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George Saintsbury and *Notes on a Cellar-Book*
by Thomas Pinney

George Edward Bateman Saintsbury (1845-1933), to give him his resonant full name, wrote only one book devoted to wine (or, more accurately, to drink). That book, however, the celebrated *Notes on a Cellar-Book*, published in 1920, puts him at the head of the long list of those who, in this century, have written about wine not as technicians or professionals but as amateurs, in the proper sense of that word.

I. A Brief Sketch of Saintsbury's Career



aintsbury's extraordinarily productive life was divided between teaching and journalism. He was born in Southampton but the family soon moved to London, where his father was secretary of the East India and China Association. The father died when George was only fourteen, but

not before father had imparted to son "some knowledge of good wine and an unlimited horror of bad" (*Notes on a Cellar-Book*, p. 10). Saintsbury went up to Merton College, Oxford, in 1863, and thoroughly enjoyed his stay there. He had already, as a schoolboy, showed a passionate love of literature, and Oxford suited his scholarly and literary tastes. Saintsbury's appetite for books was quite as powerful as his thirst for drink, and it is difficult even to suggest what quantities of reading he achieved in his life-time. Edmund Wilson thought that Saintsbury probably came as near as anyone ever has to reading the whole of English literature, and of course that says nothing about his reading in classic and continental literatures.

To his great disappointment, Saintsbury failed to win an Oxford fellowship; it was a deep satisfaction to him in his later years when he was, on account of his many accomplishments, made an honorary fellow of Merton. At the time of his graduation, however, he was compelled to look for work. After a brief episode teaching in Manchester, he went on to Elizabeth College on the Isle of Guernsey and spent the next six years there as a classics master. Guernsey, as

Saintsbury remembered it, was a propitious place for a lover of wine and good drink. Wine was cheap and in good supply, the society was attractive, and Saintsbury was thus able to carry on the education in drink begun by his father and continued to good effect during his Oxford years. In 1874 Saintsbury left Guernsey to be headmaster of a new, and shortlived, boarding school in Elgin, Scotland. Saintsbury seems to have prospered as a student of wine wherever he went. Though the new school did not work out, and though he found himself at the end of two years worse-off financially than he had been to begin with, Saintsbury always fondly remembered Elgin as the place where he "laid the foundation of a real cellar" (*Notes*, p. 14).

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At the end of the Elgin venture, in 1876, Saintsbury determined to make his living by his pen and went off to London. There followed twenty years of strenuous, unremitting work as a journalist. For most of that time Saintsbury was assistant editor of the Saturday Review, a respected weekly, but that

bald statement hardly begins to suggest the scope and variety of his work. The Victorian Age, whatever else it might have been, was certainly an age of giants, so far as the capacity for productive work was concerned. Besides his editorial work, Saintsbury wrote regularly for the Saturday Review on politics, literature, economics, crime, and other topics of the day; he contributed to many other periodicals as well—the Pall Mall Gazette, the St. James's Gazette, the Athenaeum, the Examiner and so on—and he continued the critical and historical work that had given him his entrée into London journalism in the first place. He produced a *Primer of French Literature* in 1880, a *Short History of French Literature* in 1882, a *History of Elizabethan Literature* in 1887, a life of Dryden in 1881, a life of Marlborough in 1885, and a thicket of articles for the *Encyclopaedia Britannica*, to name no more titles. All this was, of course, only the tip of an iceberg whose great mass lay concealed beneath the surface of the sea of anonymous journalism that flooded over the Victorian era. Saintsbury later estimated that his anonymous articles from this period would have filled a hundred volumes, and that is probably a very modest estimate.

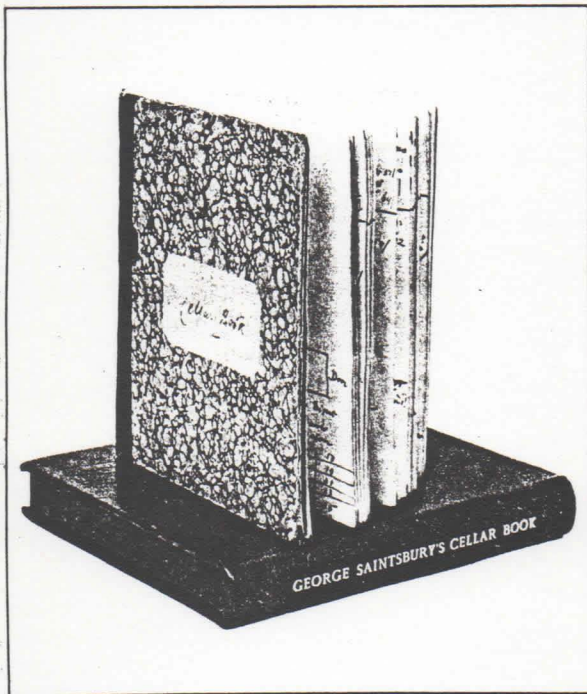
Saintsbury already had a wife and children by 1876, when he began his work as a London journalist, and for the first decade of that career he lived with his family in Kensington. In 1882 he bought a new house in Kensington, and this was the place where he created his first proper cellar and where he began to keep the cellar book that forms the ostensible basis of

Notes on a Cellar-Book. That book, by the way, is still extant though not, at the moment, accessible. It was sold at auction at Christie's in the 1950s for £300 and then auctioned again in 1977, when it went for £1,550.

In 1895 Saintsbury, who had by now acquired a formidable reputation as reviewer, critic, editor, and scholar, was the successful candidate for appointment as the Regius Professor of English literature in the University of Edinburgh. For the next twenty years, until his retirement in 1915, he carried out the duties of his professorship and continued his literary work. During these years he added such trifling items to the list of his publications as the two volumes of *A History of Criticism and Literary Taste in Europe*, the three volumes of *A History of English Prosody*, a *History of English Criticism*, a *History of English Prose Rhythm*, and *The English Novel*. These are titles selected from among those books that Saintsbury wrote himself during the years of his professorship; according to one reckoning, there are another four hundred and fifty volumes in which Saintsbury "had a hand as editor, anthologist, introducer, or contributor."¹

With this vast accumulation of reading and writing behind him, Saintsbury, at the age of 70, retired and took up residence in an apartment in the Royal Crescent, Bath, where he lived to the end of his days, without a cellar, but not without drink in steady and various supply. He was not quite done with his scholarly tasks. He published *The Peace of the Augustans*, a study of eighteenth-century English literature, in 1916, and a *History of the French Novel* in two volumes, 1917-19. That was his last work of original scholarship, but the habit of publication was too strong upon Saintsbury for him ever to subside into complete silence. He published a series of *Scrap Books*—detached notes and remarks on whatever caught his interest—in the 1920s, and, of course, he wrote the *Notes on a Cellar-Book*.

One may put down a few remarks on Saintsbury's character and reputation here. He was, in politics, an unreconstructed Tory, quite unsympathetic to democratic ideas, and hostile to almost every one of the many reforms that marked the age he lived in. He would not move in the direction in which everyone else was headed, and as his isolation from the tendencies of the time became more and more pronounced he certainly began to exaggerate, with no doubt some pleasure in the exaggeration, his pose as the Archetypal Tory. This has made him quite unattractive to some people. That excellent writer Cyril Ray, for example, whose socialist politics put him at the opposite pole from Saintsbury's, thoroughly disliked him—he was, to Ray, a "bully," and a bully who did not really know what he was talking about.²



[Notes, Yoxall edition, 1978]

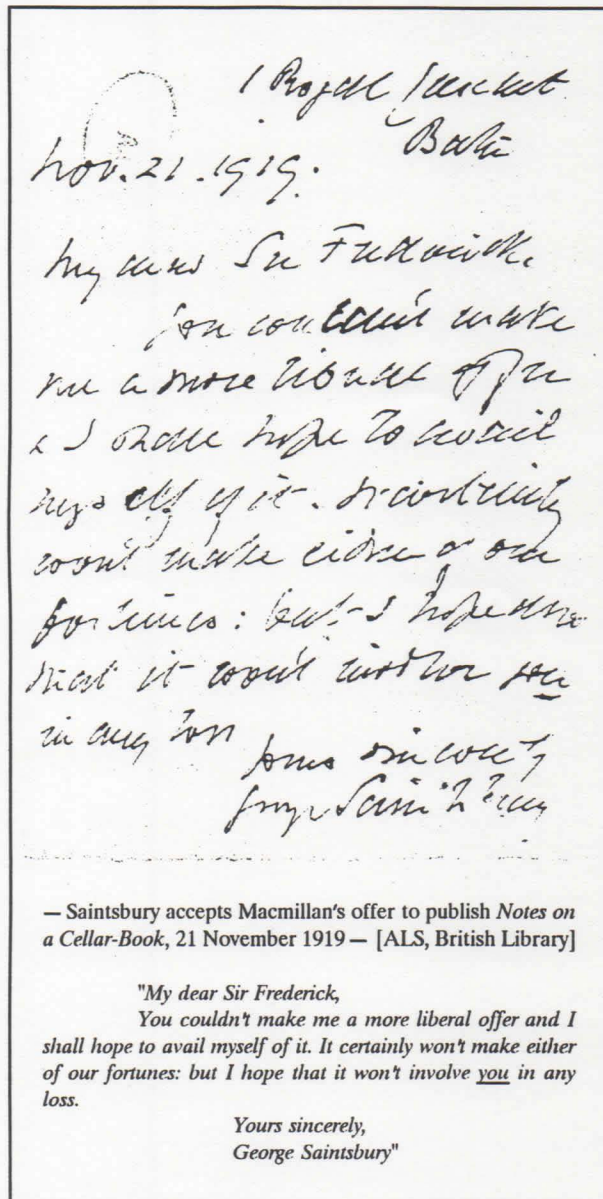
People have shown mixed responses to another one of Saintsbury's most striking characteristics, his gourmandise in literature as well as in matters of the table. He had read so much; and he had written so much: how could there be any genuine element of discrimination, any true refinement of understanding and judgment, in one who dealt in such quantities? And so, too, as regards Saintsbury's pleasure in food and drink. Look at the menus appended to *Notes on a Cellar-Book*: how heavy, not to say gargantuan, they are! Dinners of eight courses and more, accompanied by an equal number of wines white and red, still and sparkling, sweet and dry. Of course the Victorians liked abundance, even profusion, in all material things, but there is a point beyond which profusion becomes a mere coarse excess. What can one say of a man who consumed a new French novel every day before breakfast, as Saintsbury is alleged to have done? And what can one say of a man who says, as Saintsbury certainly did say, that "a bottle of hock at dinner and a bottle of claret after it [is] a decent and moderate allowance"? The only thing that occurs to me to say is that for Saintsbury such quantities were not excessive. He had a powerful appetite for the things that he loved, and that appetite was never dulled. To delicate and fastidious tastes such appetite may seem coarse and indiscriminating; but there are others who may find it quite splendid, even heroic. The capacity to enjoy is, after all, a virtue. Saintsbury certainly had it, and in superlative measure.

A final remarkable thing about Saintsbury needs to be noted. He must have written literally tens of thousands of manuscript pages, containing millions of words, all of which had to be translated by a typesetter (and for much of Saintsbury's career all typesetting was done by hand) into print—and yet his handwriting was practically unreadable, as the accompanying illustration from one of his letters shows. It staggers the imagination to think of all those wretched compositors straining to make sense of page after illegible page of Saintsbury's unending stream of manuscript. It is said, in excuse of this terrible practice, that the thumb on Saintsbury's writing hand had been somehow damaged by an early illness.

II. The History of *Notes on a Cellar-Book*

Saintsbury had long intended to write a substantial history of wine, but postponed doing so while he held his professorship and then decided against attempting so ambitious a work in his retirement—"I was," he says simply, "getting too old for such a work" (*Notes*, p. x). However, when the editor of a new journal called the Piccadilly Review asked

Saintsbury for a series of articles on drink he accepted the commission, since what was called for was not a formal history but only "certain notes and reminiscences on the subject." But the wish to rescue something from the unpublished history probably had an effect on Saintsbury's decision.³ The first installment of a series called "Notes on a Cellar Book" (without the hyphen) duly appeared in the Piccadilly Review on 23 October 1919; the second appeared on 13 November, and then the magazine expired.



Saintsbury, however, had already decided that his "Notes" were the stuff of a book and did not depend on magazine publication. He had arranged with Macmillan for publication in book form even

before the demise of the Piccadilly Review, and by January, 1920, the MS of *Notes on a Cellar-Book* was ready to be sent to the publisher. The book was published in an edition of 1,500 copies on 2 July 1920. It is, by the way, dedicated to Rudyard Kipling, a fact that many readers may not have taken in, since the dedicatee is named only by the initials "R. K." and the terms of Saintsbury's praise are, after his usual fashion, so allusive ("one than whom no living Englishman has done more to foster the spirit that won in 1914-18") that most readers probably have had no idea who is meant. It is the only one of Saintsbury's many books to be dedicated and so implies a very high admiration indeed. Kipling and Saintsbury had known each other when both were part of the London literary scene in the early 1890s; their acquaintance had been renewed early in 1919 and they kept in fairly close touch thereafter. Each man genuinely admired the work of the other.⁴

Among those who might be expected to take an interest in such a thing, the book made an immediate hit. "A delightful book.... A little masterpiece"; "a book that will delight all who love good wine and all who love good literature"; "rich in flavour and bouquet"—such was the style of the reviews. A second printing followed in August, a third in November. Before Saintsbury's death in 1933, *Notes on a Cellar-Book* had reached an eighth printing.

Contemporary readers had no trouble in estimating the book: they saw it as Saintsbury did, as an agreeable melange of notes and comments from one man's (admittedly extensive) experience of drink, intended to amuse rather more than to instruct. As Saintsbury had written to his publisher on offering the book, it was not to be a thorough history but rather a "small" book, written to "entertain."⁵ In the years since its publication, however, a habit has grown up of referring to the book as the depository of a sage wisdom, demanding reverence and obedience. Probably Saintsbury's formidable reputation as a scholar has infected the idea about his book; and as with all books that last long enough, many people will have formed their ideas about it without actually reading it. If they do then get around to reading it, they are likely to be disappointed. Something like that seems to have happened in the case of Pamela Vandyke Price, for example, who writes:

Many have ascribed an exaggerated importance to the *Cellar-Book* but it is only some personal jottings by an amiable, pompous don, useful as a source of anecdotes and opinions, but for nothing serious about wine.⁶

Apart from the hostile phrase about "pompous don," Saintsbury himself would have found nothing to object to in this description. But to talk of "personal jottings" does not necessarily tell us very much. It depends on who the person is who is doing the jotting.

III. What, then, is *Notes on a Cellar-Book*?

In the first place, it is a very topical book. The 18th amendment to the U. S. constitution had been ratified early in 1919, not long before Saintsbury began work on *Notes on a Cellar-Book*, and the night of constitutional prohibition descended upon the U.S. just a week after Saintsbury finished his MS. If one keeps this in mind, the anti-prohibitionist theme of the book comes out quite strongly, beginning with the very motto of the book—a loud and imperative "Trinc!"⁷ asserted on the title-page in contradiction of the rule of the Dry Spirit's "thou shalt not drink." The arch-villain of the book is the mean-spirited Pussyfoot,⁸ the embodiment of the Prohibitionist, without culture, without generosity, without the capacity for pleasure. Other obstacles to the enjoyment of sound, inexpensive drink come in for abuse—the restrictions of the Defense of the Realm Acts, the soaring taxes applied to drink—but none so violent as that directed to the hateful dishonesties of Pussyfoot, as Saintsbury held them to be.

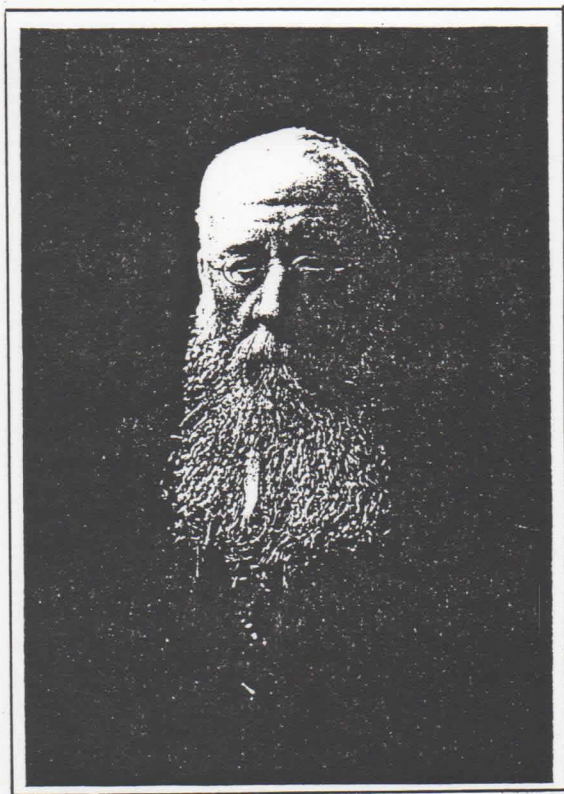
Notes on a Cellar-Book is, as the title affirms, only a set of notes: it does not pretend to exhaust any one subject or to cover a prescribed range of territory. One should observe too, that Saintsbury kept to the magazine format that belonged to the original scheme of publication. Each short chapter, no matter what the subject, is more or less of the same length, a very artificial disposition of things. The subject of liqueurs, in this arrangement, gets as much space as the subject of claret and burgundy combined, though Saintsbury can hardly have drunk equal quantities of them, nor have supposed that they were of equal importance in the traditions of drink.

Within these narrow limits Saintsbury nevertheless manages to touch on a great number and a great variety of things: if the book had an index, as unfortunately it does not, it would run from Ampurdam and Bucellas through Lagavulin and Picardan to Vöslauer, Walporzheimer, and Wedderburn. The book is sometimes referred to as though it were devoted to wine, but in fact it takes the whole world of alcoholic drink as its province, from small beer to absinthe and every point in between. The number of omissions, measured against what an encyclopedia of drink might contain, is no doubt large (there is, for example, no reference to Australian wine, though it had long been available in England, nor to calvados). But measured against the conventions of

nineteenth-century drinking in England it is extraordinarily inclusive. Saintsbury liked to think of himself in this matter as a "minor Ulysses," eager to try everything that experience might offer. This openness to variety and novelty is surely one of the most attractive things in the book.

All of this is presented in directly personal terms, the account being of what actually lay in Saintsbury's cellar or of what he had enjoyed at some time or another in the course of his long life. It was his boast that he had never given "a secondhand opinion of any thing, or book, or person" (*Notes*, p. x). Since the *Notes* grow directly from Saintsbury's own experience they also show us many remembered moments from his private life: the old Aunt who had to choose between two Burgundies; Oxford in the time of fritillaries; the color of the fabric he chose for his wife's dress—such odd or intimate details help greatly to establish the distinct flavor of the book.

— "What can one say of a man who consumed a new French novel every day before breakfast..." —



[*Oliver & Muir, eds, George Saintsbury: The Memorial Volume, 1945*]

Most readers can respond to the elements of variety and personal experience in the book. There are two much more problematic elements to be faced, however. The first is the dense literariness of the book. Saintsbury's reading is always obtruding itself,

and since it may be safely said that none of his readers ever read as much as Saintsbury did, it is often hard to keep up with him. Take the first page of the first chapter, which bristles with references to Planché (contemporary and minor), Dante (medieval and major), Tennyson (contemporary and major), Horace (classical), and Dryden (17th century and important if not major), a sequence developed by five quotations expressing contrasted views on the relation of past and present, the whole packed into two complex sentences. Nothing quite so formidable as this opening occurs again in the book, but the reader has been warned: books will be as important as personal experience in what follows. Indeed, for Saintsbury books were indistinguishable from personal experience.

The other difficult element grows out of the bookishness. Saintsbury could not resist the ornamental device called "allusion," that is, not naming a thing directly but evoking it by something associated with it or by some circumlocution—a way of both identifying and yet concealing what is meant. Who was the "tenant of Amerongen" (p. 84)? What was "Freytag's best novel" (p. 80)? What were the "sacrilegious hands of Dr. Richardson" (p. 98)? What was that beach which "afforded neither golden cricket-ball nor coin-filled casket from the wreck of the *Carmilhan*" (p. 170)? Who was "poor Rosa Timmins's volunteer assistant" (p. 210)? And so on, and on. Saintsbury was quite aware of his practice. "I have," he wrote, "received complaints, mild and other, of the frequency of my unexplained allusions ... I can only plead that I follow the Golden Rule. Nothing pleases me so much as an allusion that I understand—except one that I don't and have to hunt up."⁹ But what was pleasure to Saintsbury may be pain to those who toil after him. How many of us can construe, without help, such a passage as this?

And Martinique can hold its own with Zara; though Noyau condescends sometimes to rouge itself, while the wares of Luxardo and Drioli remain stainless (*Notes*, pp. 139-40).

Or this:

However, I will not close this short chapter without saying something of the supposed wickedest of all the tribe—the 'Green Muse'—the Water of the Star Wormwood, whereof many men have died—the *absinthia tetra*, which are deemed to deserve the adjective in a worse sense than that which the greatest of Roman poets meant (*Notes*, p. 141).

The consequence of the bookishness combined with an unremitting allusiveness is, I am convinced, that there are large tracts of *Notes on a Cellar-Book* that readers today (emphatically including me) simply do not understand—we do not know what he is talking about. Perhaps in 1920, when the level of Latinity in Saintsbury's audience was certainly higher than it is now, his readers were a little less frequently baffled than we are today—but one may doubt. In any case, *Notes on a Cellar-Book* seems to me to cry out for an editor, one who will identify the literary references, explain the allusions, amplify the laconic references, correct the occasional lapses, and, in short, illuminate all the dark passages in which the book abounds. Here I may confess that I have attempted to fill this role myself. After several years' labor, the MS of my notes on Saintsbury's *Notes* has attained around 160 pages, though many puzzles remain yet unsolved. Trying to elucidate Saintsbury has been, as they say, an education. I doubt whether my work will ever be published, though maybe some one among the Tendrils will have a solution to that problem.

To conclude, no one, so far as I know, has yet written anything remotely like *Notes on a Cellar-Book*; nor do I think that anyone ever will. Saintsbury's qualities as journalist, scholar, critic, teacher, gourmand and grand buveur were each of them remarkable. That anyone will ever again combine them seems most unlikely.

————— *Notes* —————

1. Walter Leuba, *George Saintsbury*, New York, Twayne, 1967, p.120.
2. Cyril Ray, *Bollinger: Tradition of a Champagne Family*, 2nd.ed., London, Heinemann/Peter Davies, 1982, p.49.
3. Dorothy Jones, who has written the fullest study of Saintsbury, says that he "preserved his notes from fifty years of study and enjoyment of wines and other spirits [sic]" ("*King of Critics*": *George Saintsbury, 1845-1933, Critic, Journalist, Historian, Professor*, Ann Arbor, University of Michigan Press, 1992, p.276).
4. For Kipling's account of the one occasion on which he shared a bottle of wine with Saintsbury, see the autobiographical *Something of Myself*, London, Macmillan, 1937, p.86.
5. To Sir Frederick Macmillan, 15 November 1919: ALS, British Library.
6. *Woman of Taste: Memoirs from the Wine World*, London, John Murray, 1990, p.45.
7. The word comes from Saintsbury's favorite Rabelais; it is the oracle of the Holy Bottle delivered to Panurge and Pantagruel (*Gargantua and Pantagruel*, Book V, chapter 44).

8. The name is taken from the nickname given to the American William E. Johnson, then prominent in the councils of the Anti-Saloon League.
9. *History of the French Novel*, London, Macmillan, II (1919), 380n.

IV. Some Further Writings on Wine by
Saintsbury

If one had access to all the many periodicals to which Saintsbury contributed, as well as to all the books he published or edited, and if one could identify Saintsbury's contributions, and if one had a wholly-uninterrupted three or four years in which to turn over all the things that Saintsbury wrote, one could no doubt construct a huge and fascinating florilegium of Saintsbury's remarks and observations on the subject of wine. Meantime, one does what one can. Here is a list of known items by Saintsbury that may be added as a kind of supplement to *Notes on a Cellar-Book*.

1. "A Sentimental Cellar," *The Yellow Book*, April, 1894; reprinted in *A Last Vintage*, ed. John W. Oliver, Arthur Melville Clark, and Augustus Muir, London, Methuen, 1950, pp. 201-05.
2. "The Bounties of Bacchus," *Athenaeum*, 21 November 1919; reprinted in *A Last Vintage*, pp. 209-10.
3. "White," in Saintsbury, *A Scrap Book*, London, Macmillan, 1922, pp. 218-20.
4. "Obrian," in *A Scrap Book*, pp. 254-56.
5. "Le Temp Jadis: Wallet II (1)" in Saintsbury, *A Second Scrap Book*, London, Macmillan, 1923, pp. 211-19.
6. "The Order of Drinks," *A Second Scrap Book*, pp. 285-92.
7. "The Qualities of Wine," *Morning Post*, 22 May 1923, reprinted in *George Saintsbury: The Memorial Volume*, ed. John W. Oliver and Augustus Muir, London, Methuen, 1945, pp. 185-88.
8. "The Cellar of the Queen's Dolls' House," in A.C. Benson and Sir Lawrence Weaver, eds., *The Book of the Queen's Dolls' House*, London, Methuen, 1924; reprinted in *A Last Vintage*, pp. 205-09.

Supp Saintsbury

Notes on a Cellar-Book: A Bibliographical Note

- 1920: *Notes on a Cellar-Book*, London, Macmillan and Co., Ltd., 1920. xxi, 227, [1] pp. Printed at the University Press by Robert Maclehose & Co., Ltd., Glasgow.

The first edition, published as a Super Royal 16mo. in an edition of 1,500 copies, price 7/6, on 2 July 1920. Copies bound in burgundy cloth, with gilt lettered spine. This was reprinted in August, 1920 (identical binding).

- 1920: *Notes on a Cellar-Book*, London, Macmillan and Co. Ltd., 1920. xxxi, 227, [1] pp.

This "third edition" is more properly a third printing. On 1 September 1920 Saintsbury sent some corrections to Macmillan, and not long after that he sent some "new matter," dated 23 October 1920, which appears as the "Note to the Third Edition" following the "Preliminary" note of the first edition. The third edition thus contains a small number of corrections and a new prefatory note, but it is in all other respects unaltered from the first edition. It has served as the text from which subsequent printings have been made. The date of the third edition is given as November in the printing history in the preliminaries of the volume, but it probably came out in December. Sir Frederick Macmillan, writing to Saintsbury on 25 November 1920, says that the book will be on the market "before Christmas."

The trade edition of the third edition was reprinted in May, 1921; January, 1923; October, 1924; March, 1927; and June, 1931, all during the life of the author. Further reprintings were made in 1939, 1951, and 1953.

- 1921: *Notes on a Cellar-Book*, London, Macmillan and Co., Ltd., 1921. Fcap 4to, xxxi, 227, [1] pp. Printed at the University Press by Robert Maclehose & Co., Ltd., Glasgow.

Edition de Luxe. 500 copies on handmade paper watermarked "Holbein", signed by the author: 25/. Japan-vellum boards with gilt-stamped burgundy cloth spine; facsimile of Saintsbury's signature stamped in gilt on front cover; with white dust jacket lettered in red on front cover and spine. A reprint of the third edition.

- 1933: *Notes on a Cellar-Book*, New York, The Macmillan Company, 1933. With a preface by Owen Wister. xxix, 173, [1] pp.

A "re-issue," with Wister preface (November, 1933). Reprinted December, 1933; January, 1934. U.S. \$2.50. Bound in Japanese textured-paper boards, with a black geometric "stair-step" decorating the front and rear covers; red cloth spine lettered in gilt; tri-colored dust jacket showing a cellar scene.

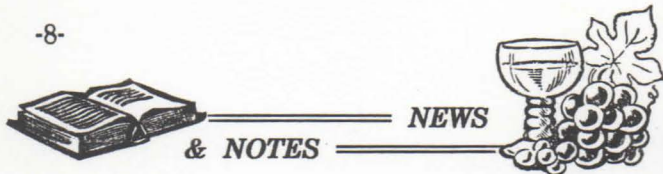
- 1963: *Notes on a Cellar-Book*, London, Macmillan and Company, Ltd., 1963. xxxvii, 231 pp.

A "re-issue," with a preface by Andrew Graham and frontispiece portrait by Sir William Nicolson. Slightly smaller format than original issue, in a gilt-stamped burgundy cloth binding; dust jacket (color photographic reproduction) designed by H. Cowdell; price 18s. A reprint of the third edition.

- 1978: *Notes on a Cellar-Book*, London, Macmillan and Company, Ltd., 1978; New York, Mayflower Books, 1978. xxxviii, 166 pp.

"Second re-issue." With a new preface by H. W. Yoxall. A reprint of the third edition. It includes Graham's preface of 1963 and, as an "Epilogue," The Times' leader on the death of Saintsbury, 30 January 1933.

The British edition is described as a "Special edition by Christie's Wine Publications. Limited to 500 numbered copies" (James M. Gabler, *Wine into Words*, Baltimore, Bacchus Press Ltd., 1985, p. 234). Hand-numbered, the edition is bound in marbled boards with silver-stamped black leather spine; in slipcase.



It is a pleasure to **Welcome** our **New Members!!** **David Campbell** (65 Ceres Street, Portsmouth, NH 03801; ☎ / Fax 603-431-2640) has been collecting English language wine books for almost twenty years; he promises to send his list of Duplicates and his Want List "soon." Thanks to Tendril Marts Beekley, **Dewey Markham, Jr.** (35, rue Mexico, 33200 Bordeaux, France) has joined us. Look for Markham's soon-to-be-published history of the 1855 Bordeaux wine classification. Tom Pinney, during one of his research missions in England, met up with a fellow "enthusiastic wine book collector" and encouraged him to join us: **Lourens (Laurie) Ackermann** (Constitutional Court of South Africa, Private Bag X32, Braamfontein 2017, Johannesburg, So. Africa; FAX 27-11-403-9132) has been collecting English, French, German and Dutch wine books "slowly since 1960, more enthusiastically since 1994." He notes that he also avidly collects wine labels.

Roster Updates: **Eberhard Buehler** has a new e-mail address: ebuehler@mindspring.com. His web address for his 'alphabetically-issued wine book catalogs (recently released: Catalog "C") is <http://frontpage.inet-images.com/ebuehler>; FAX 919-942-6400.

Wine AUTHORS & their WORKS

In this issue is another worthy contribution to our wine author series. Our sincere thanks go to member **Tom Pinney** for his piece on George Saintsbury and his *Notes on a Cellar-Book*. I think you will find that Pinney successfully inspires you to give Saintsbury one more try...

NEWSLETTER INSERT

Isaac Oelgart and his Port Lover's Library has again graciously provided us with a vintage tidbit of wine literature, a reprint of "The Medical Aspects of Wines" distributed by the Alex D. Shaw & Co. of New York. Saluté!

"DEUZEL"

For those Tendrils who have books with Belgian collector Leon Lambert's bookplate ("Ex Libris Deuzel"), **Eberhard Buehler** suggests, in reply to **Gail Unzelman's** query, that the name is French for "two Ls" (Leon Lambert). Makes quite good sense...

BIBLIOGRAPHICAL INQUIRY

Tendril **Isaac Oelgart** asks for our help with a census of Rupert Croft-Cooke's 1957 book, *Port*. He would sincerely appreciate hearing if your copy of *Port* has blue endpaper maps or plain white endpapers.

Also, does the book have a dust jacket? Color of the cloth binding? Fax 603-643-4401 (e-mail address in Roster). His report will follow.

NEW Technical WINE BOOK

For all serious students of wine making who might have missed its publication, *The Principles and Practices of Winemaking* (Department of Viticulture & Enology, University of California, Davis, 600+ pages, \$150) is available directly from the UC, Davis Bookstore (916-752-2944) or the publishers, Chapman & Hall (NY) 212-780-6238. Also available from the UCD Bookstore is a copy of their "Viticulture & Enology Book Catalog."

TENDRIL BOOKPLATE SURVEY

The January issue of the *Newsletter* will report on our member survey. This is last call for all questionnaires. Don't be left out!

And, speaking of bookplates, we are delighted to announce that the International Wine & Food Society has reprinted **Erik Skovenborg's** fascinating, and motivating, *Newsletter* article, "Bookplates with Wine Motifs," (Vol.7 No.2) in their 1997 Annual Review, Food and Wine. **Hugo Dunn-Meynell** (Tendril and editor of the Review) reports that he has been inspired by Erik's article to create a bookplate for his own personal collection.

PORT and the EMPIRE

The Port Lover's Library and its proprietor, **Isaac Oelgart**, have published a limited edition reprint of H. Warner Allen's very scarce work, *Port and the Empire: A Series of Articles*, originally published in 1925/1926. This 25-page booklet is the Library's fifth in the series of "reprints on the history, production, distribution and enjoyment of Port Wine." Of the 190 copies reproduced xerographically and hand-sewn into card covers, 180 are for sale (\$15). Contact Isaac ☎ 603-643-2175

DUPLICATES! DUPLICATES!

Bob Foster (619-645-2284) recently found a duplicate copy of Richard Olney's *Y'QUEM* and is anxious to pass it along to a Tendril in search of this "not so easy to find" title.

Gail Unzelman (FAX 707-544-2723) hopes these duplicates will find a good home: George Husmann, *AMERICAN GRAPE GROWING & WINE MAKING*, 4th ed. rev., 1912; A. N. Prentiss, *MY VINEYARD AT LAKEVIEW*, 1866; Jack Bickham, *THE WINEMAKERS* [a novel], 1977; Johann Bach, *WINE & TAXES*, 1970; Horatio Stoll, *WINE WISE*, 1933; also a 1946 printing. 📖



**BOOKS &
BOTTLES**
by
Fred McMillin

A CHRONOLOGICAL FEAST

The Book: *The Food Chronology* by James Trager. New York: Henry Holt & Co. - An Owl Book, 1995 (Hardcover), 1997 (Paperback), 800 pages, \$22.50.

We enjoy a sampling:

1534 - Wine production in Wales and England stops because 43-year-old Henry VIII breaks with the Church of Rome causing the collapse of the local monasteries.

Gastronomical happenings?

1. Pope Clement VII dies from eating poisonous mushrooms.
2. Catherine de' Medici introduces the double boiler to the French kitchen.

1663 - Samuel Pepys enjoys "a sort of French wine called Ho-Bryen [Haut-Brion] which hath a good and most particular taste."

And, in gastronomy?

1. The law of gravity is about to be gastronomically introduced by young Cambridge University professor Isaac Newton — an apple played an important role in his discovery.
2. Most Englishmen still eat with their fingers, but a man going out to dine brings his own spoon and knife. Folding forks are starting to appear also.

1782 - While the first wine was being produced in California (from *vitis vinifera*), Thomas Jefferson is purchasing hundreds of *vitis vinifera* vines in Europe for shipment to Monticello, where they will expire.

And, ...

1. The Shakers come up with the novel idea of retailing garden seeds in small, labeled paper packets.
2. At Mount Vernon, George Washington notes he spent £1 13s for "a cream machine for Ice."

1861 - In California's Napa Valley, Prussian-American vintner Charles Krug establishes the valley's first commercial winery.

Also...

1. Indianapolis grocer Gilbert C. Van Camp, introduces Van Camp's Pork & Beans, which soon sets sales records.
2. Domingo Ghiardelli establishes his San Francisco confectionary, using capital earned by setting up tents in the goldfields to meet miners' needs.

While Trager's 800-page treasure focuses on food, there are over 100 wine entries. The fascination is that for each wine milestone, one can discover contemporary developments in twenty-nine other related fields. Pure pleasure. Highly recommended.

The Bottles: About that first Napa Valley commercial vintner:

March 1, 1825 - Karl (later, Charles) Krug is born to Marie and Caspar Krug in Bavaria.

1849 - As the California goldrush mounts, Karl is in jail in Germany. He is not a thug, but a highly-educated journalist, imprisoned for his advocacy of a representative government.

June 14, 1852 - Free, Charles arrives in San Francisco to edit the West Coast's first German newspaper, the *Staats Zeitung*.

1892 - Charles Krug, one of the great pioneers of California winemaking, dies.

1943 - The Mondavi family buys the old Krug winery for \$75,000.

1996 - Peter Mondavi, Sr. and his two sons have a lively operation. Compared to the prior year, Chardonnay sales increase 50%, Cabernet Sauvignon jumps 60% and Merlot increases a whopping 105%.

Clearly, Karl Krug's winery is in good hands.



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

The Long Rain: A Novel by Peter Gadol

Reviewed by Bo Simons



eter Gadol ruminates upon moral failure in *The Long Rain* (New York: Picador USA, 1997, 298 pp., \$23), a novel set in the wine country of central California. Jason Dark, the narrator and protagonist of this well-imagined story, has returned home to his father's derelict vineyard

and winery near Hollister as the novel opens. His life is in ruins as are his father's vines. Jason suffered a divorce, lost his job as a corporate lawyer, and his mother died. He is devastated and listless, and he goes for long, fast drives in the hills dotted with abandoned wineries and overgrown vineyards. A fifteen-year drought has killed the wine business in Oak Valley. One vineyard, the first plot his grandfather planted right after the first World War, commands his attention. More for something to do than with any conscious purpose, Jason starts to prune the vines. Soon he is obsessed by the routine, and spends the winter barbering the plants.

In the Spring the vines bud out, and Jason's life begins to renew as well. Soon he is working as a lawyer in the valley, helping clients he knows and likes. He tends the vines through his first growing season, and sells the crop to a northern California winery. He reestablishes contact with his wife and fifteen-year-old son. Soon they are back living together, and the winery is starting to thrive. His second season he does not sell his grapes, but makes wine from them. His life is replenished and seemingly complete, yet he still goes for long, fast drives up into the hills—drives he does not tell his wife about. On one of these drives in the fifth season back in the Valley, he hits and kills a young man who unexpectedly appears in his headlights. He gets out of his pickup truck, and the young man, a local boy Jason has seen around the Valley, dies in his arms. Jason flees the scene and, unable to risk losing his newly reordered life, does not turn himself in to authorities. His guilt corrodes his life, and his wife and son leave again. Phylloxera takes his vines. A man confesses to Jason's hit-and-run and is imprisoned. Jason starts to rebuild his life a second time by visiting the man in prison and trying to get his sentence overturned.

The book explores moral ambiguities and redemption. Gadol writes well and knowingly of the human heart, makes you feel the ironies and guilt that fuels this, his fourth, novel. His narrator deceives

himself and lives a lie, yet we identify with him; and if we do not condone his choices, we understand them. The prose is crisp and assured. The book reads very well, and good, serious novels with a wine setting are as rare as truly fine wines.

At first, I set out to try to authenticate the vineyard setting and the wine-making background. Did the prolonged drought of the 1970s and '80s really decimate the wine business in San Benito County? Are his descriptions of wine-making accurate? Would phylloxera take vines in the way Gadol describes? After some reflection, I found this quest a nit-picking disservice to a truly fine book. A work of fiction this well crafted and emotionally resonant can work without checking to see if the degrees Brix of the harvested grapes is accurate. The background rang true. I spotted no obvious gaffes in viticulture or enology.

The only quibble I have with the book relates to the coincidences that start to pile up near its climax. They do strain credulity, but they don't break it. This new novel stands out as one of the best works of fiction with a wine setting ever written. That may constitute damning with faint praise. This book is one of the most engrossing studies of guilt and redemption, period.

Making It Home: A Journal by Lars Nordström

Reviewed by Bob Foster



It might seem odd that the journal of a Swede who falls in love with an American girl, finally emigrates to Beavercreek, Oregon, and sets up a farm growing winegrapes and other produce could fascinate an American reader. But this work does exactly that. This is a journal of rare insight into wine, grapes, farm life, and human nature. It's warm, thoughtful, and enlightening.

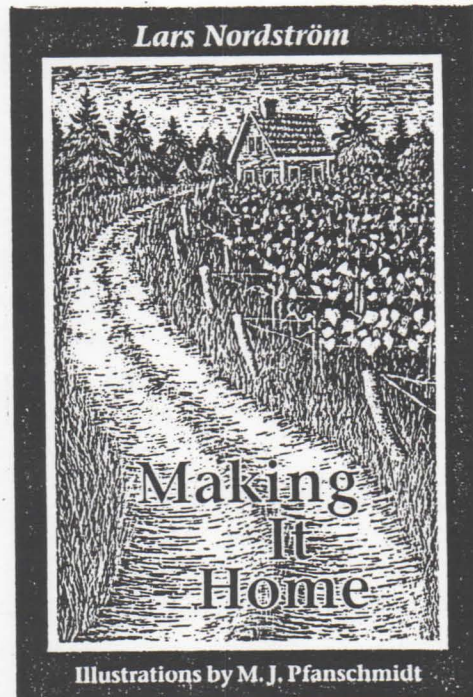
Each of the chapters of the book begins with a short section looking backward explaining the author's travels that had him working in a hotel and meeting the woman he would marry, trips between the U.S. and Sweden, his decision to emigrate to this country and his decision of where to buy land. The rest of each chapter is Nordström's journal covering events on the farm. But rather than trying to write in broad sweeping generalities that are given to philosophy majors, the author focuses tightly on small, everyday occurrences and from them allows the reader to learn what it teaches not only about life on the farm but life on this planet. For example, the author is dedicated to organic farming and spends a great

deal of energy on composting the trash from his small farm. "Everything is humbly transformed into the magic substance that powers the garden; compost is the essence of organic gardening, creating a healthy, biologically active soil rich in humus. The world humility, some said, derives from the word humus, and here when spent life is transformed into new, one discovers it again and again."

The day-to-day saga of growing winegrapes and making wine is carefully detailed along with the author's musing on such topics as why is a carboy called a carboy or why are there such few plantings of grapes like Marechal Foche in the country that developed it, France. It's fascinating and intriguing.

When a group of Japanese tourists happens upon the farm for a visit, the author writes, "I smile at the irony of the situation, that after years of travelling abroad watching others live off the land, I am now the one visited by others. I take it as indisputable proof that we have at last settled into an authentic way of life ourselves." Perhaps that's the charm of the book. The reader has an opportunity to travel with a thoughtful man who loves his life and that life is authentic. Very highly recommended.

[Editor - Bob writes a regular wine book review column, "In the Wine Library" for the California Grapevine. We appreciate reprint permission.]



[*Making It Home* by Lars Nordström, 1997, 147 pp. Prescott Street Press, P.O. Box 40312, Portland, Oregon 97240-0312, softback, \$15.]

Collection Care: Tendril Questions Answered by Ruth Walker, Book Conservator

Are zip-lock plastic bags safe to use for book and pamphlet storage?

Not a good idea. Books need to breathe. Over a period of time books placed in air-tight containers collect moisture—small amounts, but this is just enough for mold spores to thrive.

How can I store books or pamphlets that have **detached covers**?

A low cost, practical solution is to make an acid-free paper wrapper that can be folded to secure itself. Ribbon that is 1/4" wide can be used to securely tie the package without denting the book. Rubber bands, scotch tape, pins and paper clips will do more damage than good. Available from Gaylord Brothers Catalog (archival storage materials & conservation supplies) is a product called Easy Rare Book Boxes that work well. Call them for a catalog: 1-800-448-6160.


Suggestions for properly installing our **bookplates**?

First, bookplates should be of high quality acid-free paper and inert inks. Archival buffered paste or glue should be used to attach the bookplate, preferably to the front paste-down. If a former owner's exlibris already occupies this spot, there are two suggested ways to install a second bookplate: Lightly tip the top edge of your bookplate with paste and install over the top edge of the original bookplate, so that one can gently lift this new bookplate to view the older plate. Or, the new bookplate may be installed on the first front free endpaper, across from the original bookplate. It is a good practice to again tip-in these bookplates, rather than pasting the entire surface.

Is "Yes" paste good to use for installing bookplates?

No! Although many art supply stores sell "Yes" paste as archival, it is not. It is made from maltodextrin, a sugar compound that turns brown with time, and eventually migrates into paper leaving a residue that is difficult to remove and inviting to insects. The product is sold as archival because it is a non-permanent adhesive. The bookplate can be removed; however, the residue cannot.

Should **previous owners'** signatures, endpaper notes, bookplates, etc. be removed?

It is not advised. These are all a part of the history and provenance of a book. Collectors are active participants in an historical time-frame, and should be stewards more than possessors of their books. 

On the ETYMOLOGY of "WINERY"

by
Charles Sullivan



If you've spent much time in 19th century California wine publications you know that "cellar" was the standard term for what we today call a winery. It never occurred to me to wonder at the origins or antiquity of the word "winery" until a Canadian correspondent recently informed me that it dates from 1882 and is American in origin. Preposterous, I thought, and reached for my *Shorter OED*. There it was—1882, American. American dictionaries gave me nothing, so I went for Mencken and Partridge — *nada*.

My next step was to consult an English language work on wine a bit earlier than 1882. J.L.W. Thudichum's *Treatise...* seemed perfect (1872). As I waded through page after page of description it became clear to me that this writer was carefully avoiding the word for the place all this wine was being made. There was an occasional "presshouse," but that was it.

Next I looked at Rixford's *The Wine Press...* Published in 1883 by the master of La Questa, it was certainly written, at least in part, earlier than 1882. Occasionally he mentions the cellar, but for the most part all this activity might as well have been taking place in an open field. He quotes Vizitelli [sic] in stating that pressing was taking place in a "detached building." Detached from what! Rixford's index does not include the term "winery," but "cellar" has nine entries, such as floors, ventilation, etc.

When I moved forward in history I found that Frona Waite (*Wines & Vines of California*, 1889) consistently referred to California cellars, but on a couple of occasions did use "winery" (e.g. for H.A. Pellet in the Napa Valley). So we know that by then the word has landed. Nevertheless, almost every reference is to a "cellar," even to H.W. Crabb's above ground buildings at Oakville. (I guess this is all right since *OED* and Kluge's *Etymologisches Wörterbuch* both indicate that cellars historically were used to store things above and below ground.)

After the turn of the century the use of "winery" in California continued to be rare. In the list of thirty producers offering wines at the 1915 Panama-Pacific Expositions in San Francisco, only two had the word "winery" in their official designation. (The Krug operation was one of them.) By the end of Prohibition Horatio Stoll's *Wines & Vines* trade publication was referring to anything where wine was produced as a winery, even the gigantic wine factory

at Winehaven. (And yet I can't find the word in East Coast oriented Frank Schoonmaker's 1934 *Complete Book of Wine*.)

Are there any Tendrils who would like to help put the "winery" term in a better historical focus?

[Editor's Note: Charles—author of several books and numerous articles on California wine history, and an avid compiler of wine facts who knows a good bottle of wine when he tastes it—piqued my interest to do a little search of my own: not books, but early "winery" letter/billheads and postal cards in our collection of such stuff. I found that in the late-19th and early-20th centuries, most wine businesses that we call "wineries" today, used the term "wine company" or "wine cellars" with their name. The earliest billhead [that we have] to use "winery" on its business form is "Vina Distillery-Palo Alto Winery-Vina Winery," with the pre-printed date 189-. Several postcards in the 1906-1907 era identify Greystone [later Christian Bros.] as Greystone Wine Cellars and Greystone Winery. The *Newsletter* looks forward to hearing of your searches...]



An Emancipated Literature: W·I·N·E B·O·O·K·S

by John Arlott

[Gleaned from the Editor's files, this article originally appeared in *Christie's Wine Companion* (London: Christie's, 1987). Arlott outlines the path of British wine writing and gives us a look at wine book collecting as it was a decade ago. John Arlott (1914-1993), connoisseur of wine and cricket—and BBC broadcaster of both—wrote several now-sought-after wine books: *Krug, House of Champagne* (London, 1976), *Burgundy Vines and Wines* (with Christopher Fielden, London, 1976) and *Arlott on Wine* (New York, 1984). Our sincere thanks to Christie's Wine Publications and the author's estate for permission to reprint. - Ed.]



he range of wine books, quite apart from the collector aspect, is extremely far-sweeping: antiquarian, literary, technical, historical, scientific, politically-related, appreciative and financial. Every one of these angles demands a considerable survey few have received, especially in Britain which, despite the

plantings of the Romans, still is not truly a wine country, although in recent years consumption and range of experience have certainly increased, if not yet production.

The collecting of wine books has seen a surprisingly healthy and rapid growth in recent years. For example, the 1982 edition of *Which? Wine Guide* listed four wine-book specialists. The 1986 issue notes eleven (covering cookery as well) plus one general bookseller with an appreciable wine section.

Without counting, it has for some time been obvious, even to those without any special interest, that whereas only a few years ago, wine books were not often seen in the shops, they are now quite frequent.

The subject, of course, is of some antiquity. In 1927, André Simon, scholar and collector of wine writings as well as arch-appreciator and missionary-guide to the British people on wine, published *Bibliotheca Bacchica* (reissued 1972 with addenda of twelve titles), listing 711 works on wine published before the year 1600. To be sure they were almost entirely concerned with the growing of vines, some contained only a little on the subject of wine, but they demonstrated the extent of the early, largely technical, literature on the subject.

Incidentally, for the benefit of students anxious for a sight of some of those rarities, many of them came from André Simon's own collection, a substantial proportion of which moved with him to the Wine Trade Club library. When it closed in 1966, a major part of it passed to the library of the Institute of Masters of Wine and has been most valuably catalogued by the London Guildhall library. The early books, of course, were very rarely in English, but generally in the earlier instances in Latin and subsequently in French or Italian.

Apart from the technical/agricultural studies, English wine writing began to develop, though not in any great strength, during the nineteenth century. It is important to realise that in Britain wine drinking was then a class—upper class—matter. There were, however, a few interesting, near-popular publications produced here on the subject in the nineteenth century and into the twentieth: Charles Tovey's four titles, *Wit, Wisdom and Morals Distilled from Bacchus* (1878), *Wine Revelations* (1881), *Wine and Wine Countries* (1862), and *Champagne, Its History and Manufacture* (1870); Accum's determinedly scientific studies; Cyrus Redding's *History and Description of Modern Wines* (1833) (almost a best-seller in its day); Thomas Shaw's *Wine, the Vine and the Cellar* (1863); Henry Vizetelly's *Facts about Sherry, Facts about Port and Madeira*, and the quite spectacularly period-illustrated *History of Champagne*; the work of two younger members of the family, *The*

Wines of France, carried British wine writing steadily up to the First World War. Still, though, it remained a minority interest.

Then, in 1921, came the highly influential *Notes on a Cellar-Book*, by the famous literary historian, Professor George Saintsbury. Opinions about its literary merits and political attitude vary, but there can be no doubt that it had a most considerable effect on the still-limited wine literature of Britain.

Another important wine influence of the period was the convivial Charles Walter Berry, wine merchant and occasional essayist (*A Miscellany of Wine, In Search of Wine*, and the slight but memorable *Tokay*). The most influential figure of the inter-war period, however, perhaps in the whole development of wine consciousness in Britain, was the Frenchman, André Simon.

Born in Paris, he came to England at seventeen. His influence on wine drinking in England was to extend over some seventy years. At first he earned his living as the representative of a champagne firm. However, he became quite a considerable scholar on the subject of wine—he wrote, among other studies, a history of the wine trade in Britain—and had an immense missionary urge to preach wine to the British. Before the First World War he had founded the Wine Trade Institute and written prolifically and informatively, if not always to the highest literary standard, in his adopted language. He was, however, an admirable, generous and quite delightful figure who, in 1933, founded the Wine and Food Society and, indeed, created a world of wine consciousness for many young and some older Englishmen.

Another influential figure of the period was P. Morton Shand whose work in retrospect appears even more impressive than it did at the time. The fact is, and it cannot be too heavily emphasised, that these men were writing for a minority wine audience in a beer (and whisky) drinking community.

It is essential also to realize, yet all too often overlooked, that in the countries which produce wine naturally—and always have done so—wine drinking is unselfconscious. Interestingly, that may be the reason why so many people in those countries do not, or used not to, read about drinking wine, as distinct from making it, any more than they read about breathing. To the British, at least to the vast majority of the British, wine drinking became a new and even exciting experience. Whereas the Italian peasant at midday would simply open his unlabelled bottle of wine and with it heighten his bread-and-sausage midday meal, the Englishman increasingly began to read the label and to want to know what it meant. This was a miraculous opportunity for wine writers.

After André Simon, Tommy Layton was probably the chief popular inter-war educator; but a

growing minority of the British did in fact want to be educated about wine and they turned to the writers to do it for them. The inter-war period saw growing interest in a few writers of the older school. Their work might be classed as appreciation. It dealt largely with fine wines available only to the wealthy minority: the *grand crus* clarets, the monumental burgundies and the vintage ports. Men like the barrister, Maurice Healy, and the wine merchant, Ian Maxwell Campbell, still wrote for those members of the English upper classes who were drinking ten per cent of the world's finest wine. It was an utter anachronism. Yet for a period it did exist, even flourished, and their writing provides a mirror of that period.

"... through all literature, the right writers and books have appeared to meet the demand of history."

The Second World War was to prove the hinge. It took many British people in the services overseas, where they drank wine, often for the first time. They were the customers awaiting the - coincidentally? - informative works of H. Warner Allen (*A History of Wine*, 1961), Edward Hyams (*Dionysus*, 1965) and William Younger (*Gods, Men and Wine*, 1966). Strangely enough, through all literature, the right writers and books have appeared to meet the demand of history.

This is a socially moulded literature. This was the age of the package holiday, the continental motor tour and, finally, the large scale importation and supermarket sale of wine to a vast new British public.


Of course, immensely serious and original technical books are still being written here, especially on aspects of the newly revived English vine growing and wine making: some of it is highly technical and backed by courses at universities and colleges.

The wider demand has been most handsomely and generously met. First there were the felicitous, historical and appreciation essays of Cyril Ray, the translation of the massive *Encyclopedia* of Alexis Lichine; the alert appreciations of Jancis Robinson and Pamela Vandyke Price; but latterly and, above all, the work of Hugh Johnson. By the time it went into its third revised edition, his *World Atlas of Wine* had run to an amazing two million copies, selling in many countries and languages. This was the great historic breakthrough: a British wine writer accepted throughout the world of wine.

His *Wine Companion* is pressing up behind it. He undoubtedly has something ideal for the English wine reader's mind. A tireless gatherer of facts, he has a virtually encyclopedic gift for arrangement. There is little doubt that he has reinforced to an immense degree the British interest in, and demand

for, wine books. Perhaps, indeed, we should not be surprised to find English wine writing accepted outside Britain. After all, the first version of *Bordeaux and Its Wines*, later to become known as *Cocks et Féret*, was written solely by the Englishman, Charles Cocks, in English, and published by an English firm. Cocks was highly knowledgeable on the subject, and virtually anticipated the classification of 1855. His publisher, Féret, added his name to the second edition; and now Cocks' credit has been deleted altogether. Fittingly, though, that fine scholar of wine, Edmund Penning-Rowsell, has established his *The Wines of Bordeaux*, edition by edition, as authoritative. Similarly, Michael Broadbent, the most widely translated and published expert on tasting, has produced a *magnum opus* in his *Great Vintage Wine Book*. Latterly there has even been an intrusion of humour into English wine writing—a degree of sophistication which must have seemed utterly impossible only a few years ago—and it was all given a fresh twist by Simon Loftus's perceptive and witty *Anatomy of the Wine Trade*.

It has not only become an emancipated literature, but it has increasingly opened booksellers' doors to continental writers. Many of the books now coming on to the British—and French and United States—markets might be described as "coffee table"; certainly the subject has proved as photogenic as that of cuisine. Publishers, notably Mitchell Beazley who produced the *World Atlas*, have moved adventurously and seriously into the wine-book market. Meanwhile, the booksellers have sensed their opportunity. The wine-book collector can now move far back in time—where he will pay some fairly horrifying sums, for few bought as André Simon did—or create a new, informed and interesting library of modern books. The growth of the Australian and Californian wine industries has been paralleled by the growth in wine drinking and wine reading in Britain. America, of course, has long been, by modern standards, in the field of fine wine: their outstanding books are by Leon D. Adams (*The Wines of America*) and Maynard A. Amerine (*Wine*). In Australia, Len Evans has produced a huge, ambitious, authoritative and handsome *Complete Book of Australian Wine*, and James Halliday a series of regional studies. While introducing a fairly fresh area, Frank Thorpy is the author of a substantial history, *Wine in New Zealand*.

There are, too, dealers in wine prints and artifacts, relatively scarce as the latter may be, but they do indicate a new direction for the British collector. 



Nom de Plume EXPOSÉ...

[In our continuing effort to uncover those wine authors who secreted themselves with a pen name, we present the following Exposés, with thanks to Tom Pinney (a.k.a. "Philephemera") and Eberhard Buehler for additions to our list. - Ed.]

HORTICOLA – Charles Siedhof (translator of Friedrich Mohr's *The Grape Vine*, 1867, and frequent contributor to 19th century American horticultural periodicals).

DEMOCRITUS – Wrote *A Medical, Moral and Christian Dissection of Teetotalism*, 1846 (11th ed). (Who was he, and what were the earlier editons? Tendril Eberhard Buehler notes that Democritus took his pen-name from the laughing philosopher of Abdera [460-357 BC]. The illustrations for the book were done by "Phiz," who was actually H.K. Browne, illustrator of several of Charles Dickens' works.)

JUDGE, JR. – Norman Anthony (The use of a pseudonym to write *Noble Experiments* during the Prohibition year of 1930 was an understandable decision; who was this wise Judge?)

THOMAS, FRANK – Frank Schoonmaker and Thomas (Tom) Marvel (used a combination of their names to publish *Wines, Cocktails and Other Drinks* in 1936).

BAYARD, LUKE – John Mahoney (secretary of the Wine and Spirit Association of Great Britain, wrote a series of articles for *Wine* magazine which were reprinted in five volumes as *The Wine Guide*, 1963-1967).

DOWNMAN, FRANCIS – Ernest Oldmeadow (editor of the Catholic *Tablet* in London, published in 1936/1937 *Not Claret*, debating the BBC's refusal to accept wine and liquor advertisements. Gabler has entries for this book under both names, without recognizing the duplication.)

CORYMBAEUS – Richard Brathwaite [1588-1673] (an English poet who gave us *Drunken Barnaby's Four Journeys to the North of England* and one of the earliest references for the saying "a good wine needs no bush." The first English appearance of *Barnabae Itinerarium*, or *Barnabee's Journal* was in 1638, but the author's identity was not known until 1818.)

LORBAC, CHARLES de – Charles Cabrol (in his c.1870 series entitled *Les Richesses Gastronomiques de la France*, produced several important folio volumes on the wine districts of France: *Les Vins de Bordeaux*, *Les Vins de Graves*, *Les Vins de Saint Emilion*, *Les Vins de Fronsadais*, superbly illustrated by Charles Lallemand.)

CLOTHO – Ambrose Bierce [1842-1914?] (known for his satirical wit in prose and verse, he is credited with compiling *Prosit: A Book of Toasts*, published in San Francisco by Paul Elder, 1904.)

MARY MEADE - Ruth Ellen Church (although she used her true name to write *American Guide to Wines* in 1963, this long-time food editor of the *Chicago Tribune* wrote several cookbooks as Mary Meade.)

