

the WAYWARD TENDRILS Newsletter

Vol.6 No.4

A WINE BOOK COLLECTOR'S CLUB

October 1996

WINE LITERATURE REVIEWED: OLD & RARE WINE BOOKS

by
Emanuel Berk

[In our October 1995 Newsletter we noted an exceptional catalogue issued by The Rare Wine Company offering "Old & Rare Wine Books." Tendril Mannie Berk, proprietor of The Rare Wine Co. (and compiler of the catalogue), is a passionate, serious collector and student of the literature of wine.

Unlike similar efforts, Mannie's catalogue was both a catalogue and a history of wine literature, and was aimed equally at collectors of wine and books. In the catalogue's introduction, he makes the argument for why we should be interested in the books of the past: "Books on wine offer the most enduring physical connection to wine's past ... With the exception of a rare 18th century Madeira or decanter, books on wine are all that we can own, handle, admire and enjoy from the 16th, 17th or 18th centuries that offer a tangible connection to the time in which they were produced.

"But the attraction of old books goes far beyond their physical connection to the past. They provide vivid insights into how wine was made, aged, collected, sold, valued, appreciated and drunk in the past. Some books recorded history, others even helped to create it. Many books played significant roles in wine's history, by advancing viticultural and vinicultural techniques, chronicling crisis or change, or by furthering connoisseurship and knowledge."

We here present his thoughtful, well-researched and valuable assessment of wine books and their context in history. - Ed.]

The Earliest Books on Wine



hough wine has been made and drunk for about 8,000 years, books exclusively on wine date back only about 500 years. Prior to the 1500s most references to wine or grape growing were in books and manuscripts about other subjects such as medicine, agriculture, or life in the

Roman empire.

According to most sources, the earliest printed book on wine was Arnaldus De Villanova's *Liber de Vinis*, published in 1478. The book had actually been written in 1310, but its publication awaited Gutenberg's invention of the printing press in the mid-1400s. (It was republished several times over the next century, in both German and Latin.)

Arnaldus' treatise was very different from what we think of as a wine book. Rather than describing Ch. Latour's style, commenting on vintages, or comparing Bordeaux and Burgundy, the book deals

largely with the believed physical effects of wine, and its application to cure melancholy, poor memory or jaundice. Arnaldus did, however, offer some useful advice to wine tasters:

"...note that some wine dealers ... they make bitter and sour wines appear sweet by persuading the tasters to first eat licorice or nuts or old salty cheese ... Wine tasters can protect themselves against such doings by

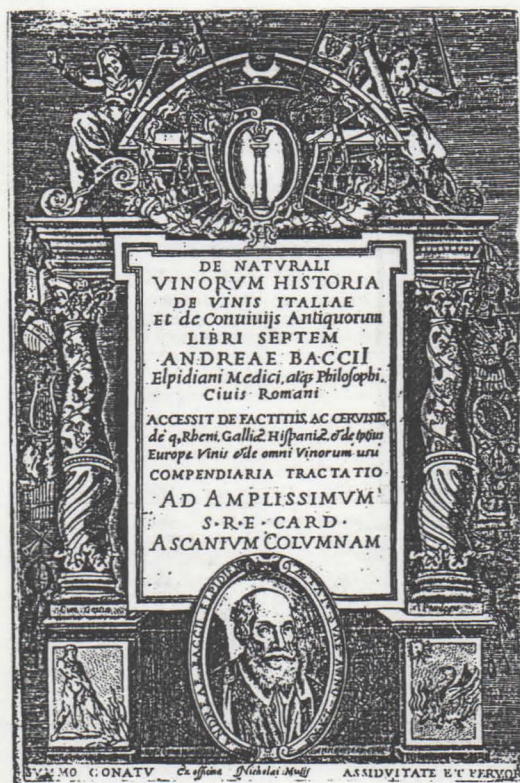
INSIDE THIS ISSUE

- News & Notes / Roster Updates
- Wine Libraries of the World: Jones Library
- Wants! . . . Duplicates!
- Notes on Newsletters...by Phil-ephemera
- Unusual Madeira Book Surfaces
- Books & Bottles...by F. McMillin
- Ancient Wine History: A Book Review

tasting wine in the morning after they have rinsed their mouths and eaten three or four bites of bread dipped in water, for whoever tries out a wine on a quite empty or on a quite full stomach will find his mouth and his tasting spoiled."

(In 1943, the treatise by Arnaldus was reprinted in New York as *The Earliest Printed Book on Wine. Now for the First Time Rendered in English and with an Historical Essay by Henry Sigerist, with a Facsimile of the Original Edition, 1478*. This finely printed, scholarly presentation, in an edition of only 350 copies, is now rare itself.)

The earliest book to mention specific wine regions was Charles Estienne's *Vinetum*, first published in 1537 (like many other 16th and 17th century books, it was written in Latin). *Vinetum* was largely about grape growing and wine-making; however, very significantly, it included a table of French wines and wine regions, with their Latin and French names. Although the French spellings have changed, one can clearly identify Beaune, Mâcon, Beaujolais, Champagne (with both Ay and Reims singled out) and Bordeaux. This landmark book was republished several times and in several forms over the next century.



Another important 16th century book was Andrea Bacci's *De Naturali Vinorum Historia*, also in Latin, which dwarfed in size anything previously

published on wine. This magnificent book, published in Rome in 1596, is folio size and 370 pages in length, and has two famous large engravings, including the Roman Thermopolium which Sir Edward Barry reproduced in his 1775 book, *Observations on the Wines of the Ancients*. Most of Bacci's work was drawn from earlier writers, including Estienne's *Vinetum*, and was heavily weighted towards wine in ancient Greece and Rome.

During the 17th century, the most important books on wine were published in Italy. The book of greatest general interest may have been Prospero Rendella's *Tractatus de Vineis, Vindemia et Vino*, first published in Venice in 1629. But the 17th century also saw the first two books of "regional" interest, both about Tuscany, and both published in Italian: Giovanni Soderini's *Trattato della Coltivazione delle Viti* and Bernardo Davanzati's *La Coltivazione Toscana* (published in the same volume in Florence in 1600), and Francesco Redi's *Bacco in Toscana*, published in Florence in 1685. *Bacco* is a poem in praise of Tuscan wines, with detailed explanatory notes. In 1825, an English edition, translated by Leigh Hunt, was published in London.

Classic Wine Books in English

English-language wine writing has come a long way since William Turner's *A New Booke of the Natures and Properties of all Wines that are Commonlye Used in England* (1568), the first wine book in English.

As was typical for his time, Turner drew heavily on the teaching of the ancients (particularly the Greek physician Galen), but he did describe contemporary wines — Sack, Malmsey, Muscadelle, Claret, Gascogne and Rhenish. Turner dwelt on ancient ideas about the effects of wine on the human body. Only eight copies of Turner are known to exist, although a modern adaptation was published in 1941, which is itself quite scarce: *A Book of Wines, by William Turner; together with a Modern English Version of the Text by the Editors... General Introduction by Sanford Larkey, Oenological Note by Philip Wagner* (New York: Scholars Facsimiles/Reprints). A second printing of this edition was done in 1980.

Over the next 200 years, nothing aimed at wine consumers was published in English. A number of books promoting winegrowing in England were published and at least one of these is of interest to us. *The Vineyard*, published anonymously in 1727 and 1732, includes extensive observations on European practices, especially in Champagne and Burgundy, and establishes the early connoisseurs' preference for the wines of these two regions. The book also touches on the differences in *terroir* among the crus of Champagne, including Sillery, Ay and Epernay.

An even more extensive treatment of European practices of the time was given by Philip Miller in his massive *Gardener's Dictionary*, first published in 1731. Under the entries for *Vitis* (Vines) and *Wine*, you will find remarkably detailed accounts of grape-growing and wine-making practices in Burgundy and the Loire Valley, and to a lesser extent Champagne and Provence. Miller, in fact, is an unparalleled source of information in English on early European practices; yet little of the information is original, having been taken directly from contemporary French books. For example, Miller's marvelous treatise on Burgundy is a translation of Claude Arnoux's *Dissertation sur la Situation de Bourgogne* (1728). And while he gives credit to Arnoux, he does not do the same for Boullay, whose *Manière de Bien Cultiver la Vigne...dans le Vignoble d'Orleans* (1723, 2nd ed.) proves to be the source for his lengthy notes on wine-making in the Loire Valley. Nor does he give credit to the anonymously written *Manière de Cultiver la Vigne et de Faire le Vin en Champagne*, published in 1718, as the source of his material on Champagne.

Barry & McBride

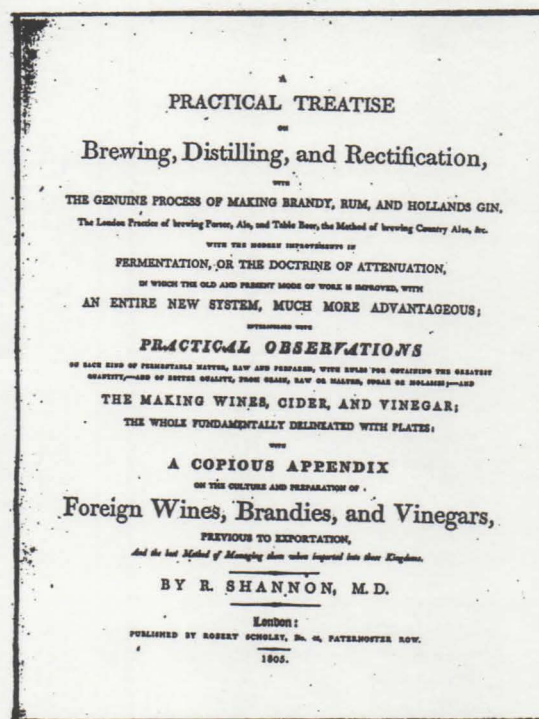
Aside from Turner, the first book in English aimed primarily at consumers was Sir Edward Barry's *Observations on the Wines of the Ancients*, published in London in 1775. In his bibliography of English-language wine books, James Gabler calls Barry's work, "the earliest major work in English on the wines of the Ancients, and the first book in English that discusses modern wines." Barry, a British physician, devoted the first 420 pages of his book to the wines of the ancients (drawing largely on Bacci), leaving his discourse on modern wines to an appendix at the end. This appendix is of great interest to us, being the first contemporary view in book form of the great growths of Europe, giving major attention to Burgundy and Champagne, with less extensive treatment of the wines of Bordeaux, Madeira, Tuscany and other parts of Europe.

Observations on the Wines of the Ancients is also one of the most beautiful of all English-language wine books. Gabler writes: "Aside from content, Barry's book will interest the book collector for its sheer physical beauty. It is a large volume and an interesting example of printing and typography, i.e., the arrangement on a page of type, ornaments and illustrations. It was printed in 1775 on much the same kind of wooden press as were Gutenberg's Bibles in the 15th century. After more than 200 years the pages are almost as unblemished as the day the book was published. Scarce."

Eighteen years after Barry, London wine merchant Duncan M'Bride wrote and published an obscure — now extremely rare — little book entitled

General Instructions for the Choice of Wines. Unlike Barry's book, which is primarily about ancient wines and secondarily about contemporary wines, M'Bride wrote a guide to currently available wines, the first such book ever written in English.

His chapter on "Wines Best to be Used at the Tables of the Opulent" contains much that is of interest to us today, including greater attention to Bordeaux than given by Barry, plus the first examination in English of the wine of Côte Rotie and Hermitage. Other "firsts" for M'Bride were the first reference in an English-language book to Romanée Conti, and the first use of the term "First Growths" in discussing Bordeaux's four top estates. British authority on Burgundy, Christopher Fielden, also calls it "the earliest specifically English technical mention on the wines of Burgundy." I also believe it to be the very first in a long line of books by wine merchants (a tradition that is alive and well today). Although the original 1793 edition is extremely rare, M'Bride was reprinted in 1993 in an edition of 140 hand-numbered copies.



19th Century

Following the publication of M'Bride's *Choice of Wines*, twelve years would pass before anyone again wrote in English on contemporary wines. In 1805, British physician Robert Shannon published his massive (906 pp, with 5 folding tables and 8 engraved plates) *Practical Treatise on Brewing, Distilling and Rectification...of Making Wines...* which included an appendix on modern wines. His approach was far more detailed than that of either Barry or M'Bride

and thus his book represented a significant advance. His treatment of Burgundy and Champagne, which even included instruction on how to have wines shipped to England, were a model for later writings. However, like Barry, he almost completely ignored Bordeaux. Shannon's book is rare, and has never been reprinted.

In 1824, the next important British book on wine appeared: Alexander Henderson's *The History of Ancient and Modern Wines*. A very handsome book, with numerous fine engravings, Henderson's *History* was the first attempt in English at a balanced view of both ancient and contemporary wines and to combine detailed information about grape growing and wine-making with a country-by-country, region-by-region discussion of the major wines produced. And unlike Shannon and Barry, Henderson gave equal time to Bordeaux and Burgundy. Henderson also went beyond Europe, including brief mentions of the wines of South Africa and Persia. In total, there are 226 pages on contemporary wines. This important, and beautiful, book has only been published twice: the original 1824 edition and a 1990 reprint.

Cyrus Redding

If the 19th century had its Hugh Johnson, his name was Cyrus Redding (1785-1870). A journalist by trade, in 1814 he was sent as a correspondent to Paris, grew to love the wine country, and in 1833 wrote the very influential *A History and Description of Modern Wines*.

Redding's *History* represented a clear advance over Henderson in the following respects: it was strictly a contemporary account (the obligation to write about the ancients had finally been cast aside), it was somewhat more readable and popularly oriented, and it was significantly more detailed and encyclopedic in its scope.

Because of its popularity, Redding's *History* enjoyed a second edition in 1836 and, 15 years later a 3rd edition was published (1851). In addition, the 1833 edition has been reprinted in facsimile at least twice: in 1980 by English wine merchant Andrew Low (a splendid, now-scarce edition) and by James Gabler in 1990.

But this was not the only important wine book to Cyrus Redding's credit. In 1839 he published *Every Man His Own Butler*, one of the earliest "pocket guides" to wine. He offers advice on buying every type of wine from Bordeaux to Teneriffe, as well as detailed instructions for cellar management, including bottling from cask. *Every Man His Own Butler* was published again in 1853. Both editions are very scarce.

Finally, in 1860 Cyrus Redding published *French Wines and Vineyards; and the Way to Find*

Them. Focusing only on France, Redding provided enormous detail on scores of French viticultural regions, giving details on land area, yields, vine training and wine-making methods, the soil and wine prices in cask and in bottle. This impressive book has never been republished and is today quite scarce.

20th Century

Some of the most enjoyable wine books of this century were written by a small group of Englishmen between 1905 and 1954. At the center of this group was a university professor and writer, George Saintsbury. The author of more than 20 books, Saintsbury is probably best remembered for *Notes on a Cellar-Book* (1920), his personal recollections and opinions of the wines he had drunk, from the time he began his cellar-book in 1870 until 1920.

Saintsbury was friend and/or mentor to a number of younger English writers, including André Simon, H. Warner Allen, Morton Shand and Maurice Healy, along with two wine merchants who also wrote, Charles Walter Berry and Ian Maxwell Campbell. This was a prolific group, publishing well over 125 titles. Simon alone accounted for over 100 books and pamphlets on wine and food in his 93 years.

Although André Simon and H. Warner Allen produced some notable works of scholarship, this group of writers' greatest legacy was their personal reminiscences that give us a sense of what wine drinking and the wine trade were like (particularly in England) in the early part of this century.

Some favorite books from these writers include: André Simon's *Tables of Content* (1933), a diary of the luncheons and dinners he attended between 1928 and 1933 (he discusses the wines, the dishes and his dinner companions); Simon's *The Saintsbury Club, A Scrapbook* (1943); Ian Maxwell Campbell's *Wayward Tendrils of the Vine* (1947), a much-loved book about Campbell's many decades in the wine and Port trade; Campbell's *Reminiscences of a Vintner* (1950); and of course, George Saintsbury's *Notes on a Cellar-Book* (1920). One additional book is fictional, but based on the customs of the day: Charles Walter Berry's *Viniana* (1934), in which he recounts three fictional meals - the claret, burgundy and champagne dinners, and offers insights into many classic vintages of the late-19th and early-20th centuries.

André Simon (1877-1970) was wine's most prolific writer, as well as its greatest bibliophile. Of the more than 100 titles authored by Simon, the following are some of his important works (in addition to those already mentioned under Port, Champagne and Madeira): *The History of the Wine Trade in England* (3 vols., 1906-1909; reprinted in 1964) — this 3-volume set is among the most sought-after works on

wine in the English language, and one of the rarest; *Wine and Spirits, the Connoisseur's Textbook* (1919); *The Blood of the Grape* (1920); *Bottlescrew Days: Wine Drinking in England in the 18th Century* (1926); *The Wines of France* (1935); *Notes on the Late J. Pierpont Morgan's Cellar Book, 1906* (Privately printed by the Curwen Press, 1944); *Vintagewise* (1945), a superb book full of valuable history, written to commemorate the centenary of the birth of Professor Saintsbury; and *Wine in Shakespeare's Days and Shakespeare's Plays* (1964).

In addition to his many books on wine and food, he produced three of our most valued bibliographies: *Bibliotheca Bacchica*, *Bibliotheca Vinaria* and *Bibliotheca Gastronomica*.

At the time of his death in 1970, Simon had the greatest privately owned wine book collection in the world, including 179 items printed in the 1400s (anything printed before 1500 is of the utmost rarity). Not a wealthy man, Simon was able to accomplish this by acquiring many of his books prior to World War I. In his last book, *In the Twilight*, he recalled buying his copy of Bacci's *De Naturali Vinorum Historia* (1596) in 1910 for £1. The same book today would sell for at least £3000.

The French Wine-Writing Tradition

Historically, French writers have been responsible for many of the major works on France's wine regions, such as those on Bordeaux and Burgundy. And in the 20th century, French scholars have produced countless studies on their country's wine industry from every angle imaginable: historical, sociological, political and economic. But France's greatest contribution to the literature of wine—at least from the point of view of most collectors—has been its classic 18th and 19th century books on wine-making and grape growing.

The first French wine-making texts were published in the early 18th century: Jacques Boullay's *Manière de Bien Cultiver la Vigne...dans le Vignoble d'Orléans* (1712); in 1718 the anonymously published *Manière de Cultiver la Vigne et de Faire le Vin en Champagne*; and Claude Arnoux's *Dissertation sur la Situation de Bourgogne* (1728). These books are extremely rare in their original editions, but Boullay and Arnoux were reprinted in 1981 and 1978, respectively. And all three were quoted from in Miller's *Gardener's Dictionary* (see above).

Between 1752 and 1781 there was an explosion of important treatises about French wine-making and viticulture, including: two books by Nicolas Bidet, *Traité sur la Culture de la Vigne* (1752) and *Traité sur la Nature et sur la Culture de la Vigne* (1759); four titles by Maupin, *Nouvelle Méthode de Cultiver la Vigne dans tout le Royaume* (1763), *Expériences*

sur la Bonnification de tous les Vins (1772), *L'Art de Faire le Vin* (1772), and *La Richesse des Vignobles* (1781); the Abbé Rozier's *De la Fermentation des Vins* (1770) and *Mémoire sur la Meilleure Manière de Faire et de Gouverner les Vins* (1772); Edmé Bégouillet's *Oenologie* (1770); and Plaigne's *Dissertation sur les Vins* (1772).

These books gave literate French winemakers and growers access to sound, contemporary advice in the choice of grapes, proper planting and training of vines, harvesting techniques, and crushing, pressing, fermentation, aging and bottling of wine.

In 1801, the most famous of all French wine-making and grape-growing texts was published: Chaptal's *Traité Théorique et Pratique sur la Culture de la Vigne*. Jean Antoine Chaptal was France's Minister of the Interior and is best known for lending his name to "Chaptalisation," the process of adding sugar to grape juice to produce additional alcohol.

Traité...sur la Vigne was published in two volumes. The first volume was written by Rozier, Antoine Parmentier and Louis Dussieux. The second was written by Chaptal and includes his classic 194-page *Essai sur le Vin*. *Traité...sur la Vigne* was by far the most comprehensive winemaking book yet written and also the most insightful, providing for the first time a real understanding of the effect that differences in soil and climate (i.e., *terroir*) have on wine. Thus, this book helped to establish the basis for French viticulture as it came to be practiced.



[From Chaptal's *Traité...sur la Vigne*, 1801]

Chaptal's *Essai sur le Vin* was republished on its own several times, in various editions, as *L'Art de Faire, Gouverner, et Perfectionner les Vins*. For decades, this book was the standard reference for French vignerons.

André Jullien

While English-language writers have long dominated the field of consumer-oriented wine writing, the first writer to master the craft was French. André Jullien was a Paris wholesale wine merchant who, in 1816, wrote the first edition, in French, of *Topographie de tous les Vignobles Connus*. His introduction sums up the break that he was making with the past, while offering a manifesto for later writers on fine wine:

"We possess several good books on the culture of the vine and on the best procedures to follow in wine-making; but none, to my knowledge, deals with the characteristics which distinguish the wines of different vineyards, and still less the nuance of quality which is often noticed in the produce of adjacent crus, which, being so close together, it would seem ought to resemble each other exactly. I have tried to fill this gap and to gather together in my book all the details likely to interest the owners of vineyards, as well as persons anxious to keep a good cellar."

Jullien had written one other book, *Manuel du Sommelier*, a popular and influential manual on wine-making, *élevage* and cellar procedures. The book went through four editions: 1813, 1817, 1822 and 1826.

But it is for his *Topographie* that Jullien is best remembered. He covered virtually the entire wine-producing world, going as far afield as North and South America, succinctly describing for each area the general style of wines, the standard of quality and the most notable wines produced in each.

During a half-century, Jullien's *Topographie* went through five French editions and expanded from 264 pages to 567 pages. It was also translated into English and published in London at least twice, in 1824 and 1829, the latter edition combined with a translation of the *Manuel du Sommelier*. All editions are very scarce. (There is a 1985 reprint of the 1866, 5th edition, of *Topographie*.)

One of the most famous and sought-after 19th century French wine books is Bertall's *La Vigne: Voyage Autour des Vins de France* (1878). This magnificent 659-page book is described by the author

as a "study physiological, anecdotal, historical, humoristic and scientific" which gives you some idea of the ground it covers in an entertaining style. The book is illustrated with hundreds of amusing, original drawings by Bertall. (Bertall—an almost-anagram of one of his forenames—is a pseudonym adopted by Charles Albert d'Arnoux [1820-1882], a celebrated and prolific illustrator of the period.) *La Vigne* has never, to my knowledge, been translated into English, and was published in only the one French edition. It is very desired and very scarce.

Books on Burgundy

In the 18th and very early 19th centuries, Burgundy was king. Only Champagne offered any serious competition for the affection of most affluent French and British wine lovers. Though Bordeaux was championed by a few connoisseurs (among them Thomas Jefferson), Burgundy was thought by most to produce not only France's finest red wines, but also its finest white: Montrachet.

Nonetheless, the number of early books on Burgundy is relatively small. The first title of note is Claude Arnoux's *Dissertation sur la Situation de Bourgogne, sur les Vins qu'elle Produit...*, published in 1728. Arnoux's book is full of history, information about crus, wine types and techniques, and was the wine book on Burgundy for more than two centuries. Apart from the very rare original edition, I only know of one limited-edition reprint (1978).

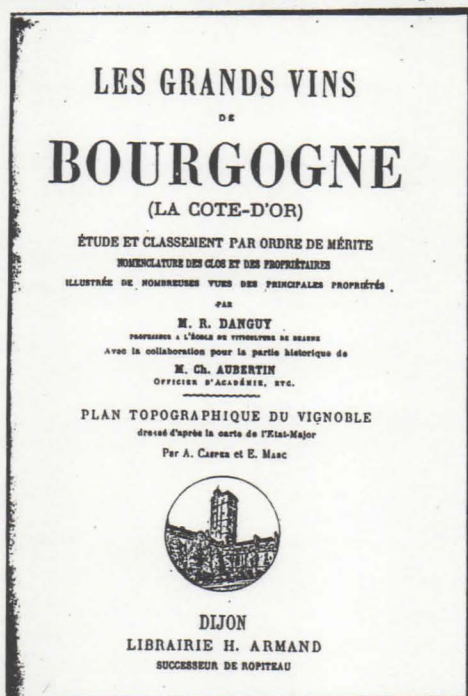
Next came Dr. Jean Laval's *Histoire et Statistique de la Vigne et des Grands Vins de la Côte d'Or*, published in 1855. The wealth of detail in Laval's book is astonishing. It begins with a lengthy history of the Côte d'Or, including every harvest commencement date from 1381 to 1842, grape prices for each year from 1660 to 1789, and vintage assessments for almost every vintage between 1720 and 1830. Laval, a professor of natural history at the School of Medicine in Dijon, also delves into soil composition, climate factors, viticultural techniques and chemical composition of the wines.

The main feature of the book, however, is Laval's classification of the Côte d'Or. The book goes village by village, briefly describing each cru, with its size, ownership, production and yield, and for each village provides a classification based on four classes (*tête de cuvée*, 1st, 2nd and 3rd). *Têtes du cuvée* included Chambertin, Romanée Conti, Richebourg, Romanée St. Vivant, La Tâche, Meursault-Perrières, Le Montrachet, and Grands Echézeaux. Of course, this was published the same year as Bordeaux's 1855 Classification.

A companion volume to Laval's book contains a large fold-out map of the Côte d'Or (indicating the boundaries of all major crus) and a series of

exquisite, finely-detailed panoramic lithographs of the Côte d'Or hillsides, with major crus noted.

The complete two-volume set is now very rare. A reprint (with the map and views reduced) was published in a numbered edition of 500 copies in 1982.



A third major work on Burgundy was *Les Grands Vins de Bourgogne (La Côte d'Or): Étude et Classement par Ordre de Mérite* by R. Danguy, a professor of viticulture at Beaune, and Charles Aubertin, published in 1892. Some 662 pages in length, it is even more ambitious than Lavalley. Along with the major features of Lavalley, it includes a list of every owner in each cru and a number of engravings. It, too, has a fold-out map of the Côte d'Or. Resembling Cocks & Féret, Danguy and Aubertin is not as handsome or lavishly printed as Lavalley, but it is nonetheless an historically important work on Burgundy's Côte d'Or.

Books on Burgundy: The 20th Century

The most enduringly famous 20th century book on Burgundy is Camille Rodier's *Le Vin de Bourgogne*, first published in French in 1920. It combines superlative history of the region's wines with an update of Lavalley's vineyard classification and ownership records. It also contains a wealth of illustrations, many of them in color.

In 1931 Pierre Leon-Gauthier wrote *Les Clos de Bourgogne*, a history of the walled vineyards of Burgundy.

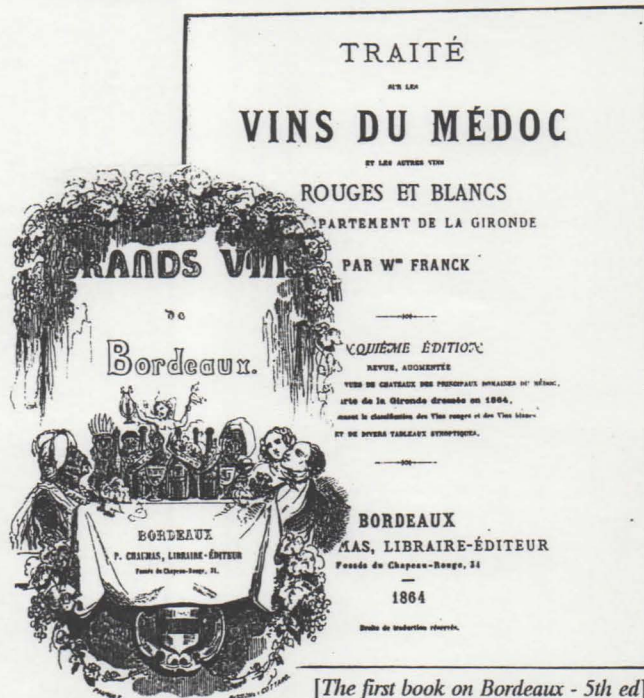
To my knowledge, the first book by an English or American writer specifically about Burgundy was Stephen Gwynn's *Burgundy*, published in 1934 as

part of the Constable Wine Library. It would be another 34 years before another English or American writer wrote a book specifically on Burgundy: H. W. Yoxall's *The Wines of Burgundy*, 1968.

Books on Bordeaux

References to Bordeaux's wines can be found in books from the 1500s on. However, the first book specifically about Bordeaux was not written until 1824. This is nearly a century after the first book on Burgundy [Claude Arnoux, *Dissertation sur la Situation de Bourgogne*, 1728], and 112 years after the first book on wine-making in the Loire [Jacques Boullay, *Manière de bien Cultiver la Vigne, de Faire la Vendange et le Vin dans le Vignoble d'Orléans*, 1712]. Even Australia published its first wine book just a year later, in 1825 [James Busby, *A Treatise on the Culture of the Vine*].

A German wine broker, Wilhelm Franck, wrote the first book on Bordeaux, *Traité sur les Vins du Médoc*. It was followed in four years by *Classification and Description of the Wines of Bordeaux* by Paguierre, a retired wine broker of Bordeaux, and published in London in 1828. While both of these first editions are very rare, Paguierre was never heard from again, while Franck's book went through seven editions, the last of which was in 1866.



[The first book on Bordeaux - 5th ed]

The most famous 19th century books on Bordeaux were those bearing the names of Cocks and Féret. Charles Cocks, an English school teacher, and Edouard Féret, a publisher in Bordeaux, teamed up to create *Bordeaux et ses Vins*, or *Bordeaux and its*

Wines. Long known as "the Bordeaux Bible," this is a massive book containing detailed information about virtually every property in Bordeaux. Over the past 144 years, Cocks & Féret has gone through eleven editions in French and three editions in English.

The series began, indirectly, in 1846, with the publication in London of *Bordeaux: Its Wines and the Claret Country*, written by Cocks. Four years later, Cocks wrote a second book, this one in French, and titled it *Bordeaux ses Environs et ses Vins*. His publisher was Bordeaux's Féret Fils. *Claret Country* begins as a general book on the Bordeaux region and only begins to deal with vineyards and wine on page 130 (of 227 total pages). *Bordeaux et ses Vins* also starts out with much about the region, but greatly expands its treatment of the châteaux, including production figures. But it still falls short of the comprehensive treatment we associate with Cocks & Féret.

Cocks & Féret as we know it first took shape with the second French edition, published in 1868 under the joint authorship of Charles Cocks and Edouard Féret. A third French edition was published in 1874, introducing engravings of the châteaux. Further editions in French were published in 1881, 1886, 1893, 1898, 1922, 1929, 1949 and 1969. English editions were published in 1883, 1899 and 1986. The 1883 English edition has just been republished in a 500-copy limited edition.

Three other 19th century books on Bordeaux stand out as classics: Biarnez's *Les Grands Vins de Bordeaux* (1849), which includes the first collection in book form of engravings of the châteaux; A. d'Armailhacq's French-language treatise on the viticulture of Bordeaux, *Culture des Vignes dans le Médoc* (published in 1855, 1858 and 1867), and Danflou's *Les Grands Crus Bordelais* (1867).

Pierre Biarnez's now quite rare book, whose full title is *Les Grands Vins de Bordeaux. Poème. Precédes l'une Leçon du Professor Babrius intitulée "De l'Influence du Vin sur la Civilisation"*, was published in Paris and is one of the earliest books on Bordeaux. It consists of two parts: an essay on the influence of wine on civilization and a lengthy poem in tribute to each of the great Bordeaux châteaux. The latter is complemented by 40 engravings, primarily of the châteaux (this predates Cocks & Féret's introduction of engravings by 25 years).

Alfred Danflou's 1867 classic, *Les Grands Crus Bordelais*, is the earliest photographic survey of Bordeaux's Grand Cru châteaux, and reputedly the earliest photographic survey of any wine-producing region of France. Large in size (13" x 11"), the principal feature of the book is that Danflou photographed the fifty-five most important châteaux, and mounted an original 5" x 6-3/4" photographic print of each as

part of his three to six page history of each property. Consisting of two volumes (110/106 pp), it is a splendid, very important and very rare work.

Early 20th Century Books on Bordeaux

Today, each year brings several new books on Bordeaux. But prior to 1970, the world was lucky to get two or three new Bordeaux books a decade. Here are some of the major early 20th century books: G.A. Keeler's *Clarets and Sauternes: Classed Growths of the Médoc and other Famous Red and White Wines of the Gironde* (London, 1920), with photographs of the châteaux and their labels; H. Warner Allen's *Claret* (1924); Féret's *Guide Album de l'Amateur des Grands Vins de Bordeaux* (1931) - an interesting and useful compilation, including drawings of the corks, labels, case markings and capsules of all of the major growths; Maurice Healy's *Claret and the White Wines of Bordeaux* (1934); Cyril Ray's *Lafite. The Story of Lafite-Rothschild* (1968); and Edmund Penning-Rowsell's *The International Wine & Food Society's Guide to the Wines of Bordeaux* (1969).



[From Keeler's *Clarets and Sauternes*, 1920]

Books on Champagne

In the 18th and early 19th centuries, there were a few now-rare French and German titles on Champagne published. However, the first book in English specifically on Champagne was Robert Tomes' *The Champagne Country*, published in London and New York in 1867. Tomes, an American who lived in Reims for eighteen months, describes the vineyards, champagne houses, and people of the Champagne country. This book was soon followed by Charles Tovey's *Champagne: Its History, Manufacture, Properties...with some Remarks upon Wine and Wine Merchants*, published in London in 1870. This account of the Bristol wine merchant Tovey is a personal

recollection of his visit to Champagne rather than a detailed history.

English journalist Henry Vizetelly made two major contributions to the literature on Champagne: *Facts about Champagne* (1879, 1890) and *A History of Champagne* (1882). We might have best remembered Vizetelly for the former, had he not written the latter. *A History of Champagne* is one of the great wine books of the 19th century, dramatic in appearance (with 350 engravings) and rich in historical and contemporary information on the Champagne trade. While the 1882 first edition is now very scarce, *A History of Champagne* was exquisitely reprinted in 1980 by Andrew Low in England. Even the famous gold embossed cover of the first edition was beautifully reproduced. The Low edition is now scarce as well.

The first 20th century book on Champagne was also one of the best: André Simon's very first book, *History of the Champagne Trade in England*, published in 1905. This rare book chronicles the extent to which Champagne was drunk in England, beginning in the 1600s, while tracing the development of Champagne styles, from still to sparkling, and from sweet to dry. From this classic work, Simon went on to write *Champagne*, an excellent source of information on the early days of Champagne-making and drinking (published by Constable, 1934), and *The History of Champagne* (1962). Another superlative history of Champagne is Patrick Forbe's *Champagne: The Wine, the Land and the People* (1969).

Books on Port

Given Port's close historical association with Great Britain, it is not surprising that one could fill a library with books in English on Port. Here are some of the highlights:

John Croft's *A Treatise on the Wines of Portugal* (1787, with a 2nd, revised edition in 1788). Written by the director of the Croft port house, the booklet is now extremely rare. In 1940 the Instituto do Vinho do Porto published a Fac-Simile edition, and in 1942 a Portuguese edition was printed; both are scarce.

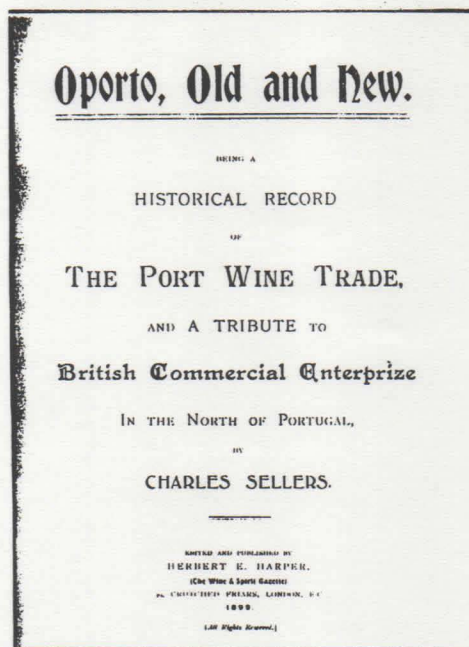
Joseph James Forrester — "Baron" Forrester (1809-1861) was a prominent member of the port trade from 1831 until his death in 1861, a fierce opponent of the addition of brandy to port, and a prolific writer. Despite the number of articles and books he wrote, finding any of his works today is extremely difficult. His major books include: *The Capabilities of Portugal* (1853), *The Oliveira Prize Essay on Portugal* (1854), *The Wine Trade of Portugal* (1844), and his most famous book, *A Word or Two on Port Wine* (1844). Forrester was also

an accomplished cartographer, famed for his map of the Douro River. (In 1992 Christie's Wine Publications, London, published a well-researched biography of Baron Forrester by John Delaforce: *Joseph James Forrester: Baron of Portugal, 1809-1961*. It includes an excellent Port bibliography, as well as a list of Forrester's works.)

Julio Villa Maior, *The Illustrated Douro* (1876). With text in three languages - Portuguese, French and English - this rare and sought-after work is an account of Port's vineyards, producers, and wine-making techniques. Oblong and large-format, *The Illustrated Douro* is most famous for its beautiful engravings of the Douro, as well as its fold-out map of the Douro and its vineyards.

Henry Vizetelly, *Facts about Port and Madeira* (1880). A London journalist, Vizetelly visited Oporto, the Douro and Madeira in 1877, and this colorful account resulted. Scarce in its original edition, it was reprinted in 1990.

Charles Sellers, *Oporto, Old and New* (1899). A detailed history of Oporto and each of the major Port houses, written by an English resident of Oporto, it is a classic in Port literature, and quite rare.



20th Century Books on Port

Over the past 75 years a number of excellent books on Port have been published, including:

Geoffrey Tait's two books, *Practical Handbook on Port Wine* (1925), and *Port from the Vine to the Glass* (1936).

William Todd, *Port: How to Buy, Serve, Store and*

detailed historical and technical information about all of the world's grape varieties (volume VII contains a 34-page Bibliography of Ampelographies). Because many sets of this desirable book have been broken up to sell the individual plates, complete sets are now very rare and command high prices.

O Portugal Vinicola by B.C. Cincinnato da Costa. Published in 1900 (text in Portuguese and French) for the Exposition Universelle de Paris, this is massive in size: 483 pages and 21-1/2" by 15-1/2". It contains 85 full-page illustrations of Portuguese grape varieties, of which 10 are in color. The color plates are the work of artist Roque Gameiro and are exquisite. Rare.

Grapes & Grape Vines of California. Preceding both the above ampelographies was this extravagant work, published in 1877 by the renowned San Francisco printer Edward Bosqui, under the auspices of the California State Vinicultural Association. Only 10 grape varieties are featured, each with its own full-page color illustration by Hannah Millard. The rarity of the work, its lavish format (14" x 20"), and the beauty of the illustrations have combined to make this an enduring classic. Less than a dozen original copies are known to exist, but in 1980, San Francisco book dealer John Windle commissioned a limited-edition breathtakingly exact reprinting which captures the drama of the original. Only 65 copies were produced: 25 bound in leather, and 40 sold unbound in sheets. Needless to say, these are scarce as well.

America's Earliest Wine Books

Considering our current leadership in wine publishing, it may come as a surprise that until the past twenty or thirty years, this country's published output was pretty skimpy. The 19th century was particularly barren, with most of the important American wine books addressing grape growing and, to a lesser extent, wine-making. This bias reflected the valiant attempts by American vineyardists to produce European-quality fruit in such disparate places as New York State, Ohio, Missouri, Georgia and, of course, California. In fact, the very first book published about wine in America was written to promote grape growing in South Carolina: Louis de Saint Pierre's *The Art of Planting and Cultivating the Vine*, published in London, 1772.

Other early books on wine in America include: Chaptal, *Treatise Upon Wines* (translated from the French and published in Charleston, S.C., in 1811); John Adlum, *A Memoir on the Cultivation of the Vine in America and the Best Mode of Making Wine*, 1823 (this book is given the distinction as the first American published work on American grape culture); John Dufour, *The American Vine-Dresser's Guide* (1826); William Prince, *A Treatise on the Vine* (1830); Robert

Buchanan, *A Treatise on the Cultivation of the Grape, in Vineyards* — published anonymously in 1850, and subsequently under Buchanan's name with the title, *The Culture of the Grape, and Wine Making*; Achille de Caraduec, *Grape Culture and Wine Making in the South* (1858); George Husmann, *Cultivation of the Native Grape and Manufacture of American Wines* (1866); T. Hart Hyatt, *Hyatt's Handbook of Grape Culture* (1867), the first book on wine published in California; and Emmet Rixford, *The Wine Press and the Cellar* (1883), California's first manual for wine-makers.



[From Rixford's *The Wine Press & the Cellar*, 1883]

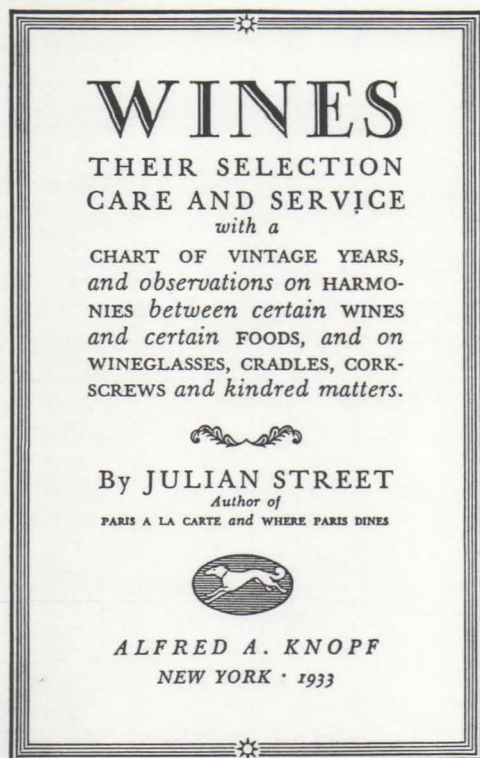
In the last century, only a handful of American wine books were aimed at the merchant or consumer of wine. One of the earliest (perhaps the earliest) is *A Useful Guide for Making and Managing All Kinds of Wines and Spirituous Liquors* published in New York in 1829 by the author, William Beastall. While much of the book deals with artificial wines and wine from fruit other than grapes, the first sections of the book provide general descriptions of the major imported wines, along with alcohol analyses of dozens of wines and spirits, including numerous samples of Port and Madeira, four samples of Burgundy, Red and White Hermitage, and still and sparkling Champagne. Beastall's book today is rare.

Much more useful to the consumer was Thomas McMullen's *Handbook of Wines, Practical, Theoretical and Historical*, published in New York in 1852. It is a very good work, comparing favorably to similar 19th century books published in England. In fact, it draws on many of the same sources: he cites Henderson, Redding, Jullien, among others. For the first half of the book, McMullen goes country by country, region by region, describing the climate, soil, grape varieties, wine-making and, of course, the wines.

The book's second half is more "how-to": blending, fining, bottling, adulteration, medical qualities, serving and tasting. McMullen's *Handbook of Wines* is scarce.

The most famous American wine book of the 19th century was Agoston Haraszthy's *Grape Culture, Wines and Winemaking*, published in New York in 1862. The book is a diary of Haraszthy's trip to Europe the previous year in search of recommendations for "the improvement and culture of the grapevine in California." Along with anecdotes of his travels, the book includes lengthy descriptions of European wine-making and grape growing, with particularly good information on Bordeaux. A nugget: "In a first-rate year the wine of Château Margaux surpasses by far every other Bordeaux wine, even Lafitte [sic] and Latour not excepted; but in less favourable years these two wines are superior to their great rival." The book also contains, as a series of appendices, various papers of a technical nature.

Since Prohibition did so much to disrupt not only wine production but also the development of wine appreciation in this country, it is fitting that the end of Prohibition in 1933 was celebrated with the publication of one of the more popular early U.S. wine books, Julian Street's *Wines: Their Selection, Care and Service*. Street covers familiar ground: the usual region-by-region account, followed by hints on the buying, cellaring and serving wine. The book ends with a series of menus and wine accompaniments. Street devotes a mere eight pages of his book to American wines.



The Emergence of Wine Book Collecting

Prior to the 1980s, few wine lovers or book collectors recognized wine books as something to collect seriously. Most booksellers and auctions lumped wine books in with "gastronomy" or "cooking," and the prices paid for even important rarities were often laughably low. Meanwhile, a few serious collectors around the world were quietly building up price-less collections.

Things are different today. The number of collectors worldwide is growing. There are also more dealers to meet their needs, as well as an organization of collectors [The Wayward Tendrils]. Auctions of wine books, too, have become far more frequent than in the past.

To date, the most important wine book auction has been the sale of the Kilian Fritsch collection in Paris on February 20, 1993. The Fritsch sale was a milestone not only for its size (617 lots); it also established a new benchmark for prices, with many lots far surpassing their pre-sale estimates. The results of the Fritsch sale offer the most conclusive evidence yet that wine book collecting has arrived.

While prices have risen dramatically from just a few years ago, old and rare wine books remain relative bargains. Even very rare and important books—of which only a few copies are known to be in private collections—can still be acquired for even a few hundred dollars. But as demand for classic books continues to grow, we can expect prices to rise well beyond these levels.

Due to the great rarity of some early editions, high-quality, limited-edition reprints are an attractive alternative and can be quite collectible in their own right.

Intelligence for the Collector

When it comes to information on wine books, there is no ultimate authority. Several bibliographies deal with wine books either in part or in whole, but none of these covers the whole field. One may have to look through several bibliographies—and dig into well-annotated auction and bookseller's catalogues—to find a description of a particularly rare book. Even today, it's possible to find a book by an important author not referred to in any of the major bibliographies or catalogues.

But while the spottiness of bibliographic information can be frustrating at times, it also adds to the excitement and satisfaction of collecting wine books.

The indispensable bibliography for any English-speaking wine book collector is James Gabler's *Wine into Words: A History and Bibliography of Wine Books in the English Language*, published in 1985. It includes over 3,200 entries (books, pamphlets, articles, etc.), of which over 1000 are annotated. Nothing of

this magnitude had ever been attempted for English-language books (and it is almost unique for wine books in any language).

André Simon's three bibliographies (*Bacchica*, *Vinaria* and *Gastronomica*) are another important source. Each has a different focus.

Bibliotheca Vinaria is of the greatest interest to wine book collectors, as it covers all languages, all periods, and is the most usefully organized (by language and by subject matter). Its drawbacks are its early date (1913), its lack of an author index, and its sparsity of annotations. It was republished in a limited edition of 600 copies in 1979.

Bibliotheca Gastronomica, first published in 1953, is generally about food and wine, with wine getting the least attention. But many of the important wine books are included, and its annotations are very good. It was reprinted in 1978.

Bibliotheca Bacchica is the most esoteric of Simon's three bibliographies. First published in 1927, it only includes books printed before 1600, and is reputed to be based exclusively on Simon's library. It is a beautiful book, with many early wood-cuts and engravings, and it is well annotated. However, it is written in French (Simon's first language). The two volumes of *Bacchica* were republished in 1972 in a single volume.

Not surprisingly, there is a fair amount of overlap between the three books, and it is not always obvious where to look for a citation. Gail Unzelman solved this problem when, in 1990, she published *Wine & Gastronomy: A New Short-Title Bibliography Guide based on the André L. Simon Bibliothecas*. It lists books by author, short title and publication date, and tells you where to find them in Simon. Even without the Simon bibliographies (which are scarce), *Wine & Gastronomy* is useful for editions and publication dates, as given by Simon.

Georges Vicaire's *Bibliographie Gastronomique*, originally published in 1890, is an important reference for early titles. Like Simon's *Gastronomica*, Vicaire had a food orientation, but there is still much on wine. It was republished in 1954, 1978 and 1996.

Over the past three decades, there have been several important sales of wine and gastronomy books, whose catalogues are a good source of bibliographic and price information. By far the most valuable is Gérard Oberlé's catalogue for the sale of the Kilian Fritsch collection (1993), entitled *Une Bibliothèque Bachique*. This is a massive work, with extensive annotations (in French).


Earlier, Oberlé had catalogued the *Les Fastes de Bacchus et de Comus* sale held in Paris in 1989. There were 1181 lots in this sale of books on food and wine, and Oberlé's catalogue of over 600 pages is a magnificent production. About 150 of the books

offered were specifically about wine.

Two other important auctions of wine and food book collections and their catalogues are worth noting:

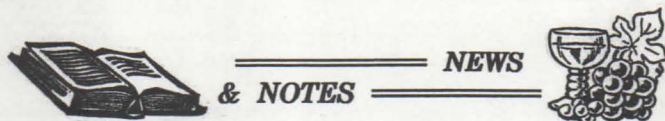
Marcus & Elizabeth Crahan (Sotheby's, New York, 1984) *The Marcus & Elizabeth Crahan Collection of Books on Food, Drink and Related Subjects* — For sale prices, the "modern era" began with this auction: prices far surpassed earlier levels and seemed shockingly high at the time. Today, of course, they'd seem very low.

André Simon (Sotheby's, London, 1981) *Catalogue of Printed Books and Manuscripts relating to Wine & Food from the Library of the Late André Simon* — After his death in 1970, many of the books in Simon's vast library were dispersed quietly through dealers, but a number of the more important titles were sold at a single auction in London.

Finally, an excellent guide to collecting old books is *Understanding Book-Collecting* by Grant Uden. First published in 1982, this book is the best introduction I've seen to the pleasures of collecting old books. (It is also Sotheby's Book Department's recommended primer.) The author was one of England's leading experts on antiquarian books, and has assembled a concise, clear and useful guide to the book collecting field. This book explains how to determine the condition, age and provenance of old books, as well as characteristics that separate good books from great books. The book ends with an extremely useful 17-page glossary of terms used in describing books and their condition. It is highly recommended. 



[Illustration from Rodier's *Le Clos de Vougeot* (1931), as shown in the Oberlé catalogue, *Une Bibliothèque Bachique*]



■ **Welcome, New Members!** Please add to your Rosters:

■ **Anthony Yearwood**, "a career procrastinator," finally joined us after first inquiring two years ago. He has been collecting for almost 20 years, primarily English language, but books in French, Italian and Spanish also find their way to his shelves. (378 Golden Gate Avenue, Apt.545, San Francisco, CA 94102-3650; 415-931-1764; FAX c/o Bolerium Books 415-255-6499; — or, during the months of April-May and Oct-Nov: 42 W. 88th St, Apt.5F, NY, NY 10024; 212-595-6555).

■ **Rupert Billins**, describes himself as a young, beginning collector and looks forward to being a part of THE WAYWARD TENDRILS (4020 - 24th Street, #3, San Francisco, CA 94114; 415-647-6859).

■ **Isaac Oelgart** (3 Dunster Terrace, Hanover, N.H. 03755; 603-643-2175; Fax 603-643-4401) enthusiastically collects Port literature—books, pamphlets, brochures, and articles on the history, production, distribution and enjoyment of Port—in all languages. He also collects Port posters, price lists, post cards and labels, and welcomes photocopies of obscure brochures, wine lists, etc. (See his Wants and Duplicates Lists in this issue.)

■ **Ron Sober** has been collecting wine and spirits books for five years (85 Fenwick Court, Kitchener, Ontario, Canada N2M 5E8; 519-742-5692; e-mail: rsober@hookup.net; plus his www site: www.hookup.net/~rsober). And, since he lives near the Seagram Museum, with its magnificent collection of wine books, he has promised us an article on this great library.

■ **Karen MacNeil** (485 Sausalito Blvd, Sausalito, CA 94965), has joined us via a gift membership from a thoughtful and generous Tendril who notes that she "is certain to enjoy her membership."

Roster Updates:

■ **Angela Stewart** (publisher of Wine Label News) reports her Fax connection: 213-665-7840, and wishes to note that "Wine Labels, World-wide" is a special collecting interest. With her Roster changes, she sent along a cheerful message: "...love the Newsletter!! Often use it for reference and for just plain good reading."

■ **Monte Golditch** sends "greetings to fellow oeno-bibliophiles" from his new address: 533 Vista Grande Drive, Colorado Springs, CO 80906.

■ **Bob Andrews**, our reporter from the "Open Trench," is now at home at 302 Alderbrook Drive, Santa Rosa, CA 95405; phone 707-579-7904.

■ **Roy Brady** - FAX 818-886-9520.

■ Volumes of thanks to **Isaac Oelgart** for our insert leaflet! "Port Wine—Pure Juice of the Grape" was reprinted for the Tendrils from the August 8, 1832 issue of The Journal of Health.

■ Thoughts from **Roy Brady** upon reading **Robert Hutton's** article on the Library of Congress in our last issue: "How regrettable that we cannot know the comments Saintsbury would have made could he have known that the Library of Congress would transfer him from English literature to industrial chemistry. Schoonmaker would undoubtedly have been delighted if he could have found that LC regarded him a delta. His reaction would have been another delta."

■ ICR-The International Cookbook Revue "For Food and Wine Lovers of the World - Featuring Cookbooks, Publishing and Culinary News" recently came to my attention. This bi-monthly publication, launched in 1995, is edited by David Brubaker in the New York office and published in Madrid, Spain. The May-June issue (Vol.I No.3, 1996) is devoted to books about wine, beer and spirits. Recently-published books, in several languages, are covered, as are trade and consumer related periodicals; of special interest is their regular feature listing the "Top Ten" bestseller lists submitted by cookbook stores worldwide. Upcoming issues are slated to focus on the Frankfurt Book Fair (October issue) and Culinary History, Sociology, Caviar, Cigars... (December). Annual subscription is \$39. New York fax: 212-753-6948; Madrid fax: 34-1-575-9962.

■ At the International Book Fair in San Francisco last month, we picked up a copy of a promising new magazine devoted to book collecting: Biblio "The Magazine for Collectors of Books, Manuscripts and Ephemera." Their stated objective is international coverage of the book world, with articles on every aspect of collecting printed material. The 80-page Sept-October 1996 (Vol.1 No.2) issue is packed with interesting bibliophile bits: from collecting mysteries to reading dealers' catalogues; from the best of London's antiquarian book-sellers to schedules of exhibits, events and bookfairs; from the collector's corner to collecting on the web. Yearly subscription rates (12 issues): U.S.A. (\$34.95); Canada, Mexico, Central America (\$44.95); all others (£48). FAX credit card orders to 541-302-9872.

— 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. —

DUPLICATES!! DUPLICATES!! DUPLICATES!!

■ New member **Isaac Oelgart**, avid collector of books on Port, sends his list of duplicates (see also his list of Wants!). He is more interested in trading than selling, but invites all inquiries - and hopes some of these might fill Tendril needs. Phone 603-643-2175; Fax 603-643-4401.

Allen, H. Warner. *Sherry and Port*. London: Constable, 1952. Binding a bit worn.

----- *The Wine of Portugal*. NY: McGraw-Hill, 1st.ed. v.g. with d.j.

Bolitho, Hector. *The Wine of the Douro*. London, 1956. 1st.ed. v.g. with d.j. Another copy: with wine bookplate and booksellers label.

Bradford, Sarah. *The Englishman's Wine. The Story of Port*. London, 1969. 1st.ed. v.g. with d.j. a bit worn. Another copy: with wine bookplate previous owners stamp, no d.j.

Filgueiras, Octavio Lixa. *Barca Rabelo. Um Retrato de Familia*. Oporto, 1987. 1st.ed. In French, Portuguese and English - on the boats that transported Port down the Douro. v.g. / d.j.

Fletcher, Wyndham. *Port. An Introduction to its History and Delights*. London, 1978. 1st.ed. v.g. with d.j.

Halley, Ned. *Sandeman. Two Hundred Years of Port and Sherry*. London: House of Sandeman, 1990. 1st.ed. v.g. with d.j.

Jefford, Andrew. *Port*. NY: Exeter, 1988. 1st.ed.

Johnson, Hugh. *Pocket Encyclo of Wine*, 1984 ed.

McWhirter & Metcalfe. *Encyclopedia of Spanish and Portuguese Wines*. New York, 1990. Paperback. v.g.

Saintsbury, George. *Notes on a Cellar-Book*, New York, 1933. Fair condition.

Simon, André. *Port*. London: Constable, 1934. 1st.ed.

----- *Port*. Wines of the World Pocket Library, London, 1949. Paper boards a bit worn.

Tait, Geoffrey. *Practical Handbook on Port Wine*. London, 1925. Rebound; good reading copy of rare book.

----- *Port. From the Vine to the Glass*. London, 1936. 1st.ed. Foreword by Ernest Cockburn.

■ Tendril **Gail Unzelman** reports that she found many happy homes for her duplicates offered in the July Newsletter. Here are a few recent additions: (Phone 707-546-1184; Fax 707-544-2723)

Field, Sara Bard. *Vineyard Voices*. San Francisco, 1930. Privately printed. 75 copies only. "Fine press wine press" in the best tradition.

Hitchcock, David. *Southern California Wine Grapes. #2 Zinfandel. #3 Mission*. Weather Bird Press. Food & Drink Series. [4] pp. Wraps, sewn. (Both with an original etching by Elva Marshall.) Really quite lovely.

Raymond, Irving W. *The Teaching of the Early Church on the Use of Wine and Strong Drink*, 1927. NY: Columbia Univ Press. v.g. (The bibliography lists almost 200 titles.)

■ **Ron Sober** has *Compleat Imbibers* to trade: Volume 2, 4, 7 and 9 - all are in very good condition; all have dust wrappers, except No.7. (See "News & Notes" for contact info.)

■ **Tony Yearwood** (see "News & Notes") can offer: Allen, H. Warner. *A Contemplation of Wine*. London, 1951 (w/o d/j).

Berry, Chas. *Viniana*. London, 1934. 2nd, rev/enl ed. Churchill, Creighton. *The World of Wines*. NY, 1964. 2nd printing.

Seward, Desmond. *Monks and Wine*. NY, 1979.



WANTED! WINE BOOKS WANTED, PLEASE!!

■ "Everything on Port wine, in any language...especially books with Wine Bookseller tickets or labels," says **Isaac Oelgart**, who also sent along a list of some specific titles wanted:

Allen, H. Warner. *Port and the Empire*, 1925.

Carwardine, P.A. *A Study of the Port Wine Trade*, 19??.

Challoner, F. *Port, Oporto and Portugal*, 1913.

[Hunt, Roope..] *Story of Hunt, Roope & Co*, 1961.

Instituto do Vinho do Porto. *Esboço de uma Bibliografia*, 3 vols. 1945, 1947, 1952.

Leslie, F.S. *From Port to Port*, 1946.

Ramos-Pinto 1880-1980, 1980.

Robertson, G. *Port*, 1982.

Sellers, Chas. *Oporto, Old and New*, 1899.

Symington, J.D. *Port Wine*, 1954.

Wyndham, G.R. *Port from Grape to Glass*, 1947.

Isaac is also looking for these related titles:

Boxer. *The Portuguese Seaborne Empire*, 1969.

Brazano. *Anlgo Portuguese Relations*, 1957.

Cheke. *Dictator of Portugal Pombal*, 1938.

Forrester, Colin. *Forrester. A Scot's National Hero*, 1988.

Francis, A.D. *The Methunes & Portugal*, 1966.

[Photography] *History of Photography*, V.7 #1, 1983.

Russell. *The English Intervention in Spain & Portugal*, 1955.

Shillington. *Commercial Relations of England & Portugal*, 1907.

Symington. *Portugal the Ancient Alliance*, 1960.

■ New Tendril **Rupert Billins** (415-647-6859) is anxious for a copy of André Simon's *Star Chamber Dinner Accounts* (London: W & F Society, 1959). Can anyone help him out?

■ Following her appeal in the April '96 issue, **Gail Unzelman** was delighted to get three of the five titles

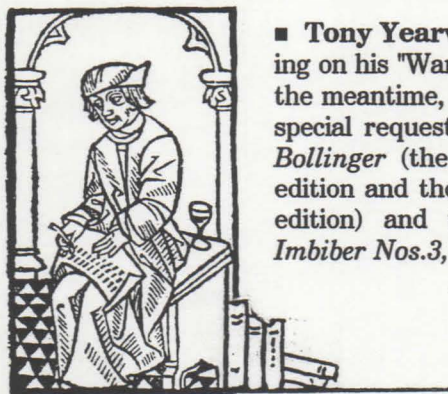
needed of the 1940s series published by Maurice Ponsot in Paris. Still to be found are *Alcool Flamme de l'Esprit* by Pierre Andrieu, and *La Gastronomie et le Vin* (author?). Thanks!

■ Wanted by **Ron Sober**, our newest Canadian member:

Ray, Cyril. *Compleat Imbiber* No.12, 13, 14 (see his list of *Imbiber* duplicates).

Vizetelly, H. *Facts about Port and Madeira*.

Dali, Salvador. *Wines of Gala*.



■ **Tony Yearwood** is working on his "Want List," but in the meantime, submits these special requests: Cyril Ray's *Bollinger* (the original 1971 edition and the 1982 revised edition) and the *Compleat Imbiber* Nos.3, 4, 7 - 11.

WINE IN PRINT... A BOOK REVIEW

by
Hudson Cattell

The Origins and Ancient History of Wine, edited by Patrick E. McGovern, Stuart J. Fleming and Solomon H. Katz. Luxembourg: Gordon and Breach. xiv + 409 pp. Hardbound, \$85.00. (May be ordered in North America from: University of Toronto Press, 340 Nagel Dr., Buffalo, NY 14225-4731. (800) 565-9523; fax (800) 221-9985.)



ow welcome this book is! There has long been a need for a book length treatment of the origins and ancient history of wine, and this book is sufficiently up to date to include the 1990 discovery of the Godin Tepe wine jars in western Iran. These jars, which date back to around 3500 to 2900 B.C., move the earliest date for the chemical evidence of wine back in time by more than 3,000 years to before the Bronze Age. The twenty chapters in the book were contributed by specialists in a wide variety of disciplines.

This book owes its existence to the Robert Mondavi Mission which held its first symposium on the positive role wine has played in the history of civilization on October 5, 1988. Dr. Solomon H. Katz, a biological anthropologist at the University of Pennsylvania had been involved with the symposium,

and the discovery of the Godin Tepe jars gave added impetus to hold an international symposium on "The Origins and Ancient History of Wine" hosted by the Robert Mondavi Winery from April 30 through May 3, 1991. The conference was designed to bring specialists together to explore in depth the latest contemporary evidence for the origins and ancient history of wine and allow plenty of time for interdisciplinary exchanges and discussion. Preliminary versions of the chapters in this book were presented orally at the conference as the basis for discussion. Only after the conference were the chapters finalized for publication.

The twenty chapters are divided into three sections: "Grapes and Wine: Hypotheses and Scientific Evidence," "The History and Archeology of Wine: The Near East and Egypt," and "The History and Archeology of Wine: The Mediterranean." The first section includes chapters on the origin and domestication of wild grape vines, the archaeological evidence resulting from the Godin Tepe discovery, and the analysis of other ancient wines. In the second section there are three chapters on Mesopotamia, two on Egypt, and one each on Anatolia and Assyria. A wide range of topics is covered in the third section including wine, viticulture and the wine trade in the Bronze Age, the social role of wine in Minoan and Mycenaean societies, the beginnings of grape cultivation and wine production in Phoenician/Punic North Africa, and amphoras in ancient Greek trade.

It is impossible in a short review to begin to describe the riches of this book, and no mention has yet been made of the photos, maps and line drawings that are included. Editors McGovern, Fleming and Katz are all associated with the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia, and the present volume is the 11th in the "Food and Nutrition in History and Anthropology" series edited by Dr. Katz.

The Origins and Ancient History of Wine is a major contribution to wine literature and is recommended without reservation to anyone with an interest in grapes and wine in the past.

[Tendril Hudson Cattell is editor/publisher of *Wine East*, an excellent magazine covering the Eastern U.S. wine scene. This review originally appeared in the July-August issue, and is reprinted with Hudson's gracious permission and blessing. - Ed.]



A VISIT WITH THE JONESES AND THEIR WINE BOOKS

by
Gail Unzelman

[It is a pleasure to continue our "Wine Libraries of the World" series with a tour of the personal library of fellow Tendril Gordon Jones and his wife, Dorothy.]



Immediately upon entering the vintage California-bungalow style home of Gordon and Dorothy Jones, books greet you. On your right is "Archaeology" and straight ahead is "Reference." You are guided through two sets of massively-columned, carved redwood room dividers to the

wine library — a warm, inviting retreat near the dining room. Here, one wall—floor to ceiling—is books: all are neatly shelved by author, with the larger books, very sensibly, relegated to the bottom shelf. Along the opposite wall are two glass-fronted bookcases which proudly hold the older, more special books. A large, beautifully crafted oak table occupies a commanding presence in the center of the room, and serves as an all-purpose work station: each corner is piled high with books—some waiting to be catalogued, others awaiting shelf space. Along the wall that faces the wine library entry, an old upright piano—with books piled on and around—dutifully obliges as a book depository in addition to a maker of music. Over 40 years of collecting has filled this room with treasures.

Gordon Jones is a third-generation San Franciscan who "it seems, has always been around books and print." For many years he was employed at Schwabacher-Frey, the large San Francisco printing house; in the mid-1960s he left Schwabacher-Frey to start an envelope printing company that emphasized graphic arts. This enterprise took the Jones family to the Glendale area of Southern California for a number of years before Gordon decided to leave the corporate world in the fall of 1970. He and Dorothy moved to the city of Napa, in California's famed Napa Valley wine country; here they continue to run their distinctive envelope printing company, Gordon Jones & Co. - Envelope Specialists.

From Printing to Wine

Asked if wine, or wine books, came first, Gordon replied, "the wine." While at Schwabacher-Frey, he was introduced to the wonders of wine through several clients, one of which was the Wine Institute in San Francisco. These were the days when the Wine Institute and its promotional arm, the Wine

Advisory Board, were producing masses of wine literature to promote California wine: posters, recipe booklets, a wine course (with diploma), brochures on how to drink, serve, store wine—and Schwabacher-Frey printed them all. Frank Schoonmaker (*Complete Wine Book*, etc) also used the services of the San Francisco printing firm to produce his advertising material, both as an importer of fine wines and as advertising agent for the growing northern California winery, Almaden Vineyards & Winery. Schoonmaker introduced Jones to wine tasting, and he eagerly participated—from elaborate affairs at the Palace Hotel to in-office tastings.

In 1973 Gordon and a partner ventured into the wine business and established the San Francisco firm of Curtis & Gordon, Wine Merchants. Their aim was to carry "only those wines that we liked and that were reasonably priced." Together, Gordon and Dorothy combed the State, tasting wines from "Eureka to Cucamonga," to find suitable wines for their select shop. Operated primarily as a wine-by-mail business, Gordon wrote a monthly newsletter—chatty, informal, and informative—to accompany the list of wine offerings mailed to their nearly 10,000 customers. At first, Curtis & Gordon carried only California wines, but later expanded into some premier offerings of fine Burgundy, Bordeaux, port and sherry. Sadly, the business, along with Gordon's "golden prose" newsletter, had only a two-year run.

In the fall of 1974, as an extension of the wine shop, they started the London Wine Bar — "America's first wine bar" — in San Francisco's upscale financial district. It was an immediate success. (Gordon recalls that the idea, distinctly innovative in America at the time, came to him after reading a Gourmet magazine article about the wine bars of London.)

The Books

Gordon and Dorothy Jones have been avidly gathering wine books for over 40 years. Their peak collecting years were the 1950s through the 1980s, then prices for wanted titles became unrealistic, and the pace slackened. Early on they set boundaries for their collection and limited their major collecting interest to pre-1940 English language books on wine.

In response to "your first wine book?" they agreed, after a brief discussion, that Alexis Lichine's 1951 book, *The Wines of France*, was the first wine book that they bought. And, it wasn't too long after this acquisition, the first hint that he and Dorothy had stepped over that delicate line between acquiring information and collecting books, came one day while they were living in Southern California. Needing more space for books, they cleared the shelves of all books, and neatly stacked them on the nearby dining room table: the perfect vantage point to readily weed out

the un-wanted ones. Of course, there were none they could part with. "We built more bookshelves."

Through the years most of their purchases were made from British booksellers, more often from general-antiquarian dealers than specialists. "We had some strange sources," as they recalled a bookseller by the name of John Smith in Glasgow, Scotland. They wrote letters to South Africa, Australia, Italy, France, and Germany inquiring about wine books. David McGee, legendary antiquarian bookseller in San Francisco, was a good source; and so was Yale & Brown in Glendale—both no longer around. From Smith in Scotland Dorothy bought a copy of André Simon's *Bibliotheca Vinaria* (the original 1913 edition of only 180 copies): she remembers that \$13 seemed a reasonable amount to spend for Gordon's birthday.

True to book-lover format, the Joneses relish the countless hours they have spent, and still spend, in bookshops: travel is equated to fresh book-hunting territory. An over-stocked, cluttered bookshop, with its sign indicating used & rare books, extends a special invitation to seek out some buried book treasure. The venerable wine book collector, Roy Brady, mournfully recalled in his 1975 article, "The Pleasures of Collecting Wine Books" (reprinted in our *Newsletter*, Vol.1 No.2), his "prudent" but not so "wise" collecting experience in a Santa Barbara bookshop: he left a box of California viticultural reports so that he could check which titles he already owned. Upon returning, list in hand, he found that a "less prudent and wiser" collector had grabbed them up. We now know who that was: "One of my best finds," says Dorothy.

A visitor to the Jones library immediately notices the tidy appearance and the splendid condition of the books: modern ones have proper dust jackets, the older ones belie their age. Leather bindings, often exquisitely tooled, are bright, and upon closer examination, the pages show little sign of wear. As antiquarian booksellers like to say, these books are "tight and clean."

Gordon and Dorothy, although they run a very successful, nation-wide business from their home, have neither computer, fax machine - nor micro-wave. A card catalogue satisfactorily keeps track of their books—whether wine (1000+), archaeology, the printing arts and fine press, or their present collecting love, Western Americana (2500+). In the 1950s and '60s they compiled a bibliography—some 3,000 to 4,000 titles—of pre-1940 English language wine books: it was the only bibliographic reference then available to them, except for Simon's unwieldy *Bibliotheca Vinaria*. They presented their bibliography to the University of California for publication, but the University could see no use for such a book: ahead of their time, once again.

Favorite Books

In their English-only library of wine books, they admit to having one book in German, and another in French: *Le Commerce des Vins, réformé, rectifié et épuré*, written anonymously by C-S— in 1769. It is a lovely little book, handsomely bound in mottled calf with an ornate, gilt-decorated spine. Gordon found it in a "junk shop" in Southern California for \$1. Although French, it is cherished.

An inconspicuous book (very small, perhaps 4" x 4") in royal-blue cloth, was one of the first books pulled off the shelf as a favorite: *The Wine Guide; being Practical Hints on the Purchase and Management of Foreign Wines; Their History, and a Complete Catalogue of All those in Present Use*. Written by Frederick C. Mills, and published in London in 1861, this little 64-page gem must be quite scarce, and as it was given to Gordon by an appreciative client, it is also very special.

Singled out as "a spirited little book" is *The Delights of the Bottle: or, the Compleat Vintner...A Merry Poem* (London, 1720). André Simon, in his *Bibliotheca Gastronomica*, credits this work and several others of similar nature, to the poet Ned Ward. A thin little booklet of 56 pages, Simon included it his 1961 exhibition of rare books on food and wine.



The Delights of the Bottle OR, THE Compleat Vintner.

With the HUMOURS OF

Bubble Upstarts.	Pan Soppers.
Scingy Wranglers.	Plate Twirlers.
Dinner Spungers.	Table Whirlers.
Jill Tiplers.	Drawer Bitters.
Beef Beggars.	Spoon Pinchers.
Cook Teasers.	And other Tavern Tormenters.

A MERRY POEM.

To which is added,
A Scotch-Sea Song upon the late Bubbles.

By the Author of the CAVALCADE.

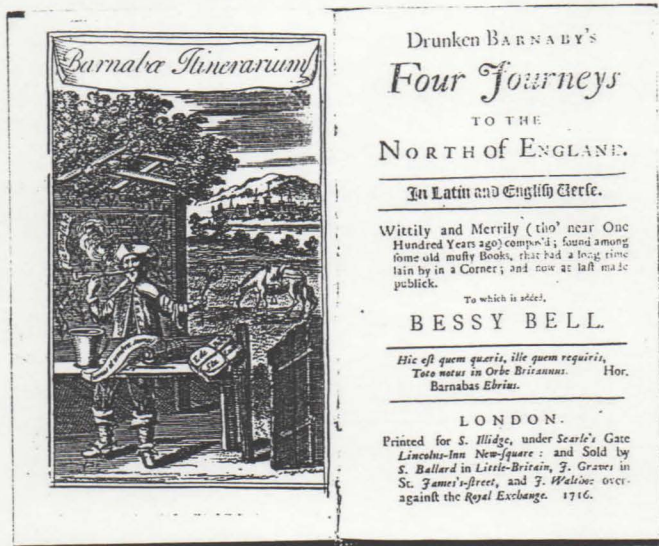
*The Fair, 'tis true, yield wonderful Delights,
But when we're old torment us with their Sights,
The Bottle therefore is a safer Friend,
Because that kindly foethers us to our End.*

The oldest book in their collection is vintage 1650. Walter Charleton "translated, illustrated and amplified" Jean Baptiste van Helmont's *Ternary of Paradoxes: The Magnetick Cure of Wounds. Nativity of Tartar in Wine. Image of God in Man* (published in London). Dr. Walter Charleton was also responsible for two later titles, *Two Discourses: 1. Concerning the Different Wits of Men, 2. Of the Mysteries of Vintners* (1669), and *The Vintner's Mystery Display'd: or the Art of the Wine Trade Laid Open...* (c1690). All three

titles, examples of very early English language wine books, are quite rare, and should hold a special place in any wine book lover's collection.

"Another book we like" — also from the 17th century — is *Vinetum Britannicum: or a Treatise of Cider and other Wines...* by John Worlidge, Gentleman (London, 1678). In addition to three superb copper plate illustrations, this smallish book has a splendid engraved frontispiece showing both the crushing and pressing operations used in making ciders and wines. Most would agree the engravings are worth the price of the book.

Drunken Barnaby's Four Journeys to the North of England, is a treasured book in the Jones library. It is a small volume, published in 1716, the 2nd edition of *Drunken Barnaby*. Jim Gabler provides a lengthy note on this work in his bibliography, *Wine into Words*: he appreciates Barnaby and his travels, and rather fancies his style and his amusing tales. Originally written in Latin verse in 1636 (with an English translation ca1638), this is one of the earliest references for the saying "a good wine needs no bush." Published under the pseudonym Corymbaeus—with several editions printed in the 18th century—it was not until 1818 that the identity of the author, Richard Brathwaite, was known. The book is illustrated with an engraved frontis of Barnaby and his trusty horse; later editions are further embellished with engraved scenes from Barnaby's travels.



As with most wine book lovers, Gordon finds particular pleasure in the earlier books: the next jewel he pulled off the shelf as "a special book" was the 1727, first edition, of *The Vineyard: a Treatise ... Being Observations made by a Gentleman in his Travels*. (The frontispiece of a vineyard scene, engraved by Fletcher, is exquisite.) Although the Dedication to the Earl of Chandos is signed "S.J.", no

author has ever been named for this very scarce, early work written to further wine culture in England. Gleaned from his extensive observations of European practices, the author provides "Easy and Familiar" methods for vine-growing and wine-making in England "to the greatest perfection."

Frederick Cosens (Cozens), a 19th century sherry shipper, produced what is now one of the most charming—and at the same time, most scarce—books on sherry. *Sherryana* (by F.W.C.) was published in London circa 1887, and generously decorated with the lively drawings of Linley Sambourne. It is a quaint, oblong (7" x 5") cloth covered book, with the front cover enriched by a gilded title and drawing of a Jerez maiden carrying a jug of Oloroso on her shoulder.

Between the years 1911 and 1912 André Simon delivered a series of six lectures to the Wine Trade Club, at Vintners' Hall, London, and each were subsequently published in limited numbers. The titles included *The Wine Trade of England*; *Alcohol and the Human Body*; *The Art of Distillation*; *The Art of Wine-Making*; *The Vine and its Fruit*; and *The Vineyards of the World*. The Jones library has what is most-likely a unique set of these lectures, bound in gilt-lettered suede cloth, inscribed by Simon "With very kind regards" to fellow wine lover-Saintsburyian-author Ian Campbell. A joy to behold!

The collection has a copy of Rixford's *The Wine Press and the Cellar* (San Francisco, 1883), the earliest California book on wine making—their copy bears the marks of Fountain Grove Winery, an historic Sonoma County winery built in the 1890s. There is the highly desirable three-volume set of Simon's *History of the Wine Trade in England* (London, 1906-09), splendid in rich, gilt-decorated green cloth. A pristine copy of the signed, limited edition de luxe (1921) of Saintsbury's *Notes on a Cellar-Book* sits beside several less rare editions. In the glass-fronted case is a fabulous copy—in full, elegantly tooled calf—of Sir Edward Barry's 1775 classic, *Observations Historical, Critical and Medical on the Wines of the Ancients*. Robert Shannon's 1805 *A Practical Treatise on Brewing, Distilling...Making of Wines...*, the book Gabler credits with being the first detailed account in English of modern wines, rests next to its rival for this distinction, Alexander Henderson's 1824 *A History of Ancient and Modern Wines*. Works by Vizetelly are present, and Cyrus Redding and ...

In one room, so many treasures.

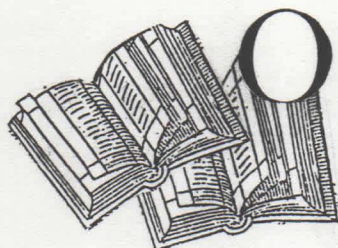


NOTES ON NEWSLETTERS

by Philephemera

[The subject of winery and wine merchant newsletters has been virtually ignored by wine writers, historians and bibliographers — perhaps because of the vast amount of material, or its fleeting nature. (A brief review of the California imprints is given by Roy Brady in "The Literature of California Wine" in the University of California / Sotheby Book on California Wine.) Philephemera has tackled this long-overdue task, and we are pleased to present (in four installments) his survey on the history of these ephemeral pieces and their significance to the collector of wine literature. The author invites Tendril readers to send in corrections and additions. - Ed.]

PART I



ur editor—from whom it is rash to dissent—does not agree, but I think that the newsletters put out by wineries and wine merchants are eminently worth collecting. I think so just because they

are ephemera, and, more

important, because they are, or can be, highly informative and distinctive. In fact, as I will argue, the newsletter is an art form.

A little preliminary work on definition is required. Whatever the history may be of newsletters in other fields, the newsletter about wine must, I think, have developed from the catalog, and it is therefore a creation of the wine merchant rather than of the wine maker. In drawing up a catalog of his wares, a wine merchant would necessarily have something to say about vintages, and once embarked on description he would discover many irresistible opportunities for giving additional information: about wine-making practice in Spain, say, or anecdotes about the reputation of a minor château, or stories about eminent connoisseurs. As we know, the topics that open out from any starting point in the subject of wine are endless.

The catalogs put out in England in the '60s and '70s by the firm of Peter Dominic—now, regrettably, no longer in business—were notable instances of the kind of development I have in mind. They were complete working catalogs of the firm's stock and a fascinating magazine as well. Wine Mine it was called, and it came out twice a year, beginning in 1959, with illustrations and cartoons, and with articles by such writers as Edward Hyams, Elizabeth

Craig, Cyril Ray, and T.A. Layton. There were ads from producers and distributors, there was a section on books and gifts and wine accessories—in short, it was a complete magazine, whose tone was always goodhumored and unpretentious but which managed to provide a good deal of solid information. And it was, as I have said, a catalog of the firm's stock. Such a thing was not the product of an impersonal corporation but was the creation of its editor, in this case Anthony Hogg, who I think had charge of it from beginning to end. The end came in 1974, after some 26 issues had been published.

I don't know that there has been another catalog quite so rich and varied as the old Wine Mine, but the idea can be seen in such things as the quarterly catalog of Berry Brothers and Rudd in London or in those issued by Esquin in San Francisco. Both of these are (or were, in the case of Esquin's lists) essentially current lists, but are so full of the subject of wine, and so eager to share the knowledge, that they show plainly how that impulse can break free of the utilitarian and commercial purposes of the catalog. In the Esquin catalogs, the contributions of one of the firm's partners, Kenneth Kew, contributions full of personal experiences and strong opinions, gave the distinctive flavor.

The newsletter proper emerges, in my theoretical history, at the point when general information—"news" of all sorts—overwhelms the catalog or merely commercial element in the combination. It is not possible to state with mathematical precision when this point is reached. Most newsletters still have a vestigial catalog function, listing new releases or wines currently available from whoever puts out the newsletter. And all newsletters take care to say nice things about the firm's products, as they should. But practically speaking one can always tell the difference between a catalog and a newsletter because in the latter the main intention is to entertain. The Wine Club Newsletter, put out by the Wine Club of Santa Ana and Santa Clara, though it is called a newsletter, and though it has a feature on the "winery of the month" and is adorned with proverbs, sayings, and quotations about wine, is clearly a catalog, whose content is dominated by the list of available wines for sale. Randall Grahm's Bonny Doon Vineyard newsletter, at the other extreme, has a catalog listing and an order form, but is so dominated by the imaginative—what shall we call them? inventions? fantasias? post-Joycean word-games?—of the proprietor, Randall Grahm, that they are rather an invitation to enter into the subjectivity of the writer than to discover what Bonny Doon is up to these days. Good luck to Randall Grahm, I say, who is clearly not bound by any low commercial purpose, or who at least understands those purposes in a lofty and

Between these extremes lie many interesting combinations. I have, for example, just acquired a small run from the 1960s of a modest but distinguished publication, quite new to me, but certainly worthy of preservation. This is called, succinctly and accurately, Wine and Food (the same as André Simon's journal, but there is no reason why two can't have the same no-nonsense title), and it was published monthly by the London wine merchants, Christopher and Co, once of Pall Mall, later of Jermyn Street, and now, alas, no more. It is a modest flyer of four pages following the simplest of formats: a literary or historical quotation, and a brief description of the wines suggested as appropriate for that month. On the facing leaf, a recipe or two fit for the season and the wines. There is a decorative drawing on the cover leaf, usually with a seasonal allusion, and another drawing or two inside. If there is any room left over, that is filled *ad lib*. The wine and food items are always solidly there. For November, 1964, to restrict myself to a single example, the wines are a Mercurey, a Scheurebe from the Rheinpfalz, a Monbazillac, a dry Sercial, and two tawnies; for the food, Elizabeth David describes a *poule au pot de Béarnais*, with sauce vinaigrette, and offers a discussion of quinces and wine. The typography and printing are first-class, in the restrained and elegant style that the English seemed to do so well a generation ago (Balding and Mansell were the printers). Many of the recipes, with historical notes, are contributed by Elizabeth David; others come from Robin McDouall, Pamela Vandyke Price, and Prudence Leith. Though without the rich weight of lore that Darrell Corti loads into his newsletter (described next), this modest Wine and Food is so attractive in form and substance that the idea of merely using it and then disposing of it is abhorrent.

The nameless newsletter put out under the corporate heading of Corti Brothers of Sacramento is in fact the work of an individual writer, fellow-Tendrill Darrell Corti. It is by no means limited to wine. One learns about anchovies, rice, olive oil, tea, fruit preserves, and pickles, to name no more things. I say "learns" advisedly, for with what stores of magisterial information all this is presented! And with what zeal! Darrell Corti's exemplary brief essay on tea in the issue of September, 1995, is a good instance. It begins: "Towards the end of March, accompanied by my sister, I left for China to see the green tea harvest." From that engaging and impressive beginning it moves through the exposition of the methods of cultivation, harvest, and preparation of "Green Spring Snail" and "Dragon Well" teas, with anecdotal asides on the tea preferences of Zhou En-lai and the shapes of specially-formed teas in Imperial China, and concludes with expert instructions on the

intelligent brewing of tea. To say that such an original and interesting work merely constitutes an offer of tea for sale seems to me hopelessly perverse.

The information about wine is comparably various, informed, and authoritative. Oregon Chardonnay, Carmignano Barco Reale ("differing from Chianti in that it has 6-10% Cabernet franc added to it"), Monterey Pinot Blanc, Santa Maria Sylvaner, Recioto Amabile from the vineyards once owned by Dante's son, Amador Sangiovese, bottle aged Sherry, California Mission wine—these and other such fascinating offerings are regular items, never hackneyed but never merely *outré* or precious either. Is the Corti list a catalog or a newsletter? It is clearly both, but the information and the experience it contains cry out to the collector: how can such riches be treated as ephemera? They demand to be kept.

The abundance of description, explanation, technical specification, history, and personal experience poured out in Corti's fascinating, seductive accounts of food and wine is far in excess of any commercial purpose. This fact, I think, is essential to the definition of the newsletter: it is generous, offering its treasures without thought of repayment, just as the artist displays his creations because it is the artist's nature to do so.

The newsletter, then, in its ideal type, must also be irreducibly personal, the expression of a particular intelligence and sensibility in the same way that a work of art is irreducibly personal. It has, in other words, a strong and unmistakeable individuality. This condition is clearly illustrated by the history of what I suppose is still the best-known of the California newsletters, Bottles and Bins, published by the Charles Krug Winery. Though Krug (that is, C. Mondavi and Son) paid for it, and though it informed its readers about Krug wines, Bottles and Bins was really the expression of its writer and editor, Francis Gould, who began it in July 1949, when he was sixty-five, and continued it through through 31 volumes until his death, aged 95, in 1979. It was a model of the understated, genteely-restrained approach, in content and expression as well as in appearance: a modest, four-page flyer, tastefully printed for many years by James Beard, and decorated with a wood cut by Mallette Dean. At Christmas time it would blossom with an ornamental initial letter in color. Gould did not disregard his obligations as a public relations man for Krug: Bottles and Bins has plenty about the people at the winery and their activities, though never in a way to suggest that they had anything to sell. Gould had certain themes that he steadily developed: the foolishness of wine snobbery, the importance of pairing wine and food, the virtues of California wine—he was, after all, writing at a time when the audience was much less sophisticated than

it is now and perhaps needed to hear these things often repeated. He was generous in giving notice to other people and their activities: to the American Society of Enologists, for example, or to the Napa Valley Wine library (a favorite enterprise), or to authors of wine books, or to food and wine groups around the country. It would be hard to single out any item from the hundreds that Gould wrote as in any way distinguished or original. The effect was rather like agreeable conversation: pleasant, un strenuous, not particularly memorable. But it worked: at the time of Gould's death, Bottles and Bins went to a mailing list of 30,000 readers. And the fact that it was the expression of an individual, a work of distinct personality, was recognized by the Krug Winery. Bottles and Bins suspended publication for more than a year after Gould died, and when it returned, it did so in a different format and with a different content. "We knew," as Peter Mondavi then wrote, "that Paco's [Gould's nickname] unique and graceful style could not be duplicated." ☞

["Notes on Newsletters" will continue in our next issue. - Ed.]

Uncorked and poured
from time to time by



Charles Krug Winery
St. Helena, California

BOTTLES AND BINS

FRANCIS L. GOULD, EDITOR T. W. 888 C. MONDAVI & SONS, PUBLISHERS

VOLUME XXXI ST. HELENA, CALIFORNIA, JANUARY, 1979 NUMBER 1



nil desperandum

*When troubles bow my aching head
And grief leans on my shoulder,
And clouds of gloom half-fill the room
While fires of life grow colder,*

*Ah, then I seek the anodyne
That's never known to fail:
A draught of wine — or three, or nine,
Will triumph and prevail.*

*To Omar, underneath his bough,
His wine jug was essential;
Li Po knew how to soothe his brow
With sippings reverential.*

*Tom Jefferson, the connoisseur,
Like Franklin, loved his quaffing;
With brimming glass they both could pass
From cares, and exit laughing.*

*And even Santa Claus, it's said,
Would not refuse a beaker;
He thinks a gift should give a lift;
What could — than wine — be chic-er?*

*The vine, the grape, the vintner's skill
Have brightened man's estate;
So let us hymn the paradigm
Of wine — and celebrate.*

— Carlton A. Sheffield

["The Mad Riddler" comes to us compliments of Gordon and Dorothy Jones, who, from time to time, entice this peculiar poet from his champagne cave...]



ThE maD riDDler verSUS tHe piquant pUnsTer

ABSINTHE MAKES THE
HEART GROW FONDER

I pressed the button and could bear the answering echo of the door bells. An eternity passed.

"Qui?"

"Moi?"

The massive mahogany door moved slowly, just enough to let me slip into another world. A world of wealth and power. A world a million miles from the LAURENT district of my youth, where my father would have gladly traded his children for a PERRIER of aces at the black JACQUART table.

"I..."

"PIPER down, no one must know you're here.

We moved through the SALON to the gallery, where the morning sun was illuminating a fast-fading Picasso. A good way to RUINART, I thought.

She closed the door and stretched out on the couch.

"I expected you to fly in Monday.

"I drove. I don't like flying."

"What's wrong, you yala?" she teased.

"Perhaps AYALA, but at least I'm still alive.

Besides, I get HEIDSEICK in airplanes.

"A rather KRUG attempt at puns," she chided.

"You MESNIL and beg forgiveness."

"I'd rather have a drink," I responded.

"ASTI?"

"No thanks, I prefer mine hot."

"Perhaps champagne," she said, handing me a well-iced bottle. "Just don't aim it at the pictures. You'll get them MOET."

"Don't worry, they will dry in a sec.

She laughed. I pulled her close. My lips pressed against hers. I could feel the FREIXENETS ripple through her body as my finger gently grazed her CLICQUOT.

"Have MERCIER on me. We can't! Not here!" she pleaded. "What about the others?"

"Frankly, my dear, I don't give a DOM."

- Excerpt from "Thelma and CUVEE LOUISE"



**BOOKS &
BOTTLES**
by
Fred McMillin

The Book: *Principles and Practices of Winemaking* by Roger Boulton, Vernon Singleton, Linda Bisson and Ralph Kunkee. University of California, Davis. Chapman & Hall. About \$140.

"GRAPES ARE, OF COURSE,
DICOTYLEDONOUS ANGIOSPERMS."



f course they are! Well, page one warns the reader that the book is on the university course level, but is "understandable to the educated adult." It helps to be very educated, for the authors point out the text draws on the fields of "chemistry, biochemistry, microbiology, chemical engineering and nutrition."

Now, that's the bad news. The good news is that in spite of the presence of some daunting equations, molecular diagrams, etc., 90% of the book is quite easily understood by the careful reader. Take the section on aging of wines—a very comprehensive 45 pages with a bibliography of over fifty reference articles, yet the text is lean and lucid. Here are some examples:

- We tend to forget that wine is not the only food or beverage improved by aging. There's salami, many cheeses, smoked ham, etc.

- Initially, the purpose of aging wine was not to improve its quality, but simply to extend its availability.

- For optimum aging, keep your wines at about 55° F. However, if you want to hurry the process, store them at 65° F. They will reach optimum quality considerably sooner, and be nearly as good.

- "Light catalyzes consumption of oxygen ... even a few minutes of strong direct sunlight on wine in a colorless bottle may produce off-flavors." The solution is to store your wine in the dark, or buy wine in colored or wrapped bottles.

So you get the idea. This is an exciting book because it gives clear answers with supporting data to a vast number of questions that trouble wine enthusiasts. A strong case could be made for this being the most important English language wine-


making book in the world.

Let's conclude with the authors' tribute to their legendary U.C. Davis colleague, Prof. Maynard Amerine. They credit him with keeping them "all reminded that wine is far more than ... just a commodity. It contributes to sophisticated dining, enhances social interaction, challenges the senses and the intellect, and makes glad the heart of the moderate and well-balanced man or woman."

The Bottles: What grapes do these distinguished authors believe make the best wines? Page 21 gives the answer. I've listed them below, with choices for good, but inexpensive (under \$10), samples of each.

WHITE: Riesling - Concannon (CA)
Gewürztraminer - Firestone (CA)
Semillon - Yorkville (CA)
Sauvignon Blanc - Fortant (a French Midi, by Kobrand)
Chardonnay - Black Opal (Australia)

RED: Pinot Noir - Villa Mt.Eden (CA)
Syrah - Rosemount (Australia)
Grenache - Bujanda Reserva Garnacha (Spain)
Gamay - Duboeuf (France)
Merlot - Dunnewood (CA)
Cabernet Sauvignon - Monthaven

Postscript: I would have written a longer review, but I had to run out and pick some dicotyledonous angiosperms. 

... FAVORITE OCCUPATION

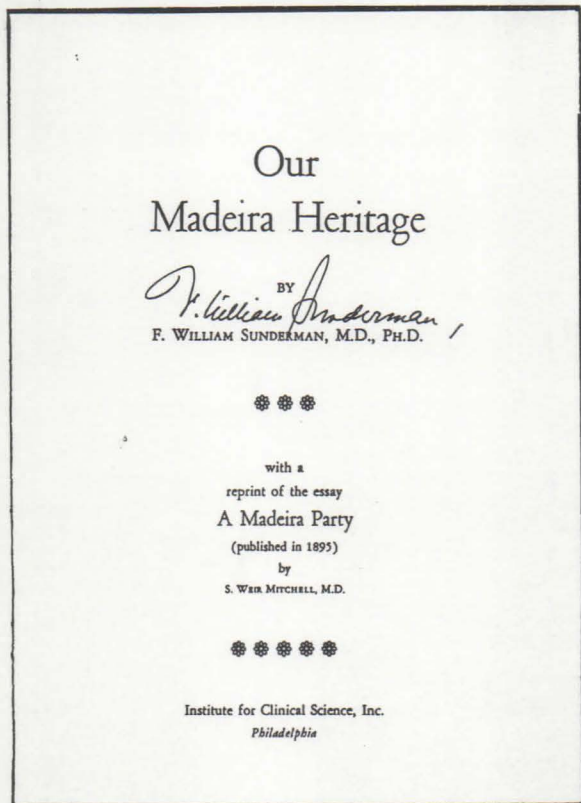
"Dreaming over a catalogue is probably a booklover's favorite occupation. A lively sense of adventure accompanies the reading, and sometimes a light temperature. One is always coming upon books



one would buy if one could—that is to say, if one were a Huntington or a Morgan. But it is exciting just to read about them and no sin to place a little pencil check against them, in the margin. This is called catalogue fever and it is an incurable disease. It develops no immunity and, although seldom fatal, it is progressively violent." - Vincent Starrett, *Catalogue Fever*

UNUSUAL MADEIRA BOOK SURFACES . . .

Tendril Joseph Lynch (Wilmington, DE) started the digging: "I just noticed a short note about the *A Madeira Party* book in the April 1996 issue of the *Newsletter*. I recently obtained an interesting "Madeira" book called *Our Madeira Heritage* by F. William Sunderman, M.D., Ph.D. (Philadelphia: Institute for Clinical Science, 1979). It includes a reprint of S. Weir Mitchell's 1895 essay, *A Madeira Party*. This book is not listed in Gabler. Any information on this publication?"



Your editor, until she obtained a copy of the Sunderman book about a year ago, had never heard of it either — and consequently it was omitted from our "Checklist of Madeira Books" in the January 1995 *Newsletter*. On page 19 of his book, Sunderman quotes Roy Brady — citing him only as "Brady" with no reference to the work ["Our Madeira Tradition," appended to the 1975 Corti Brothers reprint of Mitchell's classic]. Upon inquiry, Brady revealed that he also was unaware of Sunderman and his book. And then, a bit of elementary sleuthing by fellow Tendril Mannie Berk — a great admirer of old Madeiras and books about them — located our mysterious author in Philadelphia.

Dr. Sunderman, who is 98 (!) years old and continues to work and write, has had a life-long affection for Madeira and Madeira parties. "With an

interest in reviving the Madeira parties of the old Philadelphia families," Dr. Sunderman privately published 500 copies of *Our Madeira Heritage* upon his return from a visit to the island of Madeira. This personal production — with the text simply printed from the typescript — is illustrated with the author's own black and white photos taken on the island. The book is bound in a shiny-bright red leatherette, with the covers and spine decorated and lettered in gilt.

We welcome Dr. Sunderman's contribution to the literature of Madeira wine: a priceless legacy of his Madeira heritage. 🍷

[Mannie Berk informed the *Newsletter* that he is preparing a special Rare Wine Company catalogue devoted to Madeira wine (vintages from 1795 to present), and will be offering signed copies of Dr. Sunderman's *Our Madeira Heritage* for \$35.]



COCKBURN PAMPHLET REPRINTED

Our tireless new member and Port lover, Isaac Oelgart, is launching a series of limited edition pamphlet reprints on the "history, production, distribution and enjoyment of Port wine." As per his announcement, the first in the series — available now from the Port Lover's Library (Isaac) — is J.L.K. Cockburn's little known pamphlet, originally published in 1902, *PORT WINE: From the Vineyard to the Decanter*. The 8 x 5 pamphlet is xerographically reproduced on archival quality paper and hand-sewn with linen thread into card covers. Limited to 156 numbered copies, \$15 postpaid. FAX 603-643-4401 or phone 603-643-2175.

