

the WAYWARD TENDRILS Newsletter

Vol.4 No.1

A WINE BOOK COLLECTOR'S CLUB

January 1994

WINE BOOK BIBLIOGRAPHY: AN EXTENDED JOURNEY

by Gail Unzelman



s a pleasant extension to Mary Haskell's excellently led "Bibliographical Tour of Wine Books" in our last issue, we shall meander along and continue our bibliographical journey...

Elisabeth Woodburn, the ever-gracious bookseller of Booknoll Farm who specialized in books in the areas of horticulture, gardening, grapes & wine for over 40 years, issued a special 24-page catalogue in 1981: *United States Alcoholic Beverage & Grape Collection: A Historic Collection 1771-1919* [Hopewell N.J.: Booknoll Farm, 1981]. This catalogue represents a collection of books gathered during a ten-year search and includes over 145 landmark books and pamphlets "from the first U.S. printed work to the beginning of Prohibition." They are listed both chronologically and alphabetically, with several title pages and illustrations reproduced. [Mrs. Woodburn sold the books as a Collection - to the University of Virginia, I believe. Asking price was \$27,500.]

Along with the Maggs [1937] and Crahan [1984] auction catalogs mentioned by Mary, we might also include *Catalogue of the Collection of Books on Cookery and Gastronomy: The Property of M. Leon Lambert of Brussels* [London: Sotheby & Co., 1966], 79 pages listing 447 Lots, and *Catalogue of a Collection of Books and Manuscripts of the 15th to 20th Century on Food & Wine from the Well-Known Library of Harry Schraemli* [London: Sotheby & Co., 1971] -- both have numerous wine titles of note. A *Short Title List of an Important Collection of 18th to 20th Century Books and Pamphlets on the Growing, Manufacture and Economics of Wine* [London: A. Rosenthal, Ltd, n.d.] is particularly strong on Portuguese titles. Two recent French auction catalogues, though lavish and pricey, are nevertheless very good references -- especially for the older, rarer books. Gerard Oberlé, *expert*, is responsible for both productions: the auctions and the catalogues. In 1989

he produced *Les Fastes de Bacchus et de Comus* [Paris: Belfond, 1989], a 643-page, 1200-item magnificent tome on heavy, coated paper; illustrations adorn almost every page and most are in full color. As a reference to early wine books and as a work of art it is much appreciated -- as a usable, totable auction catalogue, it is criminal. [This giant measures 8½x11, is a good two-inches thick, and weighs nearly 10 pounds.] In February of 1993 the Kilian Fritsch collection of wine books was auctioned in Paris, and Oberlé issued another impressive catalogue: *Une Bibliothèque Bachique* [Paris: Loudmer, 1992]. Although not as profusely illustrated as *Les Fastes*, this catalogue follows the same luxurious format and lists 617 items in 313 pages.

Exploring the roads of "non-English" wine book guides, we come upon two bibliographies of Italian books on wine. Although titled *Handlist of Italian Cookery Books* [Firenze: Leo Olschki, 1963], Lord Westbury's checklist contains many wine-related entries. He covers the period from the earliest printed book in Italian dealing with gastronomy (c.1475) to the year 1860. The works are listed by author, with a chronological index at the end; 237 pages, illustrated. Westbury's book, one of the Biblioteca di Bibliografia Italiana series, is finely printed but, unfortunately is bound in less-than-sturdy card wraps. Included is an interesting Appendix of a "List of Wines brought to Rome in the mid-16th century" taken from Scarlino's *Nuovo Trattato della Varieta & qualita de Vini che vengono a Roma*. A complemental bibliography is Giacomo Sormanni's *Catalogo Ragionato delle opere di Viticoltura ed Enologia* [Milano: Tipografia Eusebiana, 1883; Reprint edition, Bolognese: A. Forni, 1983]. This work of 139 pages lists Italian publications printed to the year 1881.

For German works on wine, "Schoene" is the standard reference: *Bibliographie zur Geschichte des Weines* by Renate Schoene [Mannheim: Südwest-deutsche Verlagsanstalt, 1976; Supplement 1, 1978; Supplement 2, 1982; Supplement 3, 1984]. Thankfully, in 1988 [Munich: K.G. Saur] a second edition was

issued that handily combines these four books into one volume of 480 pages listing 14,713 entries.

Referred to as "the I.V.P.", *Esboço de Uma Bibliografia* [Porto: Instituto do Vinho do Porto, 1945], with its two supplements, is the recognized bibliography of works on the Portuguese wine trade. *Segundo Aditamento ao Esboço de Uma Bibliografia* was published by the I.V.P. in 1947; in 1952 the *Terceiro Aditamento ao Esboço de Uma Bibliografia* was issued. These three volumes list over 4600 books and pamphlets.

For the wine history aficionado, the University of California at Davis has provided us with two useful reference guides: *A List of References for the History of Grapes, Wines, and Raisins in America* [Davis: UC Agricultural History Center, 1976], compiled by Guy Guttadauro, 70 pages; and *A List of References for the History of Agriculture in California* [Davis: UC Agricultural History Center, 1974], compiled by Richard Orsi, 141 pages.

That indefatigable bibliographer and contributor to wine literature, Prof. Maynard Amerine, is responsible for several useful titles. In 1951 he co-authored with Louise Wheeler *A Checklist of Books and Pamphlets on Grapes and Wine and Related Subjects, 1938-1948* [Berkeley: UC Press, 1951]. This 240-page book lists all available material pertaining to grapes and wine published between 1938 and 1948 from Europe, North and South America, South Africa, Australia and New Zealand. Entries are listed alphabetically and several indexes are provided (subject, translators, publishing country). In 1969 Prof. Amerine produced *A Check List of Books and Pamphlets in English on Grapes, Wines and Related Subjects 1960-1968, with a Supplement for 1949-1959* [Davis, CA: Maynard Amerine, 1969], 84 pages, 8½x11, card wraps. The next two Amerine titles fall under the "more specialized" category, but are recommended for the reference shelf: *Vermouth. An Annotated Bibliography* [Davis: UC Division of Agricultural Sciences, 1974] which has 69 pages of annotated entries, from Adams to Zipfel, on all aspects of flavoured wines. And, a bibliography of bibliographies: *A List of Bibliographies and a Selected List of Publications that Contain Bibliographies on Grapes, Wines, and Related Subjects* [Davis: UC Div of Agri Sciences, 1971; 2nd.ed. Revised & Updated, 1988] was compiled by Amerine and Prof. Vernon Singleton to provide for researchers in viticulture and enology a "bibliography of the most important published bibliographical material on grapes and wines" [in all languages].

The Wine Growers of California combed the computer for medical journal literature on wine and alcohol and health issues: *Bibliographic Search of the Worldwide Medical and Scientific Literature*

concerning Wine and Alcohol [n.p.: Winegrowers of California, ca 1985].

Dean Tudor's *Wine, Beer and Spirits: A Consumer's Sourcebook* [Littleton, Colo: Libraries Unlimited, 1975], part of a series "to give librarians a selective, annotated list of recommended books on specific hobbies..." is a very hit and miss list, but has good annotations.

Let us now zip down to Australia for a bibliographical taste: *Wine and Viticulture. A Classified List of Material held in the Reference Services Branch of the State Library of South Australia* [Adelaide: State Library, 1977] by O.T.M. Laszkiewicz has over 2500 entries, with Author and Subject indexes. Amerine and Singleton [above] state that it is "probably nearly definitive for Australian publications." [Has this since been updated?]

And, over to South Africa -- *Wine in South Africa. A Bibliography* [South Africa: University of Cape Town Libraries, 1970] compiled by Patricia Dicey in fulfillment of requirements for Librarianship. First published in 1951 and reprinted in 1970 for a general distribution, this 23 page bibliography lists 159 works on the South African wine industry.

A special addition to any wine library is the beautifully produced *One Hundred Sixteen Uncommon Books on Food and Drink* [Berkeley: Friends of the Bancroft, 1975]. Designed and printed by Berkeley printer Wesley Tanner, this list of rare books from the collection of Marcus Crahan is a delicious treat. In a similar vein, the Book Collectors of Los Angeles produced a limited edition bibliography of *One Hundred Books on California Food & Wine* [Los Angeles: The Book Collectors, 1990], with introductory essays about books on food and wine. The entries selected as the "100 Best" are arranged chronologically, with the food books preceding the 25 wine books. The selection has caused debate, but no bibliography shelf should be without this guide.

A brief mention of several no-less-worthy sources and then we must conclude our journey -- two André Simon exhibition catalogues: *Catalogue of Some Manuscripts and Early Printed Books Illustrating "The Art of Good Living" from the Collection of André L. Simon* [London, 1931] and *Food and Wine. An Exhibition of Rare Printed Books Assembled and Annotated by André L. Simon*. [London: National Book League, 1961]. In 1977 the *Alfred Fromm Rare Books Library* issued a typescript list of the collection, with approximately 400 titles arranged chronologically from 1550 to 1952 [San Francisco: Wine Museum/The Christian Brothers Collection]. Georges Vicaire's *Bibliographie Gastronomique* [Paris, 1890; London: Holland Press reprint, 1978] has many excellent references to wine books and should occupy an honored spot on your bibliographical shelf. Although

not a "bibliography," Leonard Beck's *Two Loaf Givers: A Tour through the Gastronomic Libraries of Katherine Golden Bitting and Elizabeth Robins Pennell* [Washington, DC: Library of Congress, 1984] is a delight and should be mentioned: well-illustrated, highly informative, with several rare wine books discussed and described.

We raise our glasses once again to these diligent bibliographers who provide direction and added pleasure to our wine-book-searching travels. 🍷

[Special thanks to Bo Simons for his contributions to our journey...].



NEWS & NOTES

A rousing hello to **1994** and **Volume 4** of the Newsletter! The **Editor's** wish for this new year is a mailbox constantly overflowing with Tendril literature: new book news, old book news, lengthy pieces, short bits, favorite-author jottings, book reviews, "Wants" and "Duplicates" lists...anything; anything.

January is **Membership Renewal** time. Please complete the enclosed renewal slip and return it with your payment (\$10/year). With thanks for your prompt attention.

An **Index to Volume 3**, No.1-4 [1993] is included in this issue. All Tendrils should also receive an updated 1994 Membership Roster - it replaces all previous lists.

We received a wonderful response to the "Fine Press Wine Press Checklist" published in our last issue. Kudos and special thanks to **Rick Witschonke** and **Richard Kaplan** for sending in their candidates for addition to the Checklist, along with photocopies of title pages, bibliographic details, etc. Rick also noted: "Collectors who despair of obtaining a copy of *Grapes and Grape Vines of California* will be happy to know there is a nice, unlimited edition by Harcourt, Brace Jovanovich (1981)."

Wine maps, anyone? **John Sarles** writes that "after decades of wine teaching I have quite a few maps that I no longer have a use for or wall space to hang." He adds that these are not "collector's maps" and would like to see them go to an appreciative student of wine. Write him at P.O. Box 2908, Santa Rosa, CA 95405, or telephone 707-527-6169.

Last November **Hugo Dunn-Meynell** sent us a thoughtful, jubilant note: "We have just finished our [IW&FS] Diamond Jubilee Celebrations and it was

lovely that the first envelope I opened on coming back to Earth was the Tendrils Newsletter." "As part of the celebrations we unveiled a monument to André...on 16 October. So now he is pushing up something a little more elegant than daisies." Hugo enclosed a photo of the monument for us:



And, speaking of our European members: would one or two of our *vitis britannicus* Tendrils volunteer to send regular reports to the Newsletter on the new UK wine book releases? Likewise, how about a scout from "down under" to keep us informed of the new publications and other wine book news from your end of the world.

A Toast and Thanks to member **Bob Thompson** for including a Wayward Tendrils' membership in his list of gift suggestions for one's wine-nut friends at Christmas-time [or any other time!]. In his weekly *San Francisco Examiner* wine column (Dec.1st), Bob also suggested gift memberships in California's two wine library associations, the Sonoma County Wine Library Assn (P.O. Box 15225, Santa Rosa, CA 95402) and the Napa Valley Wine Library Association (1492 Library Lane, St.Helena, CA 94574). Beats a bottle of wine anyway!

Some **new wine book releases**: *The Vines of San Lorenzo* by Edward Steinberg [Ecco Press, 260 pp. \$25] - a chronological story of Angelo Gaja and his Barbaresco with "much detail that wine aficionados will love" (Dan Berger, *L.A. Times*); *Oz Clarke's Wine Advisor 1994* by Oz Clarke [Fireside Bks/Simon & Schuster, 288 pp. \$11] - an excellent pocket-sized reference, and *Oz Clarke's Encyclopedia of Wine* [Simon & Schuster, \$35]; *Guide to the Best Wineries of North America: A Joint Project of Gault Millau and the American Automobile Assn* [Los Angeles/Paris 374 pp, \$18 paperback] - "it is clear that a huge amount of time, energy and effort went into this book;

it's sad that the result is so flawed." (Bob Foster, *California Grapevine*); *Parker's Wine Buyer's Guide, Third Edition* by Robert Parker, Jr. [Simon & Schuster, 1158 pp, \$21 paperback/\$40 cloth] - neither Bob Foster or Dan Berger could recommend this book; but, *Wine Atlas of California* by James Halliday [Viking, 400 pp. \$40 cloth] and Bob Thompson's 1993 *Wine Atlas of California and the Pacific Northwest* should be on every serious wine lover's shelf; also new by Halliday: *Pocket Wine Guide to the Wines of Australia and New Zealand* [Harper Collins, \$13]; *The New Connoisseurs' Handbook of California Wines* by Norman Roby and Charles Olken [Knopf, 398 pp. \$24]; *Hugh Johnson's Pocket Encyclopedia of Wine 1994* [Fireside/Simon & Schuster, 208 pp. \$12]; *Wine Spectator Ultimate Guide to Buying Wine* [Wine Spectator, 1994 New Edition, \$19.95] - why is everything the W.S. does "the Ultimate?" More guides: *The Wines of Alsace* by Tom Stevenson [Faber & Faber, \$39.95]; Allen Martell's *The Wines & Wineries of the Hudson River Valley* [Countryman Press, 1993, \$14.95]; *Northwest Wines* by Paul Gregutt [Sasquatch Bks, \$9.95]; *In Beaujolais* by Michael Buller [Thames Hudson, 144 pp. \$35]; *Slow Food Guide to the Wines of the World* [Tiptree Books, \$29]; *The Clear and Simple Wine Guide, 2nd.ed.* by Louis DiGiacoma [Daylesford Publ, \$20]; *Walking in the Wine Country* [France] by Nigel Buxton [256 pp. \$34.95]; and a *Consumer's Guide to Organic Wines*, Robert Johnson [Rowman, 172 pp. \$19.95]; Practical Winery and Vineyard gives us John Gladstone's *Viticulture and Environment* [\$45], and [Proceedings of] *The International Oak Symposium* [\$30]. *Les Etiquettes des Grands Crus Classés du Médoc depuis 1855* [La Haye: Ton Borghouts, 208 pp, \$45 intro price/\$65 bookstore] is a collection of wine labels formed by the author, Cees Kingmans; the text is in French, English, Dutch and German. *In Praise of Wine: An Offering of Hearty Toasts, Quotations, Witticisms, Poetry and Proverbs throughout History* by Joni McNutt [\$12.95] -- "think of this book as a Reader's Digest of wine sayings." (M.Sullivan, *The Wine Trader*). Varietal guides, published by Viking Press at \$20 each: *Chardonnay* by Tim Atkin [336 pp]; *Sauvignon Blanc and Semillon* by Stephen Brook [272 pp]; *Pinot Noir* by Andrew Barr [288 pp]; *Syrah, Grenache, and Mouvedre* by Giles MacDonough [240 pp]. *The Heartbreak Grape* by Marq DeVillers [Harper Collins West, \$20]; two titles by Marian Baldy of UC Davis: *University Wine Course* and *Teacher's Manual for the University Wine Course* [Wine Appreciation Guild, 1993. \$24.95; \$12.95]; *Wine and America* published by the Wine Institute, 1993 [Research & Education Dept, 425 Market Street, S.F. 94105, \$3]; *Vintage Talk: Conversations with Calif's New Winemakers* by Dennis Schaefer [Capra Press,

1994. \$25]; Martin Lipp's *To Your Health: Two Medical Doctors Explore the Health Benefits of Wine* [Harper Collins, \$18].

Two exciting publications: Member **Mannie Berk**, prodigious wine merchant and book collector, has republished, in limited editions with new introductions, two rare wine books: Duncan M'Bride's 1793 *The Choice of Wines* and André Simon's 1943 *The Saintsbury Club* [see also Fine Press Checklist Addendum]. Manny's informative article in this issue gives us the details.

Introducing our **New Members** included in the January 1994 revised Membership Roster: **Warren Johnson**, proprietor of **Second Harvest Books**, writes that he is a small, mail-order antiquarian book dealer with a growing specialty of books on wine; **Greg Terzian**, a collector, particularly fond of books on the wines of Rhone and Provence; and **Loyde Hartley**, of Lancaster, PA has a collection of over 400 "general" wine books in English, French, German and Spanish. Loyde was directed to our group by **John Sarles**.

A postcard was received in December from a happy **Peter Willis** telling us "We're off to live in Cape Town! We're very excited about embarking on our new life out there..." Peter has left behind him the world of wine books, and sends all good wishes for the continued success of the Wayward Tendrils. His new address: 15 Disa Road, Murdock Valley North, Simon's Town 7995, South Africa.



BRADY REMEMBERS WILD BILL: A BOOK REVIEW by Roy Brady

William L. Neely, *Wild Bill Neely and the Pagan Brothers' Golden Goat Winery, Journals and Drawings* by William L. Neely. Edited by Allan Shields. 1992. Jerseydale Ranch Press, 6506 Jerseydale Road, Mariposa, CA 95338. \$8.53 inc. tax, Shipping/Handling: \$1.50 first copy, plus \$.50 each additional copy.

William L. Neely was a man of very many parts. One of them was winemaking. Like everything else he did it was wreathed round with ceremony, poetry, myth, song and dance, history, learning, and occasional bacchanalian license. Wild Bill would probably have shone on the Jeopardy program with his ragbag learning, humor and handsome figure. In

the Introduction Allan Shields, his editor, captures his variety with admirable brevity. Bill was a linguist, musician, potter, teacher of pottery and ecology (Master's from UC Santa Barbara), world traveler. "Nevertheless, there was always the calculated method to his spontaneous madness." He delighted in the nickname "William Scragg" bestowed on him by the straight community.

I had the privilege of knowing Wild Bill for a decade after being introduced by that most courtly gentleman, Walter Ficklin. Yet there was never a hint that Bill was compiling an enormous journal from which this little book is a first extraction. He began making wine in high school, and explored widely among wines while at UCLA. When his country called he continued making wine on naval vessels. After the war he settled (to use the term loosely) on Mountain Drive in Santa Barbara where "he entered and stimulated a community of variously gifted men and their families." The Vintage and Wine Stomp became an annual festival until it attracted too much attention from the outer world. There was a Wine Queen (nude) voted on by the Old Goats. Bill especially enjoyed distilling brandy because it made him feel closer to Vulcan (though not to Uncle Sam).

The reader learns of Bill's other career as a celebrated forest ranger and ecologist at Yosemite National Park during the summers. Going back and forth he got to know the Ficklins and always stopped with them. Those so fortunate enjoyed fascinating wines. Bill described a Berncastler Doctor 1953 from Dr. Thanish as like "being surrounded, enmeshed, rolled amongst all the ripe young blondes of the Moselle." How better than giving it a 99.84.

The book gives a stimulating glimpse of a life style we staid types rarely encounter. At one luncheon Bill seated me next to a former Wine Queen. She was clad in a dress of her own making that covered her from throat to ankle. It was made of half-inch netting, and it was her entire ensemble.

As an example of bookmaking the volume is pleasing, notably so at its low price. The paper is very white and sturdy, the pages are generous and uncrowded. Illustrations are from another of Neely's talents. A page of his hand-written journal is reproduced, with a drawing of a bottle of Chateau d'Yquem 1958 with cherubims floating over it in adoration.



TWO NEW-OLD-RARE WINE BOOKS by Mannie Berk

The Choice of Wines by Duncan M'Bride. Originally published in London, 1793. Republished on its 200th anniversary by The Rare Wine Co. with a New Introduction. 110 pp. Limited to 140 numbered copies.

One of the rarest of all English language wine books, *The Choice of Wines* was written in 1793 by London wine merchant Duncan M'Bride. This small book not only helped change the course of wine writing in English, it is one of the few surviving documents of the period between 1775 and 1825, when the modern classic wines of Bordeaux, Burgundy, Port and Champagne had their styles defined, and early bottling (a practice unknown since the days of ancient Greece and Rome) began to extend the life of wine from months to decades.

This half-century also saw the dawn of connoisseurship, when wine lovers and merchants began to scour the wine growing regions of Europe, developing a level of sophistication unheard of only a few decades before.

The Choice of Wines was the first book in English whose primary purpose was to be a guide to the wines available at that time. Today, 200 years after this book was written, such a purpose seems mundane since so many contemporary books are designed to do just that. But in M'Bride's era this was a novel idea, since almost all previous books on wine had been about grape growing, wine making or wine adulteration.

The Choice of Wines established a number of significant "firsts" for English language wine books. It contains the first reference to Romanée Conti, then as now, one of Burgundy's rarest wines. It was also the first book to use the term "First Growths" in discussing Bordeaux's four top estates. And it was the first to examine the two greatest wines of the Rhône, Côte Rotie and Hermitage, as well as the classic French brandy, Cognac. We also believe it to be the very first in a long line of books by wine merchants (a tradition that is alive and well today).

While much of M'Bride's book emphasizes the health implications of wine, the opening section on "Wines Best to Be Used at the Tables of the Opulent" is one of the most important early writings on wine. "Opulent," in the sense that M'Bride used it, means "affluent" and this section is the first attempt by any English language writer to fashion a region-by-region guide to the fine wines of Europe.

Only one printing of *The Choice of Wines* was ever undertaken. The Rare Wine Co.'s new edition is taken from one of the few copies surviving from the original 1793 printing. The copy used for reproduction

is an interesting one since it contains a number of editing marks and corrections apparently written in a contemporary hand. Whether this copy was M'Bride's own, or that of his publisher or someone who planned to republish the book but never did, no one can be sure, but it does make this small piece of wine history all the more interesting.

The Saintsbury Club: A Scrapbook by André Simon. Originally published in London, 1943. Republished on its 50th anniversary by The Rare Wine Co. with a new Preface, Introduction, and additional material. 134 pp. Limited to 140 numbered copies.

On a cold winter's day in 1931, André Simon, Maurice Healy, Jack Squire, Guy Knowles and A.J.A. Symons were lunching at 24 Mark Lane, in the heart of London's wine district. Though the food was simple by today's standards, the wine was not: 1874 Haut Brion, 1920 Margaux and 1904, 1905 and 1909 Ausone. During the course of the meal it was agreed that Professor George Saintsbury, who taught so many in England about the love of wine, but whose eyesight and health were now failing, should be feted at a dinner in his honor.

The frail Saintsbury could not be there, but the dinner was held anyway on April 23, 1931. Those attending decided that a wine and food society called The Saintsbury Club should be formed and that it would meet twice yearly, on or about April 23rd (St. George's Day) and October 23rd, Saintsbury's birthday. The club's 50 members were to be drawn equally from the worlds of wine and letters.

André Simon, the Club's "Cellarer," wrote *The Saintsbury Club* to chronicle the Club's founding and its first dozen years. Much of the book describes in detail how the Club's wine cellar changed through the years, as well as what they ate and drank at the first twenty-one meetings.

Though the Saintsbury Club is still going strong at age sixty-two, Simon's book has not been republished since its original 1943 edition. And because only 200 copies were printed, *The Saintsbury Club* has always been scarce and sought-after by wine book collectors.

Last summer we contacted the Club's editor, Merlin Holland, asking if we could republish the book on its 50th anniversary. Mr. Holland, whose father was Club secretary when the first edition was published, was delighted with the idea and agreed to write the Introduction to our new edition. He also allowed us to expand the scope of the project by bringing to light a substantial quantity of material left out of the first edition, including Simon's original notes on the wines drunk at a number of early Club dinners.

In the course of writing his introduction to this new edition, Mr. Holland unearthed an unpublished article by British writer A.J.A. Symons entitled "When Club Meets Club." Symon's piece describes the 1938 meeting of The Saintsbury Club with Paris' Club des Cents, one of France's leading wine and food societies. This article, which we have added at the end of the book, offers fascinating insights into the contrasting tastes of British and French connoisseurs before the War.

*** Both books are printed on acid-free paper, in a numbered limited edition of 140 copies; they are hand-bound in quarter-leather and marbled boards, octavo in size. The published price for each is \$85, but through March 15th 1994, a special price of \$65 (plus shipping) is being offered to Wayward Tendrils members. Order from The Rare Wine Co., 21468 8th Street East, Sonoma, CA 95476; telephone 1-800-999-4342 or 707-996-4484; Fax 707-996-4491. ***



NOTES FROM THE "OPEN TRENCH" by R. Hume Andrews



K. You see an "OPEN TRENCH" sign on the roadway and you are immediately alert for danger. You know this isn't a "Closed Trench" or "Former Trench" or "Retrench." This is a full-blown, life-threatening "Open Trench." The question then is: In what way does an "Open Trench" redundancy resemble *Claret and the White Wines of Bordeaux* by Maurice Healy (London: Constable, 1934)? The answer is: "None" or "In no ways," whichever is grammatically more correct.

Healy's book is part of the popular Constable's Wine Library series, as edited and often written by André L. Simon. *Claret and the White Wines of Bordeaux* was evidently the best selling book of the series (and considered the best by Simon -- perhaps for this reason?). Healy covers a lot of ground (in both senses) in this book of 160 pages, including a remarkable number of descriptions of specific wines and vintages. He discusses vineyard issues such as oidium and phylloxera, winemaking techniques, the 1855 Bordeaux classification, and each specific wine district of Bordeaux. He also makes suggestions for buying and storing Bordeaux wine.

This book is a joy of English prose. It has not a single numerical rating, not one use of the word

"hedonistic," and not one reference to winery mailing lists, to cult wines, or to the positive value of mouth-stripping tannins. It has not one report of a competitive tasting in which Ch. Beaux Hauts (apologies to Baumhefner and Hopkins) soundly defeated Ch. Leoville-las-Cases. There is not a single "Open Trench" affront to our civilized perceptions.

Healy's words paint an enduring and still relevant canvas of the wine experience.

On the forum for enjoying wine:

"...the pleasure of wine consists only partly of itself; the good talk that is inseparable from a wine-dinner is even more important than the wines that are served. Never bring up your better bottles if you are entertaining a man who cannot talk. Whisky and soda will do him much better. Keep your real treasures for a night when those few that are nearest to your heart can gather around your table, free from care, with latchkeys in their pockets and no last trains to catch."

On the soil of Bordeaux:

"It is almost incredible, but the soil which has probably given the maximum of delight to the greatest number of men is a poor, miserable thing, in which apparently nothing else except pine trees can expect to flourish."

Foretelling a Nathan Chroman controversy:

"I have had gifts from all of the friends I mention in this book; I hope I have remained, as the givers intended me to remain, unbiased and impartial."

On pouring the last bottle of a treasured wine to an American friend of his mother's:

"I saw to the filling of our visitor's glass myself. I said 'filling'; but when the glass was less than half full I was interrupted, with a request that it should be filled up with soda-water. However, there was all the more wine for more reverent recipients."

Describing the unusual label of the 1924 Ch. Mouton:

"In 1924 the Bolshevik influence procured for itself a surprising manifestation at Chateau Mouton-Rothschild; the familiar thunderbolts were blazoned forth in all the colours of the rainbow, and nothing except the labels under which inferior sherry is sometimes shipped to South America could give any standard of

comparison whereby to appraise the 'jazz' design."

On smokers:

My furniture is scarred all over with burns from cigarettes, lit this way as joss-sticks, and left to burn away my mantel-shelves, bookshelves, tables and all kinds of furniture. I think I possess nearly one hundred ash-trays, which are about the only object treated by a smoker with respect; their virginal innocence is rarely sullied."

Quoting a friend's reaction to tasting 1878 Latour from an Imperiale:

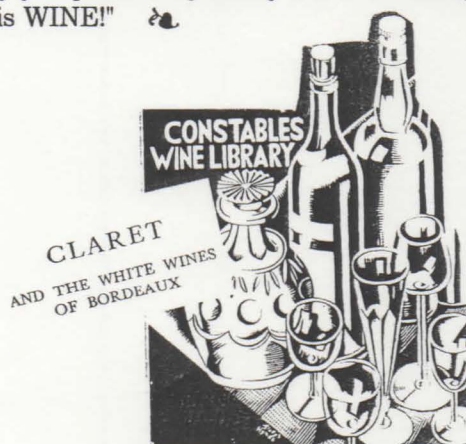
"Healy! Healy! This is WINE!"

And, these haunting words on Ch. d'Yquem:

"My first bottle of Yquem was a 1906: a fairly good year. I decanted it; and the room was filled with a perfume that recalled the Arabian Nights. There is nothing that is exactly like the bouquet of Chateau Yquem; no garden could do it justice, and to talk of spices were an impertinence, or I would say that it embalms the air. There is nothing like it; nothing; nothing. It is the most beautiful wine God ever allowed man to make; and it ought never to be drunk profanely."

No numerical rating, no price quotation, no lab analysis, and no rarity quotient could make me appreciate Ch. d'Yquem more.

Healy's words are powerful, evocative tools. When he describes tastings and dinners, you immediately remember occasions that left you with the same feelings. You recall the times when certain great wines gave you even greater pleasure because of the confluence of friends, lively discussions, useful traditions, and shared appreciation. And you long for the next tasting experience that could elicit the same pure joy expressed by Healy's friend: "Healy! Healy! This is WINE!"



COLLECTING WINE LABELS: A WEALTH OF INFORMATION by Angela Stewart



he label on a bottle of wine can tell you the reputation of its maker...the quality of the crop that produced it...the variety of grape used...who bottled the wine and under what conditions.

But these are not the things that hooked me on collecting wine labels. I'm a pack rat. And when I sold my restaurant and cleaned out my office, I came across a box of German wine labels, about 5000 or so: they were so beautiful...I did not have the heart to toss them out. So, naturally I lugged them home with the intention of laminating them to my bar top.

One evening, many months later, I opened the box and was transported on the journey of a life time. As my fingers caressed [lovingly, gently handled, touched, sorted] the Gothic engravings of villages and vineyards, my mind began to travel to all these exciting, unknown places. I soon realized that I sorely lacked knowledge of this wonderful wine country.

How would I treat these labels? Surely I could not relegate their beauty to the top of a bar; they demanded something special. But first I had to learn how to read them. I needed to educate myself in order to enjoy the true stories of the labels.

I headed for a bookstore, and discovered that books on wine were at a premium, and the libraries were not much better. A friend finally solved step one with my first wine book, *The Wines of Germany* by the late and wonderful Frank Schoonmaker.

I read, I tasted, and I fell deeper in love with wine and the beautiful art that decorates the bottle. Bottle labels are tiny calling cards of the wine, chosen to announce a most charming and welcomed guest. These label tickets -- the earliest printed wine label dates to the first half of the 19th century -- carry the aroma of the noble drink: some are embellished with Coats of Arms passed down with glorious legends, others have dates that chronicle several hundred years of history, and still others shine as small works of art.

A poet once wrote, "With wine, the first loving look by a drinking companion or by a gourmet is aimed at the name and label, which through word and picture unveils the details of delights..." So, to a friend of wine, what is dearer than to collect these many charming "birth certificates" and arrange them into a colorful kaleidoscope in an album or create a beautiful, original book of exceptional wine art.

A collection not only represents a delightful "picture book" but also becomes an important source of wine history, as well as the study of graphic art or printing techniques, each a great source of everlasting

worth for the wine expert.

Regrettably, only a few people know how to enjoy the pleasures of some leisure hours wandering through the maze of such a collection. This hobby is naturally not as widespread as the collecting of postage stamps, nor is it valued in the sense of monetary worth as antiques, glass, or book collecting; but it is older than most popular collecting interests. The first postage stamp was issued in England in 1840; wine labels were already in use twenty to thirty years earlier (with multiplication made possible through the invention of lithography by Alois Senefelder, an actor, in 1798).

Collecting wine labels is an elegant and rewarding pastime for the friends of wine for it enables us to enjoy once more the fragrance of the bottle as it is represented in a vintage graphic.

If you are interested in reading more about wine labels and bottle tickets, may I suggest the following: *The Art of the Wine Label* by Robert Joseph (1987); *Mouton Rothschild: Paintings for the Labels, 1945-1981* (1983); *Les Étiquettes du Vin* by George Renoy (1981, French); *Bottle Tickets* by Jane Stancliffe (Victoria & Albert Museum), and the newly published *Les Étiquettes des Grands Crus Classés du Médoc* by Cees Kingmans (1993, French, English, Dutch, German text). For those interested in joining a collector's club you can write me at the Wine Label News, 1964 Rodney Drive, Los Angeles, CA 90027.

[Angela Stewart has been collecting wine labels for over 30 years. Her collection numbers somewhere near 40,000 labels -- she has yet to count them.]



From *Les Étiquettes des Grands Crus Classés*: a very rare commercial label, ca 1865, used for wine that was shipped to and from India before it was sold - a practice that lasted for only a few years.

AMUSING, READABLE NEW NOVEL

A REVIEW
by Bo Simons

Full-Bodied Red by Bruce Zimmerman, New York: Harper Collins, 1993. 310 pp, \$20.

Reviewing this novel I find myself in much the same position as the wine snob in James Thurber's classic cartoon: a wine aficionado holds aloft a glass and, to his somewhat mystified guests, describes the wine, "It's a naive domestic Burgundy without any breeding, but I think you'll be amused by its presumption." Zimmerman's book is a naive domestic murder mystery without style or distinction. The writing remains pedestrian, barely grammatical. He pastes a thin, inaccurate wine background on the novel, more a set decoration -- and a flawed set decoration at that -- than an intrinsic component of plot or character. Yet I found myself "amused by its presumption," liking the novel for its honest mystery, its serviceable solid plot, and for the charm and affability of its narrator.

The narrator, Quinn Parker, earns his living as a phobia therapist. Apparently he has had two previous mysterious outings (*Blood Under the Bridge* and *Thicker than Water*), putting him both in the genre tradition of Sam Spade (he solves mysteries and works out of San Francisco) and out of that tradition (he is not a professional detective). *Full-Bodied Red* opens as Frank Matson, nouveau-riche owner of Chesterton Vineyards in the Napa Valley, summons Parker to his estate for a late evening confrontation. Parker has been treating Matson's stepson for agoraphobia. Now the stepson, Philip Chesterton, heir to the Chesterton estate, has disappeared, run off with a mysterious Asian woman known only as Susie Wong. Matson wants to know what young Philip may have revealed to Parker during therapy. He bullies, bawls out, and then tries to beat up Parker. The plot cranks along from there.

Abigail, Matson's wife and Philip's mother, stands at the center of the mystery. Leslie McCall, a gay newspaper editor, hates Matson and is devoted to Abigail. McCall and his lover just might be suspects; Detective Davis of the Napa County Sheriff's Dept. seems to have a too-close and protective relationship with Frank Matson. Then the winemaker at the Chesterton winery finds a funny taste in one of the huge stainless steel fermenting vats. Sure enough, there's a body in the wine.

The novel contains sloppy writing and sloppy research. Sentence fragments stick out, longing for verbs. The first page contains the following crystalline prose: "The guard nodded, sort of." This would be more excusable if the narrative voice had some character or accent which dictated these lapses, but it seems only to be sloppy writing. Neither did Bruce Zimmerman go to much length in researching wine-making practices for this book. What he does impart you could pick up in about a quarter of an hour in any tasting room. I do not object to that. Being beat over the head with titratable acidity and malolactic fermentation does not make for a great reading experience. But he does not seem to like or even notice wine, or food for that matter. Several meals are described. Wines are served at those meals, but one cannot tell whether the wines were red or white, or even what the entrees were. His knowledge of the wine country is equally facile. None of the up-valley, down-valley tensions protrude into this novel. Not much of the interesting commerce that makes up the business of marketing, or the consuming of wine, enters the book. Zimmerman even gets his basic geography wrong, putting Glen Ellen on the way from Napa to San Francisco.

Yet the book moves, and I stayed with it to the end. And I was satisfied. Quinn Parker is a real character. I grew to like him. He has a temporary roommate, a buddy who has been kicked out by his wife. The buddy's attempts to date and then get back with his wife provide an engaging subplot: a bumbling corrective vision of relationships to contrast with the grim tragic splendor of the Chesterton's ruined lives. The book proffers another view of relations: Parker has a girlfriend, and their relationship comes unhinged as Parker starts to solve the mystery. In the end I liked the friendly observant style for all its sloppiness. Raymond Chandler can sleep calmly in his grave. Zimmerman offers no threat to his cannon; Parker is more in the tradition of television's Rockford or Columbo than Phillip Marlowe. These days that's not too bad. *Full-Bodied Red* is like an indifferently made Pinot Noir, where the fruit, the essential substance, shines through despite the maker's slipshod craft. 🍷

REMEMBER!
JANUARY IS 1994 MEMBERSHIP RENEWAL
MONTH

--THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly membership dues are \$10 and include subscription to THE WAYWARD TENDRILS NEWSLETTER, published quarterly. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, P.O. Box 9023, Santa Rosa, CA 95405 USA. Editor: Gail Unzelman. Asst Editor: Bo Simons.--

FINE PRESS WINE PRESS: AN ADDENDUM

by Gail Unzelman

We began this Fine Press Wine Press Checklist in our October 1993 [Vol.3 No.4] issue. Special thanks to Richard Kaplan, Nina Wemyss, Rick Witschonke, and McKirdy's "Jottings" for their suggestions, additions, notes and corrections to the Checklist.

Baker, Charles H. *The Gentleman's Companion, Volumes I and II*. Indianapolis: Derrydale Press, 1939. 1250 copies. Volume I: An Exotic Cookery Book; Volume II: An Exotic Drinking Book. 220, 217 pp. 9½x6½. Title page printed in red and black. Red textured cloth boards with darker burgundy spine lettered in gilt, with slipcase.

Banning, Kendall. *The Squire's Recipes. Being a Reprint of an Odd Little Volume as Done by Kendall Banning*. Chicago: Brothers of the Book, 1912. Printed at the Lakeside Press. [32]pp. 6x4. Marbled boards with gilt-lettered leather spine; printed title label on front cover. Published by a Chicago bibliophile society, this "book presents a faithful reproduction of the original" -- the "original" being a hoax. In his Explanation to this edition Laurence Woodworth details this delightful endeavor. (See also Hoggson and Merrill.)

Belloc, Hilaire. [correction] The title of his 1931 poem should read *The Praise of Wine*, and not *In Praise of Wine* as listed in the Checklist (October 1993).

Berry, Charles Walter. *Viniana*. London: Constable & Co., 1929. With an Introduction by H. Warner Allen and eight Illustrations in Collotype. Special hand-numbered edition limited to 100 copies, signed by Berry; with a colored frontis of "A Wine Auction." 140 pp (top edges gilt). 9x6. Marbled boards, with vellum spine lettered in gilt. This is a companion book to the special printing of Simon's *Art of Good Living*.

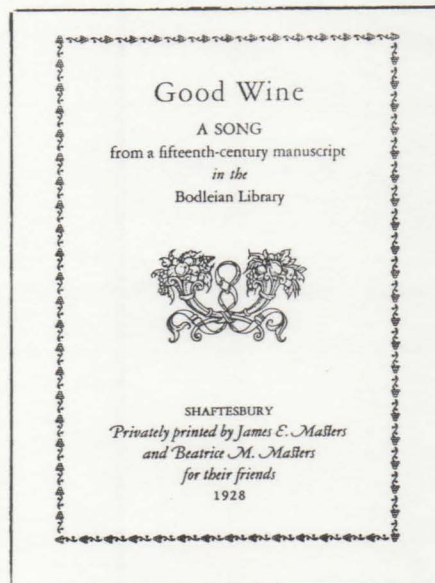
Crahan, Brian Dockweiler, comp. *The Wine and Food Society of Southern California, A History. Volume II*. Los Angeles: Wine & Food Society, 1975. 125 copies. 9x6. A sequel to the 1957 history compiled by Marcus Crahan, and presented in identical format.

Crahan, Marcus Esketh. *California and Its Place among Wine Nations: A Talk Given before the Los Angeles Westerners August 20, 1948*. Los Angeles: Homer E. Boelter, 1949. 150 copies printed as a Keepsake for his friends. 10 pp. 10x8. Presented in wrappers, with a folding map of the California Wine Country inside back cover.

Fachiri, Antonio P., editor. *Bacchus Joins Lucullus. A Brochure Aimed at Supplying a Few Hints regarding the Art of Eating and Drinking, a Promise about to be Fulfilled thanks to Repeal of the 18th Amendment*. London: McCorquodale, 1934. Limited to 100 copies. 61 pp. 9x7. Gilt-lettered wine-colored cloth.

Fairchild, Lee. *The Tippler's Vow*. New York: Croscup & Sterling, 1901. 750 copies, Holland paper edition. 12½x9½. Bound in grey paper covered boards. A lengthy poem illustrated with 26 original drypoint etchings by Jean Paleologue. There seem to be several editions of this book, some very limited and issued with colored plates in different states -- thus transforming it into an "art book" commanding a very high price.

Gay, John. *Wine. A Poem by John Gay. A Type Facsimile Reprint of Gay's First Work*. With an Introductory Note by Iolo A. Williams. London: Dulau & Company, 1926. 500 copies. [4], 16 pp. 13½x8½. Maroon paper covered boards with a printed label on the front cover. There is also a 1988 reprint by The Hayloft Press: *Wine by John Gay*. Introduction by Marcus Walsh. Engravings by John Lawrence. 225 hand-numbered copies. 24 pp. 8x5. Gay's poem is noted to be the first full-length poem in English devoted to wine; the original 1708 imprint is one of the rarest of 18th century poetical pamphlets.



Good Wine. A Song from a Fifteenth-Century Manuscript in the Bodleian Library. Shaftesbury: Privately printed by James E. Masters and Beatrice M. Masters for their Friends, 1928. 90 copies printed at The High House Press, Shaftesbury, Christmas Eve, 1928, hand-numbered. 6 pp. 7½x5. In patterned

paper wraps, with a printed title label on front cover. This beauty was selected as one of the fifty "Books of the Year" exhibited at the First Edition Club in London and also in America.

Gould, Francis L. *Charles Krug Winery, 1861-1961*. St. Helena, CA: C. Mondavi and Sons, 1961. Printed by Herdell & Beard, with woodcut decorations by Mallette Dean. 16 pp. 10x7. In Mallette Dean-decorated card wraps.

Healy, Maurice. *A Bibulography of Memorabilia, Trivia, Jocosia, Jocoseria and Other Odd Notes upon Wine and Its Lore*. Collected & Distributed by Maurice Healy "Prattler" to Supplement His Paper on "Irish Wine" Read on Tuesday May 24th 1927 to Ye Sette of Odd Volumes. London & Maidstone: A P & S Ltd. Printed for Private Circulation Only. 137 hand-numbered copies. 10 pp. 6x4½.

Hoggson, Noble Foster. *The Squire's Recipes. In Which are Described the Methods by which Thomas Hoggson, Esquire, Compounded the Twelve Most Famous Toddies that Distinguished his Hospitality*. Sudbury, England: Roger Buck, 1784. (Gabler, p.267-268) 6x4. This clever spoof was devised and printed "during a recent Christmas season" [ca1911] by Kendall Banning and his friend Noble Foster Hoggson. Of the 150 copies printed, half gave the Squire's name as Banning on the title-page, the other half as Hoggson. Julian Street relates the story of this little book in his *Table Topics* (New York: Knopf, 1959), pp.89-91. (See also Banning and Merrill.)



THE SQUIRE'S RECIPES

In Which are Described the Methods by
Which CALVIN BANNING, Esquire,
Compounded the Twelve most Famous
Toddies that Distinguished his Hospitality.



HORACE;
*Spes donare novas largus amaraque, Curar-
um eluere efficax.*

SUDBURY
Printed by ROGER BUCK and
fold at his shop in Cornhill
1784

----- *The Squire's Home Made Wines. As Described and Set Forth in a Diary kept by Thomas Hoggson 1765.* [Fairfield Manor, Redding Ridge, CT]:

Compiled by Noble Foster Hoggson, 1919. 48 pp. 6x4. Tipped-in: Reproduction of a Painting of [?]Fairfield Manor. Light-brown paper-covered boards with ivory spine; printed paper label on front cover. In the introduction, Noble F. Hoggson writes: "remembering *The Squire's Recipes*...I was not at all surprised to find among his daily notes a score of recipes for home-made wines." "...I am having printed fragments of his personal diary together with some of his favorite recipes." [Gabler does not list this printing].

Jack & Charlie's "Twenty-One" Wine List. New York: The 21 Club, 1954. Limited to 1000 numbered copies. 72 pp. 13x9½. The colophon states the printing done by B.R. Doerfler Co. on Linweave all-rag Brentwood Vellum paper; printed in red/black throughout. Burgundy cloth decorated with the 21 Club's gates in gilt; gilt lettering; t.e.g. [This book is almost "too slick" to be included in our checklist, but it squeezed in through the gates.]

Merrill, Charles Edmund. *The Squire's Home-Made Wines as described and set-forth in the Journal of Thomas Hoggson, Gent., 1765*. Decypher'd & Transcrib'd by Noble Foster Hoggson, Bachelor of Philosophy. Newly reperus'd, augmented, and enlarg'd & done into a booke by Charles Edmund Merrill, Jun. New York, 1924. 1524 hand-numbered copies set and printed at the shop of the Pynson Printers. 37 pp. 6½x5. Blind-tooled parchment-like covered boards; housed in a marbled-paper-covered slipcase. (See also Banning and Hoggson.)

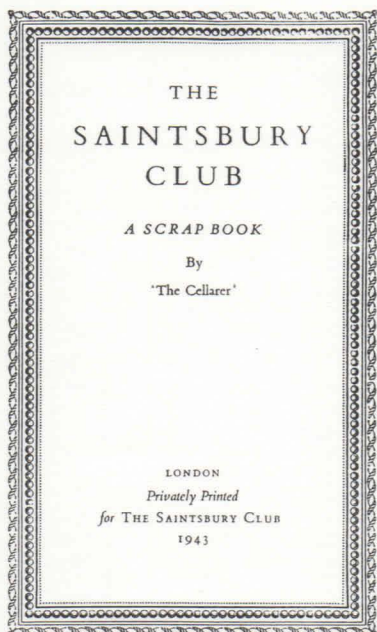
Noolas, Rab, editor. *Merry-Go-Down. A Gallery of Gorgeous Drunkards through the Ages*. London: Mandrake Press, 1929. 600 numbered copies. 231 pp. 11½x8. Bound in tan cloth, with dust wrapper; there is also a leather-bound edition, but have no details.

Ottley, Allan R. *Vines, Rails and Comet Tails - Mother Lode Byways of California History*. Sacramento: Sacramento Book Collector's Club, 1977. 300 copies printed as a Club Keepsake at the Feathered Serpent Press, San Anselmo. 23 pp. 9½x6. Stiff brown-mustard colored wraps, decorated and lettered. The first part of this book describes the Vineyard House and Coloma Vineyard Winery in California's "Gold Country."

Saintsbury, George. *Notes on a Cellar-Book*. London: Macmillan & Co., 1921. Limited, DeLuxe Edition of 500 copies, signed by the author, printed by Robert Maclehose & Co. at the University Press, Glasgow. 227 pp. 9x7. Lovely binding of vellum boards and gilt-lettered red cloth spine; Saintsbury's signature reproduced in gilt on front cover; with a paper d/w.

[Note: Although "special, limited editions" of the regular editions of various titles were issued (Ian Campbell's *Wayward Tendrils of the Vine*, e.g.), this, in itself -- in this compiler's opinion -- does not merit the book a "Fine Press" rating.]

Simon, André L. *The Art of Good Living*. London: Constable & Co., 1929. Special hand-numbered edition of 300 copies, signed by Simon; with a colored frontispiece after Daumier. 200 pp.(top edges gilt). 9x6. In a lovely binding of marbled boards with vellum spine lettered in gilt. This is a companion volume to the special edition of Berry's *Viniana*.



----- *The Saintsbury Club: A Scrap Book*. By "The Cellarer". London, Privately Printed for the Saintsbury Club, 1943. 200 copies printed at the Curwen Press. 83 pp. 8½x5½. Stiff printed wraps.

Thévenin, Roland. *Little Vine-Dresser Memento. The Cycle of the Vineyard and the Wine*. Translated by Edith Strick. Beaune: Jean Dupin, 1980. Illustrations by Henri Neuzeret. 30 pp. 8x5½. Edition total not stated, but copies are numbered.

Wine and Food Society, San Francisco. *The Vintage Tour, 1952. Santa Clara and Livermore Valleys*. San Francisco: Wine & Food Society, 1952. Produced by L'Esperance, Silverton & Beran, San Francisco. 23 pp. 10x6½. Heavy-stock wraps, sewn, with printed paper-label on front cover; tipped-in map at rear. Includes the essay "Wine History of the Santa Clara and Livermore Valleys," plus vineyards visited, wines tasted, and meals enjoyed. ♫



**BOOKS &
BOTTLES**
by
Fred McMillin

THE ICONOCLAST OF THE VINE

- "The common belief that the four basic tastes ...sugar, salt, sour and bitter...are conveniently grouped in [different areas of] the oral cavity...is untrue!"
- "There is no such thing as a typical Chardonnay."

Dr. Alan Young does not mince myths. He demolishes them with an imposing array of data. The first quote is from his *Making Sense of Wine, A Study in Sensory Perception* [Greenhouse, 1986]. His extensive, documented tasting research allows him to say with confidence, "Understanding how our senses perceive the various signals sent by the wine will help us enjoy [it]. . .but rest assured that every person alive perceives these same signals in a different manner."

The second quote is from his book that applies this knowledge of the senses to the grape with a thousand flavors: *Chardonnay, Your International Guide* [Internatl Wine Academy, 1991, rev.]. Young says, "I believe that Chardonnay makes the most complex varietal wines of all, ranging across the total flavour spectrum." Part of the supporting data is a set of graphs showing how taste descriptors for warm-climate Chardonnays (banana, canned pineapple, etc.) differ radically from those of cool-climate Chardonnays (lemon, gunflint, etc.).

I wanted to learn how Dr. Young applies this magnificent sensory knowledge when buying wines, so I asked him for a list of some of the California wines he enjoys. He related that it is often not necessary to exceed \$8 to obtain good bottles, and gave these examples: Gewürztraminer: Husch, Fetzer; Zinfandel: Round Hill; Pinot Noir: Martini, Rochioli (may exceed \$8); Chardonnay: Floreal, Forest Lake; Sauvignon Blanc: Mirassou.

These two books by Young are fine, comprehensive guides made even more useful by each having a carefully prepared index. Robert Mondavi's tribute to the "Senses" volume applies to the "Chardonnay" work as well: "For the serious wine enthusiast [these books are] a must. ♫

~ ~ ~ WINE IN AMERICA:
TWELVE HISTORIC TEXTS ~ ~ ~
by Thomas Pinney

Part III

[We are pleased to continue this four-part scholarly series by fellow Tendril Tom Pinney, originally published in the *American Wine Society Journal*, Winter 1988 - Fall 1989. Readers will recognize Tom as the author of the unparalleled, and indispensable, *A History of Wine in America: From the Beginnings to Prohibition* (Berkeley: U.C. Press, 1989).]

7. John James Dufour, *The American Vine-Dresser's Guide, Being a Treatise on the Cultivation of the Vine, and the Process of Wine Making; Adapted to the Soil and Climate of the United States*, Cincinnati, Printed by S.J. Browne, 1826.

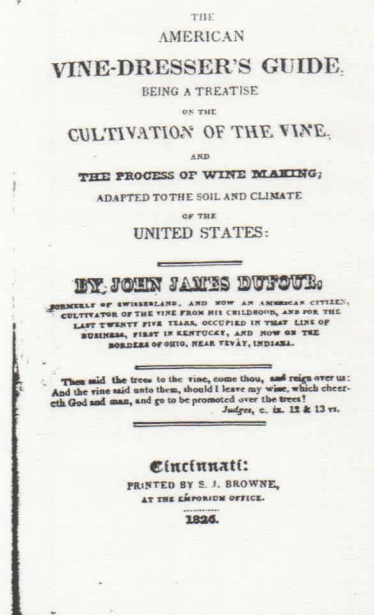
While John Adlum was loudly advertising the virtues of Catawba in and around the nation's capital, a quiet Swiss was making and selling wine, as he had been since early in the century, far beyond the Appalachian Mountains and down the Ohio River, at Vevay, Switzerland County, Indiana. This was John James Dufour (c.1763-1827), who had come to America in 1796 determined to supply wine to a wineless country. He had visited all the places that he could learn of as having vineyards in this country, but found little to encourage him. In Pennsylvania, however, at Spring Mill, where the Frenchman Pierre Legaux had set up his Pennsylvania Wine Society, Dufour found an active and hopeful vineyard, financed by the subscriptions of prosperous Philadelphians. Legaux's enterprise failed, but Dufour took the idea and set up a Kentucky Vineyard Society in 1798, whose vineyard lay on the Kentucky River west of Lexington. He also took from Legaux a grape called the Cape or Constantia, and when all the European vines brought out to the Kentucky vineyard had languished and died, as they soon did, Dufour found that the Cape alone grew vigorously and fruitfully. The Kentucky vineyard had only a brief life, and Dufour's little community of family and friends migrated to the banks of the Ohio, below Cincinnati, where they called their new home Vevay, after their old one in Switzerland. Here, on land granted to them by special act of Congress in order to encourage wine growing in the United States, they grew the Cape grape, with modest success. Over the next fifteen years their Cape wine acquired a reputation up and down the Ohio River.

In the year before his death Dufour produced his *American Vine-Dresser's Guide*, a book that may

be called the first written in this country entirely out of the author's own experience. Dufour cites a good many authorities, and much of his own experience was acquired in Europe, to which he returned more than once after he first came to America. But he understood clearly, and had proven by his own labor, that the new world required a new approach if wine growing were to succeed. He did not have many books by him in his remote Indiana settlement, he wrote in the preface to the *Guide*:

. . .and even, if I had them, among the many I have read on the culture of the vine, but few could be quoted, for none had the least idea of what a new country is.

His long experience as a grower, and his extensive travels through the country in search of information about native vines and viticulture, gave him a unique authority. He gives instructions, based on trial, for the choice of varieties and of soils, and the spacing, cultivation, pruning and training of vines -- always, though, with a modest disclaimer: "We have but a limited experience." He describes his new design of a wine press, and he gives us a glimpse of conditions in those frontier days: people stole grapes from his vines in such quantities, he writes, that "we are obliged to watch, with arms, in the night to save our vineyards from depredation."



Curiously enough, Dufour, who seems in most things to have attended to facts rather than theories, never admitted that the Cape grape, the only grape with which he had any success, was a native rather

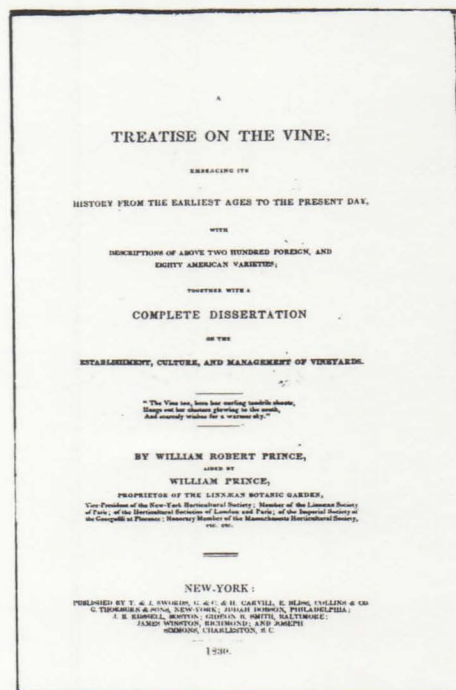
than a European. Legaux, from whom he obtained the grape, said that he had imported it from South Africa, that it was a *vinifera*, and that it was the Cape or Constantia vine from which South Africa's most famous wines were produced. Whether Legaux maintained this in good faith or not, no one can now say. But Dufour believed it and held that belief to the last, long after serious doubts had been raised. Legaux's Cape grape does in fact resemble the European vine in being "perfect" flowered (i.e., having both male and female flower parts and being thus self-fertile) unlike the native vines, which are imperfect. But botanists now say that it is a native hybrid, the chance result of a cross between some European grape and American *labrusca*, the latter greatly dominating in the genetic mix.

The Cape (or Alexander as it is also known) is now a historical relic, long since replaced by newer varieties in Eastern viticulture. Dufour's vineyards have joined it in obscurity; increasingly virulent vine diseases made the trade uneconomic not long after Dufour's death, and winemaking at Vevay was over by 1835. Dufour's example, though, was both original and powerful. Coming from the European tradition, he saw, and taught others to see, that something different was needed, and he helped to find what that was.

8. William Robert Prince, aided by William Prince, *A Treatise on the Vine; Embracing its history from the Earliest Ages to the Present Day, with Descriptions of Above Two Hundred Foreign, and Eighty American Varieties; Together with a Complete Dissertation on the Establishment, Culture, and Management of Vineyards*, New York, T. & J. Swords et al, 1830.

Prince's *Treatise*, as the title indicates, aims at the encyclopedic. Prince (1795-1869) was a Long Island nurseryman, the heir to the best-known and one of the earliest of all American nurseries, the Linnaean Botanic Garden at Flushing, New York, where his father and grandfather before him had made reputations not just as successful businessmen but as serious botanists. For a generation before the younger Prince published his *Treatise*, the Linnaean Garden had been importing and propagating vines as a major specialty. The Princes, father and son, carried on a correspondence with grape growers throughout the country, and the prominence of their nursery put them in a position to collect information that no one else could possibly have known about at that time. By 1830 the younger Prince had accumulated a considerable stock of knowledge about native varieties, both from his own observation and from his correspondents. In his *Treatise* he is thus able to

describe some eighty varieties of native grapes, and though many identifications were uncertain and many claims for fruit quality based on quite limited experience, this listing is unchallenged among early works on the vine in the United States -- our "first good book on grapes," as U.P. Hedrick, the distinguished American scholar, calls it.



We remember the book for its original contributions to our knowledge of native varieties, but Prince had far more in mind than that. He wanted, like all of the early writers, to usher in the era of an American wine industry: the country had to have one if it ever expected "to taste wines equal to the more luscious ones of France, as those claiming that character are not susceptible of transportation by sea without being adulterated." Moreover, the cultivation of the vine is a pursuit "both ennobling and inspiring, and is calculated to elicit the best propensities of the human heart." Prince therefore undertook to lay out a complete system of instruction. The book includes a survey of the history of wine culture since Noah; it treats, largely from a European point of view, the questions of soil, climate, choice of varieties, propagation, pruning, training, fertilization, and disease. And, in illustration of how hard it was to throw off the charm of European varieties, Prince devotes many pages to the description of the European grapes cultivated and for sale at the Linnaean Garden. He particularly recommends Alicante, saying that it will produce in America a better Port than Portugal can make. He also favored the German varieties, and backed his faith by

importing 30,000 cuttings of them.

Prince imagined that European grapes could be grown anywhere in the United States; the only reason for failure in his opinion was simply "erroneous management." It is not surprising, then, that he spends little time on the diseases of the vine, despite his experience as a commercial nurseryman. He does not mention phylloxera or black rot, though there is evidence that the latter afflicted grapes throughout the East. He does discuss mildew, and, interestingly, prescribes powdered sulphur as a remedy -- still the standard treatment, though not generally adopted until after Prince's day.

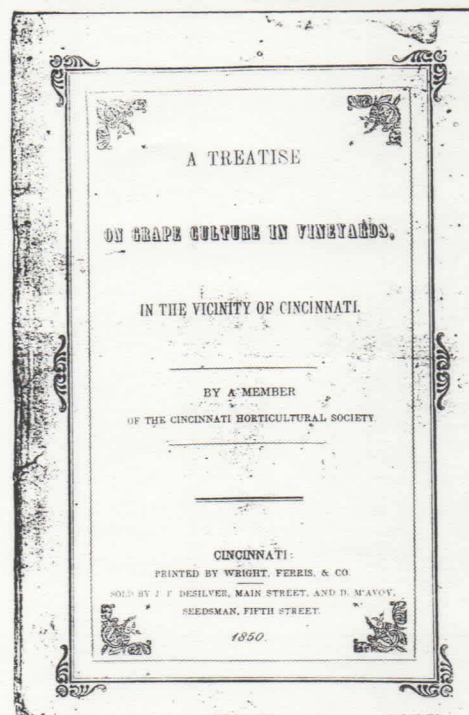
The unsettled and unscientific classification of native varieties that Prince was trying to straighten out appears in some of the names of the varieties he lists -- "Tennessee Island Grape," "Bauchman's Red Fox," "Pell's Illinois," "Jordan's Large Blue," and "Garber's Albino," to name a few. (Hedrick concludes that the Tennessee Island Grape was probably the Scuppernong. The others elude identification.) Prince was particularly annoyed by native grapes masquerading under European names, as York Madeira, or Tokay, or the Schuylkill Muscadell. "I propose," he wrote of these, "that the foreign titles be dropped in every case and appropriate ones substituted."

Prince was optimistic about the prospects of wine growing for the United States. Great progress was being made, not least because "a degree of perseverance and enthusiasm seems to pervade all the votaries of this delightful pursuit." In the generation after Prince's *Treatise* appeared this optimism was confirmed: improved native hybrids were developed and successful commercial winemaking was at last established, beginning in Ohio and spreading to New York, Georgia and Missouri. The decade of the 1850s saw a "grape boom," and, despite the Civil War, commercial depression and Prohibitionist activity, wine growing continued to expand through the rest of the nineteenth century.

9. Robert Buchanan, *A Treatise on Grape Culture in Vineyards, in the Vicinity of Cincinnati*, by a Member of the Cincinnati Horticultural Society, Cincinnati, Printed by Wright, Ferris and Co., 1850.

This unpretentious and sensible work is a memorial to America's first real center of wine production, which flourished from the decade of the 1830s to about the time of the Civil War. The vineyards and wineries of Cincinnati and region were directly descended from Dufour's Swiss colony at Vevay, which showed that viticulture could succeed, and from Adlum's vineyard at Georgetown, from

which came the Catawba grape that was to make Ohio wine famous. Buchanan (d. c 1872), a Cincinnati merchant, was one of a group of business and professional men who together formed the Cincinnati Horticultural Society and who took a special interest in developing the culture of the grape along the hills of the Ohio River. Buchanan had had a vineyard since 1843, but far and away the most important member of the Cincinnati grape growing circle was the lawyer and real estate millionaire, Nicholas Longworth. A passionate horticulturist, Longworth had been experimenting with grapes almost from the moment he arrived in Cincinnati in 1804. After the usual failures with European vines, he obtained cuttings of Catawba from Major Adlum about 1825, and within a few years was successfully producing a dry Catawba table wine that, for the next twenty years, was to identify Cincinnati as the "Rhinelander of America."



Longworth's example was soon widely imitated in Cincinnati and the surrounding region; vineyards of Catawba spread through Hamilton County, then across the river into Kentucky and down the river into Indiana. Wine companies were formed, wine cellars built, and by 1850, the year in which Buchanan's treatise appeared, there were nearly 900 acres in the region producing 120,000 gallons of wine. The large German immigration into Cincinnati supplied an ideal basis for the industry: German tenants did the hard work of growing the vines, and German city dwellers drank the wine in Cincinnati's wine gardens. The success of Catawba wine, eagerly welcomed by a country that had for so long been looking for a wine it

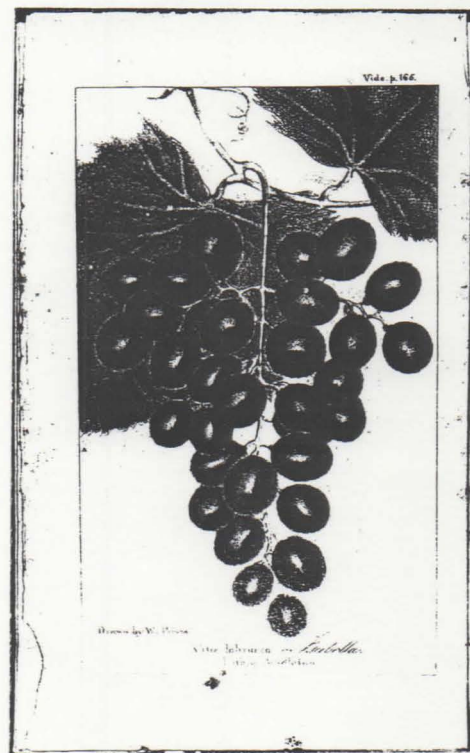
could call its own, was given a new boost after 1842, when Longworth produced a sparkling version. Before many years, sparkling Catawba was available throughout eastern America, had been uniformly praised by a patriotic press, and had even been shipped to Europe.

Longworth never wrote a connected or extensive account of his work, though he published a few pamphlets and was a busy writer of letters to the press on all the topics of vine growing and winemaking. Other information about the work of the Cincinnati growers was contained in the reports of the Cincinnati Horticultural Society. One grower, the German C.A. Schumann, had published a pamphlet on "The Culture of the Grape" as early as 1845. It was Buchanan's task to collect and arrange in practical form the scattered information recording the experience of the Cincinnati grape growers over the preceding twenty years. This he did in his *Treatise on Grape Culture*, and so successfully that after its modest first appearance in an edition of 1,000 copies, it went through seven further editions in the next ten years.

The book is essentially a compilation: Buchanan includes extracts from the many letters that Longworth was continually sending to the press; he makes extensive use of the reports of his fellow Horticultural Society members; and he quotes from the newspaper and agricultural press in general wherever he finds something to his purpose. But threading through and unifying this compilation is Buchanan's own information and commentary, based on his experience as a grape grower and extended by the experience of the Cincinnati wine-growing community. He is, unlike any of his predecessors in the United States, in a position to speak from practical experience. His *Treatise* is in effect, a report on the practices of an established industry such as had not existed before. When Buchanan covers the standard topics -- the selection of sites, preparation of the ground, methods of planting, and so on -- he gives very distinct and detailed instructions, derived from the procedures of the Cincinnati growers. His instructions for winemaking reflect the methods insisted upon by Longworth: fermentation at low temperature without added sugar, quick racking, minimum exposure to air, and absolute cleanliness in everything. Buchanan is also able to give the novice specific information about the costs of establishing a vineyard and about the probable returns to expect.

Another topic on which Buchanan has more to say than any of his predecessors is the matter of disease, unluckily for the Cincinnati winegrowers. The great plague of the region was black rot, a fungus disease that, by shrivelling and hardening the berries, makes them useless, for wine or for any other

purpose. The disease is endemic in the eastern United States, but not until an extensive vineyard area had been planted and maintained for some time did its regular ravages become apparent. Buchanan can only note the fact of this "great evil," and set down, without conviction, some of the desperate remedies that had been suggested for it. None of them was at all effective (the answer is a copper sulfate compound called Bordeaux Mixture, not brought into use until the 1880s). Throughout the decade of the 1850s the vines were seriously afflicted by the disease. The planting of vineyards began to slow, and then stopped, and the wine industry around Cincinnati was effectively dead not many years after the Civil War, victim of a disease against which the best horticulturists were helpless. Buchanan was more right than he would have wished when he wrote in the preface to his *Treatise* that "after all that has been done, and written, grape culture and winemaking in this country, is as yet but imperfectly understood." The fate of the Cincinnati vineyards, after their early prosperity, was a sad confirmation of the statement.■



[Frontis: Prince's "Treatise on the Vine"]

Wine improves with age -- I like it more the older I get.

Anonymous.

The only friends who are free from care are the goblet of wine and a book of odes. Hafiz.

IN THE WINE LIBRARY by Bob Foster

Puligny-Montrachet: Journal of a Village in Burgundy, Simon Loftus, Alfred Knopf, New York, 1992, hardback, 308 pp. \$24. With the success of Peter Mayle's *A Year in Provence*, I suppose it was inevitable that wine journalists would follow with similar books giving a picture of life in wine villages around the world. The first comes from Simon Loftus, longtime British wine merchant and wine writer. He has written a very detailed look into one of the most famous white wine producing villages in Burgundy.

Loftus begins with a history of the village emphasizing how geography and national events played major roles in the development of Puligny-Montrachet. From these earliest beginnings he traces the long and still strong enmity between Puligny and its neighbor Chassagne Montrachet. Loftus then moves into detailed descriptions of the land and the people who work the land. He describes everyone from the sharecroppers working small pieces of land to the owners of large, world renown domaines. These portraits are interwoven into the main themes such as the vineyards, the growers and the major celebrations. Along the way Loftus carefully examines the continued shrinking of the village, its loss of cafes, restaurants, and bars. By lengthy interviews he presents a myriad of views, often dependant on the subject's socio-economic level, of life in the village. For example, on the one hand, the success of some of the major domaines has made the town famous worldwide. But that success has caused many of the major growers to buy up vacant homes to be used once a year to house the travelling crews that harvest the grapes. The rest of the year the buildings stand empty, thereby reducing the population in the town and undercutting the structure of daily life. With the shrinking population base, the town no longer has a butcher or a cafe, enterprises that often serve as the center point of life in a small village. Small segments of the book focus on both people and events such as the local school, the hotel, the local sculptor and even the bookbinder.

It is somewhat amazing just how much the French opened up to Loftus. He carefully chronicles the social and political reasons for the downfall of the town's Gaullist mayor and his replacement by a socialist. While Simon does not hesitate to describe the slightly less than admirable goings-on in some aspects of village life, he curiously backs away, in a single sentence, from anti-semitism that exists in the village.

But the heart of the book contains the sections covering all of the producers from the smallest to the world renown Leflaive family. Loftus

presents a detailed, insightful description of each of the producers, his facility, his philosophy of life in general and wine in particular. For each of the producers Loftus gives detailed tasting notes woven into the text of the book. The extent to which the wines seem to reflect the personalities of their producers will enchant even red wine lovers.

Loftus spent an entire harvest following the pickers working for Olivier Leflaive from vineyard to vineyard. The descriptions of the hard work, the communal meals and the evenings' goings-on, make for fascinating reading. It reaffirms again and again just how much effort goes into making fine wine.

The book is graced by many black and photographs and a fine index making it useful as a reference tool. Moreover, in an appendix to the book there is a very detailed description and analysis of each of the Grand Crus and other appellations within the town. The overall result is a fascinating glimpse into the idiosyncratic life of a small French wine growing town. Highly recommended.

A Cultured Life: A Year in a California Vineyard, Joy Sterling, Villard Books (Random House), New York, 1993, hardback, 238 pp, \$22. I don't get it. For years the wineries of Sonoma County have carefully developed an image of their county as a dedicated wine making area populated by down to earth producers who don't put on a lot of sophisticated airs. Joy sterling, wife of the owner of Iron Horse, has written a book that seems determined to try to demolish this image and instead create an aura of a wealthy upper crust life. The problem is it comes across as pretentious and self indulgent. It reads too much like a section from the society pages.

To be fair, it is amazing just how many roles the owners of an upscale society-conscious winery must play: farmer, salesperson, ambassador, public relations director, party giver, party goer and even accountant. Sterling has written a lively book chronicling the multiple roles a winery owner has to fill to produce high quality wine and to sell it as a prestige product throughout the world. It's just that at times the tone is a bit too much for the average reader.

Sterling has assembled this book in a diary format. The reader follows not only the grapes and wine through a year, but also follows the winemaker and many of the staff. Interwoven into this linear account are tales of all of the tasks that must be accomplished to keep the wine high in the public eye. Of particular interest are the continual efforts to coax, nudge and prod wholesalers around the country to properly promote the wine and thus to allow it to gain national notoriety. While at many points in the book, the Sterling's international almost jet-set lifestyle has

a "Lifestyles of the Rich and Famous" feel (like doesn't everybody fly to a different city every year to celebrate their birthday accompanied by the family chef?), much of the book centers on day to day farming concerns such as phylloxera, bank financing and lack of sunshine. These portions of the book are informative.

While this book is a fascinating and often humorous look into the life of a wealthy winery owner's life, it could have been so much more useful as a real reference tool (especially given the wealth of tasting notes scattered throughout the book) had there been an index. The lack of an index strips the book of much of its value as a reference tool and condemns the reader to lengthy searches for particular notes on wines. My understanding is that such decisions are normally made by the publisher rather than the author, so major brickbats to some short sighted editor at Villard for this bonehead of a decision.

Even with these major flaws, the book often has a warm and upbeat style showing the hard work and the tireless time, energy and effort that go into running a high visibility, prestige oriented property (if one can filter out the heavy doses of upper crust elitism that keep creeping into the narrative.) Recommended with reservations.

[With thanks to the *California Grapevine* for permission to reprint Bob's "In the Wine Library" reviews.]



LOCKE ON WINES by Ron Unzelman

"Where there is no property," wrote John Locke, the famous political theorist whose work influenced Jefferson and other framers of American government, "there can be no loss."

Perhaps Locke in that instance was thinking of rich grape-laden vineyards around Montpellier, France, where he once retired for fourteen months to restore his health. There he studied, among other things, winemaking practices of southern France. The corollary of his statement is, of course, that *with* property, a bountiful gain may result. That was certainly the case during his stay, as he observed and catalogued no less than forty-one grape varieties grown in the area. His notes are preserved for us in *Observations Upon the Growth and Culture of Vines and Olives: the Production of Silk: the Preservation of Fruits*.

John Locke, author of numerous philosophical, political and educational essays, was born in 1632 in Somersetshire. From 1652 to 1660 he studied science, philosophy and medicine at Christ Church College,


Oxford University, and stayed on to practice medicine and lecture on Greek, rhetoric and philosophy. In 1666 the powerful English statesman, Anthony Ashley Cooper (who became the 1st Earl of Shaftesbury in 1672), engaged Locke to be his personal physician, secretary and confidential advisor. Under Shaftesbury's patronage, Locke began his masterpiece, *An Essay Concerning Human Understanding*, immersed himself in politics, and pursued scientific interests. Also, under Shaftesbury's direction, Locke wrote the plan of government and constitution for the Province of Carolina in America.

Because of ill health, John Locke retired to the south of France and lived for fourteen months in Montpellier (December 1675 to Spring 1677). He was a diligent observer of everything of interest - customs, occupations, and buildings; the scientist-side of Locke led him to study the local French trade and products.

In 1679, at Shaftesbury's instigation, Locke wrote a small treatise based on his gathered facts. In it he names and briefly catalogues forty-one grape varieties grown for wine or table, and describes the local vineyard and wine-making practices around Montpellier. He provides similar descriptions for thirteen varieties of olives, olive oil production, silk manufacture and fruit drying.

The manuscript remained in the possession of the Shaftesbury family, unpublished, for almost 90 years. Then, in 1766, the "Present Earl of Shaftesbury," who was Trustee of the Colony of Georgia and a property owner in Carolina, must have realized that the work could be valuable in the new Colonies. It was then published in London with an added 15-page introduction, "Editor to the Reader," in which editor Gregory Sharpe explained: "Should it gain a passage to America, it will be of far more extensive use both to that country and to Britain." Sharpe devoted most of his comments to America, addressing the new colonies of Georgia and Carolina in particular. Britain encouraged the colonies to grow and produce vines, olives, silk and fruits "which cannot advantageously be raised in England," and thus England and America would not be "rivals in trade."

A fascinating bit of trivia in the book is Locke's reference to "Mr. Pontac's [vineyard] near Bordeaux . . . the wine de Pontac, so much esteemed in England." This would be a reference to the present-day 1st Growth, Chateau Haut-Brion, and similar to the famous entry of 10 April 1663 in Pepys' diary: he "drank a sort of French wine called Ho Bryen that hath a good and most particular taste that I never met with."

Observations Upon the Growth and Culture of Vines and Olives [London: Printed for W. Sandby by Richardson and Clark, 1766] is a small book, only 6"x4" and 73 pages; booksellers consider it "rare." 

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