

the WAYWARD TENDRILS Newsletter

Vol.6 No.3

A WINE BOOK COLLECTOR'S CLUB

July 1996

WINE at the LIBRARY of CONGRESS

by Robert W. Hutton

[This paper was given 19 years ago at the 10th Annual American Wine Society Conference in Arlington, Virginia (November, 1977), and was published the following summer in the Society's *Journal*. A 1996 Update is appended and we welcome this addition to our "Wine Libraries of the World" series. For the courtesy to reprint we extend our thanks to the author, the A.W.S. and the Library of Congress. - Ed.]



When I proposed a paper on wine at the Library of Congress, I wasn't prepared for some of the reactions I've had from people who have been intrigued by the title. I am afraid that those of you who were expecting some back-room gossip about the goings-on in the bookstacks will be disappointed. While wine is the strongest drink authorized at Library functions such as the annual Christmas party, this is not about drinking at the Library of Congress. (Most of that sort of thing happens on the other side of the Hill anyhow.)

I'd like to tell you a little bit about some of the nuggets in the vast mother lode of the Library's collections. You realize, of course, that the Library of Congress is one of the largest libraries in the world, and all things considered, has one of the largest and broadest collections of books and other material of any library in the world. I will try to tell you about the wine books in that collection, how they get there and some of the things the Library has done with them.

There are 22 inches of catalog cards on the subject "wine and wine making," 8 inches of cards on the subject "viticulture," and a further 3 inches on "grapes." That translates into almost 3500 books on the basic wine-related subjects, with even more on individual subjects such as Port, Sherry, Chianti, Champagne, etc.; the generalized books under alcohol-

ic beverages, etc.; and the wine cookbooks. Such a bibliography would be quite a book in itself; perhaps we shall live long enough to see it done.

How do we classify and handle wine books? First, you should realize that as far as the Library of Congress is concerned, wine and other alcoholic beverages come under industrial chemistry, with wine and other fermentation industries (including sauerkraut!) located between refrigerators and oil refineries. For an example, let's take how our own American Wine Society Journal has been classified. Its full number is TP544.A46A3. This breaks down as follows: the T means technology; TP puts it into industrial chemistry; TP544 places it with periodicals and societies concerned with wine and wine making; TP544.A46 is reserved for the American Wine Society itself. There is a fuller breakdown, too. Under TP544.A46, .A1-4 is reserved for serials, .A4-7 is for the constitution and by-laws, etc., and .A8-Z is for anything else about the society.

Not all books on wine end up in industrial chemistry next to the oil refineries. There's cooking with wine, which goes to home economics with the other cookbooks; growing the grapes goes to agriculture; selling wine and the corporate history of

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wineries goes to economics. There are special places for wine in art, religion, law and folklore. Needless to say, as the Library's chemist-cataloger, I don't get

much of a chance to see the gems that should go to those topics, and can only gaze on wistfully as the other catalogers get them. Fortunately for me, most of our familiar wine books end up with the refrigerators and oil refineries in the TP section.

Contrary to contemporary folklore, the Library of Congress does not have every book ever published on wine (or, for that matter, on anything else). It doesn't keep all of the books it does get, and one of the more difficult jobs in the Library is selecting which books are kept and which are not. Still, I don't think that a collection of 9,769,972 books (at last count) is anything to be taken lightly, and the 3500 wine books are a small and significant part.

In addition to handling the new books, one of our constant jobs is correcting earlier cataloging, which may have become obsolete or, upon investigation, found to be completely wrong. There is an old Japanese saying to the effect that even monkeys can fall out of trees; it has been known for those of us at the Library of Congress to make mistakes. Some of them have been lusus. One of the problems in the cataloging of books on wine has been precisely that; wine has been the province of chemistry and unfortunately, most of the chemistry experts at the Library have been very good indeed in chemistry, but (to put it mildly) wine has not been one of their strongest suits.

Many of the errors I have had the pleasure of correcting can't be blamed on the chemists, though. Someone else got to them first. One of my most pleasing rescue jobs was one of saving the esteemed Professor Saintsbury from the wilderness of literary essays to which a non-oenophile cataloger had assigned his *Notes on a Cellar-Book*. In a moderately well ordered library you will find that Professor Saintsbury's vinous opus is located in TP548.S265, where it belongs, rather than in PR something-or-other in literature where some unfeeling literati put it. Another, much more recent, rescue operation was fielded for Clifton Fadiman and his magnum opus *Joys of Wine*. He was an unwitting victim of one of the problems which can crop up as a result of a fairly new program in the library world known as Cataloging in Publications, or CIP for short. In the CIP program, books are cataloged from galley proofs or title pages, so that the cataloging information can be printed in the finished book, usually on the back of the title page, where it looks just like a little library catalog card. In this way, any library can file the book in its collections without having to wait for a printed library card to arrive or for its staff to figure out where it should go. One problem which arises at times is that the finished book might turn out to be somewhat different from what the galley proof seemed to be. That's what happened to Mr. Fadiman. The galley

proofs had several nice pictures of grapes along with lengthy descriptions of grapes, and so it ended up in the agriculture section where it was classed with viticulture. The finished book arrived some time later as a magnificent coffee-table book, and the agriculture cataloger realized that coffee-table books just didn't belong with serious agricultural works. I was given the rescue job, which is why *The Joys of Wine* is found in the TP section of the library, while the CIP information printed in the book places it in SB with viticulture, along with Wagner and Winkler.

There are always minor corrections to make, such as changing the headings for books on Bordeaux wine to Bordelais. Bordelais refers to the region while Bordeaux refers to the city. Very little wine is actually grown inside the city limits of Bordeaux, so I felt that the change would be for the better. I won't go into the wine actually concocted inside Bordeaux, since that stuff more than likely belongs with the oil refineries anyhow.

In checking over the collections, I have found that the Library has a problem very much like the problem the wine world has: the old one of generic versus varietal versus regional. It has posed an interesting set of questions, worthy of a complete paper in itself, and I am only going to be able to touch on the high points. Any comments and reactions will be welcomed.

Roughly, the situation is as follows. Books on wine in general are classified in TP548 with the subject heading of Wine and Wine Making. Books about wines in specific areas are classed: TP553, France; TP555, Champagne; TP557, United States; TP559, Rest of the World.

To fit the regional breakdown, we have two approaches. The first is to use the heading Wine and Wine Making with an appropriate geographical subdivision. The second is to give the generic heading as follows: Champagne (wine), Chianti wine, Claret, Hock (wine), Liebfraumilch, Madeira wine, Marsala wine, Moselle wine, Port wine, Riesling (wine), Sauterne, Sherry, Sparkling wine, Vermouth.

As you can see, we have a number of questions right from the start: do we go by the French definition of Champagne or the California definition? How about claret or sauterne? Is sherry made only in southern Spain near Jerez de la Frontera? And then there's moselle - what is the substantive difference between a book labeled Wine and Wine Making - Germany, West - Moselle Valley, or Moselle wine? One important point to be kept in mind is that we are not trying to sell wine under as fancy a label as possible; the question of Library of Congress subject headings is an attempt to describe the content of a book as precisely as possible. For instance, we have quite a few books on champagne production in Russia,


with titles such as *Soviet Champagne* in Russian. Should such works be called "Champagne" or "Sparkling wine"? Should they be classed with champagne under TP555 or with Russia in TP 559?

Other things have happened, too. The Library has done some strange things with its books in the past, ever since the British put it to the torch in 1814. One situation which is of some significance to us came to light recently in the course of a periodic review of the adequacy of classification. A number of catalog cards showed up with small triangles stamped on them. To the outside world a triangle is a triangle, but to the Library, it is a delta. I suppose a few of you have heard of the Library's Delta Collection. That's the special place for the little books from France which used to interest customs agents so much, and other tidbits which had to be kept from the public eye for one reason or another. Today the rare book collection is used for the same purpose - to keep an over-eager public from damaging or stealing the material.

You can imagine what kind of material requires such treatment, but what were the deltas doing on wine books? It seems that at least 25 books published in the early 1930s were considered so controversial as a result of prohibition that they were placed in the Delta Collection for the duration of the "Noble Experiment." By 1934 wiser heads had prevailed and they all were put back in the general collection. An early book by Frank Schoonmaker (*The Complete Wine Book*, 1934) was one; André Simon's book *The Wines of France*, Otto Rolli's *Wine for Home and Medicinal Use* (c1933), and a collection of lecture notes for Schenley's salesmen were also in the immortal twenty-five. There are times when I feel that the American Wine Society should set up a "Lest We Forget" exhibition to show what prohibition did to American wine.

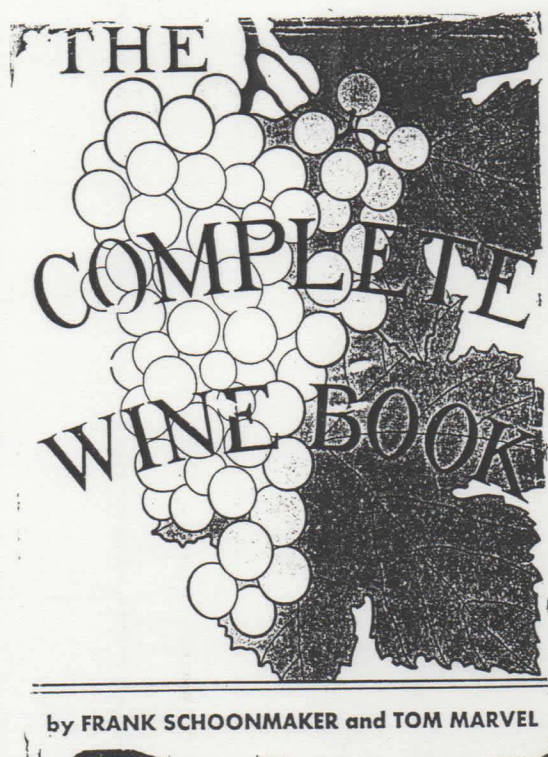
We've always known that the Library of Congress is the nation's library. I hope that the oenobibliophiles among you will consider one small part of it to be your own special library and will put it to use. In case you didn't know, we're on Capitol Hill across the street from the Capitol Building and your congressmen. Come in when you're in town, or write (zip code is Washington, D.C. 20540).

1996 Update: Presently there are 110 million items in the Library's collections, of which 16 million are books. Now that the catalog is in the computer, we can call up exact numbers of subjects, without having to measure the inches of catalog cards. Now, there are 3,321 books with the subject of Wine and Wine Making, 600 books with the subject of Viticulture, and 310 with the subject of Grapes. I have eliminated the ones with more than one of those subject headings.

Also, since I have written the article, I have managed to get rid of the subject headings of Hock, Claret, and Liebfraumilch, since I felt that books on those wines could be described much more accurately by the appropriate geographical designation. I have often thought of rationalizing the headings of Sherry and Port to bring them in line with Champagne, but the distinction is not as nearly clear cut. 

[Editor's Note: Highly recommended companion reading on food & wine related books in the Library of Congress is *Two "Loaf-Givers" or A Tour through the Gastronomic Libraries of Katherine Golden Bitting and Elizabeth Robins Pennell* by Leonard Beck (Washington: Library of Congress, 1984). "Beck was curator of Special Collections at the Library of Congress and gives a full, informed and sympathetic account of the books in both collections, which include most all of the major works in most languages and periods of time." (Cooks Books Catalogue 66, 1995). Numerous classic wine books are included in this scholarly, enjoyable, and well-illustrated book. Sadly, it is no longer in print and is scarce, but it is worth a look-for from specialist booksellers.

The American Wine Society is a non-profit educational society. Membership and subscription to their excellent *A.W.S. Journal* is \$32 per year. Write to Angel Nardone, Executive Director, 3006 Latta Road, Rochester, New York 14612. 716-225-7613.]



NEWS & NOTES

Please note the following **Membership Roster** changes and additions:

Roy Brady: FAX 818-886-9520. Roy would like to update his Roster collecting interests to read: "Wine Lists & Catalogues, Wine Labels."

J. Brown: P.O. Box 940, Ashland, OR 97520.

Eberhard Buehler (new member): 817 Old Mill Road, Chapel Hill, N.C. 27514. 919-942-3331 (H)(W) e-mail: ebuehler@nando.net.

Billie M. Connor (new member): 1707 Micheltorena, #312, Los Angeles, CA 90026.

Bob Foster: work phone 619-645-2284.

Jim Gabler: 410-576-0762 (W); FAX 410-659-6945.

Ken Hark: 954-923-7825; FAX number 954-923-7494.

Robert Hutton: 303 Rucker Place, Alexandria, VA. 22301. 703-548-7541(H); 202-707-5784(W); 703-548-7541 FAX.

Chris Robinson: 78 Kennedy Rd, Apt. 1901, Wanchai, Hong Kong. (Chris has rejoined us after being lost in the shuffle of moving. Welcome back!)

John Thorne, Books: Fax #0181-220-0082.

We are delirious with delight at the members' response to **Ron Unzelman's** attempt in our last *Newsletter* to list a **Basic Wine Library** of 25 books. See their comments and lists - and, it is not too late to send in yours!

Jeff Kellgren (Specialty Books Co.) sends the *Newsletter* a compliment: "I still enjoy the *Newsletter* a lot. It's the only publication that gets me to drop everything for a few minutes to go through it when it arrives." High praise indeed. Thanks, Jeff! [Editor's Note to all Tendrils: Please remember that it is **member contributions** that make our *Newsletter* a success - your Editor merely puts it all together. Keep the articles and tid-bits coming!! Deadline for the October issue is September 30th.]

Vintage **DECANTERS** for the asking!! **Chas. Sullivan** has two sets of *Decanter* magazine that he will give to the first two Tendrils who apply. He has bound copies, by volume, 1979 - 1983, and an almost complete (over 90%) run of individual issues, 1979 - 1990. Contact him at 107 Belvale Drive, Los Gatos, CA 95032. Phone 408-356-9957.

WINE BOOKS FOR SALE! Member **Eberhard Buehler** (see above), an admitted computer addict, writes: "I'm planning to place a list of "wine & gastronomy" books on my internet web site in about 2 months. If any Tendrils are not connected and would like a printed list of the books just before they go out into cyberspace, please request a copy. My web site address is not yet fixed. If you would

like to receive advance e-mail notification, send a message and I will then send you an e-mail message with the web location and expected date of wine list posting."

ANCIENT WINE & ITS ROLE: Recently released, *In Vino Veritas*, edited by Oswyn Murray and Manuela Tecusan, was published in London by the British School at Rome (in association with the American Academy at Rome), 1995, 317 pp., hardback, illustrated. This book is the record of a four-day international conference (Rome, 1991) on the place of wine in ritual, culture and society in the Ancient World, approached from historical, archaeological, art and literary perspectives. Papers in English, Italian and French. Available from Oxbow Books, Park End Place, Oxford, OX1 1HN (Phone 01865-241249; FAX 01865-794449). Price £39.99. The U.S. distributor is David Brown Book Co, P.O. Box 511, Oakville, CT 06779 (Phone: 203-945-9329; FAX 203-945-9468). Price \$65.

A new book on **CORKSCREWS** is described as "the definitive book on United States patented corkscrews! Many new patent discoveries disclosed for the first time. A unique blend of primary research, visual excitement, and friendly dialogue indispensable to the helixophile." It is illustrated with more than 500 photographs (over 450 in color) and 1000 patent drawings; format is a large 9" x 12" with 340 pages. Fred O'Leary is the author of *Corkscrews...1000 Patented Ways to Open a Bottle* and it is available from him "summer/fall, 1996." Regular edition, \$80. Limited Boxed Edition (500 only), \$100. Prices do not include shipping. Order from Fred O'Leary, 6149 Shadygrove Drive, Cupertino, CA 95014.

"50 YEARS OF WINES & VINES" for sale! An almost complete run covering the years 1941 to 1992. Contact William Heintz (author of *Wine Country. A History of Napa Valley - The Early Years 1838-1920*). 707-939-1981. Price negotiable.

RARE BOOK OFFERED!! The Editor's office recently received a letter from Señor Plandiura of Aristeucos - Libreria Anticuaria in Barcelona offering a copy of the 1596 book by Andreas Baccius, *De Naturali Vinorum Historia de Vinis Italiae...*, the editio princeps. Because of the book's "great rarity and importance," he is asking \$10,000 for it. Telephone (93) 477 82 55 or write him at Paseo Bonanova 14, #G, Barcelona 08022, España.



[In the last issue of the *Newsletter*, Ron Unzelman bit the barrel stave and accepted the challenge to list a "basic wine library" of twenty-five books. He concluded his essay with an appeal to Tendril members for their choices. . . - Ed.]

REPLY TO THE BASIC TWENTY-FIVE

by John Thorne

Dear Ron,

What have you done! A basic wine library of 25 books. A veritable hornet's nest, can of worms and Pandora's Box of troubles there!


Known by certain people as a stirrer of some note, I thought I would get my wooden spoon out and stir the hornets into a frenzy. My first reaction was too much duplication, especially on American wines (but we can put that down to national pride) and fiction.

Will work through the list and chuck out those I deem unnecessary. The first two by Leon Adams are OK. Why two on wine tasting: I suggest just the Peynaud. The Baldy OK; the Broadbent I have my reservations, but let it stay. Gabler I don't think so for a basic library; I would suggest using the bibliographies in the selected books as a guide to other wine books for a start. (Mind you I couldn't do without my copy of Gabler.) First Johnson [*Vintage: the Story of Wine*] yes, but I've never really liked his wine atlas; but as I appear to be the only person who doesn't like it, we will keep it in the list, for the maps if nothing else. Now for the California wine books: surely only one for a basic wine library, so let's go for the Laube, but if you prefer one of the others (Sotheby's or Thompson), then so be it, but only one! I will let the Pellegrinis stand mainly because they are general books on wine and food and because of my ignorance of their content. Again with the Pinney [*History of Wine in America*] I have my doubts for a basic library, but I will let it stay. The two Robinson books are a must; there just isn't anything else like them readily available. Bordeaux books: personally I wouldn't give any shelf space to anything by Parker; however, Bordeaux is important and I would settle for the Peppercorn or the Penning-Rowell. The Coates is a good book, but I think covers too few wines for a basic library. Burgundy, I think the Hanson would be best, but the Kramer is a suitable alternative.

Now for the fiction section, rather too many. One of the criteria is "easy to find," and going by Bob Foster's comments later in the *Newsletter*, that excludes *The Madeira Party*. I would suggest *The Man Who Made Wine* plus any one from the Jones, Dahl or Poe. Further fiction can be found in the

Compleat Imbiber series, which I assume we are counting as one book! (Why stop at the fourteenth one - I would include numbers fifteen and sixteen as well.)

Now, if I've counted correctly that is 18 books, so I have seven to add. This is the difficult part. You have not included anything of fortified wines, so I suggest including the Rupert Croft-Cook trio on Madeira, Sherry and Port - not easy to find, but not impossible to find either, all are considered good books. [*Madeira*, London, 1961; *Sherry*, London, 1955; *Port*, London, 1956] Also, I would include some "old style" books and would start with a copy of *Notes on a Cellar-Book* by Saintsbury - obviously not the first edition, but one of the easier to find reprints. Another two I would include are *Wayward Tendrils of the Vine* by Maxwell Campbell, and *Stay Me with Flagon*s by Maurice Healy. Both are reasonably easy to find providing you avoid the limited edition for the former and the first edition for the latter. And finally (partly for sentimental reasons) the first wine book I owned, *Wines of the World* edited by André Simon. It must be the first edition, or reprint of the first, not the Sutcliffe one! I've always enjoyed dipping into it. Incidentally, this book is not in Gabler. He includes the second edition which he suggests is based on the *Wines of the World Pocket Library*. The first edition was published in 1967 (see the Checklist of Simon's books in Gail's [Unzelman] bibliography).

Hopefully I've counted correctly and that is twenty-five books, and trust I have stirred things up with my large wooden spoon. 

[John is proprietor of John Thorne Books on Wines, Beers, Spirits in Dagenham, England, and an avid supporter of the WAYWARD TENDRILS. - Ed.]

"MY 25 BOOKS"



by Charles L. Sullivan

["On his way out the door" for a three-week visit to Italy, Charles took a moment to jot down his list of books for a basic wine library. He describes his own wine library as "basically a working one which I use in my work on wine and viticultural history." His contributions to the *Newsletter* are frequent and informative. - Ed.]

Adams, Leon. *The Wines of America*. But the 2nd edition, or perhaps the 3rd. The 4th is really cut bare bones and Leon took no great pleasure in it.

Amerine & Singleton. *Wine, an Introduction for Americans*.

Anderson, Burton. *Vino*.
 Baldy, M. *The University Wine Course*.
 Baxevanis, John. *The Wines of Champagne, Burgundy, Eastern & Southern France*, 1987.
 Brook, Stephen. *Liquid Gold*.
 de Blij, H.J. *Wine Regions of the Southern Hemisphere*.
 Gabler, James. *Wine into Words*.
 Galet, Pierre. Transl. by Lucie Morton. *Practical Ampelography*.
 Hanson, Anthony. *Burgundy*.
 Johnson, Hugh. *The World Atlas of Wine*.
 Larousse. *Wines & Vineyards of France* (1991).
 Laube, J. *California Wine*.
 Lichine, A. *Encyclopedia of Wines & Spirits*.
 Norman, R. *Rhone Renaissance* (1996).
 Ough, C.S. *Winemaking Basics*.
 Parker, Robt. *Bordeaux* (1991).
 Penning-Rowsell, E. *Wines of Bordeaux*.
 Robinson, J. *Vines, Grapes and Wines*.
 Robinson, J. *Oxford Companion to Wine*.
 Thompson, Bob. *Wine Atlas of California & the Pacific Northwest*.
 Wasserman, Sheldon. *Guide to Fortified Wines*.
 Winkler, A. et al. *General Viticulture*.

A BASIC WINE LIBRARY by James Gabler

[Jim is a founding member of THE WAYWARD TENDRILS, a long-time collector of fine wines and wine books, and a noted author on both subjects. - Ed.]



accept your invitation to submit my list of 25 wine books I think essential for a basic wine library.

I accept Ron's criteria for inclusion... [and] I have not included technical books on grape growing and wine making because, in my opinion, that information is best available through specialized enology and viticulture schools such as the University of California at Davis or, as many fine winemakers will tell you, from on-the-job training and experience.

Alphabetically, by author, here are my choices:

Anderson, Burton. *The Wine Atlas of Italy and Traveller's Guide to the Vineyards*. New York: 1990, 320 pp. Anderson is the most knowledgeable writer in English on Italian

wines and this is the best book on that subject. It has been six years since publication and some of the telephone numbers and other travel guide information needs updating.

Butler, Robin and Walkling, Gillian. *The Book of Wine Antiques*. Woodbridge, Suffolk: 1986, 287 pp. Gives a visual and historical understanding (over 350 illustrations) to bin labels, corkscrews, decanters, furniture and other wine accoutrements that add to the enjoyment of wine.

Feret, Claude. *Bordeaux and Its Wines, 13th Edition*. France: 1986, 1867 pp. This is the modern English edition of the 1982 French edition. This tome lists and details some 7,000 châteaux and domains, and provides more useful and detailed information about Bordeaux wines than any other wine book available.

Gabler, James. *Wine Into Words. A History and Bibliography of Wine Books in the English Language*. Baltimore: 1985, 403 pp. Obviously, I don't quarrel with Ron's inclusion of my bibliography but would like to think that I would have selected it even if I hadn't written it.

Halliday, James: *Wine Atlas of Australia and New Zealand*. London: 1991, 367 pp. This is the most comprehensive guide to the wines and wine regions of Australia and New Zealand. Well written and beautifully illustrated.

Hanson, Anthony. *Burgundy, Second Edition*. London: 1995, 432 pp. Hanson's book does a better job of unraveling the enigmas and mystique of this wine region than any other. Also see: Kramer, Matt. *Making Sense of Burgundy*, and Parker, Robert, Jr. *Burgundy*.

Hedrick, Ulysses Prentice. *The Grapes of New York*. Albany: 1908, 564 pp. A comprehensive ampelography covering American grapes. The contents cover Old World grapes, grape-growing and the grape regions in New York State, detailed discussions of the leading and minor American grape varieties, including a brief history of each variety, the place, date and circumstances or origin and a technical description of the vine and its fruit. An important reference.

Henderson, Alexander. *The History of Ancient and Modern Wines*. London: 1824, 408 pp. Although the book is interesting for its discussion of ancient wines, its real significance and value lie in the 14 chapters and 228 pages devoted to modern wines. Henderson's descriptions of the tastes and

smells of wine and other observations are as valid now as then. Available in reprint editions.

Johnson, Hugh. *Vintage: The Story of Wine*. New York/London: 1989, 480 pp. With this book Hugh Johnson establishes himself as the modern day chronologist of the history of wine. Excellent. See also McGovern, Patrick, et al., Eds. *The Origins and Ancient History of Wine*. 1995, 528 pp.

Johnson, Hugh. *The World Atlas of Wine, Fourth Edition*. London/New York: 1994, 320 pp. The best "overall" book on wine ever written.

Jullien, André. *The Topography of All the Known Vineyards...A Manual and Guide to All Importers and Purchasers in the Choice of Wines*. London: 1824, 248 pp. An essential reference to 18th and 19th century "modern wines." This is the only English edition and might be difficult to find. I don't know of any reprint editions.

Laube, Jim. *California Wine. A comprehensive guide to the wineries, wines, vintages and vineyards of America's premier wine growing state*. New York: Wine Spectator, 1995, 758 pp. Laube profiles nearly 700 wineries and gives ratings and tasting notes for more than 7,000 wines.

Mitchell, Silas Weir. *A Madeira Party*. New York: 1895, 165 pp. This is a fictional recreation of a Madeira tasting for four upper-class Philadelphians "sometime early in the second quarter of the century." It is an excellent account of the Madeira wine-tasting ritual and the snobbery that went with it. There are at least two reprint editions available.

Muscantine, Doris; Amerine, Maynard; and Thompson, Bob, eds. *The University of California / Sotheby Book of California Wine*. Berkeley/London: 1984, 640 pp. The editors have brought together forty-four knowledgeable winemakers and wine authorities to explore all aspects of California wine.

Parker, Robert M., Jr. *Parker's Wine Buyer's Guide, Fourth Edition*. New York: 1995, 1,209 pp. This is an essential book for anyone who buys wine. Wine critic Parker evaluates over 7,500 wines from all over the world using his 100 point rating system. He also evaluates the world's best wine producers and summarizes the quality of recent vintages.

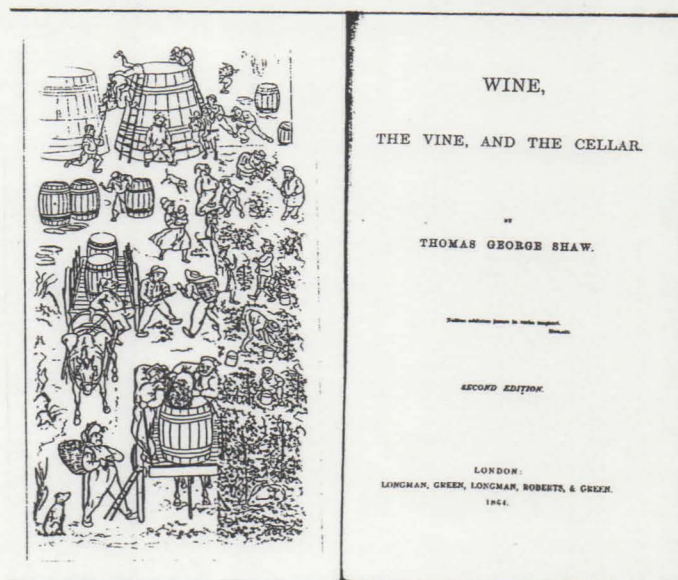
Pinney, Thomas. *A History of Wine in America from the Beginnings to Prohibition*. Berkeley: 1989, 558 pp. This is the definitive work on the history of wine in America. Well

researched and well written.

Ray, Cyril, Ed. *The Compleat Imbiber, No. 1-12*. Published in London between 1957 and 1971. Each volume is an anthology of stories about food and drink by many of England's most prominent writers, and is nicely illustrated with pictures of paintings, engravings, drawings, and photographs covering a period of 4000 years from ancient Egypt to Picasso.

Redding, Cyrus. *A History and Description of Modern Wines*. London: 1833, 407 pp. An indispensable reference for anyone interested in information about wines of the late 18th and early 19th centuries that are still produced today.

Robinson, Jancis, Ed. *The Oxford Companion to Wine*. Oxford/New York: 1994, 1,088 pp. A superb reference that covers over 3,000 wine entries alphabetically from A to Z. Written by 75 experts from around the world and carefully edited by Ms. Robinson, it is indispensable for any serious wine lover.

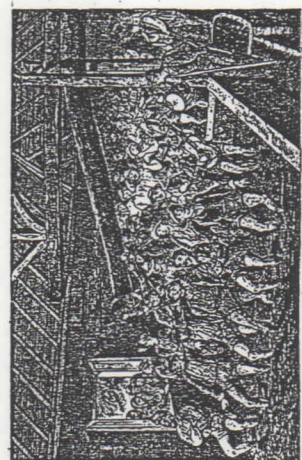


Shaw, Thomas George. *Wine, the Vine, and the Cellar*. London: 1863, 505 pp. André Simon called this "one of the most interesting books we have on the subject," and it still is. Although there is much historical data, of real interest are Shaw's reminiscences and anecdotes of his forty-two years in the wine trade. Second Edition: 1864, 540 pp. and the edition to read. Reprints available.

Thompson, Bob. *The Wine Atlas of California and the Pacific Northwest: A Traveler's Guide to the Vineyards*. New York: 1993, 243 pp. Considered by many the number one book on California wine, and when read in conjunction

with Laube's *California Wine*, the reader obtains an updated and comprehensive understanding of California wines.

Vizetelly, Henry. *A History of Champagne With Notes on the Other Sparkling Wines of France*. London: 1882, 263 pp. A remarkable work that traces the history of champagne and its wine over 1,800 years. Strikingly illustrated with over 350 engravings. A must reference on the history of champagne.



FACTS ABOUT PORT

AND MADEIRA,

NOTICES OF THE WINES VINTAGED AROUND LISBON,
AND THE WINES OF TENERIFE.

BY
HENRY VIZETELLY,


Author of "Facts about Sherry," "Facts about Champagne and Other Sparkling Wines," etc.

WITH ONE HUNDRED ILLUSTRATIONS,
CAREFULLY DRAWN BY GEORGE A. VIZETELLY.

LONDON:
WARD, LOCK, AND CO., GALESBURY SQUARE,
SCRIBNER AND WELFORD, NEW YORK.
1880.

Vizetelly, Henry. *Facts about Port and Madeira*, 1880, 211 pp. Vizetelly's account of Port is particularly interesting - setting out its history, the way in which it was made - and provides vivid descriptions of the region, the people and the Port quintas.

Vizetelly, Henry. *Facts about Sherry*. This is a first-hand account of Vizetelly's visit to the Sherry districts, and is of interest for not only what it tells us about Sherry but what it tells us about the people, their customs and problems. Reprints of all three Vizetelly books are available.

Zraly, Kevin. *Windows on the World: Complete Wine Course, 1996 Edition*. New York: 1996, 192 pp. Zraly's book is the best known book available for the novice wine drinker and a book covering this ground should be in every library available to the public. Other good books available for the beginning wine drinker are Marian W. Baldy's *University Wine Course: A Wine Appreciation Text and Self-Tutorial*, 1993, 426 pp.; Ed McCarthy and Mary Ewing Mulligan: *Wine For Dummies*, Foster City, California: 1995, 402 pp. All three books have different approaches enabling the beginning wine drinker to learn about wine quickly and easily. 

ROY BRADY RESPONDS . . .

Dear Ron,

I wonder how goes the Basic Wine Library survey. I told Madam Editor I would sit this one out, but, of course, I have to make a few comments.

I can't do without Simon; he represented an era. Let's take *Vintagewise* (1945), a short summary of his viewpoint. I haven't looked at Adams' *Commonsense Book of Wine* in more than 30 years. It was crying into a darkness that no longer exists. I should look at it again. That's the trouble, making a serious list would take a great deal time more that I care to give. Hold on here; I'm fighting the urge to write a treatise. Broadbent might better be called *The Shill's Guide to Senile Wines*. Pellegrini's studied rusticity never failed to irritate, and how does a professor of English so resolutely resist quoting anything. The English school were so good at that. Parker reminds me of a remark that was made about Thomas Babington Macauley by a contemporary I don't remember: "I wish I were as sure about any one thing as Mr. Macauley is about everything." If I had been thinking, I would have begun this by insisting on Saintsbury, antiquated but a wise approach to drink.

One more remark and I will drop the subject. Instead of starting with an arbitrary number of titles, how about making a basic list and prune it down to what seems essential? I can't give up either Germany or Italy.



-- THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership/Subscription to THE WAYWARD TENDRILS Newsletter is \$15 USA and Canada; \$20 Overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA 95405 USA. FAX 707-544-2723. Editor: Gail Unzelman. Assistant Editor: Bo Simons. --

TWO BOOK REVIEWS

by Hudson Cattell

[Tendril Hudson Cattell is editor and publisher of the bi-monthly Wine East: News of Grapes and Wine in Eastern North America, and regularly contributes a column of book reviews, "Wine in Print." With his kind permission to reprint, we present two reviews from his March/April issue. - Ed.]

■ ***Culture in a Glass: Reflections on the Rich Heritage of Finger Lakes Wine*** by Richard Figiel. Illustrated with 70 photographs, prints, maps. 54 pp. Caywood, NY: Silver Thread Books. Paper, \$10. (May be ordered from Silver Thread Books, 1401 Caywood Rd, Lodi, NY 14860. \$10 + \$1.50 shipping.)

There ought to be more regional wine books like *Culture in a Glass*. On the one hand, this book would make a lovely souvenir for someone visiting the Finger Lakes and, on the other, it should appeal to anyone familiar with the region as a memoir written by someone who obviously loves the area very much. Richard Figiel adroitly balances basic facts with interesting detail that only an historian might be expected to know. What will make the book of interest to all readers are the many photographs, historical and modern, that catch the eye and give the book some of its charm.

There are six chapters in the book. The first two give an overview of the history of wine and the history of wine in the Finger Lakes; the third and fourth are concerned with the physical geography of the Finger Lakes and the natural history of the grapes found in the region; the fifth and sixth describe the activities of the grape grower and winemaker throughout the year. Each chapter is interesting in its own right.

Richard Figiel is a writer who eventually started his own vineyard and winery, Silver Thread Vineyard on Seneca Lake, which is based on principles of organic grape growing. He formerly edited Vineyard & Winery Management magazine and International Wine Review.

Culture in a Glass is an intelligently organized, well-written book that deserves wide circulation.

■ ***How to be a Wine Expert***, 2nd edition, by James M. Gabler. Illustrations include 23 maps, vi + 168 pp. Baltimore: Bacchus Press Ltd. (1751 Circle Road, Baltimore, MD 21204; 410-828-9463) Paper, \$12.95.

Despite the title, this book is for the beginning wine drinker who has developed an interest in wine to the point of wanting to learn something about different kinds of wine and what they smell and taste

like. Becoming an expert, as the author is quick to admit, is a never ending experience that can be a lot of fun.

This much improved second edition is at least twice the length of the first edition published in 1987 and discusses more than 80 of the world's best known wine varietals and types as opposed to 26 in the earlier edition. Information given includes color, taste and bouquet, reliable producers, vintage years and food complements. New to this edition and especially welcome are three pages devoted to the East.

Jim Gabler is author of the wine bibliography *Wine into Words* (1985) and *Passion: The Wines and Travels of Thomas Jefferson* (1995).

[For Wine East subscription information write L & H Photojournalism, 620 N. Pine St., Lancaster, PA 17603.]



**BOOKS &
BOTTLES**
by
Fred McMillin

MINGO LINGO

The Book: *THE WANNABE GUIDE TO WINE* by Jack Mingo, 1995. Contact RDR Books, Oakland, CA 510-595-0595. FAX 510-595-0598. \$9.95.

Jack Mingo covers all the essentials. For example...

PINK WINES: There's only one word to remember if you're thinking of serving a pink wine to a serious wine drinking crowd: "DON'T."

PAIRING FOOD & WINE: Serve Grey Riesling with Cheeze-Whiz and crackers.

PROPER WINE SERVICE: ...requires a bit more than using glasses that all have the same picture of Snoopy on their sides.

By now you get the idea. Here are 100 pages of irreverent insights that would make a fine, inexpensive gift and/or an entertaining bedside companion.

The Bottles: Jack turned the tables on me. After mentioning that Rosenblum Zinfandels are among his favorite wines, the author asked me to name some of my favorite California Merlots and Cabernets, since he is always on the lookout for more good ones. My Merlot choices are Vichon, Sterling,

Matanzas Creek, and from the Santa Maria Valley, Rancho Sisquoc. The Best Buy was a \$6 Merlot by Dunnewood. As for Cabernet Sauvignon, the big winners in my tastings have been the Iron Horse Reserve, Guenoc, Heitz, Grgich and a Santa Barbara Winery Reserve. The most recent Best Buy was a \$7 Grove Street Winery Cabernet.

I must end with Author Mingo's tasting notes on Sauvignon Blanc: "Experts insist they can taste wild flowers, mint, herbs and cedar. ...With a description like that, it's hard to know whether to drink it, or splash it on after shaving."

IN THE WINE LIBRARY

by Bob Foster

■ ***Rhône Renaissance: The Finest Rhône and Rhône-Style Wines From France and the New World*** by Remington Norman. San Francisco: W.A.G., 1996, 336 pages, hardback, \$50. There is an explosion of interest worldwide in Rhône and Rhône-style wines. Winemakers in places from Virginia to Australia are experimenting with the twenty-three different grape varieties that can be found in the Rhône. Norman, the author of a highly acclaimed book on the wines of Burgundy, has turned his great talents to chronicling the myriad of directions winemakers are taking all over the globe with these grapes. It's a fascinating tale, very well told.

There is a very short foreword covering general topics such as terroir, appellation contrôlée systems, wine styles, climate, typicity, and oak. It is a brief overview to orient the reader. But the core of the book is nearly 270 pages profiling each Rhône producer around the globe. The wineries are grouped by region. For each large region there is a short overview that covers such things as climate, production, viticultural techniques, the grapes, vinification techniques and any appellation contrôlée laws (or their equivalents). The maps are good, often showing specific vineyard locations. But they are not quite as good as the standard-setting ones in Hugh Johnson's *World Atlas of Wine*. Major sub-areas within each region have their own subsection with detailed descriptions of such things as soil, aspect, slope, rainfall and wind that affect the subregion. Detailed notes on the vintages are included here along with mention of the author's favorite wines.

For each producer there are several paragraphs covering the history of the winery, its style and some general notes about vinification and aging potential. There is a chart showing each of the vineyards used by the winery, giving details such as

when it was planted and its size in metric measurements. The author covers France, California, Australia, and South Africa in this context. The book is written in a crisp, clear, informative style that educates but never pontificates.

Detailed tasting notes are normally not included in the entry for each producer but are all together in a thirty page section at the rear of the book (printed on ecru colored but unnumbered pages). The notes go up through the 1993 vintage and occasionally go back as far as the late 1960s. But, distressingly, the book's index does not cover any of these tasting notes and the reader is simply left on his or her own to find the location of a particular tasting note. This is the only real flaw in the book.

A short two page glossary in the back of the book covers many of the terms closely associated with Rhône wine production (including Brettanomyces).

Norman has written a top notch, fascinating overview of one of the real cutting edges in wine production. Given some of the delicious wines being made by these producers, consumers will want to add this book to their wine libraries. Highly recommended.

■ ***Windows on the World Complete Wine Course, 1996 Edition*** by Kevin Zraly. New York: Sterling Publishing Co, 1995, 192 pages, hardback, \$23.95. Ever since the first edition of Kevin Zraly's superb wine guide, I have been a great fan. I wrote then, and still believe now, that this is the best introductory wine guide ever. The text is witty and informative without being intimidating. The lavish use of cartoons, maps and labels does much to get the novice over his or her panic at the thought of having to order a wine in a store or restaurant.

Moreover, Zraly keeps making this book better and better. The new edition has sections on how to create a wine list for a restaurant and how to properly store and serve wine in that setting. I am also impressed with a clever section on how to make purchases to assemble a first wine cellar. Very highly recommended.

■ ***Fear of Wine: An Introductory Guide to the Grape*** by Leslie Brenner. New York: Bantam Books, 310 pages, paperback, \$11.95. I think that the author, Leslie Brenner, has correctly identified the major reason so many people are reluctant to delve into wine: there is a distinct fear. It's a fear of looking silly in a restaurant or wine store trying to buy even the simplest of wines. Her goal was to take someone with a curiosity about wine and give them information in an upbeat, humorous manner so as to conquer their initial fears. Once over this first hurdle the goal was to point the reader in directions for further

knowledge. Brenner achieves both goals with style and panache.

While the book is short on maps or labels (things I think make it easier for a novice to get over his or her fears), it is long on clever cartoons and interesting sidebars. At the end of each chapter there is a short summary of the major points of the chapter. One of the best sections reprints actual wine lists from restaurants and then walks the reader through the list explaining each and every term and entry so as to make the reader more comfortable with ordering fine wine in a restaurant. At the back of the book there is a lengthy section on how to learn more. In this section the author includes tasting groups, wine stores, books and magazines. I found it curious that the author repeatedly quotes from Robert Parker's writings, but never gives the reader an address for his publication, The Wine Advocate.

I suppose the obvious question is how this book compares to the book described as "the best introductory wine book ever," Kevin Zraly's *Windows on the World Complete Wine Course*? I'd give this tight horse race to Zraly's book. While Brenner does a first rate job of getting a reader over the initial fears of wine, I just find Zraly's book more lively and far more visually interesting. Zraly's extensive use of maps and labels is a tremendous plus and helps remove much of the intimidation often felt by a novice wine buff upon encountering a long shelf of wildly ornate bottles.

In any event, Brenner's book is very well done. The wine-related cartoons are witty and charming. Highly recommended.

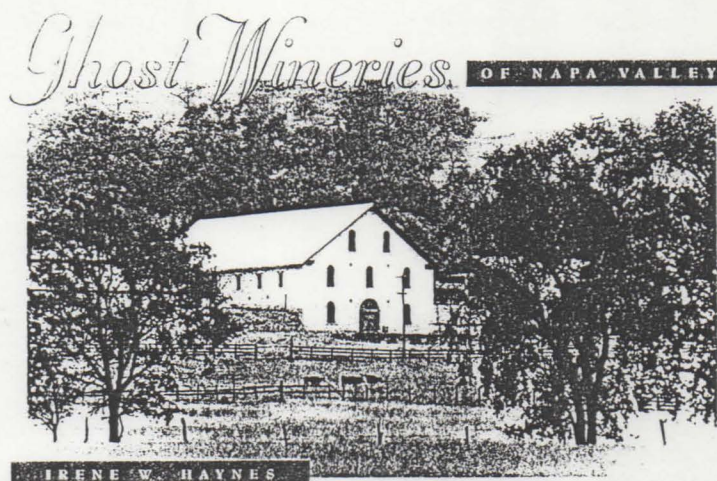
■ *Ghost Wineries of Napa Valley* by Irene W. Haynes. San Francisco: W.A.G., 1996, 65 pages, paperback, \$8.95. In driving through the Napa Valley, I've always been curious about many of the older buildings that look like, at one time or another, they might have been wineries. Some histories, like that of the buildings that comprise Vintage 1870 in Yountville, are fairly well known. But there are scores of other old buildings in the Valley that have always given me a sense of wonder.

This books unravels many of the mysteries of these historic buildings of the Valley. There are photographs, maps, and notes on 65 buildings or sites in the Valley that have, at one time or another, served as wineries. For those wineries where all that remains is a pile of rocks or a foundation, the author uses prints showing the building at its zenith. Another nice touch comes from quotes from the local paper, the *St. Helena Star*, giving contemporaneous descriptions of the wineries when they were at their pinnacles of production or success.

As a history buff, I find this book utterly

fascinating. Don't go wine touring in the Napa Valley without this book. It will give a sense of history and perspective so often unrepresented to the modern day traveller in the Napa Valley. Very highly recommended.

[Tendril Bob Foster writes a regular wine book review column for the excellent bi-monthly, The California Grapevine. We appreciate their friendly permission to reprint. For a sample issue of the Grapevine, write to P.O. Box 22152, San Diego, CA. 92192.]



WANTED, PLEASE!!!

Charles Barr sent his Want List: U.P. Hedrick, *History of Horticulture in America to 1860* (the 1st ed, 1950); Idwal Jones' 1942 novel, *The Vineyard*; A.J. Liebling, *Between Meals*; Lucie Morton's 1979 translation of Pierre Galet's *Practical Ampelography*; Robert Louis Stevenson, *Silverado Squatters* (any edition); Viala & Ravaz, *American Vines* (any edition). His FAX is 707-833-1173, or phone 707-833-5442. Address is in the Roster.

DUPLICATES UNEARTHED! Eight boxes of duplicate wine books were recently unpacked and "mini-catalogued" by **Gail Unzelman**. Contact her for a listing. 707-546-1184, or FAX 707-544-2723.



WINE, WOMEN & WORDS

by Christopher Fielden



I suppose I have always been aware of the importance that wine has played in a number of novels. In Gabriel Chevalier's *Clochemerle les Bains*, Dr. Suffock's vino-aqueous treatment stresses, long before it was discovered in America, the importance of red wine in a healthy diet. In one of Dick Francis' books, spurious champagne is at the root of the normal skulduggery; in one of Gavin Lyall's, cases of "champagne" destined for the Middle East contained smuggled arms.

There is, however, a whole field of wine fiction of which I have been totally unaware until recently: this is the "woman-from-nowhere comes to save a vineyard/winery" school of literature, of which I have just read four examples: *The Wine Widow* by Tessa Barclay (London: W.H. Allen, 1985), *The Vines of Amberfield* by Gina Stewart (London: Hodder & Stoughton, 1993), *Champagne, The Novel* by Nicola Thorne (London: Bantam, 1989), and *The Château* by Stephen Coulter (London: Heinemann, 1974).

Of these, perhaps the most intriguing is *Champagne, The Novel*, for this is "based on an original concept by the Marquis François d'Aulan, chairman of the House of Piper Heidsieck." As far as I can tell, there is not a great deal of originality in the concept. For no overt reason, Sandra O'Neill, a stunning Californian with a brilliant business career behind her, inherits the French business empire of the Desmonds, which appears to include everything from armaments to high fashion and the prestigious eponymous champagne.


Apart from sex, and all the heroines in these books seem to have a liberal approach to this subject, the main theme is one of survival and success against all the efforts of the Desmond family to do the lady down. As far as champagne is concerned, there appears to be little competition - just the fictitious Tellier brand, Krug and, of course, Piper. One major crisis occurs when a computer program is tampered with, so that a cuvée is bottled without any yeast in it. This results in a loss to the company of 25 million dollars. No one seems to have thought of emptying the bottles into a vat and starting again with the yeast or, perhaps marketing the concoction as Côteaux Champenois.

It seems sad that with such a noble parentage, the book should be sprinkled with wrongly spelled technical terms and strange errors such as an underground cellar that appears to be "bitterly cold" or the heroine's not having married a "champenoise" [sic].

A problem that occurs for all the writers is that of getting across to the reader technicalities about the wines and their production. Often these definitions seem to have been lifted directly from a text-book. For example, in *The Vines of Amberfield*, Meriel Barton (ex-successful City money-broker, married into an English vineyard-owning family, rapidly widowed and resented by the others when she shows an interest in the business) is swiftly put in her place on page 10: "Because, my sweet, we are in the business of making English wine. That is, wine made from grapes grown in the UK and, in our case, bottled on our own estate. British wine, on the other hand, is made from imported concentrated grape juice. It is reconstituted by adding water and tastes disgusting." So there!

Of the four heroines, the most brilliant is Nicole de Tramont, née Berthois, the peasant girl who makes good by laying the local champagne producer (rapidly widowed, resented by the others, etc., etc.). Within a matter of months of taking over the running of the company, she has invented the pupittra, introduced the heavy-weight glass bottle from England and produced the first champagne in green bottles. For relaxation she creeps out at night to make love to the cellar-master. Can she be based on one of the handful of famous wine-widows of Champagne?

Susannah Gautier of *The Château* is, for me, the most sympathetic of the heroines. She, too, is a high-spirited American, who arrives as chatelaine of Château Laguiche in Cantenac direct from Philadelphia, where she had been adopted by two madams from a New Orleans brothel. Quite naturally, she too is resented by the family but, despite a feckless husband, she saves the château - and perhaps all Bordeaux - from disaster as a result of oidium. Whilst all tumbles about her, she seeks solace in Y'quem '47 (1847, of course). Now there is a woman of style.

Each of these heroines has clearly played her part in bringing us the wines we know today. Where are their real-life counterparts? 

[This "novel" piece originally appeared in the 1993 Diamond Jubilee edition of the *I.W.&F.S. Food & Wine*, and we appreciate permission to reprint. Tendril Fielden, who has spent his working life in the wine trade, has authored several books on wine, including *White Burgundy* (1988), *Exploring Wines and Spirits* (the textbook of the British wine trade, 1994), *Is This the Wine You Ordered, Sir? The Dark Side of the Wine Trade* (1990). See also his excellent articles on "Pre-Victorian and 19th Century English Sources on the Wines of Burgundy" in Vol.5, #3,4 of our *Newsletter*. A collector of wine books for over 20 years, his special interest is books on Burgundy. -Ed.]

[Cozzens' Wine Press was an advertising medium for Frederic S. Cozzens, a New York wine merchant, during the mid-1800s. This literary-styled paper numbered twelve issues in each yearly series; each issue contained about 8 pages of wine-related articles that Cozzens found of interest, culled from many sources.

The University of California at Davis has a run of this very early - and quite rare - periodical. The following is extracted from the April 20, 1855 (1st Series, No.11) issue. Enjoy! - Ed.]

FRANKLIN ON WINE-DRINKING



We take from the *Bizarre* (a weekly gazette published in Philadelphia) the following letter from Benjamin Franklin. "It is a translation," so the editor says, "from the first volume of the Memoirs of the Abbé Morellet, a work which we believe has not appeared in English." We quote part of the Memoirs of the illustrious Abbé:

"About this time, a great void in our society at Auteuil was occasioned by the departure of Franklin; he resided at Passy, and the intercourse between Passy and Auteuil was easy. We went to dine at his house once a week - Madame Helvetius, Cabanis, and the Abbé de la Roche, her two guests, and myself, who often accompanied them. He also came very frequently to dine at Auteuil, and our meetings were very gay.

"His converse was exquisite - a perfect good nature, a simplicity of manners, an uprightness of mind that made itself felt in the smallest things - in extreme gentleness, and above all, a sweet serenity that easily became gayety; such was the society of this great man, who has placed his country among the number of independent States, and made one of the most important discoveries of the age.

"He seldom spoke long, except in composing tales - a talent in which he excelled, and which he greatly liked in others. His tales always had a philosophical aim; many had the form of apologues which he himself invented, and he applied those which had not made with infinite justice.

"I shall be pardoned, I believe, for publishing another pleasantry of Franklin's, which will confirm what I have said of his frank gayety, and the happy sociability of his character.

"As he loved drinking songs almost as much as Scotch songs, and as I had made some of them for him, he bethought himself, in one of his moments of pleasantry, of addressing me the following letter:

"Letter from Franklin to the Abbé Morellet.

You have often enlivened me, my very dear friend, with your excellent drinking songs; in return, I desire to edify you by some Christian, moral and philosophical reflections on the same subject.

"In vino veritas, says the wise man. Truth is in wine.

"Before Noah, men, having only water to drink, could not find the truth. So they went astray; they became abominably wicked, and were justly exterminated by the water which they loved to drink.

"This good man, Noah, having seen that all his contemporaries had perished by this bad drink, took an aversion to it; and God, to quench his thirst, created the vine and revealed to him the art of making wine of it. With the aid of this liquor he discovered more truth; and since this time the word to *divine* has been in use, commonly signifying to *discover* by means of *wine*. Thus the patriarch Joseph pretended to discover by means of a cup or glass of wine, a liquor which has received its name to show that it was not owing to a human invention, but divine; another proof of the antiquity of the French language against Mr. Gébeline. Therefore since this time all excellent things, even the duties, have been called *divine* or *divinitis*.

"We speak of the conversion of water into wine at the marriage of Cana as a miracle. But this conversion is performed every day by the goodness of God before our eyes. Behold the water which falls from the skies upon our vineyards, there it enters into the roots of the vines to be changed into wine; a constant proof that God loves us, and that he loves to see us happy. The particular miracle was performed only to hasten the operation, upon an occasion of sudden need which required it.

"He has made wine to rejoice us. When you see your neighbor at table pouring wine into his glass do not hasten to pour water into it. Why do you hasten to mix the truth? It is likely that your neighbor knows better than you what suits him. Perhaps he does not like water: perhaps he only wished to put in some drops of it out of regard to the fashion: perhaps he does not wish another to observe how little of it he puts into his glass. Therefore, offer water only to children. It is false complaisance and very inconvenient. I say this to you as a man of the world; but I will finish, as I began, like a good Christian, by making a religious remark to you, very important, and drawn from Holy Writ, namely, that the Apostle Paul very seriously advised Timothy to put some wine into his water for health's sake, but that not one of the apostles nor any of the holy fathers have ever recommended putting water into wine.

"P.S. To confirm you still more in your piety and gratitude to Divine Providence, reflect upon the

situation which He has given to the elbow. You see in Figures 1 and 2, that the animals which ought to drink the water that flows upon the earth, if they have long legs have also long necks, in order that they may reach their drink without the trouble of falling on their knees.

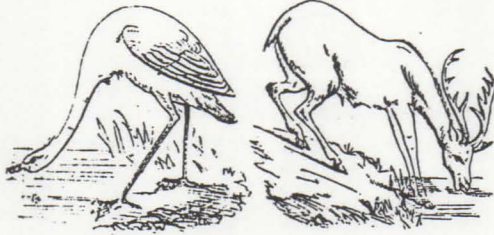


Fig. 1.

Fig. 2.

But man, who was destined to drink wine, ought to be able to carry the glass to his mouth. Look at the figures below: if the elbow had been placed near the hand, as in Figure 3, the part A would



Fig. 3.

be too short to bring the glass to the mouth. If it had been placed nearer the shoulder, as in Figure 4, the



Fig. 4.

part B would have been so long that it would have carried the glass quite beyond the mouth. Thus would we have been tantalized. But owing to the present situation, represented in Figure 5, we are in a condition to drink at our ease, the glass coming exactly to the mouth. Let us adore then, glass in

hand, this benevolent wisdom; let us adore and drink."



Fig. 5.

[Volume 5, No.3 of our Newsletter has further reading on Ole Ben, "Benjamin Franklin: Word, Wine and Women" by James Gabler. - Ed.]

THERE CAN'T BE GOOD LIVING WHERE THERE IS NOT GOOD DRINKING

The Antidiluvians were all very sober
For they had no Wine, and they brewed no October;
All wicked, bad Livers, on Mischief still thinking,
For there can't be good Living where there is not good
Drinking.
Derry Down.

'Twas honest old Noah first planted the Vine,
And mended his Morals by drinking its Wine;
Thenceforth as unwholesome he Water decry'd;
For he saw that by drinking it millions had dy'd.
Derry Down.

From this Piece of History plainly we find
That Water's good neither for body or Mind;
That Virtue and Safety in Wine-bibbing's found
While all that drink Water deserve to be drown'd.
Derry Down.

So for Safety and Honesty put the glass round.

Benjamin Franklin 1745





Champagne Veuve Clicquot

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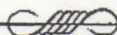
Passions: The Wines and Travels of Thomas Jefferson

by James M. Gabler

has been chosen the

Clicquot

1995 Wine Book of the Year



Passions: The Wines and Travels of Thomas Jefferson, published by Bacchus Press Ltd., was chosen by a nationwide panel of magazine and newspaper wine writers. The annual competition is sponsored by Clicquot, Inc., the U.S. importer and marketing subsidiary of Champagne Veuve Clicquot in Reims, France.

CONGRATULATIONS, JIM!!

With his *Passions: The Wines and Travels of Thomas Jefferson* Jim Gabler deservedly joins the illustrious cluster of **CLICQUOT WINE BOOK OF THE YEAR** award winners: Jancis Robinson, *The Oxford Companion to Wine* (1994); Tom Stevenson, *The Wines of Alsace* (1993); Hugh Johnson and James Halliday, *The Vintner's Art* (1992); Michael Buller, *The Winemaker's Year: Four Seasons in Bordeaux* (1991); Burton Anderson, *The Wine Atlas of Italy* (1990); Hugh Johnson, *Vintage: The Story of Wine* (1989); Kermit Lynch, *Adventures on the Wine Route* (1988); Nicholas Faith, *Cognac* (1987); Jancis Robinson, *Vines, Grapes and Wines* (1986); Thomas Maresca, *Mastering Wine* (1985; and in 1984, *The University of California/Sotheby Book of California Wine*.

[See Vol.5 No.4 (October 1995) for Bob Foster's review of *Passions*... Copies of the book are available from Jim at his Bacchus Press, 1751 Circle Road, Baltimore, MD 21204. Telephone 410-828-9463 or FAX 410-321-0763. Jim is very gracious in providing inscribed copies.]



The Papermaker



The Typesetter



The Printer



The Binder

Early Bookmaking, from an engraving by Jost Amman, 1568.