the WAYWARD TENDRILS Newsletter

Vol.3 No.4 A WINE BOOK COLLECTOR'S CLUB October 1993

[In our last issue we noted that we could look forward to an article on wine bibliography that Member Mary Haskell was completing for the July 5 issue of *AB Bookman's Weekly* - and a fine piece it is. Mary, a Tendril since the Club's beginning, is Technical Services Librarian at the Colonial Williamsburg Foundation in Williamsburg, Virginia, and proprietor of Astor House Books (specializing in food & wine) in Williamsburg. Her generous Club support and interest, and informative articles are much appreciated.]

WINE BOOKS: A BIBLIOGRAPHICAL TOUR
by Mary B. Haskell

Unless the antiquarian bookseller specializes in books about wine and winemaking, he or she has difficulty in determining the scarcity and value of these materials. There is no easy way to identify significant materials in this area, but there are a few bibliographies generally available and several other methods that can be used to find out information about this subject. One must investigate sources with a broad view. Many bibliographies treat gastronomy and wine together and the astute book dealer [and collector] should be on the lookout for information in these sources as well as those devoted to wine alone.

In 1984, Janice and Daniel Longone published an exhibition catalogue *American Cookbooks and Wine Books 1797-1950* (Ann Arbor: Clements Library and Food and Wine Library). Included is a chapter entitled "A Collection of Important American Books on Grape Growing and Wine Making." Although brief, this essay is an excellent introduction to the bibliography of oenology. The last eight pages describe and illustrate 48 books from the Longone collection. There is a list of recommended reading at the end of the catalogue, which includes several books on wine, other beverages and drinking customs.

André Simon (1877-1970) was a connoisseur of both wine and books about wine. He collected books about wine his entire life and showed a strong interest in gastronomy books as well. In 1902 at the age of 25, he moved to London to become an agent for Pommery and Greno, the champagne house. At the age of 55, in 1932, he was discharged from the firm. Thus began his extensive writing career. He was one of the founders of the Wine Trade Club and developed the International Wine and Food Society, which has more than 150 chapters and in excess of 8,000 members. During his lifetime, he published more than 165 books, articles and essays, several in more than one edition. Simon was an outstanding bibliographer and has given us the *Bibliothecas: Vinaria, Bacchica,* and *Gastronomica.*

Bibliotheca Vinaria (London: Holland Press, 1979) was first published in 1913 in London by Grant Richards. As the original title page states, it is "A Bibliography of Books and Pamphlets Dealing with Viticulture, Wine-Making, Distillation, the Management, Sale, Taxation, Use and Abuse of Wines and Spirits."

It was compiled primarily to serve as the printed catalogue of the Wine Trade Club and also includes several of Simon's books from his private library. The catalogue is classified by topic, ranging from general treatises on wine to materials dealing with wines of a particular country, medical works and cook books. There are five alphabetical author indexes, each of which is devoted to a particular language. One can find the title, arranged by date of publication, listed in the proper topic chapter. Each entry includes author, title, place of publication, date and size and edition information when relevant.

Vinaria is attractively illustrated with reproductions of title pages, illustrations and vignettes. Simon had 180 copies of the 1913 edition printed for him. In 1979, Holland Press published Simon's "Office Copy" in a limited edition of 600 copies. This facsimile edition is interleaved with Simon's handwritten annotations and additions, and adds much to the original *Vinaria.* Although difficult to use, this is an outstanding bibliography as well as a visually handsome book.

BibliothecaBacchica:BibliographieRaisonnée des ouvrages imprimés avant 1600 et illustrant la

Soif Humaine sous tous ses aspects, chez tous les peuples et dans tous les temps par André L. Simon is a monumental work in two volumes published in London by Maggs Brothers. The first volume was published in 1927 and includes incunable only, covering materials published from 1450 to 1500. The first entry begins with Gutenberg and the *Bible* and ends with entry 182: *Sermon (Sensuit Le) Fort Joyeux de Saint-Raisin*. Included is an alphabetical index of authors and titles, a chronological table and a geographical listing of the printing presses. Simon also includes a bibliography of references used.

Published in 1932, volume two of *Bacchica* extends the bibliography through the 16th century. The 711 entries (plus 12 addenda) are arranged alphabetically. Simon provides author and chronological indexes along with a geographical listing of publishers and an alphabetical list of printers. The introduction and notes are in French. Generously illustrated with title pages, vignettes, examples of printed pages, and other illustrations, each entry includes size, pagination, edition information and other bibliographical references and notes by the author. *Bacchica* is an indispensable work for anyone interested in early works about wine. Volume one of the original edition was printed in 150 copies, while the second was in an edition of 270 copies. In 1972 Holland Press reprinted, in facsimile, the two volumes of *Bibliotheca Bacchica* in a one-volume edition of 300 copies, which again made this monumental work available.

In 1953 the Wine and Food Society published Simon's third title in this series, *Bibliotheca Gastronomica* as a complement to the earlier *Bibliothecas*. This is a catalogue of his personal library. It includes 1,644 titles and was limited to an edition of 750 copies. The Holland Press reprinted *Gastronomica* in facsimile in 1978 also in an edition of 750 copies.

As part of her research, Gail Unzelman began indexing the *Vinaria* and soon realized the necessity of including the other two volumes. As a result, her fine work, *Wine & Gastronomy: A New Short-Title Bibliography Guide Based on the André L. Simon Bibliothecas Vinaria, Gastronomica, & Bacchica* (Santa Rosa,CA: Nomis Press) was published in 1990. The main author index combines entries for all authors in the three titles in a single alphabet and provides the citations to each volume giving date and page number. A short-title index and a chronological index are also provided. Unzelman's diligence and obvious patience in compiling this index provides the key to successful use of the three *Bibliothecas*. Wine scholars will be grateful to her for an excellent bibliographical tool. The final chapter is a comprehensive checklist of André L. Simon's works that show the wide range of Simon's publications and his love of books and wine. *Wine and Gastronomy* shows Unzelman's appreciation of Simon and reflects the scholarly importance of his work.

Wine Into Words: A History and Bibliography of Wine Books in the English Language (Baltimore: Bacchus Press, 1985) by James M. Gabler contains more than 3,200 entries. Gabler also provides useful biographical sketches of prominent authors and annotates many titles, giving descriptive information and subsequent editions. A chronological index and a short-title index complete the volume. Included are "those wine books and pamphlets printed totally or partially in the English language..." Excluded are cookbooks and most materials on taverns, temperance and bookseller or auction catalogues. This comprehensive work covers works from the 16th century to 1984 and is attractively illustrated. *Wine Into Words* is an important recent source with much valuable information about the people who wrote the books as well as the books themselves.

Occasionally, a bibliography comes along that is all encompassing in its subject matter. *Beverage Literature: A Bibliography* (Metuchen,NJ: Scarecrow Press, 1971) compiled by A.W. Noling is just such a work. Noling has provided an author listing of materials held in the Hurty-Peck Library of Beverage Literature in California along with other materials that he examined in several collections. In his introduction, he states: "The largest and fastest growing section of beverage literature is that on wine ... This bibliography lists almost 1,200 titles on wine, wine-making, grapes and grape-growing, mostly in English." Each entry includes publisher information, date of publication, pagination, whether illustrated, edition information and library location if not at the Hurty-Peck Library. There is a list of "Standard Works Consulted," a subject index and a list of major libraries which have extensive collections in beverage literature. The period covered is from the 16th century through 1969. Under subjects wine, food and drink, and drinks and drinking are extensive author and title citations. Noling includes some cookbooks, temperance materials and materials on food and fruit as they apply to beverages. Noling is a comprehensive bibliography and anyone interested in acquiring wine bibliographies would do well to add this title to his or her list.

While searching for information about wine materials, it is important to remember that many bibliographies whose main focus is on gastronomy, may indeed also have many entries about wine and wine making. Two are listed here, but there are several more. One of these is an old friend to those in the antiquarian book business but one may not have thought of this title relating to wine. Katherine

Bitting's *Gastronomic Bibliography* (San Francisco, 1939. Reprinted London: Holland Press, 1981) has several entries under "Vin" and "Wine." Although these titles are in the minority, they can be a source of information about size, binding, illustrations and other editions along with the usual bibliographical information.

A more recent title, *A Matter of Taste. A Bibliographical Catalogue of the Gernon Collection of Books on Food and Drink* (New York: Garland Publishing, 1990) devotes more than 100 entries to books about wine and other beverages. The entries are arranged by country and alphabetically within each country. Each entry provides an exact title page transcription, edition information, pagination, and collation. Bibliographical references are listed as are library holdings. This is a bibliography of the private collection of Mr. and Mrs. John Talbot Gernon, which is at the Lilly Library at Indiana University, and it includes many significant early works on wine and wine making.

Bibliographies describe books and other materials for the antiquarian bookseller, but they do not provide prices of these items. Pricing an item is probably the most difficult part of a bookperson's job, especially if he or she is unfamiliar with a subject area.

Bookman's Price Index: A Guide to Rare and Other Out-of-Print Books (Detroit: Gale Research) published twice a year lists prices established by approximately 200 antiquarian booksellers who issue catalogues. More than 30,000 entries are arranged alphabetically by author and usually include edition, physical size, illustrations, binding information, signed copies and physical condition along with the price and the catalogue number. When using *BPI* it is important to remember that it is a listing of prices asked for by the bookseller, not sale prices. It first appeared in 1964 and is useful in tracking book prices over the last 30 years. *BPI* defines an antiquarian book as "one that is or has been traded in the antiquarian book market ... because it is important (or in demand) or scarce."

American Book Prices Current (Washington, CT: Bancroft-Parkman) is an annual publication now in its 98th year. It consists of two parts, autographs and manuscripts in Part I, and books, broadsides, single-sheet printings, maps and charts and uncorrected proof copies of books in Part II. It includes material which sold for at least $50 and figures listed are actual prices realized at auction. Entries are listed alphabetically by author or by private press or club, printer or other association if relevant. The auction house abbreviation, price, and date of sale and lot number are also given. There is a list of auction houses, named consignors, season's sales and exchange rates.

While *ABPC* is the definitive source of prices and can serve as a guide in pricing wine material, it can also act as a source of bibliographical information about specific titles. Although the prices and description of wine materials can be found in *ABPC*, the actual auction catalogue can be very useful and enjoyable to examine.

There have been several wine-related catalogues from the auction houses of Sotheby's and Christie's, many of which are beautifully illustrated, with extensive bibliographic descriptions. In 1984, Sotheby's issued the catalogue of the *Marcus and Elizabeth Crahan Collection of Books on Food, Drink and Related Subjects to be Sold on October 9 and 10.* Of the 786 entries, 141 are devoted to wine while 56 refer to drinks and drinking, drunkenness and distillation and spirits. This catalogue is attractively illustrated and describes each item in detail with complete collation, descriptive notes, bibliographical references and estimates.

Auction houses also issue catalogues devoted to wine. An example is Christie's 1992 offering in London of *Finest and Rarest Wines Including the Cellar of the late Yul Brynner* which also includes a few lots of wine books. Two other important catalogues relating to André Simon are *Fine Wine and Collectors' Pieces*, and *Printed Books and Manuscripts Relating to Wine and Food: the Property of Mrs. J.D. Simon.* The sale of *Fine Wine and Collectors' Pieces* was held at Christie, Manson & Woods, London on April 27, 1972. The second catalogue lists books from Simon's library that were sold in London on May 18, 1981 by Sotheby Parke Bernet.

As a last offering, catalogues from antiquarian bookdealers who specialize in wine, or food and wine, are helpful and interesting sources of information. A classic example, *Food and Drink Through the Ages* (London: Maggs Bros, 1937) covers the years 2500 B.C. to 1937. As the title page states, it is "A Catalogue of Antiquities, Manuscripts, Books and Engravings treating of Cookery, Eating and Drinking." The more than 767 entries are arranged chronologically. Each includes extensive notes and descriptions of the items. Subject, language, ownership and author indexes provide easy access. The many illustrations are attractive and the highest price for an item is £75! Item #61, Fumanelli's *Commentarium de Vino...* printed in Venice in 1536 on vellum, is priced at £4 10s. This catalogue is a joy to read, especially at pre-World War II prices.

We end our tour by raising our glasses to those bibliographers who make the life of a bookseller [and collector] more enjoyable. *In vino veritas!!*

NEWS & NOTES

A chance to get "a Gabler" if you don't have one! Member **Glyn Morris** sent us a note saying he has six "brand new, still in cellophane wrappers" copies of Jim Gabler's bibliography, *Wine Into Words*, available at $14 each, postage included. [Address in Roster] Thanks also, Glyn, for your kind words in appreciation of the Newsletter!

In this issue of the Newsletter is a Checklist of Fine Press wine books compiled by "your editor" -- all Tendrils are encouraged to send in their additions and comments.

The Club received an announcement of the publication of *The Used Book Lover's Guide to the Mid-Atlantic States* - "a guide to more than 900 used, rare and antiquarian book dealers in New York, New Jersey, Pennsylvania and Delaware." This is the second guide issued by David and Susan Siegel in their *Used Book Lover's Guide* series. $15.95 plus $1.95 shipping. For more information write: Book Hunter Press, P.O. Box 193, Yorktown Heights, New York 10598.

Our Nova Scotia Tendril **Vince McDonnell**, reminds us that he has "For Sale: a Library of Wine Books (over 50). Also 36 bound copies of Wine Magazine (the glossy mag of the Internatl Wine & Food Society) 1967 to 1973. He has several old Wine Lists and Menus from Trans-Atlantic Liners (circa 1950s to 1970s) including Holland America Line: French Line: Italian Line: North German Lloyd Line: Swedish American Line and Polish Line. Also miscellaneous wine-related items." Contact him for an itemized list: 83, Roy Crescent, Bedford, Nova Scotia, B4A 3R6, Canada. Tel: 1-902-835-1838.

Since his visits to the U.S. are becoming less frequent, **Nicholas Hodgson** asks that all correspondence be sent to his U.K. address (listed in the Roster).

Jan and Dan Longone (The Wine and Food Library) write from Michigan: "Congratulations on the Wayward Tendrils Newsletter. It is not only most enjoyable and informative, but it is a pleasure to be in touch with like-minded souls." Did all Tendrils receive the Longone's latest Catalogue 93? If not, drop them a note.

A couple of requests for "a list of books on wine and health" received by **Bo Simons** at the Sonoma County Wine Library prompted your two editors to put together a Select Checklist of such books. It is by no means comprehensive; it includes only books, and we did not make an exhaustive search for titles. (There have been numerous articles on the subject published over the years in a variety of journals - medical, scientific, wine.) This 5-page Checklist of authors, titles and dates covers the period from 1500 to 1992. If you would like a copy, send a SASE to Madame Editor.

Shaun Walbridge has changed the name of his book business from Bibliotheca Vinaria to Wine & Dine: "too many little old ladies ringing me up asking if I was interested in their old Bible! Serves me right for picking a name like Bibliotheca Vinaria...". His new address is noted in the Updated Roster.

A few new titles to watch for in your local bookshop: *Touring California Wine Country by Bicycle* (17 great rides, no wine advice or restaurant tips) by Peter Bowers ($11). There is also *Walking in the Wine Country* (Burgundy, Bordeaux, Champagne, Provence, Languedoc) by Nigel Buxton ($35). Joy Sterling (Iron Horse Vineyards, Sonoma County) has produced *A Cultivated Life: A Year in a California Vineyard* ($22). Gene Ford further explains the issues in his paperback, *Drinking and Health: The Good News, the Bad News and the Propaganda* ($10). The most highly recommended book in several years: Bob Thompson's *Wine Atlas of California and the Pacific Northwest* ($45). [See McMillin's review this issue.] Not to be missed is *Wild Bill Neely and The Pagan Brothers' Golden Goat Winery. Journals & Drawings by William Neely.* Edited by Allan Shields. Available from the publisher/editor at Jerseydale Ranch Press, 6506 Jerseydale Road, Mariposa, CA 95338. 209-742-7972 ($8). Wine Appreciation Guild also has it. A unique wine book.

And, speaking of new books: We were promised **Charles Sullivan's** history of Napa wine by the end of summer. Hasn't that come and gone? Now the word is "by Christmas." Please, Mister Publisher?

In the next issue of the Newsletter we will have a follow-up to **Mary Haskell's** Bibliographical Tour. Because Mary wrote this piece for a general antiquarian bookseller audience, she purposely omitted several "more specialized" wine bibliographies. As a good review and update to our first list of bibliographical tools in Vol.1 No.1, we shall continue her journey.

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~ ~ ~ WINE IN AMERICA: TWELVE HISTORIC TEXTS ~ ~ ~
by Thomas Pinney

Part II

[We are delighted to continue this four-part series by fellow Tendril Tom Pinney, professor of English at Pomona College, Claremont, CA. by trade -- scholarly wine historian at heart. In this second installment, Tom discusses three significant works published between 1774 and 1823. This series originally appeared in the American Wine Society Journal, Winter 1988 - Fall 1989.]

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4. Robert Bolling, *"A Sketch of Vine Culture, for Pennsylvania, Maryland, Virginia and the Carolinas; compiled by Bolling junr.,"* unpublished MS, *c.*1774.

Bolling's "Sketch" was never published in its full form. It is nonetheless a significant document in the history of American wine growing, for it shows how the idea of making good wine persisted among Virginia gentlemen and testifies to an increasing interest in the matter on the eve of the Revolution. In 1769 the Virginia Assembly had passed an act providing money and land at Williamsburg for a Frenchman named Estave to carry out experiments in grape growing and winemaking. By 1773 Estave had concluded that European vines would never succeed and that any industry would have to be based on native grapes. This provoked Bolling (1737-1775), a gentleman residing at Chellow in Buckingham County, to compose his "Sketch," a compilation made from European authorities both ancient and modern, but also recording Bolling's own experiences as a grape grower. These went back to 1767, when Bolling had experimented with wine from native grapes and had found it thoroughly unsatisfactory. He then turned to European grapes and planted a vineyard of them on his property. While they were growing, he studied the European authorities, and began a newspaper campaign to stimulate interest among his fellow planters in the possibilities of viticulture. He also attacked Estave in the newspapers on the question of native versus foreign grapes, and appealed so persuasively to the Assembly that it granted him, in 1773, fifty pounds a year for a term of five years to support his experiments.

Bolling's "Sketch," which seems to have been written before the end of 1774 (its references to the great frost of 5 May 1774 put it clearly after that date), is, like its predecessors, largely unoriginal, even though Bolling had had some years of vineyard experience before writing it. His notions about the prospects of European varieties in Virginia -- Bolling was particularly enthusiastic about Italian grapes -- are fanciful. But the detailed instructions he gives about the planting and pruning of vines are drawn from his own observations and experience, and he describes one system of pruning that anticipates by more than a century the standard modern system called Umbrella Kniffen. Had he lived, Bolling would have had to give up his hopes for European vines in eighteenth-century Virginia. But one may suppose that his enthusiasm and his gift for publicizing his work would have had good effects in one way or another.

Bolling died suddenly in July of 1775, and his vineyard did not long outlive him. His MS "Sketch" survives in at least two copies, one at the Huntington Library and the other, less complete, in the National Agricultural Library. Extracts from the work were published in the *American Farmer* in 1829.

5. Alonso de Herrera, *Aricultura General, que trata de la labranza del campo, y sus particularidades, crianza de animales, propriedades de las plantas que en ella se contienen, y virtudes provechosas a la salud humana,* Madrid, Don Antonio de Sancha, 1777.

This book, though it can have been of little practical usefulness to the Mission fathers in California, is nevertheless symbolically important: it makes a link between California, the great vineyard of the United States, and the winegrowing traditions of Spain, behind which lie the classical culture of the Mediterranean.

The first vines in California were probably planted at the Mission of San Juan Capistrano by the Franciscan missionaries about 1783 or 1784 -- the exact date is not known and is not likely to be known. But such evidence as exists allows a pretty good guess. The Franciscans, needing wine for the performance of the Mass, and finding their supply from Mexico uncertain, determined to provide for themselves. They used a variety of vine that had probably already been planted in the earlier Jesuit missions of Baja California. It flourished in the valleys of Alta California, and, under the name of Mission grape, dominated the state's viticulture for the next hundred years; it continues to have an important place in California's vineyards as a source of sweet wine. Before the suppression of the missions in the decade of the 1830s, the Franciscans had established prosperous vineyards supplying wine for both church and table from San Diego to Sonoma.

Since the missionary fathers themselves came

from Spain, many among them must have known, at least in a rough and ready way, how to plant and tend a vineyard and how to make wine. But at least one among them also acquired a book, Herrera's *Agricultura General*, containing in the second ("Libro Segundo") of the six books into which its is divided, a comprehensive discussion of grape growing, winemaking and cellar treatment. The copy examined is inscribed "Del simple uso del P. Fray Antonio Jayme en el ano 1797" (for the sole use of Father Fray Antonio Jayme in the year 1797). Jayme, we know from the Franciscan records, was for many years (1796-1821) resident at the Soledad Mission in Monterey County, where we also know that there was a small vineyard; in 1834 it was reported to contain 5,000 vines, about five acres by the standard of California practice at that time. We know nothing of the cultural practices or of the winemaking methods that might have been followed, but we can at least imagine that Jayme consulted his authority when doubtful points of procedure came up. What other books or guides may have been available in the California missions we do not know; there are not likely to have been many.

Herrera was hardly a modern authority. The date of Jayme's copy is 1777, -- this copy is now in the library at Mission Santa Barbara, where Jayme went on his retirement from Soledad -- but the book goes back to 1513, when it was first published in Alcala, Spain. Herrera was a professor at the University of Salamanca, learned in Latin and Greek, and his book is based on the classical writers as well as on the observed practice of his contemporaries. It passed through many editions, was translated into other European languages (though not, evidently, into English) and remained in print into the nineteenth century. One could hardly have a better instance of the tenacious conservatism of the Spanish: the practices current in Spain 250 years earlier were simply to be transferred to California. But, then, nobody had written on California conditions yet, and would not for many years to come.

In any case, the Franciscans in the savage remoteness of California were in no position to follow anyone's instructions. They had, for example, but one variety of grape to plant, so Herrera's descriptions and recommendations of varieties could hold only an academic interest. Nor could they follow, except in the most approximate way, his advice on the choice of vats and vessels, or the arrangement of buildings, or any of the other matters dependent upon life in a settled community. They could, however, apply this piece of instruction:

> He who treads, let it be a man and not a woman, a young man of considerable strength who crushes the grape well, cleans it, comes with his legs very well washed, and let him leave the pressing-pit as seldom as possible, and let him bring clean clothes, and have some pole or rope running upward, by which he is held so that he doesn't fall. Those that pull off the stems, let them likewise be clean people, inasmuch as cleanliness is one of the most important things required in wine (p.71).

Herrera's book was, perhaps, to Father Jayme an ornament or a talisman rather than a practical guide. Yet it is pleasant to know that it was actually in the hands of the earliest generation of California winemakers. It underscores the fact that California wine growing derives directly from the great Mediterranean tradition of the vine, taken over from the Greeks and the Romans, maintained and disseminated by the Church, and alive today to gladden the hearts of modern Americans of every diverse origin and faith.

6. John Adlum, *A Memoir on the Cultivation of the Vine in America, and the Best mode of Making Wine*, Washington, Printed by Davis and Force, 1823.

Adlum's little book of 142 pages has several strong claims to be the first practical American book on wine growing. In the first place, it is the earliest work on the subject to be produced in the United States rather than the British North American colonies. In the next place, it is the work of a man who had actually produced wine in something like commercial quantity in this country. And finally, it is the first book based on the assumption that American wine will have to be made from American grapes.

John Adlum (1759-1836) was a Pennsylvanian who had served briefly in the Revolutionary army as a boy, had worked as a surveyor after the war, and had at last settled at a farm near Havre de Grace, Maryland, where the Susquehannah River empties into Chesapeake Bay. There he made wine from native grapes, at least once with success enough to encourage him to send a bottle of that vintage to Thomas Jefferson, who praised it in extravagant terms.

In 1814 Adlum moved to a farm in Georgetown, District of Columbia; there, beginning about 1816, he laid out a vineyard, and there he remained till his death. He pioneered in the collection and promotion of native American varieties of grapes, and distributed thousands of cuttings throughout the country from his Georgetown nursery. He became the

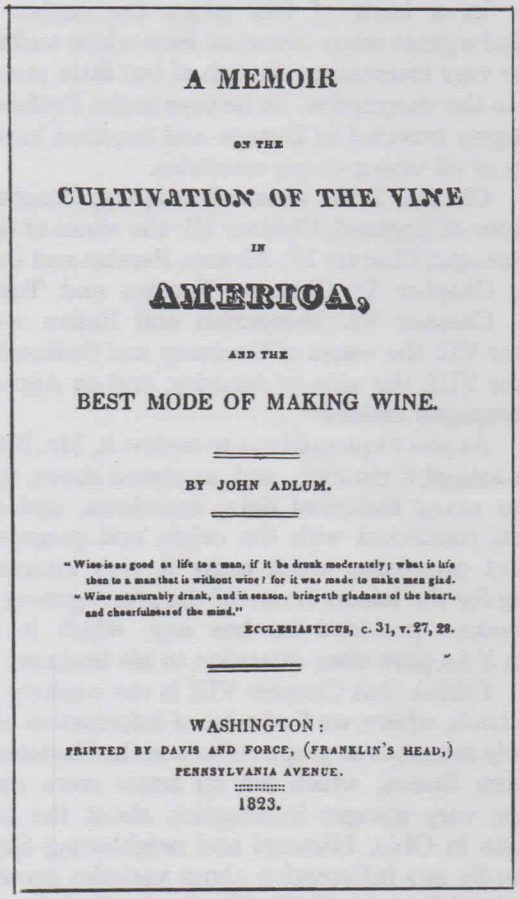
recognized authority on native grapes and winemaking, writing frequently on these subjects to the newspapers and agricultural magazines. He propagandized wherever he could, writing letters to prominent men, urging the agricultural societies to take up winemaking as a cause, and trying to get the U.S. Congress to establish a national vineyard in the District of Columbia. *A Memoir on the Cultivation of the Vine* was the most ambitious of his public writings.

Like all of his American predecessors, Adlum begins by announcing his philanthropic motives: "A desire to be useful to my countrymen has animated all my efforts, and given a stimulus to all my exertions." But most of the book is not particularly useful or particularly original; it is, again like the work of his predecessors, largely pieced out with extracts from various sources, mostly European, including John Macculloch, William Forsyth, and Philip Miller. Only towards the very end of the book does a paragraph suddenly stand out, offering this advice to the reader:

> It is unnecessary to seek for more temperate latitudes for the cultivation of the Vine. The way is to drop most kinds of foreign Vines at once (except a few for the table), and seek for the best kinds of our largest native Grapes (p.135).

This was the decisive turn that needed to be taken if wine growing was not to wait still longer to be established. Moreover, Adlum had been lucky enough to discover a native grape that would serve the purpose, though he hardly yet knew that he had done so when the *Memoir* was first published. A footnote to the text at page 109 makes reference to a grape that Adlum had found growing in Montgomery County, Maryland, and from which he had taken cuttings in 1819. He called it Tokay, because a German priest assured him that the same grape grew in the Tokay district of Hungary. This is the first reference to what Adlum later called the Catawba, a lovely grape with lilac colored fruit yielding a light, fresh and pleasing white wine. The origin of the Catawba is still uncertain; the grape is a hybrid of vinifera and labrusca, and the tradition is that it was first found on the banks of the Catawba River in western North Carolina and was brought from there to the Maryland village where Adlum came across it, discovered its qualities, and devoted himself to promoting it as the key to an American wine industry.

The first edition of the *Memoir* appeared too early in Adlum's experience of Catawba to allow him to say much about it, apart from noting that it made "an excellent wine." Soon after, he began publicizing its virtues in articles for the newspapers and agricultural press. A second edition of the *Memoir* in 1828 gave another opportunity to present it to the public, which responded with enthusiasm. Before many years it had been tried in all the eastern states, and was established along the Ohio River at Cincinnati, where it produced, for the first time in American history, good wine in genuinely commercial quantities.



A MEMOIR

ON THE

CULTIVATION OF THE VINE

IN

AMERICA,

AND THE

BEST MODE OF MAKING WINE.

BY JOHN ADLUM.

"Wine is as good at life to a man, if it be drunk moderately; what is life then to a man that is without wine? for it was made to make men glad. "Wine measurably drank, and in season, bringeth gladness of the heart, and cheerfulness of the mind."

ECCLESIASTICUS, c. 31, v. 27, 28.

WASHINGTON:
PRINTED BY DAVIS AND FORCE, (FRANKLIN'S HEAD,)
PENNSYLVANIA AVENUE.
1823.

[To be continued in the January 1994 Newsletter.]

-- Demonax was a Cretan philosopher; he resembled Socrates in his mode of thinking, and Diogenes in his way of life. He was asked if it was allowable for wise men to drink wine. "Surely," said he, "you cannot think that nature made grapes only for fools." [*from* Wine *by Alexander Webber, 1888*] --

THE STORY OF THE VINE:

A BOOK REVIEW BY GEORGE HUSMANN

[From the *Pacific Wine and Spirit Review*, San Francisco, April 30, 1902.]

The Story of the Vine, by Mr. Edward R. Emerson, T. Putnam Sons, New York, 1902.

In a book of 252 pages the author has compiled a great many historical facts which make the volume very interesting, though of but little practical value to the vineyardist. As he says in the Preface, he has largely traveled in Europe and inquired into the history of all vine-growing countries.

Chapter I: the wines of antiquity; Chapter II: the wines of England; Chapter III: the wines of Spain and Portugal; Chapter IV: African, Persian and Indian wines; Chapter V: Chinese, Russian and Turkish wines; Chapter VI: Hungarian and Italian wines; Chapter VII: the wines of Germany and Switzerland; Chapter VIII: the vine in America; and an Appendix on champagne making.

As you requested me to review it, Mr. Editor, I have looked it through, and, as stated above, found a great many historical data, anecdotes, and even legends, connected with the origin and progress of different countries, which make it very interesting reading for the leisure hours of the grape-grower and wine-maker, provided he has any, which is very seldom if he pays close attention to his business.

I think that Chapter VIII is the weakest part of the book, where we find a lot of information about the early attempts at grape culture in the Eastern and Southern States, which we all know were dismal failures; very meager information about the latter attempts in Ohio, Missouri and neighboring States, and hardly any information about varieties grown or methods followed. California is treated just as cavalierly, and no mention made of its early pioneers except of Colonel Agoston Haraszthy and his son Arpad; hardly anything of our splendid cellars and machinery, which are now studied by experts of all nations; but we are blamed for ruining the price and the reputation of wines outside of the State. I think it would be advisable for the writer to visit our State to look at what we are doing here, and perhaps he would judge more leniently.

What I admire in the book is his strict and vigorous advocacy of wine as a means of temperance, and as the healthiest drink of all, if pure, and the condemnation of all falsifications and slovenliness in wine-making. He gives us and the Germans the credit of the cleanest processes in vinification, though he hardly touches upon the methods employed.

Altogether, I believe that the essay by W. J. Laferriere ["Essay on the Culture of the Grape and Wine-Making"], published in the *Review* some time since, gives full as many historical *facts*, though told in a more concise form than the elaborate effort of Mr. Emerson, though the latter may be more interesting as a work where facts and fiction are blended and gathered in travel by personal investigation. GEORGE HUSMANN.

REVIEWING THE REVIEW
by
Linda Walker Stevens

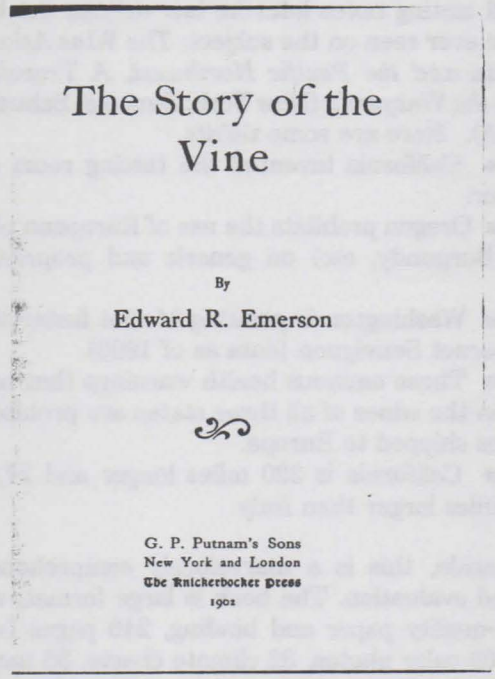
The modern wine book collector, secure in his retrospective vantage point, might regard Husmann's brief review of Emerson's classic as snappish. Assuredly this piece is not representative of Husmann's prime writing and critiquing efforts, but as it issues from his pen in the waning months of a 55-year career in viniculture, it merits consideration in that context. And it's not just sentimental, but helpful, to recall that six months after the date of this review -- with a herald more akin to a sigh than a snap -- George Husmann was dead.

Whether from age, illness, weariness, humility, disgust, or space limitations, Husmann did not provide the thorough criticism of Emerson's work of which he was supremely capable. Had he been asked for this review during the spunky, optimistic heyday of his *Wine Culturist* publication, Husmann would have exposed Emerson's superficial approach with a biting wit, a disarming but cheeky amiability, and a daunting display of personal expertise. Thirty years later, however, Husmann's youthful inclinations had been dampened by years of disappointment and indifferent fortune. His authoritative voice understandably lacked its accustomed tone and volume. Nevertheless, his points are apt.

Interestingly, Husmann asserts -- with just a hint of ennui -- that he has not closely read the volume, but only "looked it through." His observation on the lack of reading hours for growers and winemakers -- reasonable on its face -- runs counter to his personal enthusiasm for books as his "cherished companions through life." While it's likely that Husmann's critique of Emerson's *Story* was influenced by his cognizance of the professional audience for whom he was writing, it's also possible that his slightly offended attitude toward Emerson's effort led him to disregard the book's interest value for non-professional wine *aficionados*.

Friend Husmann criticizes the work as being "of little practical value to the vineyardist." Whether

the author aspired to that goal remains a mired question. In his preface Emerson refers to his "practical experience," which he claims "has proven of much benefit both to myself and others." He then quickly assures the reader that, "The use . . . of technical language is tabooed in these pages," and represents his purpose as one of advocating the use of pure wines. True to his promise, Emerson never appears the least bit in danger of slipping into a morass of technology, although he provides an inexplicable after-thought appendix on champagne-making. As Husmann credits, Emerson does vigorously champion wine -- a stance guaranteed to endear the viniculturist, though not inform him.


The Story of the Vine

By

Edward R. Emerson

G. P. Putnam's Sons
New York and London
The Knickerbocker Press
1902

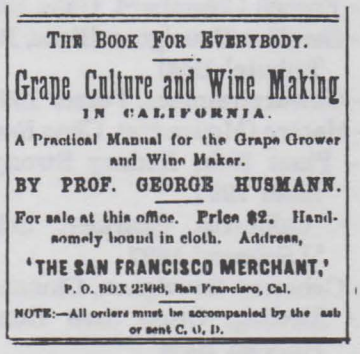
Husmann exposes the serious weakness (from the standpoint of an American enthusiast) of this book in his comments on Chapter VIII. Emerson's work reflects a shallow approach to scholarship. It's apparent that it draws solely on obvious, dubious, and easily accessible secondary sources, and therefore lacks balance, depth, and breadth in its treatment of American wine history. Emerson apparently relied on what came effortlessly to hand, eschewing research and interviews that would have contributed richness and credibility to his text. The author ignores or gives short shrift to several eras and efforts of prime importance in the evolution of the American wine industry -- the development of phylloxera-resistant rootstock, to name only one. If Emerson had ever read one of Husmann's books or essays, for example -- sources replete with accurate anecdotal history of the premier nineteenth century winemaking regions of America -- there is no indication of it.

Emerson's book does offer an entertaining survey of world vinicultural history and a romantic portrayal of wine culture through the ages. The blatantly Anglo-Saxon attitudes of its author -- his views on the allegedly lazy, dirty vineyardists of "backward" Italy, for instance -- would not have offended the general audience of his day. (Indeed, George Husmann referred to "indolent" Italian growers' methods in an 1870 editorial.) Still, Emerson's facile treatment of his subject -- even if attractive on it surface -- cannot escape annoying an informed audience. Husmann can be excused for slyly terming many of Emerson's facts "fiction," and for preferring the pithier, more accurate material of his friend and co-worker, Laferriere.

One member of the Husmann family of viticulturists found a section of Emerson's book useful and inspirational. In 1904 Husmann's son George authored a USDA pamphlet titled *Some Uses of the Grapevine and Its Fruit*. This treatise closely echoes Emerson's words on the topic, as found in the concluding chapter of *The Story of the Vine*, though the younger Husmann's material expands upon the theme, giving added information.

By its curious content and the longevity of its reputation, Emerson's book merits space on the shelves of any serious collection. To consider it reliable or insightful, or as more than an interesting artifact of its peculiar age, would constitute delusion. Emerson lacked vision. His talent lay in recounting colorful legend, offering questionable or limited information, and drawing broad conclusions with a vivid air of authority. His was not to reason why, or how. His critic, George Husmann, on the other hand, had ever been both blessed and cursed with vision.

[Besides plugging away at her works in progress, including a collaborative effort with Gail Unzelman to produce a Husmann biography, Linda has recently written an essay on Hermann, MO wine history for inclusion in a book on selected photographs taken by Hermann nurseryman Edward Kemper, a Husmann protégé. She's considered giving up red meat, but never red wine.]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BOOKS & BOTTLES
by
Fred McMillin

"THANK YOU, THOMAS PINNEY"

In the early 1850s, the State of California was still a toddler in its first decade, but the wine industry hit the vineyard running. In 1855 Benjamin Wilson of Pasadena "made the first sparkling wine in California." The following year Pierre Pellier, co-founder of the Mirassou Winery, brought in the first French Colombard - which today is the most widely-planted wine grape in the State. By then California began producing port wine as well that won acclaim in Eastern competition. In 1858 our famous Zinfandel appeared in the written records for the first time. Also, Riesling cuttings arrived.

How do we know all this? It is due to the magnificent, careful scholarship of Tendrils member Prof. Thomas Pinney, as displayed in his *A History of Wine in America* [U.C. Press, 1989].

Of course, there is much more. At the start of the 1860s, the Mataro, alias Mourvèdre, appeared. In 1862, the indefatigable Col. Agoston Haraszthy published a sales list of vines that included Sauvignon Blanc, Semillon, Gewürztraminer, Pinot Noir and Cabernet Sauvignon. Prof. Pinney points out that in spite of the Colonel's allegedly introducing the Zinfandel into California in 1852, it does not appear in his catalog ten years later, strengthening doubts about the validity of the claim.

In recognition of the Pinney book, I devoted one of my Saturday wine tastings to a selection of the above California wines. When the bottles were unwrapped, the panel's favorites were:

11th - French Colombard, Gallo 1991
10th - Semillon/Sauvignon Blanc, Benziger "A Tribute" 1990
9th - Gewurztraminer, Fetzer 1992
8th - Mataro (Mouvedre), Cline Reserve 1989
7th - Pinot Noir, Rodney Strong, Russian River 1991
6th - California Sparkler, Schramsberg "J.Schram" 1987
5th - Cabernet Sauvignon, Cinnabar 1989
4th - Riesling, Olson (now Konrad) Late Harvest 1989
3rd - Sauvignon Blanc, Renaissance Late Harvest 1990
2nd - Calif Port, Quady Starboard NV
1st - Zinfandel, Ridge Lytton Springs '91

Professor Pinney's history concludes with the 1920 advent of Prohibition. Let's get him cracking on Volume II!

"TRAVELS WITH BOB"

Bob Thompson, pen in hand, started traveling the West Coast wine country three decades ago. Eighty thousand tasting notes later he has written the best book I've ever seen on the subject: *The Wine Atlas of California and the Pacific Northwest, A Traveler's Guide to the Vineyards* (New York: Simon & Schuster, 1993. $45). Here are some tidbits.

- California invented the tasting room and cellar tour.
- Oregon prohibits the use of European place names (Burgundy, etc) on generic and proprietary wines.
- Washington is planting Merlot faster than it is Cabernet Sauvignon (data as of 1990).
- Those ominous health warnings that must appear on the wines of all three states are prohibited on bottles shipped to Europe.
- California is 320 miles longer and 27,000 square miles larger than Italy.

Tidbits aside, this is a marvelously comprehensive guide and evaluation. The book is large format, with collector-quality paper and binding, 240 pages (with nearly 200 color photos, 32 climate charts, 36 maps). I have absolutely no criticism of the volume, but since the book requests suggestions for future editions, here are two:

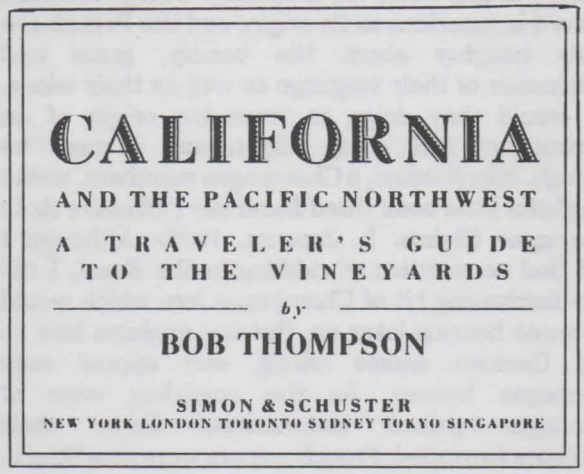
- Expand the Table of Contents to include a listing of the 36 excellent, new maps by cartographer Lovell Johns, so one can find them more readily.
- Similarly, in Marie Lorimer's essential, 2200-entry Index, boldface page numbers and grid letters of winery and map locations would be helpful.

The Dominant Varietals of the Pacific Coast - The author's careful overview of the three coastal states shows that "almost every region is dominated by the same short list of grape varieties - Cabernet Sauvignon, Chardonnay, Pinot Noir and Sauvignon Blanc." That being the case, our local tasting group focused on these four categories at a recent tasting. Here are the top picks from a number of current releases:

McMillin --

8th - DeLoach Pinor Noir
7th - Flora Springs Sauvignon Blanc
6th - Guenoc Sauvignon Blanc
5th - David Bruce Pinot Noir
4th - Bryon Reserve Chardonnay
3rd - Firestone Reserve Cabernet Sauvignon
2nd - David Bruce Reserve Chardonnay
1st - Burgess '89 Cabernet Sauvignon

Keeping It In Perspective - I admit to an in-born affection for the Pacific Northwest. (My mother was the first woman to graduate in chemistry at Willamette University, no doubt helped by marrying her young chemistry professor...my father. I was born and raised in Washington.) However, author Thompson keeps the area nicely in perspective: e.g. he points out that the combined vineyard acreage of Washington and Oregon equals only one-half that of Napa Valley. Washington is twice as large a vinegrower as Oregon, but even there "vineyards are scattered across an awesomely large terrain...[so] it is impossible to paint regional distinctions of the vines. At this point, Washington is Washington and that is that." To which I will add, Bob Thompson has written a splendid book, and that is that.



$$$ COLLECTABLE VALUES: A FANTASY $$$

by Roy Brady

We all know the basic rules of collectable value. Scarcity and condition, with intrinsic interest an uncertain third. The famous 1856 British Guiana One-Penny stamp. It enjoys the highest degree of scarcity: uniqueness. There is believed to be no other. It is said to be in poor condition, but it is the most valuable stamp in existence because only one person can own it. In order to have something to go on, let's assume that it is worth a million dollars.

Now consider the possibility that another copy is found, and in mint condition. What is it worth? The rules say that it is worth much more than the poor copy; but loss of uniqueness would greatly depress the value of the poor copy. What would the mint copy be worth? My guess is not a great deal more than a million to start. Now suppose the owner of the mint copy opened negotioations to buy the poor copy. Chances are that he could get it at a considerably depreciated price because it would have lost so much luster. Then suppose he announces that he intends to destroy the poor copy. He would have to convince the world that the stamp was really destroyed. The slightest doubt would gravely damage the value of the mint copy.

It would probably take something like having the deed done by the Pope himself in the presence of the whole College of Cardinals, all certified by Price, Waterhouse, and covered by all the networks. That wouldn't convince the Muslims, but they probably don't collect infidel stamps anyhow.

What would the mint copy then be worth? Would the collector recover his investment? Publicity is another factor brought only erratically to bear in collecting. In this case it would be very great. At that point the collector could probably make a large gain...

NOTICE - HOW TO OPEN A BOOK!

Hold the book with its back on a smooth or covered table; let the front board down, then the other, holding the leaves in one hand while you open a few leaves at the back, then a few at the front, and so on, alternately opening back and front, gently pressing open the sections till you reach the center of the volume. Do this two or three times and you will obtain the best results. Open the volume violently or carelessly in any one place and you will likely break the back and cause a start in the leaves. Never force the back of a book.

"A connoisseur, many years ago, an excellent customer of mine, who thought he knew perfectly how to handle books, came into my office when I had an expensive binding just brought from the bindery ready to be sent home; he, before my eyes, took hold of the volume and tightly holding the leaves in each hand, instead of allowing them free play, violently opened it in the center, and exclaimed: "How beautifully your binding opens!" I almost fainted. He had broken the back of the volume and it had to be rebound." [From "Modern Bookbinding" and reprinted in *The International Bookbinder*, ca 1910]

RIDDLED WITH MYSTERY:
A Search for the Origins of the Word "Riddling"
by Bo Simons

An earnest seeker came to the Sonoma County Wine Library and asked about the origin of the word "riddling," as it applies to the making of sparkling wine. This seeker knew well what the word meant: the process, which the French call *remuage*, of gradually straightening and twisting an individually fermented bottle of sparkling wine in the *méthode champenoise* process; but he needed to know more, specifically how the word originated. This launched a search that not only touched upon the dictionaries, wine dictionaries and encyclopedias, and the texts and history of Champagne and its manufacture, but also reflected the personalities and styles of several of the contemporary scholars who labor in the vineyards of wine history.

I started my search by going through some dictionaries. *Webster's Second* and *Third Unabridged Dictionaries* (those large exquisite lexicons which eat up entire feet of shelf space) had many definitions of riddle as a verb whose gerund is riddling, but none that touched upon its vinous sense. The *Random House Dictionary of the English Language* (Second Edition Unabridged, NY: Random House, 1987) and the *American Heritage Dictionary of the English Language* (Third Edition Unabridged, Boston: Houghton Mifflin, 1992) likewise had numerous definitions of riddle, but none defining its bubbly meaning, much less giving its etymology. Even the 20 volume Second Edition of the premiere dictionary of the English language, *The Oxford English Dictionary*, yielding nothing in the way of riddling's wine-related definition.

I then checked the wine dictionaries, lexicons and encyclopedias. Several of them gave definitions for riddling, but none offered a definitive, or even a speculative account, of the word's origins. The authoritative *Lexique de la Vigne et du Vin* (Paris: OIV, 1963), a seven-language wine dictionary offered no clue of its origins. Neither did Hugh Johnson nor André Simon, nor Alexis Lichine nor Frank Schoonmaker, nor Schoonmaker updated by Alexis Bespaloff, nor Harry Grossman, in all their editions. Only Rosemary George in *The Wine Dictionary* (London: Longman, 1989) offered a clue. She said that riddling was the "American term for *remuage*." This was interesting.

I next turned my attention to the many English language and selected French language works on Champagne and sparkling wine. I looked at Henry Vizetelly's two works on Champagne: *Facts about Champagne* (London: Ward Lock & Co., 1879) and *A History of Champagne* (London: Vizetelly, 1882). Vizetelly was a British journalist with a passion for wine. His *Facts about Champagne* and its companions, *Facts about Sherry* and *Facts about Port and Madeira*, stand as models of cogent fact-filled accounts of wine making and wine lore. *A History of Champagne* is a glorious and extravagant book, a good-sized quarto bound in luxuriously gilt-decorated green cloth, the pages edged in gilt, and solid text effervescent with over 350 engravings. I would call it a Victorian coffee table book, but that would imply the work is huge and slick. It is simply big and beautiful and it has intellectual weight. In both *Facts* and *A History*, Vizetelly describes the *remuage* process but never calls it riddling. Neither does Charles Tovey in his *Champagne: Its History, Manufacture, Properties, Etc* (London: John Camden Hotten, 1870), a chatty unassuming account of a stay in the Champagne area laced with opinion, history and anecdote.

I checked a couple of older French works on Champagne without much hope of finding anything on riddling's origin. After all, Rosemary George had said the word is American in its origin, and the French are usually haughty about the beauty, grace and preeminence of their language as well as their wines. Why would they deign to trace the origin of an Americanism? Still, they might, and I must be thorough. Max Sutaine, a Champagne merchant, wrote a delightful little book titled *Essai sur l'Histoire de la Champagne* (Reims: L. Jacquet, 1845). Although I could find no mention of riddling in the *Essai*, I did find a fascinating bit of Champagne lore which would have some bearing later on. Sutaine explains how so many German names (Krug, etc) appear atop Champagne houses. As the sparkling wine of Champagne gained international fame, their businesses expanded. French owners were unwilling to learn foreign languages, and instead hired German polyglot clerks to oversee foreign correspondence. A number of these enterprising young men used their inside knowledge to start their own businesses. I also checked a major technical work, *Indications Théoriques et Pratiques sur le Travail des Vins et en particulier sur Celui des Vins Mousseux* (Paris: V. Masson, 1858) by Edme Jules Maumené. Maumené volubly and extensively details the *remuage* process never mentioning riddling.

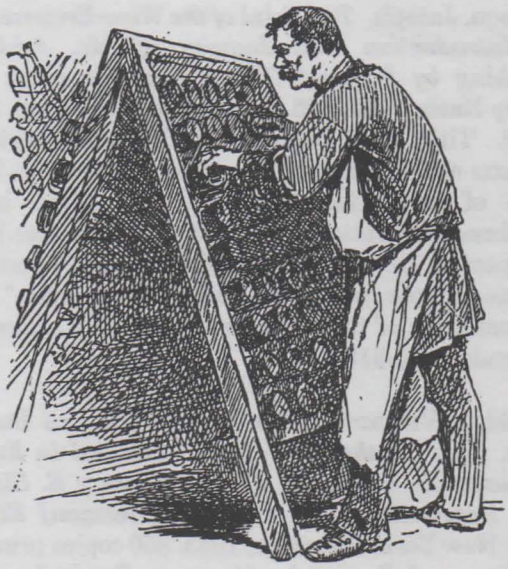
Among the current English works on Champagne and sparkling wine I looked at two which produced clues. Patrick Forbes in his *Champagne: The Wine, the Land, the People* (London: Gollancz, 1967),

perhaps the most complete 20th century English work on the subject, states on page 322, "English-speaking manufacturers of sparkling wine by the *méthode champenoise* call *remuage* 'riddling'." This is less detailed and assertive than George's ascribing American origins to the word. Sheldon and Pauline Wasserman further complicate matters in their *Sparkling Wine* (Piscataway, NJ: New Century, 1984) by suggesting on page 37 that riddling as used in wine-making is "nothing like the riddling of Bilbo and Gollum, this is riddling in the sense of sifting." This sent me back to the dictionaries where this sifting sense of riddling was delineated. To riddle in this way is to sift and sort using screens or sorting devices which are "riddled" with holes to sort like-sized particles or objects. Somehow, the Wassermans suggest, this meaning got transferred to *remuage*.

This was all interesting, but it was far from nailing it down, so I wrote the four people I know who might know: Thomas Pinney, Maynard Amerine, Roy Brady and Charles Sullivan. Pinney, an English professor and author of the excellent *A History of Wine in America* (Berkeley: U.C. Press, 1989) seemed a natural, but, he was very busy and regretted that he could add nothing. Emeritus Professor Amerine, the man whose research helped shape the California wine industry after repeal and whose bibliographies help chart the unknown seas of wine books, replied that the answer lay in the 19th century journal literature dealing with wine. Just go look for it, he advised, adding that I might wait to use his forthcoming bibliography of all U.S. wine-related imprints published before 1900. Amerine suggested further that Cincinnati was a lead, as well as San Francisco newspapers. Cincinnati was the site of a thriving 19th century American sparkling wine industry, and San Francisco housed several producers, Arpad Haraszthy's Eclipse among them. Roy Brady, the roguish book collector, sent along a matched pair of obscene limericks which used the word riddling to good effect, but got me no closer to understanding its etymology.

Charles Sullivan, historian and author of *Like Modern Edens: Wine Growing in Santa Clara Valley and Santa Cruz Mountains, 1798-1981* (Cupertino, CA: Calif History Center, 1982) and the forthcoming history of wine in Napa Valley, sent back a wonderful reply. He looked at Redding's 1836 *History and Description of Modern Wines* and Thudichum & Dupre's 1872 *Treatise on the Origin, Nature, and Varieties of Wine*. "Both describe in English the process in detail and use no term to describe it. Redding in particular would certainly have used it had it been current in his time. Both obviously have stood among the piles of broken bottles and observed the entire process." He looked further, found that H.Warner Allen in 1924 (*The Wines of France*) also described the process with no reference to any term but *remuage*. He found the same hints I had noticed in Forbes. "From this I conclude that the word came into English late and was some sort of neologism," Sullivan wrote, and then offered what sounds like the best theory yet. "Many people who made sparkling wine in the English-speaking world after 1860 were Germans with experience in *Sekt* production. The German term for *remuage* is *rütteln*, which means to shake or jolt. Without going into the process of cognate formation, I can say that *rütteln* is a cognate for "riddle." I think that's where it comes from, but how I know not." This fit with Amerine's lead to Cincinnati, a major German-American wine area, and with Sutaine's bit about how Germans got into the Champagne business. The "ü" in *rütteln* would be pronounced like an English short "i" -- this would make *rütteln* even closer to riddling than their orthography suggests.

I made one last phone call after Sullivan's seemingly definitive theory. I called the CMCV Society in San Francisco. CMCV stands for Classic Methods Classic Varieties, and is an association of California sparkling wine producers. I was surprised to find the phone answered by Robert Finigan, who now serves as Director of the Society. Finigan's newsletter on fine wines was the first modern comprehensive tasting guide, paving the way for Robert Parker, Wine Spectator and all the rest. I related my question, and Finigan was intrigued. He said he would go home and check his books. He called me the next day, relating that he had found nothing on the origin of riddling. I discussed Sullivan's theory, and he was duly impressed. "That's got to be it," he said.



[Vizetelly, *History of Champagne*, 1882]

FINE PRESS WINE PRESS: A CHECKLIST

by Gail Unzelman

Finely printed books on wine is one area of wine book collecting that I particularly enjoy. To me, these special books arouse the senses (much like a 17th century Italian imprint) and bring joy to the eye and great pleasure in handling: the paper is of fine quality stock, the text is carefully designed and printed, and the binding proudly houses the production. As a bonus, the majority of these Fine Press wine books offer significant contributions to the literature of wine. Private Press books (commonly, Press Books) are issued by those printers/presses who specialize in fine book production...and, to refrain from a lengthy essay on what is, and what isn't, fine press, I yield to Roy Brady's succinct appraisal: "Certainly a press book has to come from an identifiable press with a reputation for quality in design, art-work, print, paper, binding, and anything else involved. There must be a limited number of copies, which should be stated in the book, though one cannot count on that. And, there is the looser requirement that the book be not too large in format or length of text. Press books are treasured and accordingly tend to endure. They will appear in antiquarian booksellers' catalogues until the last copy perishes." Because of their limited edition number, all are scarce and desired, some are rare and coveted.

CHECKLIST

Addison, Joseph. ***The Trial of the Wine-Brewers. With an Introduction and Inquiry of Mr. Addison's Drinking by Edward O'Day.*** San Francisco: John Henry Nash, 1930. 385 hand-numbered copies. 18 pp. 11¼x8. Title page vignette with oval drawing of Addison and headband decorations by William Wilke. [One of these headbands is reproduced in the masthead decoration for the W-T Newsletter.] The Prospectus describes the binding as "hand-made marbled paper boards in lovely wine tones." The original price of the book was $10; today a nice copy demands $100-$150.

Arnald of Villanova. ***The Earliest Printed Book on Wine. Now for the First Time Rendered in English and with An Historical Essay by Henry E. Sigerist, with Facsimile of the Original [German] Edition, 1478.*** New York: Schuman, 1943. 350 copies printed at the Press of E. Colish. 44 pp + Facsimile, 10x7½. Frontispiece of Arnaldus. Lovely rust-colored cloth boards decorated in gilt with contrasting gilt-lettered tan spine; housed in a glassine dust-wrapper and slipcase. Collectors of Fine Press, Medical, and Wine books are all avid seekers of this scarce imprint.

Belloc, Hilaire. ***An Heroic Poem in Praise of Wine.*** London: Peter Davies, 1932. 100 copies printed at the Curwen Press. [All signed by Belloc?] 10 pp, 11x8. Bound in burgundy paper boards with printed title label on front cover. Gabler p.27 lists only the 1931 edition with the title ***In Praise of Wine. An Heroic Poem by H. Belloc to Duff Cooper*** [Privately Printed, Christmas, 1931]. Slightly smaller in format, self-wraps. Both very lovely and very scarce.

Book Club of California. ***The Vine in Early California.*** San Francisco: Book Club of California, 1955. Edited by Joseph Henry Jackson and James D. Hart. Designed and printed by Adrian Wilson, San Francisco. 12 folders, each depicting an early California winery, with a view of the winery and description of its history. A 13th folder has the Table of Contents and a Facsimile letter from J. Ross Browne on California wines. Enclosed in blue cloth slipcase with a black leather spine label printed in gold. Issued as one of the Club's Keepsake Series. [No.88 of the "100 Books on California Food & Wine," 1990.]

Brady, Roy. ***Old Wine, Fine Wine?*** [Northridge, CA]: Santa Susana Press, 1990. 65 copies designed & produced by D'Ambrosio under the direction of Norman Tanis. 44 pp, 6x9. Spectacular and unusual* D'Ambrosio-style binding: the front and back maroon cloth covers are in-laid with a spongy cluster of bright lavender grapes surrounded by silver grape leaves. The blue slipcase has two cut-outs, exposing the clusters. Copies signed by Brady, D'Ambrosio, and Tanis. A highly desired book by devotees of D'Ambrosio, let alone the fans of Roy Brady. Issued at $225; if you can find it, look for a price in the $300-$400s. [*redundant D'Ambrosio adjectives]

Chamberlain, Bernard Peyton. ***A Treatise on the Making of Palatable Table Wines. Recommended to Gentlemen, Especially in Virginia, for Their Own Use.*** [Charlottesville, VA]: Privately printed for the Author, 1931. The author-signed colophon states 400 numbered copies printed and finished July, 1931. 97 pp, 10x7½. Bound in blue paper boards with tan linen spine; printed paper title label on front cover and spine. Jan Longone (Cat.89) describes this "handsome volume" as a "serious manual, produced during Prohibition, to preserve the arts of wine-making and wine-drinking in America."

Colburn, Frona Eunice Wait. ***In Old Vintage Days***. San Francisco: Printed by John Henry Nash, 1937. 178 pp, 10½x7½. In grand Nash style, the title page and frontis portrait of the author are framed within "borders, luscious with grapes and leaves." Dorothy Payne gets credit for the lavish illustrations throughout the book. The Prospectus tells us that two editions of this tale of early California winemakers were issued: The Collectors Edition of 500 copies is bound in wine-colored paper boards with a natural linen back (with lavender spine label!) and protected in a matching lavender dust-jacket lettered and decorated in purple. This edition sold for $5. The DeLuxe Edition of 250 copies was printed on India Wove Hammermill Toned Art paper and dressed in a "special binding" of lavender marbled boards with a dark green, gilt-lettered leather backstrip; in a black slipcase, $10. [No.84 of the "100 Books on California Food & Wine," 1990.] [GGU: These two editions have always confused me a bit: my Collectors Edition copy is numbered and signed by the author; my Deluxe Edition copy is not numbered or signed. Are there numbered, signed copies of this DeLuxe Edition?]

Crahan, Marcus Esketh. ***Early American Inebrietatis***. Los Angeles: The Zamorano Club, 1964. 150 copies printed for members of the Roxburghe Club and the Zamorano Club at their 7th Annual Meeting, San Francisco, by Saul and Lillian Marks at their Plantin Press. 62 pp, 10x7. Illustrated with drawings by Marion Kronfeld and half-tone reproductions of title pages from several early American works on drink. Grapes, vines and wine glasses in eye-catching earth tones decorate the paper boards; the contrasting natural linen spine is adorned with a spine label printed in red.

----------. ***One Hundred Sixteen Uncommon Books on Food & Drink***. Berkeley: Friends of the Bancroft Library, 1975. Designed and printed by Wesley Tanner. 84 pp, 10½x7. Photographs used to illustrate many of the books were taken by Roger Levenson, himself a fine printer. Brown card wraps lettered in gilt. Number of copies printed is not stated.

----------. ***The Wine & Food Society of Southern California. A History with a Bibliography of André L. Simon***. Compiled by Marcus Crahan. [Los Angeles]: The Wine & Food Society of So. California, 1957. 200 copies printed by Anderson, Ritchie & Simon: Ward Ritchie Press, May 1957. 60 pp, 9x6. Title page in red and black. Brick-colored cloth with gilt decoration and lettering. These finely crafted Crahan books are valuable reference works for the wine book collector.

Field, Sara Bard. ***Vineyard Voices***. San Francisco: Press of Johnck and Seeger, 1930. 75 copies, for private distribution, were printed by John Johnck. 12 pp, 9x6. Decorative endpapers (cats & vines) and hand-colored illustrations by Paula Norton. Paper boards, decorated and lettered. The colophon explains that the Voices of the poem were heard on the steep Vineyard Hill above "Cats," home of Charles Erskine Scott Wood and the Author, and printed as a "labor of love" by their friend of long years. The presswork and binding were done by Lawton and Freda Kennedy. A special book, not recorded in Gabler.

----------. ***The Vintage Festival: A Play Pageant & Festivities Celebrating the Vine in the Autumn of Each Year at St.Helena in the Napa Valley***. San Francisco: Book Club of California, 1920. 500 copies printed by John Henry Nash. 24 pp, 7½x5. Frontispiece drawing of the Vintage Queen and her Court and the title page are within ornate decorative borders by William Rauschnabel. Bound in simple dark brown paper boards, with printed title label on spine. Sara Bard Field attended the 1913 Vintage Festival to cover the "whole, happy affair" for an eastern magazine.

THE VINTAGE FESTIVAL: A PLAY PAGEANT & FESTIVITIES CELEBRATING THE VINE IN THE AUTUMN OF EACH YEAR AT ST. HELENA IN THE NAPA VALLEY BY SARA BARD FIELD PRINTED BY JOHN HENRY NASH FOR THE BOOK CLUB OF CALIFORNIA SAN FRANCISCO MDCCCCXX

MOONLIGHT in St. Helena, a comfy small town in the heart of the Napa Valley, that narrow, vine-covered strip of Northern California which Silverado Squatter has world-widened. Swaying treetops against the moon. Shadows, shy, mischievous, stealing out of the unseen, approaching, retreating, running to cover. Languorous breezes, sylphs, sensuously warm and fragrant, moving with silken ease. A pathway of light down the whole street, mined of electric glow and the moon's borrowed fire. This street for the time being is the whole world, all that lay on either side

Gordon, Alvin J. ***Of Vines and Missions***. Flagstaff: Northland Press, 1971. Illustrations by Ted DeGrazia. 89 pp, 9¼x6¼. Bound in bright lavender and grey cloth boards, in colorful dustwrapper. This ode to wine tells the story of California wine along the Mission trail and is brilliantly illustrated with DeGrazia watercolors. No limitation given. A handsome production. Scarce.

Grapes and Grape Vines of California. San Francisco: Edward Bosqui & Co. Published under the Auspices of the California State Vinicultural Association, 1877. [16] lvs + 10 color plates, 22 x 16. Oleographed by William Harring from original watercolor drawings by Miss Hannah Millard. This ampelography is the

ultimate production by fine press artisans. Gabler has a good note on this masterpiece; less than 10 copies are known to exist today. Fortunately, in 1980 a magnificent facsimile reprint, with an added Introduction by Kevin Starr, was published by John Windle and printed at the Amaranth Press in San Francisco. 64 pp + 10 color plates. The Prospectus announced that this large folio (20x14½) edition would be strictly limited to 300 copies: 100 to be hand-bound in specially prepared, wine-color dyed moroccan goat-skin and cloth stamped in gilt, top edge gilt, and enclosed in a slipcase. Price $1250. 200 copies would be issued in loose sheets (as was the original 1877 edition) and enclosed with chemise in a hand-made cloth portfolio stamped in gilt. Price $875. John Windle recently stated that the edition was never completed and only 65 sets were released, of which only 25 were bound - the rest were in portfolio format. He offered a bound copy for $1500. [No.78 of the "100 Books on California Food & Wine," 1990.]

Griswold, Frank Gray. ***Old Madeiras***. New York: Duttons, 1929. Edition limited to 200 copies. Printed on lovely marked paper by the Plimpton Press, Norwood, Mass. 65 pp, untrimmed, t.e.g., 8x5½. In a splendid binding of grey paper boards decorated with a gilt Kitten emblem, with vellum spine and corners, and lettered in gilt. Griswold, the "superior gourmet," published this little book in order to reprint S. Weir Mitchell's "charming story" and remind America of "a gentle custom that has vanished from this arid land." Scarce.

----------. ***French Wines & Havana Cigars***. New York, Duttons, 1929. Edition limited to 300 copies. Printed by the Plimpton Press, Norwood, Mass. 101 pp, untrimmed, t.e.g., 8x5½. Endpapers: map showing the French wine regions; frontis photo of the Grand Cru Kings. A companion volume to *Old Madeiras* in all respects. In 1933, ***The Gourmet*** was similarly published: 121 pp. All three volumes were dedicated to The "Kittens" Club, an elite New York dining club.

Haraszthy, Arpad. ***Wine-Making in California***. With an Introduction by Ruth Teiser and Catherine Harroun. San Francisco: Book Club of California, 1978 (Publication No.159). 600 copies designed and printed by Lawton Kennedy. 69 pp, 9½x6½. Frontispiece photo of Arpad Haraszthy; illustrated with historical Haraszthy tradecards, wine labels, letterheads. Bound in a rich burgundy cloth, decorated with gilt; wrapped in a very dark burgundy dust jacket.

Healy, Maurice. ***Irish Wine***. Privately printed Opuscula of Ye Sette of Odd Volumes. Printed Under the Care of Francis Meynell at the University Press, Glasgow, 1927. 99 copies only, duly inscribed to each member from the author.

Huggett, Henry Edgar Vaux. ***'Rhenish'. A Paper on Rhine Wines Read Before Ye Sette of Odd Volumes ... on March 19th, 1929***. London: Imprynted for Ye Author at Ye Curwen Press, and to be had of No Bokesellers, 1929. No.LXXXVIII of the Privately Printed Opuscula of Ye Sette of Odd Volumes. Limited to 199 copies, for private circulation only. 41 pp, 6½x5. Printed on handmade paper, bound in gray wraps decorated with red grape cluster. The limitation page is printed with space for the author to number and inscribe a copy to each member.

[Miniature Book] ***The Corkscrew Book***. Salisbury, CT: Lime Rock Press, 1981. Number of copies unstated. This little gem measures 3x7/8. 15 pp of wine proverbs are bound in a red & green striped grosgrain ribbon; the "book" is slipcased in the handle of an amber-colored, double-helix Italian corkscrew. And, ***Thoughts from the Cork***. Salisbury, CT: Lime Rock Press, 1981. 28 pp, 1¼x7/8. Bound in the two halves of a divided cork, nestled in a clear plastic box. [GGU: Have we gone too far here?]

Mitchell, S. Weir. ***A Madeira Party***. New York: Privately Printed for Thomas Nast Fairbanks by the Marchbanks Press, 1922. 250 copies. 36 pp, 8x5. Brown paper boards with ivory spine. And, another fine printing, limited to 100 copies, is the 1958 edition printed privately for E.J. Rousuck, [29] pp, 8½ x 6. In burgundy boards with title label on front cover depicting a gentlemen's Madeira party; ivory spine lettered in gilt. Another:

----------. ***A Madeira Party***. Sacramento, CA: Corti Bros, 1975. 1000 copies designed and printed by Andrew Hoyem in two colors from handset type. 80 pp, 7x4½. With an Introduction by William Dickerson and Appendices on Madeira wine and its literature by Roy Brady. Frontispiece and title page border drawn by Patrick Dullanty. Bound in grapevine decorated paper boards with gilt-stamped leather spine. 10 copies were specially printed on untrimmed, handmade paper, in a slightly larger format, and bound in full leather, gilt-stamped. Chosen as one of the Western Books of 1976 by the Rounce & Coffin Club of Los Angeles. Issued at $26.

Peninou, Ernest. ***Leland Stanford's Great Vina Ranch 1881-1919***. San Francisco: Yolo Hills Viticultural Society, 1991. 163 pp, 10½x7. 500 copies printed by Arlen and Clara Philpott, Fairfax, CA. Published to coincide with the Centenary of Leland Stanford Junior University 1891-1991. Beige colored boards decorated

in a wine-red grapevine pattern; gilt lettered burgundy cloth spine. Endpapers depicting "Panoramic Views of Vina Ranch" from an anonymous 19th century watercolor. Mr. Peninou appreciates, and knows, California's wine history: likewise her fine press artisans.

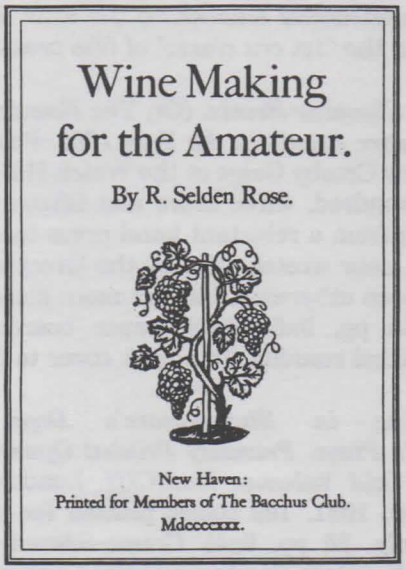
Peninou, Ernest and Greenleaf, Sidney. ***A Directory of California Wine Growers and Wine Makers in 1860.*** Berkeley: Tamalpais Press, 1967. 450 copies (400 for sale) hand-set and printed by Roger Levenson at the Tamalpais Press. Decorated with linoblocks by Henry Evans and illustrated with fine reproductions of early California wine labels. 84 pp, 8x5. Dark green cloth boards with title in gilt on spine. Original issue, $15. Gabler, p.205 has an informative note on the importance of this book.

----------. ***Winemaking in California.*** Vol.I: ***I. How Wine is Made. II. From the Missions to 1894.*** Vol.2: ***The California Wine Association.*** San Francisco: Peregrine Press, 1954. 150 copies designed, handset and handprinted by Henry Evans. Illustrations and cover blocks designed and cut by Patricia Evans. 34, 36 pp, 10x6½. Bound in ivory paper boards with a green block decoration to front covers, black cloth spine with green-printed spine label.

Poe, Edgar Allan. ***A Cask of Amontillado.*** Boston: Anne and David Bromer, 1981. 150 copies printed, in miniature, at the Amaranth Press. Linnea Gentry designed, illustrated and printed this sixth miniature publication of Bromer Booksellers. [21 lvs], 2½x2. Of the 150 signed copies, 35 are DeLuxe, having additional hand-colored initials and illustrations and cased in a special, blind-stamped and embossed black morocco binding by David P. Bourbeau of the Thistle Bindery. The remaining 115 were bound by the Green Dragon Bindery in violet boards embellished with diagonal silver lines and a silver-lettered title label. The Bromers state that this is the first separate printing of Poe's classic tale. Opening price for a non-DeLuxe copy was $50; $150 for the DeLuxe. Recent asking price for the now rare DeLuxe edition, $550. [Bromer's has a few copies of regular edition, $75.]

Ritchie, Ward. ***William Morris and his "Praise of Wine."*** Los Angeles: Ward Ritchie Press, 1958. 300 copies printed for Theodore Lilienthal and Ward Ritchie for distribution to the members of the Roxburghe Club and Zamorano Club. 11 pp, 8½x5. Dark grey wraps with printed title label on front cover. Ward Ritchie owned the original manuscript of this little-known poem by Morris; he printed it for his friends.

Rose, R. Selden. ***Wine Making for the Amateur.*** New Haven: Printed for Members of the Bacchus Club, 1930. 515 copies set and printed by Carl Purlington Rollins, with 4 full-page woodcut illustrations by W.A. Dwiggins. 100 pp, 10x7½. Brown paper boards with tan linen back and printed spine label. This won a "Fifty Books of the Year Award" in 1930 and is keenly collected as one of the scarce early Dwiggins books.



Rubaiyat of Omar Khayyam of Naishapur. [New York]: Limited Editions Club, 1935. 1500 copies were "decorated, designed and illuminated by hand" and signed by the renown San Francisco book artisan, Valenti Angelo. Unpaged, 6x4½. The 101 Quatrains are printed within colorful Persian-motif borders, the pages being folded leaves with the top edge unopened. 10 full-page illustrations, plus Angelo-touches to each page. Bound in ornately blind-stamped dyed-yellow leather; with a black sleeve and slipcase. Although the edition is comparatively large, the book remains very scarce - it is worth the search and merits the $100+ price-tag. A delightful book.

Shephard, Yolande. ***Mallette Dean. Artist & Printer. His Influence on Napa Valley & California Wine Labels.*** Keepsake for the joint meeting of the Zamorano Club of Los Angeles and the Roxburghe Club of San Francisco, October 1982. 200 copies printed by Arlen and Clara Louise Philpott, Fairfax, Marin County [CA]. [6] pp, 10x7. Illustrated with a vintage Mallette Dean wine label of Chateau Montelena; a Dean-designed Mondavi Winery label is tipped-in. Printed green wraps decorated with a Mallette Dean cut.

Simon, André L. ***Bibliotheca Bacchica. Bibliographie***

Raisonée. Tome I: Incunables. Tome II: Seizième Siècle. London: Maggs Brothers, 1927 & 1932. 250 & 275 copies printed by Walter Lewis, M.A. at the Cambridge University Press on heavy, untrimmed stock. 238, 255 pp, 11½ x 9. Both volumes have the Frontispiece printed in red and black, and are well-illustrated with facsimile reproductions of title pages, woodcuts, etc. Bound in grey boards with black cloth spine lettered in gilt. The 1972 Holland Press reprint edition is a most-useful addition to the wine library, but it is not in the "1st *cru classe*" of fine press work.

----------. ***Star Chamber Revels. (Or, The Fountayne of Justice) A Satyre Acted...in the Year 1602.*** Peekskill, NY: Printed by Crosby Gaige at the Watch Hill Press, 1937. "Two hundred, three score and fifteen copies were wrested from a reluctant hand press by James Hendrickson, poor wretch, who by the Grace of God might have been otherwise, but not more pleasantly, employed." 45 pp, 9x6. Black paper boards with printed title label running from back cover to front.

----------. ***Wine in Shakespeare's Days and Shakespeare's Plays. Privately Printed Opuscula of the Sette of Odd Volumes No.XCIII.*** London: The Curwen Press, 1931. 199 copies printed for private circulation only. 35 pp, 6x4½. Creme-colored wraps decorated with vintage Bacchus woodcuts, title printed in black along spine. Opposite the title page an approriate space has been reserved for the author's signed presentation to a member.

Soul of the Vine. Wine in Literature. A Selection. Oakville, CA: Robert Mondavi Winery, 1988. Edited by Nina Wemyss. Illustrated by Margrit Biever. 1100 copies printed by Peter Rutledge Koch. Unpaged, 8x10½. Brown boards with darker linen spine, printed spine label; printed paper label in-laid to front cover. 100 copies were specially printed on Arches text; 50 of these were "specially bound in a visible structure non-adhesive binding by Shelley Hoyt." [hand-sewn, in stiff folded, cream colored textured paper covers; Roma endpapers in a rich Mission-brown]. These 50 copies, numbered and signed by Robert Mondavi, for family and friends. A second edition of 1000 copies of the regular edition was printed in 1990 with mustard-yellow endpapers. Copies are available from the Winery.

Stevenson, Robert Louis. ***Napa Wine. Being a Chapter from the Silverado Squatters and used to accompany a four-color engraving of the famous old Napa Wine ry from a painting by Girard Hale.*** San Francisco: Printed by John Henry Nash, 1924. 250 copies printed for Howard J. Griffith, President of the American Engraving & Color Plate Company, San Francisco, as a Christmas greeting for special clients. [8] pp, 10½x7½. Title and text printed on Kelmscott paper within lavender ornamental borders; lavender paper covers with front paper label, lettered in lavender. [GGU: Has anyone ever seen the color engraving that is supposed to accompany this booklet?]

----------. ***Napa Wine. A Chapter from "The Silverado Squatters".*** St.Helena: James Beard, 1965. With an Introduction by M.F.K. Fisher. Decorations by Mallette Dean. Printed and bound by James Beard. 12 pp, 7x5. Title page in two colors; old photograph of RLS at the St.Helena Star illustrates frontis. Grape leaf-decorated paper boards, with green cloth backstrip; paper label on spine. Number of copies in the edition not indicated, but it is not easy to find. [No.91 of the "100 Books on California Food & Wine"]

----------. ***Napa Wine.*** San Francisco: Westwinds Books, 1974. With Notes and Introduction by Brian McGinty. 950 copies printed at the Cranium Press, San Francisco. 38 pp, 8x5. Frontispiece drawing of RLS. Bound with decorative grape-vine papers by Brian Day. Sold by the publishers: $10.

----------. ***Napa Wine. A Chapter from The Silverado Squatters.*** Bohemian Grove: Silverado Squatters Camp, 1984. 400 copies printed by the Arion Press, San Francisco. [11] pp, 7x5. With sepia-toned RLS portrait frontis. Palest-green card wraps decorated with printed title and woodcut in green.

----------. ***The Silverado Squatters.*** New York: Charles Scribner's Sons, 1923. 380 copies printed by John Henry Nash of San Francisco. 99 pp, 13x9. Printed in black with red side-heads; title page vignette, drawing of RLS, and chapter-head illustrations (depicting scenes Stevenson described) are by Howard W. Willard. This joyous, rather opulent production is bound in boards decorated in a busy design of grapes and leaves; in a slipcase of the same paper. In 1952 the Grabhorn Press of San Francisco issued a limited edition of ***The Silverado Squatters*** that reflects their more restrained, elegant style. The Grabhorn Bibliography states 900 copies were printed. 181 pp, 9x6. Title page printed in red and black, edges untrimmed. Bound in blue decorated boards with tan linen back; printed blue spine label. Originally issued at $7.50 - now demands $150-$175. 25 copies of the edition were specially bound in green decorated boards and tan linen back for the Bohemian Club Silverado Encampment. [GGU: Has anyone seen one of these?] Another fine press rendition of Stevenson's ***Squatters*** was produced by Lewis Osborne of Ashland, Oregon in 1972. The 500 copies were designed and printed by

Sherwood and Katherine Grover at their Grace Hoper Press at Aptos, CA. 115 pp, 10½x7½. Introduction by Oscar Lewis. Illustrated with line etchings by Kay Atwood from drawings after photographs of local scenes in the 1880s. Binding of teal-blue boards with tan cloth spine; spine lettering and RLS initials on front cover in dark blue. See Gabler, p.269 for further note on these Stevenson printings.

Strehl, Dan, editor. ***One Hundred Books on California Food & Wine***. Los Angeles: The Book Collectors, 1990. Of 300 copies designed by Vance Gerry and printed by Patrick Reagh Printers, 150 are numbered. 44 pp, 9x6. Introductory articles by Sylvia Thompson, Ward Ritchie, Marian Gore, Charles Heiskell and Dan Strehl. DeLuxe edition (numbered) is bound in red & white patterned card wraps; unnumbered copies in creme-colored wraps; printed title label to front cover.

Ye Sette of Odd Volumes: ***Opuscula***. See Healy, Huggett, Simon. [GGU: I have seen only these three *Opuscula*. Can Tendril members supply titles and descriptions of others?]

Wine and Food Society. ***Fifty Distinguished California Wines Selected by the Wine and Food Society of Los Angeles. With a foreword by Maynard McFie***. Los Angeles: Wine & Food Society, 1941. 600 copies, of which 475 are for sale, printed by the Ward Ritchie Press, Los Angeles. 23 pp, 9x6. Issued in both decorated wraps and boards. [In the Check-List are 1935 Georges de Latour Special Reserve Cabernet, $17/case and 1937 Paul Masson Brut Champagne, $57/case.]

----------. ***A Vintage Tour of the Los Angeles & San Francisco Branches of the Wine & Food Society to Napa & Sonoma Counties - 1946***. 100 copies privately printed for the Wine & Food Society by the Grabhorn Press, San Francisco. [12] pp, untrimmed; 13x10. Printed in black, with aged-claret-colored over-size decorative initials and side-heads. Full-page colored map of Napa and Sonoma wine country by Albert J. Camille. In printed blue wraps, stitched. This lavishly printed program includes "Notes on the Wineries and Wines" (Korbel, Fountaingrove, Martini, Inglenook, Beaulieu), with luncheon and dinner menus.

----------. ***A Vintage Tour of the Los Angeles & San Francisco Branches of the Wine & Food Society September 25 & 26, 1948***. 100 copies privately printed for the Wine & Food Society by the Grabhorn Press, San Francisco. 25 pp + [3] pp Menu, 11x8. Frontis: colored map "1948 Vintage Tour" by A. Camille. Stiff boards covered in a yellow and rust decorated wrapper. Copies also issued in blue wraps, stitched. An essay on "The Grapes and Wines of Alameda, Santa Clara and Santa Cruz Counties" plus "Notes on the Tour."

----------. ***A Vintage Tour of the San Francisco and Los Angeles Wine & Food Societies September 24 & 25, 1955***. 100 copies privately printed for the Wine & Food Society by the Grabhorn Press, San Francisco. 19 pp + [3] pp Menu/Wines, 11½x9. Heavy-stock pages untrimmed, printed in two colors with large decorative initials. Contains the essay "The Well-Tempered Winebibber" by Maynard Amerine. Creme-colored heavy stock wraps, stitched; lettered in gilt. [GGU: According to the Grabhorn bibliography, the Grabhorns printed only these three Vintage Tour keepsakes. Gabler, p.308 lists several Vintage Tour booklets which I have not seen. Were these produced as fine press?]

[Wine List] ***Wine List. California and Imported Wines, Brandies, Liqueurs***. San Francisco: Bohemian Club, 1940. 250 copies printed by the Grabhorn Press, San Francisco. [30] pp, 11½x7. Hand-colored decorations by Albert J. Camille showing a very personable owl "sommelier" in various stages of predicament with a wine bottle. Wide-spiral-bound boards decorated with the owl and grapes and vines. [1916 Ch. Latour -$5.85 the bottle]

[Wine List] ***Wine List. California and Imported Wines, Brandies, Liqueurs***. San Francisco: The Pacific-Union Club, [1948]. 1000 copies printed by the Grabhorn Press. [22] pp, 11½x7½. Printed in two colors on heavy stock; wide-spiral-bound in decorated rose-colored stiff cards. [For dessert a '37 Ch. d'Yquem for $7.90 the bottle?]

Wine Verities: A Portfolio of Letterpress Prints. Santa Barbara: Capricorn Press, 1971. 250 copies designed and printed by Noel Young and Graham Macintosh. Large folio, 8 prints in cream colored linen folder. Colorful front cover title label, lavender with autumn-colored grape leaf lettered in black. Gabler, p.317 describes some of the prints, and calls the portfolio Scarce.

IN THE WINE LIBARY
by Bob Foster

Napa Valley: The Ultimate Winery Guide, Antonia Allegra, Chronicle Books, San Francisco, 1993, 199 pages, softback, $18.95. What's in this book is wonderful, what's not is puzzling. Napa Valley resident Antonia Allegra has written her own guide book for the Napa Valley. The book begins with a brief overview of a vineyard year. This is followed by detailed profiles of thirty of the wineries in the Napa Valley. Each winery is given a two-page spread with color photos, and a well written commentary. The commentary is a blend of a critique of the winery and a summary of what the tour of the facility is like. For each winery there is a block of data covering such things as address, phone number, charges for tasting, picnic facilities and special events. The text is very well written with a flair for capturing some of the magic than can envelop a visitor to the Napa Valley.

What is particularly innovative are the suggested themes for winery visits that Allegra proposes. She has listed almost two dozen different approaches to the wineries -- from those with outstanding stained glass windows (St.Clement, Beringer, Inglenook, and Sterling) to those with contemporary art collections (Clos Pegase, Codorniu Napa, The Hess Collection, Mondavi, St.Supery). She lists her favorite panoramic view, vineyard tours, victorian homes, self tours, etc.etc. This theme-based approach to wine touring can add facets to the Napa Valley often overlooked even by lifelong visitors.

The photographs, by Richard Gillette, are top-notch and avoid many of the cliché subjects that so often appear in pictorial works on the Napa Valley.

But for a book that bills itself as the "ultimate" winery guide, there are just too many gaps. There is but a single, one-page map of the entire Napa Valley (some of the smaller wineries are simply placed in a general location). The maps in the Wine Spectator's Guide are far more useful and detailed (and less expensive).

Similarly, while there is a directory in the back of the book listing the nearly two hundred wineries now in operation in the Napa Valley, it seems odd that an "ultimate" guide would only cover 30 wineries in depth. For the other 163 producers, all that is listed is the name and a phone number. I would have thought an "ultimate" guide would have at least highlighted some of the up and coming, or particularly interesting, smaller facilities. Instead, the reader is simply left to his or her own devices.

The material that is in this book is fresh and exciting. There is enough new information to make this a worthwhile addition to a winelover's library. But, the ultimate guide to the Napa Valley wineries remains to be written. Recommended.

The Wines of the Rhone, John Livingstone-Learmonth, Faber & Faber, London/Boston, 1992, 689 pages, softback, $22.95. The newest edition of this authoritative book on the Rhone is out, and it's the best reference source available for this increasingly popular region. The author, a British wine writer with no commercial ties to the wine trade, covers the region in amazing depth.

The author proceeds region by region working north to south. For each region there is a less than detailed pen and ink map of the region, followed by a section on each of the major producers (with often lengthy, if somewhat uncritical, tasing notes). It is clear that the author has spent much time with each of the growers and producers and offers many detailed presentations of their operations.

Visually, this book is sparse. There are but a handful of hand-drawn maps and a few pen and ink drawings of some of the producers. In an era of lavishly illustrated works, it is unusually somber.

Overall, there is a wealth of detailed information on scores of producers and tasting notes on many wines. (But the reader must adjust to the British style of tasting notes which seems to reach to find something positive to say about almost every wine.) As long as the Rhone lover understands the uncritical nature of the author's approach, the book is loaded with useful information. Recommended.

Portugal's Wines & Winemakers, Richard Mayson, Wine Appreciation Guild, San Francisco, 229 pages, $34.95. The author is a young British writer with a distinct fondness for the wines of Portugal. Given the escalating wine prices, more and more wines from Portugal are winding up on American shelves and this book provides an excellent guide to the entire country.

Mayson gives a brief overview of Portugal's history and its impact on the wine industry. He then has a section on the major vineyards, grapes and styles of wine produced. There is a detailed and well illustrated section on Portuguese wine-making techniques, with a specific discussion on port that covers the new techniques being introduced to make production less labor intensive. There are several chapters on port production, producers and vintages. But I found the final sections detailing the emerging table wine industry to be particularly intriguing. Mayson covers each of the regions, and critiques the major producers in a very frank and candid manner. This book is filled with solid, interesting information. Highly recommended.

[With thanks to the *California Grapevine* for permission to reprint Bob's "In the Wine Library" reviews.]