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# WAYWARD TENDRILS

## Newsletter

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**H. WARNER ALLEN (1881-1968)**  
**Classicist, Correspondent, Wine Connoisseur & Author**  
 by  
**Eberhard Buehler**

*[With this in-depth biographical and bibliographical study of H. Warner Allen, Tendril Buehler has responded in grand style to our request for contributions to a "wine author profile series." Born and raised in vineyard-free Manitoba farm country and schooled in the classics, Eberhard has been a devoted student of wine and its literature since the day he was introduced by L.W. Marrison's newly-published book, Wines and Spirits. Between 1960 and 1980 he formed, "with world-wide unabated collecting," a truly outstanding collection of wine books. A passionate interest in foreign languages—with a special fondness for Italian—has led him to a doctoral program at UNC, Chapel Hill. He savors the thought of one day translating Pietro Bartoloni's 1717 classic panegyric on wine, Bacco in Boemia. A vintage toast to Mr. Buehler! - Ed.]*



erbert Warner Allen was born at Godalming (in Surrey, a little SW of London), on March 8<sup>th</sup>, 1881. It was at Charterhouse that he began his classical education under T.E. Page, noted as a long-time editor of the Loeb Classical Library. A scholarship took him to Oxford,

where he obtained a first class in classical honour moderations in 1902. He also studied modern languages and won the Taylorian Spanish scholarship in 1903. To earn a living, he became a journalist, and in the same year (1908) that saw publication of his first book, an edition of Mabbe's translation of *Celestina*, he was named Paris correspondent of the *Morning Post*. "He thus became immersed in French life at the end of the *belle époque*, and reported the sensational trial of Mme. Caillaux." [DNB]

In 1914 Allen went to the French front as official representative of the British press. He accompanied the British divisions diverted to support the Italians in 1917, and remained in Italy until the following year, when he was transferred to the American Expeditionary Force in France, and accompanied it in its occupation of Germany, where he stayed until March 1919. For his war services he was made CBE (1920) and chevalier of the Legion of Honour. Following important editorial positions at the

*Morning Post* and the *Yorkshire Post* in the late twenties, while at the same time making many contributions to the *Saturday Review*, he retired to Sotwell, in Berkshire, to devote more time to writing books. His output of books was interrupted in 1939 by the war, in which he served as acting wing commander in the Royal Air Force Volunteer Reserves, and from 1940-41 he was assistant deputy director in the foreign division of the Ministry of Information.

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As a writer, Allen was of course best known for his books on wine. He wrote from a solid base of knowledge, having travelled widely in the vineyards of Europe since at least 1908. "... his accurate judgement of wine was recognized by all amateurs qualified to assess this, while, at the same time, he was greatly respected by the leaders of the wine trade." [DNB].



Charles Walter Berry and André Simon spring immediately to mind.

His collaboration with E. C. [Edmund Clerihew, after whom the clerihew was named] Bentley in *Trent's Own Case*, the famous sequel to *Trent's Last Case*, brought him considerable public name recognition. He himself, however, set greatest value on his mystical writings. Influenced by such diverse figures as Plato, Plotinus, William R. Inge ("the gloomy Dean") and T. S. Eliot, he developed a perception of transcendental values and a faith in the immortality of the soul. "This gave him great personal serenity and an outward gentleness of address which made him deeply loved, particularly by the young."

"Warner, as everyone called him, was a man of rather above average height, with kindly features and, as the French politely put it, a *léger embonpoint* of the true gourmet. He was a keen Savage in the heyday of the Savage Club, and was naturally elected to the Saintsbury Club, ... with its limited membership and precious cellar." He entertained well at home and at his club. He loved the outdoors, but was not much interested in sports. He had "a flawless aim for the clues of *The Times* crossword puzzles."

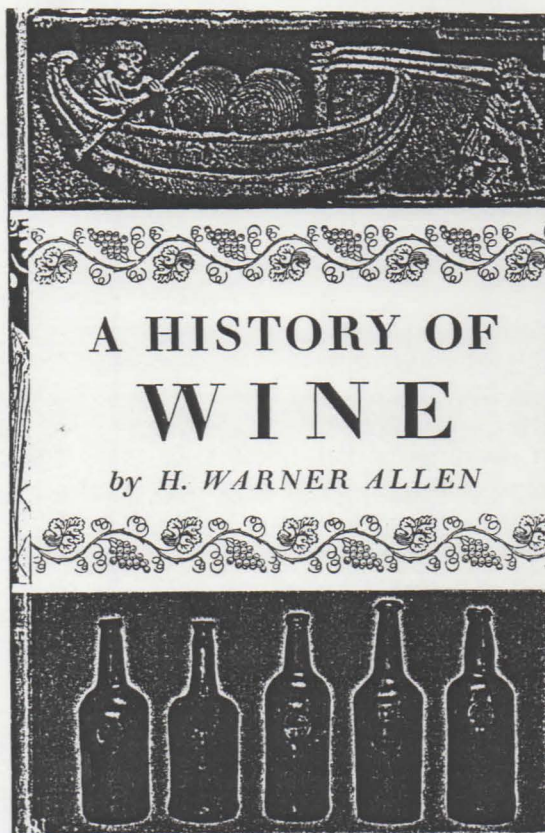
H. Warner Allen married in 1908 and had one son. When Allen "died at Sotwell on January 12<sup>th</sup>, 1968, he was mourned by a large circle of friends, and a school of young disciples who were perhaps more attracted by his philosophy of the table than by his spiritual intimations." [DNB].

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Warner Allen's contributions to the wine literature, as documented in the bibliographic listing below, are generally quite familiar to collectors of wine books. Of particular value to us are the detailed descriptions of specific wine areas and of the people who grow and make the wines, especially in France. His greatest contribution, to my mind, was *A History of Wine*, one of his last books. Here he brought to bear all of his knowledge and experience as classicist, correspondent, and wine connoisseur.

Although few question Allen's authoritative voice, many are far from enamored of his wine-writing style; and the fact that I can find only one and a half of his books in print today [*Romance of Wine*, in a Dover reprint, and *Trent's Own Case*, in a 1988 paperback edition], tells me that they are in a majority. According to Nicholas Faith, "Saintsbury became the model for a whole school of author-gourmets. These were characterized by Cyril Ray as the 'baroque school' of English wine writers, and indeed the style of such oenophiles as Warner Allen, Maurice Healy and André Simon does now seem excessively florid." [Winemasters, 144]. Colin Fenton,

writing in 1974 ["Books on Wine" in *Christie's Wine Review*] about wine books and their authors, says there is much to be learned from Warner Allen and that his kind of writing "is essential if we are to sharpen our perception and taste ... I know also that he was a sincere lover of wine and he wished to express this. But I find the extravagance of his style grows stale and makes me irritable: when he describes a wine as the 'Terpsichore of Madeiras' I am not certain without going to the dictionary what he means." Granted, this is not the stuff of modern man. In those days, however, many writers did write that way, and perhaps the difference is that modern wine writers, while literate to a fault, eschew a literary style, perhaps to avoid the appearance of élitism.



Let's look at a few typical modern descriptions of highly rated wines: "the well-focused currant, cherry, mineral and toasty oak flavors are deftly balanced, expanding on the finish where the herb, chocolate and smoke notes enhance the pure fruit" (a Sonoma County cabernet); or, "delivers amazing toast, butterscotch, honey and ripe fruit complexity, but also kicks in on the finish with awesome intensity ..." (a Montrachet); or, "a cascade of spicy, cinnamon-nutmeg-scented, toasty almond, pear, honey and apricot flavors weaving through the finish." (a Napa semillon); or, "focusing its black cherry, currant and berry flavors like a laser through the cedar, toast and anise layers."



(a \$1000 Graves); or, "Ripe, rich, intense and deeply concentrated, packing in tiers of ripe pear, honey, hazelnut and butterscotch. An altogether complex and wonderfully crafted Chardonnay that's long and flavorful on the finish." But you know how they go.

Now here are a few Warner Allen notes: "a distant suggestion of new-mown hay or perfumed flowers" (a Traminer). Or, a wine "made from the chenin blanc grape ... with its peculiar clean, quince-like flavour" (an Anjou Chavagnes) [*Wines of France*, 49-50]. Or, "the mellow lusciousness, the melody of intricate sweetness, the magic scents woven into one oblivious fragrance ... one sip of that wine silences all criticism, for it enchants the senses" (Yquem) [*White Wines and Cognac*, 52]. Or, "The nose was enchanted by a bouquet of flowers, discreet and penetrating, which reminded me of the jasmine ..." (Château-Grillet) [*Wine and Food*, No. 89, 16]. Or this description of a 1921 Bernkasteler Doktor Trockenbeerenauslese, bestes Fuder, which Allen drank with Mr. Thanisch: "When the cork was drawn and the wine poured, the place was filled with a perfume of many flowers. Walk on a sunny summer day between two cottage borders baking in the sun, which are so thick with full-blown flowers that all the scents are merged in a single music. A breeze must be blowing so that the fragrance is not heavy or sickly, but fresh, delicate and ever-changing. So our nostrils were delighted with that wine." [*Romance of Wine*, 112].

There you have it – a choice between science and poetry as an enticement to enjoy any given wine. To me, wine without poetry is just an alcoholic beverage, only now it's going to cost you 200 dollars to get happy, rather than just 20. Allen is more likely to get me to the table than is a flavors and fragrances salesman. Regrettably, in both cases – considerably less so with Allen – wine seems to be divorced from its source, the grape. In one of his *Wine and Food* articles (No. 68, 1950: "The Wines and Truffles of Bonnacoste"), Allen talks about "that straightforward grape flavour which is the soul of every honest wine." One of my favorite eating grapes happens to be the muscat, on which I got hooked when living in Italy and ate the better part of a kilo a day during the short season, four years in a row, to the great amusement of the local fruit vendors. As a connoisseur of the muscat grape, I felt I could judge a muscat-based wine without reference to anything else. I wish I could do the same with riesling or chardonnay or pinot noir, or whatever. Now if only we could get people to switch from chocolate and cherries to grapes ... However, to be fair, I should not omit what Allen says about another wine in the same article just referred to: "it possessed that bouquet which only time can give, not only the ordinary fragrance of the grape, but the subtler scents that arise from alcohol in combination."

And again, about still another wine: "... if the taste of raspberry combined with the scent of a violet does not describe it, I can only refer the reader to the Greek wine that Hermippus called mellow with its perfume of violet, rose and hyacinth."

Actually, the most interesting passages in Allen are his descriptions of vineyards and the people who tend them and make the wine. He gives us the big picture, puts wines into context, tells us about the important characteristics of wines made from a particular grape variety grown in a particular area. In fine, he educates us about wine, stimulates our interest.

Speaking of vintage time at Schloss Johannisberg, Allen says: "During the vintage the monotony of the vines which makes the landscape of most wine-districts dull and disappointing is broken by the figures of the vintagers, eighty of them, working their way upwards through the ordered rows. Everywhere that one may turn there are vines, marshalled vines, covering every cavity and fold in the hills, so neatly trained and disciplined that the landscape seems to consist of very orderly greenish-golden waves such as might appeal to that Academic school of artists who combed and brushed their sheep before they painted them." [*Romance of Wine*, 132]. This has the effect, whether intended or not, of raising my expectations for the wine of Schloss Johannisberg.

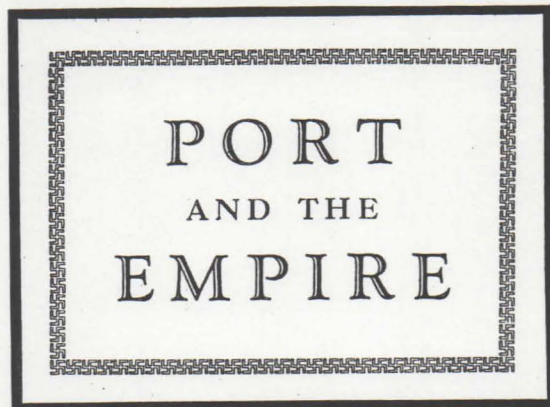
I was interested to know how Allen acquired his knowledge of wine, and in tracing his career, I think I see a fairly direct link between his writing and wine. As Paris correspondent for the *Morning Post*, he had ample opportunity to travel throughout the wine country. And that included the war years, when many battles were fought in renowned wine areas, such as Champagne.

#### Allen's first written reference to wine?

From 1910 to 1915, Allen contributed six articles to *Cornhill Magazine*, in publication since 1860. A stirring account of the flooding of the Seine in Paris by an on-the-scene journalist is the earliest piece by Allen that I have seen. The opening sentence sets the tone: "At ten minutes to eleven on the morning of Friday, January 21, 1910, almost the very hour at which on another January 21 Louis XVI mounted the scaffold, the power station from which all the public clocks of Paris are worked by compressed air was flooded by the Seine: all the clocks stopped simultaneously with military exactitude ..." There is no hint here of the wine writing to come, and the only reference to wine was in the description of soldiers "standing on guard at dangerous points or gathered round fires of wood-paving blocks and drinking coffee and hot wine." I wondered if by some chance this was the first wine reference in Allen's writing, though it



does not seem likely. Perhaps someone will find something on wine in his earlier reports for the *Morning Post*, long before the series on Port wine in 1925.



In the same year (1910), there was a literary piece on Rostand and Aristophanes, of interest to me particularly because Aristophanes had been the subject of my Master's thesis when I was a classics student. But of more general interest is *An Airship Voyage* (1911), Allen's report of his participation in the flight of a dirigible built for the *Morning Post* by Lebaudy Frères. After four trial flights and a lengthy wait for favorable weather, while the party ate and slept at the hotel of the Maison Rouge and did "justice to the excellent food ... [and] the good red wine," the airship took off from its base at Moisson (near Mantes). The flight followed the Seine to Rouen, then continued to the coast at St. Valéry en Caux, whence it began the Channel crossing. Allen comments on the sights, the technical details of the flight, as well as the somewhat difficult conditions on board, and finds time to enjoy "the placid content of being one with the subtle element of the air and of sharing for a time the superiority of the birds over our grosser humanity." On reaching England, they passed over Rottingdean and Brighton, and then Charterhouse at Godalming, so familiar to Allen, on the way to the final landing place at Farnborough. After some difficulty in the approach, they made a second attempt and landed successfully. In his biographical entry in the *DNB*, Yoxall says: "As an extramural obligation to his proprietor he participated in the cross-Channel flight of the *Morning Post* dirigible, which ended in disaster; but he fortunately escaped almost unscathed." In Allen's article there is no mention of physical injuries, and he may well have stiff-upper-lipped the incident.

Allen wrote two articles for *Cornhill Magazine* in 1915, based on his visit to the battlefronts in the first world war. The first was "Along the Fighting Line" in Champagne, near Châlons-sur-Marne, just outside the main vineyard areas. Allen was struck by the beauty of the countryside, which reminded him of home. "Around

us, flowers, birds, and insects were rejoicing in the coming of the spring, as though humanity and its universal war mattered not at all; the jays were more annoyed by our appearance than by the cannonade, which as we advanced became more and more noisy and incessant, and the cuckoo took advantage of each lull to mock the violence of man." And again later, amid the descriptions of the activities at the front lines: "A brimstone butterfly fluttered over the oxlips that grew in profusion along a little ditch, and a bright green beetle sunned itself in a patch of moss. I only saw one living thing that was afraid, a brown linnet which suddenly rose from a bush and flew about in a state of wild alarm after a particularly loud explosion." And, describing a dogfight between a French and a German aircraft: "Up they went in spirals, like falcon and heron ... The German aeroplane quivered a little and then began to fall, struggling like a wounded bird to right itself." Amid the explosions of shells: "Rising from the desolate white slope in front of me was a skylark, singing as Shelley heard it sing, and, with its little wings beating bravely, soaring serenely, as it seemed, into the very line of fire." And there was more; but those images, together with his pictures of the people who were participants in the war, convince me that Allen's later wine writing would have been soundly based in his own observations of the winemakers and their vineyards.

In the second war article ("In French Lorraine"), which describes the defence and saving of Nancy, he talks about how well the troops ate even at the front lines. "The regimental cooks, one of whom in civilian life was the chef of a well-known restaurant, invited us to taste the soup and meat which they were cooking ... [The men exchanged] with their officers that respectful chaff which the splendid *camaraderie* of the French Army allows. The only suggestion that they could make for the improvement of their rations was that their daily allowance of wine might be increased." Allen ends with a flourish, quoting a French colonel who said he loved the war – it was his profession. He had received a battlefield promotion from major. He exulted in the fact that the French had only 80 casualties to 2000 Germans. "... today we should only be too happy if the Boches would try once again to reach Nancy by way of Ste. Geneviève."

Although there are almost no references to wine in the war pieces, we know that Allen was taking advantage of his situation. In the chapter on Champagne in *The Wines of France*, Allen describes the riots of 1911. "As soon as the news reached Paris, I hurried down to Epernay, which was the centre of the trouble ... It was doubtless regrettable that the vigneron should have had recourse to direct action, to use the phrase current in those days of revolutionary Syndicalism, but it is satisfactory to know that they



attained their object, which was the interest of every Champagne drinker, and it is hard to see how they could have attained it by constitutional means." [pp 185-6]. It seems to me Allen was always a champion of the working vigneron. In 1914 he wrote an article sympathetic to Syndicalism for *Cornhill Magazine*. He made the case for "Real Syndicalism" as rooted in agriculture – conservative and patriotic, not to be confused with its radical elements. The day after the strike riots of Draveil, Vigneux and Villeneuve St. Georges (near Paris, about 1909), Allen "had a conversation with some thirty or forty desperate men, who had taken refuge in a dismal little wineshop ...". They were suspicious; the day before, a French journalist taking photographs had barely escaped with his life. They knew they would be arrested, while the organizers would go scot-free. Later, Allen travelled down to Nice for the Congress of Agricultural Syndicates, together with an official of the union, a Bordelais. The delegates at the Congress represented many provinces; they were all united by the bond of agriculture and were not interested in forming any political alliances, whether Radical or Socialist. However, almost all of them expressed patriotic support for the proposed extension of military service from two to three years. One of the southerners said: "I admit we have occasionally forgotten law and order when we found that we were being ruined by these abominable Algerian wines and those faudulent concoctions they make in Paris. But ... you will find no shirkers in the Hérault when it comes to meeting the military preparations of Germany." Sitting next to this vigneron was the militant president of one of the wine-growers' syndicates. "He had created a sensation in Paris, a little time before, by declaring the the Midi would rise as one man and fight to the death against the Government and the rest of France, if the least-favoured-nation treatment were not imposed on Algerian wines, and if such stringent regulations were not devised for Morocco that it would be practically impossible to grow wine there at all. As far as wine was concerned he was an uncompromising revolutionary, but when it came to the national question of three years' service he said not a word in objection to the patriotic sentiments of his friend from the Hérault ..."

Back to the subject of war, in *The Wines of France*, Allen says that he owes to the war a very friendly acquaintance with still Champagne. After the battle of Champagne, September 25, 1915, he ordered two bottles of Ay Blanc '93 and by candle-light he spent the night writing the description of the battle. "... thanks to Ay '93, despite all interruptions, the work was finished before dawn broke, and the two bottles as well, and I registered an irrevocable vow of gratitude to my coadjutor of the night." [pp 189-191].

In his piece for *The National Review* in 1919 ("The American Achievement"), Allen implies that the American victory in the Argonne-Meuse battle just before the Armistice in 1918 was won by force of numbers rather than competence: 260,000 against 60,000 Germans, according to French intelligence. The Americans did not profit "by the experience bought so dearly by the French and British. There were political considerations which made these authorities anxious to announce a purely American victory, and such considerations had at least as much influence on American war policy as they deserved." Allen's detailed account of the battle seems quite at odds with American accounts, at least those I've seen. A little of the heady wine of international politics.

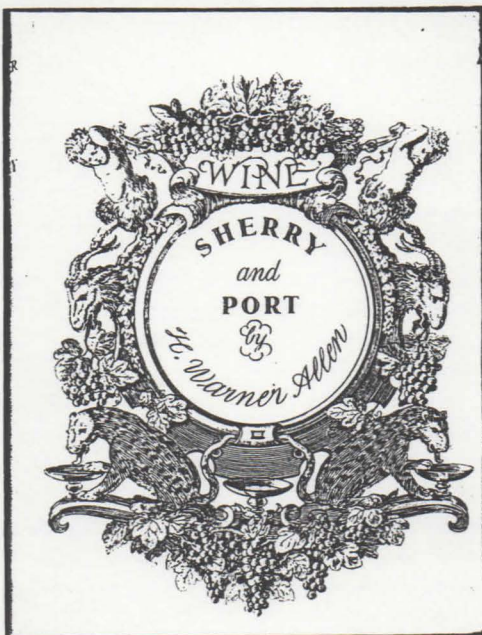
The first book Allen wrote for publication in book form was also on the war: *The Unbroken Line* (1916). The line referred to ended at Nieuwpoort (between Dunkerque and Oostende). Writing about a café in Verdun: "It could not be said that the café had much to offer in the way of variety. Alcohol in the French sense – that is, spirits of all kinds, liqueurs, vermouths, and the like – had been sternly suppressed by military law, and the place of such drinks had been taken by what are known as *boissons hygiéniques*. A man could have his choice between beer, wine, Madeira, and port, which do not come under the French heading of 'alcohol,' and beer and port were decidedly the favourites. The port had a curious taste, and one might well feel sceptical as to whether it had ever seen the shores of Portugal. But it had one great advantage: it was served in champagne glasses, and this honour seemed to give it a flavour which its grapes could never have bestowed. ... there was as much laughing and joking over a single glass of port as there might be in other countries over several bottles of champagne." [pp 119-120].

As late as 1920, and before his first wine book, as such, Allen continued on the subject of the war. The illustrations for *Our Italian Front* were by Martin Hardie (1875-1952), an artist and museum official, whose magnum opus was an almost-completed history of British water-colour painting, published in three volumes 1966-68.

Once he started writing about wine, the war faded into the background, and as far as I know, he did not write about the second World War. There is a hiatus in his output from 1939 to 1946, when he began writing about mysticism and did not return to full-length books on wine until 1950, with a history of Berry Brothers, the wine merchants. In fact, one of Allen's activities during the war was to be an active participant in the wine trade by volunteering to help Hugh Rudd at Number Three Saint James's and staying on for over four years [*Number Three Saint James's Street* magazine, Spring 1968]. This would



help explain why he was asked to write the history of the firm. From the same issue: "He was perhaps not the ideal person to have to try to cope with thirsty American soldiers [echoes of his 1919 article on the battle of the Argonne?] or with the problems of rationing out the firm's dwindling stocks as strictly as possible, but we like to think that this was in many ways a happy time for him and we will certainly always remember him with great affection." [obituary notice].



There are quite a few passages in Allen's wine books that are copied or adapted from prior articles or books. To mention only a few: material on Orvieto in *Italy from End to End* reappears in *White Wines and Cognac*; "In Quest of Wine and Lampreys" in *News From the Wine Country* was expanded in *Through the Wine Glass* as "Lampreys at St. Emilion and an Anatomy of Snoring." Many great artists are auto-plagiarists. Johann Sebastian Bach comes to mind and I hope the comparison would not be odious to either of the two.

Let me bring up once again the subject of Allen's style, which many, especially younger wine aficionados find tiring or boring or irritating. Allen himself realized that people would say his writing was "a deal of pomp and balderdash ... The writer can only plead in his defence that he wrote what he has written mainly to please himself." [*Romance of Wine*, 17]. I wonder if perhaps he might have shared the thought expressed by George Eliot in a letter of September 11, 1871: "I have the conviction that excessive literary production is a social offence."

I must confess that I find Allen's war writing better, in a sense, than much of his wine writing, except where the latter gets deep down and personal about wine people and their grapes. But I could no

more imagine wine literature without Allen than the world of wine without the great wines of Sauternes, or the Rheingau, or the Mosel. To quote Allen one last time on "the extravagance of perfection," which may make Château Yquem itself cloy. The greatest Sauternes, the Trocken-Beeren Auslese of the finest Rhine wines, are magnificent, luscious, delicious and a score of other ecstatic epithets; if they fail a trifle, it is from lack of simplicity, from an excess of qualities ... The great Rhine wines in particular are apt to leave an almost syrupy film on tongue and palate, which though pleasant enough at first, becomes tedious after a time, and demands some young and rasping wine to clear it away." [*Romance of Wine*, 114]. Thanks, Warner, for helping me describe your writing style. But don't you dare take any of those wines away from me.

Allen, needless to say had many friends. Part of the reason was, I think, his sense of humor, without which it is difficult to form friendships, and impossible to retain them. André Simon held him in high regard, and asked his "oldest friend in the world of letters" [*In the Twilight*, 53] to write the book on Sherry for the *Constable Wine Library*, as well as the chapter on Port in *Wines of the World*. We visited André Simon at his home near London late in 1969 and had a wonderful chat with him about his books. One of the things he said, on parting, was that he missed his friends and that he must not keep them waiting much longer. One of them, surely, was H. Warner Allen.



"Books and bottles breed generosity, and the bibliophile and oenophile go through life scattering largesse from their libraries and cellars." - H.W. Allen, *Through the Wine Glass*, 1954.



# H. WARNER ALLEN: A BIBLIOGRAPHY

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Re-issued 1923 in series *Broadway Translations*. 21 cm. xci, 345 pp. [Source: WorldCat]
- 1916 **The Unbroken Line. Along the French trenches from Switzerland to the North Sea. By H. Warner Allen, the special representative of the British Press with the French armies in the field (1915-1916). With illustrations and maps.** *London: Smith, Elder & Co, 1916. 20.5 cm. 328 pp.* Photo plates and maps, one of them a foldout. Blue cloth. [Source: UNC Rare Book Collection.]
- 1919 **The American Achievement.** *London, 1919. 24 cm. [527]-538 pp.* Detached from *The National Review* 73, March/August 1919. [Source: WorldCat].  
  
About the Argonne-Meuse Battle, 1918.
- 1920 **Our Italian Front, painted by Martin Hardie, described by Warner Allen.** *London: A. & C. Black, Ltd, 1920. 22.5 cm. ix, 203 pp.* 50 colored plates (incl. front.), folding map. Plates accompanied by guard sheets with descriptive letterpress. [Source: NUC]
- 1924 **The Wines of France.** *London: T. Fisher Unwin, (1924).* Printed by Hazell, Watson & Viney, London. 23 cm. 261, (3b) pp. White cloth-backed maroon cloth.  
  
First published July 1924; Fifth Impression December 1924. NUC's copy is "Second impression September 1924."
- 1924 **The Wines of France.** *New York: Brentano's, 1924.* Printed by Hazell, Watson & Viney, London. 22.5 cm. 261 pp. Cloth backed boards, paper label on spine. [First U.S. edition]  
  
Later printings have identical format, but no date.
- 1924 **Claret.** *London: T. Fisher Unwin, (1924).* Printed by Hazell, Watson & Viney, London. 19 cm. 44 pp + foldout color map at page 5. White cloth-backed maroon cloth.  
  
Extracted in greater part from *The Wines of France*.  
Also published in paper wraps folded over blanks. 16.5 cm. 44 pp + 2-page map in color at page 23.
- 1925 **Port and the Empire. Being a Series of Articles by H. Warner Allen.** [London]: [1925]. Printed by Eyre & Spottiswoode, London. 21.5 cm. (2 blank), (1 + 1 blank), 25, (1), (2 blank) pp. Maroon wraps, sewn. Paper label. [Source: WorldCat, locating it at Cal. State, Fresno]  
  
Publisher G.G. Sandeman [?]. Six articles, dated Oporto, June/July 1925, originally published in the *Morning Post*, London.
- 1925 **The Devil that Slumbers.** [Source: *Who Was Who*].  
  
WorldCat lists 2<sup>nd</sup> edition, London: Hamilton, ?1930; 1939. 20 cm. 320 pp.
- 1927 **Italy from End to End. With a map.** *London: Methuen & Co., (1927).* Printed by Butler & Tanner, Rome and London. 23 cm. v, 240 pp + 8-page Methuen catalog. Endpaper map. Dark green cloth.
- 1927 **Italy from End to End. With a map.** *New York: Dodd Mead & Company, 1927. Identical.* [Source: UNC]
- 1928 **The Nymph and the Satyr...** *London: J. Hamilton, Ltd, (1928).* 19 cm. 286 pp. "A sundial edition."  
[Source: NUC. *Who Was Who* lists date as 1927]
- 1930 **Gentlemen, I Give You - Wine! Criterion Miscellany No. 17.** *London: Faber & Faber, (1930).* Printed by Trend & Co, Plymouth. 20 cm. 38, (2b) pp. Cloth backed boards.  
  
Also published in green paper wraps folded over blanks, else identical.



- 1931 A catalogue of some manuscripts and early printed books illustrating 'The art of good living' from the collection of André L. Simon, January 1931, exhibited at the First Edition Club... London: The Pelican Press, (1931). [Source: NUC]
- 1931 Rum. *The Englishman's Spirit*. London: Faber and Faber, (1931). 20 cm. 32 pp. [On cover: *Criterion miscellany*. No. 34]. [Source: Noling + NUC.]
- 1931 *The Romance of Wine*. London: Ernest Benn Limited, 1931. Printed by the Whitefriars Press, London and Tonbridge. 25 cm. 264 pp + 4 plates and 2 foldout maps. Rose cloth. There was also a dustjacket, which I have not seen.  
  
First edition. The chapter on port, "Port, the Wine of Philosophy," was translated and published separately in Portugal by the Port Wine Institute in 1946 (q.v.).
- 1932 *The Romance of Wine*. New York: E.P. Dutton & Co., 1932. Same printer and pagination. 24.5 cm. Rose cloth. On verso of title page: "First edition." [Source: UNC Davis Library].  
  
There was a later printing in blue cloth, with date on verso of title page. The Dover paperback reprint of 1971 (22 cm) is the only Allen wine book currently listed in "Books in Print."
- 1933 *Mr. Clerihew, Wine Merchant*. London: Methuen & Co., (1933). Printed by T. and A. Constable at the University Press, Edinburgh. 19 cm. (8), 277, (1) + 8 catalog pages. Blue cloth, dj. [A novel.]
- 1933 *Sherry. With an Appendix on Shippers and a folding map. Constable's Wine Library*. Edited by André L. Simon. London: Constable & Co., (1933). Printed by Wyman & Sons, London. 19 cm. (6), 117 pp + large foldout map at end. Brown cloth.
- 1936 *Trent's Own Case*, by E.C. Bentley, author of "Trent's Last Case" and H. Warner Allen, author of "Mr. Clerihew, Wine Merchant." London: Constable & Co, (1936). Printed by the Whitefriars Press, London and Tonbridge. 19 cm. v, 314 pp. Orange cloth. [Source: UNC Davis Library].  
  
A wine reference appears on the title page – a quotation from the Odyssey (iv, 219-226) in which Jove's daughter Helen drugs the wine they were drinking with an herb that banishes all pain and brings forgetfulness of every evil (a draught of Nepenthe and Forgetfulness). There is a chapter titled "Felix Poubelle 1884" in which a champagne cork as a piece of evidence is traced with the help of "William Clerihew, the renowned and erudite wine-merchant..."
- 1936 *Trent's Own Case*, by E.C. Bentley and H. Warner Allen. New York: A. A. Knopf, 1936. 20 cm. 324 pp. [Source: NUC & WorldCat]  
  
Also New York: Grossett & Dunlap, 1936, 20 cm, 324 pp; Leipzig: B. Tauchnitz, 1937, 18 cm, 285 pp; London: Constable, 1937 (Popular edition); Penguin Books, 1946, 18 cm, 256 pp; New York: Harper, 1980, 18 cm, 324 pp. [Source: WorldCat].
- 1936 *The Uncounted Hour; a crime story*. London: Constable & Co, (1936). 19 cm. viii, 311 pp. [Source: NUC]
- 1937 *Death Fungus*. London: Constable & Co, (1937). 19 cm. v, 314 pp. [Source: NUC]
- 1939 Aymoz, Emile [chef]. *For special occasions: favourite menus of 1938*. London: The Dorchester Hotel, 1939. 22 cm. 24 pp. Plates. [Source: WorldCat – copy in Guildhall Library].  
  
Allen was a contributor (?)
- 1946 *The Timeless Moment*. London: Faber and Faber, (1946). 21 cm. 247 pp. "First published in Mcmxlv." [Source: NUC]  
  
The subject is mysticism.
- 1946 *Vinho do Porto, o vinho da filosofia. (Versão do capítulo VII da obra de ... «The Romance of Wine» – Londres, 1931. Autorizada pelo autor. Apresenta-a Mário Bernardes Pereira. Desenhos de J. Mirão)*. [Porto]: Instituto do Vinho do Porto, 1946. Tip. J.R. Gonçalves. 26 cm. 102 pp. Illustrations, maps. "Apêndice" (p. [93]-102): Vindima no Douro, por Bo Beskow. [Source: IVP (1947 addenda) + NUC.]



- 1947 **Lucy Houston, D.B.E., "one of the few," a memoir.** *London: Constable, (1947).* 19 cm. 173 pp. Portraits.  
[Source: NUC]  
Lady Fanny Lucy Houston (Radmall), 1857-1936.
- 1948 **The Happy Issue.** *London: Faber and Faber, (1948).* 21 cm. 288 pp. [Source: NUC]  
The subject is mysticism.
- 1948 **The Saintsbury oration delivered by H. Warner Allen at the 32nd meeting of the Saintsbury Club, 22 April, 1948.** *London: Curwen Press, 1948.* Privately printed for the Saintsbury Club. 15 pp. [Source: Gabler]
- 1948 **"Miser of Armagnac" in Spectator; reprinted in Spectator Harvest.** *British Book Centre, 1953.* Pages 151-155.
- 1950 **Number Three Saint James's Street. A History of Berry's, the Wine Merchants. Foreword by James Bone.** *London: Chatto and Windus, 1950.* Printed by William Brown & Co., London. 20.5 cm. 269, (1) pp + 6 plates. Photo portraits of Berry and Rudd. Light blue cloth.
- 1951 **The Uncurtained Throne.** *London: Faber and Faber, (1951).* 21 cm. 217 pp. [Source: NUC. *Who Was Who* lists date as 1950]  
The subject is mysticism.
- 1951 **A Contemplation of Wine.** *London: Michael Joseph, (1951).* Printed by Unwin Brothers at the Gresham Press, Woking. 20.5 cm. 232 pp. Red cloth, dj.  
The "By the Same Author" listing on verso of half title includes *Number Ten Saint James's Street* [sic]!
- 1951 **Natural Red Wines, with Report on the Red Wines of America by Frank Schoonmaker.** *London: Constable, (1951).* Printed in GB by Fletcher & Son, Norwich. 19 cm. vii, (1), 319, (1) pp. Blue cloth, dj.
- 1952 **Sherry and Port.** *London: Constable, (1952).* Printed in GB by Fletcher and Son, Norwich. 19 cm. (8), 214, (1) pp. Blue cloth.
- 1952 **White Wines & Cognac.** *London: Constable, (1952).* Printed in Great Britain by Fletcher & Son, Norwich. 19 cm. (6), 278, (1) pp. Blue cloth, dj.
- 1953 **"Burgundy" and "A Gathering of Many Wines" in How to Choose and Enjoy Wine, edited by Augustus Muir, With contributions also by Campbell, Hennessy, Langenbach, Simon, et al.** *London: Odhams Press, 1953.* 19 cm. 160 pp. Illustrations. Burgundy cloth, dj.
- 1954 **Through the Wine-Glass.** *London: Michael Joseph, (1954).* Printed by Unwin Brothers at the Gresham Press, Woking. 21 cm. 244 pp. Maroon cloth, dj.  
The "By the Same Author" listing on verso of half title includes *Number Ten Saint James's Street* [sic], as in *A Contemplation of Wine* above.
- 1955 **A Stag party with "Men only." Guests: H. Warner Allen [and others].** *London: Newnes, (1955).* 23 cm. 174 pp + 10 plates. Illustrations. [Source: NUC & WorldCat]  
Includes *The editorial banquet* by H.W. Allen. Other contributions include *The Churchill murder plot* by B. Newman, *What became of the bicycle girls?* by Jean Qui Rit, *From bar to bar with Colonel Chinstrap*, etc.
- 1957 **Good Wine From Portugal. Original lino-cuts by Aleksander Werner.** *London: Sylvan Press, (May 1957).* Printed by Benham & Co, Colchester. 18.5 cm. 59, (5) pp. Illustrations and decorations in brown. Decorated wraps, folded over.  
A revised and enlarged edition was published in 1960. [Source: WorldCat: 71 pp; Gabler: 75 pp].
- 1961 **A History of Wine. Great Vintage Wines from The Homeric Age to The Present Day.** *London: Faber and Faber, 1961.* Printed in Great Britain by Ebenezer Baylis and Son, Worcester. 22 cm. 304 pp + 8 glossy plates. Maroon cloth, dj.  
Second impression 1962.



- 1961 **A History of Wine. Great Vintage Wines from The Homeric Age to The Present Day.** New York: Horizon Press, (1961). Printed in Great Britain by Ebenezer Baylis and Son, Worcester. 22 cm. 304 pp + 8 glossy plates. Maroon cloth., dj. [First American edition]
- 1962 **The Wines of Portugal. With 24 colour photographs by Percy Hennell and 2 maps.** New York, Toronto, London: McGraw-Hill Book Company, (1963). Printed by Drukkerij Holland, Amsterdam. Produced for McGraw-Hill by George Rainbird, London. 27 cm. 192 pp + 21 color plates and 2 color maps. Color photo endpapers. Blue cloth, vellum-like back, dustjacket.
- 1962 George Rainbird. Also published by Michael Joseph, London. [Have seen only the 1963 edition].
- 1964 **Vinets historia. Stora Årgångsviner Från Homerisk Tid Till Våra Dagar.** Lund: Bonniers, (1964). Printed by Berlingska Boktryckeriet, Lund. 23.5 cm. 219, (1) pp + six glossy photo plates. Portrait of Dionysos tipped-in facing title page. Cloth backed boards, dj.
- Translation into Swedish by Carl A. Andersson.
- 1966 **De edele wingerd en de grote wijnen van Portugal.** Rotterdam: Donker, 1966. Dutch translation. [Source: WorldCat].
- 1967 **"The Wines of Portugal" in Wines of the World,** edited by André L. Simon. New York, Toronto, London, Sydney: McGraw-Hill Book Company, (1967). Printed in Great Britain and The Netherlands. 28 cm. 719 pages, including numerous color photo plates. Maps. All maps and illustrations are indexed. Cloth, boxed. Allen's contribution is at pages 387-488.
- This book had gone to a seventh printing by 1974. Also published 1969 in a limited edition of 265 copies "expressly designed and bound by Zaehnsdorf of London for the Arcadia Press." 28 cm. 719 pp. [Source: WorldCat].
- n.d. **"On Mixing of Wine Cups" in Summer Wine Coolers.** London: Friends of Wine. (8) pp. Illus. [Source: Noling]



### Contributions to Periodicals

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| 1910 The Seine in Flood. <i>Cornhill Magazine</i> , Series 3:28, pp 364-371.  | 1950 The Wine and Truffles of Bonne-Coste. <i>Wine and Food</i> , No.68 (Winter), p 90.                              |
| 1910 The Real Cyrano, 'Chantecler,' and 'The Birds.' <i>Cornhill Magazine</i> , Series 3:28, pp 832-845.  | 1951 Jerez and Oporto Revisited, with a Postscript on Elizabethan Sack. <i>Wine and Food</i> , No.70 (Summer), p 71. |
| 1911 An Airship Voyage. <i>Cornhill Magazine</i> , Series 3:31, pp 376-389.   | 1951 The Eden of Armagnac. <i>Wine and Food</i> , No.72 (Winter), p 197.   |
| 1914 The Real Syndicalism. <i>Cornhill Magazine</i> , Series 3:36, pp 200-212.  | 1952 In Quest of Wine and Lampreys. <i>Frank Schoonmaker's News from the Wine Country</i> , Spring-Summer, p 27.     |
| 1915 In French Lorraine. <i>Cornhill Magazine</i> , Series 3:38, pp 601-613.  | 1953 The Problem of Foie Gras. <i>Wine and Food</i> , No.79 (Autumn), p 155.   |
| 1915 Along the Fighting Line. <i>Cornhill Magazine</i> , Series 3:39, pp 340-354.   | 1955 Brillat-Savarin and the Art of Good Living. <i>Wine and Food</i> , No.85 (Spring), p 11.                        |
| 1919 The American Achievement. <i>National Review</i> 73 (1919: Mar/Aug), pp 527-538. (As "American Military Achievement; a British View" in <i>Living Age</i> 302: 28-36, July 5, 1919.) | 1955 The Birth-Pangs of Vintage Claret. <i>Wine and Food</i> , No.88 (Winter), p 198.                                |
| 1935 Planes Useful to Agriculture [?]. <i>National Republic</i> 22:12, March. [This may not be the same H.W. Allen.]  | 1956 The Quest of the Golden Wine [Château-Grillet]. <i>Wine and Food</i> , No.89 (Spring), p 15.                    |
| 1937 A Roman Mrs. Beeton [Book Review]. <i>Wine and Food</i> , No.14 (Summer), p 52.  | 1956 The Table Wines of Portugal. <i>Wine and Food</i> , No.91 (Autumn), p 161.                                      |
| 1948 A Gourmet of the Naughty Nineties (Newnham-Davis). <i>Wine and Food</i> , No.57 (Spring), p 11.  | 1957 A Fantastic Wine [Portugal: Collares, near Cintra]. <i>Wine and Food</i> , No.94 (Summer), p 80.                |



- 1958 A Gastronomic Silver Jubilee. *Wine and Food*, No.100 (Winter), p 226.
- 1959 From the Inside. *Number Three Saint James's Street*, Spring, p 2.
- 1959 Science Prescribes Wine in the U.S.A. *Wine and Food*, No.103 (Autumn), p 153.
- 1960 The Tragedy of Greek Wine. *Wine and Food*, No.105 (Spring), p 2.
- 1961 Fine Wine in a New World—A Dream. *Wine and Food*, No.112 (Winter), p 225.
- 1965 From the Inside. *Number Three Saint James's Street*, No.23 (Autumn), p 2.
- 1966 Château Margaux 1900 - Fifty Years Ago. *Wine & Food*, No.130 (Summer), p 18.
- 1966 The Short-Lived Cult of Beeswing. *Wine & Food*, No.132 (Winter), p 18.
- 1967 Claret Vintage 1749 in Scotland - Beeswing Redivivus. *Wine & Food*, No.134 (Summer), p 12.
- 1968 They Came to Number Three - 28. Strange and Brown. *Number Three Saint James's Street*, No.28 (Spring), p 7.



### Bibliographical Postscript

As indicated in the above biography, H. Warner Allen also contributed articles to the *Saturday Review* (British) while engaged as a correspondent for the *Morning Post* and the *Yorkshire Post*. I was unable to track down any of these contributions, but pursued a collateral track in the *Saturday Review* published in New York, beginning 1924 (supported during its first year by *Time* magazine). There I looked for references to Allen and found a few mini-reviews of his books, interesting because they were written during prohibition. In the December 6, 1924 issue (p 362) in "A List of Books for Christmas": "*The Wines of France*, by H. Warner Allen (Brentano's) for the anti-prohibitionist who draws a melancholy delight from the joys of the past." And in the October 8, 1932 issue (p 167): "The ideal Christmas present for a man who wants to get ready for the eventual return of the palate, who is weary of cocktail and gin, will be the delightful Mr. Warner Allen's *The Romance of Wine* (Dutton)." In the September 2, 1933 issue (p 83-84), with the nation waiting for the states to ratify the Repeal amendment, the *Saturday Review* offered its readers more new books on wine, with "the intention of teaching the suffering American public, and especially its post-Volstead generation, something of the arts and mysteries of

choosing and drinking wine." Of course, "many delightful classics on the subject" were already available, and the editor lists them here, including three by H. Warner Allen, two each by Shand, Simon and Berry, as well as books by Saintsbury, Robson, and a solitary French entry by Maurice des Ombiaux. To show why these books were necessary, the editor reports a visit to Berry Brothers by a "distinguished publisher" and how he "mortally offended" the venerable merchants with his wine-buying *faux pas*. The editor then illustrates "this happily endless theme by reprinting here the bookplate of Mr. Francis Berry, connoisseur of art as of vintages." (see *Wayward Tendrils*, April 1997).

Of special interest in connection with Allen's Spanish studies is an edition of J.E. Wessely's *Spanish-English Pocket Dictionary* published by Routledge, London, n.d., and listing H. Warner Allen as editor. [Source: WorldCat]. In my online library searches, I found the *Spanish-English / English-Spanish Pocket Dictionary* by J.E. Wessely (1841-1900) and A. Girones, published by Tauchnitz in Leipzig, 1871 (16 cm, vi, 213, 260 pp). The 18<sup>th</sup> edition was dated 1892. It would be interesting to find out more about this contribution by Allen and when it happened, as it could well have been his first appearance in a printed book, perhaps pre-dating his work as a newspaper correspondent.

[Special thanks to Gail Unzelman for providing ideas and material for this piece, and for her unfailing moral support. Major sources for biographical and other details were Y.W. Yoxall's entry for Allen in the *Dictionary of National Biography*, the *National Union Catalogue*, online information sources, such as WorldCat and other libraries, consulted mostly at the University of North Carolina libraries (Chapel Hill), together with my own wine book references. - E.B.]







## NEWS & NOTES



**Welcome!!** to our new members: **Boris Bruton** (40 W. Spain Street, Sonoma, CA 95476; 707-996-8474) is proprietor of Plaza Books located on the historic plaza-square in the heart of Sonoma County's wine country. He has been collecting wine books for about two years, with a special interest in 19th century California and U.S. material. **Alfredo Breitfeld** (Libreria de Antaño, Sanchez de Bustamante 1876, 1425 Buenos Aires; 541-822-7178, Fax 541-821-2532), is likewise a bookseller and collector with an avid interest in wine books. Please add these new members to your Rosters, along with the following updates: **Brian Rea** has "moved from the Wine Country to the Mine Country" - 197 Ventana Sierra Drive, Grass Valley, CA 95945; 916-477-9229, Fax 916-477-9245. **Jacques Bergier**: 212-980-2608, Fax 212-980-2609. **Pooch Pucilowski** has a new address and numbers: Wine Educators Ltd., 4595 College Oak Drive, Sacramento, CA 95841. ☎ 916-485-5550, Fax 916-485-5553; e-mail: gmpooch@pacbell.net.



### TENDRIL BOOKPLATE SURVEY UPDATE

Promises of good things to come! So far, about a dozen Tendrils have returned their survey questionnaires and many sent along sample copies of their bookplates. May we encourage all Tendrils who have (or plan to have) a bookplate, and have not yet responded, to do so at the soonest!

#### Bookplate Design Contest?

Regarding our bookplates, **Linda Walker Stevens** offers a worthy suggestion for our consideration: "What if we ran a design contest for a bookplate to be printed for sale to Tendrils? This would undoubtedly mean a savings for all those of us who are in need of a quality bookplate but strapped for funds. We could take subscriptions for 100, 500, whatever, prior to printing, so that there'd be no guesswork involved. If we wanted them imprinted with our names, I think that by getting them in uncut sheets, we could easily and cheaply have them printed and cut locally. What do you think?"

Tendrils, let's hear from you!

### A FURTHER NOTE ON PHILIP WAGNER

**Tendril Hudson Cattell**—an avid historian of the Eastern U.S. wine scene and editor/publisher of Wine East: News of Grapes and Wine in Eastern North America—sends a footnote to **Bob Hutton's** short bibliography of Wagner works in our last issue:

"It would be difficult to assemble a complete bibliography for Philip Wagner even if one excluded his newspaper columns and editorials. He wrote many short articles for a wide range of publications and tended to forget what he had written or where it was published.

The article "The Wines of California" which appeared in the June 1933 issue of The American Mercury was preceded by "Wine from American Grapes" in the March 1933 issue (XXVIII, No.114, pp.360-7). What is interesting is that the editor of The American Mercury at the time was none other than Wagner's Baltimore Sun associate H.L. Mencken.

Two anonymous articles were written for Fortune. "The Great Wine Boom" (XXIII:5, May 1941, pp.88-95, 122-9) was published at a time when Fortune had a policy of not attributing authors' names when there might be input from others. The second article, "The Big Wine Deal" (XXVIII:3, September 1943, pp.125-8, 248-256) paid him \$400, which providentially gave him cash in hand for his winery then under construction."

[Note: Philip Wagner donated his personal library of books and papers to Cornell University's library at the New York State Agricultural Experiment Station in Geneva, New York. — The Spring 1997 issue (Vol.29 No.1) of the American Wine Society Journal contains personal reminiscences of Wagner by Hudson Cattell, Lucie Morton, Warren Winiarski and Maynard Amerine. Good reading.]

### MADEIRA BOOK . . .

Tendril **Joseph Lynch** wonders if anyone has further information on a book he recently bought: *The Madeira Islands* by A[nthony] J[oseph] Drexel Biddle, 1896, 1st.ed., Phila: Drexel-Biddle & Bradley Publishing Co., 111 pages, 5x7½, single volume. He adds that it doesn't cover very much about wine, but there is a map showing the wine growing districts. Gabler lists only a two volume 1900 edition (G13150). Amerine & Borg have it in their new *Bibliography on Grapes...* (1996, p.25) and give us the author's bio dates (1874-1948). Interestingly, this volume is not included in J. Donald Silva's *Bibliography on the Madeira Islands* (1987). Is this 1896 volume a precursor to the 1900 two volume edition? Contact Joe ☎/Fax 302-478-3137; e-mail: ehwr00@prodigy.com.



"Our ancestors have taken their Madeira  
and Port and left their gout behind them."

- S.Weir Mitchell

**The PORT LOVER'S LIBRARY** has three newly-published savouries to accompany our Port! *The Gentleman's Cellar & Butler's Guide to Port...* by H.L. Feuerheerd is "the third in a series of reprints on the history, production, distribution and enjoyment of Port wine." Publisher and Tendril **Isaac Oelgart**, produced only 156 copies (hand-numbered and hand-sewn) from the 1899 London edition, which invitingly begins, "This little book is the outcome of a visit to a friend's house in the country." The fourth title in the series, a small pamphlet by Charles Bellows on *Old Port Wine in New York* (originally published in *The New York Evening Post*, 1901) is offered as a "thank you" to PLL loyal patrons and as such is not for sale. But, writes Isaac, copies may be had by placing an order for two or more of the Port Lover's Library four pamphlets. (The two previously published pamphlets are *Port Wine. From the Vineyard to the Decanter* by J.L.K. Cockburn, 1902, and *Pure Port Wine*. [Anon], 1884). All four titles are offered at \$15 each. The Port Lover's Library is pleased to announce its "Portonian Series" — a series designed to offer original essays by individuals within the Port Trade. The first of these high-quality pamphlets, printed in a large (10 x 7), handsome format, is *Reminiscences of a Port Shipper, 1930 to 1975* by Wyndham Fletcher. Mr. Fletcher, now nearly 87 years old, was associated with Cockburn's for 45 years and served as Managing Director of their London office. The edition is limited to 286 numbered copies, signed by the author. Printed in three colors on fine stock, with hand-sewn card covers—in the right Port color—it is a lovely production. \$35. Fax 603-643-4401. ☎ 603-643-2175.

While on the subject of reprints, it has been some time since we first mentioned two splendid reprints published in 1993 by Tendril **Mannie Berk** (The Rare Wine Co.). For the benefit of our newer members, we note them again. (See Vol.4 No.1 for a review of the books.) On the 200th anniversary of its 1793 publication, Duncan M'Bride's now-very-rare *The Choice of Wines* was republished, with an informative New Introduction. *Choice of Wines*, written by a London wine merchant, was the "first book in English whose primary purpose was to be a guide to the wines available at that time." And, on its 50th anniversary, André Simon's *The Saintsbury Club: A Scrapbook* was re-issued with a New Preface, Introduction and additional material. Both volumes, printed on acid-free paper in a numbered edition of 140 copies, are hand-bound in quarter-leather and marbled boards. Also recommended and available from The Rare Wine

Co. is a limited edition (100 copies) 1995 reprint of the 1943 *Catalogue of the Wines & Spirits from the Estate of Mrs. Henry Walters*, "not just a sale catalogue, but a unique and valuable history of Madeira in America." 1-800-999-4342 or Fax 707-996-4491.

### Cataloguing Our Collections

**Brian Rea**, lecturer and consultant to the "adult beverage service industry" (and the Tendrils' "booze book" collector *extraordinaire*), is never at a loss for words or a good story. So, his one-sentence response to our April article on how best to catalogue our book collections took us all by surprise! "Card files are the only way to go."

Who was **LEON LAMBERT**? **Gail Unzelman** would like to know more about M. Lambert, the Belgian bibliophile whose collection of books on cookery and gastronomy was auctioned by Sotheby & Co. (London) in 1966. His bookplate — with the image of a gentleman, open book in hand, standing behind a table laden with food and wine — reads EX LIBRIS DEUZEL (the initials L L are printed on the table scene above the word DEUZEL). What does Duezel mean? Thanks for any bits of info! Fax 707-544-2723.

### WINE AUTHORS & THEIR WORKS

Since the beginning of our *Newsletter* in 1990, learning about the who and what of wine literature has been a constant theme. With Eberhard Buehler's fine piece on H. Warner Allen this issue, this illustrious circle of wine writers, each individually reported-on by a contributing Tendril, now includes Leon Adams (Vol.6 #1), Margery Allingham (Vol.1 #4), Roy Brady (Vol.6 #1), Isidory Bush (Vol.5 #2), Arthur Kelly (Vol.1 #3), Angelo Pellegrini (Vol.1 #4), Cyril Ray (Vol.1 #4), Henry Shaw (Vol.1 #4) and Philip Wagner (Vol.7 #2). We look forward to promised articles on George Saintsbury and Frank Schoonmaker. We hope more Tendrils are inspired to choose a favorite author and tell us about him and his writings!

### ===== WANTED, PLEASE !! =====

**Chris Wirth** (at the Wine Institute) would like to find a copy of *Corkscrews for Collectors* by Watney and Babbidge (Wine Appreciation Guild, 1981; or the 2nd printing). Fax him at 415-442-0742.

**Isaac Oelgart** is looking for these Port items:  
*Port, Oporto, Portugal*, F. Challoner (London, 1913).  
*From Port to Port*, F.S. Leslie (Glasgow, 1946).  
*Port from Grape to Glass*, G.R. Wynndam (1947).  
*Port Wine*, J.D. Symington (Oporto, 1954).



# WANTED, PLEASE!! - cont'd.

Charles Barr wants books and pamphlets by Perelli-Minetti, F. Bioletti, U.P. Hedrick, Chas. Wetmore, and Geo. Husmann. He also needs a copy of *American Vines* by Viala & Ravaz, 1903. His Fax 707-542-8668.

## " Dressing for an Intellectual Feast "

IT was in the 5th century that bookbinding is supposed to have had its birth, possibly in the monasteries of Italy. The work was done by the monks; it did not matter how long they took over their work, and no doubt they vied with one another in producing the best result. Yet they were under great difficulties from want of appliances. The heavy wooden covers of some of the ancient books, with their metal hinges and clasps, seemed in all but dimensions fit for a church door. The monks took advantage of the immense thickness of the wooden boards and frequently hollowed them out to secrete their relics in the cavities. Bookbinding at that time was confined entirely to the monks, who were the literati of the period. The art was then largely neglected for the best part of a thousand years, owing, no doubt, to the plunder and pillage that overran Europe, when the ancient books were destroyed to get at the jewels that were supposed to be hidden in different parts of the covering, so that few now remain.

With the invention of printing and consequent multiplication of books, binding became a great mechanical art, in which Italians of the 15th and 16th centuries took the lead. Later the French enjoyed a well-deserved supremacy for delicate and elegant work. It was not until the end of the 18th century that English bookbinding began to take a foremost place.

...But to what extent has binding developed in our time? It is one of the most useful, artistic and ornamental occupations in the world. A library is furniture for the cottage or the mansion, it is food for the mind and a flower garden to the soul of man, and linked with printing has done more than anything in the world. It is therefore fitting that literature should be dressed and served up in the best possible style. What would anyone think if he were invited to a sumptuous banquet and found on the table iron knives and forks and tin plates on which to serve the dainty dishes? The relish for the feast would be gone. So bookbinding is the dressing for an intellectual feast.

[From "An Australian Lecture on Bookbinding" in *The International Bookbinder*, c1910.]

## Sweet content...



"Heinsius, the keeper of the Library at Leyden in Holland, was mewed up in it all the year long; and that which to thy thinking should have bred a loathing, caused in him a greater liking. 'I no sooner (saith he) come into the Library, but I bolt the door to me, excluding lust, ambition, avarice, and all such vices, whose nurse is idleness, the mother of ignorance, and melancholy herself, and in the very lap of eternity, amongst so many divine souls, I take my seat, with so lofty a spirit and sweet content, that I pity all our great ones, and rich men that know not this happiness.'"

— Robert Burton: *The Anatomy of Melancholy*

## another page of history: FERMENTATION explained ...

by The MAD Riddler

Dom Perignon invented FERMENTATION until his time the peasants had to drink alcohol free wine thereby leading depressing degrading lives full of sobriety and high cholesterol Only the rich could afford alcohol in their wine they would either add whisky from Scotland or tequila from China at exorbitant costs However it wasn't until Pasteur trained yeast in 1860 to produce alcohol that it became feasible to do so on a mass production level Until that time all fermentation had to be done manually.





## SEAGRAM MUSEUM CLOSED!!

*"This letter is to advise you that The Seagram Museum was permanently closed effective March 27, 1997."*

Stunned by the above message received from the museum last April, we puzzled over what had befallen the former Christian Brothers/San Francisco Wine Museum that was removed to Waterloo, Ontario, by its parent company, the Seagram Corporation. And, more specifically, what was the fate of the museum's extensive collection of rare wine books?

**Ron Sober**, a Waterloo Wayward Tendril who was planning to write about the Museum's library for our "Wine Libraries of the World" series, reports on its closing:

"I was going to write to you about the Seagram Museum's book collection, but its fate has been up in the air for some time now. Until recently, my contact at the museum concerning the books was not sure as to whether the books would end up at Brock University, or if they would be auctioned off. I was happy to hear the collection would remain as one.

The events leading up to this are sketchy at best. I used to teach an Introduction to Wine Tasting course for the museum, but I found out about the closing, as most did, in the newspapers. When the closing was announced, most of my contacts at the museum were let go immediately, so I have been a bit out in the cold when it comes to information.

About a year and a half ago, the Seagram Museum changed their mandate. Up until that time, they were to promote wine and spirits and the Seagram commitment to both. As the corporate focus moved away from the wine side of things, so did the museum's. Their new mandate was to focus on Joseph Seagram, the man, and the Seagram corporation's commitment to our local culture. As part of this, several things happened.

- The "wine pavilion" and its wine-related artifacts were to be slowly phased out of the picture.

- The museum would focus its attention on the Seagram Plant in Waterloo, illustrating how it, and Joseph E. Seagram, contributed to our culture.

- The Liquor Store, selling exclusively Seagram products, would be closed.

- All extra programs (i.e. my wine tasting course) that did not reflect the museum mandate would be eliminated.

At this point in time, there was some uncertainty around the future of the museum, but I don't think that anyone would have expected the swift closing that happened. The plans for the wine

museum building are to turn it into a Cineplex Theatre! There are those who think that the museum's closing was not because of a lack of visitors; some have speculated that it was closed specifically so that the Cineplex could be built. Given that Seagram Corporation is part-owner of Cineplex/Odeon, I don't think I would argue too strongly with this point.

The place where the book collection is going is a very good choice. Brock University has just started an oenology program, and therefore it makes sense for them to house such a venerable collection of wine books. The university is located in St. Catherines, right in the middle of Ontario's wine producing region. They have had the program functioning for only two years now, and I think that the book collection will be well used there. On the down side of things, I always enjoyed browsing the stacks, in awe, at the Seagram Museum and will miss it dearly.

On a side note, just this past week, the fate of the bulk of the artifacts was decided on. Across the street from the site of the Seagram Museum sits the Canadian Clay and Glass Gallery. A partnership was formed between the City of Waterloo and the Gallery, called the Waterloo Heritage and Cultural Society, and the Gallery has agreed to house a portion of the artifacts. The actual artifacts that will be displayed have not been decided on as of yet, but it appears that the City's portion of the Seagram collection consists mainly of artifacts from the Waterloo Seagram plant, including articles dealing with the founding of the City of Waterloo.

The Seagram Museum is currently in the process of cataloguing the rest of the artifacts and will be deciding where to ship them in the future."

[Note: In a follow-up article, we shall visit the original Christian Bros. Collection of rare wine-related works of art and books at the San Francisco Wine Museum—the first of its kind in the U.S. to be "solely dedicated to the celebration of wine and life"—and trace its removal to Waterloo, Ontario. We'll gather a bibliographical list of the museums' published contributions to wine literature, and then follow the wine book collection to Brock University and seek out some of the highlights. - Editor]





# NOTES ON NEWSLETTERS by Philephemera

## PART IV

[In this final installment of a four-part essay on the literature of the wine newsletter, our astute collector gives us some concluding remarks and a checklist of American newsletters. - Ed.]



These three instances—Cellar Notes, the Sebastiani newsletter, and the Trumpetvine—I think are enough to suggest the high level of interest reached by the modern newsletter. It will be observed that all three that I have singled out are now dead.

What about currently active newsletters? I am not certain how to answer that question. I like the Montevina newsletter—the Montevina Gazette, now in its fifth volume—which has some of the character of a TV sitcom, with recurring characters ("The Baron of Barbera"), a sometimes near-farcical treatment of serious subjects, and a liking for word-play, as in this sample from the Spring 1996 number:

### Top Five Things Aleatico Is Not

1. A skin disease
2. Involuntarily speaking in tongues
3. Hungarian for "all together now"
4. A new Ferrari model
5. A relative of the ocelot.

Whatever you may think of the humor, at least the impulse to entertain clearly outweighs the commercial motive.

Among other newsletters, I may mention the one from Simi, the Simi News, which is now nearly twenty years old and must therefore be among the oldest of still-active newsletters. It does not venture much beyond reporting on the Simi winery, but it is not afraid to discuss a subject in analytical detail. In some ways Simi News might be looked on as the successor to the old Sebastiani newsletter in virtue of its many technical articles: on bottle ageing, on sulfur dioxide, on trellising, on yeasts and corks and bottles. The articles and illustrations are carefully done; since 1994 color has been added, and it is altogether a very handsome production. I also like the Chateau Montelena newsletter, and the Foppiano Grape Tidings, and ... but I will desist.

Still, as I review the current newsletters known to me (and I take for granted that these are only a small part of the number actually published), it

does not seem to me that any one stands out as some of the their predecessors did. That is partly, no doubt, an effect of their greater numbers: it is hard to stand out in a crowd. And it is partly, no doubt, owing to the fact that they are still current and thus still in the process of development and change. But the question persists. Have the days of the giants passed? Or have I dwindled the role of a *laudator temporis acti*?

"...it is hard to stand out  
in a crowd."

Some other questions arise by way of conclusion. Does any notable newsletter now come from wineries east of the Rockies? And have the new western regions, Washington and Oregon in particular, produced any yet? I hope that the answer is yes in both cases, but I don't know. It also occurs to me to wonder why the commercial giants of American wine making—Gallo, Mondavi, Canandaigua—do not and have not produced newsletters? Perhaps this should be no surprise if, as I have argued, the form is necessarily personal. Still, one would like to see some interest in this kind of communication among those firms who seem to have so large a part of the future in their hands.

As to that future, so far as newsletters are concerned, who knows? The technology of electronic communication may soon make the newsletter as obsolete as a medieval illuminated MS or, for that matter, a Sumerian clay tablet, just as the growing scale of American commercial enterprise will make any genuine intimacy of communication quite impossible. This first (or so I imagine it to be) essay on the literature of the wine newsletter may also mark the moment at which the form has already entered into its terminal decline. If so, then all the more reason that it should be collected!

## PART V

I offer a highly limited and imperfect list of American wine newsletters, with the intention merely of making a beginning. The list is restricted, somewhat arbitrarily, to those newsletters published by wineries only: thus, the newsletters of Corti Brothers and of Trumpetvine Wines do not appear, though I have discussed both in the text of my essay.

The dates are those of first and last publication when they are known. An asterisk (\*) indicates that the title is still being published. Many of the details in this list will need correction; I hope readers will also supply more titles.



> > >



# ... NEWSLETTER CHECKLIST ...

The Alexander Valley Vineyards Dispatch, 1984-. Alexander Valley Vineyards, Healdsburg, CA.  
The Bargetto Wine Press, 1970-. Bargetto Santa Cruz Winery, Soquel, CA.  
Beringer Vineyards Report, 1977-. Beringer Vineyards, St.Helena, CA.  
\*Bonny Doon Vineyard, 1966-. Bonny Doon Vineyard, Santa Cruz, CA.  
Bottles and Bins, 1949-. Charles Krug Winery, St.Helena, CA.  
Brookside Wine Press, 1966-. Brookside Vineyard Co., Guasti, CA.  
Buena Vista Grapevine, 1970?-1977; then Buena Vista News, 1978; then Buena Vista Winery and Vineyards, 1981; then Buena Vista Carneros Chronicle, 1982-. Buena Vista Winery, Sonoma, CA.  
Cellar Notes, 1964-76. Presque Isle Wine Cellars, North East, PA.  
Cellar Talk, Sonoma Vineyards, Windsor, CA.  
\*Chateau Montelena, c.1982?-. Chateau Montelena Winery, Calistoga, CA.  
Concannon Vineyard Vignettes, 1977-. Concannon Vineyard, Livermore, CA.  
\*Domaine Chandon, 1983-1990; then Chandon Club News, 1990-. Domaine Chandon, Yountville, CA.  
Dry Creek Vineyard Gazette, Dry Creek Vineyard, Healdsburg, CA.  
\*Duckhorn Vineyards, Duckhorn Vineyards, St.Helena.  
Fetzer Vineyards Newsletter, 1975-86; then Food and Wine Report, 1986-88; Fetzer and Food Report, 1988-91; Fetzer and Food Magazine, 1991-. Fetzer Vineyards, Ukiah, CA.  
Field Stone Winery and Vineyard Newsletter, Field Stone Winery, Healdsburg, CA.  
Firelands Wine Press, 1987-. Firelands Winery, Sandusky, Ohio.  
Free Run, 1972-74?. Oakville Vineyards, Oakville, CA.  
The Giumara Family Grapevine, 1970-84? Giumara Vineyards, Edison, CA.  
The Grape Leaf, 1968-. Pleasant Valley Wine Co., Rheims, NY.  
\*Grape Tidings, 1981-. Foppiano Vineyards, Healdsburg, CA.  
Honeyed Words, Honeywood Winery, Salem, Oregon.  
Johnson's Alexander Valley Wines Newsletter, 1976-. Johnson's Alexander Valley Wines, Healdsburg, CA.  
Hanns Kornell Champagne Newsletter, 1973?-78; then Hanns Kornell Champagne News, 1978-. Hanns Kornell Champagne, St.Helena, CA.

Meet Delicato, 1979?-. Delicato Vineyards, Manteca, CA. [A borderline case; not a price list or catalog, but almost wholly confined to recipes]  
\*Mirassou Latest Press, 1969?-1995 [in 1996 became Winery Events, restricted to a listing of dinners and other events at the winery].  
Mirassou Winery & Vineyards, San Jose, CA.  
\*Montevina Gazette, 1992-. Montevina Vineyard, Plymouth, CA.  
News from the Monterey Vineyard, 1974-. Monterey Vineyard, Gonzales, CA.  
News from the Peak, 1976?-. Geyser Peak Winery, Geyserville, CA.  
Pagani Press, 1976-1985?. Pagani Vineyards, Madera, CA.  
Parducci Wine Cellars, 1974?-. Parducci Wine Press, c.1986-88; Parducci Premium Varietal Wines, 1988-. Parducci Wine Cellars, Ukiah, CA.  
Sebastiani Vineyards, 1973-. Sebastiani Vineyards, Sonoma, CA.  
\*Simi News, 1977-83; new series, Vol.1, Spring 1984-. Simi Winery, Healdsburg, CA.  
Souverain Limited Edition, 1975-76. Souverain Cellars, San Francisco, CA.  
Stonegate, 1986-. Stonegate Winery, Calistoga, CA.  
The Vineyard Chronicle, 1959-. Cresta Blanca Winery, Livermore, CA.  
Vineyard View, 1970-. Finger Lakes Wine Museum, Hammondsport, NY. [identical with Bully Hill Vineyards]  
Voice of the Finger Lakes, 1960-. Gold Seal Vineyards, Hammondsport, NY.  
The Weibel Grapevine, 1980?-. Weibel Champagne Cellars, Mission San Jose, CA.  
Widmer Wine News, 1968-. Widmer's Wine Cellars, Naples, NY.  
The Wine Letter, Gemello Winery, Mountain View, CA.

*Reference: "Dear Reader," Wines and Vines, November 1969, pp.37-8. A brief survey of winery newsletters in 1969.*

[Postscript: *The Wine Trader, in their regular "Wine & Food Publications" section, recently listed fifty-plus "Free Winery Newsletters"...*]





## EXPOSÉ . . .

*Gnädige Frau Unzelman!*

It has come to our attention that certain wine writers deserve to be exposed. They've deceived us, and we must not tolerate this situation any longer than necessary.

Last issue you, via Tendril Richard Kaplan, rightly revealed to us that M.F.K. Fisher, in certain communiques, concealed her identity under the pseudonym "Savarin St.Sure." *Sehr Gut!* Now we must challenge our loyal Tendrils to ferret out other wine writers who have flirted with anonymity, and expose them in these pages.

You, *meine Freunde*, will compile and, as appropriate, publish this growing list of *nom de plumes* for our edification, *nicht wahr?* By so doing you will provide an admirable reference for our vinous collectors and historians.

*Danke schon und gut Heil!*

 [s] Cynthiana von Oldnick

P.S. To begin our mission, let's unveil some of the identities and queries recently compiled under innocently pleasurable circumstances . . .

So, for fun & profit, some *nom de plumes* EXPOSED...

A WESTERN GRAPE GROWER — Albert Nelson Prentiss (1836-1896, Ohio vineyardist who wrote *My Vineyard at Lakeview*, 1866). Is this the same gentleman as Prof. A. N. Prentiss of Cornell University in the mid-1870s?

FAR WEST — Friedrich Muench (1799-1881, noted Missouri viticulturist who used this pen-name as a regular contributor to George Husmann's *Grape Culturist* and other horticulture publications. Under his own name he wrote *School for American Grape Culture*, 1865).

DAREN MINOS — Roy Brady (one of several pen names used by the crafty editor of *Wine World*, 1973. The anagram is obvious, if you look for it! For other Brady aliases see Vol.6 No.1 of our *Newsletter*).

DON PEDRO VERDAD — Walter Mallock Gee (Author of *From Vineyard to Decanter. A Book about Sherry*, 1875). We are told that he also wrote under Peter Veracity, English translation of Pedro Verdad. Who was Gee?

BERTALL — Charles Albert d'Arnoux (1820-1882, chose an anagram of his middle name for his pen-name. One of the leading illustrators of the time, his talent is much enjoyed in his 1878 *La Vigne. Voyage...des Vins de France*).

VICTORIA BERNE — M.F.K. Fisher (1908-1992) used this pseudonym for *Touch and Go*, a 1939 novel written with husband Dillwyn Parrish).

BONIFACE OINOPHILIS [DE MONTE FIASCONE] — Albert Henrik de Sallengre (1694-1723, a learned writer born at the Hague, died of smallpox at age 30; he first published *L'Eloge de L'Yvresse* [In Praise of Drunkenness] anonymously in 1714; in subsequent editions his *nom de plume* appeared on the title page).

WILLIAM JUNIPER — W.C. Hanchant (makes numerous references to Sallengre's above work in his 1933 anthology, *The True Drunkard's Delight*). But, who is Hanchant?

ALEXIS OF PIEDMONT; ALESSIO DE PIEMONTESE — Girolamo Ruscelli (died 1566?, an Italian scholar whose *Book of Secrets*—recipes and remedies—is touted to have been translated and published in every European language in the 50 years following its publication in 1555).

JOHANNES-BAPTISTA PLATINA — Bartholomaeus Sicci (1421-1481, onetime librarian of the Vatican Library, wrote *De Honesta Voluptate*, which Simon calls "the first printed book (1475) to deal entirely with cookery except for one chapter on wine").

PHILOS BLAKE — Homer D. Babbidge, Jr. (published in 1978 and 1981 the now quite scarce two volume *Guide to American Corkscrew Patents, 1860-1895; 1896-1920*. We also know Babbidge for his 1981 work with Bernard Watney, *Corkscrews for Collectors*).

PROFESSOR BABRIUS — Dr. Jules Arthaud (1802-1859, native of Bordeaux whose 1840 lecture, entitled "De l'influence du vin sur la civilisation," was printed as an introduction to the 1849 classic of Pierre Biarnez, *Les Grands Vins de Bordeaux*. Henry Shaw of St.Louis translated and published much of the essay in his 1884 book, *The Vine and Civilisation*. Using his own name, Dr. Arthaud published *De la Vigne et de ses Produits* in 1858).

TATTI, GIOVANNI — Francesco Sansovino (1521-1586, Italian poet and historian, son of the renowned Florence architect and sculptor, James Sansovino. In 1860, writing under G. Tatti, F. Sansovino printed and published, *Della Agricoltura: Libri Cinque*.

We summon our super-sleuthing Tendrils to send in their EXPOSÉS. We must remain steadfast until we have revealed all anonymous identities!

P.S. Is there a more outrageous *nom de plume* than TABITHA TICKLETOOTH? (C. Selby, author of *The Dinner Question* published in London in 1860.)





## BOOKS & BOTTLES

by  
Fred McMillin

### OUT OF THE BLUE

**The Book:** *America's Kitchen* by Anthony Dias Blue.  
Turner Publishing... \$34.95

Why review a cookbook in a wine publication? Because it's written by an esteemed wine authority, that's why!

Anthony Dias Blue is one of the USA's most influential wine and food personalities. More than 30 million consumers a month encounter his words on CBS radio, 350 newspapers, the largest-circulation food publication (*Bon Appetit*), in cyberspace, and on the shelves of America's book stores.

He has provided highly recommended buying guides for the wine consumer, including *American Wine* (1988) and *Buyers Guide to American Wines* (1992, 2nd.ed. / 1993, 3rd.ed.).

In his spare time he organizes major food and wine events; there are six this year. He selects wines for several airlines. He edits the Northern California *Zagat Restaurant Survey* . . . and as if that were not enough, he arranges international wine competitions and conducts prestigious wine auctions.

"There is no American cuisine," says Blue. Instead, he finds that nine distinct American cuisines have emerged, using local ingredients. Building blocks range from corn in the Heartland to salmon in the Northwest. In *America's Kitchen*, the history, special foods and recipes by noted chefs of each area are treated with enthusiasm and respect . . . color photos illustrate many of the dishes to help you get 'em right . . . recipes are conveniently printed on one page . . . all recipes have been thoroughly tested and adapted to the home kitchen. . .

Lovely cookbook or not—and worthy as a handsome gift for your favorite cook—I thought it must contain some Blue's clues about my special interest, the Pacific Coast wine scene. Sure enough, it does.

**The Bottles:** Journeying northward from Santa Barbara County, Blue directs us to which varietals are doing particularly well in each region:

Santa Barbara County (100 miles north of Los

Angeles) - Chardonnay, Pinot noir and Sauvignon blanc. A bit farther up the coast, rich Syrah and Zinfandel.

Monterey (a 90-minute drive south of San Francisco) - Chardonnay and Riesling.

Livermore Valley (just east of San Francisco) - Chardonnay and Sauvignon blanc, with a special nod to Wente wines.

Napa Valley - In cool Carneros at the southern end, it's Pinot noir and Chardonnay. In the warmer central portion of the Valley, Cabernet is king. Its Bordeaux companion, Sauvignon blanc, also does well here. At the northern, upper end, where temperatures average some 10 degrees above Carneros, you can find good Merlot and Zinfandel, as well as Cabernet sauvignon and Sauvignon blanc.

Lake County - Zinfandel and Sauvignon blanc.

Sonoma County - Starting where the river meets the sea, the Russian River Valley is a Pinot noir leader. Farther inland, it is warmer, and Dry Creek Valley Zinfandel and Alexander Valley Cabernet sauvignon shine.

Mendocino County - Taste the Chardonnays; Roederer and Scharffenberger sparklers draw special commendation.

The Northwest - Oregon Pinot noir and Washington State Merlot are leaders.

Postscript: Pinot noir wines, among the varietals selected from the above regions, were a clear favorite at a recent tasting. Appropriately, this was the grape that first attracted Anthony Blue to wine. Here's how he described it in *American Wine*: "In a dark and rank Pommard cellar, the unshaven farmer offered me wine in a chipped, dirty glass. Then came the thunderclap, the drum roll. That glorious, velvety-rich, explosive wine jolted me like nothing I had experienced before. I was instantly transformed into a wine lover."

[Fred McMillin lives in San Francisco where he regularly conducts wine tastings and lectures on the history of wine and its appreciation. He has been a contributor to our *Newsletter* since the first issue. - Ed.]



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