authors' website <www.winemakersdance.com>. Another novelty is the use of brilliantly clear satellite images, as well as numerous, full-color aerial photographs giving a plethora of graphical views which truly illustrate the detailed text. Two "tours" of Napa Valley are interposed appropriately in sufficient detail to enable readers to travel, book in hand, to "read" the geological formations in relationship with the vineyards and wineries, the latter sometimes open to visitors for tasting. Many sidebars on related topics enrich the text subjects.

The authors are quite serious about the necessity to greatly expand the generally accepted meanings of "terroir" to include the geological evolution of earth formations which have brought Napa County to its present (temporary, ponderously changing, geological) state. Viticulturists must, they believe, find connections of vines to the geological substrate (or sub-stratum), its varieties of composition, as well as renewed assessments of soils. So vociferous is their repeated emphasis on the need to base future terroir assessments on geological fundamentals, they might be fairly characterized as "waging war on terroirists" who are stuck in a too-limited meaning of "terroir."

Inevitably, academicians from the University of California at Davis, especially, figure largely in the work. The discussion with Carole Meredith is particularly rewarding (pp. 95-98). Maynard Amerine's career orientation as strict, science-based in its influence is given only brief attention, and his program for wine assessment is virtually ignored. Howell's extended criticism of the classification of wine growing areas by Winkler, Amerine, and others shows that Winkler's classification, based on outdated, meteorological data needs to be revised (pp. 112 ff.), especially since the area designations are still so widely used in vineyard planning, with many thousands of dollars riding on accurate, recent data.

The authors bravely tackle the thorny problems of wine tasting, judging, commercial evaluations (Robert Parker's Pythagorean system especially comes in for scrutiny), labeling, blending (especially blending) technological advances, fermentation methods, storage (steel, anyone?).

In the end, one can still ask a foundational question about the European, traditional, intuitive approach to enology: Are experience and tradition, based on thousands of years of experiments, to be set aside in favor of a promise of a dream which may remain ephemeral? Does empirical evidence always trump the practical wisdom of the rustic empiric?



The Botanist & the Vintner SOME NOTES ON THE BOOK by Thomas Pinney

[Vintage Tendril Tom Pinney has earned the sobriquet "America's First Wine Historian" for his landmark *History of Wine in America—From the Beginnings to Prohibition* (1989). The second volume of this definitive history, *From Prohibition to the Present*, has just been published (see "News & Notes"). — Ed.]



Christy Campbell's *The Botanist and the Vintner* has had a good press, and like most of the reviewers I enjoyed reading it. There can never be too many good books about wine, and Campbell's subject is one about which there is still much confusion and misunderstanding among people who

take an interest in such things. So there was a need to return to the territory that George Ordish usefully laid out 33 years ago, in *The Great Wine Blight* (a book that Campbell generously but not very prominently acknowledges).

When he touches on a topic that I happen to know something about, a curious thing happens: the account suddenly blossoms out into errors, some trivial, some anything but. For example, on p.21

Campbell discusses what he calls the native American vines that had been, as he puts it, "domesticated into wine-yielding varieties"—he names the Catawba, the Cape or Alexander, the Herbemont, and some others. But he does not seem to know that some of these were in fact not native varieties but accidental hybrids of *vinifera* and native species. The point is essential if one is to understand how it was that they were "wine-yielding varieties." And embedded in the text of this passage is a whole catalog of mis-statements and inexact approximations. Mr. Alexander did not call the grape he discovered the Schuylkill; the Herbemont was not first promoted in 1798; the Isabella was not first found as a "seed," it was not in 1818, and it was probably not in Dorchester, South Carolina. The "Cunningham" grape—a variety of exceedingly minor importance—was not first made into wine by Dr. Norton, but Dr. Norton did introduce the very important variety called Norton, a fact of which Campbell appears to be unaware. Such is the harvest of error on one page only.

The score mounts even higher on the next page. The French botanist was not André Michaux but his son Francois. First Vineyard in Kentucky was not a "utopian project" but a simple commercial enterprise; it was not north but south of Lexington. John James Dufour did not summon his family after two years in this country, and Vevey (not Vevay) is right on the shores of Lake Geneva, not "north" of it. Michaux made no second visit to First Vineyard, and he did not report repeated failures of the harvest. Dufour did not "struggle on with Catawba vines," since the Catawba was not introduced until years after First Vineyard had been abandoned; his "despairing followers" did not "trickle away" to Indiana but were settled, under Dufour's direction and according to Dufour's plan, on property obtained for them long before any "despairing" at First Vineyard. And the Cape grape planted in Indiana was not a new departure, for it was the basis of First Vineyard. Incidentally, the Indiana settlement was never called "Second Vineyard." The wine made there was not "disastrously unsaleable" but found a ready market up and down the valley of the Ohio River. And, finally, Dufour did not publish a "famous" work: the *American Vine Dresser's Guide* was published in an edition of 500 copies, most of which remained unsold at Dufour's death; it then disappeared into deep obscurity, and was known only to a few agricultural historians. It has had some recognition in recent years, but in its own time, none.

I make this to be on the order of twenty-one errors large and small in the space of two pages. The question that inevitably arises is, are there other

passages of comparable unsoundness in the book? There are. On p.65, Campbell describes the founding of Hermann, Missouri, in a way to make one wonder what he was using for notes. The plan for Hermann was drawn up not in 1824 but 1836; the society was not called the "American Association for the Promotion of German Settlements in Western States" but the *Deutsche Ansiedlungs-Gesellschaft* or, in English, the German Settlement Society. Martin Husmann did not come from Brandenburg, and he came to Hermann not with three but with four children. There is no evidence that he acquired Isabella vines or that he ever planted any vines at all. George Husmann did not go to California in 1849, and he did not return on his father's death, his father having died three years before Husmann left for California. Nor did he return in a Conestoga wagon bearing an assortment of vine cuttings. So we score around eight errors in the space of a mere two paragraphs.

How accurate Campbell's account of the French side of things may be I can't say. Nor have I noted any other pages quite so thickly-sown with mistakes as the ones I have reviewed above. But there are wobbles here and there that give one pause: two million acres of vineyard in the U.S. in 1871? (p.136); a trip by rail from Cincinnati to St. Louis that takes one across the plains of Idaho? (p.136); "summer grape rot" (i.e., black rot) merely a "local phenomenon" in Cincinnati? (p.134); "native vines" cultivated by the Spanish in 16th century Mexico? (p.188). Haraszthy was not a political refugee, nor did he acquire a stone-built winery with tunneled cellars (p.188); Chasselas and Malbec are not "table grapes" (p.157); the Bushberg nursery was not 25 miles east of St. Louis, for that would put it well over the Illinois border (or "Idaho"? p.86). What are the "tanning drums" that one finds behind the facades of the great Bordeaux châteaux? (p.40). And in a book that undertakes to discuss the hybridization of the vine, it is damaging to assert that hybrids between muscadine and *vinifera* are not possible (p.37). The Scuppernong is not *cordifolia* but *rotundifolia* (p.36). And so on.

There is another brief efflorescence of error when Campbell takes up California on p.256. He makes the now-standard mistake about what happened under Prohibition, when he says, a "few survivors sent table grapes by rail to the east." In fact, the vineyards of California doubled in the first five years of Prohibition, and they grew wine grapes, not table grapes. As for the warnings about not allowing the grapes to ferment, that is pure fantasy. Home winemaking was perfectly legal; the people who shipped the grapes and the people who bought them had only one purpose in mind—to make wine. The

University farm was not established in 1903, Davis is not twenty miles west of Sacramento, it has never had "its own College of Agriculture," and the Department of Viticulture and Enology did not wait until the 1950s to begin to bring science to "a backwoods operation."

What does all this nit-picking amount to? I do not think it shows *The Botanist and the Vintner* to be a bad book. I learned a lot from the book—it helped me to understand the different roles of Missouri and Texas in the work of reconstitution, for example, a matter that most writers—including me—appear not to have grasped. And it made the leading figures in the drama vivid and interesting as they have not been, I suspect, for most of us. I was charmed, for example, to learn about entomologist C. V. Riley's taste for a dish of locusts (p.87), and the book abounds in details of this sort. Christy Campbell is not a professional journalist for nothing. But, it may be, the journalist's necessity for skimming his sources quickly and getting down a ready impression for immediate use has something to do with the blurred details that I find so striking. *The Botanist and the Vintner*, as I am sure most readers will feel, remains a good book even after I have done my worst to it. But I would like to hint, in some ways at least, it might be a better book. ■



A LOOK BACK: Irving Marcus on *Table Wines*

[Irving Marcus (1905-1979), a self-described jack-of-many-trades—longshoreman, stock exchange clerk, football coach, reporter, playwright, and Sunday school teacher—was for almost three decades the editor, publisher and owner of the wine industry magazine, *Wines & Vines*. In 1969 he was honored by the Wine Institute "in appreciation for his extensive contribution to the progress of the industry." Marcus authored three wine books: *Dictionary of Wine Terms*, a 64-page pocket-size booklet first published in 1955 that enjoyed numerous editions; *How to Test and Improve Your Wine Judging Ability* (1972, 88 pp); and *Lines about Wines* (1971, 214 pp), a selection of his *Wines & Vines* editorials. The following is taken from *Lines about Wines*, and written by Marcus in October 1970. —Ed.]



ecause I came to *Wines & Vines* as a journalist knowing nothing about wine production beyond the fact the stuff came from grapes, I spent the entire first weekend, after I got my editorial job, at

home curled up with a good book—a real mystery story titled *Commercial Production of Table Wines* by Amerine and Joslyn.

This little volume, published by University of California in 1940 for industry use, gave me at least a beginner's knowledge of winery cellar practices so that my subsequent writings sounded reasonably authoritative.

That was nearly three decades ago. Yet even today, as I write this, a copy of *Table Wines* sits on my desk within reach of my hand. True, this is not the slim treatise published by U.C. back in 1940 and available from the University without any charge whatsoever. Nor is it the larger *Table Wines*, also by Amerine and Joslyn, published in 1951 by the University and priced at \$4.50 retail. It is, instead, this same duo's considerably bigger *Table Wines*, published earlier this year to sell at \$25.

From free to \$4.50 to \$25 is one measure of what has gone on in the American wine industry (and the American economy) in the three decades separating the first Amerine-Joslyn table wine book from the third. This, however, is not the important measure.

That is to be found in the fact that in 1940 it took the authors only 143 pages to put together all the then-available information on table wine production, while in 1951 they had to use 397 pages to do an equivalent job, and this year almost a thousand pages.

Since I take this to represent an apparent seven-fold increase in the knowledge of how to make better and better table wines, it seems logical for me to conclude that the wine industry has, in the past thirty years, moved ahead farther and faster than at any previous like period in its long history.

Who gets a pat on the back for this, I can't tell you. Except it's no one man or ten men or even two dozen men. The references cited in the latest *Table Wines* total over 2,000, reflecting untold hours of research by hundreds of individuals.

You would think that, after maybe a thousand years of research, just about everything that is to be known about making table wine would now be on record. Not so. I'll warrant that today there are researchers all over the world discovering still newer things about how table wine becomes table wine. Likely result: the next Amerine-Joslyn *Table Wines* book will top 2,000 pages.

I pity any future new-to-the-industry editor who'll have to spend his first weekend on the job studying that.





BOOKS & BOTTLES

by
Fred McMillin

MAKING SENSE

The Book: *A Natural History of the Senses* by Dr. Diane Ackerman, Cornell University. Vintage Books, 1990. Paperback edition, 332 pp.

■ "Polar bears are not white." ■ "No two of us taste the same plum, because of heredity." ■ Evolution is phasing out our sense of smell." ■ Color doesn't occur in the world, but in the mind."

Since enjoying and evaluating wines requires the careful use of our senses, I took Dr. Ackerman's fundamental advice: "To begin to understand the gorgeous fever that is consciousness, we must try to understand the senses—their origin and evolution."

Smell

Smell was the first of our senses. It is a throwback to that time, early in evolution, when we thrived in the oceans. An odor must first dissolve into a watery solution [that] our mucous membranes can absorb before we can smell it... Smell was so successful that in time the small lump of olfactory tissue atop the nerve cord grew into a brain. We think because we smelled.

Vision

When we crawled or flopped out of the ocean onto the land, the sense of smell lost a little of its urgency. Later, we stood up and began to look around. Vision and hearing became more important for survival. The shadow of a distant lion slinking through the grass was a more useful sign than any smell... Man no longer requires smell to mark territories, recognize individuals, &c. Evolution is phasing out our sense of smell.

Our eyes are the great monopolists of our senses. To taste or touch your enemy or your food, you have to be unnervingly close to it. To smell or hear it, you can risk being farther off. But vision can rush through fields and up mountains.

Seventy percent of the body's sense receptors cluster in the eyes.

Color doesn't occur in the world, but in the mind. Other animals perceive colors differently than we do, depending on their chemistry. Many see only in black and white. Some respond to colors invisible to us. The many ways we enjoy color are unique to humans.

Not all languages name all the colors. Japanese only recently included a word for "blue." Primitive languages first develop words for black and white, then add red, then yellow, and green. Because ancient Greek had very few color words, a lot of brisk scholarly debate has centered around what Homer meant by such metaphors as the "wine-dark sea."

Taste

Normally nothing enters our bodies for help or harm without passing through the mouth, which is why it was such an early development in evolution. It's the door to the body, the parlor of great risk. While used for other things, the mouth mainly holds the tongue, a thick mucous slab of muscle, wearing minute cleats as if it were an athlete.

Our taste buds, as seen by the scanning electron microscope, look as huge as volcanoes on Mars, while those of a shark are beautiful mounds of pastel-colored tissue paper. Adult humans have about 10,000 taste buds, grouped by theme (salt, sour, sweet, bitter) at various sites in the mouth. Inside each bud, about 50 taste cells busily relay information to a neuron, which will alert the brain.

■ Why are they called "buds"? Two centuries ago a couple of German scientists found those "busy" taste cells overlap like petals — hence, they were dubbed "buds."

The Bottles: Wines that gave my students' senses a good workout ...

SMELL – Gundlach-Bundschu 2003 Gewurtztraminer. \$22. Flora Springs 2002 Soliloquy (Sauvignon Blanc). \$25.

VISION – (pink) Sutter Home 2003 White Zinfandel. \$4. (deep garnet) King Estate Domaine 2001 Pinot Noir. \$50.

TASTE – David Bruce 2001 Petite Syrah (Paso Robles). \$25. St. Clement 2001 Cabernet Sauvignon (Napa Valley). \$35.

HEARING – The nicest pop in recent classes came from the 2001 Schramsberg Cremant Sparkler. \$32.

Conclusion

From the book: Once a mind is stretched, it never returns to the same shape. Dr. Ackerman surely stretched mine!



The Junior Enologist & the Banker's Wife:

MAYNARD AMERINE & FRONA EUNICE WAIT

by Thomas Pinney



rona Eunice Wait's *Wines and Vines of California* (San Francisco: Bancroft, 1889) is one of the earliest and fullest accounts of the wine industry in California; indeed, it had no real predecessor, since no one before her had systematically visited most of the main wine-growing regions of the state in

order to write about them for a general public. The book is full of information and must still be read by anyone with an interest in the history of California winemaking.

It was therefore highly probable that the book would, sooner or later, be brought back into print, and so it was, when in 1973, Howell-North Books of Berkeley published a facsimile edition of *Wines and Vines of California*, with an introduction by Maynard Amerine, then the Professor of Enology in the Department of Viticulture and Enology, University of California, Davis, and formerly chairman of the department. At the outset of his introduction, Amerine tells us that he had known the author, and briefly describes the circumstances:

I first read *Wines and Vines of California* in 1935 or 1936. I remember it well because shortly thereafter I met the author, Frona Eunice Wait (then Mrs Colburn, after her remarriage in 1900), at her apartment in San Francisco. We discussed the possibility of her giving a seminar on pre-Prohibition California wineries to the Department of Viticulture and Enology at Davis. This she agreed to do, and her lecture revealed that she had retained her long-time enthusiasm for California wines.

In the rest of this article I would like to expand the information in Prof. Amerine's short and inexpressive paragraph, beginning with something about Frona Eunice Wait Colburn.

Frona Eunice Smith was born in 1859 in Woodland, California, just a few miles north of what is now Davis (though I imagine that there was no town there at the time, nor even Mr. Davis's farm). In the course of her long life she did many remarkable things, beginning with her work as the first woman reporter on the San Francisco Examiner; later she worked for the San Francisco Call and the San Francisco Chronicle. She is said to have been the model for the heroine of Jack London's first novel, *A Daughter of the Snows*. At some point she acquired a husband, the otherwise obscure Mr. Wait, by whom she had a daughter named Myretta. *Wines and Vines of California* was her first

book; it was followed in 1897 by a fantasy novel called *Yermah the Dorado*. In 1900 she made a second marriage, this time to Frederick H. Colburn, a San Francisco banker.

After her remarriage she evidently did not have to write for a living, but she continued to produce work at irregular intervals: articles for the Overland Monthly, a book titled *The Kingship of Mt. Lassen* (1922), and, in a return to the territory of her first book, a novel called *In Old Vintage Days* (1937), printed by the well-known San Francisco printer John Henry Nash (about whom Mrs Colburn had earlier published an article); the novel was apparently self-published.

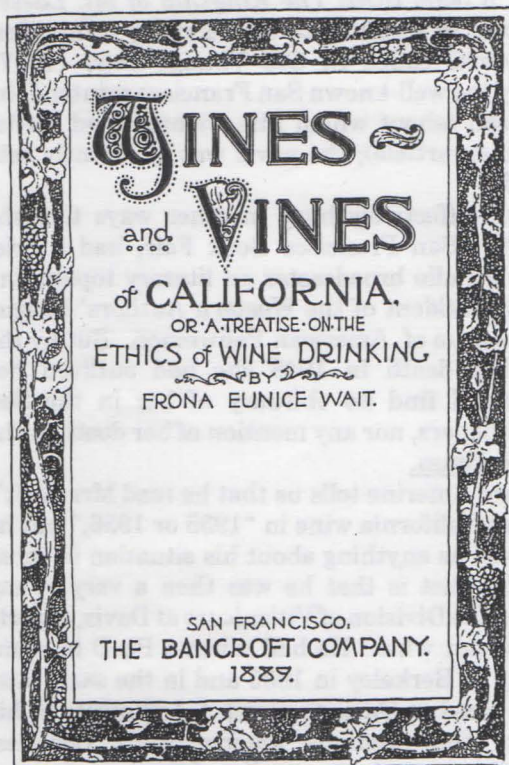
She was effectively busy in other ways too: she founded the San Francisco Book Fair, had a brief career as a radio broadcaster on literary topics, and served as president of the Western Authors' League and the League of American Penwomen. But by the time of her death in 1946 she had outlived her recognition: I find no obituary of her in the San Francisco papers, nor any mention of her death in the New York Times.

Maynard Amerine tells us that he read Mrs Wait's book about California wine in "1935 or 1936," but he does not tell us anything about his situation in those years. The fact is that he was then a very young member of the Division of Viticulture at Davis, eagerly learning about wine. He had taken a Ph.D in plant physiology at Berkeley in 1935 and in the same year had been hired at Davis to assist A.J. Winkler in his studies of the relations among grape varieties, regional climate, and wine quality. Like everyone else at Davis in those first years after Repeal, Amerine knew hardly anything about wine. He had been born in 1911, and so was only 9 years old when Prohibition descended upon the country. Repeal was not achieved until the end of 1933, by which time Amerine was well into his graduate studies. When he was called to Davis in 1935 he had almost everything still to learn about wine, and so he set himself to acquire knowledge. And that is why, around 1935 or 1936, he read Mrs Colburn's *Wines and Vines of California*.

It need hardly be said that Amerine proved to be a quick learner; he went on to a highly distinguished professional career and became one of the best-known authorities on wine in this country. But at the time he read Mrs Colburn's book, he was still very young and inexperienced: his title was "Junior Enologist in the Agricultural Experiment Station."

It was, Amerine says, shortly after he had read *Wines and Vines of California* in 1935 or 1936 that he met Mrs Colburn. I think that the date must have been 1937, for that is when a correspondence begins between the young Junior Enologist at Davis (he was then 26) and the elderly Frona Eunice Wait Colburn

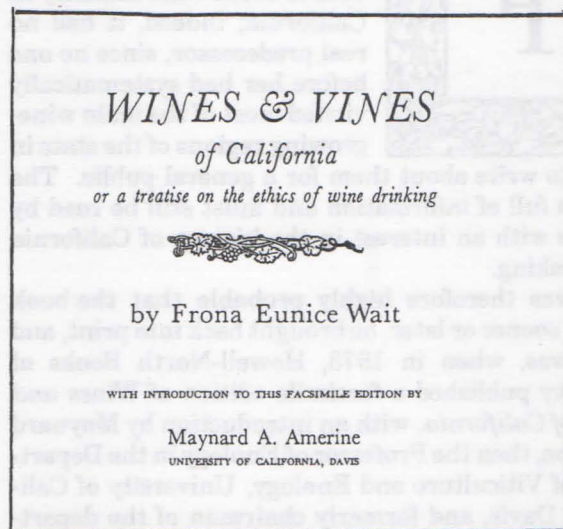
(she was then 78), who had written an important book about California wine in the days long before Prohibition. The correspondence has been preserved in the records of the Department of Viticulture and Enology at Davis, and it brings vividly before us this episode in which old and new in California wine history meet.



There are twelve letters altogether, eight from Amerine, four from Mrs Colburn, running from 22 October 1937 to 25 March 1938. In the first letter, Amerine, who had evidently met and talked to Mrs Colburn at some unspecified earlier date, writes to ask when he might call on her in San Francisco so that they can discuss her offer to give an "illustrated talk" to the people at Davis. Three days later Mrs Colburn replied, inviting Amerine to call early in November and adding this provocative declaration: "The viticultural industry is so different since the repeal of Prohibition, that I think your students would be interested in knowing how Wine Making was conducted in the 80's and 90's, when it was at its best."

Amerine replied most diplomatically: "I trust that we shall have a pleasant conversation with reference to the viticultural industry of yesterday and today. I quite agree that possibly our best days were in the '80's and '90's and that possibly some of the experiences in wine making in those days will be helpful today." It is hard to see how Amerine could "quite agree" with Mrs Colburn about the good old days, since he had only begun to learn about wine a couple

of years earlier. It is true that the Department at Davis had hired a veteran of the trade, E. H. Twight, to teach Amerine and Winkler about wine; Twight's career went back to around the turn of the century, but even he could not have known much about the 1880s. But we need not labor the question. Amerine was nothing if not tactful and, indeed, the sustained high courtesy of his letters to Mrs Colburn is one of their most striking elements.



Just before their appointed meeting on November 13th at the Colburns' San Francisco apartment at 757 Sutter Street, Amerine showed a further refinement of courtesy. "I wonder," he wrote, "if you would be my guest at lunch at the Palace after our conversation at your apartment. I should be delighted to plan for having you as my guest, if it is possible." To this charming prospect Mrs Colburn of course assented: "It will give me great pleasure," she replied, "and I am appreciative of your thoughtful consideration." This was not a bad performance on the part of a Junior Enologist in his relations with the wife of a San Francisco banker.

One is relieved to learn that all went well on the day appointed. Two days after the meeting took place Amerine wrote to Mrs Colburn: "It was a great pleasure for me to be able to meet you Saturday and I enjoyed our conversation very much. It was also a pleasure to have you at the Palace for lunch, and I trust that we will have other opportunities when it will be possible to have such nice food, wine, and conversation."

No date had yet been set for Mrs Colburn's lecture at Davis, however, and there was now a break in the correspondence, from 15 November 1937 to 14 February 1938. On the latter date Amerine resumed the correspondence, this time with a definite date: could she come to Davis on March 22nd to address a class in the afternoon and to speak to the Horticultural Round

Table in the evening? Yes, she could, though there had been many changes since they last met. Her husband had died just eleven days after that lunch with Amerine at the Palace; she had been so ill that it would have been impossible to go to Davis, but now she was quite prepared. She would also like to bring her friend, Miss Glass, the wine editor of a San Francisco journal called *Beverage Industry News*.

Amerine was equal to all that was required. He would drive to San Francisco and call for Mrs Colburn and Miss Glass, take them to Davis in time for Mrs Colburn to have a little rest before meeting the class, and return them to San Francisco himself unless they should wish to take the "very fast train" that left Davis at 8:15 p.m. And so it was done, apparently to the satisfaction of all concerned. "I am still exhilarated and enthused," Mrs Colburn wrote on 24 March, "by my visit to Davis, and the splendid care given me, and Miss Glass. You are a perfect host, and it was a rare treat to be with you, and your earnest group of students. It will not be your fault if California wines fail to come back as good or better than ever."

Amerine's reply to this most generous compliment is the last letter in the correspondence. "I trust that we shall have the pleasure of entertaining you again in the future at Davis when we will have more time in which to go over the contents of our cellar" (he means the collection of experimental wines that he and Winkler had been producing from grapes gathered from every variety and every region in the state). And he adds a characteristic touch: "I believe you once told me that eventually you would like to donate the slides to the University. I assure you that if such is your intention, we will give them every good care possible." Amerine had the true collector's spirit; he formed a great collection of wine books for his own library; he helped to build the unmatched collection in viticulture and enology now in the Shields Library at Davis (where it is housed in the Amerine Room); but did he get Mrs Colburn's slides? I have no idea. But it would be more than a little interesting to know.

[The author and *The Wayward Tendrils Quarterly* wish to thank Special Collections, Shields Library, UC Davis, for permission to quote from the Amerine-Colburn correspondence (AR-59, Box 6).]

WILLIAM D. HOWELLS: "Does it afflict you to find your books wearing out? I mean literally... The mortality of all inanimate things is terrible to me, but that of books, most of all." SEE *BOOK CARE* THIS ISSUE!

Peter Pauper Picked a Pile of Pretty Papers ... or, Wine from the PETER PAUPER PRESS

by
Gail Unzelman



2003 the Peter Pauper Press of White Plains, New York (earlier at Mt. Vernon, NY), celebrated 75 years and three generations as a family business. This popular and prolific publishing house was founded in 1928 by 22-year-old Peter Beilenson with a

foot-treadle press in the family home basement—to publish books "at prices even a pauper could afford." After an apprenticeship with legendary typographer Frederic Goudy, Beilenson "developed his own elegant design style, and set up shop to produce beautiful, inexpensive editions of classic books." His first book, with a print run of 100 copies, was *With Petrarch: Twelve Sonnets*, translated by John Millington Synge.

In 1932 Edna Beilenson joined her husband in the business and would soon introduce the concept of the small, quality gift book to the publishing industry. These petite-sized, cheerful, well-designed and crafted books, decorated by talented illustrators and dressed in colorful paper covered boards with matching dust jackets, presented favorite themes: literary classics, Americana, ethnic, holidays, cooking (including drink), garden, family, humor, love, friendship, inspirational, and others.

In 1983 the second generation of Beilensons took over the Press following the death of Edna (Peter had died in 1962). Nick Beilenson, a corporate attorney, and his interior designer wife, Evelyn, set aside successful careers to invest their future in the Press. Son Laurence joined the company in 1994 and is now Pauper president. Together they oversee the 40 or so new books and other products (calendars, Christmas cards, journals) published each year.

I have appreciated these charming Peter Pauper volumes since the first time I discovered them in a bookseller's shop many years ago, and have attempted to collect all those that relate to wine—so far, almost twenty books. (There may be others with a wine quote or two, but I have not searched them out.) The little collection is gathered together on one shelf: the colorful casings compliment one another and add to the joy of the books. (Most of these books are of a similar size, about 4" x 7", and ~60 pages in length.)

The *Rubaiyat of Omar Khayyam* has been a favorite title with the Press: there have been five separate printings (that I know of). The earliest, with illus-

trations by Paul McPharlin and elaborately drawn Persian-style margins by Carl Cobbledick, was published in 1940. The most recent is the 1991 production illustrated by Scharr Design. (I much prefer the earlier renditions.)

For cookbook fans, beginning with *The Holiday Cook Book* in 1950, there are close to 80 titles to date.

Peter Pauper books are fun, and inexpensive, to collect, and they do make great gifts!

"GIFT EDITIONS"

[1949] *The Rubaiyat of Omar Khayyam*. Translated by Edward Fitzgerald. Decorated by Vera Bock. [60] pp. 4½ x 7½.

[1950s] *The Rubaiyat of Omar Khayyam*. Rendered into English Verse by Edward Fitzgerald. Illustrated by Jeff Hill. [63] pp.

1951. *The Holiday Drink Book*. Pictures by Vee Guthrie. 61 pp. Boxed.

1953. *Holiday Punches. Party Bowls and Soft Drinks*. Compiled by Edna Beilenson. Pictures by Vee Guthrie. 61 pp. Boxed.

[Charming as it is, the recipes herein contain no alcohol. Bah! Humbug! But one could add, I imagine.]

1955. *The Merrie Christmas Drink Book*. Decorated by Ruth McCrea. 63 pp. [2nd ed., 1984]

1955. *King of Hearts Drink Book*. Illustrated by Josephine Irwin. 63 pp.

1955. *Queen of Hearts Drink Book*. Illustrated by Josephine Irwin. 64 pp.

1957. *ABC of Wine Cookery*. Decorations by Ruth McCrea. 61 pp.

1957. *Aquavit to Zombie. Basic and Exotic Drinks*. Compiled by Peter Beilenson. Illustrated by Ruth McCrea. 60 pp.

1964. *Peter Pauper's Drink Book. A Guide to Drinks and Drinking*. By Peter Beilenson. Illustrated by Ruth McCrea. 62 pp.

1969. *All You Need to Know about Wine*. By G. B. Woodin. Illustrations by Chrystal Corcos. 62 pp.

1974. *Making Wine at Home*. By Frank J. MacHovec. [Not illustrated]. 64 pp.

1991. *The Rubaiyat of Omar Khayyam*. Rendered into English Verse by Edward Fitzgerald. Illustrated by Scharr Design. [62] pp.

1993. *Holiday Toasts & Graces*. Edited by Barbara Kohn. Illustrations by Grace De Vito. 56 pp.

"COLLECTOR'S EDITIONS"

[1940] *The Rubaiyat of Omar Khayyam*. Done into English by Edward Fitzgerald. With illustrations by Paul McPharlin. [62] pp. 5¼ x 7½. In slipcase. The Press bibliography credits artist Carl Cobbledick for the wide border design gracing each page, and states an edition of 1650 copies, but this is not printed in the book.

[1941] *Songs and Lyrics. Love Poems • Nature • Wine • Mirth • Moralities....* 5¾ x 9½.

No illustrator is named. Decorative chapter headings are printed in rose. Off-white paper covered boards, decorated with a rose-colored entwining wallpaper-looking pattern. Rose-colored slipcase, with printed label.

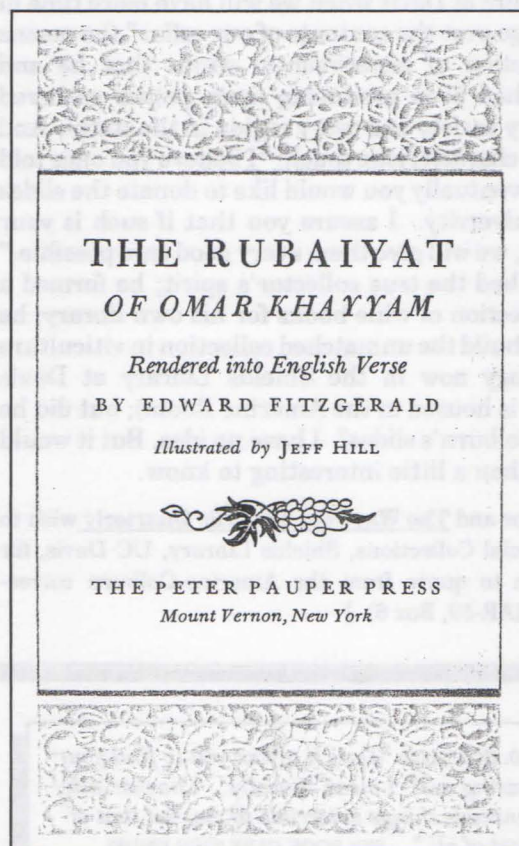
1955. *The Glutton's Paradise. Being a Pleasant Dissertation on Hans Sachs's "Schlaraffenland" and some Similar Utopias*. By Hans Hinrichs. 35 pp. Illustrated. 7" x 10".

An extra-lovely book, printed on fine stock, illustrated with numerous early woodcuts, several fantasy-land double-page engravings, and one tipped-in color plate.

[1961] *The Rubaiyat of Omar Khayyam*. Translated by Edward Fitzgerald. Illustrated by Jeanyee Wong. [43] pp. 6½" x 10".

Rose, orange, and black is the color scheme, printed on pale grey paper. Nine plates; masterfully decorated paper boards and dust jacket.

NOTE: The Press has a 37-page spreadsheet-format bibliography of their publications available for \$10. Send your request and check to Nick Beilenson, PPP, 202 Mamaroneck Ave, Ste.400, White Plains, NY 10601. Indicate your preference for "Excel spread-sheet" or "hard copy."



[From the title page, ca 1950s — reduced]



CORNERS BUMPED AND WORN

by Ruth Walker

[Ruth Walker, long-time proprietor of Reade Moore Books in northern California, is a talented craftsman of fine book restoration and conservation. Your editor can personally recommend her to take care of any of your book needs. Contact Ruth at walker@sun.net. We welcome her "Corners Bumped & Worn" once again to our *Quarterly*. — Ed.]

"Stinky, musty, moldy books"

I recently received a call from fellow Tendril Nina Wemyss: "Is there anything one can, or should, do with a 'musty-smelling' book?"

Our editor thought this might be a good opportunity to review book care in general, and address this specific problem in particular.

Stinky books can be a serious problem to a book collection. As the mold spores will migrate (and left-over spores can reactivate), the ultimate solution is to replace the book, if at all possible. However, as a stop-gap measure, the following procedure is recommended.

The Kitty-Litter Treatment

Get a container large enough to stand the offending book upright, and fanned-out: a plastic storage box (with lid) or a cardboard wine box lined with a plastic bag will work just fine. Shake baking soda on the bottom of the box (or plastic bag), then add about 2" of kitty litter gravel. Fan the pages of the book and stand the book on the gravel; cover the container, and leave for several weeks. If the moldy-musty odor has not disappeared, repeat the process.

Caring for Your Books

Books, like wine, appreciate attention to their special needs. Here are a few guidelines for maintaining those treasured volumes.

TEMPERATURE. The ideal temperature to keep your books in a happy state is 60 to 70 degrees Fahrenheit. In good weather, open the windows and let some fresh air circulate among the books. Never locate your bookshelves near heater vents or radiators—the heat can quickly dry out the books.

HUMIDITY. Keep the humidity level where your books are housed in the 45 to 60 percent range. Do not store books in attics, basements, or barns—the extremes in heat and humidity can be disastrous.

LIGHT. You recognize these catalogue or on-line descriptive terms: "spine sunned" / "spine faded." Not a desirable copy. Sun rays can be extremely damaging not only to the spines of books, but to the paper, cloth, and leather. Shield library-room windows with a protective covering.

SHELVING. Books appreciate glass-fronted book-

cases. Except for oversize volumes such as atlases and coffee-table books, it is best to keep your books standing upright, with books of similar size next to each other. Do not pack the books too tightly together on the shelf, and there should be a few inches of open space behind them to allow for air to circulate. A sprinkling of borax powder at the back of the shelves discourages silverfish and firebats.

DUST. Someone once said that "dust" makes a good protective covering for the book; don't you believe it. Dust is a serious enemy and an inviting habitat for mold spores to multiply. Cosmetically, over time, dust can stain the page edges; the book is now "soiled," not just dusty. At least twice a year, give your books a thorough dusting with a fine dusting brush. The books can also be vacuumed, carefully, using a soft-bristle brush attachment with the suction on low.

CLEANING. For your valuable books, always consult a paper conservator or restoration bookbinder before attempting any stain removal. For "everyday" books, there are several accepted "at-home" methods of soil removal. A careful rubbing with a dry eraser-pad (available from art supply stores or Brodart Library Supplies, shopbrodart.com) often removes light soiling from paper and cloth. Common dirt can be dabbed with a soft cloth dipped in a little rubbing alcohol. For crayon marks, coat them lightly with rubber cement, let dry, then gently rub off. For stickers, labels, or tape, carefully heat with a hair dryer set on low.

HANDLING. Remember, a book lover never removes a book from the shelf by pulling the top of the spine with one finger. Use your thumb and fingers to grasp the front and back cover at the center of the spine, and pull the book out (pushing back the neighboring books on either side facilitates this). Put the book on a flat surface to examine it; for the spine's sake, don't force it open too far. Turn the pages with care, using the top edge, not the bottom.

NO-NOS. Paper clips, newspaper clippings, pressed flowers, adhesive tapes (including cellophane)...your books do not welcome any of these.

Recommended Reading

The Care of Fine Books by Jane Greenfield is an in-depth discussion of how to take care of books, including a short history of book construction. *The Practical Guide to Book Repair and Conservation* by Arthur Johnson: the best overview on book repair for the collector, with a useful glossary and great illustrations. *Cleaning, Repairing, Caring for Books* by R.L. Shep includes everything you have ever wondered about trying to fix: dirty edges, newspaper clipping stains, sun-fading. All three books are quality paperbacks and not at all expensive. ■

"Several Yards of Shelves" in 1894 Wine Books Recommended by J. Thudichum

by
Gail Unzelman



In 1894 John Louis William Thudichum (1829–1901) published *A Treatise on Wines: their Origin, Nature, and Varieties, with practical directions for viticulture and vinification* (London: George Bell, 387 pp.). This was an abridged edition of the

earlier 1872 work written with co-author August Dupré, *A Treatise on the Origin, Nature, and Varieties of Wine: being a complete manual of viticulture and œnology* (London & New York: Macmillan, 760 pp.). James Gabler, *Wine into Words* (2nd ed, 2004), gives a summation of Thudichum's 1894 book:

André Simon in commenting on this edition noted: "Most of the scientific data contained in the 1872 edition have been omitted, but the majority of the errors have been retained. It lacks the thoroughness of the earlier work." It received a scathing review from the editors of the *Pacific Wine & Spirit Review* (San Francisco): "The book is chiefly remarkable for being a fargone, out-of-date affair... 'On the Ohio, the Rhine of North America, there were 1550 acres in cultivation.' Indeed? And no mention whatever of any wines in California! Read up, Thudichum—read up. There might be time for even you to learn a little."

Nevertheless, Thudichum's Preface does provide an interesting review of books on wine and viticulture deemed worthy of shelf space at the time. Now, some one hundred years later, we would have appreciated a bit more thoroughness in his listings. My additions are in brackets.

In the history of the culture of the most important nations wine takes a significant place, and is eminent over all other beverages, as well in its daily trivial as in its festive and solemn use. It rouses the higher faculties of thought, memory, and imagination, the poetical forms of all phases of the mind; it increases the zest for life and its duration. Subordinate, but of similar significance in the given cases, are its powers to remove pain and cheer and strengthen the heart in processes of recovery from fatigue, injury, or illness. Compared to the benefits which wine confers, the harm produced by its misuse is truly insignificant; even its symbolic role has protected its physiological mission, and ought to increase and secure that protection for all time to come.

"poetical appreciation"

In the work of my late father, *Grapes and Wine in the History of Culture* [Dr. Georg Thudichum, *Traube und Wein in der Kulturgeschichte*, Tübingen, 1881], will be found an almost poetical appreciation of this part of the history of civilization, clothed in diction reminding of Tacitus by brevity and significance. It presents one of the pleasing aspects of the process of culture, as it does not include the record of any conflict of opinions concerning the practice of past centuries. Sixty-seven authors of antiquity, arranged alphabetically from Ælian to Xenophon, contribute materials for this appreciation, and 67 modern writers, from Anton to Welles, treat the subject either expressly or *passim*, and thus accumulate an amount of ethical testimony for which we moderns have to be highly grateful.

Technical Literature

The technical literature, on the other hand, comprises some hundreds of volumes, of which I have scrutinized all that are of any importance or originality, and those in my possession occupy several yards of shelves. But it is incompatible with the proportions of this treatise that I should give a bibliography ... I therefore confine myself to a few short indications of the most prominent writings, in order to aid active minds who should like to institute independent inquiries.

French Contributions:

Odart, Rendu, Chaptal, Ladrey, et al

French œnological literature in general is voluminous, and includes many works of interest and importance. Amongst these are the "Universal Ampelography" [*Ampélographie Universelle ou Traité des Cépages...*] of Count Odart, the *Ampélographie Française* of Victor Rendu, works which mainly treat of the natural history and cultivation of vines. Amongst the best known works on the art of making wine are those of Count Chaptal, peer and minister under the Bourbon dynasty, who treated the subject from the chemical standpoint [*Art de Faire, Gouverner et Perfectionner les Vins*, 1801; *Art de Faire le Vin*, 1807]. The work of B.A. Lenoir [*Traité de la Culture de la Vigne et Vinification*, 1828] consists of a first viticultural and a second œnopoetic part. The work of M.C. Ladrey [*Chimie et Histoire Naturelle Appliquées à l'œnologie*, 1857], like that of Chaptal, embodies mainly the application of chemical principles and is the best French work of the middle of our century. It represents the practice of the Bourgogne, in a town of which, Dijon, the author was professor of chemistry; to it is appended a useful bibliography. The work of Maumené, *Sur le Travail des Vins*, is also chemical, but treats also with great detail of the physical conditions called into play in the production of effervescent wines. The works of Pasteur led to great developments in the knowledge of the nature of the

diseases of wine, which were recognized to be the result of the invasion of fungi, and of the means for their destruction by the skillful application of heat. The vineyards and wines of the Médoc were described at length by W. Franck [*Traité sur les Vins du Médoc*, 1824, subsequent editions], by D'Armailhac [*Culture des Vignes dans le Médoc*, 1867], and by Ch. Cocks, re-edited by E. Féret [*Bordeaux et ses Vins...* 1868]. This latter contains many sketches of habitations called "châteaux," and thereby approaches to an illustrated traveller's guide, for which indeed Cocks had originally intended it. Other parts of France have not been so explicitly treated, and on some important areas, e.g., the Moselle Valley of Alsace-Lorraine, the French vine-crowned muse has remained silent.

Spanish works

Spain counts only a few œnological publications. First amongst them is the work of Clemente [Simon de Roxas Clemente], "On the Vines of Andalusia" [*Ensayo sobre las Variedades de la Vid ... en Andalucía*, 1807]. Useful encyclopædic works are those of Morales [?], who was formerly secretary to the Spanish Board of Agriculture; of Tablada [?H. Tablada, *Tratado del Cultivo de la Vid en España*, 1870; ?Jose de Hidalgo Tablada, *Tratado de Vinificación*, 1850], an author of merit, almost the only one who gives original information on Spanish wines in general. A work by Arago [*Tratado Teorico-Practico sobre la Fabricacion...*, 1878] opens with an extensive description of Spanish vines; to the œnological part is appended a discourse on cider and on beer. Of special monographs, one by Barreto [?], a physician of Madrid, on the wines of Jerez deserves special notice.

Of Portuguese works we have to notice a series of exhaustive "Reports on the Viticulture and Wines of Lusitania" [?] published by its government in 1867 which will fill a large octavo volume, but owing to the want of systematic arrangement and of indices, are difficult to peruse. Another Portuguese official publication [?] was ornamented with colour-printed plates representing the principal vines and their fruit in the elegant style of the modern French Duhamel [*Traité sur la Nature et sur la Culture de la Vigne...*], but the costly enterprise was not completed. Amongst Portuguese monographs on special subjects, that of Oliveira, jun., "On the Phylloxera" (Porto, 1872) [Jose Oliveira Junior, *Novo Flagello das Vinhas. Phylloxera Vastatrix*] is meritorious and well illustrated.

Italian wines

Concerning Italian wines, the period of the Renaissance had more and better authors than the present time. An authoritative summary description of Italian wines was published in 1869 as a result of their exhibition in Paris. [title?]

British authors

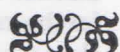
Many British authors have left us works of interest and value. One of the earliest was Sir Edward Barry, a physician at Bath, and afterward state-physician to the Viceroy of Ireland [*Observations Historical, Critical, and Medical on the Wines of the Ancients...*, 1775]. Dr. Henderson's "History of Wines" [*History of Ancient and Modern Wines*] was published in 1824, that of Redding [*History and Description of Modern Wines*, 1833] was published in 1836 [sic]. The works of M'Culloch ("Commercial Dictionary") [? *Remarks on the Art of Making Wine*, 1816] and of Busby ("Travels") [*Journal of a Tour through some of the Vineyards of Spain and France*, 1833] gave much useful information. Forrester, "On Port Wine," appeared in 1854 [of the many works by Forrester on Port wine, it is not clear which title is meant here]; Tovey's work in 1862 [*Wine and Wine Countries...*]. The sale of the contents of the cellar of this scientific and accomplished wine merchant, which took place after his death, a few years ago, at Bristol, realised remarkably high prices. The work of T.G. Shaw [*Wine, the Vine, and the Cellar*, 1863] was distinguished by original information, and by the endeavour to lighten what he thought a heavy subject by the buoyancy of much poetry. Sheen's work [*Wines and other Fermented Liquors, from the Earliest Ages to the Present Time*, 1864] also was a creditable performance, though, like most authors who attempt to treat didactic scientific subjects in what I may be allowed to call a belletristic manner, its writer rather diluted his essence by the introduction of anecdote for the diversion of the reader, as Shaw imported poetry. The late Dr. Druitt's writings [*Report on the Cheap Wines from France, Italy...* 1865; 2nd ed, 1873] were intended to popularize cheap wines, and in this direction they have had a certain amount of success, particularly by making the public better acquainted with the effervescent wines of the valley of the Loire. Sir J. Emerson Tennent's essay, *On Wine, Its Use and Taxation*, 1855, was mainly directed against the reduction of the import tax on wine; it was an able diplomatic and economical memorial, and much of its argument has been borne out by modern developments of the wine trade.

Australia

Wines of Australia were for the first time scientifically described by the Rev. John I. Bleasdale, in one of the so-called "International Exhibition (Melbourne, 1872-73) Essays" [*Two Essays drawn up for the Official Record of the Exhibition...*, 1873].



THE STAR CHAMBER DINNER ACCOUNTS



being some hitherto unpublished Accounts of
Dinners provided for the Lords of the Privy
Council in the Star Chamber, Westminster,
during the reigns of Queen Elizabeth I and
King James I of England, with a foreword
and commentary by

André L. Simon



GEORGE RAINBIRD

FOR

THE WINE AND FOOD SOCIETY

