

# THE FIRST WINE CANON

It's easy to write negatively about Bordeaux, so I will refrain from doing that. But when I put my mind to it, it's hard to find a subject that doesn't involve negative feelings. Bordeaux, for one, has become so "expensive", "arrogant", "posh", "greedy", "narrow-minded" and so on, that it's a challenge to be objective.

In fact, Bordeaux doesn't need a lot of attention and explanation, and nor does it care about it; throughout history Bordeaux has displayed outstanding survival skills, as Fiona Morrison MW writes, and has always taken well care of its own business, often to the frustration of many. Bordeaux has often displayed very short-term views of society's socio-economic, cultural, political and other developments, so in many ways it exemplifies the mercantile spirit. There's nothing wrong with that. If the market accepts today's incredibly high prices, so be it.

Champagne is always mentioned as the perfectly-oiled marketing machine, but in fact Bordeaux beats it hands down. The way in which the market is organised, the en primeur system – which wouldn't be accepted by the consumer for any other product; as for the way Bordeaux's blue-chip producers handle their public relations, it is more than ingenious.

I like to take a global view of Bordeaux's classified growths. Many factors explain why these wines have come to represent the world's first wine canon: Bordeaux's change in style from the 1982 vintage onwards, the dominant role played by Michel Rolland and Robert Parker, the current love affair with China, the en primeur circus, and so on.


Although irrelevant to quality and current prices, the 1855 classification or at least the top 20 is becoming a "learn-by-heart" list, like those school lists of the world's top writers, painters and sculptors. Will there be a day when children will be taught this new wine canon...? I contemplate this further along.

The articles in this issue aren't for or against Bordeaux. We have simply attempted to feature as many relevant issues as possible, which is TONG's philosophy. Consider this issue to be a SWOT analysis (strengths, weaknesses, opportunities, threats). It may not be complete, but it should stimulate you to think about what comes next.

For many reasons, I refuse to believe that Bordeaux will ever fall. On the contrary, Bordeaux's wine style not only was but still is a textbook example for many of the world's quality red wines. It is also a marketing pioneer, simply because the world is constantly looking at it through a magnifying-glass. Think about the current trend for hyper-modern pyramidal-conical concrete tanks at the top growths, for example.

If I produced screwcaps, I would do everything I could to convince a famous classified growth to use my products. It would trigger a revolution in the wine industry, and I'd love to see that happen.

*Filip Verheyden*  
Editor & publisher



# BORDEAUX IS A SURVIVOR

*By Fiona Morrison MW, Belgium*

**BORDEAUX IS OVERHEATING. ITS WINES ARE TOO ALCOHOLIC, TOO RIPE AND OVER-EXTRACTED. THE INFLUENTIAL AMERICAN WINE CRITIC ROBERT PARKER IS STILL GIVING THEM OVER 95+ RATINGS, BUT MANY IN THE TRADE ARE WONDERING WHETHER THESE WINES WILL CONTINUE TO AGE WELL AND COMMAND HIGH PRICES.**

SCOT FIONA MORRISON MW WAS BORN IN THE UNITED STATES AND RAISED IN BRITAIN. SHE STARTED HER WINE BUSINESS CAREER IN THE US, MOVING TO FRANCE IN 1992 WHERE SHE WORKED AS THE INTERNATIONAL PR SPOKESPERSON FOR THE BORDEAUX WINE COUNCIL (CIVB) UNTIL 1997. SHE IS MARRIED TO BELGIAN JACQUES THIENPONT, OWNER OF LE PIN IN POMEROL, AND TRAVELS BETWEEN BELGIUM AND BORDEAUX. MORRISON IS ALSO A WRITER WHO CONTRIBUTES TO WINE MAGAZINES WORLDWIDE.

It is far too early to speak of Bordeaux's demise. Over its long history, Bordeaux has weathered many a storm: phylloxera, oidium, mildew, world financial collapse, blending scandals, world wars, trichloroanisole (corky taint), frost, hail and drought. Yet few local observers would have imagined that Bordeaux could now suffer from too much sun and too little of the rain they railed against for so many years.

Modern Bordeaux was born with the glorious 1982 vintage – the first after a long series of mediocre years. It was the first harvest in more than a decade to have had lots of sunshine in the summer and growing season, leading to perfectly ripe grapes. Many were caught by surprise – they worried about the wine's forward flavours and ageing potential. For the first time, the University of Bordeaux's Wine Department studied

physiological ripeness in grapes rather than just sugar levels. Professor Yves Gloriès and his team examined the ripeness of the grapes' skins and pips to measure tannin level and their extractability. Although this method took a while to take off, growers no longer relied on refractometers to decide when their grapes were ready to pick. It is hard to imagine that only 10 years ago, the local wine syndicates were still issuing "bans de vendanges" that dictated when the harvest could begin.

Measuring phenolic ripeness is done in a wine laboratory – which only the top châteaux and négociants possessed. Growers not only had to use consultant oenologists – scientists like Emile Peynaud and Jacques Boissonot – for the crucial blending of their wine, but they now had to turn to the labs for help in selecting optimum picking

dates. Things were further complicated last year when new laws governing the granting of AOC status ("the label", as it is known in French) were transferred from the local wine syndicates to the INAO authorities (Institut National des Appellations d'Origine). These now demand a certificate of analysis from an oenology laboratory for each wine submitted. A host of new wine consultants made their appearance in Bordeaux, many recent graduates from the burgeoning oenology schools, who took a much more active role in advising wine growers.

Michel Rolland and his wife Dany started their laboratory in Libourne as far back as 1973 when one of their first clients was Château Troplong Mondot in Saint Emilion. Much has been written about Rolland and his overtly rich, fruit-driven style of wines, which coincidentally matched the style preferred by Robert Parker, who was raised on Coca-Cola and New World sun-filled wines. Together, these two men did more to influence Bordeaux wine style than all the other oenologists combined. Yet their influence is now being challenged. Are the extracted, rich, overtly ripe wines they prefer going to survive in the current climate?

For the first time, Rolland encouraged growers to walk through their vineyards, to examine differences in soil, look at the eco-system of flora and fauna that lived there and get to know their vines. In the early 1990s, wine consultant Stéphane Derenoncourt, a self-taught wine hippy with a passion for viticulture, began preaching the gospel of organic farming, going so far as to talk to growers on Bordeaux's Right Bank about the little-known science of biodynamics. In 1990, Derenoncourt began working alongside Maryse Barre and their success got Derenoncourt a job as the winemaker at Stefan Von Neipperg's Canon La Gaffelière (Barre was relieved of her winemaking duties when her organic viticulture was found to be no match for the sodden 1993 vintage.)

Another key practice widely introduced in the 1980s was yield reduction. Christian Moueix, who for many years oversaw the winemaking at Château Pétrus, started a green harvest as early as 1971. He believed that by cutting off unripe or badly formed bunches of Merlot in the summer before harvest, he could adjust the yields, and thus bring his remaining bunches to optimal ripeness. The uproar was such at the idea of discarding part of the harvest that, he claims apocryphally, he

harvested at night and carted off the discarded bunches in garbage bags. "Even the local priest joined in the general condemnation, claiming that I was destroying the Lord's bounty," he reminisces. Whatever the reactions, Bordeaux was for the first time looking at the quality of the fruit rather than the vine's maximum yield. By the turn of the 21st century, even local cooperatives were paying a premium for phenolic ripeness rather than sugar levels.

It is no coincidence that the first successes both for Rolland and Derenoncourt came on Bordeaux's Right Bank where estates are much smaller than in the Médoc on the left side of the Gironde estuary (on the Right Bank four hectares is an average property size, compared to 40 on the Left Bank). Hierarchy counts a lot less here. In the Médoc, wine duties are divided between the "Chef de culture" in the vineyard and the "Maître de chai" in the cellar, whereas in Saint Emilion, Pomerol and the outlying satellites of the Libournais, the same person usually works both the vines and the wines – and as often or not, that person is the owner.

When in the early 1990s Dutchman Kees van Leeuwen, who now teaches viticulture at Bordeaux's University E.N.I.T.A., published his doctoral thesis on soil types and water retention capabilities of Saint Emilion soils (see also TONG N° 2 - TERROIR), local producers began to understand the complex system of strata and substrata beneath the soil's surface. As new owners flushed with capital from the golden 1980s took over estates in the Médoc, they too felt the need to commission soil studies. By boring holes in different parcels of the vineyards, soil scientists could finally give an accurate reading of vineyard structure, soil types, minerals, water retention capabilities and general health. This was ultimately to lead to the notion of parcel selection which is so important today.

Armed with this information, producers reined back on synthetic treatments and found more natural solutions to vineyard imbalance. Sexual confusion (suspending pods of pheromones on the trellis wires) cut down the population of unwanted pests; growing cover crops such as rye, barley and clover between the vine rows provided natural fertilisers, further reduced yields and preserved surface water; natural mineral additions were used to correct soil imbalances; whitewash was used to plaster the vines against rot. Sustainable agriculture was increasingly promoted, rather than reliance on synthetic chemicals.

Fast forward to Bordeaux today and the vineyard work carried out in the latter half of the 1980s and in the 1990s has borne fruit. You rarely see copper sulphate (the famous Bordeaux mixture) in the vineyards anymore, as soil studies



# IT MAY BE TIME FOR A NEW CLASSI- FICATION

*By Benjamin Lewin MW, US*

a fourth and some thirds are found there as well. Most of these wines in fact fail to make the top 61 by a fairly wide margin. Several Cru Bourgeois would be ahead if the classification were extended, as it probably should be, to include (say) 80 wines.

## PRICE IS EVERYTHING

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How important is classification in the grand scheme of things in Bordeaux? Almost 500 châteaux are classified in the schemes in the Médoc, Graves, Saint Emilion and Sauternes. Where do they figure in the ultimate hierarchy on which they are all based: market price? Far from dominating the rankings, actually only half of the châteaux in the most expensive 250 in recent vintages are classified.

Unclassified châteaux fall into two groups. Just over a quarter of the top 250 are châteaux that either belong to appellations without classification (mostly Pomerol) or that have chosen not to participate in the classification of their appellation. The rest are in those two new categories that have dominated developments over the past 20 years: garage wines and second wines.

Within the top 250 châteaux, two groups offer a revealing contrast. Half the classified châteaux consist of the wines of the 1855 classification. Half the unclassified wines consist of châteaux (or second wines) that didn't exist 25 years ago, and that have bypassed classification. The ranking offers a compelling view of the ability of the new to coexist with the old.

No doubt the appellations that have established classification systems, and the châteaux that are classified, believe they gain support in the marketplace from those classifications. But neither in Bordeaux, where price is the basis, nor in Burgundy, where terroir is the determinant, does classification offer the consumer guidance as to whether the bottle is worth the price. So how useful is it?

Producers may gain more from classification than consumers. In Bordeaux, under-performing châteaux may be protected from falling prices by their position in the outdated classification. Nowhere is this clearer than in the case of Premier Grand Cru Classés, clearly known to the trade to perform far below their potential in the 1960s and 1970s, but nonetheless still then sustaining a price significantly above the second growths. In Burgundy, lesser wines sometimes ride on the coattails of reputation; witness the price boost obtained by wines from the poorer plots in Clos Vougeot because it was entirely classified as a Grand Cru.

But producers may also lose out, especially in

Bordeaux where exclusion from the classification may prevent them from reaching their true price level. The difference between the classification and the present price hierarchy clearly shows that the market can see past the classification in extensively reordering prices into third to fifth growths. But would some of the rising châteaux have risen higher if not held back by the green glass ceiling of those assigned positions above them? This is truer in the Médoc, and especially so at the prominent level of the first and second growths, than on the Right Bank. Even a free marketer must agree that price is not a wholly objective classification; prices can be distorted by history of past reputation and indeed by the effectiveness of current marketing.

There is no denying the effect of classification on prices. The endurance of the 1855 classification, and its emulation by other regions in Bordeaux, is a tribute to its effectiveness as a marketing ploy. But as they say in criminal cases: *cui bono* (who benefits)? There is no doubt that the classification is great for those included, especially at the top and at the bottom. Producers who have been excluded, or classified at a lower level than they now deserve, may feel less sanguine. Of course, the consumer is at the other end of the seesaw. Consumers have certainly overpaid in the past for châteaux that fail to perform up to the standard of their classification, but the counterweight is that there are also bargains to be had among the over-performers.

Classification is problematic for consumers. If the classification is totally current and does no more than ratify last year's price hierarchy, what purpose does it serve? To offer some guidance that goes beyond prices per se requires a delicate balance in reconciling past accomplishments with present performance. It may be a laudable aim to reflect a longer term view of underlying quality than any one year's prices can provide, but how far back should it go and what guidance does it offer?

Given that market pricing is transparent and sets its own hierarchy, isn't there a case that to be useful, classification should exclude pricing as a criterion? Take Burgundy for example. Relative prices for any single appellation give an immediate view of the relative ratings of each producer in the marketplace. Relative prices for wines of different appellations from the same producer give an immediate view of how the market rates each terroir. So here the classification system really does bring added value. What does it bring to compare classification based on prices from years past with today's market pricing - the historical view of change in relative rankings is interesting, but is it helpful in deciding what bottle to buy?

# THE SECRET IDENTITY OF WINE

WHY WE NEED ROBERT PARKER

*By Filip Verheyden, Belgium*

democratic breeze into the wine industry by uncoupling the evaluation of wines from the reputation of location and history.

Secondly, but fundamentally important, Parker has – most probably without realising it – discovered how to eliminate the sacred role of wine and capture its secret identity. He has done this via his 100-points scoring system. By using the absolute, strict science that is mathematics – where there’s no room for margin –, he has been tremendously successful. People feel safe with these figures because they feel they can trust them. And you don’t have to speak the same language. That is why Le Pin sells so well in Russia, for instance.

But scores alone aren’t the way to wine critic heaven. And, of course, most other critics use them too. The trump card that makes Parker the god of wine ratings is his well-defined “preferred” wine style, which is the third reason for his success. Any educated wine lover knows what a Parker wine stands for. Do you know, for instance, what a 95-GaultMillau wine means? I certainly don’t.

This well-known and well-defined “preferred” style, which is both much criticised and adored by many – the first especially in the old world – reinforces the scoring system and thus gives an additional sense of security. The higher the score, the more concentrated the wine and the more easily it can be identified. Parker’s scores do not take complexity – a concept that is highly indefinable – as starting point, but concentration and power. These characteristics are much easier to understand and the definition of quality is simple: concentration equals quality.

The fourth reason for Parker’s success has been his role as catalyst. The scientific revolution in winemaking began in the 1970s, and since then winemaking, especially red winemaking, has focussed on extraction and concentration. This is when Parker rose to prominence. It is not difficult to understand the origins of the new creed: in the 1960s and 1970s most Bordeaux wines were thin and made using unripe grapes. Since then, concentration has been the focus both in vineyard and winery.

I don’t think Parker has influenced the wine industry as much as his critics claim. The introduction of science and technology has increased general knowledge, and since wine styles, like many other lifestyle products, develop in cycles of action and reaction, it was logical that after a long period of thin and acidic wines, the stress would be on concentration.

Why am I telling you this? Because wine styles are

slowly starting to change again, and as a result, Parker may be about to loose a little of his influence on the consumer.

This does not apply to investors and the en primeur market of Bordeaux. Earlier I evoked a wine canon, and this is precisely what has happened with top-growth Bordeaux. Bordeaux has put itself out of the “normal” market, and people are starting to talk about the most expensive wines in the same way they talk about art - as a list of names you have to know. That’s what a “canon” means.

Bordeaux has come to mean a list of the most expensive wines, which makes me wonder if Parker still plays today the same role he did in the 1990s, when he was at the foundation of this development. Take Château Cos d’Estournel. Its owner, Jean-Guillaume Prats, refused to lower the price of his 2008 vintage and was adamant that he was going to put Cos back where it “really belonged”. Since then, the price of Cos d’Estournel has risen drastically, to some extent regardless of Parker’s notes.

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Another illustration of how top-growth Bordeaux has become the first wine canon is the interest of the Far East. The buying behaviour of Chinese, Japanese, Korean and other rich buyers in the Far East implies that they are not interested in quality but in lists. In marketing terms, Bordeaux has reacted intelligently to the rise of the East. Château Lafite, for example, has printed the Chinese sign for “luck” on the bottles of its 2008 vintage, as we have done on this issue’s front cover!

Bordeaux has become a world of its own, and the rest of the winemaking world is growing angry at its greed. There are other sociological reasons and I will go into them shortly, but winemakers worldwide are reacting against the super-concentrated Bordeaux style.

Attention has developed to less concentrated and less extracted wines made in a more fragrant style, with more finesse. This movement first made its appearance with white wines in the late 1980s and 1990s, with the introduction of cold-temperature fermentation to retain varietal fruitiness. This appealing new style was an immediate success, making wine not only fresher but also more recognisable and approachable for the consumer.

Since the 1970s, red wine-making has fo-

**“PARKER HAS DISCOVERED HOW TO ELIMINATE THE SACRED ROLE OF WINE AND CAPTURE ITS SECRET IDENTITY”**

# THE STUB- BORNNESS OF BOR- DEAUX

*By Chantal Smeets, France*

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actually employed, it quickly becomes clear why these people generally need a long vacation after the end of harvest and alcoholic fermentations. Evidently, this ratio of wineries to oenologists does not leave much space for interaction, let alone room for experimentation or renewal.

However, in spite of possible lack of initial education it is possible to learn from books, trade press, and specialized publications for a winemaker with dedication and will to learn. However, these publications are generally written in English, which entails another crucial problem currently encountered by the Entre-Deux-Mers region. One of the prejudices carried generally about the French by other peoples is that they refuse to speak any other language than their mother tongue. In this region however it is not a matter of refusal to speak English but simply a matter of not at all being capable of expressing oneself in it. It is therefore not at all an oddity to find a 30-year old, skilled winemaker not being able to communicate with an English-speaking tourist wanting to buy wines. This is of course not a disaster in its own, as not selling two cases will not result in bankruptcy, but it is exemplary for the situation. Where in many other regions (eno)tourism is starting to flourish, in Entre-Deux-Mers people still need to learn what “Vin” is called in English. This is heavily limiting them in direct sales as well as wine tourism efforts. This of course also limits producers heavily in going direct to buyers from non-French speaking countries, leaving them at the mercy of the *négociant*.



The language barriers associated with enotourism in the above are also applicable much more widely in marketing techniques and ways to attract attention to the wines of the region. The recent trend in Internet marketing through websites, social media like Twitter and Facebook as well as web shops have not yet penetrated into the region at all. After a short survey over the dinner table of 12 fellow winemakers I realised that 5 of them knew Facebook; one actually used it. Only one of my friends knew Twitter and only 4 wineries represented had an actual website. However, of these sites only one had an English language option (because I had translated it two years ago) and none had a web shop. It can


therefore safely be claimed that there is a lot of education to be done in this region both in terms of the Internet and its possibilities as well as the knowledge of the English language necessary in order to work with this promising medium.

Another factor which is partially to be attributed to the lack of English education is the fact that there is virtually no interest in looking at the New World for inspiration. However, in terms of marketing, market positioning and selling wine the Entre-Deux-Mers could definitely benefit from some New World inspiration! The only marketing campaign French Entre-Deux-Mers producers will have been subjected to with regard to wine sales has been made by French in French and aimed at the French. This of course retains the status quo because the competition of Bordeaux AC is not located in Bordeaux alone; it is every wine at a certain accessible price point in the world including Chile, South Africa and Spain. However, as long as producers cannot understand their competition, how are they supposed to create a campaign to challenge them?

Currently, there is a tendency to create more room for English language education in school, making it much more likely that the next generation of winemakers and winery owners will be able to communicate in English as well as have a better view of the world outside of France.

Another very important factor, possibly explanatory for many of the other problems the Entre-Deux-Mers region encounters, is of a financial nature. As already mentioned in the introduction, prices for Bordeaux AC wines are very low. A recent study conducted on the profitability of vine growing and production in the Entre-Deux-Mers region over the year 2009 showed that the complete cost of production for 900 litres, the so-called “tonneau” the Bordeaux trade works with, is 1,001 Euros to produce a bulk wine. The revenues from the Place de Bordeaux were however 993 Euros per 900 litres. It does not take a math genius to see that this is not a financially healthy figure as it clearly indicates that many producers are working at a loss. Apart from the low prices, their wines command that many of the actual hours of labour are not even included in the above cost estimate as a large amount of the work done by family members and friends in for example the weekends is not counted at all, let alone paid. The reason the wineries in the above example still exist is explained by the fact they also sell some wines in bottle under their own name to small private clients, larger and smaller

**“THERE IS VIRTUALLY NO INTEREST IN LOOKING AT THE NEW WORLD FOR INSPIRATION”**



DO THE  
CHINESE  
LOVE  
BORDEAUX?

*By Fongyee Walker and Edward Ragg, China*

If it is more accurate, therefore, to qualify in this way what the Chinese like, especially with respect to Bordeaux Grand Cru Classé in a youthful state, how might a positive approach to describing wine in Mandarin contrast with a so-called international vocabulary?

Here are two tasting notes of the same wine – 1999 Château Lynch-Bages – tasted on May 7, 2011 in a WSET class in Beijing. The first is a standardized WSET Diploma-style description and the second, a description translated from Mandarin Chinese but using the basic framework of the WSET Diploma tasting system with Chinese aromas and flavours substituting for international ones.

### 1999 CHÂTEAU LYNCH-BAGES: COMPARATIVE TASTING DESCRIPTIONS

#### POSSIBLE INTERNATIONAL DESCRIPTION:

medium-plus garnet with legs; the nose is clean, developing and medium-plus in intensity, with aromas of mellowed blackcurrant and red plum fruit, cedar, cigar-box, leather, clove and cinnamon spice, mellowed French oak and some vegetal notes and sous-bois (mushroom). The palate is dry, with medium-high acidity, medium alcohol, full-bodied with high grainy tannins, more mellowed blackcurrant and red plum fruit, clove, cinnamon and complex tertiary flavours. Length is long.

#### POSSIBLE MANDARIN CHINESE-INFLUENCED DESCRIPTION:

medium-plus garnet with legs; the nose is clean, developing and medium-plus in intensity, with aromas of mellowed mulberry and red cherry fruit, mellowed French oak, Chinese herbal medicine, fermented black tea, fermented tofu, dark soy sauce, dried Yunnan ham and dried mushrooms. The palate is dry, with medium-high acidity, medium alcohol, full-bodied with high grainy tannins, mellowed mulberry and flavours of dark soy, roast meats (kao rou) and complex tertiary flavours. Length is long.



#### *How to translate tasting notes into Chinese?*

By way of conclusion, a few words should be said about the massive area of translation itself and how this impacts on Bordeaux. In conveying one wine vocabulary from whatever language into Mandarin Chinese, the translator has a number of options:

- A/** transliterating the original language into something that sounds similar in Chinese (i.e. in standard Mandarin Chinese or a dialect, e.g. Cantonese), but will not have any semantic relationship with the original;
- B/** choosing a semantically loyal translation that is faithful to the meaning of the original – if the original has an inherent meaning – but sounds nothing like it in Chinese;
- C/** choosing strongly semantic Chinese characters that convey both the sound and the meaning of the original (again, if there is an original meaning);
- D/** choosing auspicious translations that have positive meanings in Chinese but have no overt relationship with the original.

An example of option **A/** would be the common translation for Cabernet Sauvignon which sounds similar to the original – kabennei shaweinong – but is not nearly as beautiful as the official and aforementioned chixiazhu (meaning “vermillion, roseate cloudy pearls”). An example of option **B/** is the Chinese translation for malolactic fermentation (pingguosuanrusuanfajiao) which literally means the fermentation of “apple acid” into milky, lactic “dairy acid”. An example of option **C/** would be the Chinese name we created for Château La Lagune,


which phonetically is close to “La Lagune” (langli-hu) but also signifies “a moonlit and beautiful lake”.

But with the difficulties inherent in translation, there is a danger, of course, that new wine drinkers will not know that they are reading synonyms and will interpret, for example, two different translations for Cabernet Sauvignon as two different grape varieties. Terms like “château” and “domaine” do have official translations in Mandarin, but are not standardized. Indeed, they are often translated differently by different wine import companies in the mainland. This can and does impact on Bordeaux, at least in terms of understanding. The myriad activities of the négociant are even harder to convey.

One final illustration – an example of option **D/** above – will suffice to show what a difference a name makes. Château Beychevelle – whose name is thought by some to indicate the “basse viole” or lowered sails of passing ships – has not been rendered faithfully in Mandarin and for good reason. It is not that lowered sails have any negative associations in China. Rather, the distinctive label of Beychevelle gave translators an opportunity. In the PRC the wine’s name is translated as longchuan (meaning “dragon boat”). Unsurprisingly, this has led to a receptive audience for and considerable sales of this particular wine!

So, in the last analysis, can we really say that the Chinese love Bordeaux? Maybe it’s puppy love or maybe its true love, but there are clearly many and diverse Chinese reactions to the wines of Bordeaux, many of which are still waiting to be described.

# THE TASTE OF BORDEAUX



HOW VITICULTURE AND WINEMAKING  
INFLUENCE THE APPEARANCE AND TASTE  
OF YOUNG TOP BORDEAUX

*By Filip Verheyden, Belgium*

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