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A WINE BOOK COLLECTOR'S SOCIETY

January 1998

IT'S IN OUR LIBRARY UNDER "R"

by
Gordon Jones



Easy description. An association copy. *The Wine Press and the Cellar* by E. H. Rixford, San Francisco: Payot, Upham & Co. and New York: D. Van Nostrand, 1883. Small octavo, 240 pages, pale blue cloth with title and grapes and leaves gold stamped on cover.

On the copyright page, boldly written, Tomoki Ijichi, and rubberstamped, Fountaingrove Vineyard Co., Santa Rosa, Sonoma County, California, dated May 24, 1898. It is considered the first California book on wine-making.

We ask, who was Rixford? Who was Ijichi? What happened to Fountaingrove?

First question, who was Rixford? He has been alleged to be a doctor, lawyer, (Indian chief?). The confusion is probably because there were lots of Rixfords in Northern California. Indeed, there were both doctors and lawyers. One of the lawyers, as confirmed by family and fact, was the author of this book.

Luther Parker Rixford and Elvira (Pickering) Rixford had two sons, both born in Vermont. Gulian Pickering Rixford was born in 1838, Emmet Hawkins Rixford in 1841. This family accounted for all the lawyers, doctors and vineyard owners named Rixford in Northern California.

When the boys were very young, Luther moved his scythe manufacturing business and his family to Canada. Both sons went to McGill University and graduated—Gulian with a degree in civil engineering and Emmet a degree in law.

Gulian moved to San Francisco in 1867; he married Caroline Corey and had four children —

Emmet, Geneve, Loring Pickering, and Carry.

Gulian's son Emmet graduated in 1891 from Cooper Medical College (later Stanford Medical School). He went on to have a distinguished medical career and fathered four children — Mary Campbell, Henry Covington, Emmet Lane, and Loring Campbell.

Gulian was no doubt well pleased with his offspring, as they followed successful careers in medicine, architecture and the arts.

Gulian himself switched from engineering to horticulture. He wrote a column on horticulture for the San Francisco Bulletin, and was a consultant with the U.S.D.A. for whom he wrote Bulletin No.732, Smyrna Fig Culture. He was a leader in California agricultural affairs until his death in 1930 at age 92 (having been hit by a train at the Los Altos station).

Emmet Hawkins Rixford

Now, the book's author, Emmet Hawkins Rixford. He was admitted to the bar in Montreal in 1865; by 1871 he had moved to the San Francisco area and was admitted to the California Bar. He had apparently acquired a wife, because he had two sons, Halsey L., who served in World War I, and Allan P. Rixford. (At some point, Luther P. Rixford followed his sons to California; by 1876 he owned a 500-acre ranch, with 20 acres of Zinfandel vines, near Sonoma City.)

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In a 1901 volume, *Men of California*, Rixford is listed under attorneys. In a 1904-5 issue it is said

"He enjoys a very lucrative San Francisco practice, represents the California Title Insurance & Trust Co, and many other firms ... a devotion to detail, hard work, with high moral character and a genial disposition." Obviously, lawyers were more highly regarded in 1905. His picture in this book shows him wearing a wing collar as did most of the others in the book. By 1923, photographed for the *Bar Association of San Francisco Illustrated History*, he is still wearing a wing collar, one of the few who did. He was a man of firm convictions.



He was a long time member of the Bar Association of San Francisco. Although most records of the Association were destroyed in 1906, it is known that in 1900 he was a vice president and in 1901 he was the chairman of the Admissions Committee. In the 1923 *History* he is still a member at age 82 and had been joined in the membership by his son, Halsey.

The Wine Press & the Cellar

Next, the book. Rixford apparently felt that there was a lack of readily available information on winemaking procedures and technical details. Apart from his law business, he had become very interested in grape growing and winemaking. There had been a long history of horticulture and agriculture in his family, so it is not surprising that he established his La Questa Vineyard at Woodside; and the more he became involved with wine, the more technical questions arose. His answer was research that led to his book and he so acknowledges that his book is a compilation of the best information he could find. His bibliography lists twenty sources, seven in English and the balance in French.

The book was well received. Arpad Haraszthy, President of the State Board of Viti-

cultural Commissioners, said that it is "about the best book on viticulture that has been written for many a year," and E. J. Wickson of the California State Horticultural Society commented, "Certainly there is nothing in the English language which can be at all compared with it as a guide."

Even with his busy law practice, Rixford devoted a considerable amount of time to wine. During the 4th Annual State Viticultural Convention, held in San Francisco, March 1886, he was appointed to the fifteen-member Committee on Wine Exhibits. In 1888 he was Secretary of the Vine Growers and Wine Makers' Association, and in the same year he participated in the 6th Annual State Viticultural Convention and gave an address, "General Hints on Viticulture." Other speakers at the convention included C. J. Wetmore, Prof. E. W. Hilgard, George Husmann, C. A. Wetmore and Arpad Haraszthy. He was also a member of the White Wine Committee along with George Husmann. With all these activities, he found time for another speech, "Some So-called Sherry Flavors in Wine."

In 1893 and 1894 Rixford served on the planning committees for a collective California viticultural exhibit at both the 1893 World's Columbian Exposition in Chicago and the 1894 Midwinter International Fair in San Francisco. Fellow members of the Midwinter Fair committee were Isaac DeTurk, Chas. Bundschu, A. Sbarboro, C. J. Wetmore, and F. Korbel, among others.

In his wine-related activities he certainly knew a Martinez grape grower and winemaker, B. H. Upham, who joined in many State Viticultural Commission affairs. Upham owned a ten-acre vineyard, "Glorietta," and won third place awards for California Claret and Alicante at the Midwinter Fair. It is not unlikely that the acquaintanceship was responsible for Payot, Upham & Co. (pronounced "Pie-o") publishing Rixford's book.

Rixford is believed to have first planted Zinfandel vines at his La Questa Vineyard in San Mateo County. When this original vineyard was destroyed by phylloxera, he replanted with Bordeaux varietals, primarily Cabernet Sauvignon, along with Merlot and Petit Verdot. His red wines were very highly regarded—La Questa was often the most expensive Cabernet wine on California wine lists of the early 1900s—and he won a gold medal at the 1915 Panama Pacific Exposition.

A Rixford family remembrance is of the last pre-Prohibition vintage that was sent for bottling to the San Martin Winery south of Gilroy. To everyone's misfortune, the winery burned down taking the La Questa wine with it.

During the dry years of Prohibition, the vineyard was maintained and La Questa grapes were

sold to home winemakers.

Emmet Rixford did not live to see Repeal; he died in 1928, having been one of the most important figures in shaping the California wine industry.

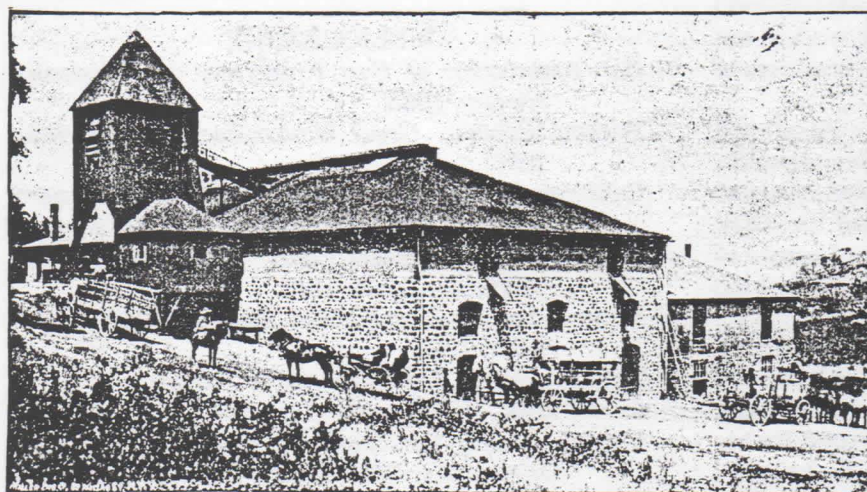
In 1934, La Questa reactivated its winery, with Halsey Rixford in charge, and made wine until 1945 when the winery was closed and the property subdivided. Today, a small winery, Woodside Winery, is on part of the original property and still has some of the old vines.

Other winegrowers also have vines from La Questa. Martin Ray saved some in the 1940s. Fritz Maytag of the appliance family and owner of Anchor Brewing Company found some La Questa Cabernet wine from the 1930s. He was so impressed that he hunted for cuttings in the old vineyard; these cuttings now form an acre of his York Creek Vineyard near St. Helena in Napa County.

Fountaingrove Winery

Now, back to Tomoki Ijichi. We had no knowledge of him until we began to research this article. A local Santa Rosa historian informed us that Ijichi (or Ichiji) was a nephew of Kanaye Nagasawa, the famed Japanese "Baron of Fountaingrove," and assisted him with wine-making duties. Nagasawa had sent for Ijichi and two other nephews in Japan to join him at the Fountaingrove Vineyard Company.

The history of Fountaingrove is possibly the strangest of any California winery. It began in 1875 when Reverend Thomas Lake Harris moved his Utopian colony from Lake Keuka, New York, to Santa Rosa, California, and established his "Eden of the West," called Fountaingrove. Harris had been a Calvinist, Universalist, spiritualist and a Swedenborgian. He founded a new belief called Respirationism, which seemed to include socialism, oriental mysticism, and free love.



FOUNTAINGROVE WINERY - 1898

His colony thrived for ten years, starting with 700 acres and growing to nearly two thousand. Flat areas were planted to grain initially, later to fruit trees, while the hillsides were planted to grapes.

The vineyards and winery were managed by Nagasawa, and the Fountaingrove label became well known. In New York City the colony's outlet was called Fountain Grove Wine House, and was of personal interest to Harris, who wrote notes to the manager. For example:

"The wine carries a potential vitality...There is one-a one-twain from the Lord — who passed three times within the last few days through the finer electro-vinous spirit of the collective body of the wine in the Winery, and That it is now being potentialized in the joy spirit...As the Great Coming moves towards the surface it takes with it the arch quality of the divine wine, making this vintage produced in consecration to the Father-Mother a vehicle of the quickening influence. Yet if this were known the wicked would take advantage of it to prevent its passing into consumption and therefore we must be as silent as the grave."

The Wine House and Fountaingrove are listed as being owned by Lay, Clarke & Co., which was owned by Harris.

Harris prospered until 1885, when he became the subject of numerous indictments and rumors ranging from adultery to fraud and swindling. So many charges were brought against him that "for the good of the colony" he departed for New York, where he died in 1906.

Nagasawa had been Harris' secretary, principal disciple, vineyardist and winemaker. After the departure of Harris, Nagasawa took over the operation of Fountaingrove, diminished the cult activity and increased the wine operations.

He was a unique character in California's wine history. Born Hikosuke Isonaga to a Japanese noble family, he was sent to Europe in 1865 at the age of thirteen (which was somewhat unusual in those days); at this time his name was changed to Kanaye Nagasawa. He grew up in Aberdeen and spoke English with a Scot's accent. He went to work in a

London book shop, and it was there he heard a speech

by Harris. He joined Harris at Lake Keuka and followed him to Fountaingrove. He renounced his Japanese citizenship and was a Californian for almost sixty years.

Nagasawa was an associate of famed horticulturist Luther Burbank and a co-worker with Professor Frederick Bioletti. Both he and Bioletti served on the Wine Jury at the 1915 Panama Pacific Exposition. A plump, genial man, he was known for his accent, for constantly smoking expensive cigars, and for carrying a pocketful of biscuits to eat before wine tasting.

He took over Fountaingrove and ultimately owned the entire property until his death in 1934. Under his guidance Fountaingrove was recognized as a superior producer of Pinot Noir, Cabernet Sauvignon and Pinot Blanc. His Cabernet won second place at the Midwinter Fair and many medals and honors thereafter.

After his death the winery closed and fell into a state of neglect. The property was for sale in 1937 when it came to the attention of a gold country notable, Errol McBoyle. He bought Fountaingrove and began its restoration. The combination of gold and grapes was a very good one for Fountaingrove, which once again became a premium winery with award-winning wines.

McBoyle, too, was a very interesting personality. Trained as a mining engineer, with degrees from California and Colorado, he worked for the California State Mining Bureau from 1917 to 1920, where he was the author of three volumes that are now classics in the field — *Mines and Mineral Resources of Nevada County*, and ... of *Plumas County*, and ... of *Sierra County*.

By the time of the Depression he had fallen a victim of the times. It was necessary to ask a friend for a ride to Grass Valley from San Francisco, as he didn't have the bus fare. (My father was the friend.) What he did have was a theory that the worked-out Idaho-Maryland mine had a rich, undiscovered vein of gold.

He convinced Dr. Carl Jones (no relation) and some others to back him. Dr. Jones, a fine physician and surgeon, was himself a character. Well regarded throughout the Mother Lode, he was called "Dr. Carl" by most, but "The Butcher" by the miners because of all the amputations he performed as a result of mining accidents.

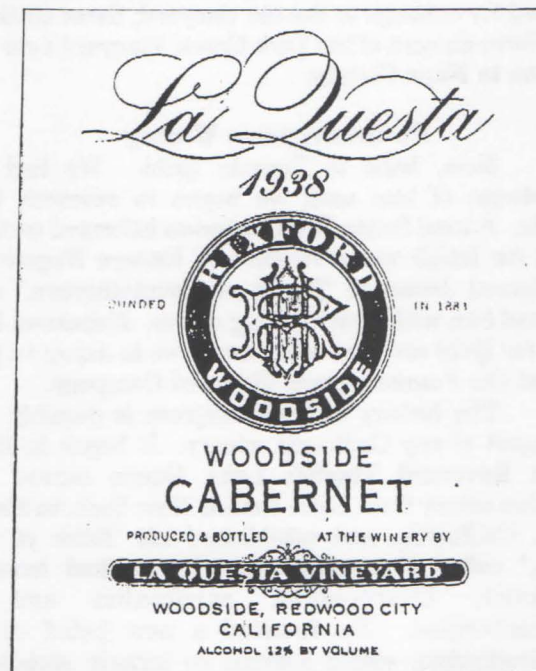
McBoyle was right. He found an immensely rich vein of gold. How did he fare? He didn't like the locally produced Grass Valley cream for his morning coffee, so he bought a herd of Wisconsin cows for his ranch. He took up breeding race horses. He built Dr. Jones a hospital, and he bought Fountaingrove.

The end of Fountaingrove came when

McBoyle died in 1949. The Fountaingrove label became the property of Martini & Prati Winery, and the ranch, with the stone winery in ruins, has sadly become an industrial park.

Looking back upon the two principals of this narrative, Rixford and Nagasawa, it is obvious that neither man has been recognized for his contributions to the California wine industry. Little is remembered about Emmet Hawkins Rixford, and there are few who ever heard of Baron Kanaye Nagasawa.

Both names should join Hilgard, Bioletti, Wetmore and Husmann as honored pioneers in California's wine history. The fine wines we drink today came about due to the great efforts and dedication of men like these.



[Label (reduced) from Roy Brady Collection]

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[Gordon Jones and his wife, Dorothy, are long-time book collectors, with a special passion for books on wine and Western Americana. (See Vol.6 #4 for a visit to their library.) Gordon makes a fine bottle of red wine and garlicky green olives that are absolutely addicting. - Editor]



**A Profile of
 DEWEY MARKHAM, Jr.
 and his
 1855: A HISTORY OF THE BORDEAUX
 CLASSIFICATION**

by
Marts Beekley



ewey Markham, Jr., a native of New York City, first moved to Paris in 1986. As director of the French cooking school L'École de Cuisine la Varenne, he introduced a wine studies program to the curriculum. It was at this time that his interest turned from

cuisine to wine.

A graduate of New York University, with a Bachelor's Degree in English and a Master's in Cinema, he enjoyed various cooking assignments at several restaurants before entering the Culinary Institute of America in 1983. While a student at the Institute, he began writing about the many aspects of gastronomy; following graduation he earned a fellowship as an editorial assistant researching and writing for the Institute's textbook, *The New Professional Cook*. He then enrolled in the École de Cuisine to follow a career in cooking.

(Dewey had acquired his French language skills earlier. While visiting Europe in 1977, as a young man of twenty-two, he missed his airplane flight

out of Paris. *Et voilà!* he remained in Paris for several months and learned French.)

In 1989, back in New York City with wine in his future, he worked in the respected wine shops of Morrell and Co. and Sherry-Lehman Wines and Spirits. He consulted as an associate director of the Swiss Information Council and taught wine courses at the Culinary Institute. His wine courses materialized into his first book, *Wine Basics: A Quick and Easy Guide* (1993).

I met Dewey in the home of Professor Gérard Crochet in Bordeaux in 1995. Gérard teaches English in the Lycée de Agricole in Bordeaux—where English classes for wine industry tourist guides are offered—and has a passion for wine and wine history. Dewey had been introduced to the professor when he first began his research; I, fortuitously, work with Gérard's cousin, a fellow physician in the Bay Area, who suggested I contact Gérard during my Bordeaux visit. By this time Dewey was well into 1855. We spent most of the time talking about Louis Pasteur, for whom we both have a special fondness. When I returned home I promised our Editor that I would learn more about Dewey Markham and his new book as its publication time drew near. The release date for *1855: A History of the Bordeaux Classification* is scheduled for mid-December, 1997.

An Interview with Dewey Markham
 (via S-mail - as in snail)

- M. BEEKLEY (M.B.) Dewey, 1855 seems like a long time ago, especially in the wine world. How did you come to select this study?
- D. MARKHAM, JR. (D.M.) You will find a rather complete answer to this in the Preface of *1855* when it comes out, but briefly, the book is the result of some of the investigation into the classification that I did while working at wine shops in New York to help with customers' confusion on the subject. As far as I was able to discover, no one had ever written a book on the history of the 1855 classification. This seemed like a pretty sizable omission in the literature of wine—one which I thought would be interesting to provide.
- (M.B.) Were your findings pretty much what you expected?
- (D.M.) Yes and no. When I started the research in New York, all that I was able to come up with about the classification's history were the standard stories that are printed and reprinted in most books dealing with Bordeaux wine, so I really had no idea that there was a "hidden" story to be unveiled; I figured that it would just be a matter of filling in the

numerous gaps by finding out the names and personalities involved in the classification's creation. It was only after I had arrived in Bordeaux and began looking through the local archives and libraries that I discovered the history was much more involved than is generally believed. The difference between my original project and the finished result can be summed up by the fact that I had originally planned on spending one year in Bordeaux on research, then going to Paris to spend one year writing the book. As it turned out, the entire project took four years in Bordeaux, continually researching details and returning to recheck various sources as the writing progressed.

(M.B.) That was a big project. Sounds like you went from repeating and reporting old history to searching for missing parts.

(D.M.) To some extent. Perhaps the aspect that doesn't really come out is that after a point the research began to take on the air of a detective investigation. A small detail that numerous other researches and writers before me had seen and passed over as unimportant (for their purposes) took on an entirely different light and much greater significance when joined with another similarly small detail found somewhere else weeks or months before; together the two came to explain some fundamental aspect of the classification's history, and often, of how the Bordeaux wine trade operated in the last century. After a while, the importance of these small details became more evident and I would often spend weeks tracking down some little item like an exact date of birth, knowing that it could make a difference to the book in some way as yet undetermined. Very often this determination and legwork paid off handsomely, and I feel that the resulting book is richer in texture and detail because of it.

(M.B.) Have you experienced any what we might call ramifications or side effects?

(D.M.) That is difficult to answer now; we'll have to wait for the book to be released to get an answer to that. What I do hope is that once *1855* is released people will have a much clearer understanding of exactly what the classification is, how it came to be created, and why, because of the process that was used, the classification is still valid today—albeit not in the way most people think of it as being important.

(M.B.) Were you influenced, impressed, surprised, or even disgusted by what you learned?

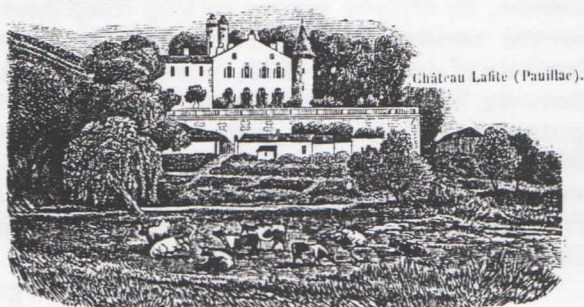
(D.M.) Influenced, no. Impressed, perhaps, that the manner in which the classification came to be drafted over 140 years ago, has given the result an accuracy that is still fundamentally valid today. Surprised, yes, that so much original source material exists in Bordeaux that has been so under-utilized by wine writers. Disgusted, no, nothing in the subject matter really lent itself to such a reaction.

(M.B.) Are you one of those persons who have short, medium, and long term plans?

(D.M.) Most definitely, especially long term ones. This book was the result of over two years of preparation before I ever actively started the research for it. What I mean is this: I knew that to write this book I would have to go to France for several years. To fund research on such a scale I wrote my first book, *Wine Basics*, to give me the financial resources necessary to allow me to undertake such a long term and in depth period of work. Fortunately, *Wine Basics* has become one of the four or five introductory books that are standards in the literature of beginning wine drinkers and has gone through a new printing practically every year since its publication in 1993. The book has achieved the success that I hoped it would, and the result is this book on the 1855 classification. Now if this new book does well, a third book may well be in the works.

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[Franck, ...*Vins du Médoc*, 1864]



**BOOKS &
BOTTLES**
by
Fred McMillin

A CHILD'S BOOK OF GRAPES

The Book: *The Grapes Grow Sweet. A Child's First Harvest in the Wine Country*, by Lynne Tuft (illustrations and story) and Tessa DeCarlo (text). Napa, CA: River Press, 1996. [38 pp, 11 x 9]. \$24.



When Julian Rossi was 4½ years old, he knew it was time for the harvest when he saw the gondolas arrive at his parents' vineyard the night before. At five a.m. Julian was fully dressed and ready to join the harvest...

The Grapes Grow Sweet is a gentle, charming pictorial story of what happened... seen through Julian's eyes; every page of the book is illustrated with heart-

warming watercolors (see above). This book will make a delightful gift for any child, before or after a visit to a vineyard. Furthermore, the careful account will teach most adults a thing or two about the harvest as well. It is highly recommended.

Julian's enthusiasm about the family vineyard is not unique. In fact, a number of winning bottles in our recent tastings were made by earlier Julians:

The Bottles: Fred Cline spent his boyhood summers in the 1960s on his grandparents' ranch 50 miles east of Oakland, California. Grandpa taught him how grapes were grown and wine was made. Today, Cline Cellars owns 250 acres of prime vines, and produces 25,000 cases annually. Their latest winner was a zesty white Marsanne.

Robert DeLeuze began working in the family's small ZD Winery when he was 11 years old; 1997 is

his 15th year as a most successful Napa wine-maker. His Chardonnays have dazzled my tasters for years, and his '95 Carneros Pinot Noir is equally memorable.

Bernard Portet's father would take his young son into the vineyards and "tell me why Merlot or Cabernet Sauvignon was planted in that certain spot on that certain rootstock, and what conditions would indicate it was time to harvest." And, what a distinguished harvest it was! Papa Portet was technical director for one of the world's greatest wineries, Château Lafite-Rothschild! Today, Bernard presides over the 80,000-case, much-respected Clos du Val Winery in Napa Valley.

So, it will be no surprise if some day young Julian makes his mark in the business...

Postscript: As far as I know, *The Grapes Grow Sweet* and a 22-page booklet, *The First Book of Wine*, produced by Torres Wines in 1991 "to be given to young people when they come with their parents to visit our vineyards" are the only books for children on grape-growing and wine-making. The Torres booklet, illustrated with colorful cartoon drawings and photographs, is (while supplies last) free for the asking from Torres Wines North America, 221 Caledonia, Sausalito, CA 94965.

HOW TO PICK A PERFECT PAIR

The Book: *The Vintner's Table Cookbook*, by Mary Evelyn. Published by the Simi Winery. Nashville, TN: Favorite Recipes Press, 1998. 176 pages.

Your boss is coming to dinner Saturday night. You have bought two bottles of his favorite wine, Sauvignon Blanc. But you haven't a clue as to what dish to serve with it.

Open Chef Evelyn's book to page 30 and find listed 21 recipes for dishes that pair particularly well with Sauvignon Blanc. You will also find a warning about twenty-one items that conflict with the varietal.

The book represents ten years of research, and it shows. There are recipes for all of the more popular varietals plus sections on rosés, sparklers, and dessert wines - with color photos of every dish. The first printing is only 15,000 copies; there will be many more. ♪

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IN THE WINE LIBRARY by Bob Foster



The Wines and Vines of Hungary by Stephen Kirkland. Budapest: New World Publishing Inc, 1996. Distributed by the Wine Appreciation Guild, San Francisco, 137 pages, softback, \$15.

With the demise of the Soviet Union, Hungary has started down a road that encourages forms of private enterprise. This movement is particularly noticeable among the wineries of Hungary; but much of the rapid development has gone unseen on this side of the Atlantic. The author, an American who has worked as a journalist in Eastern Europe for years, has assembled a first rate guide to this emerging region.

The book begins with a short history of the nation which carefully chronicles the problems caused by the formalized system under the Communists. As the author points out, Hungary is entering a trial and error era as it pulls away from this past and struggles to attain broader levels of quality.

The core of the book is comprised of chapters on the seven major wine regions of Hungary. Within each chapter the author gives a short history of the region and a history of each of the producers. There is a small sidebar that has a color reproduction of the label and a data block giving the name of the wine-maker, the formal address and a telephone number. Detailed tasting notes for the wines are provided. There are general maps of the region but they are, at best, quite general. In the back of the book there is a series of appendices: One discusses all of the grapes grown in the region (from Cabernet Sauvignon to Zweigelt); one is an English-Hungarian glossary of wine terms, one is a comprehensive list of all the wine producers in the region, another covers places to buy wine in Budapest and places to stay in the wine regions.

This well written book provides solid information about an emerging wine region. Highly recommended.

Côte d'Or, A Celebration of the Great Wines of Burgundy, by Clive Coates M.W. Berkeley: University of California Press, 1997; 1008 pp, hardback, \$55.

Clive Coates, well known English wine writer and publisher of his own newsletter, *The Vine*, has assembled a massive book celebrating the wines from the center of Burgundy. But this work is not simply a mass of tasting notes compiled from the newsletter. Instead the author has written profiles of the various villages and producers and he uses his tasting notes to flesh out these materials.


The first section of the book begins with the land. Coates covers over thirty of the villages, vine-

yards, and domaines within the Côte d'Or ranging from the little known Maranges to the legendary Vougeot. For each of these segments there is a short summary of the author's overall assessment, a detailed map showing each of the vineyards in the area, a description of the grand crus in the area (and the growers with land in those areas), and a description of the premiers crus (and the growers with land in those areas.) The second section is the real meat of the work. Coates presents long, detailed, thoughtful profiles of over sixty-one of the best producers in the region. For each of these producers there is a section on history, vineyards, winemakers, and the wines. He not only describes the wines in general terms but provides tasting notes, often going back for decades.

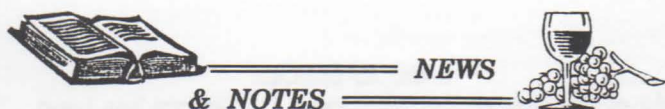
In this regard, Coates staccato-like tasting notes take a bit of getting used to. Rather than drawing analogies (waves of ripe blackberries and cherries) the author tends to give a summarizing comment ("good nose," or "lovely nose.") For those raised on the gushing of some American wine writers there is a bit of transitional shock. For those readers addicted to numerical scores for wines, be forewarned; many of the tasting notes are bereft of such data. It forces the reader to concentrate on the written description which, in the long run, is probably to their benefit.

In the final section of the book, Coates groups the wines vintage by vintage from 1996 back to 1945. For each vintage the author gives an overall rating of the reds and the whites from that year, numbers showing the size of the crop, a description of the weather and a short essay on the style of the wines. This is followed by pages and pages of tasting notes (with scores on the 20 points scale.) An additional plus is that the author gives the date for the tasting note.

While there is an index, it is less detailed than a work of this length deserves. For example, Coates presents a lengthy discussion of the advantages and disadvantages of new oak. (It ought to be required reading for every winelover.) As Coates notes, more and more growers are making two batches of wine: one with high oak for the American market and one with lower oak for the French market. He concludes that there is no one answer about oak—the amount of new oak ought to be in proportion to the strength of the fruit. But there is no mention of this essay in the index; there should have been several references to it.

This is a top-notch work on an area that is so difficult to fully understand. Coates' book is a must buy for any lover of French Burgundy. Highly recommended. 

[Bob Foster, a founding member of the Wayward Tendrils, writes his wine book review column for the *California Grapevine*. We appreciate their generous permission to reprint Bob's reviews.]



■ **Happy Harvests for 1998**, our 8th season! Your *Newsletter* Editor sends congratulations and heartfelt thanks to all the Tendrils who have given of their time and knowledge to contribute seven years' worth of reading pleasure, and guidance, on wine book collecting. With continued member participation, we are assured of bounteous harvests in the future. (See page 19 for list of "1998 wanted articles.")

■ **WELCOME NEW MEMBERS!** Neil Roth (62 Montague Street, Apt.2D, Brooklyn, NY 11201) has joined us courtesy of a gift membership given him by Tendril Jacques Bergier. **ROSTER UPDATES!** Please note a new Internet address (<http://www.beran.ch/>) and e-mail address (bibliotheca.gastronomica@bluewin.ch) for **Hans Weiss** and his **Bibliotheca Gastronomica** bookshop. Although still in the same location, **Linda Walker Stevens** reports a "bureaucrazy" address change: 1229 Taylor Road, Hermann, MO 65041.

Updated ROSTER
to be mailed in April.
Please send any changes as soon as possible!

■ **New *EASTERN WINE and GRAPE ARCHIVE* at CORNELL UNIVERSITY**

Hudson Cattell, Tendril and Publisher / Editor of the bi-monthly *Wine East* magazine, applauded in his Sept/Oct 1997 issue the establishment of the new archive facility at Cornell University. Here, primary source documents—letters, diaries, pamphlets, winery publications, photographs, field records and notes, and any first-hand accounts pertaining to the history of the Eastern wine and grape industry will be housed, catalogued and preserved. Researchers, under a monitored, safe-keeping system, are welcome to access the collection. In a continuing effort to preserve these historical papers that document the wine history of Eastern America, donations of such materials, from any period, are sincerely encouraged. Hudson adds that books, monographs and periodicals will still be housed at the University's library at Geneva, NY.

[*Editor Note* - The curator of the new archive, Lorna Knight, can be reached at Cornell University Library, 2B Carl A. Kroch Library, Ithaca, NY 14853-5302; ☎ 607-255-3530, Fax 607-255-9524.]

■ **MEMBERSHIP RENEWAL TIME !!**

Annual memberships are due in January - a renewal form is enclosed for your convenience. Our Treasurer has furnished us with a 1997 Year-End Report, which we pass along:

TOTAL EXPENSES - \$2,676.

Printing - \$1,311.

Postage - \$833.

Phone / Fax - \$178.

Supplies - \$354.

TOTAL INCOME - \$2,315.

Dues - \$2,065.

Back Issues - \$250.

Our quarterly *Newsletter* totaled 76 pages and was mailed to 135 members.

■ **Konnerth's *CELLAR NOTES* Hi-lighted**

In a four-part series in our *Newsletter* (Vol.6 #4 - Vol.7 #3), **Philephemera** (aka Tom Pinney) gave us an excellent review of winery and wine merchant newsletters in the U.S. In the Nov-Dec 1997 issue of *Wine East*, **Hudson Cattell** provides a further look at Bill Konnerth and his Presque Isle Wine Cellar *Cellar Notes*, "some of the most original and entertaining reading in the world of wine thirty years ago."

■ **Notes on *SAINTSBURY's Jackets*, a Variant and a Check List Addition**

John Thorne, English bookseller and supportive Tendril, sends along "some points of interest" in response to **Tom Pinney's** article on George Saintsbury ("George Saintsbury and His *Notes on a Cellar-Book*," Vol.7 No.4). On the "Bibliographical Note" of the article, John writes:

Firstly, dust jackets. I note you mention some, but not others. I think that all the printings from the first edition to the 1953 reprint had dust jackets, although I cannot be sure. I have listed both the 1931 and 1953 reprints with dust jackets which would suggest that those dated 1939 and 1951 also had jackets. Unfortunately, I do not record designs of jackets, but have a feeling that they were quite plain, brown in colour with red printing. I also seem to recall seeing earlier editions listed with jackets in other dealers' catalogues. The 1978 re-issue (UK) had a jacket, which if I remember rightly was a heavy grey paper embossed (?) with a design and title printed in silver.

Secondly, there appears to be a 1927 paper bound edition, as per the listing in Peter Willis' 1990 Catalogue: "Unusual paper-covered edition (the only such?)...a very crisp, clean copy." Willis no longer sells wine books, but was experienced enough to know if the copy offered was a rebound hardback, so I assume it is a genuine variant. It could have been a "proof

copy," but I think Peter would have spotted this, and I cannot see any reason why Macmillan should require a proof at this stage. [Editor Note - Interesting, this. I have a copy of this simple paper-covered edition, and assumed it was some rather cheaply put-together facsimile reprint of the original 1927 edition, although I never pursued a comparison. One reason to suspect it being a facsimile, besides the poor quality of printing and make-up, is the page numbering which, immediately following the title page, commences with page *vii*. Also of interest is that pp.*vii-xxi* and pp.201-228 are printed on a pale blue paper, while the middle part of the book is ivory-colored paper. So, is this paperback the only 1927 issue? Or, is there a "standard" 1927 edition, and this paperback is indeed a facsimile reproduction?]

Thirdly, an addition to the last section of your article. "Le Temp Jardis: Wallet V., 90's and Later" in *A Last Scrap Book*, pp.304-307 (London: Macmillan, 1924). Mainly a list of some wine prices in 1803, but also some comment.

■ Sotheby Auction of WRETMAN Collection

Although the 1000-volume library of celebrated Swedish chef Tore Wretman auctioned last October consisted mainly of cookery books, there were a few wine books included. Tendril possessors of the rare 1622 book by Francesco Scacchi, *De Salubri Potu Dissertatio*—one of the earliest texts on sparkling wines—must be excited to know that the book sold for \$26,100.00, more than four times its presale estimate. (Those of us who still desire a copy are not so ecstatic.) Other notable wine books sold were William Speechly's 1790 classic, *Treatise on the Culture of the Vine* (\$3,000), Luigi Alamanni's 1546 *La Coltivazione* (\$1,050), Rendella's 1629 *Tractatus de Vinea, Vinemia et Vino* (\$5,000), and the earliest wine book in the collection, *Liber de Proprietatibus Rerum*, written by the monk Bartholomaeus Anglicus in 1485 (\$9,300). Reportedly, the bidding was intense, with over a third of Wretman's library being purchased by the Swedish University of the Culinary Arts.

Tendrils: What's going on in **your** wine book world? Our *Newsletter* editor is anxious to hear and keep us all informed! Book fairs, auctions, interesting newly-found bookshops, new releases...worldwide!!

■ WANTED!!

DUPLICATES! WANTS! Get those lists ready for the April *Newsletter* and send them in!

■ BO IS BACK!

As of the first of the 1998 year, Bo Simons has been returned to the Sonoma County Wine Library as Wine Librarian, after having spent the past couple of years developing the county-wide library computer system. Patrons of the Wine Library have missed his enthusiastic presence and extend a hearty "welcome back!". (The Tendrils can once again look forward to more *Newsletter* articles from him.)

■ ENCAPSULATION?

A member asks: "Is encapsulation a good solution for protecting broadsides?"

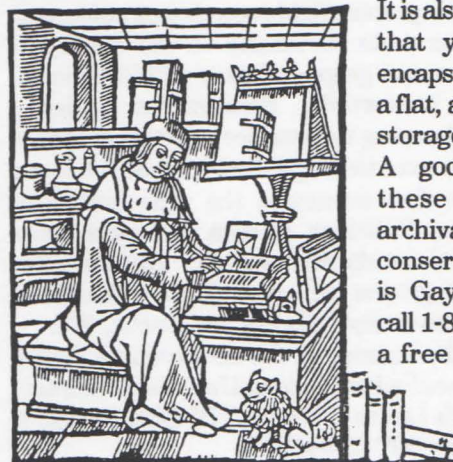
Tendril **Ruth Walker**, book conservation and restoration specialist, replies:

The term encapsulation is often thought of as the process used to vacuum seal a paper item (your driver's license), but there is an archival encapsulation process also. Since vacuum sealing adheres the plastic covering to the document being protected, it is a permanent process and will damage the paper over time; it is not recommended for keeping collectible ephemeral pieces.

Archival encapsulation is a safe, reversible procedure and is recommended for all paper collectibles, including broadsides—the large one-page printed documents and announcements found throughout all collections—and similar one-page ephemeral pieces: postcards, letterheads, bills of fare, menus, wine lists, trade cards, etc. Here are the suggested steps to follow: Carefully flatten each ephemeral piece to remove or lessen any creases that might be present; place each item separately between two larger sheets of Mylar®-D plastic (which is chemically stable and will not discolor, damage or adhere to the enclosed material); then use a double-sided archival tape to seal the edges. The enclosed document is held in place by the electrostatic charge that builds up between the sheets of Mylar®-D. (Note: Do **not** use zip-lock bags.)

It is also recommended that you keep your encapsulated sheets in a flat, archival-quality storage box.

A good source for these and other archival storage and conservation supplies is Gaylord Brothers: call 1-800-448-6160 for a free catalog.



THE BIBULOUS BIBLIOPHILE (Adventures in Wine-Book Collecting)

by
Eberhard Buehler

[Abstracted from a talk given at a meeting of
Bibliophiles Anonymous, May 1985.]



One fine day in the very early 1960s, not long after Nancy and I were married, a good friend of mine, who was always looking for excitement and of course people to share it with, called to ask if we would share a great bottle of wine with him. The wine was a Château Haut-Brion of the excellent 1955 vintage, for which he had paid the extravagant sum of five or six dollars. We were used to drinking an occasional bottle of wine with dinner on special occasions, and I don't think we had ever paid much more than a dollar, a reasonable price at that time.

Our wine interest had been awakened and we promptly purchased our first wine book, L. W. Marrison's *Wines and Spirits*, a Penguin paperback. This book taught us a great deal about wine in general, covering history, geography, chemistry etc.

Well, we not only tried new wines, but more books as well. Using the bibliography in Marrison's book as a guide, we bought those we could find, and went to the New York Public Library to browse through the others. Lower Broadway and Fourth Avenue were meccas for book collectors at that time and prices were low. I particularly recollect an experience from the first year or two of collecting. Strand Bookstore offered me a copy of the Haraszthy book on grape culture and winemaking for \$20. Agoston Haraszthy was the flamboyant Hungarian who is often cited as the father of the California wine industry. He had brought back a huge number of vine cuttings from Europe and reported his trip in the famous book published in 1862 entitled *Grape Culture, Wines, and Wine-Making*. Until then, I had not paid more than three or four dollars for any wine book, and although I did not doubt that the book was scarce, I felt I ought to think about it. I went back the next day to say yes, but it was too late.

As the general interest in wine books grew, with the first big surge about 1968, the Haraszthy book became harder and harder to find. The next copy I saw was the one used to produce the 1971 facsimile reprint and it was offered at \$200. But the price just did not appeal to me so I said no, although I wondered whether there would be another opportunity. A few years later, on one of my frequent visits to Eleanor Lowenstein's Corner Bookshop, she

invited me to look through a box of books she had just received. In it was a copy of Haraszthy's book. "This is a scarce book", said she, "and I'll have to charge you at least \$75." I quickly agreed that it seemed like a fair enough price. At the auction of the Marcus Crahan collection of books on food and wine, held at Sotheby's in New York last October [1984], the Haraszthy book went for over \$2000. I should say, though, that almost all the prices at that auction were inordinately high.

Some of the subjects covered in our collection are grape-growing or viticulture; oenology or wine-making; the use of wine in cooking and with food in general; the use of wine in the treatment of disease; the tasting and evaluation of wine; regional wine guides and maps; the marketing of wine; literary anthologies; temperance, intemperance and prohibition; beer and brewing; other alcoholic beverages; and so on. Books on cocktails grew to be a big part of the collection, and also gave it a decidedly American flavor.

The languages represented in our collection follow the geography primarily of wine production, but to some extent also of wine consumption, especially in the English speaking world. Our material is mostly in English, French, Italian, German, Spanish, and Portuguese, but there are a few items in Rumanian, Hungarian, Russian, Dutch and Swedish. We have one little paper item on the making of beer, wines and liqueurs, written in English and Czech, published in Omaha in 1942. And we must not forget the books in Latin and Greek.



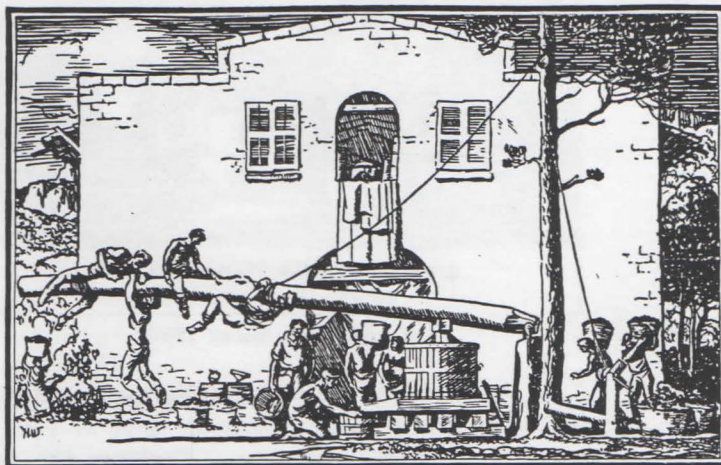
[Cocks & Féret, 2nd ed, 1868]

Some of the most interesting books are those that cover a very small geographic area, or even an individual vineyard property. Perhaps the area documented in the greatest detail over the years has been the Bordeaux region, which includes the famous Médoc, Graves, Sauternes, St. Emilion and Pomerol districts. After the publication of Charles Cocks' *Bordeaux: Its Wines and the Claret Country* in 1846, there followed the famous "Cocks and Féret" series in

French, beginning 1850, with revised editions published at roughly ten-year intervals, the twelfth in 1969 listing some 4000 Bordeaux vineyards, and describing many of them in detail. This series contains such a wealth of historical information on individual vineyards that it has become a desirable item to collect in all editions. Our collection is missing only the 1st, 6th, 9th and 10th editions, but it does have the 3rd which was missing in the Bibliothèque Nationale the last time I checked.

There are many good historical studies or guides to the wines of a country or region, such as those by Medard Barth and Lucien Sittler on the wines of Alsace; Schellenberg on Switzerland, Dick Scott on New Zealand, Percy Rowe on Canada, Antonio Reis on Portugal, Paul Reboux on Algeria, Leon Adams on the wines of America. Adams' book is a goldmine of information, this year in its third revised edition. For even more detail, you can turn to books on the wines of the Zurich area, or the wines of Colmar, or the Roero district of the Italian Piedmont. Perhaps you'd like to read about the history of the vineyard owned by the city of Bern in Switzerland, or the history of the wine village of Borsch, in Alsace, in the middle ages. The list goes on and on.

One of our favorite regional works is the famous book on the Jerez region of Spain by Manuel Gonzalez Gordon, both in its original edition of 1935 and in the lavish limited second edition. The latter I found in a bookshop in Madrid. At first the dealer said he had absolutely nothing on wine, but then we got into a conversation about books in general, and I asked a lot of questions about Spanish books I knew very little about. A half hour later, he thought perhaps I might be interested in this particular book.



IN THE VALLEY: III. *Napa Wine*

[*Silverado Squatters*, John Henry Nash, 1923]

Robert Louis Stevenson's *Silverado Squatters* captured our interest because it contains a chapter

entitled "Napa Wine." Although that passage adds little to our knowledge of wine, Stevenson's name adds a great deal to the prestige of California wine. The chapter, which contains a bare half dozen pages, has been published several times as a separate booklet, and the Grabhorn Press of San Francisco did an edition of the *Silverado Squatters* and another of the *Silverado Journal*, Stevenson's notebook for the *Silverado Squatters*. The most beautiful edition of the *Silverado Squatters* was the one by John Henry Nash, also of San Francisco, in 1923. We also tracked down the first published version in *Century Magazine*, 1883, and the first edition in book form of the same year, and other editions.

Then there was Longfellow's famous poem "Catawba Wine." As far as I know, it was first published as one of a group of poems called "Birds of Passage," included with *The Courtship of Miles Standish* (1858). Of particular coincident interest to a wine-book collector is the fact that the first issue of Miles Standish is known by the "treacherous wine" reading in the poem "The Ladder of Saint Augustine!" "Treacherous wine" was changed to "ruddy wine" in the next edition.

A surprise entry is Benjamin Rush's *Medical Inquiries and Observations upon the Diseases of the Mind*, published in Philadelphia in 1812. It came from the basement of Nancy's family home, in a box of medical books which had been collected by her grandfather. Luckily, Dr. Rush did prescribe the use of wine in the treatment of some mental illnesses, and there was our justification. On page 101 of his book, on the subject of remedies for hypochondriasis, he says: "The drinks should consist of old Madeira or sherry wine, and porter diluted with water, or taken alone, provided the stomach be not affected with a morbid acid. I have once known this disease cured by the liberal use of Madeira wine..."

I guess the point at which we discovered that there was no cure for the wine-book disease was after our first visit with Betty and Keith Robertson (or Elisabeth Woodburn) of Booknoll Farm in Hopewell, New Jersey. It was a long day that lasted well into the night, and at the end of it, we were richer by several cartons of books, and poorer by a share or two of IBM stock.

It was here that we learned about the very interesting material on grape culture and winemaking to be found in the various horticultural and agricultural journals, especially for 19th century America. Our long run of U.S. Agriculture reports begins with the Patent Office report for 1844 on through the years after 1862, when Agriculture was made a separate Department. Some

of these reports, especially during the period just before the Civil War, contain a wealth of historical information on the state of viticulture in the country. In the 1858 report there is an important article on wine in California, which had not been much written about until this time. We also have a long run of the New York State Agricultural Society reports beginning with the first one in 1841. One of the most interesting of these is the 1864 report which includes a full description and maps of the vineyards of Keuka Lake, then called Crooked Lake. And there is a good sprinkling of reports from other states as well, from New Jersey to California. Of course, the bulk of the material in these reports is not wine-related and thus represents a poor bargain with respect to the amount of shelf space occupied. Personally, though, I find so much other fascinating "Americana" in these reports, that I don't mind making room for them.

The middle half of the 19th century also saw a proliferation in the United States of books on grape-culture and wine-making. Although there had been other previously published material in the U.S. on viticulture, beginning about 1770, the first American book dedicated to the vine was Major John Adlum's *Memoir on the Cultivation of the Vine in America*, published in Washington in 1823. Other early American books in the collection include William Prince's important *Treatise on the Vine* (1830), and C. S. Rafinesque's controversial *American Manual of the Grape Vine* (1830). Then in 1847, J. Fisk Allen published his *Culture of the Grape*, another scarce item, followed by enlarged second and third editions and numerous subsequent printings. There were other authors after 1850 whose works also went through a number of editions. Of these, Andrew Fuller was probably the most reprinted. Reprints of some works continued on into the early 20th century.

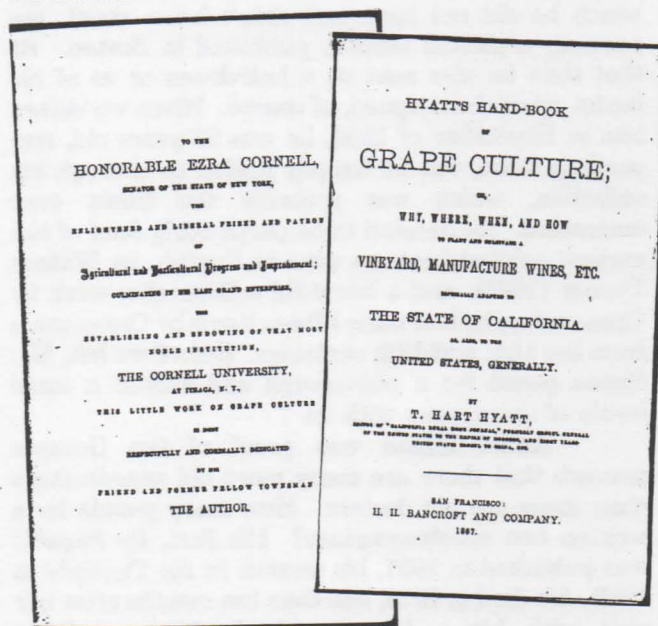
The first wine book with a California imprint was T. Hart Hyatt's *Hand-Book of Grape Culture*, (Bancroft, San Francisco, 1867), but note the interesting dedication: "To the Honorable Ezra Cornell..."

It certainly won't surprise you that most of the inspiration and expertise for American grape culture and wine-making came from continental Europe. It was brought either directly by the immigrants who started up vineyards in the U.S. or through the importation and translation of European books. One of those translated was Thiébaud de Berneaud's treatise on viticulture, *The Vine-Dresser's Theoretical and Practical Manual*, published in New York in 1829. Another interesting item in this connection is *Chimie Appliquée à l'Agriculture* by Chaptal, who earlier had written a treatise on wine-making. Our copy had belonged to Charles LeFranc of San Jose, one of the French pioneers at Almaden

Vineyards, and contains his annotations. I found the book in San Jose, near Almaden. Fortunately, it had been shelved in the wrong place by the bookstore.

The Europeans wanted to cultivate the *vitis vinifera* grape varieties from Europe, but people like Major Adlum of Washington and Thomas Jefferson of Monticello felt it was too difficult to grow the European varieties, and that in any case the native wine was as good as the imported. Adlum had sent grapevine cuttings to Jefferson for planting at Monticello. The second edition of Adlum's book (1828) includes in facsimile a letter from Jefferson to Adlum. In this edition, Adlum also includes material from André Jullien's *Topographie de Tous les Vignobles Connus* (Paris, 1822) and rectifies what he considers Jullien's unfair treatment of American wines by including testimonials from Jefferson and others.

Although there were many experiments over the years with *vitis vinifera* in the East, most of them failed. Another popular trend in the East is the growing of so-called French-American hybrids, generally crosses between some variety of *vitis vinifera* and a native American variety of *vitis labrusca*, *rotundifolia*, *rupestris*, etc. While the natives and their hybrids were flourishing in the East, California turned to *vitis vinifera* varieties almost exclusively, triggered around 1860 by the enthusiastic work of Agoston Haraszthy, and aided and abetted by the ideal soil and climatic conditions.



The biggest setback for the California wine industry was the destruction of large portions of vineyards by the phylloxera vine pest between 1870 and 1900. Even earlier, the same disaster struck all of Europe and was perhaps the most destructive plant disease epidemic of all time. The cure for Europe was

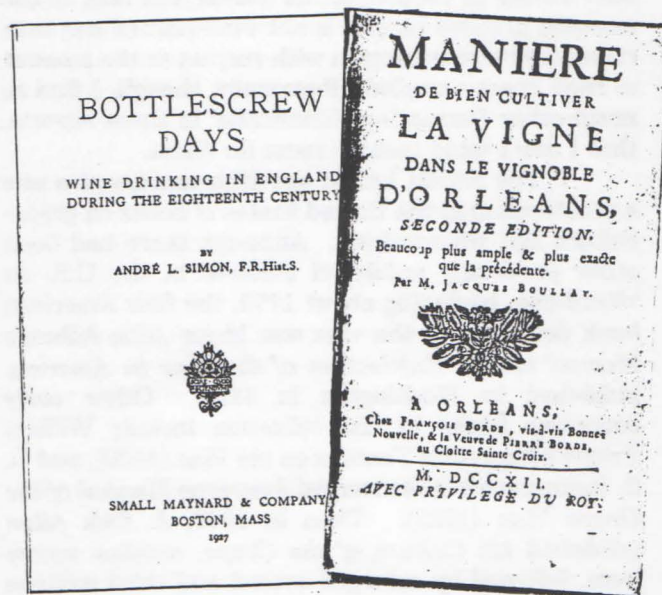
to graft their vines onto native American vine roots, which were apparently immune to the plant louse.

Thomas Volnay Munson of Denison, Texas, who had shipped carloads of phylloxera-resistant root stocks to France and was among those who were awarded the French Legion of Honor, was America's most famous grape breeder, having developed more than 300 new varieties when he died in 1913. Most of his collection of vines was lost, prey to the prohibition movement, but efforts are currently underway to reassemble all of his grape varieties at the Munson Memorial Vineyard in Denison. His book, *Foundations of American Grape Culture*, published in 1909, is now a rare ampelography item, though not as spectacular as U.P. Hedrick's *The Grapes of New York*, published in 1908, and also fairly scarce. Hedrick was horticulturist at the New York State Agricultural Experiment Station in Geneva, New York.

The highlight of our wine-book collecting was our visit in 1969 with the dean of winebook writers, André Simon, a Frenchman who went to London to sell champagne and stayed the rest of his life, collecting and writing books, and organizing the worldwide Wine and Food Society. Several years earlier we had written to Simon to tell him that we were hoping to assemble a complete collection of his books. When he saw the list of what we already had, he informed us that we even had an edition of *Bottlescrew Days* which he did not have and didn't know about, apparently a pirated edition, published in Boston. At that time he also sent us a half-dozen or so of his books, all of them signed, of course. When we visited him in November of 1969, he was 92 years old, and partially blind, but he happily guided us through his collection, which was probably the finest ever assembled. He seemed to be particularly fond of the earliest printed book on wine in English, by William Turner (1568), and a beautiful edition of a work by Crescentius; he had some fifteen items by Crescentius from the 15th and 16th centuries. Before we left, Mr. Simon posed for a photograph and shared a small bottle of champagne with us.

André Simon was proof of the German proverb that there are many more old winedrinkers than there are old doctors. How many people have written two autobiographies? His first, *By Request* was published in 1957, his second, *In the Twilight* in 1969. He died in 1970, less than ten months after our visit with him. His first book, *History of the Champagne Trade in England* had been published in 1905. Of the many books that followed, we managed to find about a hundred. Of the books from his collection that were sold after his death, we did acquire one: Boullay's *Manière de Bien Cultiver la Vigne*, the second edition of 1712.

Simon made a great contribution to wine bibliography. His *Bibliotheca Gastronomica* (1953), *Bibliotheca Bacchica* (1927 and 1932) and *Bibliotheca Vinaria* (1913) are often cited. We were lucky to find them all in their original editions. At a time when the *Bibliotheca Gastronomica* was already commanding rare book prices, Nancy found three copies at the British Book Center in New York. I guess nobody had thought to look there. Being greedy, we bought all three. Of the other bibliographies in our collection, we particularly prize Vicaire's *Bibliographie Gastronomique* in the original edition of 1890.



One of the most important developments in the history of wine was the publication of Louis Pasteur's *Études sur le Vin* in 1866, which explained the mystery of fermentation. H. Warner Allen in his *History of Wine* offers the whimsical statement that Nature, resentful of the disclosure of the secret of fermentation, caused phylloxera to descend on the vineyards like the Black Death, with science looking helplessly on.

Pasteur also inspired a closer study of the medical uses of wine. This is certainly a big subject in Europe and has in recent years received a great deal of attention in the U.S. as well, especially in California, where Salvatore Lucia has written extensively on the subject, beginning with his *Wine as Food and Medicine* in 1954.

In any case, after Pasteur, winemaking moved from art to science, the science of the chemist, just as grape-growing was in the hands of the botanist. Classics of winemaking such as Chaptal's *L'Art de Faire le Vin* (Paris 1801) gave way to scientific textbooks, which somehow seem less interesting as collector's items. It's not that winemaking methods

really changed a great deal, only now the wine-makers knew why they were doing things the way they were.

This does not mean that chemists had not been busy in the wine business before Pasteur. The recipes for the concoctions that were sold as wine were widely published for the use of merchants and dealers. One example is the *Bordeaux Wine and Liquor Dealers' Guide* (New York, 1853) and there were others. Although at least some of them claim not to condone the use of poisonous substances, they fully support the principle of adulteration. In one passage we read, on the subject of "formulas for common and low-priced liquors": "...they are unobjectionable, being free from poisons or poisonous drugs, with one or two exceptions, and even then they are as free as the genuine importations themselves." Of course, even today flavors and essences are widely used in the wine industry. We just have a more refined definition of adulteration, or sophistication, as the French call it.

At the same time as grape culture and wine-making were making great advances in the U.S., so was the temperance movement. The movement gained great momentum when the very influential Rev. Lyman Beecher, father of Harriet Beecher Stowe, entered the fray with his *Six Sermons on Intemperance* delivered in Litchfield in 1826 and published in Boston the following year. Initially, following the line of Benjamin Rush, in his *Enquiry Into the Effects of Ardent Spirits* (1785), the purpose of the Society for the Promotion of Temperance was to promote the use of fermented drinks and ban the use of distilled spirits, but gradually the temperance movement shifted to a position of total abstinence leading in the end to the noble experiment of Prohibition, by constitutional amendment in 1920. It had taken a hundred years to win the battle, but only 13 years later, in 1933, the 18th amendment was repealed by the 21st. The temperance movement and Prohibition generated a vast amount of literature. Among the more fascinating items is Frederic R. Lees' 500-page *Temperance Bible-Commentary* (1870), citing all references to wine in the Bible and offering elaborate and methodical proof that in many cases the wine was unfermented, including the wine offered by Jesus at the wedding of Cana! He appears to concede that the famous wine in St. Paul's letter to Timothy may have been alcoholic. I also like an 1876 London book: *The Worship of Bacchus a Great Delusion*. An anti-prohibition treatise published in Paris in 1932 was *The Black Horse of the Apocalypse* by Celestin Cambiaire of Lincoln Memorial University in Harrogate, Tenn. We have Cambiaire's proof copy.

The temperance people claimed that wine was unnatural and offered as evidence that animals dislike it. To which Maurice Healy in his famous book *Stay*

Me with Flagons (1940) replied that while he was capable of turning teetotaler, he could not see himself sharing the cat's enthusiasm for raw mice. He also said he could not persuade a dog or cat to drink tea or lemonade. This book by Healy is quite scarce in the first edition, since the plates were destroyed during the war and the printing had not been large.

Another precious item by Healy is his *Irish Wine*, published in 99 copies ad personam, Irish wine being claret. Healy talks about the many Irish names among the châteaux of Bordeaux and supports the theory that the famous Haut-Brion is a French corruption of O'Brien.

Not surprisingly, Prohibition generated new books on home wine-making, such as the privately printed *Making of Palatable Table Wines* by Bernard Chamberlain (1931), addressed to "gentlemen, especially in Virginia, for their own use."

I have already told you that books on cocktails, punches, and the like figure quite prominently in our collection. One of them is the first edition of what is believed to be the first cocktail book, Jerry Thomas' *How to Mix Drinks* (New York, 1862). This book was published in a new edition with notes by Herbert Asbury in 1928. Professor Jerry Thomas, as he was known, was famous for the "Blue Blazer" scotch drink, named for its fiery preparation. There are also books of toasts, a number of which were published in the first decade of this century. Also interesting are drink books published for specialized audiences, such as *Oxford Night Caps*, recipes used at Oxford University. In German there is a book of punches for use by the German Army. Even the DAR got into the act with a book of beverages in 1904, most of them non-alcoholic. A classic is the *Old Mr. Boston Bartender's Guide*, now in a 50th anniversary edition. I was never able to find the first edition, but have the 2nd through 6th printings, 1935 to 1946. (A book dealer once asked me why I cluttered my collection with such junk). There was a rash of drink books published just before and after Repeal, say 1927 to 1937. The colorful *Savoy Cocktail Book* by Harry Craddock was published in 1930 in London, with a New York imprint as well.

Of modern American wine writers, one of the most important was Philip Wagner, who succeeded H.L. Mencken as editor of the Baltimore *Sun*. He and his wife grew French hybrid grapes and made wine at their place in Towson, Maryland — known as Boordy Vineyards. Wagner deserves most of the credit for the popularity of French-American hybrids in the U.S. today.

Another American writer was Selmer Fougner who wrote a daily column "Along the Wine Trail" for the New York *Sun* from 1934 to 1937. Some of the articles were also published in book form with the

same title, *Along the Wine Trail*, in 1935, while Keats Speed was editor of the *Sun*. One day I found the book at Strand in New York for \$2.50 and the inscription reads: "To Keats Speed who made this book possible, this first copy off the press is devotedly dedicated. G. Selmer Fougner, September '35." I took the book up to the counter and one of the owners happened to be there. He looked at the price, looked at the inscription, and said "Oh, shit!" I said, "Is something wrong?" He said, "No, no, it's nothing."

In Britain, most wine books were written by wine merchants, horticulturists, and travel writers, until the appearance in 1920 of George Saintsbury's famous *Notes on a Cellar-Book*, which inspired an outpouring of wine books that continued for many years. My favorite of the modern British writers was the very literary H. Warner Allen. I believe we have just about all of his books, including three proof copies.

Among the wine books by more famous modern British writers are *An Heroic Poem in Praise of Wine* by Hilaire Belloc (1931) and Evelyn Waugh's *Wine in Peace and War*, illustrated by Rex Whistler.

A rather unusual book in French was



[Bookplate: Leon Lambert]

published in London in 1728, entitled *Dissertation Sur la Situation de Bourgogne* by Mr. Arnoux, tutor to the sons of J. Freeman. It describes the topography and wines of Burgundy and concludes with an ode to King George I of England. Our copy is from the collection of Leon Lambert ("Deuzel") of Brussels who sold his gastronomy collection to raise funds for expansion of his Restif de la Bretonne collection.

The Arnoux book was

reprinted in facsimile in 1978 in a lovely gilt-decorated morocco binding. The wine books of Italy take us all the way back to Roman times. The *Natural History* of Plinius Secundus was first printed in Venice in 1469. We are content with the Aldine edition of 1538. Pliny covers viticulture extensively in Book 14 of the History, including material on grape-growing, winemaking, and various kinds of wines made in Italy and elsewhere from earliest recorded times to the first century A.D.

Other interesting early Italian books in the collection are Iacobus Praefectus' *De Diversorum Vini Generum Natura* (on the nature of various types of wine), published in Venice in 1559, and a book by Charles Estienne on viticulture, in the Italian version of Carlo Stefano, Venice, 1545. The Estienne book, first published in Paris in 1537, lists a number of French wines of the time, most of them still familiar today.

One of my favorites in Italian is the first edition of Francesco Redi's *Bacco in Toscana* (Florence 1685), a dithyramb in praise of wine, with extensive commentaries on various wines and other drinks. Bartoloni's *Bacco in Boemia* (Prague 1717) was modelled on it. I understand that Redi's poem also inspired D'Annunzio's dithyrambic poetry.

Of our German books the earliest is *Kellermaisterey*, a treatise on winemaking, published in Augsburg in 1539. This book in its first edition of 1536 was probably the first published wine book in German. Another German item that is very important to us is the scholarly three-volume *Geschichte des Weinbaus* by Friedrich von Bassermann-Jordan of the famous wine house of the same name, published in Frankfurt in 1907, a work that was beastly hard to find.

Among the more technical German books is an interesting modern textbook (1950) on the evaluation of wines based on color, clarity, smell, and taste by Ernst Klenk, director of the wine school in Weinsberg, a small town near Heilbronn in the heart of the Württemberg wine area. To me it is interesting that technical wine evaluation texts like the one by Klenk are also appearing elsewhere, as e.g. *Wines: Their Sensory Evaluation* by Amerine and Roessler in California (1976), and Piccinardi's *Come Abbinare i Vini ai Cibi* in Italy (1980).

To end this wine odyssey, I'll go to France since it would be hard to find a finer paradise for both wine and wine-books, with all respect to Italy which I love more dearly than France. When the French honor their wine in books they do it in what you could only call a definitive way. Take wine and literature, for example. Rabelais, as the great apologist for French wine, is celebrated in a beautiful book by Paul de la Borie, illustrated by De van Rompaey, published in 1948. Another book much sought by collectors celebrates the medicinal virtues of wine under the title *Mon Docteur le Vin*, with fabulous illustrations by Raoul Dufy (1936).

Then there was a 1945 reprint of Sallengre's *L'Eloge de L'Yvresse* (Praise of Drunkenness), first published in 1714. We have one of the 50 copies which include two suites of the plates, one in black and white, the second in color. Of the original, we


have the second edition, published in La Haye, 1715.



And when it comes to restaurant wine lists, there was one to end them all, done in 1958 for the Relais Gastronomique in Paris in 200 copies, of which ours is number two. The elegant annual wine catalogs of the Paris wine merchant Nicolas have inspired imitations. Then there was the beautiful wine atlas published by Larimat in the 1940s, with quarto and folio-size volumes for each major French wine area: Bordeaux, Burgundy, Champagne, the Loire, Cognac. As for ampelographies, the monumental seven-volume folio-size work by Viala and Vermorel, with numerous color plates, has no equal.

I can't resist mentioning a book by Edouard Kressmann, a Bordeaux wine merchant, whose 1968 book *The Wonder of Wine* includes a few pages under the heading of "Wine and Music" in which he talks about the affinities between the two and even ventures coupling of specific wines with specific composers, such as the aristocrats of the Médoc with Mozart, St-Julien with Debussy, Wagner with Clos Vougeot, etc., but he acknowledges difficulty with Beethoven and Bach. Closer to home, Bach was honored in 1970 by the Morgan Library with a facsimile reprint of a letter in which Bach talks about a shipment of wine recently received.

The only really regrettable thing about our collection is that it no longer survives as a collection. When we went to Italy in 1978, a large portion of our belongings, including the book collection were sent to storage in New Jersey. Less than a year later we

learned that there had been a terrible fire at the warehouse and that all of our things, together with those of twelve other IBM families on overseas assignments, were probably completely destroyed. Because the books were so compact, and because they happened to be at the point where the water hoses were brought in, there was more water damage than fire damage. Through my friend in need, Elisabeth Woodburn, whom unfortunately I did not call right away, IBM learned about a space-age freeze-drying facility available in Philadelphia, and the books were immediately deep-frozen while they waited their turn in the dryer. But it was too late and many of the books had already mildewed. Being realists, we accept the fact that there is no way we could even attempt to rebuild the collection, so we think of it as an interesting experience which we share with others when we can. 

[Epilogue - Today, Eberhard Buehler intends to share more than his wine book collecting experiences. He has rescued as many of the books as he possibly could, and with the respect deserved of honored and departing old soldiers, he is now cataloguing the books and offering them for sale. - Editor]



One Book Collector's CONFESSION

"Sir, the fact that a book is in the public library brings no comfort. Books are the one element in which I am personally and nakedly acquisitive. If it weren't for the law I would steal them. If it weren't for my purse I would buy them." - HAROLD LASKI (1893-1950)



A Winter Hippocras

"Take about three quarts of the best White-Wine, a pound and a half of Sugar, and an ounce of Cinamon, two or three tops of Sweet Marjoram, and a little whole Pepper; let these run through a Filtering Bag with a grain of Musk; add the juice of a large Limon, and when it has taken a gentle heat over the Fire, and stood for the space of three or four days close covered, put it in Bottles, and keep it close stopt, as an Excellent and Generous Wine, as also a very Curious Cordial to refresh and enliven the Spirits. It easeth the Palpitations and Tremblings of the Heart, and removes the Causes of Panick Fears, Frights and Startings; it giveth Rest to weary Limbs, and heats the cold Stomach." - WILLIAM SALMON, *The Compleat English Physician*, 1693.

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Books Reviewed / Noted

Allen, H. Warner. (See v.7 #3 for listing of his works.)

-----, *Port and the Empire* [1925], 1997. v.7 #4.

Amerine, Maynard and Borg, Axel. *A Bibliography of Grapes, Wines...Published in the U.S. before 1901*, 1996. v.7 #2.

Asher, Gerald. *Vineyard Tales: Reflections on Wine*, 1996. v.7 #1.

Bellows, Charles. *Old Port Wine in New York* [1901], 1997. v.7 #3.

Blue, Anthony Dias. *America's Kitchen*. v.7 #3.

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California Dept. of Food/Agriculture. *Final Grape Crush Report, 1995 Crop*. v.7 #1.

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Fuller, Robert. *Religion and Wine: A Cultural History of Wine Drinking in the U.S.*, 1996. v.7 #1; v.7 #2.

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Oelgart, Isaac. *Thoughts and Observations ... on Bibliography*, 1997. v.7 #1.

Rixford, Emmet. *The Wine Press & the Cellar*, 1883. v.7 #1.

Saintsbury, George. *Notes on a Cellar-Book*. v.7 #4.

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-----, *Vintage-wise*, 1945. v.7 #1.

Skovenborg, Erik. *Vinexlibris*, 1991. v.7 #2.

Trager, James. *The Food Chronology*, 1995. v.7 #4.

Turner, William. *A Book of Wines*, 1941. v.7 #2.

Uden, Grant. *Understanding Book Collecting*, 1982. v.7 #2.

Wagner, Philip. *American Wines & How to Make Them*, 1933, 1956. v.7 #2.

-----, *Grapes into Wine*, 1976. v.7 #2.

-----, *Wine Grapes*, 1937. v.7 #2.

-----, *A Wine Growers Guide*, 1945, 1965. v.7 #2.

Weiss, Hans. *Gastronomia. Eine Bibliographie der Deutschsprachigen Gastronomie*, 1996. v.7 #2.



Articles WANTED for 1998 !!

The Newsletter asks Wayward Tendril members to consider submitting articles on the following suggested subjects. (The Editor has a file on many of these - contact her...)

Cocks & Féret - the authors, the editions of their "Bordeaux bible."

Wine Museums and their Literature/Publications (Martini, Christian Bros/Seagrams, Harvey's, Mouton-Rothschild, Cooper-Hewitt, Beaune Museum of Wine, Bratislava, etc.).

Fêtes de Vevay and the Programs.

Nicolas Wine Lists - the story, the issues, the artists. Ampelographies.

Wine Countries: A Selective Bibliography of Wine Literature, country by country. We have covered Madeira...we should begin now on the rest of the world! Choose a country and send a checklist...

Collecting Wine Ephemera: Stamps, Postcards, pre-20th century periodical illustrations, & such.

Book Auctions - Buying & Selling; important past auctions (Schraemli, Simon, Crahan, Lambert, Fritsch...).

Wine and Grape Book Illustrators.

Wine in Art.

Wine & early Medicine.

Writings on Wine in Antiquity.

Wine Libraries of the World (personal, private or public).

Wine Author series - continue our coverage of wine authors: select your author and tell us about him/her, with a checklist of works.

Crossword Puzzle: Wine Books, Authors, Quotes.

Wine Book reviews - new, old, rare...

Or, any other topic that comes to mind!



EMMET HAWKINS RIXFORD, 1905



KANAYE NAGASAWA

"THE WINE PRESS AND THE CELLAR."

A MANUAL FOR THE WINE-MAKER AND THE CELLAR-

MAN.

A Few Press Notices.

[PACIFIC RURAL PRESS.]

"Mr. Rixford has made a very careful study and comparison of all means and methods described in the many good French works on wine-making; and has prepared a book which is a model of concise statement, very comprehensive in its scope, and still so skillfully condensed that the book is compact and concentrated, which is the secret of success in a manual. Mr. Rixford's book will supply a lack which the recent extension of the grape interest has made very great and will do much service in the advancement of the industry in this State."

Letter to the author from E. J. Wickson, Esq., editor of the *Pacific Rural Press* and Secretary of the State Horticultural Society:

"CALIFORNIA STATE HORTICULTURAL SOCIETY,
Secretary's Office,
SAN FRANCISCO, September 25, 1883.

E. H. RIXFORD, Esq.—Dear Sir: I have been much interested in a careful perusal of your manual, "The Wine Press and the Cellar," and am pleased to announce that I find it exceedingly valuable as a source of information on practical wine-making. It seems to me a model of explicit statement and intelligent condensation. Certainly there is nothing in the English language which can be at all compared with it as a guide to the most correct and successful practice with the juice of the grape, from the vat to the bottle. The publication will be of invaluable benefit to the wine interest of the State.

Very truly yours,

E. J. WICKSON, Secretary.

[S. F. DAILY EVENING BULLETIN.]

"The most timely California book of the season . . . It is safe to say that no work adapted to California wine-making and wine-keeping, which has yet been published is at all approachable to the volume under consideration. The arrangement, classification, and indexing shows a wonderful amount of care. The indexing is so thorough and the classification so perfect, that the person desiring to consult its pages for any particular information desired, pertaining to the special subjects of which it treats, can readily refer to it."

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[San Francisco Merchant, Nov. 16, 1883]



1865



1884

THOMAS LAKE HARRIS

[Sonoma Democrat, 1891]