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A WINE BOOK COLLECTOR'S SOCIETY

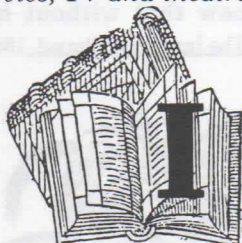
April 1999

WINE QUOTATIONS:

**"... song by song
and wine by wine ..."**

by Robert C. Ross

[Tendril Bob Ross shares his collection of wine quotes with us. In this issue we enjoy an extended visit with Mark Twain, and look forward to quotable visits with Sherlock Holmes, Jane Austen, Lewis Carroll, the movies, TV and theatre, and others. — Ed.]



I have been interested in quotations about wine for several years. At first, I gathered collections of wine quotes, ones that focused on the apt turn of phrase, in collections like these:

Vineyard Tales: Reflections on Wine, by Gerald Asher, Chronicle Books, San Francisco, 1996. A wine memoir, with quotations integral to the text: "When I was still too young to have tasted wine, I met it in the pages of Chaucer and Balzac and Keats ... there are references to wine everywhere." Frank Priol wrote of Asher's book: "Reading this book is like dipping into a good wine cellar — relishing a fine Burgundy tonight, a California Zinfandel tomorrow, a Napa Valley Cabernet next week. Adapted from columns written over the past 24 years for *Gourmet Magazine*." "...a particularly handsome volume. Mr. Asher's savvy came from the London wine trade, but his elegant prose derives from a different crowd: he mentions Paul Claudel, Fay Waldon, Chaucer, Balzac, Keats and Hemingway" Highly recommended.

The Fireside Book of Wine, by Alexis Bespaloff. A wonderful collection of wine related quotations and longer passages. Now out of print; highly recommended.

Bottled Wisdom, A Compilation of Over 1,000 Spirit-

ed Quotations and Anecdotes, compiled and edited by Mark Pollman, Wildstone Media, 1998. A fair collection of wine quotes, stronger in spirits, and with some x-rated materials.

The Essential Wine Buff, edited by Jennifer Taylor, 1996. Excellent selection of wine related quotations, nicely organized by topic. Strongly recommended.

Wine Quotations: A Collection of Rich Paintings and the Best Wine Quotes, edited by Helen Exley, Published by Exley Publications, UK (1994). A pretty little book with nice illustrations and a surprisingly good selection of quotations. A safe gift to a beginning wine lover. Recommended.

In Praise of Wine, compiled and edited by Joni G. McNutt, Capra Press, 1993. A great source organized historically and by topic.

And, Cyril Ray's *Compleat Imbiber* series is, of course, indispensable.

INSIDE THIS ISSUE

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More interesting in many ways are quotations that led me up "paths of knowledge" as Hugh Johnson writes:

- "The scope of the subject of wine is never ending, [as indeed,] so many other subjects lie within its boundaries. Without geography and topography it is incomprehensible; without history it is colorless; without taste it is meaningless; without travel it remains unreal. It embraces botany, chemistry, agriculture, carpentry, economics — any number

of sciences whose names I do not even know. It leads you up paths of knowledge and by-ways of experience you would never glimpse without it." — Hugh Johnson, *Wine*, 1966.

Probably my favorite wine related quote is from Willa Cather (1873-1947) — a true "wine, women, and song" quote. The character of the two women is beautifully drawn, all in a very short passage in which the wine is essential — every word is for that matter. Cather could write.

■ "Imagine how this bay [of Naples] looked to a Finmark girl. It seemed like the overture to Italy."

I laughed. "And then one goes up the country — song by song and wine by wine."

Mrs. Ebbling sighed. "Ah, yes. It must be fine to follow it. I have never been away from the seaports myself." — Willa Sibert Cather, *On the Gull's Road*, 1908.

Mark Twain

The Internet has made it relatively easy to search out references to wine in "paths of knowledge" one might not otherwise explore. I have been a long-time fan of Mark Twain [Samuel Clemens, 1835-1910] and once formed a small collection of his first editions. By chance I happened upon the Mining Company website about two years ago. There is a very good search engine on the site, and within minutes I had a dozen quotes by Twain about wine. I find the early and late life references to champagne by Twain quite extraordinary: a sleeping Twain believed the sounds of burglars in his house were those of a champagne party heard, perhaps, forty years earlier on San Francisco Bay.

■ I know they had a fine supper, and plenty of it, but I do not know much else. They drank so much champagne around me that I got confused, and lost the hang of things, as it were. — Mark Twain, "Letter from Carson", *Territorial Enterprise*, February 5, 1863.

■ "Then came the trial, and I got ten years. It was interesting to hear what Mark Twain had to say about my visit. He said I scared away most of the servants and didn't get what I was after; and that now I was in jail, and that if I kept on I would go to Congress." Albert Bigelow Paine, in his biography of Mark Twain, says: "Claude, the butler, fired a pistol after them (the burglars) to hasten their departure and Clemens, wakened by the shots, thought the family was opening champagne and went to sleep again." — *New York Times*, Interview, December 28, 1924.

■ The Germans are exceedingly fond of Rhine wines; they are put up in tall, slender bottles, and are considered a pleasant beverage. One tells them from vinegar by the label. — Mark Twain, *A Tramp Abroad*, 1880.

■ We were troubled a little at dinner today by the conduct of an American, who talked very loudly and coarsely and laughed boisterously where all others were so quiet and well behaved. He ordered wine with a royal flourish and said: "I never dine without wine, sir" (which was a pitiful falsehood), and looked around upon the company to bask in the admiration he expected to find in their faces. All these airs in a land where they would as soon expect to leave the soup out of the bill of fare as the wine! — in a land where wine is nearly as common among all ranks as water! This fellow said: "I am a free-born sovereign, sir, an American, sir, and I want everybody to know it!" He did not mention that he was a lineal descendant of Balaam's ass, but everybody knew that without his telling it. — Mark Twain, *The Innocents Abroad*, 1869.



■ California wines are coming more and more into favor here in the East, and are to be found on sale pretty much everywhere. I see the sign about as often as I see the signs for shoe stores or candy shops. The Catawba wines had a great hold on public favor several years ago, but it seems to be conceded

now that all native American brands must yield precedence to the California wines. The firm I speak of hope to get it all into their own hands eventually. It is certainly worth the effort. — Mark Twain, Letter to Alta, San Francisco, May 19, 1867.

■ When we got back to the hotel, King Arthur's Round Table was ready for us in its white drapery, and the head waiter and his first assistant, in swallow-tails and white cravats, brought in the soup and the hot plates at once. Mr. X had ordered the dinner, and when the wine came on, he picked up a bottle, glanced at the label, and then turned to the grave, the melancholy, the sepulchral head waiter and said it was not the sort of wine he had asked for. The head waiter picked up the bottle, cast his undertaker-eye on it and said: "It is true; I beg pardon." Then he turned on his subordinate and calmly said, "Bring another label." At the same time he slid the present label off with his hand and laid it aside; it had been newly put on, its paste was still wet. When the new label came, he put it on; our French wine being now turned into German wine, according to desire, the head waiter went blandly about his other duties, as if the working of this sort of miracle was a common and easy thing to him.

Mr. X said he had not known, before, that there were people honest enough to do this miracle in public, but he was aware that thousands upon thousands of labels were imported into America from Europe every year, to enable dealers to furnish to their customers in a quiet and inexpensive way all the different kinds of foreign wines they might require. — Mark Twain, A Tramp Abroad.

A Twain Story

■ Old-timers, very old-timers, in newspaperdom out in Nevada and California still chuckle over a story they heard a generation and more ago from Mark Twain's associates on The Virginia City Enterprise when he was doing his 'prenticeship on that paper soon after the Civil War. It was the custom, they explain, in those unregenerate days whenever a new saloon was opened, which was quite frequently, for Virginia City was in its hey-day of mining prosperity and life was hectic and hilarious, for the proprietor to send a basket of champagne to the newspaper office, expecting, and always


receiving, in the next issue an account of the occasion and the place that glowed with good-fellowship. Such a basket, large and well filled, came one day, and to young Clemens was assigned the job of writing the "story" about it. The others heard him laughing to himself now and then as he wrote, and when he hung his copy on the hook and hurried off on some other assignment, for the office was undermanned and he did all manner of varied work, they read it, laughing uproariously. He had written it as if under the mounting inspiration of bottle after bottle of the wine — not one of which had been opened — mingling boisterous humor, sly wit, quaint fantasy, extravagant imagination, and seeming to progress gradually through the successive stages of intoxication from brilliant good-fellowship at the beginning through increasing mental stuttering and hiccoughing to sudden end in maudlin imbecility. They agreed it was a masterpiece of its kind and excruciatingly funny and hailed Clemens on his return with congratulations and appreciation. But when the paper came out his "story" wasn't there, and in its place was a colorless, conventional four-line notice. Clemens and his associates rushed in a body to the composing room to find out what had happened. The foreman explained: "Yes, I read the piece, and I saw Sam had been gettin' drunk again and I was afraid the boss would discharge him if he saw the proof of it in the paper. So I threw it away and wrote that item instead, and I reckon I saved Sam's job for him." To this day the oldtimers declare that it was the funniest and cleverest and most brilliant thing Mark Twain ever wrote and hold that he thought so too and always regretted its untimely snuffing out. — NY Times, October 7, 1923, in a review of Twain's Europe and Elsewhere.

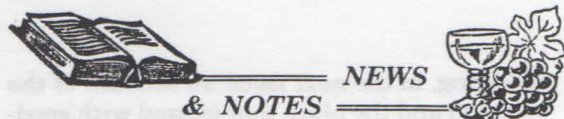
Twain Sources: Websites

Three excellent sources of Mark Twain's books, articles and letters may be found at the following websites:

Mining Company: <http://marktwain.miningco.com/> Maintained by Jim Zwick, currently the best overview of the author on the Internet.

Tarleton College: <http://www.tarleton.edu/> Maintained by Barbara Schmidt, especially strong in his newspaper clippings and letters.

Univ. of Virginia: <http://etext.virginia.edu/railton/> Maintained by Stephen Railton, strong in Twain's letters and books. 



Welcome! new Tendril members: Thanks to **Eberhard Buehler's** website and **Jonathan Hill's** latest catalogue, we welcome **Donald Rice** of Brooklyn, who has a special interest in the wines and literature (books, maps, articles) of the Loire Valley. An enthusiastic referral from member **Tony Yearwood** to a "fellow oenophile" has brought a gift membership to **Doug Biggert** of Sacramento, Calif. Member **Jacques Bergier** has sponsored a subscription for **Charles Klatskin** in New Jersey. Also joining us is **Lars Nordström** in Beavercreek, Oregon. We reviewed his delightful book, *Making It Home*, in our October 1997 issue. Kudos to **Jeff Kellgren** (Specialty Books) who introduced us to two new members: **William (Bill) McIver**, a Sonoma County, CA. winery owner, has recently admitted to stepping over that non-definable line separating book buyers from book collectors. His great interest is "the political history of American wine, especially since Repeal of Prohibition," and he looks forward to "contributing to the continued success of the Tendrils." **Robert Ross**, who has been collecting for about five years, is fascinated with "interesting wine quotes," which he studiously collects and catalogues. (A selection is featured this issue.) We also welcome **Vinforum**, Norway's only wine magazine, whose editor, **Ola Dybvik**, reports a growing interest in wine and its literature in Norway and will mention the Wayward Tendrils in his publication.

■ You will find enclosed with the April issue, a new, updated **MEMBERSHIP ROSTER**. (All pertinent information for the above new members is included.) Please make a note to keep the Editor informed of any communication changes.

■ "Keep up the vine work. Grape job!" (This is berry Burnstein!) Other boosting compliments are likewise appreciated: "This is the best \$15.00 I spend each year!" "Thanks for a terrific publication." "Your efforts to produce this engaging Newsletter are applauded." [Our member contributors deserve these praises!]

ADDENDA

■ Tendril **Robert Fraker**, proprietor of Savoy Books in Lanesborough, MA., sends us some great information: "In response to your requests for comments and additions to the survey of early American grape & wine literature [Vol.9 No.1, January 1999], the following occurs to me: A notable omission from your list of bibliographical authorities is Evald Rink's *Technical Americana: A Checklist*

of Technical Publications Printed before 1831 (1981). The sections on horticulture and agriculture amount to the closest we have to a bibliography on those subjects.

In that work is listed No.1533 (and the basis for citation in Amerine & Borg 66): Amoureux, M. *A Short and Practical Treatise on the Culture of the Wine-Grapes in the United States of America*. George-Town: Hanson & Briggs, 1794. Broadside, 38 x 22 cm. Library of Congress copy only. I haven't seen this, so I'm on scholarly thin ice. As a broadside it can hardly be a substantial contribution to the literature. But it seems to be the earliest surviving separately published American work exclusively devoted to the topic, and perhaps worthy of inclusion. [Ed. — We are working on getting a photocopy from the Library of Congress to reprint in the Newsletter.]

Also, in light of the intriguing article on Nicholas Longworth, readers might want to know about what may be his earliest published work, apt to be overlooked, a treatise on wine-making contributed to The Farmer's Guide, and Western Agriculturist (Cincinnati, 1832), a volume of contributions by Ohio farmers sponsored by the Hamilton County Agricultural Society. I had it ten years ago, the regrettably sparse information offered here is based on my note-card. I remember Longworth's essay as being quite substantial; it precedes his other published works by fifteen years, and I've not seen it cited in historical surveys, so I thought it worth mentioning."

■ **Marts Beekley** relays an interesting side-light on the family of Nicholas Longworth (see Linda Stevens' article January 1999 issue): "Old Nick's" granddaughter, Maria Longworth Nichols, founded the famous Rookwood Pottery in 1880. Marts has two Rookwood "Rook" bookends guarding his wine books.

COCKS & FÉRET — 15th Edition *Bordeaux and Its Wines*

The first new English edition since 1982!

A Special Offering to Wayward Tendril members from Wine Appreciation Guild!

Single copies of this \$250 "six pound" book can be purchased for \$190 — two or more copies, \$150 each (plus \$5 shipping per volume, U.S.; CA residents add 8.5% sales tax; overseas shipping quotes available). Contact Elliott Mackey at the W.A.G. 800-231-9463 or Fax 650-866-3513. [See Bob Foster's review of this 2,111-page landmark reference.]

RAY BROCK: 1907-1999

■ Raymond Barrington Brock, one of the fathers of the modern British wine industry, was an amazing man of varied interests and irrepressible energy. A research chemist by profession (a Fellow of the Royal Institute of Chemistry who helped in the development of colour film), Brock also had a passion for motor racing and grapevines. In 1946 he planted his first experimental vines at his home in Oxted, Surrey, south of London, and discovered several varieties that were suitable for wine production. In his Beebrook Vineyard — later to become the Oxted Viticultural Research Station — Brock, aided by his full-time gardener, experimented with over 600 cultivars in the vineyard for more than thirty years. He kept meticulous records, including sugar and acid levels and ripening dates; this assembled data was then published in four small books, each with some sixty to seventy pages of practical information. His first book, *Outdoor Grapes in Cold Climates*, was published as Report No.1 of the Viticultural Research Station (Surrey, 1949). Report No.2, *More Outdoor Grapes*, followed the next year. In 1961, *Progress with Vines and Wines* (Kent: Tonbridge Printers) and in 1964, *Starting a Vineyard* (Surrey, Report No.4) were published. Together with Edward Hyams' *The Grape Vine in England* (1949), Brock's booklets prompted Sir Guy Salisbury-Jones to plant the first modern English vineyard at Hambledon in 1951. Soon followed by others, often using cuttings from Oxted, the foundations were laid for what is now a 2,250-acre industry.

■ **DUPLICATE!** Bill McIver has a new copy of James Lapsley's *Bottled Poetry: Napa Wine-making from Prohibition to the Modern Era*, "for trade or will contribute to a good cause."

WINE LIBRARY FOR SALE

■ Here's a second chance at a fine collection of over 600 wine and other alcoholic beverage books (mostly 1940 to 1990). Tendril **Richard Robin** offered the books in our October 1998 *Newsletter*, and thought he had found a buyer. But, alas, the books are still seeking a new home. He welcomes offers. FAX 310-338-2766.

— 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 and Publisher: Gail Unzelman. —

ROY BRADY'S BOUNTIFUL WINE BOOK COLLECTIONS

by Allan E. Shields

[Author Allan Shields, although not a Wayward Tendril, is our good friend and supporter. Members might recall the *Newsletter* reviews by Roy Brady (Vol.4, No.1 & 4) of two books written by William L. Neely, edited and published by Allan Shields: *Wild Bill Neely and the Pagan Brothers' Golden Goat Winery and O.S.S.: One Sad Sack, Pvt. Neely Disciplines the Military*. In his retirement, Shields is presently researching different aspects of Fresno State University, including university history, campus sculptures, and the university libraries. We sincerely thank him for sending us the following article. — Ed.]



egun after repeal of the 18th Amendment in 1933, the "Fresno Winery," owned and operated by Colman Cane and his sons-in-law, existed until the property was bought by California State University, Fresno (FSU), after 1955. The winery was located at the north end of Winery Avenue on Shaw Avenue within the current boundary of Clovis, where the boundary is contiguous with the FSU campus property between Chestnut and Willow. When the campus property was being acquired and several parcels consolidated into a unit in 1950 and before, much of the acreage for the "academic campus" was planted in vines, vines that were planted and re-planted over a period of many decades. Grapes and wines represent a long tradition along Shaw Avenue, Bullard and Herndon. FSU's dedication to viticulture and enology has a long, local cultural tradition.

Not until 1962 was there an academic program of viticulture at FSU. Today the university has a strong program of both enology (making of wines) and viticulture (growing wines) including experimental varieties of table grapes, of course. The Viticulture and Enology Research Center is housed in a handsome facility that includes the Vincent E. Petrucci Library which collects mainly technical wine and grape literature. This library is completely separate from the Henry L. Madden Library, the main library on campus.

Six years after the department was established, Henry Madden arranged for the purchase of one of the key private wine libraries in the United States, that of Roy Brady (1918-1998) of Northridge,

California. This collection is not in the Petrucci Library, but is housed in the Sanoian Special Collections Library in the Madden Library, one of the best kept secrets on campus. No reference is made to it on the Internet or in the general collection. The main reason for the "secrecy" is, amazingly, the Brady Collection has yet to be catalogued. In an article in *Wines and Vines* thirty years ago (October 1968), Roy Brady wrote, "The considerable task of classifying and cataloguing it [the Brady Collection] for use will probably not be finished for more than a year." In November 1998, barely a third of the collection has been catalogued with no recent progress because of lack of funds—processing such a large collection is a very expensive proposition. Most of the books already catalogued are the most recently published, and there is no current plan to complete the task.

Who was Roy Brady and why is the Brady Collection of wine books important?

Obviously, Roy was a bibliophile riveted on his subject: wine. By formal preparation he was a mathematician, one of the few people I have known who claimed to have studied carefully Bertrand Russell's and Alfred North Whitehead's three volume, *Principia Mathematica*, and to have studied with Russell briefly at the University of Chicago. At the Rand Corporation he was a systems analyst doing high-level research. He was a writer, especially about wines, he was a wine guru to wine experts; an educator who taught wine appreciation classes through the UCLA extension program and elsewhere; a world-recognized collector of rare wines and rare wine books. He wrote about wines for *Saveur*, *Gourmet*, *Wine Spectator*, *The Journal of the International Wine and Food Society*, and for the definitive journal for wine book collectors (and librarians), *The Wayward Tendrils*. Perhaps some of his best known writing was in his columns for *The Architectural Digest*. He contributed to the important work, *The University of California / Sotheby Book of California Wine* (1984), with Maynard Amerine, the principal author. One book fell from his pen during his busy life: *Old Wine, Fine Wine?* (1989). This small, forty-four-page, artistically produced book is an augmentation of an earlier article by the same name in which Brady argues "is old wine fine wine?"


Throughout his life he collected wine books and related materials on wine, such as restaurant wine lists, brochures, broadsides, advertisements, pamphlets, merchants' catalogues, periodicals, and thousands of labels, some of them carefully removed from bottles using a method he devised. By his own estimate in 1968, the collection he sold to the Mad-

den Library contained (roughly) 1500 books, 2000 pamphlets, 900 merchants' wine catalogues, 200 volumes of periodicals and 200 restaurant wine lists.

The collection is represented by books in French, Portuguese, Spanish, Italian, German and dozens of other languages, such as Hungarian, Flemish, Latin, Greek, Catalan and Japanese. Many of the works are of a technical variety; many others are what Roy calls "...aesthetic [works] which can be some of the most magnificently printed books on earth." One work in French, *Mon Docteur le Vin* (Paris, 1936) is illustrated by Raoul Dufy. The oldest book is *Vineto*, published in Venice in 1545.

Roy collected wine ephemera with the care and zeal he applied to books, believing correctly that in apparent trivial materials lies the history of wines and wineries otherwise lost, not to be recovered. Wine labels are a case in point. Over a period of more than forty years he accumulated more than 60,000 labels. His specimens were all neatly labeled and annotated and preserved in clear plastic sheets held in three-ring notebooks, a meticulous achievement that would be dear to the heart of stamp collectors. The label collection is now housed in the Shields Library at University of California, Davis.

In the *Wines and Vines* article already mentioned, "Introducing the New Wine Library at Fresno State College," Roy Brady emphasized that an "...established collection that already has a majority of the most sought after books, as Fresno has, can continue to grow" (p.24). At present writing, the policy in Special Collections in Madden Library is to not add to a collection as established, not to expand its 'provenance' as donated. For a devoted collector such as Roy, such a policy would not be understandable, for he regarded his own collections as nearly infinitely expandable because new works are being produced regularly and discoveries of old ones always possible for the diligent searcher.

Roy's widow, Elizabeth Brady, a founding faculty member of California State University, Northridge, and for forty years Professor of Educational Psychology specializing in early childhood development, is in the process of transferring the large remaining collection of Roy's wine books and ephemera to the University of California, Davis, to be housed in Special Collections, Shields Library. Both collections are a fitting memorial to a remarkable man and his dedicated career. When the intellectual history of wines is written, the Brady Collections will be seen to be invaluable for the researcher, as they are now for students and faculty at California State University, Fresno, and the University of California, Davis. 



Book Reviews



A REVIEW

by Bob Foster

"... essential for the Bordeaux fanatic."

■ ***Bordeaux and Its Wines — Fifteenth Edition***, by Charles Cocks and Éditions Féret. Edited under the direction of Marc-Henry Lemay. New York: John Wiley & Sons, 1998. 2,111 pages, hardback, \$250.

Quick. What weighs over six pounds, costs more than a bottle of 1995 Château Leoville las Cases, and is the ultimate gift for your favorite Bordeaux fanatic? It's the newest edition of this book, often referred to as the bible of Bordeaux.

In 1846, in London, Charles Cocks published a 215-page book on Bordeaux and its wines. A scant 88 pages were devoted to wine. Over the years the work has expanded enormously and now, 150 years later, the 15th edition covers over 2,000 pages. Absolutely everything you might want to know about Bordeaux is in this book.

The first part covers the Vine and Wine. It includes chapters on climate, methods of canopy management, diseases and pests. It has sections on the governmental and quasi-governmental organizations such as the INAO (Institut des Appellations d'Origine Contrôlée). There is even a chapter on wine brokers and *négociants*.

The core of the book, over 1,500 pages, covers every producer of the region. There is normally a drawing of the main château building, a block of data covering the owner, the size, the density of the planting, the average ages of the vines, a description of the soil and sub-soil, a list of the varietals grown on the property, the percentage of the wine placed into new oak, the length of time the wine is in the new oak, the percentage of wine exported and the main countries to which the wine is shipped.

A separate paragraph indicates when the winery is available for visits. A contact person with an address, telephone number and fax number is also given. This is followed by a few paragraphs describing the location of the winery, its history and some general (normally not critical at all) comments about the wines.

The numbers are simply staggering. The massive work covers more than 9,300 owners, 7,800 growths and 8,000 brands. Fortunately there are two separate indexes that help the reader find either the name of an owner or the name of the property. But for other topics, the reader is abandoned by the editors.

The wealth of information in this book is al-

most overwhelming. Virtually any technical question one could ask is answered here. An essential for the Bordeaux fanatic. Highly recommended.

[See "News & Notes" for a special price offering on this book! — Ed.]

A REVIEW

by Ronald Unzelman, M.D.

■ ***Alcohol and Longevity*** by Raymond Pearl. New York: Alfred A. Knopf, 1926. 273 pp. Cloth.



I believe this book is the first English language report of a statistical analysis of the effect of varied alcohol consumption on human mortality. Professor Pearl's first scientific description of the now familiar and medically accepted J- or U-shaped curve

describes lowest mortality for moderate drinkers, highest mortality for heavy drinkers, and abstainers falling in between. Unfortunately Pearl did not have the necessary statistical analytic tools to separate from the data one additional, important conclusion: the beneficial effect is due mainly to moderate **wine** consumption. (See Groenbeck, M. et al, *British Medical Journal*, 310: 1165-9, 1995 and Groenbeck's review of "Wine and Mortality" in *Biofactors*, 6: 377-383, 1997.)

Biologist Raymond Pearl (born Farmington, N.H., 1879; died Hershey, PA., 1940) was a fervent advocate of the scientific method and was an early exponent of the application of statistics to study biology and medicine. Graduated from Dartmouth in 1899, he received a Ph.D. from the University of Wisconsin in 1902, and was associated with the Institute for Biological Research at Johns Hopkins University from 1918 to 1940. He authored numerous articles and books in his field and was the center of a prohibitionist storm of non-scientific criticism because of this report. For sixty years the medical profession totally ignored Pearl's elegantly presented conclusion that a small to moderate amount of alcohol was not bad, and was indeed beneficial, to health.

Professor Pearl's interest in the effect of alcohol on duration of life originated from one of his biological experiments on chickens designed to test the effect of alcohol on progeny. He noted that chickens who were administered alcohol "far outlived

their untreated brothers and sisters." Now this was during a time of anti-alcohol hysteria in the United States which led to Prohibition. The ingrained belief was that all alcohol was unhealthy. As the consummate biological scientist he came to a logical, although controversial, conclusion: "These experimental results regarding the effect of alcohol upon longevity were so widely different from the commonly held opinions on the subject as greatly to excite curiosity to investigate the problem with adequate human material."

His human material was originally collected to study the factors involved in the etiology of tuberculosis. Field workers, trained in biology and social work investigation, and able to speak a variety of foreign languages, conducted extensive personal interviews of family members in Baltimore, MD, to record the "environmental situation, habits of life, health history, racial stock, anthropological characteristics, exposure to tuberculosis, etc. of all the members of the family." Amount and type of alcoholic beverages consumed were corroborated by the independent testimony of at least two other persons acquainted with each individual. This meticulously collected information from 3084 men and 2164 women aged 15 to 99 years represented data from a fairly homogeneous white, working class population of a large American city.

There is a lot to admire about the setup and presentation of this study which separates it from contemporary investigations:

1. Presented in full-length book form which allowed the literate exposition of background and full elaboration of results and explanation that modern editorial policy restricts to abbreviated medical staccato jargon.

2. Alcohol intake recorded by trained observers, not a self-questionnaire; confirmed by independent observers and collected without the bias that this was an "alcohol" study, *i.e.* accurate data!

3. But a statistical wrinkle I keenly appreciated was Dr. Pearl's decision to define categories of drinking by effect, contrary to modern inquiries that compare inconsistent quantitative amount categories.

A. Heavy class of drinkers defined as "those persons who are positively known to have been in the habit of getting drunk."

B. Moderate drinker defined as using alcohol in forms of beer, wine or spirits, but never enough to become intoxicated. His moderate steady category equated to a very English "daily pint or two of beer, or a daily bottle of claret, or a few glasses of whiskey."


Contemporary investigators and various national guidelines have yet to agree on a single definition of a moderate amount of alcohol intake.

Pearl explains his simple reasoning, "surely it is in accord with common usage to call a person who gets drunk a heavy drinker. Also it is common usage to call a person who drinks a little but never gets drunk a moderate drinker."

Pearl's actuarial method to compare mortality was to develop life tables. This was similar to the technique used by life insurance companies of his time; a person leaves the "exposed to risk group" only upon death. Life table functions can be expressed as expectation of life (in years), survivorship (number of survivors out of 100,000 starting together at age 30), death rates per 1000 life years exposure (mortality rates) and "the most basic and trustworthy life table constant" age specific death rates.

He concludes "the highest expectations of life throughout are experienced in the moderate steady group, in the case of both males and females." Professor Pearl's scientifically developed life tables demonstrate clearly the first J-shaped mortality curves in which heavy drinkers fare the worst and moderate drinkers live longer than abstainers. He quaintly pronounces "the results are unquestionably novel."

Raise a glass of wine — now that we have rediscovered wine as a healthy mealtime beverage — to this long-neglected pioneer scientist who had the fortitude to publish his logical, but "politically incorrect," conclusion based on a considerable mass of objective data.

END-NOTE: Gail and I bought this seemingly unimportant and dull appearing book (dark blue cloth covers with a faded and spotted spine, graphs and charts the only illustrations) in 1976 from a Berkeley used-bookstore we frequently browsed. Interestingly, the inside front cover bears the blue ink-stamp, "From the Collection of Ernest P. Peninou," a name we were marginally familiar with then, but who, in recent years has come, like this book, to occupy a meaningful place in our lives. 



"Ode . . . 'tis pruning time in the field"

Pruning time ends the year.
Pruning time starts the year.
A tender tendrill will soon entwine
Along the wire and make a vine.
Stops and starts, twists and bends,
What you got? Odes and ends.

— MARTS BEEKLEY, 1999

The Total Elements of the Vineyard

A REVIEW

by R. Hume Andrews

[Our R. Hume has been unearthed from his "Open Trench." We welcome his return. – Ed.]

Terroir: The Role of Geology, Climate, and Culture in the Making of French Wines, by James E. Wilson. Berkeley / London: University of California Press in association with The Wine Appreciation Guild, 1998. 336 pp. 10" x 7¼". Illustrated with photos, maps, charts. USA \$50.



In college, I was required to take one last course to fulfill my science requirement. I chose Geology and was surprised by the dry humor of our Professor. On the first day of class he brought out his "working-in-the-field backpack." He removed each item from the backpack and explained its use. He had an endless number of tools, devices, and containers. Last, he pulled out a roll of toilet paper. "And this," he said after a long pause, "is used to wrap the more delicate specimens."

Similarly, reading Terroir brought some surprises. What was NOT surprising is that this book is a "slow read." One does not leap from page to page and chapter to chapter, unless one is an Evelyn Wood Grand Master. This is a serious book by a serious oil exploration geologist with sixty years of experience. This is a man who knows his schist from a hole in the ground, and his massif from his karst, and his moraines from his marl. This is a man who knows that the chalk *terroir* of Champagne was laid down during the Maastrichtian, Campanian, Santonian, Coniacian, Turonian, and Cenomanian Ages. And he isn't at a loess for words to talk about them.

Terroir is understandably technical. The author is a wine-lover who became fascinated with topographical maps of vineyards in France. He wondered about the geology of French vineyards but was unable to locate any book on the subject. By the time, years later, that he found a basic description of the geology of French vineyards, he was determined to go farther by investigating HOW the *terroirs* function. His explanations are firmly rooted in science. Scully would be overjoyed.

Another non-surprise is that this book, while well-written, is not a literary masterpiece. "As the Ice Age released its grip," Mr. Wilson writes, "the earth began to warm." Or: "The Hill of Corton, a

symmetrical butte with pert wooded cap, conveys a sense of importance." Or: "The vineyard slopes of Tursan form an elliptic band around the elongate hills of a gentle, domal uplift of Upper Cretaceous flysch composed of marls, sandstones, and limestones." Say what?

The surprises? Despite its technical outlook, this book grows on you, erodes your reserve, unstratifies your observations, fractures your science-book-avoidance, and thrusts its conclusions with "gentle, domal uplift." The first part of the book explores the "habitat" of grape growing: slopes, soil, climate, clonal selection, and the "human" element. The second part of the book explores the geology of specific French viticultural areas, including Champagne (chalk), Alsace (granite slopes), Burgundy (cap-rock scarps), Bordeaux (gravel mounds and limestone plateaus), the Loire (rivers, chalk, rocks), and six other areas (sheets of molasse, chalky scarps, volcanic peaks, battered rocks, rootless mountains).

But no matter how much this book looked and felt like my Geology 101 text-book, the CONTENT was genuinely interesting. If the author had been connecting geology to the flavor of kumquats grown in Aquitaine, my attention span would have been shorter than the average Bill / Monica career-counseling session. Fortunately, the subject is Bordeaux, and Burgundy, and Champagne, and Cognac and Muscadet, and dozens of others. The author explores each grape-growing region and connects specific geology to specific wines. "It is ferruginous sand in the soil," he writes, "that apparently imparts a particular vigor to the Merlot and Cabernet Franc in the wines of Pomerol, giving them a plummy nose, velvet texture, and the ability to age superbly." And: "The famous *boutonnière* (buttonhole) of Pétrus is a 'blister' of the underlying clay that during the heaving action bulged through the thin gravel cover."



[From CRESCENZI, *De Omnibus Agriculturae*, 1548]

And: "The secret of the quality of vineyards of the Médoc is found in the internal composition and functioning of the gravel mounds."

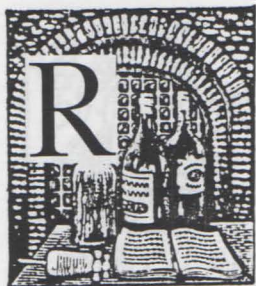
A second surprise is the amount of history the author injects into his book. There are dozens of highlighted sections of ancillary information, such as "A little Valois history," and "The Hospices de Beaune," and "Historical sketch of Cahors," and "Historical sketches of the wine provinces of the Loire," and "The Bordeaux Privileges." Aside from these sketches, the author includes almost as much historical background in the general text as he does geologic analysis. This is a remarkable accomplishment and must have taken an enormous research effort.

To summarize, author James E. Wilson started with a familiar but not very well understood word—*terroir*—which he describes as "a French term meaning total elements of the vineyard." In two pages toward the beginning of the book, the author notes how Matt Kramer, Hugh Johnson, Robert Parker, and others have defined *terroir*. But then he takes on the task of doing more to analyze "the total elements of the vineyard" than arguably anyone has done before. The result is an unqualified success and a very valuable resource to lovers of wine. It took a geologist who loves wine and understands history to dig beneath the surface of the vineyards, to get at the roots of differences between wines according to the birth places of their grapes.



Rehoboam or Nebuchadnezzar? PART II: Secular Clues

by Bo Simons



remember? In the last issue of *Wayward Tendrils*, I explored the Biblical sources of the names for large wine — usually sparkling — bottles. I searched in vain for some connection among the odd assortment of Old Testament wise and foolish kings and patriarchs whose names someone for some reason attached to the following outsized wine bottles:

JEROBOAM: 4 bottles (3 liters)
REHOBAM: 6 bottles (4.5 liters)
METHUSELAH: 8 bottles (6 liters)
SALMANAZAR: 12 bottles (9 liters)
BALTHAZAR: 16 bottles (12 liters)
NEBUCHADNEZZAR: 20 bottles (15 liters)

WINE BOOKS & MAGAZINES

I am not the first to try to track down this mystery and report a lack of success. After I complained about not being able to pinpoint their origin to Tom Pinney, the author of *The History of Wine in America*, he wrote me, pointing to Oscar Adolf Mendelsohn's *Dictionary of Drink and Drinking* (New York: Hawthorn Books, 1965) who in turn quotes, without an exact citation, a "Mr. M. Foster" in *The London Tatler*: "In my search for the origin of the custom of applying Biblical names to wine bottles of magnificent proportions, I have left behind me a trail of red-faced authorities confronted for once with an apparently insoluble problem." Mr. Foster goes on to question why Jeroboam got a smaller bottle than Rehoboam, and points out further "there is an insulting distinction drawn between the aged Methuselah, whose name is applied to an eight-bottle monster and the feasting Belshazzar [sic], who is honored by a sixteen-bottle giant. It is unfair to Methuselah."

Millie Howie, the "Mother" of the Sonoma County Wine Library, faxed me an article by Dee Ann Stone from the Fall 1981 issue of *Arbor Magazine*, titled "The Mystery of the Big Bottles." Ms. Stone failed to find any logical link between the six names: "These six men are a peculiar assortment if judged by social position, and seemingly ill fitted for Champagne's image of joy and refinement." She tried to research the names at the Wine Museum of San Francisco, a wonderful resource backed largely by Alfred Fromm, which, sadly, no longer exists. The Wine Museum's Director, Ernest Mittelberger, told her, "The names came into use in the 19th century; I don't know who selected these names and I have not yet found the information in the various books here that I consulted. My guess is that they were chosen by Champagne marketers, although some of the names were accepted by Bordeaux, too." Ms. Stone also contacted the Champagne Information Bureau, who knew nothing of the names' origins, but shed light on the bottles themselves. "Prior to 1882, Champagne bottles were blown entirely by hand, and the results were uneven in both shape and form [size]. In 1882, however, special molds were invented to cure the unevenness. This ushered in the age of giant bottles, which were hand-blown into molds until 1930." Ms. Stone goes on in her article to speculate that the "eye-catching bottles need ear-catching names ... The names had to carry mystery, style, élan, pizzazz. Big bottles need big names, and in the 1880s Biblical names offered the ideal choices. They had a tinge of familiarity, an element of prestige, legitimacy." She is content to ascribe it to unnamed Champagne marketers, adding class to their giant bottles with names appropriated with no

real thought to the name's owner, desiring no more than an impressive Biblical ring.

I went on through a number of the standard reference books on wine and Champagne, and found no further clues. I searched from Vizetelly and Sutaine to Forbes and Sutcliffe, from Simon, through Johnson, through Robinson, to Clarke. Many mentioned the names and commented on them and gave the sizes of the bottles, but none touched on the origins of the names.

WORD BOOKS

We have so far found nothing to link these names using Biblical sources, and struck out on the wine books. Let us now pursue lexicographies. Alert and interested Tendril Judith Schroeder sent us a photocopy from *Melba Toast, Bowie's Knife and Caesar's Wife: A Dictionary of Eponyms* by Martin Manser (New York: Warner Books, n.d. – I suspect this is an American edition of the book by Manser titled simply *Dictionary of Eponyms*, London: Sphere, 1988). In this work Manser speculates on why Jeroboam was used: "Jeroboam, the first king of the northern kingdom of Israel, who the biblical text describes as 'mighty man of valor' (I Kings 11:28), and 'who did sin, and who made Israel to sin' (I Kings 14:16). The bottle is without doubt 'mighty' and the alcoholic drink contained in it could certainly lead to 'sin.'" This is fine as far as it goes, but although Mr. Manser goes over some but not all the other Biblical names for large bottles, his comments remain speculation, and he fails to find a connection between the names. Manser does add another Biblical name, "Jorum," to our list. "Jorum" means a drinking vessel of indeterminate size named after Jorum who brought vessels of silver, gold and brass to King David (2 Samuel 8:10).

So how about the *Oxford English Dictionary*, the ultimate word book of the English language? The great strength of the *Oxford English Dictionary* (*OED*) is that it meticulously records when a word enters the English language in print, and who used it, while tracking changes in the meaning. The *OED* lists the first recorded use of Jeroboam as 1816 when Sir Walter Scott used it in *The Black Dwarf*. Methuselah was first mentioned in print by André Simon in 1935 in his *A Dictionary of Wine*, which is also the source and date of the first mention for Salmanazar and Balthazar as well. Rehoboam first entered English usage as a wine bottle in 1895 in *Brewer's Dictionary of Phrase and Fable*. Nebuchadnezzar, however, first broke into English print as a wine bottle in a letter to Aldous Huxley dating from 1913. We can see the first recorded uses of these names as wine bottles range from 1816 to 1935. Jeroboam was being used by Walter Scott well before

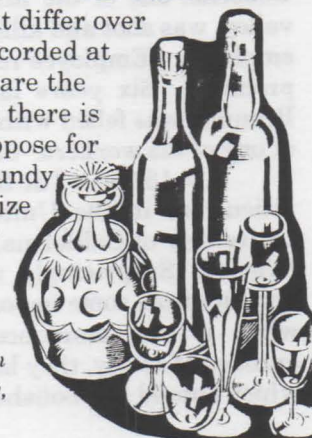
the 1882 date Ms. Stone got from the Champagne Information Bureau as the date these large bottles were first made using molds, quashing any theory we might concoct that the industrial production of these large bottles gave birth to their names because they needed, as Ms. Stone suggests, grand names to go with their grand size.

But, wait a moment; let's reexamine Scott's Jeroboam quote. The quotation reads: "or make a brandy Jeroboam in a frosty morning." The *OED* definition reads: "a large bowl or goblet; a very large wine-bottle." Scott is clearly using this first sense of Jeroboam. I do not think even the heroic Scott would want to slug down the equivalent of four bottles or three liters of brandy, no matter how frosty the morning.

It is only with a quotation from *The Daily News* of 27 July 1889 that the *OED* gets into the definition that clearly means bottles, rather than large cups: "Enormous bottles of fabulous content called 'jeroboams,' which some say contain 10, others 12, ordinary bottles." That leaves us room to concoct a theory. And we may, like Ms. Stone, reasonably speculate that some 19th century Champagne marketer may have strung together these names, plucking them from the Bible because of the weight and heft and grandeur of their sonorous syllables. They were used to connote class and dignity and mystery. Jeroboam was already in use as a name for a large bowl or goblet. Twist its meaning a bit, and find some like names in the Bible, and *voilà*. As far as it goes, I like it. But it is just speculation, and I am convinced that somewhere in some as yet untapped archive or article lies the answer. We have just not found it yet.

Tendril Leo Lambiel wrote in asking, "Why is a Jeroboam equivalent to four bottles in Champagne and five bottles in Bordeaux?" There has been no fixed agreement about the sizes the various names denote. The 1889 *Daily News* quote says a Jeroboam is sometimes ten and sometimes twelve bottles, while we today think of it as four or five. The exact sizes of bottles these terms represent differ over time and place. The ones recorded at the beginning of this article are the consensus modern sizes, but there is quite a bit of variation, I suppose for the same reasons that Burgundy barrels differ in shape and size from Bordeaux barrels: they arise from local use.

[Bo Simons, a founding member of Wayward Tendrils, is wine librarian at the Sonoma County Wine Library, located in Healdsburg, CA. – Ed.]





BOOKS & BOTTLES

by
Fred McMillin

Some *FIRST* Wine Events

The Book: *Wine Country. A History of Napa Valley. The Early Years: 1838 - 1920* by William Heintz. Santa Barbara, CA: Capra Press, 1990.

"*FIRST* wine events are very, very important to a very, very few people" (from a conversation with wine historian Ruth Teiser).

This review of some Napa Valley *FIRSTS*, as recorded in Heintz's *Wine Country*, is for those very, very few people. This interesting exercise was made practical when my research associate, Diane Bulzomi, put together an index (sadly lacking in the book) and a chronology of events described in the book.

■ 1830s — The first vines in the Napa Valley are planted by George Yount. At the time, the biggest health hazard was the abundance of grizzly bears!

■ 1840s — The first person to return from Ft. Sutter to San Francisco who knew about the gold discovery was Sam Brannan. He used part of his subsequent profits to become one of the largest vineyardists in Napa Valley (100,000 vines ultimately).

■ 1850s — The first road to run the length of the valley is laid out in 1852. Today, it is no longer gravel and is known as Highway 29.

■ 1860s — The first murder of a major vintner occurred in the fall of 1863. Joseph W. Osborne, one of the first to grow Zinfandel in the valley, was shot and killed by a disgruntled and fired employee. (Employee relations seem to have been a problem. Six years later, the now-wealthy Sam Brannan was felled with eight wounds from the gun of one of his workers. Sam survived.)

■ 1870s — The first university level course in viticulture in the United States is taught at the University of California, Berkeley, by Prof. Eugene Hilgard. Surprisingly, it encountered considerable hostility from some important winemen, particularly when it was announced that two women were enrolled. Clearly, they had no place in such a course, which should be abolished!

■ 1880s — Horrors. The first winery to be built by a woman, Josephine Tychson, is completed in 1886. Her peers "might sip wine discreetly in the closet, but never in public."

■ 1890s — The first experiments in using pure yeast were in progress.

■ 1900s — The first motion pictures of a winery in operation were made.

■ 1910s — The first American wine competition is held in which Cabernet Sauvignon was a major category . . . Napa Valley wineries won four medals for their Cabernets at the 1915 Panama-Pacific Exposition in San Francisco.

The Bottles: Since we are talking Napa Cabernets, here are the top picks of my tasting panel in recent months.

5th — ZD, 1996, \$38.

4th — St. Clement, 1995, \$45.

3rd — Grgich, 1995, \$45.

2nd — Guenoc, Bella Vista (Napa), 1994, \$30.

Winner — Grgich, Yountville, 1994, \$85.

Postscript: William Heintz writes of Prof. George Husmann: "well-educated ... organizer of the first rank ... second to teach university-level viticulture course ... flair for writing ... founded a publication called the *Grape Culturist* [1869-1871], no other periodical like it in the country ... wrote the most popular text in the country on wine grapes, *American Grape Growing and Wine-Making* ... never stopped writing about his ideas until the day he died [1902]."

Husmann is my candidate for the most important wine educator of the last century.

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A Note on Longworth, Cincinnati, & St. Louis

by

Charles L. Sullivan

[Charles Sullivan, noted California wine historian and author of several books on the subject, finds fascinating vinicultural bits further afield. — Ed.]

When I began reading Linda Stevens' article on Nicholas Longworth in the January 1999 *W-T Newsletter*, a picture of the great Union Station at Cincinnati flashed through my mind. That modern structure was finished just in time to witness the decline of rail travel in this country in the 1960s. Today it houses several museums and the library of the Cincinnati Historical Society.

Every year my wife Roz and I try to visit some place in the U.S. we want to know better, and in 1966 it was Cincinnati and the middle Ohio River Valley. We spent a day at the train station and found scads of material on Longworth and Ohio winegrowing. Old Nick's papers take up 1.75 cubic feet, and there is a remarkable scrapbook kept by Robert Buchanan from the 1840s to 1860s. (He penned *The Culture of the Grape in 1850*.) It is loaded with pieces on winegrowing clipped from publications all over the eastern U.S.

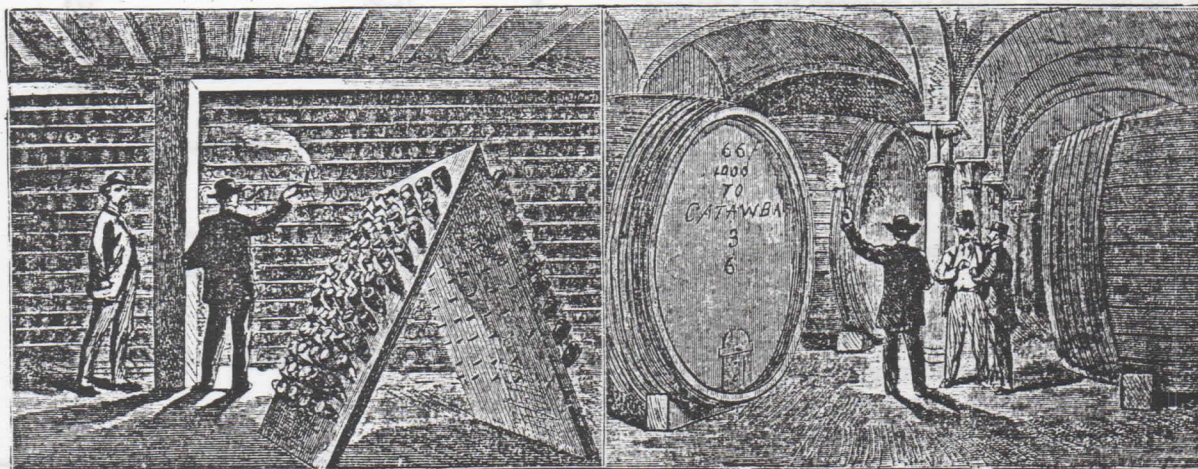
There were also many secondary materials on the subject — one that complements the Stevens article. It is by John F. von Daacke in the *Bulletin of the Cincinnati Historical Society* (25:3 [July 1967], 196-212), which contains several great illustrations from *Longworth's Wine House*, a commercial pamphlet published in 1866, soon after Longworth died. The librarian was happy to copy all these and several other items; I suspect an interested Wayward Tendril could get the same service. The library is at 1301 Western Avenue, Cincinnati 45203; Tel: 513-287-7069; Fax: 513-287-7095.

Von Daacke's scholarly article opens with a comment on the "recent revitalization on Mount Adams" which had "brought forth stories of the time when it was covered with vineyards." Here it was that Longworth had planted his vineyards on the steep slopes above the Ohio River. We drove up and looked around. It was now all residential with nothing to remind us of what the place once had been, except for a couple of street names and a historical marker. But the contour of the land and the view of the river reminded me of the great print of the Rhine-like landscape in *Longworth's Wine House*. [See rear cover of *Newsletter*.]

We weren't so lucky last year when we went to St. Louis. I budgeted a day to search out the great cellar of the American Wine Co., which had first produced Cook's Imperial Champagne. The place was described by Leon Adams in the first edition of his *Wines of America* (1973), "a stone-arched maze four levels deep beneath an entire city block on Cass Avenue."

Recalling our success in Cincinnati, I looked forward to another day of vinicultural enlightenment. We went to the local history department in the main library and gathered nothing but vacant stares. No one had ever heard of Cook's Imperial, the American Wine Co., Isaac Cook, or the Heck family. (They had owned the Cook's facility here before acquiring Korb in California.) The librarians told me that Missouri was "beer country." Leon had written that "St. Louis was the nation's chief early center of wine study and research." He would have choked on his pipe to hear the line they fed me at the library.

So we got the address from an old city directory ("By golly there was such a place here," the words of the amazed librarian) and drove out Cass Avenue to a huge city block, empty except for a crop of weeds. Underneath, I presume, was the "maze four levels deep" waiting to be found by the astonished 24th century archaeologists. "Wow, an underground brewery!"



"IN THE ST. LOUIS WINE CELLARS, 1871"

PASTE ACTION: A Cautionary Tale

by Donald Tumasonis



Those who have ever considered purchasing Evelyn Waugh's rarish *Wine in Peace and War*, with decorations by Rex Whistler, the much-collected British artist, might have found themselves passing it by because of unsightly browning of the

paper-covered boards and the endpapers. I know I almost did; it was only because I was able to purchase it relatively cheaply that I bothered at all, after having viewed a copy for the first time prior to the auction where I bought it.

The outer endpapers (or *pastedowns*, to use the technical term) suffered from rather heavy brown staining over the areas covering the turn-in, that portion of the paper covers folded into the inside of the cover. The outer covers themselves were freckled with several brown spots, more so on the back than on the front. With the tail of the spine and top corners slightly bumped, I had not thought of making a bid.

Impatiently waiting for other lots to appear, I suddenly realised when the Waugh came up that it had no bidders, and was about to be bought-in by the auctioneer. Pulling myself quickly together, I entered the lowest sum possible, and got it, due to lack of any other competing bids, rather than through any perspicacity on my part. My feeling at the time was that the book was worth having only as a reading copy, until a better example came along. No doubt this feeling was shared by those who refrained, who certainly, I thought, must know a bad book when they saw one.

I was disabused of such notions when I showed the copy to a dealer in modern first editions in Cecil Court, a small pedestrian street lined with many used and antiquarian bookshops off Charing Cross Road in London. With some trepidation I hauled forth the slim volume for his inspection. I had expected polite disinterest, but was surprised when his eyes, hitherto cool, warmed up with undisguised enthusiasm.

"That's a very nice copy you have here," he remarked.

"???"

"One doesn't often see it in such good condition; generally these turn up with a lot more signs of wear. Yes, a very nice copy."

"But what about the pervasive brown stains?"

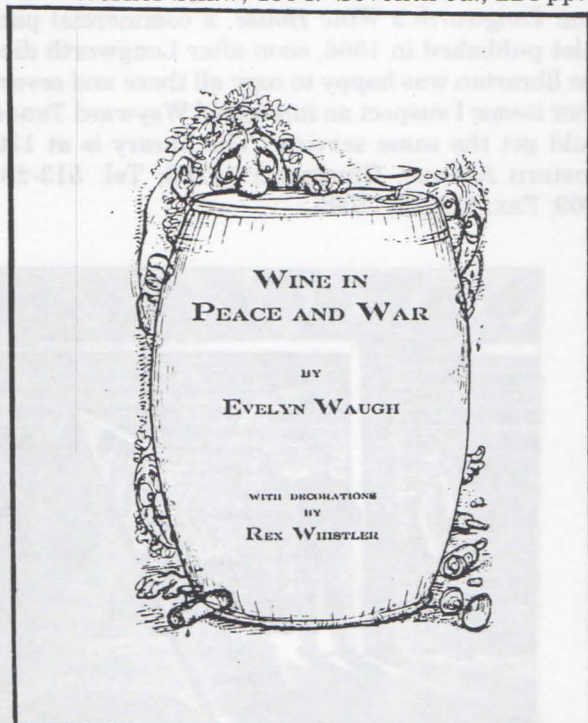
These, it turned out, were common for this title. The chemicals in the paste, interacting with the type of paper used, had resulted in *paste action*, which Carter defines as "The staining of endpapers, sometimes extending to the first or last leaves of the book itself, by the paste used for attaching the endpapers to the boards."

What boosts the price of copies of this book is the presence of the original glassine dust-wrapper, which being so fragile, is seldom present. What then is the value of the book? One yearly guide to booksellers' catalogue prices listed a copy at £75 (1995). Another dealer had the book rebaked in morocco, with corners repaired, and *with new endpapers* at \$195 (1994). A notice for 1992, the all-important glassine protector included, *with pastedowns discoloured*, otherwise Fine, offered at £225.

The moral? I am tempted to say "Don't judge a book by its cover" but will refrain from such cheap humour here. Rather, I might advise that when confronted with a wine book of any rarity in any condition, one should strongly consider buying it first, and sorting out the details later, unless the book is suffering from damage resulting in unacceptable loss. Sometimes, the modern mania for condition has to be put aside, if the collector is to obtain any copy of a book at all.

Evelyn Waugh, *Wine in Peace and War*, London: Saccone and Speed, n.d. [1947]. 77 pp. Decorations by Rex Whistler. Original decorated paper-covered boards.

John Carter, *ABC for Book Collectors*, London: Werner Shaw, 1994. Seventh ed., 224 pp.



**EARLY U.S. TITLES
and the
WINE BOOK COLLECTOR
Part II**

by Gail Unzelman

[We conclude our survey of early U.S. wine titles, 1622 to 1830, begun in the last issue. — Ed.]

**... second or third indigenous
American horticultural book ...**

1818 — John Gardiner and David Hepburn. *The American Gardener, containing ample Directions ... a new edition much enlarged. To which is added A Treatise on Gardening, by a Citizen of Virginia. Also, a few Hints on the Cultivation of Native Vines, and Directions for Making Domestic Wines.* (Georgetown, 2nd.ed., 347 p.)

The first edition of this work, published in 1804, contained "copious Instructions for the Cultivation of Flower Gardens, Vineyards, Nurseries, Hop-Yards, Green Houses, and Hot Houses", and is considered one of the earliest of American horticulture works. The second edition of 1818 is of more interest to the wine book collector because of the added material on vines and wines. BAILEY notes the book enjoyed "extensive sales" to a third edition in 1826. He also tells us that although Gardiner's name appears first on the title page, the practical knowledge reflected in the book is wholly Hepburn's, who had more than forty years of experience in gardening. The "Citizen of Virginia" has been identified as John Randolph (1727-1784), "of the great Randolph family of Virginia," who was the last King's attorney of Virginia and the father of Edmund Randolph, Secretary of State during the administration of George Washington. HEDRICK and BAILEY, with their horticultural theme, give this book significant coverage; BORG lists it, but GABLER, et. al., do not.

**... first American book
devoted to grape culture ...**

1823 — John Adlum. *A Memoir on the Cultivation of the Vine in America and the Best Mode of Making Wine.* (Washington, 142 p.; the 1828 second edition, Washington, 179 p.)

Adlum's book enjoys several strong claims to being the first practical American book on wine growing: It is the earliest work on the subject to be produced in the United States rather than the British North American

colonies. It is the work of a man who had actually produced wine in a commercial quantity in this country. It is the first book based on the assumption that American wine will have to be made from American grapes (PINNEY). John Adlum (1759-1836), sometimes called the "father of American viticulture," had a vineyard of several acres at Georgetown, District of Columbia, where he experimented in improving the native vines. One such result was the Catawba, which he promoted and distributed as "the key to an American wine industry." It is suggested that Thomas Jefferson, friend and correspondent of Adlum, encouraged him to write his treatise. HEDRICK reminds us, although Adlum was recognized during his day as a leading authority on native grapes and wine making and wrote frequently on these subjects, he was "practically unknown to the present generation until a sketch of his life and work appeared in BAILEY's *Evolution of our Native Fruits* [p.50-61]." WOODBURN calls the book "of great interest," GABLER devotes more than a page to it, BORG lists also the reprint editions, and as mentioned above, it is one of the PINNEY "Twelve." A landmark in American wine literature.

**... mysteries of trade ...
the great source of wealth ...**

1825 — David Beman. *The Mysteries of Trade, or the Great Source of Wealth: containing Receipts and Patents in Chemistry and Manufacturing* (Boston, 152 p.)

Despite the title, over half the work is devoted to fermentation and distillation, with "valuable receipts" for the preparation of all types of wines. WOODBURN, GABLER, and BORG have included this title in their collection surveys.

**... the Expeditious Measurer of all
sorts of casks ...**

1825 — Edmund M. Blunt. *The Merchant and Seaman's Expeditious Measurer; containing a Set of Tables which show ... the Solid Contents of all kinds of Packages and Casks ... Rules for Determining the Contents of all Sorts of Casks, in Wine and Beer Measure.* (New York, 196 p.)

Edmund Blunt (1770-1862) was a noted hydrographer, author, publisher and bookseller whose shop in Newburyport, Mass., was the center of late 18th and early 19th century American nautical publications. In the Publisher's Advertisement, Blunt ex-

plains the title: in 1816 a similar work was published as "The Merchant's ... Ready Calculator" that was "replete with errors," and "suspecting our book might suffer in reputation from the title, we adopted that of the *Expeditious Measurer*." BORG lists thirteen editions, extending from 1825 to 1881, with one undated edition (all with 195 or 196 pages). Not located in any other source.

... popular receipt book and operative cyclopedia ...

1825 — Colin Mackenzie. *Five Thousand Receipts in all the Useful and Domestic Arts, constituting a Complete and Universal Practical Library and Operative Cyclopedia*. (Philadelphia, 670 p.)

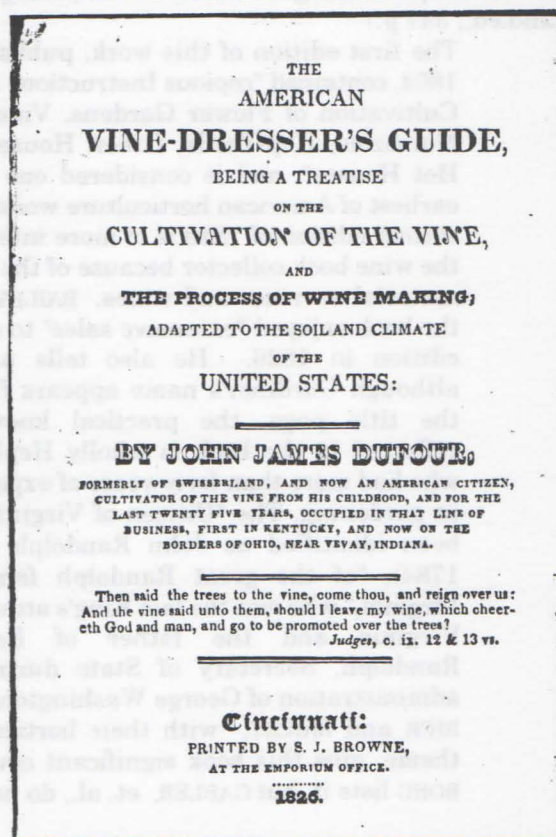
The preface of this first American edition of *Mackenzie's Receipts* clearly defines "the object of the work is popular and universal, and though likely to be useful to men of science, it is more especially addressed to the public at large. The present volume has been compiled under the feeling, that if all other books of science in the world were destroyed, this single volume would be found to embody the results of the useful experience, observations, and discoveries of mankind during the past ages of the world." The popularity and steadfastness of this practical guide, compiled by an American physician, is confirmed with nearly two dozen editions before 1870 (as listed in BORG). There is a section entitled "wines" while vines and grapes are covered in the "horticulture" chapter. Interestingly, the BORG bibliography is our only source that includes this title.

... most accurate account of early 19th century grape-growing in the U.S. ...

1826 — John James Dufour. *The American Vine-Dresser's Guide, being a Treatise on the Cultivation of the Vine, and the Process of Wine Making, adapted to the Soil and Climate of the United States*. (Cincinnati, 314 p.)

The indefatigable Swiss wine grower of French heritage, John James Dufour (1763-1827), came to America to grow grapes and make wine, first in Kentucky, and then at Vevay, Indiana, on the Ohio River. BAILEY (*Evolution*) gives a 20-page illustrated narrative on the Dufour family and their viticultural endeavors in America. PINNEY describes Dufour's book as "the first written in this country entirely out of the author's

own experience ... [one who] understood clearly, and had proven by his labor, that the new world required a new approach if wine growing were to succeed. His long experience as a grower, and his extensive travels through the country in search of information about native vines and viticulture, gave him a unique authority." HEDRICK sees Dufour's work, published just three years after Adlum [q.v.], as "a notable book ... much larger than Adlum's, and much better, since Dufour gives an account of what other grape growers in the country were attempting to do." Upon the publication of his book, Dufour set out to distribute copies to his old friends in Kentucky, became ill on the journey, and died shortly after his return to Vevay. See also GABLER, BORG, and WOODBURN.



... text in French and English ...

1827 — Alphonse Loubat. *The American Vine-Dresser's Guide*. (New York, 137 p.; 1829 second edition, 142 p.)

Loubat, a Frenchman who tried to grow French varieties in his forty-acre vineyard on Long Island, wrote the "third American grape book" (BAILEY) and the first one with pages printed alternately in French and English. HEDRICK, not untypically, dismisses the book

as "chiefly an account of European practices in vineyard culture, of small value for America" written by a vineyardist "who did not have the wisdom ... to plant American varieties." He concedes, "As with Adlum [q.v.], Loubat's work with grapes was of much more value to American vine dressers than his book: nevertheless, his *Guide* was considered valuable enough for a second edition [*] in 1872, long after several other good books on grapes were to be had."

[*Actually, the second edition was published in 1829; in 1872 a new, revised edition was published.] See also BORG, GABLER, PINNEY, and WOODBURN.

... essay in verse acknowledges Adlum ...

1827 — Issac G. Hutton. *The Vigneron: An Essay on the Culture of the Grape and the Making of Wine*. (Washington, 60 p.)

GABLER tells us that Hutton, a member of the New York State Society for the Promotion of Agriculture and the Arts, pays tribute to John Adlum's [q.v.] contributions to "planting and managing a vineyard," and includes seven pages of extracts from André Jullien's distinguished book, *The Topography of all the Known Vineyards* (1824). PINNEY describes "this strange performance, touching on temperance, soils, planting, cultivation, and other subjects, [and] prints an essay by Adlum "On Propagating Grape Vines in a Vineyard" as an appendix." He footnotes his comments: "Verse as a medium for popularizing technical subjects goes back to Vergil and was familiar in the 18th century, but it is unusual to find it being used as late as 1827." Listed in BORG.

... recipes for everything potable ...

1829 — William Beastall. *A Useful Guide for Grocers, Distillers, Hotel and Tavern-Keepers and Wine and Spirit Dealers of all Denominations; being a Complete Directory for Making and Managing all kinds of Spirituous Liquors*. (New York, 340 p.)

Beastall explains that his motivation behind the publication of this guide was to promote the domestic production of beverages, so the country would not be at the mercy of foreign powers. BORG, GABLER, and WOODBURN list this book, our other sources do not.

**... early foreign translation
for use in America ...**

1829 — Arsenne Thiébaud de Berneaud. *The Vine-Dresser's Theoretical & Practical Manual, or the Art*

of Cultivating the Vine; and Making Wine, Brandy, and Vinegar. Translated from the second French edition. (New York, 158 p., with one folding plate showing wine growing equipment and machines.)

Monsieur Thiébaud de Berneaud (1777-1850), Perpetual Secretary of the Linnaean Society of Paris and editor of the *Paris Journal of Agriculture*, was a respected and distinguished botanist who had a special interest in the practical application of botany to farming and horticulture. He advocated the translation of his manual, whose "clear instructions" from an "experienced teacher" would be of great benefit to the American people and their infant wine growing industry. Under the sponsorship of the New York Branch of the Linnaean Society, Thiébaud's French manual was translated and published. Our sources give us little information on the volume; it is listed only by WOODBURN, BORG and GABLER.

**... earliest estimate of the country's
vineyard acreage ...**

1830 — Rafinesque, C. S. *American Manual of Grape Vines and the Art of Making Wine: including an account of 62 species of vines, with nearly 300 varieties. An account of the principle wines, American and Foreign* (Philadelphia, 64 p.)

Constantine Samuel Rafinesque (1783-1840), HEDRICK tells us, was "the eccentric French naturalist" who came to America in 1815, "traveled more widely, collected more plants,




and met more men in the several sciences" than any other plant explorer in the first half of the 19th century, and became professor of botany and

natural history at Transylvania College, Lexington, Kentucky. Although "Rafinesque's writings are not generally held in high esteem," and his book is "curious," BAILEY finds no reason to discredit the scientist's statistical census of America's vineyards and their owners (1825 & 1830), "the earliest estimate of vineyard acreage of

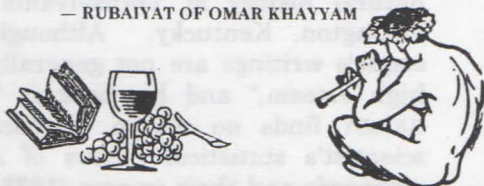
the country." For this account, HEDRICK deems the book a landmark in American viticulture. Both HEDRICK and BAILEY reproduce Rafinesque's census. GABLER gives a good synopsis of the author and his work; PINNEY provides a biographical sketch and a portrait likeness of this "eccentric and unfortunate botanist and savant-of-all-trades." Also included in the WOODBURN collection and the BORG bibliography.

... the beginning of American viticulture ...

1830 — William Robert Prince. *Treatise on the Vine: Embracing its History from the Earliest Ages to the Present Day, with Descriptions of Two Hundred Foreign and Eighty American Varieties; together with a Complete Dissertation on the Establishment, Culture, and Management of Vineyards.* (New York, 355 p.)

With an air of optimism, William Robert Prince (1795-1869) devoted his life to grape culture. A fourth generation botanist and nurseryman whose family founded one of America's earliest and most influential nurseries, the Linnaean Botanic Garden on Long Island, Prince—because of his nursery, his book, and his writings—is ranked with Adlum [q.v.] and Nicholas Longworth as one of the three geniuses of American grape growing. His treatise, hailed as the largest, the best, and the first good book on grapes yet published in America—"magnificent, compared with similar books of the time"—provides a history of the vine from the earliest times, descriptions of more than 200 foreign and eighty native varieties, directions for establishing and maintaining a vineyard, and a fervent desire for the establishment of an American wine industry. (HEDRICK, *History*). A most significant work, included as one of PINNEY's "Twelve." See also BORG, GABLER, BAILEY, and WOODBURN. 

A BOOK OF VERSES UNDERNEATH THE BOUGH,
A JUG OF WINE. A LOAF OF BREAD — AND THOU
BESIDE ME SINGING IN THE WILDERNESS —
OH, WILDERNESS WERE PARADISE ENOW!
— RUBAIYAT OF OMAR KHAYYAM



THE MOST FAMOUS REMAINDER of ALL TIMES

by
Terry A. Stillman

[Terry Stillman, proprietor of Stillman Books, 1321 Kingsway, Vancouver, B.C., contributed a series of feature articles to the *AB Bookman's Weekly* in 1995-1996 on the various aspects of owning and operating a used bookstore. These entertaining and very informative articles are being gathered together in book form to be published in the near future. The following excerpt is taken from "Remainders in the Used Bookstore," printed in the August 5, 1996 *AB*. Our special thanks to Mr. Stillman and Jacob Chernofsky, publisher of the *AB*, for their kind permission to reprint. — Editor]



remainders are books in a publisher's stock of certain titles that have been taking up space in a warehouse collecting dust. Interest in these titles by owners of new-book stores has waned and orders have stopped arriving for them.

These books might be one year old, two years old, perhaps even older. To make room in the warehouses for newly published books, remainders are usually auctioned off or sold outright to wholesale companies who in turn offer these titles in lists or catalogues to booksellers at reduced prices.

Many stores that sell new books may also have a small section for remainders. A few bookstores specialize in remainders and some of them do a booming business.

A large number of remainders are also bought by used bookstores to augment their secondhand stock in a few subject areas. Remainders also serve to increase Christmas sales for many used bookstores.

The majority of titles that get remaindered are good books; the printing didn't sell out because of too high a price, too large a printing, or a sudden economic downturn affecting overall book sales. On the other hand, some books didn't sell simply because they're poor books and shouldn't have been published in the first place. This latter group of titles won't sell at any price. A bookstore owner is bound to get a few of these unsalable books when first starting out to order remainders, but as time goes by the book-buyer becomes more proficient at ordering the winners.

And winners there are! Which leads us to one of the most famous "remainders" of all time. You

are no doubt aware of a book of Persian verses known as the *Rubaiyat of Omar Khayyam*, and you've probably seen several different editions, many with lovely illustrations. But have you ever seen a first edition? I was fortunate enough to see and handle a first English edition recently, but not a lot of people get that opportunity.

At the suggestion of his friend Edward Cowell, Edward FitzGerald took up the study of Persian in December 1852. By 1856 he was reading the "Rubaiyat" (the Persian word for quatrains) of Omar Khayyam which his friend Cowell had discovered in manuscript form in the Bodleian Library at Oxford. Between the middle and end of 1857, FitzGerald translated the 11th century Persian verses into polished English, and in January 1858, he submitted thirty-five quatrains to *Fraser's Magazine* for publication. By January 1859, the verses had still not been published, so FitzGerald retrieved them and decided to self-publish seventy-five quatrains.

In March, FitzGerald asked Bernard Quaritch, the London bookseller, to have 250 copies printed. The subsequent work, actually more like a pamphlet, had brown paper covers and was so fragile that many of the surviving copies today have been rebound with hard covers. FitzGerald asked for forty copies of the book for himself, of which he promptly gave three copies to friends, and asked for the other 210 copies to be put up for sale.

No copies sold. A few weeks later, FitzGerald asked Quaritch to run a couple of notices of the book. It was money wasted: no copies sold. Apparently no copies sold for nearly two years. Then the bookstore changed premises and many copies were lost in the confusion of the move. At his new shop, Quaritch set up a bargain box outside and in this box he deposited the seemingly unsalable *Rubaiyat*. In March of 1860, Quaritch had offered the *Rubaiyat* for sale at one shilling; in his bargain box they were available to any passerby for one penny!

In the book *FitzGerald's Rubaiyat, Centennial Edition*, published in 1959, Carl J. Weber maintains that the *Rubaiyat* was not remaindered. But the fact is, that a publisher (Bernard Quaritch) could not sell, through his own bookstore, any copies of the book for the original asking price, so was forced to drastically reduce the price in order to clear the books out of his warehouse (in this case, his bookstore). Therefore, I consider the first edition of the English translation of the *Rubaiyat* a legitimate remainder. And, like many remainders, its future was rosy.

A scholar by the name of Whitley Stokes happened to pass by Quaritch's bookshop one day, noticed this unobtrusive little collection of Persian verse translated into English and gambled a penny

on it. After reading it, Stokes went back and bought several other copies and gave some to friends, including D. G. Rossetti. In a chain reaction, the discovery was made known to other literary and artistic friends such as Charles Swinburne, George Meredith, Richard Burton, William Morris, Edward Burne-Jones, and John Ruskin. Soon, Bernard Quaritch's supply of remainders was depleted.

In 1868, a second edition of FitzGerald's *Rubaiyat* — this time enlarged to 110 quatrains — was printed and it was a copy of this edition that was transported across the Atlantic to elicit just as enthusiastic a response in literary circles there. Popularity grew so much that a third edition was necessary in 1872 and another edition in 1879. Meanwhile, editions were beginning to be published in the United States as well. Today, there are hundreds of editions available and several large collections of the *Rubaiyat* have been assembled.


But what about that remaindered edition? Well, about twenty copies eventually found their way to American university libraries. There is no accurate count of how many copies are in private hands today, but FitzGerald's first edition certainly qualifies as a rare book. What's its value? A very good copy in its original brown paper wrappers could sell for \$14,000 or more.

Now that's a remainder story!

Oh yes. That first English edition that I had in hand? It was part of a large collection that I took on consignment early in 1993. There were about 500 books in this *Rubaiyat* collection, accumulated by one man over some twenty-five years. His widow asked me to appraise and prepare a catalogue with the aim of selling it. This I did and placed the collection up for sale for \$50,000. (The owner had paid \$5,000 for the first English edition in 1974.)

After promoting the collection for eight months and coming close to selling it a couple of times, I persuaded the owner to let me break it up to sell it. During the next five months, \$33,000-worth of books were sold.

In December 1993, a deal was completed for the sale of the first printings of FitzGerald's first four translations of the *Rubaiyat* — 1859, 1868, 1872, and 1879, all published by Bernard Quaritch. The selling price for the package was \$16,000.

The first English edition in this collection had been rebound in blue and yellow morocco, the original brown wrappers bound in, in a slipcase. A beautiful book to behold and to hold. Moreover, it was the personal copy of well-known author and editor F. T. Palgrave. Did he pick up his copy for a penny in front of Quaritch's shop. Perhaps. 



"VIEW OF ONE OF LONGWORTH'S VINEYARDS ON THE OHIO RIVER" — Leslie's Illustrated Newspaper, March 31, 1866