

the WAYWARD TENDRILS Newsletter

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A WINE BOOK COLLECTOR'S CLUB

July 1994

BETWEEN HARD COVERS: WINE BOOKS IN ENGLISH by Gerald Asher

[With the kind permission of Gerald Asher, we offer his "Wine Journal" article which first appeared in the April 1990 issue of *Gourmet*.]



ooks for those who buy rather than make wine tend to be compendiums of maps and facts: They define appellations, list growers, measure vineyards, and quantify wine productions. Lively, readable commentary, experiences of

wine or just personal reflections on wine in general, is much rarer, even--perhaps I should say especially--in France. Pierre-Marie Doutrelant's *Les bons vins...et les autres* (Good Wines...and the Rest), published in Paris in 1976, is a sparkling exception.

Perhaps it is because the English didn't produce wine until quite recently, and so were never able to take it for granted, that they have been more willing than others to share their experiences and opinions of it between hard covers. Needless to say, their stance has always been essentially consumerist. Neither Andrew Boorde (*The Breviarie of Health*, 1547) nor William Turner (*A Book of Wines*, 1568), physician-authors of the first texts on wine in English, had much to say on the water-holding properties of soils or on the advantages of alternative pruning methods. Both approached the subject in terms of wine's contribution to good health -- nourishing the brain and scouring the liver, that sort of thing -- finding their justifications in the ancient wisdom of Galen, Aristotle, and Pliny.

Firsthand accounts of wine regions and winemaking, of differences in taste and style, and of the fluctuations of quality and price from one vintage to another began to appear in English toward the close of the eighteenth century. The letters and travel diaries of Thomas Jefferson, one of wine's earliest and

most acute English-speaking observers, are rich sources of information about late-eighteenth-century Bordeaux, for example, than the journals and ledgers written by local vintners themselves. They took their craft and business for granted and saw no reason to describe, let alone record, much about them.

By the nineteenth century, however, such reports had blossomed into wine travelogues and consumer guides. Physician Alexander Henderson's *History of Ancient and Modern Wines*, published in London in 1824, was obviously inspired more by André Jullien's tersely instructive *Topographie de Tour les Vignobles Connus* (from which Henderson borrows freely), first published in Paris in 1816, than by the obscure accounts of intestinal hygiene presented by Boorde and Turner. Henderson had first intended to revise and reissue the *Observations* of his fellow physician Sir Edward Barry, published some fifty years before. But fortunately for us he abandoned that plan in favor of researching a book of his own, the earliest in English to use assumptions we share in discussing wines still familiar to us.

Henderson, a joy to read and a model for writers on any subject, provides insight as relevant today as it was a hundred and fifty years ago. His book is distinguished especially for its accurate reporting and intelligent discussion. Among the many minor benefits, Henderson helps shed light on why published tasting notes are so boringly repetitive. "The English language," he says, "is particularly limited in this department; and when we have gone through about half a dozen phrases, we find that our stock is exhausted." His thesis that tastes and smells reside not in objects themselves but in the unreliably fluctuating senses by which they are perceived should be taken to heart by those inclined to accept the numerical rating of wines by critics as something other than fallibly human.

Henderson makes no mention of American wine. But then in 1824 there was hardly any to be found, even though John Adlum's book, *A Memoir on the Cultivation of the Vine in America, and the Best Mode of Making Wine*, had been published in

Washington the year before. Apart from its importance in the history of wine on this continent, Adlum's book has significance as the first book written in English to instruct farmers in vineyard practices and in the art of winemaking. His approach to the subject was as unassuming as it was practical:

I would advise every person having a farm or garden, to plant some Vines, of the best he can procure in his own vicinity, and others, where hardy kinds may be had. A garden may produce enough for the table and some to make Wine. There ought to be one Vine planted for every pannel of fence he has round his garden.

As Americans took Adlum's advice, vineyards spread west to Missouri and north to New York's Finger Lakes, thereby encouraging a succession of books on growing grapes for wine. John Dufour's *American Vine-Dresser's Guide* appeared in Cincinnati in 1826; Alphonse Loubat's, similarly titled, in New York in 1827; and Alden Spooner's story of success with native American vines after repeated failures with European varieties was published in Brooklyn in 1846. More followed, the most important of which were Friedrich Muench's *School for American Grape Culture* (St. Louis, 1865), George Husmann's *American Grape Growing and Wine Making* (New York, 1880), and Thomas Munson's *Foundations of American Grape Culture* (New York, 1909).

Munson, whose experimental vineyard of hybrids was located near Austin, Texas, made a valuable contribution to salvaging the vineyards of France from phylloxera through the grafting of European *vinifera* varieties onto the rootstock of native American vines. It is today the standard protection from phylloxera all over the world. In recognition of his work he was decorated with the *Merite Agricole* by the French government.

Perhaps the best known of all nineteenth century American wine books -- and, despite its forbidding title, the one with most appeal for the layman -- was Agoston Haraszthy's *Grape Culture, Wines, and Wine-Making with Notes upon Agriculture and Horticulture*. Haraszthy's book, published in 1862 as a report to the Senate and Assembly of California on the state of viticulture in Europe, together with an account of current practices in California, contains vivid descriptions of all Haraszthy saw and experienced in 1861 during a European tour of investigation, on which he was accompanied by his son Arpad. Along with detailed information on vineyards and cellars, almond orchards, silkmaking, the drying of figs and prunes, and the production of sugar beets and other crops that he felt could be profitable in California, Haraszthy gives insight into subjects as

diverse as the social conventions of matchmaking in a German spa and the most comfortable seats to procure when traveling in a Spanish public conveyance.

Haraszthy's flamboyant reporting was exceptional, however, among nineteenth century American wine books. Most were severely technical, written to provide novice vintners with practical instruction. Little was published in the United States specifically to inform, let alone beguile, the consumer. That is largely because the role of wine in an expanded English-speaking world had shifted.

But even in England, the perception and use of wine had changed in the centuries between Boorde and Henderson. Though still recommended for its nutritional value, wine in England was unabashedly accepted by an enriched gentry as one of life's pleasures: Its geography, its history, even its chemistry were subjects for agreeable intellectual curiosity. Henderson's book had been followed, in 1833, by the first edition of British journalist Cyrus Redding's *History and Description of Modern Wines*, the most detailed viticultural world tour that had until then been published. From France and Spain, Redding's account led eventually to Greece, Persia, and India -- where he found Australian wines "made so successfully as to sell in the market at Calcutta for thirty-two shilling per dozen." Though with no opportunity to have tasted them, Redding mentions favorably wines produced in Pennsylvania, as well as in Ohio and Indiana, where "the crop in 1811," he says approvingly, "was as much as twenty-seven hundred gallons."

Of a piece with the prevailing interest in antiquity, eighteenth and early-nineteenth century authors in England, like Barry, Henderson, and Redding, drew on the works of Columella, Hippocrates, and Athenaeus to discuss wine. They assumed in their readers a more than passing acquaintance with the classical world (Henderson's text is strewn with footnotes in Latin and Greek), which implied a fairly restricted market for wine -- and for wine books.

That was indeed the case. Almost two centuries of using wine duties as a means of waging economic warfare with the French had made a luxury of table wine in England, leaving those of modest means to wallow on gin lane. But in the early 1860s, Gladstone made sharp, successive cuts in wine duties while extending wine licenses to village grocery stores. Gladstone, moved to help change social behavior by easing table wine onto the family dinner table at the expense of spirits taken in the freer atmosphere of the tavern, helped create a vast new market for wine among those who would not have known Athenaeus from Charley's Aunt. Imports of French wine into

England more than tripled from 1859 to 1861.

In this booming but inexperienced new market there was both a need and an opportunity for books on wine. Charles Tovey, with his *Wine and Wine Countries: A Record and Manual for Wine Merchants and Wine Consumers*, published in 1862, sought to use his own experience as a wine merchant to educate both the new consumer and the untutored grocer who served him. To set the High Victorian tone of admonition then conventionally used for instruction, Tovey, in the preface to his book, quotes a member of the Board of Trade who spoke before a select committee hearing of the House of Commons in 1852: "The wine trade itself is much altered from the respectable character it used to bear; persons of inferior moral temperament have entered into it, and tricks are played, which in former times would not have been countenanced." (Tovey conveniently ignored contradictory court records that showed the wine trade to have had its share of "persons of inferior moral temperament" at least as far back as the thirteenth century.)

A reader looked in vain to *Wine and Wine Countries* for elegant phrasing and classical references. He found instead the excessive drinking of the doubtless jolly but uncouth Saxons pointedly compared with the more moderate and refined habits of their Norman conquerors -- seen by the English upper classes as their own forebears. Where Henderson was careful and showed respect for his reader ("The description of the mode of conducting the fermentation of the grapes in Burgundy is partly copied from notes made on the spot, in the autumn of 1822: but as I unfortunately did not arrive there in time to witness the vintage, my information is less satisfactory than I could wish, and possibly, in some respects, erroneous"), Tovey is authoritarian and patronizing ("As it is next to impossible for a stranger to judge with precision and accuracy of the promising qualities of Bordeaux Wine in wood, or even in bottle, when young. . . and as deception is always easily practised, we should advise the trade to apply only and exclusively to firms known in the country as being of *high respectability*. . .").

He puts in a depressing plug for Champagne ("We know of remarkable instances of persons who having been prostrated by illness to almost the last extremity, were resuscitated by taking Champagne"), repeats with relish every tale ever circulated to the detriment of Port, and dispatches American wine with brief ambiguity:

Before proceeding to notice the wines of our own colonies, we will just mention that North America is cultivating the vine to a considerable extent; and that, in the United

States, the native wines, especially the sparkling kinds, are fast supplanting the foreign. . . they are even said to exceed in purity and delicacy any other known wine, whilst it is their peculiar property that no spurious compound can be made to resemble them.

It is a relief to turn to Robert Druitt, in his time a well-known London physician, whose *Report on Cheap Wines...Their Use in Diet and Medicine*, first published in book form in 1865, is both encouraging and entertaining. It was based on articles Druitt had been prompted to write for the *Medical Times and Gazette* in 1863 and 1864, because, as he says in his introduction to a later edition, "rivers of strange wines were coming in from all parts of the world [thanks to Gladstone's reduction of the wine duty], and both the medical profession and the public wanted to know what they were good for."

Druitt's tone is cheerfully good-natured, even when he exhorts his fellow physicians to prescribe wine as a tonic for their patients instead of the "filthy mixtures" prepared in hospital dispensaries. "We must take people as we find them," he says, reasonably enough. "Man, as a social animal, requires something which he can sip as he sits and talks, and which pleases his palate whilst it gives some aliment to the stomach, and stimulates the flow of genial thought in the brain."

Elsewhere, in a passage that should be printed as a government warning on every page of every edition of every newsletter that picks apart wines, he says: "Wine should have an absolute *unity*, it should taste as one whole." It is only in bad wine, he went on, that "here something sweet meets one part of our gustatory organs, there something sour, there something fruity, or bitter, or hot, or harsh, just as if half-a-dozen ill-blended liquids came out of one bottle, with perhaps a perfume atop. . . ."

His asides are as delightful as they are pungent. For instance, in describing the effect on wine of even a trace of some substances, he points out how small a quantity of garlic will give "a rich, full, savory fragrance to a leg of mutton" and then adds gratuitously: "The same in excess would be pronounced detestable by any one who had not got over his Anglican prejudices."

And, though fervent in the cause of table wine, he was ready to throw in all but the kitchen sink to condemn Port, then probably the most popular fortified wine in England: "The reign of Port coincides with the growth of the national debt, the isolation of the English from continental society, the decay of architecture. . . ."

Though with more humor than Tovey, Druitt

could hector his reader when necessary. Apart from castigating them for drinking Port, he complains rather sternly that they are apt to keep their Burgundies and red Bordeaux beyond the time when they have arrived at their prime. He therefore recommends a cellar weeding from time to time and suggests that the surplus bottles be sent to "widows of limited income, girls at cheap boarding-schools." He presses his fellow physicians to encourage their patients to drink red Bordeaux. "You will add ten years to your patient's life and to your own fees."

Just as Gladstone's tinkering with duties and licensing had expanded the market for table wine (and for wine primers), so pressure from London importers on their suppliers in France to ship dry rather than sweet *cuvées* doubled the annual shipments of Champagne between 1860 and 1865. Champagne had been a sweet, sparkling dessert wine, therefore competing, in England, with Port and sweet Sherry. Several houses, including Veuve Clicquot, had shipped dry versions of the 1857 vintage in 1860. By the late 1870s almost all the producers were shipping dry *cuvées* to London, and the heyday of Champagne had begun.

Henry Vizetelly, engraver, writer, and publisher (he was sued for obscenity for publishing translations of Emile Zola's work in London), had launched his *Wines of the World* in 1875 and followed it with the first specialized consumer book on wine: *Facts about Sherry*. The success of the Sherry book must have helped him see the potential for just such another specialized book, one more extravagantly produced, dedicated to the prestige of Champagne. He first published the abundantly engraved *Facts about Champagne and other Sparkling Wine* in 1879, but by 1882 he had revised and expanded it into his *History of Champagne*, still one of the most remarkable, most beautifully produced, and most sought-after wine books in English.

Inevitably, after such bravura, other new wine books seemed anticlimactic for a while. But at the same time that a stream of technical books in English was being published for the growing number of wineries in Australia and South Africa, let alone the United States, Silas Mitchell, a Philadelphia physician (it is to be noted how many lay writers on wine have been medical men), produced his classic *Madeira Party* in 1895. The book is a fictional re-creation of the conversation of a group of men at a Madeira-tasting party, supposedly taking place in Philadelphia in the earlier part of the century. Of social historical value, apart from its interest for those researching the use of Madeira wine in the early 1800s, the book contains rather self-conscious and high-minded exchanges (somewhere in it one of the group observes: "I have noticed that the acquisition of a taste for Madeira in

middle life is quite fatal to common people") that nevertheless suggest that wine pretentiousness has never been an exclusively English vice.

In the first years of the new century, before World War I, the then very young André Simon, later to found the International Wine and Food Society, produced both his *History of the Champagne Trade in England* and his *History of the Wine Trade in England*, thereby beginning a flow of books on wine (and on food) that continued until his death in 1970 at the age of ninety-three.

Usually both instructive and diverting, Simon's published work ranges from slim reprints of his straightforward lectures to students of the London Wine Trade Club (which he also helped found) to learned papers as diverse as his descriptions of dinners of the powerful sixteenth century Star Chamber, based on an investigation of its wine and food accounts, and an analysis and discussion of the private cellar book of J. Pierpont Morgan; and from books of erudite gastronomic connoisseurship to pamphlets encouraging higher standards of everyday eating and drinking. Simon's personal charm comes through in all his books, but in none more than in the brief comments he attaches to each of the menus and wines served at lunches and dinners with friends, compiled and published in 1933 as *Tables of Content*.

One of the most successful of Simon's works, in terms of the number of repeat editions, has been *Vintagewise*, a book first published in 1945 as an informative postscript to George Saintsbury's *Notes on a Cellar Book*.

It is ironic that Saintsbury's entire, voluminous, and distinguished body of work, published both before and during his tenure as Professor of Rhetoric and English Literature at the University of Edinburgh (it includes important histories of French and English literature, as well as innumerable articles for the *Encyclopaedia Britannica*) is overshadowed by one small anecdotal volume written in his retirement. Though no more than a collection of thoughts provoked by a review of the cellar book he had kept for most of his life, *Notes on a Cellar Book* is nevertheless the work for which he is remembered and is probably the book in which he stands most revealed. In table talk of the greatest urbanity, it fuses, in fact and commentary, opinion and reminiscence, Saintsbury's twin loves of wine and literature.

Perhaps, in those frenzied years of the twenties, nostalgia for the prewar pace and the amenities Saintsbury had taken for granted gave the book added attraction. In any case, it was an enormous success, ran to three editions within a year, and has been repeatedly reprinted in new editions ever since.

Along with André Simon's works, *Notes on a Cellar Book* set a high standard. Whether by way of inspiration or challenge, both men have encouraged more than one generation of writers on wine. Outstanding among them are Morton Shand, dazzlingly well informed and entertainingly opinionated; Cyril Ray, who, apart from the books he himself wrote, was responsible for compiling the twelve annually issued volumes of *The Compleat Imbiber*, each an enticing anthology of stories, essays, and poems on wine (and sometimes food), now hard to find and dear to collectors everywhere; Edmund Penning-Rowsell, whose regular revisions of his *Wines of Bordeaux* are accepted as the first and last word on the subject; William Younger, whose extra-ordinary review of wine history in *Gods, Men, and Wine* has been, until now, an unequaled accomplishment; Hugh Johnson, André Simon's successor as editor of the Wine and Food Society's journal, whose work has changed the way we think about wine books, let alone wine, and whose latest offering, *Vintage: The Story of Wine*, makes him a fit contender for Younger's crown; and Jancis Robinson, whose *Vines, Grapes and Wines*, one of the best and most original wine books of the last decade, has appealed alike to professional and amateur, grower and consumer, because of its seductive combination of unobtrusive scholarship and literary grace.

Happily, on this side of the Atlantic, too, the useful thicket of technical books and encyclopedias for which we have long provided fertile ground is now blossoming with reflective commentary, the sharing of experience and opinion, and the kind of anecdotal ornament that both enhances and is enhanced by the pleasures of a glass of wine.

A few that spring to mind are *Notes on a California Cellarbook: Reflections on Memorable Wines*, by Bob Thompson, a not unworthy borrower of Saintsbury's plumage; *Thinking About Wine*, by Elin McCoy and John Frederick Walker, a wide-ranging collection of essays and stories; and *Making Sense of Wine*, a book in which the Oregonian Matt Kramer, musing under chapter headings taken from Bossuet and T.E. Lawrence, at first suggests expectations of his readers as daunting as Alexander Henderson's quotations from Martial and scattered allusions to Timarchides of Rhodes and Philoxenus of Cythera. But suddenly, apropos of the drinking of great Sauternes and Beerenauslese Rhine wines, Kramer makes the brilliant play of offering a recipe for bread pudding. The reader, from then on, is eating out of his hand. 🍷



SAINTSBURY: FIRST VINTAGE

We raise our glasses to a fellow Tendril who brings to our attention what may be George Saintsbury's first writing on wine: a passage from the prize poem on the assigned subject of "Sicily" written by Saintsbury when he was a 17-year old schoolboy at King's College School, London:

And last but not least the vine, the Bacchic vine
Yields to the grateful swain its fruit divine.
What wonder Paracelsus vainly thought
To have found in wine the elixir which he sought?
O dulcet juice, Magician that thou art,
Gladdening and mellowing man's unwearied heart.
And though like all God's gifts thou art abused
No reason that, why thou shouldst be refused.
In thee the sick man his lost strength repairs
Through and beyond all time thou still shalt stream
The oppressed's succour and the poet's theme.

-- George Saintsbury, "Sicilia" (1862)

This appears in a book by Dorothy Richardson Jones, *"King of Critics": George Saintsbury, 1845-1933: Critic, Historian, Journalist, Professor* (Ann Arbor: University of Michigan Press, 1992, pp.10-11). Mrs. Jones possessed the manuscript of the poem, which is otherwise unpublished. She calls the poem "imitative, immature, trite, often stiff, unwieldy, and naively romantic," which may all be true but seems too harsh a judgment on a schoolboy poem. It would appear to be Saintsbury's first public utterance on the subject of wine. Mrs. Jones adds that Saintsbury later wrote that he sometimes used to re-read the poem "when I am very melancholy...to make me laugh a little."



BIBLIOMANIA DEFINED

The true bibliomaniac...is a rarissimo -- nearly as scarce as the dodo. We have a few that collect books and have fine libraries; but the true Dibdin man -- the man that cannot pass an old book store, or even an old junk shop; that will travel miles to enrich his collection; that has not time even to dress decently; that lives in his library, sleeps in it, surrounded by folios, quartos, in fact, every size; that eats his meals there; that smokes his pipe; whose atmosphere smells musty, and cleanliness is almost a vice -- this class of men are rare. I do not say all these peculiarities are even necessary or desirable, but such men do live, have lived, and no doubt will always live. [From: *Forty Years Among the Old Booksellers of Philadelphia* by Wm Brotherhead, 1891. Reprinted 1972.]

NEWS
& NOTES

NEW MEMBERS: We welcome **Donnis deCamp** and **Marc Selvaggio**, proprietors of Schoyer's Antiquarian Books (1404 S. Negley Ave, Pittsburgh, PA 15217. Phone 412-521-8464 or 800-356-2199; Fax 412-521-8410). They are novices in the field of wine books, and their subscription to the Newsletter (with all back issues) promises helpful reading.

STOLEN BOOK!! Member **Nicholas Hodgson** (Surrey, England) sadly reports that his first edition of Bernard M'Mahon's *The American Gardener's Calendar* (1806) was recently stolen from his office. Description: 8vo, 648 pp + [18] pp. with a small restoration to title & folding plate, periodic staining (mainly to margins), bound in contemporary full calf, rebaked. This is an important book -- "the standard authority in America for 50 years" exclaims Hedrick in his *History of Horticulture* -- and the 1st edition is very scarce. We ask all members and bookseller members to be on the alert.

VINTAGE-SELECT DUPLICATES!! Will trade or sell. Contact **Gail Unzelman**.

Addison, J. *Trial of the Wine Brewers*. With an Intro and an Inquiry into Mr. Addison's Drinking by Edw. O'Day. 1930. Printed by John Henry Nash. One of 385 copies.

Entholt, Hermann. *The Ratskeller in Bremen*. 1930. 1st English edition.

Fitzgerald, Edw. trans. *Rubaiyat of Omar Khayyam*. 1935. Limited Editions Club, #910/1500. Valenti Angelo, artist.

[Miniature] *The Corkscrew Book*, neatly slipcased in the handle of a corkscrew. Also, *Thoughts from the Cork*, 3"x7/8" bound in a wine cork.

Mohr, Frederick. *The Grape Vine*. 1867. 1st.ed.

Ombiaux, Maurice des. *Le Nobiliaire des Eaux-de-Vie et Liqueurs de France*. 1927. #130/500 copies.

Simon, André. *Bibliotheca Vinaria*. 1979. Reprint ed.

Welby, T. Earle. *The Cellar Key*. 1933. 1st.ed.

[Wine Institute]. *Wine in American Life*. [a symposium on wine]. 1970.

GHOST WANTED!! New member **Jim Regan** of Napa Valley is looking for a copy of Irene Haynes' *Ghost Wineries of Napa Valley: A Photographic Tour of the 19th Century* (San Francisco, 1980). Does anyone have a spare *Ghost*? [Ed. - The Wine Appreciation Guild, San Francisco, has promised a reprint of this gem -- by the middle of July?]

WANTED PLEASE!! A copy of *Wine & Poetry* by Everett Carter (1976) is wanted by **Gail Unzelman**.

Published as Chapbook 5 by the University of Cal Library at Davis and the Wine Museum of San Francisco, the 18-page booklet was originally available from the Wine Museum for \$2. The Wine Museum of San Francisco is now the **Seagram Museum** in Waterloo, Ontario, Canada (Sandra Lowman, Librarian) - and a member of the Wayward Tendrils. Any copies around??

WANT LIST!! Robert Mondavi Winery in the Napa Valley is blessed to have W-T **Nina Wemyss** on the staff: an ardent wine historian/researcher and lover of fine books on wine, she has sent us a list of **books needed** for their library:

Allen, John Fiske. *Practical Treatise on the Culture & Treatment of the Grape Vine...in the U.S.*, 1848.

Arnald of Villanova. *The Earliest Printed Book on Wine. Now for the First Time Rendered in English... with Historical Essay* by Henry Sigerist..., New York: Schuman, 1943.

Crahan, Marcus. *Early American Inebrietas*, Los Angeles: Zamorano Club, 1964.

Darms, H.A. *Napa City and County Portfolio*, Napa: H.A. Darms, 1908.

Forrest, E.R. *Missions and Pueblos of the Old Southwest*. Cleveland, 1929.

Hanrahan, Virginia. *Napa County History, 1832-1948*. Napa, 1948.

Hunt, Marguerite. *History of Solano County, California and Napa County, California* by Harry L. Gunn, *From the Earliest Settlement to the Present Time*. 2 vols. Chicago: Clarke, 1926.

Illustrations of Napa County, Calif, with Historical Sketch. Oakland: Smith & Elliott, 1878 [1974 Valley Publishers facs reprint].

Palmer, L.L. *History of Napa and Lake Counties*, 1881.

Rose, R. Selden. *Wine Making for the Amateur*, New Haven: Bacchus Club, 1930.

[Stevenson, R.L.]. *Napa Wine. A Chapter from The Silverado Squatters*. St.Helena: James Beard, 1965.

Wine & Food Society. *A Vintage Tour of the Los Angeles & San Francisco Branches...to Napa and Sonoma Counties*, 1946.

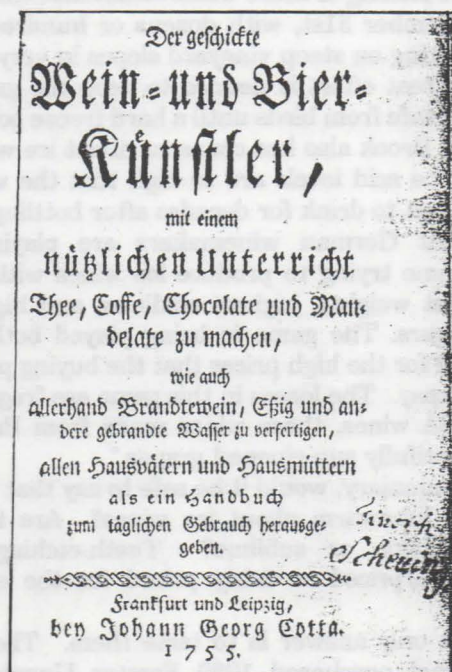
Bohemian Club. *Wine List. California & Imported Wines, Brandies, Liqueurs*. San Francisco: Bohemian Club, 1940.

Wine Verities: A Portfolio of Letterpress Prints. Santa Barbara: Capricorn Press, 1971.

Wood, Ellen Lamont. *George Yount: The Kindly Host of Caymus Rancho*. SF: Grabhorn, 1941.

NEWS & NOTES... cont'd.

MYSTERY BOOK!! Pennsylvania Tendril Loyde Hartley sends us a copy (reduced) of the title page of an early German book (*History of Wine & Beer Making...*) in his collection, with the request "Can anyone tell me something about this book?" He did not locate it in the National Union Catalog or OCLC, nor in Schoene or Simon. Anyone know this book?



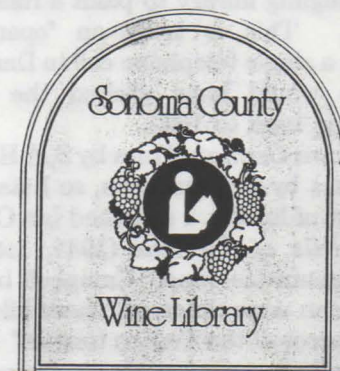
The Editor appreciates Ray Luebbe and his letter from Cincinnati: "...thank you for the very interesting information you have found and published in the Newsletter. I look forward to more of the same."

The always energized Jim Gabler writes "great job with the Wayward Tendrils Newsletter. I look forward to receiving it." He also mentioned that he is so busy with his many projects that the second edition of his bibliography will have to be "on the back burner" for awhile.

Member John Baxevanis has inaugurated an excellent new guide to wine ("The Discriminating Consumer's Insightful Companion to Fine Wines") called The Baxevanis AMERICAN WINE REVIEW. The thorough Baxevanis includes history, geography, the grapes and wines, vineyard/winery description, tasting notes - and much more. Although titled AMERICAN Wine Review, Baxevanis does cover "imports," and has begun a series on Sherry. Published bimonthly, the Review is available by mail subscription only: Baxevanis American Wine Review, 1947 Hillside Drive, Stroudsburg, PA 18360. \$25 U.S.A. / \$50 Foreign.

"GERALD ASHER TO SPEAK AT SONOMA COUNTY WINE LIBRARY DINNER"

The S.C.W.L. has announced that wine writer Gerald Asher will speak on wine and books at a Library dinner in late August, with the proceeds from the event to benefit the Sonoma County Wine Library. There will be a sparkling-wine reception, a talk by Mr. Asher on wine books, and an elegant dinner. At press time details of the event have not been finalized. For more information please contact the S.C.W.L. at 707-433-3772.



ODE TO THE GRAPE LOUSE by Marts Beekley



1990 was a good year for the vine,
Some think it will make a noble wine.
Yet, while below the ground a villain
scoots,
A new mutation, it sucks the roots.
The professors at "Davis" will come to
the rescue,

New root stock and not much fescue.
We'll sit and watch the new vines grow,
They certainly will make a big show.
Phylloxera B will be shut out,
As the new vines cane about.
Molecular genetics and bio-engineering
Have made viticulture more endearing.
Thanks to "Davis," we give our best,
and hope we put the damned louse to rest.

[Ed. - Marts blames too much spare time for this timely ditty...]

—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. Assistant Editor: Bo Simons.—

NOTES FROM THE "OPEN TRENCH"

R. Hume Andrews



he neophyte wine book collector sometimes stumbles into his own "open trench" trying to answer a simple question . . . like . . . what's the big deal about German eiswein? Wines made from frozen grapes, right?

My self-imposed rule was to use only the books in my fledgling library to paint a fuller picture about eiswein. This is truly an "open trench" approach, since a single telephone call to Darrell Corti in Sacramento would have elicited the complete history of eiswein back to 1623.

I don't own *German Wines* by S.F. Hallgarten, or *German Wines* by Ian Jamieson, so I started with a handicap. Out of loyalty, I searched Ian Campbell's *Wayward Tendrils of the Vine* (1947, 1st.ed.) and found nothing about ice wine. Campbell blames his paucity of German wine notes on "sheer idleness and an instinctive horror of the Teuton tongue." Similarly, there were no references to ice wine in *Grape Culture, Wines and Wine-Making* (A. Haraszthy, 1862) or in *Three Seasons in European Vineyards* (Wm. J. Flagg, 1869). But both authors refer to the German practice of picking grapes in stages, with the finest wines being made from very late-picked grapes which were "almost raisins." Both authors also comment on the remarkable cleanliness of German cellars.

Flashing forward more than 100 years, I found that Michael Broadbent, who is a step above the English tradition that almost dismisses German wines, seems to have grown more receptive to ice wine. His *Great Vintage Wine Book* (1980) has just six references to ice wine out of 240 German entries. He states: "These ice wines seem gimmicky to me. Give me a wine made from beautifully sun-ripened grapes any day." But his second edition (*The New Great Vintage Wine Book*, 1991) has 22 ice wine references out of 477 German entries, and he uses descriptors such as "glorious," "zestful," "powerful," "honeyed," and "perfect acidity." Lots of ***** too. Most of the ice wines he describes were produced after 1971, and he has no references before 1962.

I then found a way back to Ian Jamieson, since he authored the German Wine chapter in *André Simon's Wines of the World* (Serena Sutcliffe, 2nd.ed., 1981). He has almost an entire page on ice wine and states that the grapes must be picked at -5°C or below. Water, still in the form of ice crystals, is lost during pressing, thus increasing the must sugar content by 20-50%. Jamieson states that most ice wines are Spätlese or Auslese wines.

The real "gold" mine of information was found in *Liquid Gold: Dessert Wines of the World* (Stephen

Brook, 1st. U.S. ed, 1987 - \$4.88 on the bargain rack at Books, Inc.). He discusses specific ice wines at great length, including statistics on harvest sugar levels, initial and final acidities, picking dates, temperatures at picking, residual sugar levels, prices, and different vineyard techniques. Contrary to Jamieson, Brook states that ice wines must have Beerenauslese or Trockenbeerenauslese sugar levels at picking.

The picking of these wines sometimes extends beyond December 31st, with dozens or hundreds of pickers working on steep vineyard slopes in very cold weather. Great effort is needed to keep the grapes healthy and safe from birds until a hard freeze occurs.

But Brook also has concerns about ice wines. He thinks the acid levels are so high that the wines are unpleasant to drink for decades after bottling. He believes that German winemakers are playing a numbers game trying to produce ice wines with the highest must weights, highest acidities, and highest residual sugars. The game is being played both for prestige and for the high prices that the buying public is willing to pay. The losers in this game are "regular" BA and TBA wines, those wines made from Broadbent's "beautifully sun-ripened grapes."

In summary, would it be safe to say that wine writers are lukewarm about ice wines? Are these wines gimmicky, or sublime? Teeth-etching, or zestful? Overpriced or fairly priced for the effort involved?

The only answer is to taste them. The OT Tasting Panel purchased 1989 Forster Ungeheuer Riesling Eiswein (Müller, \$29.99 for 375 ml) and 1992 Oberhäuser Brücke Riesling Eiswein (Dönnhoff, \$77.99 for 375 ml). The verdict: expensive . . . and fabulous, extraordinary concentrations of aromas and flavors, low in alcohol, high in sugar and acid, perfectly balanced, simply "more" of everything a great German wine can be, young but delicious, unique and memorable.

So ignore the "Open Trench" sign, trade away your Chardonnays, and lay in a supply of these amazing products of German grape growing and wine making. 🍷



NEW MYSTERY SET IN SONOMA WINE COUNTRY: A Review by Bo Simons

Vintage Polo: A Case for Nick Polo. By Jerry Kennealy. New York: St. Martins, 1993. Hardbound, 246 pp. \$19.95.

"Jane Tobin broke both of Angelo Baroni, Jr's legs. Right at the knees." The book starts with this great line, slapping the reader awake with a tough, promising open-handed image. I will forgive a lot if the first line is good. However, that first line is a sly come-on and fails to deliver. Jane Tobin only figuratively breaks both of Alberto Baroni, Jr's legs, doing so by belching loudly and declaring his reserve Cabernet to be "good shit" at a private tasting.

It is still a nicely deflating moment. Angelo Baroni, Jr. is introduced as not only a wine snob, lush and *possesseur*, he is also a dirty, middle-aged man who cannot keep his eyes or hands off Jane Tobin, the narrator's date at the opening of Baroni's new sparkling wine facility. You relish the stunning putdown.

This book, however, remains unforgivable. In a novel I like backgrounds to be authentic, whether they are wine-oriented or not. Jerry Kennealy not only gets a lot of wine references wrong, he gets some other fairly basic stuff wrong: things that should not slip by a decent copy editor or fact checker. I do not mind excessively that he gets the distinction between sparkling wine and champagne somewhat wrong in the opening chapter. I will not quibble that he posits an impossibility as to the date when the Baroni vineyards got phylloxera problems. I do mind when he says a Congressman goes to his job in Sacramento. I do mind when he calls the Federal Correctional Facility Lompox instead of Lompoc. Other references to police procedures, to bookie operations, and to the running of the California State Medical Facility at Vacaville sound authentic; but I have lost faith in the narrator, and I start to question everything I do not know for a fact.

In first person private eye novels the narrator must be either charming or a stand-up guy. The reader must either like or respect him, and I did neither with Nick Polo, the San Francisco private investigator who relates this story. Nick does ooze charm. He has a tenant/neighbor, a crusty old Italian woman with whom Nick has a lot of pleasant back-and-forth. Nick puts together a very nice meal at one point. But his charm seems facile and swamy, finally putting me off. He remains also without the rock solid integrity, the brutal honesty which most fictional private eyes claim as their primary asset -- the one thing they have that allows them to walk and work the mean streets. In an aside Polo explains why he

did time at Lompox (It's got to be just sloppiness: He calls San Quentin and Vacaville correctional facilities by their real names). He was hired by a lawyer to find a drug dealer. He found him dead with a suitcase full of money. The lawyer convinced Polo to split the money, and later rolled over on him to cut a deal when the Feds went looking for and found the money. I just cannot see Spade, Marlowe, Archer, McGee or Spenser being that compromised or that stupid.

The plot consists of serviceable detective elements. The action starts at Baroni's estate, a vast wine-making empire that I do not think has a real life counterpart. Located in the Sonoma Valley, it contains not only a winery and lordly mansion but also "an art museum, a one-hundred-plus-room hotel, riding trails, tennis courts, a man-made lake, a golf course and some plush condominiums and homes." After Tobin (Polo's date) puts down Baroni Jr., Baroni Sr. hires Polo to find out who is trying to wreck his winery. Soon a major fire destroys the new sparkling wine operation, the elder Baroni suffers a stroke, and Junior tries to fire Polo. Polo sticks to the case. The usual suspects appear: there's a mob connection trying to muscle into Baroni's winery; there's Junior's soon-to-be-ex-wife who is the daughter of a woman who died in a car crash resulting from Senior's drunken driving. Bodies start to turn up. Kennealy knows how to crank a convincing plot.

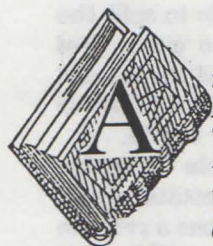
The wine action is supplemental, none of it really integral to the story. Wineries are more glamorous, sure, but the Baronis could have been operating a family dry cleaning business for all that wine figures in this tale. Kennealy does some research, enough to get into trouble. He shows no real understanding nor appreciation of the finer points of wine, California or otherwise. When a fellow investigator starts to explain sparkling wine production to Polo, Polo begins to yawn and shuts him up. I would forgive that, as I have in other wine-set novels, if the novel remained appealing.

The way Kennealy chose television references instead of real life or literary ones comprises the final insult. He spends several paragraphs explaining why a particular piece of action reminds him of a bit from the TV series *Taxi*. At numerous points the narrator explains condescendingly that real life detectives do not act like their TV counterparts. Kennealy may be gauging correctly that his readers would respond better to these references than to ones made to Maigret or Whimsey, but it depressed me. 🍷



CORNERS BUMPED & WORN: A Brief Sketch of Victorian Illustrated Bindings

by Ruth Walker



An article in the October 1894 *Century Illustrated Monthly Magazine* entitled "Commercial Bookbinding" describes the enthusiasm with which cloth-bound books were received in the 19th century. It was similar to our delight

in the readability and economy of modern paperbacks.

The transition from leather bindings to cloth and illustrated cloth bindings made by machine met the demands of large printing runs. And, as new cultural demands for less expensive books were met, these binding techniques became as sumptuous and aesthetically pleasing, in their own way, as the hand-wrought leather bindings of the previous centuries.

The Beginning

Although economical paper and board bindings were introduced by German binders in the 18th century, English binderies began to use plain glazed calico (unbleached cotton cloth) in place of the paper around 1810. There was at first no thought of decoration. The calico was substituted for the plain paper because it was stronger and did not chip and tear as easily. The titles continued to be printed on white paper labels and pasted on the spine.

By the 1830s the cloth was dyed to any desired color and run through rollers to give it any embossed texture desired. As the old-fashioned arming press was modified for steam, patterns could then be imprinted with ease on the spine and boards of the book, in gold or in colors.

Thus began modern commercial binding which concerns itself mainly with cloth and other fabric mass-produced bindings. The essential difference between bookbinding by hand and bookbinding by machine is that the hand-wrought book is bound first and then decorated. In edition work the cloth case is made and decorated apart from the book itself, which is later attached. Several thousand copies could then be turned out in the course of twenty-four hours.

Historical Background

The historical background to mechanically illustrated bindings lies in the edition work practices of the early printers like Aldus in Venice and Caxton in London. As the demands for books rose, methods were sought to simplify the work of the finisher who decorated the leather sides and spines of books. In

the finest of early books every touch of gold on the book cover was made by a separate tool, which the skilled craftsman impressed onto the leather at least twice, once without gold and once to affix it. Indeed, finishing was a laborious and expensive process.

Labor Saving Devices

One of the first devices adopted as a short cut was the roulette, or roll, on which a complete pattern was engraved on the circumference of a brass wheel attached to a long wooden handle. When the heated wheel was rolled across the leather, this pattern was reproduced on the leather, creating borders and frameworks for further decoration if desired.

The next device was an engraved metal block that could be used in combination with others to make patterns on the covers and spine of a book. The finisher had in stock a variety of these blocks in different sizes and subjects, often related in pairs and sets of four. He could then arrange these to suit each book, availing himself also of the use of the roll and individual stamps or pallets used in handwork.

The one step needed to replace handwork embellishment was to engrave a design for the whole side of a book on one plate, so that it could be stamped onto the board in one stroke of the press. Engraved plates were used as early as the 15th century. However, the practice had ceased by the beginning of the 19th century except for mass produced dictionaries, prayer books and Bibles. And, the designs were always an imitation of hand-tooled designs which were pattern-oriented rather than pictorial.

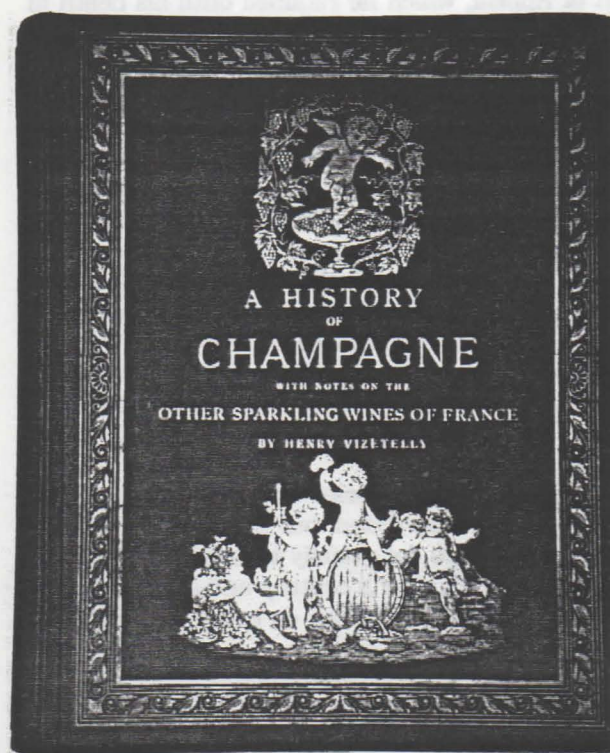
Pictorial Designs

In the 19th century, English and American book designers led the way in introducing a new pictorial interpretation of book cover illustration. German, Italian and French designers were inclined to imitate the artistic leather bindings done by hand. In general, their early cloth bindings were embellished to look like tooled leather patterns.

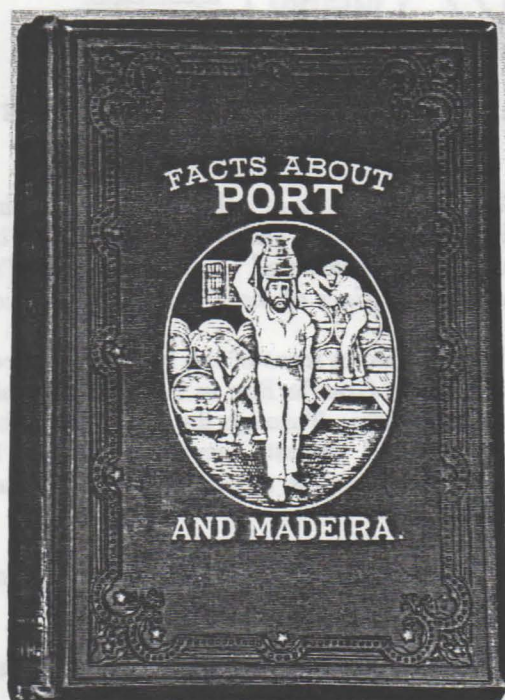
With the advances of steel and copper engraving techniques in the 19th century and the ease with which cloth book covers could be hot-stamped by steam-driven presses, English designers were truly free to explore new concepts in book decoration. An important, and pleasing, introduction to the art of bindings was pictorial cover illustration related to the subject, theme or plot of the book.

There are many fine examples of pictorial hot-stamped book cover illustration in the world of wine books. One of the most impressive of all is Henry Vizetelly's 1882 edition of *A History of Champagne*, in brilliant green cloth, lavishly gilt-stamped on both

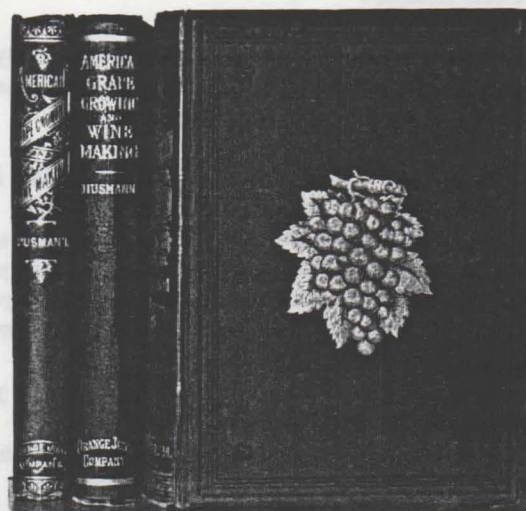
covers and spine:



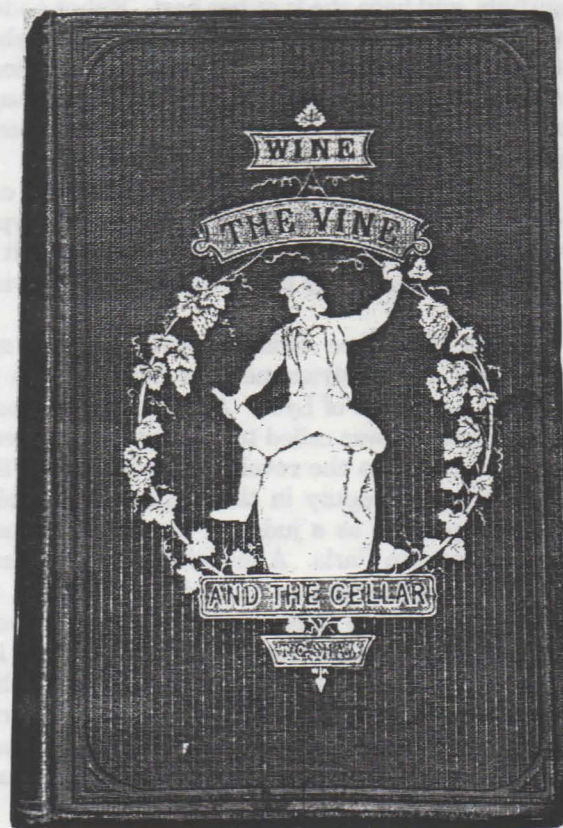
Vizetelly's *Facts about Port and Madeira* (London, 1880) also points out how as a publisher and author, Vizetelly was able to bring book illustration to new heights:



George Husmann's *Grape Culture & Wine-Making in California* (San Francisco, 1888) displays a simple front cover embellishment with a more ornate spine treatment.



Thomas George Shaw's *Wine, the Vine and the Cellar* (London, 1863) is another exquisite example of a thematically illustrated binding:



THE PHYSIOLOGY OF TASTE: A CLASSIC REVISITED

by Paul Scholten
San Francisco.

[Ed.- Paul's review appeared in the Spring 1988 I.W. & F.S. Newsletter.]

Brillat-Savarin and M.F.K. Fisher. *The Physiology of Taste: Brillat-Savarin, J.A.* San Francisco: North Point Press, 1986. 443 pp., paperback, \$13.95.

Brillat-Savarin's *The Physiology of Taste* has been a gastronomic classic in French since its publication in 1825. His work is a collection of essays on food, eating, digestion, remarkable meals and good living in general and was produced over a 25-year period. His aphorisms have become common knowledge:

"Tell me what you eat, and I shall tell you what you are."

"Animals feed themselves; men eat; but only wise men know the art of eating."

"The discovery of a new dish does more for human happiness than the discovery of a new star."

English translations beginning in 1883 were done in a stilted French syntax that lost much of the true flavor of the original. In 1949, M.F.K. Fisher was commissioned to do an entirely new translation, which she did beautifully. She handles the English language delightfully, and here she is at her best. Fisher ended each of the short chapters with a page or two of what she terms "translator's glosses": beautiful explanations of obscure references and fascinating little essays called to mind by something Brillat-Savarin mentioned.

Now, the North Point Press has come out with a new edition of the 1949 text. Set in large type, with a very attractive lay-out and a stout binding, it is for fascinating reading by those who appreciate wine and food.

Jean Anthelme Brillat-Savarin, lawyer, appellate judge, and gastronome, was born in 1755 in Belley, just northeast of Lyon. As the scion of a long line of lawyers, he was called to the bar and achieved local prominence. In the revolutionary year of 1789, he was elected a Deputy in the National Assembly, and then appointed as a judge of the newly formed Court of Appeal in Paris. A moderate, he lost these posts when the Revolution turned more radical in 1792. He returned to Belley and was elected mayor, but at the height of the Reign of Terror, in 1794, he was denounced as a friend of Royalists and fled for his life, first to Switzerland and then to New York. Brillat-Savarin spent three years in America. He was allowed to return to France in September 1797 and,

after a term as commissioner to the Army of the Rhine, was re-appointed to his former post on the Court of Appeal, which he retained until his death in 1826. He wrote a number of legal treatises, long forgotten, but his fame rests on his gastronomic work, published at his own expense in 1825.

During the latter part of his life, Brillat-Savarin belonged to a number of eating clubs and small groups who regularly dined together, not unlike the smaller chapters of the I.W.&F.S. In his book, he lovingly describes their dinners, commenting on the wines, the food, its preparation, the reason for each dinner, and, especially, the witty table conversation and the *bons mots* exchanged. He gives general recipes, cooking hints and tells wonderful anecdotes on topics such as coffee, sugar, chocolate, America, fondue, Bresse chicken, gourmandism and the erotic properties of truffles.

Some of his theories on diet, digestion and physiology are a little dated, but they are delightfully written (or perhaps delightfully translated), and they stand up very well after a century and a half. This is truly a volume that should be on every gastronome's shelf. ♪



BOOKS & BOTTLES

by
Fred McMillin

BRILLAT-SAVARIN . . . OBSERVATIONS

■ "The little town of Belley has seen the birth of [possibly] the greatest gastronome the world has ever known: Brillat-Savarin." - Curnonsky, *Traditional Recipes of the Provinces of France*.

I have stood in front of the handsome, three-story house at 62 Grande Rue in Belley (bay-yeah), birthplace of Savarin. Through its gracefully arched porticos, you could almost hear the echo of his aphorisms. The home is elegant, as was its most famous resident.

■ "A meal without wine is like a day without sunshine."

Two publications in my library attribute the

above to Savarin. However, it is NOT among the twenty "Aphorisms of the Professor" in his great book. I've found no evidence that he created that line.

■ "He lovingly describes their dinners . . . especially, the witty table conversation . . ." - from *Dr. Scholten's review*.

Several years ago I sat next to the translator of this book, M.F.K. Fisher, during an entire meal and wine history program. I found her conversation absolutely as charming and illuminating as her writing. I expect the same should be said of Savarin but, as described by one of his Parisian peers, we do wonder: "He was extremely tall with a heavy tread. He spoke seldom and ate a lot." [*An Illustrated History of French Cuisine* by Christian Guy, Bramhall House]

■ "In Paris every year on his name-day he treated his guests to a wine from his native province brought specially in a barrel on the back of his old mare Babet." - Anne Drayton, *The Philosopher of the Kitchen*.

The biggest surprise in Savarin's book is what it does NOT contain. Of the thirty "Meditations" or chapters, none is devoted to wine, though wine is praised briefly in several chapters. I'll suggest a reason. The Romans' ability to raise wine to great heights by aging in tightly sealed containers was lost during the Dark Ages. It was being re-discovered during Savarin's time, as the cylindrical bottle and the cork stopper were evolving. However, you notice that Babet brought to Paris not bottles, but a barrel. Savarin's wines had to be drunk young; they were pleasing but not of the grand stature of the food he described. One wonders what glorious Meditation went unwritten - as historian H. Warner Allen lamented, "Brillat-Savarin died without an idea that there could be such a thing as an old vintage wine."

As for the bottles to open for my Savarin program, I selected varietals that rose to fame in eastern France, as did he. That included Pinot Noir, Chardonnay, Gamay, Viognier, Syrah, Grenache, etc. Here are the choices of my consumer tasting panel:

BEST BUYS -

Third - '92 Charles de France Pinot Noir (Boisset Imports), \$8.50.

Second - '92 Liberty School Chardonnay, \$8.

Winner - '92 Georges Duboeuf Chenas Beaujolais, \$7.

BEST AT ANY PRICE -

Fourth - '92 Jos. Phelps Viognier, \$25.

Third - '92 ZD Chardonnay, \$21.

Second - '91 D. Bruce Reserve P. Noir, \$30.

Winner - '92 Cambria Reserve Chard., \$25.

A SPARKLING BOOK REVIEW

by Roy Brady

[Written January 8th 1994, buried by the monstrous January 17th Los Angeles earthquake, and recently regurgitated following yet another 5.3 "after-shock," this review comes to us via its own extraordinary voyage. - Ed.]

Le Voyage Extraordinaire du Spirit of 1743 Autour du Monde: 250 Anniversaire de Moët et Chandon, 1743-1993. Paris: Sygma Productions, 1993. 207 pp. Text in French. Cost and availability unknown.

Only Champagne could mount the elaborate promotion that resulted in this massive book. The pages are a couple of inches larger each way than standard typing paper; the binding is a rich, deep forest green cloth that is embellished with a flowing title stamped in gilt, and it comes in a sturdy slipcase covered in the same rich cloth.

Moët & Chandon had a hot-air balloon constructed in the form of a huge Moët & Chandon cork, christened it the *Spirit of 1743-1993*, took it around the world, and photographed it midst famous structures or spectacular natural settings.

It may be a looming presence or a faint accent. In fading light it hovers over the waters around Mont Saint Michel, or it is diminished by the colossal statues of Ramases II at Abu Simel, the color of the balloon blended into the weathered ochre of stone. It floats over Stonehenge, the Golden Gate Bridge, and the Copacabana Beach in Rio de Janeiro. It lands in a snowy Red Square surrounded by old Moscow and the grim Kremlin.

Often it is partially collapsed on the ground in some dramatic setting. In one photo it lies on the Jordanian desert with the Camel Corps galloping around it. In another it lies completely collapsed in the crowded souk of Marrakech, a bearded old man regarding it warily and a young one on a motorbike ignoring it.

You won't learn much about Champagne, but the book is fun to page through. Much ingenuity was expended in planning the photographs, and enormous energy in executing them. Many required a helicopter or other aircraft. There are also many illustrations of old prints, photos, and Moët et Chandon labels.

[Ed. - An inquiring phone call to the New York office of Moët & Chandon yielded no publication information, other than the book was published as a gift book for the press and trade ("in a very limited number," but no one knows what that is) and, it was never available for general distribution. Too bad. It is a fantastic book.] 🍾

LITERATURE OF THE CORKSCREW

[Ed. - Tendril Dennis Bosa is an avid corkscrew collector and an active member of the Canadian Corkscrew Collector's Club. The following list was compiled for the C.C.C.C. by Ron MacLean, and with his kind permission to reprint, Dennis submitted it to the *W-T Newsletter*. We are pleased to print this worthy addition to the literature of wine. For information on C.C.C.C. membership and newsletter (*Quarterly Worme*) write to Milt Becker, P.O. Box 9863, Englewood, N.J. 07631, U.S.A.]

Corkscrew Publications: An Annotated Bibliography.
Compiled by Ron MacLean, August 1993.

"Following is an annotated bibliography of 65 publications containing information and/or illustrations that have made a significant contribution to our knowledge of corkscrews. Many of these articles are out of print or were published privately in limited quantities and may not be available.

In addition to this list there are the numerous catalogue pages and newspaper/magazine articles that have been published in the newsletters of the Associazione Italiana Collezionisti Cavatappi, the Canadian Corkscrew Collectors Club, and the International Correspondence of Corkscrew Addicts. This bibliography is not intended to be definitive as I am sure there are many other publications that are not included." -- Ron MacLean.

CANADA

MacLean, Ron. *A Guide to Canadian Corkscrew Patents* (Mississauga, Ontario, 1985). A 46-page compilation of 99 corkscrew patent abstracts, including illustrations from 1882 to 1979.

----- *The Common Corkscrew: Diverse Executions* (Mississauga, Ontario, 1988). A 19-page booklet giving detailed descriptions and illustrations of pre-1914 American wood handled Walker and Williamson corkscrews and German copies.

----- *Common Corkscrews II* (Mississauga, Ontario, 1989). A 22-page booklet giving detailed descriptions and illustrations of metal-cased pocket corkscrews.

----- *Common Corkscrews III* (Mississauga, Ontario, 1990). A 22-page booklet giving detailed descriptions and illustrations of wooden-cased pocket corkscrews.

----- *Common Corkscrews IV* (Mississauga, Ontario, 1991). A 26-page booklet giving detailed descriptions and illustrations of combination corkscrew crown-cap lifters after the Vaughan Nifty patent.

Paradi, Joe. *French Corkscrew Patents* (Mississauga, Ontario, 1988). A 99-page booklet containing a compilation of 113 patent illustrations from 1828 to 1973.

Paradi, Monika. *Cookbook for Corkscrew Collectors* (Mississauga, Ontario: Canadian Corkscrew Collectors Club, 1991). A 191-page booklet including 139 recipes and accompanying corkscrews, contributed by members of the C.C.C.C.

Rubino, Geraldine. "As the Worm Turns." (Toronto, Ontario: *Rotunda Magazine of the Royal Ontario Museum*, Summer 1990). A 4-page article on the history of corkscrews.

ENGLAND

Beard, Charles. "Corkscrews." (*Connoisseur Magazine*, July 1925). A 5-page article with illustrations and descriptions of steel and silver corkscrews.

Beet, Brian & Jeannette Hayhurst. *Champagne Antiques* (London: Victoria Square Press, 1985). A 35-page booklet illustrating and describing 201 items associated with champagne, including taps and corkscrews.

Butler, Robin and Gillian Walkling. *The Book of Wine Antiques* (Woodbridge, Suffolk: Antique Collectors Club, 1986. Reprinted 1993, glossy card covers). A 287-page book with a 19-page chapter on corkscrews and champagne tools.

Coldicott, Peter. *A Guide to Corkscrew Collecting* (BAS Printers, 1993). Illustrated 52-page booklet providing an informative introduction to corkscrew collecting.

Harding, G. and Sons. *Victorian Corkscrews* (Salisbury: Antique & General Trading). A 20-page reprint booklet of an 1896 Trade Catalogue of G. Harding & Sons, London.

Hutchinson, Francis. *English Corkscrew Patents, Stoppering and Bottling* (London, 1983). A 54-page booklet illustrating 281 English corkscrew patent abstracts from 1855 to 1930.

Mansell-Jones, Penelope. "Introducing Corkscrews." (*Antique Dealer & Collectors Guide*, December 1977). A 3-page illustrated article covering corkscrews from the simple to the intricate mechanical.

Perry, Evan. *Corkscrews and Bottle Openers* (Shire Publications, 1980). A 32-page booklet on corkscrews with illustrations and informative text.

----- "Collecting Antique Metalware." (*Country Life Books*). A 2-page article with illustrations of a variety of corkscrews.

----- "Collecting Base Metalware." A 2-page article including corkscrews, illustrated.

Rootes, Nicholas and Victor Gallincz. *The Drinkers*

Companion (London, 1987). A 96-page book on drinking accoutrements including a section on corkscrews.

Sykes, Chris and Anthony Crombie. "A Corkscrew for Christmas." (*Antique Collecting*, November 1979). A single-page article illustrating and describing, with indication of price, of a variety of antique English corkscrews.

The Victorian Catalogue of Household Goods. (London: Studio Editions, 1991). A 328-page book of 19th century catalogue pages which include corkscrews.

Watney, Bernard. "Corkscrews." (*Christies Wine Review*, 1977). A 12-page article on the history of the corkscrew; illustrations and descriptions of corkscrews and champagne taps.

----- "Corkscrews for Collectors." (*The Antique Collector*, June 1974). A 9-page article on the various types and styles of corkscrews and champagne taps, covering patents and manufactures.

----- "Simple, Early Corkscrew Mechanisms." (London, *Antique Collectors Club*, December 1981). A 7-page article with illustrations and descriptions of mechanical corkscrews.

Watney, Bernard and Homer Babbidge. *Corkscrews for Collectors* (London: Pitman Press, 1981). A 160-page illustrated and informative text on the history of corkscrews -- the "Bible" -- nothing else can be said.

GERMANY

Doornkaat, Heinz ten. *Korkenzieher* (Bremen: Ellert & Richter, 1988). A 104-page book with colour photographs of corkscrews and champagne tools, German text.

----- *Korkenzieher* (Bremen, 1991). Volume I: 264 pages covering 162 German corkscrew patents designs from 1877 to 1988. Volume II: 109 pages covering 101 German corkscrew patents and designs from 1933 to 1986.

Heckmann, Manfred. *Korkenzieher* (Berlin: Fasanen Edition, 1979). A 112-page book with black & white and colour photographs of corkscrews and champagne taps, German text.

NORWAY

Solheim, Helgir Gees. "Korketrekken." (Oslo: *Vinbladet*, February 1990). A 4-page article on the history of corkscrews, illustrated. Norwegian text.

ITALY

Bottoni, Luciano. *Cavatappi d'Epoca* (Milan, 1989). A 73-page booklet containing colour photographs and descriptions of 260 corkscrews.

DeSanctis, Paolo and Maurizio Fantoni. *I Cavatappi*.

Corkscrews (Milano: BE-MA, 1988). A 138-page book containing colour photographs of 79 corkscrews and champagne taps, with English and Italian text.

----- *The Corkscrew: A Thing of Beauty* (Milan: Marzorati, 1990). A 244-page book with 373 colour illustrations of corkscrews and champagne tools, with English and Italian text.

Fantoni, Maurizio. "The Corkscrew: A Masterpiece of Mechanical Engineering." (*Italian Wines & Spirits*, December 1989). A 5-page article, including illustrations and descriptions of a selection of mechanical corkscrews.

SWEDEN

Ekman, Jan. "International Correspondence of Corkscrew Addicts." December 1977. A 6-page illustrated article on the many varieties of corkscrews. In Swedish.

SWITZERLAND

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