

the WAYWARD TENDRILS Newsletter

Vol.2 No.1

A WINE BOOK COLLECTOR'S CLUB

March 1992

TWO FRENCHMEN IN AMERICA

By Charles L. Sullivan



nobibliophiles immediately associate Pierre Viala's name with his (with Victor Vermorel) great seven volume ampelography (1901 - 1910), Traité général de viticulture, but they are more likely to own and use Jancis Robinson's remarkable and more affordable Vines, Grapes and Wines (1986). Many years before the appearance of the French professor's magnum opus, he traveled in America and culminated the first stage of a viticultural process which would save the vineyards of Europe and California from destruction. His 1887 visit to the United States is recorded in Une Mission Viticole en Amérique (1889). Fourteen years earlier Jules Planchon, Viala's colleague at the University of Montpellier, had made a similar visit to this country. Both were interested in the use of native American grape varieties as resistant rootstock on which to graft European vinifera varieties being attacked by the phylloxera.

Planchon's trip to Europe was recorded in an 1873 24-page brochure, Le Phylloxera et les Vignes Américaines, and then in two popular articles in "Revue des Deux Mondes" (2/1 and 2/15/1874). The full report appeared in 1875 as Les Vignes Américaines, leur culture, leur résistance au phylloxera, et leur avenir en Europe. Planchon was the scholar who specifically identified the ravenous bug (July, 1868) and gave it one of its scientific names, phylloxera

vastatrix, the "destroyer." Next year C.V. Riley, the Missouri state entomologist, came to France and confirmed Planchon's discovery. It was also this Frenchman who advanced a very convincing hypothesis for the tiny louse's arrival from America to France and England between 1858 and 1862.

Planchon limited his visit in America to the land east of the Rockies and his scientific observations are worth reading. But English speaking readers would do just as well to read T.V. Munson's Foundations of American Grape Culture (1909 and 1966). What makes Planchon's work more important to us are his observations on American culture and his delightful descriptions of American grape growing and wine making in the 1870s. Planchon traveled with C.V. Riley and spent time in the Missouri, Ohio and New York wine country. Before arriving in Ohio he read Robert Buchanan's The Culture of the Grape, and Wine Making (1850) and visited the old man in Cincinnati. He was surprised at the many Germans there with faces "full of vivacity." He described the quality of local ice cream and commented on restaurants and eating habits. (Planchon's writings are rare in this country, but a lively description of his visit and of his interesting observations appear in an article by Dwight W. Morrow, Jr. in "Agricultural History", 34:2, April 1960).

Viala was also assisted by C.V. Riley, now the chief entomologist for the U.S.D.A. He stayed in Washington, D.C. for a few days and then headed into the country, to New York, Ohio, Missouri and Texas. He stopped at winegrowing establishments in Hammondsport and at Kelley's Island,

TWO FRENCHMEN cont'd.

and visited such viticulturalists as Isidor Bush and Hermann Jaeger in Missouri. In Texas he headed for Denison and the breeding nursery of T.V. Munson, with whom he had corresponded for several years. Everywhere he observed the growing habits of native vines and the environments in which they succeeded. He was particularly impressed by Jaeger's work at Neosho, where he found an elaborate analysis of rupestris varieties, only a few of which were already known to the French. He also tasted Jaeger's wine from these grapes and gave a strange, almost unbelievable, evaluation, "assez bon goût."

When Viala got to California he visited the Southland and tramped through the ravines around San Bernardino, examining the local *V. girdiana* and *V. californica* vines. Then he headed for the Bay Area wine country and was greeted by Charles Wetmore and other representatives of the Board of State Viticultural Commissioners. He went to Napa where he was conducted by "M. Crug" through the vineyards around "Santa-Helena." He marveled at the huge *V. californica* growing along the stream beds there, but rejected them as totally useless as resistant rootstock, as had A. Millardet years earlier. (In 1885 this French scholar had developed a rating system for native American rootstock, to which Californians paid no attention.) That Californians accepted this vine as resistant must have puzzled the French professor. But such as the University's Eugene Hilgard had thought it resistant, even planting his own vineyard near Mission San Jose on this worthless rootstock. Viala's opinions were transmitted to California growers in 1887, but Wetmore did not get it published until three years later (Annual Report of the Board of State Viticultural Commissioners for 1889-1890). Even Napa's George Husmann credited the californica with resistance. This insular and seemingly mindless attitude by California's viticultural leaders is a mystery I do not understand.

Viala returned home and published his findings in 1889, a year after Planchon's death. Seven years later Arthur Hayne of the University of California visited Montpellier in search of specific varieties of American rootstock suitable for the replanting of the phylloxera infested valleys of California's wineland. He was shown a number of specific varieties of rupestris and riparia which he felt would perform well in the environment of the Golden State. He returned to California and specifically suggested the Rupestris St. George variety as a sort of universal resistant rootstock. At first the suggestion was resisted by some, particularly by George Husmann, who had a strange attraction for the Lenoir native hybrid, specifically rejected by Viala. The value of the Hayne suggestion came from the fact that a specific variety of rupestris was being suggested. Heretofore California vineyardists had simply talked about the rupestris species as if there were not a large number of varieties within it, some more resistant than others. It was as if a person with Cabernet Sauvignon wondered at why his neighbor's Zinfandel was more susceptible to rain damage than his grapes. After all, they were both vinifera. The work in France to identify specific varieties, particularly from riparia and rupestris vines, was facilitated by the work here of Planchon and Viala. The Rupestris St. George rootstock was used almost exclusively throughout California during the replanting boom in the state between 1898 and 1907. In fact, Viala took advantage of this situation in California, and in Australia, by having his work translated into English and published in the two countries (1903 and 1901) as American Vines: Their Adaptation, Culture, Grafting and Propagation.

Today a statuary bust of Jules Planchon stands in a small park across from the train station in Montpellier. On it are the words, "The American vine made the French vine live again and triumphed over phylloxera." Up the road, a little plaza bears the name of Pierre Viala. Their trips to America had helped save the wine culture of the Old and New Worlds. Their accounts of these trips are worth our attention. □

Some New Wine Books and Publications

American Wine Society. Publications available from the American Society include: McGrew, *Guide to Wine Grape Growing*, \$5; McGrew, *Basic Guide to Pruning*, \$5; Phillips, *Still Wines from Grapes*, \$3.50; Jackisch, *Wine Blending*, \$3.50; Plane & Mattick, *Wine Acidity*, \$2.50; Mobray, *Sulfur Preservation*, \$2.50; Jackisch, *Sensory Identification of Wine Constituents*, \$3.50; Mobray, *Elements of Wine Tasting*, \$3.50; Long, *Organizing and Conducting Wine Tastings*, \$3.50. Addr: 3006 Latta Road, Rochester, NY 14612.

Appellations d'Origine. Indications de Provence - Indications d'Origine. A. Develetian. J. Delmas et Cie, 1989 250 Francs ISBN 2225815364. reviewed by Maynard Amerine in *Wines and Vines*, January 1992.

Baxevanis, John. *The Wine Regions of America*. Stroudsburg, PA: Vinifera Wine Growers, 1992. 400 pages on the geography, history, politics and consumption of wine in America, by the editor of *Vinifera Wine Growers Journal*.. \$48. (price includes shipping and one-year of the *Journal*) May be ordered: 1947 Hillside Drive, Stroudsburg, PA 18360. Checks payable to *Vinifera Wine Growers Journal*.

Morton, Lucie Garrett. *Grape Rootstocks: Winemaking in the Vineyard*. Broad Run, VA: Riparia Press, 1992. Ad in *Practical Winery and Vineyard* January-February, 1992, page 47. address of publisher - P.O. Box G, Broad Run, VA 22014.

Sonoma Gardener Handbook. Santa Rosa: UC Cooperative Extension, 1992. 100 pages. A publication of the Master Gardener Program of the UC Cooperative Extension, this resource includes listings of local suppliers and services, a major section of articles on Sonoma County soils, microclimates, water and native plants. \$8.95. Checks payable to Sonoma County Master Gardeners Program, 2604 Ventura Avenue, Room 100-P, Santa Rosa, CA 95403.

The grand California Antiquarian Book Fair (sponsored by the Antiquarian Booksellers Association of America) was held in Los Angeles during the weekend of February 14-16. Over 200 hundred book sellers from around the world exhibited their best wares, and several nice selections of books on wine and food were offered. (Of course most of us gasped at the prices, but what else is new!) Mike and Tessa McKirdy (Cooks Books, Rottingdean) came with a boothful of lovely, old books. This was a first-meeting of the McKirdys for many of us, and their booth was the focus of much TENDRIL attention. On Saturday afternoon, WAYWARD TENDRILS members attending the Fair (Marian Gore, Hans Weiss, Roy Brady, Bo Simons, Bob Foster, Gail Unzelman, and newly-recruited member Heidi Congalton of Between the Covers Bookshop) were graciously invited to the home of TENDRIL Richard Kaplan and his wife Andrea, for our first WAYWARD TENDRILS Get-Together. Richard poured some wonderful wines that we enjoyed while we toured his wine cellar, perused his impressive library of wine books, and chatted about wine books and the Book Fair. It was a fine beginning to what we hope will become regular gatherings at future book- or wine-related events.

Our sincere thanks to member Hudson Cattell, editor and publisher of "Wine East - News of Grapes and Wine in Eastern America," for announcing the WAYWARD TENDRILS club in the Nov-Dec, 1991 issue.

John Sarles sent in a cluster of cheerful wine sayings for use in the Newsletter. Thank you, John!

The "Top Ten Treasures" series has been neglected for the last few issues - where are our offerings?

Member Erik Skovenborg has published a delightfully illustrated, well-written 30 pp booklet: *Vinexlibris. Bookplates with Wine Motifs*. Drop him a note for ordering information.

FACULTY AWARDS

Dear Newsletter:

If I had been giving out faculty awards when in graduate school at the University of Washington some years ago, all three medals would have gone to one professor.

The Bronze: After a summer of labor in his beloved, gastronomic garden, the professor's glowing bronze torso was the envy of all of us fellow four-wall handball addicts.

The Silver: His government-authorized basement brandy-still glistened like polished silver. (Being in chemical engineering, I constructed it for him from stainless steel.)

The Gold: The highest award was for that mischievous twinkle in his eye when educating us neophytes. E.g., as his wife served dinner, the professor said to me, "I think you might enjoy this little red wine." This was my introduction to Barolo.

The sky MUST be brighter, now that the twinkle has moved to the heavens. Oh yes, my professor's name was Angelo Pellegrini.

-- Fred McMillin

-- CYRIL RAY --

Dear Gail,

Congratulations on the completion of Vol. I. You and the other contributors have provided much pleasure to all of us "oenobibliophiles."

As a footnote to the bibliography of Cyril Ray, I thought the membership would appreciate the following notes on the predecessor to his wonderful Compleat Imbiber series

As noted (belatedly) in volume two of the series, volume one represented a selection of the best articles from the Gilbey house magazine of the same name. The Gilbey publication was issued irregularly, approximately three times per year, from 1953 to 1957. Early issues are undated, and only number two is numbered, so it is difficult to say exactly how many were issued. I own 10 issues, and do not have issue one, so there are at least eleven in total.

Unlike the typical house organ, the Gilbey "Compleat Imbiber" was consistently a substantial (40 pages or so) publication, consisting primarily of original articles and art relating to wine and spirits. There were also a variety of advertisers, and only a few pages devoted to Gilbey's itself.

Cyril Ray does not appear to have been associated with the series until the Summer 1955 issue, when his article "Sweet and Dry" was published. He then contributed a sort of column, entitled "Jug and Bottle," to the Christmas 1955 and Spring/Summer 1956 issues. Finally, he wrote "The Furniture of Fuddle" (on silver wine labels) for the Spring/Summer 1957 issue. This was, I believe, the last in the Gilbey series, and contains an advertisement for Volume 1 of the Ray series. Both "Sweet and Dry" and "The Furniture of Fuddle" were reprinted, with substantially identical artwork, in Volume 1 of the series.

I would be thankful if any member can help to fill in the gaps in my knowledge of this intriguing publication.

Sincerely, Rick Witschonke

Dear Tendrils,

In several of Cyril Ray's books, on the author's credits page, Morton Shand's A Book of French Wines (Revised and edited) is listed as one of his works. Gabler's entry for P. Morton Shand (p.242) reads: A Book of French Wines, 2nd ed. rev and enlarged by Cyril Ray. London: Jonathan Cape, 1960. I have both this London imprint and a New York (Knopf) imprint; neither one states that the book was revised and enlarged by Ray. Does anyone have a copy that credits C. Ray with the revising, editing, and/or enlarging?

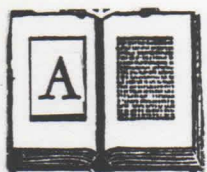
Thanks, G. Unzelman

THE WAYWARD TENDRILS is a non-profit organization founded in 1990 for Wine Book Collectors. Yearly membership dues are \$10 and include subscription to the Newsletter, published quarterly. Permission to reprint is requested. All correspondence should be addressed to THE WAYWARD TENDRILS, P.O. Box 9023, Santa Rosa, CA 95405, USA. Editor: Gail Unzelman.. Assistant Editor: Bo Simons.

-- OENOTYPOPHILY: WINE & PRINT
IN THE STATE LIBRARY --

by Valmai Hankel

[Adding a significant chapter to our Wine Libraries of the World series, the Newsletter is pleased to present the following paper, kindly submitted by Valmai Hankel, Fine Books Librarian, State Library of South Australia. Her talk was given to the Friends of the State Library 16 Apr 1991.]



As the custodian of the fine and rare books and special collections of South Australia's State Library, I am responsible for the preservation, and nurture, of the biggest collection of wine books, in Australia's biggest wine-producing state. I am also a lover of wine.

As I see it, I am responsible for books on wine and also for the promotion of knowledge on the subject. As a child, I was taught that Australia's three major products were wool, wheat, and wine. I grew up to realize that wine was, at least, the most fragrant of the three. And, in many ways, the most important.

Years ago, I began to study the history of wine. I began to try to promote knowledge of wine and the wine trade as presented in books - in addition to my responsibility as a Librarian to promote an understanding of books.

My earnest endeavors led me to prepare an exhibition for which I coined a neologism - oenotypophily. I can only excuse this because its attempt to mean the love of wine and printing was basically Greek, unlike the bastard terminology of, say, medicine.

Behind this fearsome facade was an interest both professional and personal: I can appreciate wines - Australian, European, American; and I can appreciate the books - technical, historical, social - and even coffee table - which expound the growing,

making, sale and consumption of the lovely essence of the vine.

As a Librarian, for example, I can handle a first edition of James Busby's Treatise on the Culture of the Vine, published in the far-off colonial days of 1825, and know that it is the infant ancestor of a national industry. Busby represents the thousands of small vineyards of 1991, the rich fragrance of vines at vintage, the pruners enduring the biting frosts and the clogging mud of every May and June, the optimism that anticipates next autumn's weather in terms of degrees Baume and, years later, of various esters in a million bottles. Busby represents the great family firms of Hardy and Yalumba, the multi-national companies such as Penfold and Mildara-Blass, the small makers such as Rockford and Hollick, the eagerness to compete with France and California on world markets. Busby, if you like, gave us the grace of red wines at dinner, our fresh young Rieslings, the lovely luscious fragrance of sweet whites that even now compete with Sauternes.

This means that I appreciate books, from Busby's primers to John Fornachon's monograph on sherry flor - that I appreciate the books - and the consequent wines.

I am a custodian of these books. I know something of the history of books, from parchment scrolls to today's too-often inferior electronic products. I love, and try to understand wine. And my small knowledge of book production, and of wine production, makes me very humble.

South Australia's first library was formed in London in 1834, two years before the first European settlers arrived here. Among those books, all of a practical nature, was one described as "Busby's New South Wales." Its actual title was Authentic Information Relative to New South Wales and New Zealand, and it was published in London in 1832. It is one of about 49 books from that first library which survived a salty baptism when the Tam O'Shanter went aground on arriving here in December 1836. Those survivors now form

OENOTYPOPHILY cont'd.

the Gouger Collection in the Mortlock Library.

James Busby was Australia's first writer of books about wine. His two earlier books on wine-growing, A Treatise on the Culture of the Vine and A Manual of Plain Directions for Planting and Cultivating Vineyards, were published in 1825 and 1830 respectively, in Sydney, and would have been difficult for South Australia's eager planners to obtain in London. A Treatise.. was Australia's first wine book. Based on the ideas of French writers, it was intended to show "the respectable portions of the community" how to produce wine. Our copy was bought in 1905 with funds from the Morgan Thomas bequest. The price paid, if a note in the book is accurate, was 10/-. A copy was sold at auction in Melbourne in 1988 for \$8,800.

Authentic Information Relative.., Busby's book which made it to South Australia in December 1836, has a one-thousand-word footnote about the author's importation of vines to Sydney from Europe, and his belief in the need for "a light unadulterated wine" for the rum-sodden inhabitants of New South Wales. Busby also compiled Australia's first ampelography, called Catalogue of Vines in the Botanic Garden, Sydney, Introduced into the Colony of New South Wales in the Year 1832. This was published in Sydney in 1842. Our copy of Busby's Catalogue was presented by the Friends in 1974. Busby's other wine book was Journal of a Tour through some of the Vineyards of Spain and France, first published in Sydney in 1833 and containing an interesting mixture of travel notes and theorizings.

Nineteenth-century Australian wine books reveal a great deal about our social history. Our pioneer oenographers wrote enthusiastically of their belief in the future of Australian wine-growing. Many of them were themselves wine-makers, and their books, often drawing on the writings of European experts, were full of practical advice. But Australia's soils and climate are different from those

of France and Germany. Hubert de Castella, who published two exuberant books about his experiences as a wine-grower in the Yarra Valley, wrote of colonial vignerons from France, Italy, Germany, Switzerland, and comparatively vine-less Britain who "found themselves in a Babel of confusion. They resorted to books; unfortunately, there the same discord prevailed. Operations recommended by one authority were disapproved of by another." De Castella published his two books in 1882 and 1886.

Among the writers who preceded him with books based on their own experience was South Australia's first wine writer, George McEwin. Published in 1843, when the colony was barely seven years old, The South Australian Vigneron and Gardeners' Manual gave detailed advice based on McEwin's brief but intensive experience, which included being gardener and nurseryman to a pioneer South Australian viticulturist, George Stevenson. McEwin, writing 40 years earlier, foresaw De Castella's concern when he wrote in his Preface: "Works . . . published at home [England] are totally inapplicable to this colony in their general practice, and are calculated to mislead if acted upon; the present works has . . . been undertaken with the view of obviating this evil." By 1871, when the second edition of his book was published, McEwin had learned enough to change some of his earlier advice, such as the distance between each vine.

As I'm sure you know, in 1881 the McEwins had religious doubts about the morality of wine-making, poured their wines down the creek, and thereafter concentrated on making jam.

The year after McEwin's now much sought-after little book appeared, Sir William Macarthur published in Sydney his Letters on the Culture of the Vine, Fermentation, and the Management of Wine in the Cellar. He hid behind the pseudonym of "Maro". The haughty and condescending Macarthur's attitudes toward his workers should have made him eligible for the title of "Father of Australian Unionism." For instance, when crushing the grapes, Macarthur said that the men must "tread them out by

OENOTYPOPHILY cont'd.

a rapid motion of the feet. In this work they are very much assisted by having some support for the hands; without it, the labour of treading out grapes for, perhaps fourteen to sixteen hours a day, becomes excessively fatiguing." As grape-pickers, one must select "those only who are likely to be attentive and obedient." Necessary virtues, for Macarthur adds that "eating grapes amongst the rows of vines should be absolutely forbidden" because "many of the workers become gorged past all power of exerting themselves. Let all be cautioned...and then let the first refractory person be immediately turned out...the example will not be lost upon the rest." But whatever his vices and its virtues, Macarthur's book is historically, and monetarily, valuable.

Back in humanitarian South Australia, two men wrote three books in the 1860s which, for different reasons, are as relevant and vital today as they were when they first appeared 130 years ago. Dr Alexander Kelly's books, The Vine in Australia and Wine-growing in Australia, and the Teachings of Modern Writers on Vine-Culture and Wine-making were first published in 1861 and 1867 respectively. Dr. Kelly was one of a number of wine-growing doctors who believed in the medicinal value of wine as opposed to deleterious spirits. Kelly quoted authorities such as Busby, Macarthur, and several French writers, but he also examined them critically. His books are still recommended reading for today's students of oenology.

Ebenezer Ward, a journalist, visited nearly 50 South Australian orchards and vineyards, wrote a series of descriptive and appreciative articles for The South Australian Advertiser and The Weekly Chronicle, and published them as a book, The Vineyards and Orchards of South Australia, in 1862. Although he wrote only 26 years after the European settlement of South Australia, Ward was able to describe large estates, carefully planned, with well-established and productive vineyards, orchards and plant nurseries. His enthusiastic and vivid writing brings alive the

environment that has produced the South Australian wine estates of today.

Before leaving 19th century Australia, I must mention Dr. Jules Guyot, whose book published in French in 1860 was published in translation in Melbourne in 1865 as Culture of the Vine and Wine-making. One of the two copies of the translation in the State Library belonged to John Reynell, and has page after page underlined and marginally annotated by him. Looking at this fragile copy one sees the book as the gospel it once was. It is an effective reminder of the importance of books to our pioneer vignerons.

It is time that I remembered that this is not a talk on 19th century Australian wine books, and move to the rest of the world. The Library's oldest original printed book with wine-growing references is Pliny's Natural History. The Friends have given us two 15th century editions of this major work, which make interesting typographical comparisons. The earliest, which is also our earliest and most magnificent printed book, is a copy of the superb edition printed in Venice in 1472 by the French printer, Nicholas Jensen, whose types have continued to influence typographic design for over 500 years. The other copy, also a most handsome work, was printed in Parma in 1480 by Andreas Portilia, and was given by the Friends in 1944-45. Other wine volumes given by the Friends include Bibliotheca Vinaria, a bibliography of books and pamphlets dealing with wine, compiled and signed by André Simon, much-loved bibliophile and one of the world's greatest wine-writers. The book was published in a limited edition in London in 1913. In the early 1960s the Friends presented a unique item, a volume of European ephemera mainly about wine but also containing some menus, dating from the 18th to the early 20th centuries. Among other important works in the Rare Book Collection is Sir Edward Barry's Observations Historical, Critical and Medical on the Wines of the Ancients and the Analogy between them and Modern Wines, published in London in 1775. Barry, a doctor, was probably the first Englishman to write an ambitious survey of wine from

OENOTYPOPHILY cont'd.

the consumer's point of view.

Fifty years later, in 1824, Alexander Henderson published History of Ancient and Modern Wines. Although much of the book is, like Barry's, devoted to the extinct wines of Greece and Rome, Henderson described a problem common to today's wine writers - how to find words to convey flavours. He said "To tell us that it is penetrant, volatile, transcient, and so forth, is nothing to the purpose; and the only satisfactory and intelligible way the description can be given...is by a comparison with some other known sensation of taste, regarding which all men are agreed."

I shall mention only one other of the many pre-twentieth century English writers. Cyrus Redding's History and Description of Modern Wines was first published in 1833 and frequently reprinted. Hugh Johnson, today's foremost English wine-writer and disciple of André Simon, describes it as being "the first of many hundreds in English to catalogue and compare the wines of the modern world." In André Simon's words, "no other book written in English on the subject of wines has ever been more popular nor so copiously copied from by later writers." Today's prolific and informative critical writers, such as Hugh Johnson and Jancis Robinson in England, Robert Parker in the U.S.A., and Philip White and James Halliday in Australia, probably unknowingly, owe much of their inspiration (and income) to Redding.

From 1836 on, it appears that the State Library gradually, and until the late 1950s perhaps unintentionally, built up its collection of wine books. Most of the well-known Australian 19th century wine books had been acquired by then, as well as many European books. In the 1960s deliberate efforts were made to expand the collection. For instance, probably inspired by his visit to Australia, we began to try to acquire all of André Simon's books - we still have some gaps. We also acquired more titles in languages other than English, particularly Portuguese.

At about that time I was in charge of the Youth Lending Service, and I remember creating quite a stir when I wanted to put a couple of wine books into that collection. I believed then, as I still do, that it is important to educate young people in the proper use of wine, and that libraries can play a major part in this education.

So far, I have been talking about individual books in the Bray Reference Library collections. I would now like to mention some special collections, two of which have given the State Library its status as the leader in collecting oenography in Australia. In 1935 we received the private library of Sir Josiah Symon, lawyer, politician, federalist, philanthropist, and owner of the Auldana vineyards in the Adelaide foothills, adjacent to Penfold's Grange vineyards. Symon brought to Australia the French champagne maker, Edmond Mazure, who had a considerable influence on the making of Australian sparkling wines. Penfolds have marketed a sparkling wine since 1984 named after Mazure. I have always been surprised that the Symon Library contains only five books on wine, one of which is inscribed to Sir Josiah by its author, André Simon. There must surely have been more wine books in the Symon Library, but if so, their whereabouts is a mystery.

In September 1968, just 134 years after the fore-runner of the State Library received its first gift, it received another equally important donation: a rich gift which has given impetus to the acquisition of oenography, particularly contemporary works. On this date the Chairman of Thomas Hardy and Sons, Kenneth Hardy, presented to the Chairman of the Libraries Board the first annual grant for the Thomas Hardy Wine Library. Each year since then Hardy's have given a grant for additions to the collection, which now contains over 1000 titles. The oldest books in the Hardy Library are two books of satirical verse, by Richard Ames, both published in 1693. The Bacchanalian Sessions; or the Contentment of Liquors; with a Farewell to Wine describes the diverse tastes of 17th Century imbibers. The other is Fatal Friendship; or the Drunkard's Misery; being a Satyr against hard Drinking. This is a slim

OENOTYPOPHILY cont'd.

volume, elegantly bound in full leather, with the book-plate of André Simon.

Among the handful of 19th century Australian books in the Hardy Library are two works by the founder of the company and grandfather of Kenneth and Tom Hardy, Thomas Hardy. His very rare book, Notes on Vineyards in America and Europe (1885), and his Vigneron Abroad; Trip to South Africa (1899), of which we have only a photocopy, are informative and entertaining. There are plenty of books in the Thomas Hardy Wine Library for today's wine makers, marketers and consumers. The Hardy Wine Library is a continuing memorial to a great wine-making family, and its existence is due solely to the generosity of that family. Long may it continue to grow.

In 1989 we received another windfall. Cellarmaster Wines Pty. Ltd, a Sydney-based retailer of bottled wines, donated about 900 wine books, valued at almost \$360,000, under the Taxation Incentives for the Arts Scheme. Most of the collection had been acquired in Europe by one of the directors of the company. He had then added to it, until he decided to collect in other fields. And so the collection came to us. When I heard about the possibility of its coming here, I was a bit worried that the Cellarmaster Collection would duplicate what we already had, but I was amazed and delighted to discover that we held only about 22% of the titles. The Cellarmaster Collection's great strengths are in books published before 1800, and in books in languages other than English, two areas in which our existing collection had been weak. It contains nine books published in the 16th century in Italy, France, and Germany. The oldest is a book on seafaring by Lazarus Bayfius, handsomely printed in Paris by the great Robert Estienne in 1549. It contains a description of how wine was carried at sea, and a woodcut illustration showing how casks of wine were stored on board. There is a copy of a very scarce pamphlet of verse in German, published in Nuremberg in 1553 and describing "the four wondrous properties of wine and their effects in an easily understood language." Its author, Hans Sachs, who died in Nuremberg in 1576, was

a member of the Meistersinger Guild there and the subject of Wagner's opera, The Mastersinger of Nuremberg. Prof. Ralph Elliott, now retired from the Australian National University, has kindly translated it for us. I would very much like to see this entertaining translation published.

Of the fifty-four other books in the Cellarmaster Collection published before 1800, many deal with grape-growing, wine-making, distilling, and one book, written in French but published in The Hague in 1714, is in praise of drunkenness. A book published in 1799 is particularly relevant today. Its title is A Few Practical Remarks on the Medicinal Effects of Wine and Spirits; with Observations on the Oeconomy of Health: Intended Principally for the Use of Parents, Guardians and Others Intrusted with the Care of Youth. The credentials of its author, William Sandford, were that he was surgeon to the Worcester Infirmary. A particularly scarce and important set is Grimod de la Reyniere's Almanach des Gourmands. The Collection contains eight of these published in Paris between 1810 and 1812. There are several 19th century European titles quoted and used by early Australian wine-makers. There is also a rare and spectacular series of forty-four works describing and illustrating the Fêtes of the Vignerons of Vevey in Switzerland, from 1791 to 1955. They include folders up to six metres long illustrating the Fête's pageants.

We have a printed book catalogue of the Cellarmaster Collection, with entries by author only. We hope to work with the Librarian at Roseworthy Campus of the University of Adelaide to produce a computer-based catalogue of the collection in the near future.

We also have a collection of about thirty volumes, mostly in German and published last century, about wine-growing. They are important to the wine historian because they came to us from Seppelts and obviously had been used by the staff there over many years.

Although we have a few technical works, we prefer to leave that field to the Australian Wine Research Institute and Roseworthy,

OENOTYPOPHILY cont'd.

and we work with the staff from those institutions.

The Mortlock Library of South Australia has, in addition to publications about wine-growing in South Australia, the papers of several South Australian wineries, including Seppelts, Kay Bros. and Auldana. Mortlock also contains our collection of several thousand wine labels, mostly but not exclusively South Australian.

In addition to acquiring material, we have published a list of our wine holdings, and held two major exhibitions. The bibliography, published in 1977, is badly in need of updating. I would like to see the update include not just the State Library's holdings, but also those of the Australian Wine Research Institute and Roseworthy.

In the 1970s we held two major exhibitions. Oenotypophily, in 1972, was probably the first major exhibition of wine labels in Australia. In 1977, when the distinguished writer, Hugh Johnson, opened our exhibition on the life and work of André Simon, he was full of praise for our wine literature collections. We are hoping that our major exhibition for next year's Adelaide Festival will be on wine.

The State Library's rich and wonderful wine collections are to be used - and they are used - by readers ranging from journalists and eminent researchers to people interested in the early use in Australia of generic names of wines (hock, claret), to consumers who want to know more about the wines they are drinking or thinking of buying, to wine waiters and merchants, to wine-makers interested in the effects of alcohol on health, to label designers, to lecturers and historians.

Enquiries are welcome in person or by letter, telephone or fax to: Ms Valmai Hankel Fine Books Librarian, State Library of South Australia, GPO Box 419, Adelaide SA, 5001. Phone: 08-223-8718 Fax: 08-223-3390.



- ADDITIONS: CYRIL RAY CHECK LIST -

Our thanks to Richard Kaplan, John Thorne, and the McKirdys of Cooks Books for the following additions to the Cyril Ray Check List (Vol.1 No.4):

- Compleat Imbiber No.5 NY: Eriksson, 1962.
No.6 NY: Eriksson, 1963.
No.7 NY: Eriksson, 1964.
No.14 London: Collins 1989.
No.15 London: Beaumont, 1990.
No.16 London: M. Beazley (to be published 9/92)

In a Glass Lightly. London: Methuen, 1967. 1st.ed.

Robert Mondavi of the Napa Valley. Novato, CA: Presidio Press, 1984.

Wines of Italy. London: Octopus, 1966.



*** * * WANTS / DUPLICATES * * ***

WANTED!!

Member: Stephen Skelton
Tod, H.M. VINE-GROWING IN ENGLAND. 1911.

Member: John Sarles
Fougnier GOURMET DINNERS. 1941.

DUPLICATES! DUPLICATES!

Member: Gail Unzelman
Ombiaux, M. des LE NOBILIAIRE DES
EAUX-DE-VIE ET LIQUEURS DE
FRANCE. 1927. #130 of 150.
Leggett, H. EARLY HISTORY OF WINE
PRODUCTION IN CALIF. [1939]
Mohr, F. THE GRAPE VINE. 1867.

*** * * * ***

IN THE WINE LIBRARY

by Bob Foster

The New Great Vintage Wine Book, Michael Broadbent, Alfred A. Knopf, New York, 1991, 455 pp., hardback, \$40. It seems as if every year for the past decade there were rumors that the new and revised edition of this book was about to be published. Well, the rumors have finally proven correct. The new and revised edition of Michael Broadbent's classic work is out and it's terrific.

Broadbent, the director of the wine department for famed London auction house, Christie's, has been tasting wines for nearly forty years and this book is the compilation of his tasting notes. The breadth and depth of the material is staggering. The notes stretch back to wines as early as 1771. Few wine writers in the world have had the depth of experience to have tasted some rare wines as often as twenty times. Moreover, the notes are remarkably current, some as recent as August 1991. Amazing. Broadbent's urbane, intelligent tasting notes give precise, compact evaluations of thousands of wines.

All these superlatives having been said, the book has some minor limitations. What I found most irksome is the format and typeface used for the newer tasting notes. In the original edition, the notes on older vintages were presented in a tight two column format with the name of each wine in boldface type. For the more recent vintages the notes were presented in a wide one column format with a horizontal line separating each of the chateaux. It was a very visually satisfying format. In the new edition the notes on older vintages are present in the same manner. However, the notes on newer vintages are in a two column format with the names of each chateau in all capital letters without the use of any boldface type. The feeling is one of a cramped jumble of information. The old format was easier to read. Additionally, since these are Broadbent's personal tasting notes and since he is based in England, most of the notes center on European wines. There are sections on California, Australia, New Zealand, and South Africa, but they lack the breadth or depth of the European sections.

But these are only minor irritations. The book is superb and belongs on the shelf of every wine lover. It is an invaluable reference book. Very highly recommended.

Bordeaux: A Comprehensive Guide to the Wines Produced From 1961-1990, Robert M. Parker Jr., Simon and Schuster, New York, 1991, 1,026 pp., hardback, \$35. This completely revised, expanded and updated version of Parker's earlier book is clearly the definitive work on Bordeaux. Regardless of what one thinks of the controversial Robert Parker or his 100-point scoring system, this is an impressive work. The time, energy, and effort that went into it are simply staggering.

Using the same general format as the first edition, the book first summarizes each of the vintages since 1945, giving quality rankings for each of the appellations within Bordeaux, listing the size, the maturity status, the price and a listing of the best wines of the vintage. But the heart of the book is detailed tasting notes on over 675 different chateaux. The book is divided into chapters on each appellation. Within these chapters Parker has improved the format by listing the producers in alphabetical order rather than in order of his personal preference as was done in the first edition. Virtually all of the entries have been revised from the earlier work. The changes in the score given each wine are normally no more than a point or two, although

the 1982 Ch. Pichon Lalande jumps from a 94 to an amazing 99. Parker's writing style is far more expansive than either Michael Broadbent or this newsletter, but it makes for interesting, if often controversial reading.

One of the very great pluses for this book is a chapter in the back entitled "A Visitor's Guide to Bordeaux." Here, Parker sets forth his list of recommended places to stay, places to eat, wine stores and wine book shops in the region. There are suggested touring itineraries and even a sample letter, in French, to write ahead to arrange a tour and tasting. (Although I must confess I found the letter a bit overly assertive in asking to taste "several recent vintages." But this may be more of a personal style preference than substance.) The material in this chapter will be invaluable to any Bordeaux lover planning a trip to the region.

No wine book library can be considered complete without a copy of this book on its shelves. Well done, Mr. Parker! Very highly recommended.

Wine Atlas of Australia and New Zealand, James Halliday, The Wine Appreciation Guild, San Francisco, 1991, 367 pp., hardback, \$45. I love this book. With the growth of interest in Australia and New Zealand wines, there has been a critical demand for a definitive, detailed work on the wines from "down under." Thanks to the efforts of the Wine Appreciation Guild, consumers now have available a superlative book. Written by noted Australian wine writer James Halliday, the book is somewhat reminiscent of Hugh Johnson's *World Atlas of Wine* (I know of no possible higher compliment.) For each region there is a brief summary of the location, elevation, subregion, climate, soil and principal grape varieties. There are vintage charts for both red and white wines from the region. There is a fairly detailed map showing all of the producers and their locations, as well as excellent colored photos of many of the labels or the winemakers. For each of the wineries the address, phone number, name of the winemaker, production levels, principal wines, and best vintages are listed. A short commentary accompanies most entries. Moreover, this is not a self-promoting, never critical work. Halliday makes his likes and dislikes unmistakably clear.

My only hesitation about the book is the far too brief index. For example, if one wanted to learn about one of the best wine from the region, Grange Hermitage, the reader must know it is produced by Penfolds because it has no separate listing in the index. Such a limited index can be very frustrating for the wine buff just beginning to learn about the marvelous wines from "down under." Very highly recommended.

Hugh Johnson's Pocket Encyclopedia of Wine 1992, Hugh Johnson, Simon and Schuster, New York, 1991 208 pp., hardback \$11.95. Same old story. It's December, there's a new edition of Hugh Johnson's pocket encyclopedia out and it's indispensable. As I've said before, this is the finest single wine guide available today.

But this year there is a controversial plus. At the very back of the book is a section called "A few words about numbers." In this brief essay Hugh Johnson takes on the 100-point numbering system created by Robert Parker. In his typically warm, educated style, Johnson offers his critique of the flaws and fallacies of that system. Whether one agrees or disagrees, it certainly makes for fascinating reading. Very highly recommended.



Italy's Noble Red Wine, Second Edition, Fully Updated and Expanded, Sheldon and Pauline Wasserman, Macmillan Publishing Company, New York, 1992, 762 pages, hardback, \$60. This is the ultimate English language book on Italian wines. For years most books on Italy spoke in widest possible language – broadly describing areas or regions. With time books emerged with an emphasis on individual producers and general tasting notes but there was still a gap – there was no single volume reference book with tasting notes on old, current, and unreleased Italian wines. That gap was first filled in 1985 with the first edition of this book. With the publication of this edition, Italian wine lovers now have their English language bible. This book is to Italy what Robert Parker's recent book *Bordeaux* was to France.

The authors begin with a detailed discussion of each region. But the emphasis is on diversity. Given the incredibly varying levels of modernization in Italian wineries, there is much to be discussed. For each region there a section on the advent of mechanization, fermentation techniques, wood aging, and winemaking styles. Other subsections discuss the major grapes used in the area and how they are cultivated. Still other subsections discuss and rank the major producers within each of the vineyard areas. Some fairly undetailed maps are included to assist the reader. But the heart of each section is the tasting notes. The vintage is discussed and ranked both in terms of initial quality and how the wines are drinking in the 1990s. Within each vintage assessment are scores of tasting notes from many producers. (For example, for the 1985 Barolos there are tasting notes on 160 different wines!) Each wine's full name is listed (a plus in dealing with the often lengthy Italian names), as is the number of times the authors have tasted it. The date of the most recent tasting is also given. The total production figures, where available, are also listed. Detailed tasting notes follow.

I just wish I could be a little more certain about the reliability of the tasting notes. Although the authors go into great detail about how they researched this book, they never explain which, if any, of the tasting notes were based on unblind, single blind or double blind tastings. The lack of specificity on this point is troublesome, making the serious reader wonder if the authors have fallen into the syndrome of "My palate is so good, I can taste unblind and still be impartial." I find the absurdity of that position almost self-evident. We are all human and we are all impacted by a myriad of subconscious factors. Tasting unblind is simply too risky. It greatly decreases accuracy and reliability. With this book, the reader is simply left in the dark as to how the tasting notes were generated.

Putting this problem aside, the tasting notes are well written, descriptive, and often critical ("Dullsville, unbalanced"). The detailed tasting notes go back as far as 1952. Similar treatments are given for almost all of the major

wines of Italy. There is a special emphasis on the emerging stars, the Cabernet based wines such as Sassicaia or Ornellaia, with detailed tasting notes going back to the first releases in the early to mid-1980s.

There are two separate indexes for the book – one for tasting notes and a general index for all other topics. But there is a problem with the index for the tasting notes in that there are no separate entries for each vintage. Thus a reader looking up a specific Fontanafredda Barolo would find sixteen different entries for that wine with no clue as to which entry went to which vintage. The reader would simply have to work his or her way through all sixteen listings hoping to find the sought after information. (The index in Michael Broadbent's *The New Great Vintage Wine Book* is a classic example of how to solve this problem.)

This book is clearly designed as a top notch reference tool to be consulted by the avid Italian wine buff. Given that purpose and at this lofty price, the book ought to have been produced with durability in mind. The cover material seems to be quite lightweight. Serious wine lovers will need to purchase a heavy duty plastic cover because the original cover clearly will not withstand much handling.

But these flaws are minor compared to the quantity of specific information provided by the authors. There simply is no other English language source with such comprehensive information on specific Italian wines. This book is a must for the Italian wine lover. Highly recommended with reservations.

The Wines of the Americas, Robert Joseph, HP Books (Price Stern Sloan) Los Angeles, 1990, 160 pages, softback, \$12.95. I have to admit that I was a bit skeptical about how serious could a winebook be that had a picture of a bottle of white Zinfandel on the cover? But I was wrong. This book is an excellent introductory level book for the beginning wine lover who wants a regional approach to wine. This book is part of a series published in England on the wine regions of the world. The author is one of the editors of the British magazine *Wine*, best known for his expertise on Burgundy.

The book has brief sections on climate and soil, the grapes, winemaking, marketing, buying, food and wine, and serving wine. Thereafter brief sections describe each of the wine areas, note the best of the producers, and describe each of their styles. One of the plusses that will interest even hardcore wine lovers is the detail in sections on regions such as Canada, Mexico, Chile, Argentina, Brazil and Uruguay. Each section is crammed with color photographs and reproductions of the labels. The text is well written and informative with just a touch of humor. This is a solid introductory text for the emerging wine lover. Highly recommended.

[Reprinted with the kind permission of the California Grapevine.]



-- RESTORATION BOOKBINDERS --

by Ruth Walker

The task of conservation and restoration bookbinding is to use as much of a worn original binding as to accurately and sympathetically return a book to its original condition, balancing structural strength with period fidelity.

Replacing a spine that has separated at the outer joints, by laying down an unobtrusive spine that is installed under the board material, with the original spine glued back on this new spine, is probably the most common of restorations, either in cloth or leather.

Fine bookbinders concern themselves with decoration, exotic materials, and innovative designs compatible to text content. By contrast, restoration binders let the original binding dictate what style will be used to repair a book. For instance, a book from the 1700s will not be restored in the style and manner of a late Victorian binding. This emphasis requires an ability to execute diverse techniques expertly.

Careful study of earlier bookbinding techniques and materials, and printing history, are my main concerns. Laborious search for new leather and paper sources lead to many adventures, and telephone calls, among restoration binders. Matching existing endpapers in older books is a delicate matter. I once spent six months looking for a replacement antique rag content paper.

Restoration bookbinders pride themselves on being able to make a crumbled leather or cloth book as structurally sound as possible without confusing collectors, bibliographers and historians. When little, or none, of an original binding exists, restorers create a new one that is historically accurate to what the original might have been like. At times, methods of artificial aging are used to accomplish this purpose.

Restoration work can be full of surprises

and requires steady nerves. A book's sewing can disintegrate when the old glue is removed, meaning potential complication in either materials or time management. When restorers visit among themselves, they talk about their latest dilemmas, and even the most experienced are reduced to blank stares and cold-sweat panics, especially in working on rare and valuable book paper.

Since the emphasis in restoration is on utility and permanence, rather than decoration, considerable expense goes into acid free materials, vegetable tanned and dyed leathers, unbleached linen thread and cloth, reversible adhesives. And because restoration is labor intensive, and not uncostly, this kind of work is reserved for books that have significant historical value, such as a family Bible, or for books that have an established market value in consideration of their historical importance.

[Ruth Walker, Fine Restoration Bookbinder and co-proprietor of Reade-Moore Books, #1 Fourth St, Petaluma, CA 94952, welcomes your queries. In the next issue of the Newsletter she will cover foxing, print-offset, de-acidification and more. -- Ed.]



[Ancient Book-binder.]

"THE VINEYARDS OF ENGLAND"

by Stephen Skelton

[Tendril Stephen Skelton submitted the following sketch on the occasion of the publication of his book, The Vineyards of England - A Guide to the Vineyards of the United Kingdom, the Channel Islands and the Republic of Ireland.]

What did the Romans do when they first arrived on the shores of Britain? Why, they trod the occasional grape and thus started a trend that, along with central heating and trying to keep the Scots in Scotland, the natives of the southern half of these islands are still attempting to perfect - yes, the growing of real grapes in real vineyards from which real wine is made.

Actually, the Romans didn't have any vineyards and didn't make wine, although there were probably a few vines growing up the walls of their villas (grape pips are often found during excavations). The real beginning of viticulture in the British Isles was when the Normans arrived in 1066, bringing with them numerous monks. These founded monasteries and planted vineyards, and by the time the Domesday book was written in 1086, there were forty vineyards mentioned and English wine was a reality.

For the next 500 years, religion and wine-growing went hand in hand, and the number of vineyards rose, although the actual area under vines was never recorded. If it hadn't been for Henry VIII and his wives, some of these monastic vineyards would still be with us, but his decision, in 1536, to requisition the monasteries and give most of them to his supporters, finished winegrowing in the British Isles for the next 400 years.

From 1536 to 1951, the number of real vineyards, producing quantities of wine, was small. A few were planted and maintained, although often by eccentrics who seemed to want the vines to fit in with their landscape gardening plans, rather than to satisfy a wish to make fine wine.

The last, and greatest of these vineyards

was at Castle Coch in Cardiff, planted by the third Marquis of Bute and his gardener Andrew Pettigrew. In 1875 an initial three acres was planted, followed by further plantings both at this site and at another at Swanbridge nearby. The vineyards developed and in time produced wine, albeit on an irregular basis. The wines sold well, and the last vintage, the 1911, was one of the finest.

The next few summers were poor, and Oidium, a problem from the start, proved too difficult to control and no grapes were harvested. The vines continued to be looked after until 1920, when the fourth Marquis decided to put the land to better use. The period from 1920 until 1951 was one without vineyards in Great Britain.

Today, the area of vines in England and Wales is over 2500 acres, with more than 350 different vineyards. English wine has undergone many changes in the last forty years. Gone are the days of the enthusiastic amateur; the modern winegrower tends to be younger with other business or farming interests and more marketing oriented than the pioneers.

The Vineyards of England contains profiles of over 350 different vineyards, as well as chapters on the history of viticulture in the UK, the grape varieties that are grown and the trellising systems used.

The author has been growing and making wine in England since 1977. His wines have been awarded the premier prize for English wine, the Gore-Browne Trophy, and he sits on the Ministry of Agriculture's Quality Wine Committee.

The book is available from S.P. Skelton, Scott's Hall, Smeeth, Ashford, Kent TN25 6ST. The cost is £11.75 including postage (surface mail to USA). Credit card orders are accepted.

