interesting and accessible to almost any audience, but that history is employed in service to literary criticism, which may lose some readers who are more interested in the argument than the evidence. For literary scholars working in food studies, however, *Global Appetites* demonstrates just how powerfully productive that lens can be when turned upon the canon of American Literature. Required reading like *O Pioneers!* yields new insights, and less obviously canonical genres such as cookbooks, documentaries, and nonfiction benefit from exposure to serious literary criticism. What counts as literature expands; what counts as food studies grows.

—Carrie Helms Tippen, Texas Christian University

***Wine and Culture: Vineyard to Glass***
**Edited by Rachel E. Black and Robert C. Ulin**
**New York: Bloomsbury, 2013**
**323 pp. Illustrations. $34.67 (paper)**

Rachel Black and Robert Ulin's edited collection on wine is a timely contribution to academic discourse on wine. The editors explain in their introduction that the paucity of anthropological writing on wine is a result of the discipline's historic focus on the Other, as well as on wine's status as an intoxicating substance (and thus not appropriate for serious study). This volume, with fifteen chapters organized into four thematic sections, aims to be—as the subtitle suggests—an investigation of wine from "vineyard to glass." Even more importantly, the volume moves studies of wine from France and Italy to other *loci* of production, acknowledging that however local it begins, wine is often a truly transnational product.

*Terroir* is a much-contested territory that the first section attempts to map. In both his essay (with Black) introducing the section as well as his own contribution, Ulin takes a step back from his earlier writing on the subject. Though he discusses how *terroir* allows asymmetric power relations—for example, between wealthy winemakers and cooperatives, or between those in the past who made wines with grapes vis-à-vis those who used other fruits—he comments on how *terroir* "emphasizes the link with identifiable regions . . . and their artisan traditions," which is "especially important in an era of late capitalism when commodities are generally nondistinct" (p.77).

The class inequalities and national tensions in not only wine production but wine consumption are the focus of the second section, "Relationships of Power and Construction of Place." Though one chapter discusses Spain and another Galicia, the other three deal with Bulgaria, Slovakia, and Poland. In the Slovak contribution, the author asserts that the EU regulations changed the Soviet-era wine landscape and "made fine wine consumption an ideal field in which to mix romanticism of the rural nation, class distinction, and market globalization" (p.99). A similar theme of the invention of tradition is to be found in the Polish contribution, which describes the recolonization of the formerly German lands in the immediate aftermath of World War II. Key to erasing the memory of the former German inhabitants was the creation of a yearly wine festival, the apotheosis of the Polishness of the region whose new inhabitants simply continued tending the vines left by the emigrants.

The last two sections—"Labor, Commodification, and the Politics of Wine" and "Technology of Nature"—are faithful to the volume's intention to think beyond the European viticultural areas that have been the subject of most studies. A chapter on Georgia underlines the importance of Soviet-era investment that has enabled the country's move toward quality wine production; another discusses the need for French enologists and their expertise in Lebanon's vineyards. The "help" provided to the industry is more than vaguely reminiscent of French political hegemony in the area. These last two sections, however, perhaps fall short of the book's promise to look at the whole process of making wine. Though the editors of the book make clear that the persistent fetishization of wine allows even critical authors to overlook the labor that is necessary for wine, there is no examination of the seasonal wage labor that is the *sine qua non* of the beverage.

While there is a fascinating discussion of the problems of what could constitute "natural wine" in two of the last section's chapters, the enologist remains largely in the shadows. It is true that some wines are not made with cultured yeasts and sulphites, but the vast majority are. The book's chapters play out in vineyards, in shops, in government offices, on the verandas of rich winemakers, but never in the laboratory of the enologist. This is arguably one of the most important parts of the whole process, where contrary to claims of *terroir*, the variations of the soil and the weather are evened out (erased?) in the name of consistency. Stainless steel vats and chemicals produced by firms are used, not techniques handed down by artisans. The cover of the book shows carefully manicured vines, hands aged by much labor, old baskets, and a dusty wine bottle, but no bank of temperature-controlling computers. A more comprehensive investigation would quote fewer owners who all seemingly have no interest in making money, and focus more on the field hands in their shacks and chemists in their laboratories, as well as discussing the global

hegemony of the French varietals and how this might undermine any pretension of *terroir*.

That said, the book that Black and Ulin have put together was not meant to be an exhaustive account of all aspects of wine, but rather a starting point for a serious—and more critical—look at a beverage whose taste and meaning seem so natural, and yet in reality are so carefully assembled.

—Zachary Nowak, The Umbra Institute (Perugia, Italy)

**_Food: A Culinary History from Antiquity to the Present_**
**Edited by Jean-Louis Flandrin and Massimo Montanari**
**New York: Columbia University Press, 2013 (1999)**
**624 pp. $24.95 (paper)**
(Originally *Histoire de l'alimentation*, 1996, Gius. Laterza & Figli, Rome, Bari/Librairie Arthème Fayard; 1999 translation into English by Clarissa Botsford, Arthur Goldhammer, Charles Lambert, Frances M. López-Morillas, and Sylvia Stevens, and English edition edited by Albert Sonnenfeld.)

A culinary history, my father pointed out when I mentioned this volume to him, is not exactly a history of food. Rather, it is a history of how we compose our meals. To approach food via the culinary, the goal announced by the title of Jean-Louis Flandrin and Massimo Montanari's work, is to attend primarily to the organizing patterns that govern our alimentary lives long after our food has been grown, harvested, and transformed into comestibles. These patterns come in all shapes and sizes—a brief sampler would include table manners, consumer tastes for new foods, changing access to imported foods, and that dense matrix of forces that travel under the heading "modernity," including urbanization, industrialization, and the transformations in family life and gender roles that the last few centuries have wrought in the Western hemisphere. To observe these patterns demands anthropological as well as historical attunements. Flandrin and Montanari's book—which first appeared in French in the mid-1990s, was subsequently translated into English for Columbia University Press, and is now out in a new paperback edition—tracks what Norbert Elias called the "civilizing process" throughout European history, from the beginnings of agriculture to the present, always emphasizing not food *per se* but the way we render it into something more than food. But this book contains much more than the development of manners, the story of how we came to eat with forks, the crystallization of national cuisines, and the transit of French cuisine around the globe under the guidance of such *diplomats* as Escoffier. What fascinates is the leakiness of the categories, for it is impossible to speak of the development of cuisine without also speaking of agriculture, dietetics, and the many ways of treating food as medicine. It is likewise intriguing to notice the variety of other subjects that this volume's authors are obliged to treat in passing, including colonialism, migration, demographic shifts, and gradual changes in birth rate and life expectancy. The history of food can be approached from many angles, but something so central to everyday life does not reward atomizing analysis.

Volume is the right word for this book. The 592-page artifact can be picked up and held comfortably if you have big, strong hands, but a book cradle helps. In fact *Food: A Culinary History* provides better service as a desktop reference than as a linear history we might read in order to understand the longitudinal development of "cuisine," considered as a kind of conceptual protagonist. Flandrin and Montanari's book stretches from prehistory to McDonald's, from the style of ancient Greek feasting to the growth of a taste for canned food in the nineteenth century (canned food was used for polar expeditions and sea voyages long before it caught on with householders). There are chapters on medieval Arab and Jewish foodways, on medieval Christian dietetics, on the birth of the restaurant in modern France, a wonderful description of the modern transition from dietetic to gastronomic thought about cuisine (this being one of Flandrin's many contributions) and even—most surprising given that food history and intellectual history seldom intersect—a chart illustrating the way medieval thinkers superimposed the Aristotelian "Great Chain of Being" (the cosmological idea that, from inanimate objects through plants to animals to men and angels, all parts of creation are linked in a meaningful sequence) on the set of all foods available to them. The result was a view of cuisine in which every food had a medical meaning keyed to its nature, and foods had corresponding relationships that could be charted based on their place in the grand scheme. It is details like this that make food history into valuable cultural history via cuisine, and it is for such details that we should turn to Flandrin, Montanari, and company.

Granting that this book is indispensable for anyone interested in European food history, there are two questions we should ask about it and other efforts to get a synoptic view of Europe's alimentary past. The first is whether or not a culinary approach reveals meaningful patterns that develop over a *longue durée* in European history, or whether all the individual developments covered in the book are so distinctive and divergent that it is foolish to seek grand narratives. The second is whether or not "culinary history" is European at root, and only applicable to non-European