

Bartales

Best of

N. 5 | JUNE 2016

SUPPLEMENT OF BARTALES



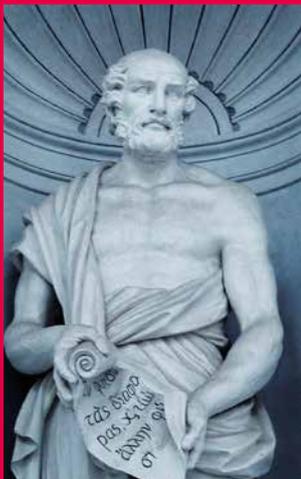
COCKTAIL STORY
BAILEY & VILLA AMERICA
LOST GENERATION



BAR STORY / RHUM & WHISKEY
PIONEER SPIRIT



LIQUID STORY
VERMOUTH
**TRADITIONAL,
WHITE AND
FROM PRATO**



CULT / OLD MASTERS
**THEOPHRASTUS'
TEACHINGS**



HOW TO MIX / FLAVOURING
SMOKED, PLEASE

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A symphony of 34 herbs.



Drink responsibly

*Just relax and enjoy the extraordinary symphony of flavour
in a glass of Alpestre, brought to you by an orchestra of 34 medicinal herbs,
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A small sip of this distilled spirit will delight both your heart and mind.*

alpestre.it

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THEORY AND PRACTICE

We owe everything, or nearly everything, to Theophrastus of Eresos. And in particular to his *Historia Plantarum*. Because the greatest botanist of antiquity (who was, first and foremost, a philosopher and a scientist) was the first to classify plants, dividing them into trees, fruttices, suffrutices and grasses. And that's not all.

He was the first great theorist of smells. While it's true that Plato and Aristotle, under whom he studied, had previously considered the subject, Tyrtamus (Theophrastus' given name) was the first to delve into the production techniques necessary to generate various fragrances. They say that we try everything with our nose first. And so we've decided to offer a recap of the great philosopher's teachings (*page 26*) for the benefit of informed bartenders. Because he teaches us that no smell can exist without taste, and no taste can exist without smell. And that it's fragrance that sweetens wines. An incredible legacy – not just in the world of perfumery, but also in spirit-making in general.

And in keeping with this theme, and the perfect balance between smell and flavour, we provide some skilful tips on drink-smoking. These come courtesy of Giovanni Ceccarelli (*page 32*), who explores one of the oldest food preservation and aromatisation techniques, currently in fashion in the drinks world. Smoking is particularly popular today for aromatisation purposes, as we now have many more effective preservation techniques. From peaty Whiskys and Mezcal to liquid smoke, ice and smoking guns, we bring you the expert's advice. Because it isn't as easy as you might think to achieve a pleasant smoky flavour – the perfect, unforgettable, smoked drink.

BarTales
Best of

N. 5 | GIUGNO 2016

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DRINK RESPONSIBLY

LOST GENERATION

The fabulous drinks of 1920s Paris

BY FABIO BACCHI

The mint should be placed in the shaker after having been massaged by hand, to help release its aromas. Then add the Gin and leave to rest for one to two minutes. Then add the grapefruit juice and shake vigorously, but not too much, so as not to over-dilute it. Serve very cold with a sprig of mint in each glass. You can use a cocktail glass or a wineglass.

This isn't the description of a drink by a bartender. This is a recipe for a Bailey cocktail, contained in a letter sent by Gerald Murphy to his friend Alexander Woolcott. Gerald and Sara Murphy were two well-off Americans, who grew tired of New York and moved to Paris in 1921. They became a regular part of the American community in the French capital, and became known for their hosting skills. They met great writers and poets, artists and illustrators, representative of the Bohemian set at the centre of the lives of those of a certain social class. Picasso, Hemingway, F. Scott Fitzgerald, Cole Porter, Dorothy Parker: not a single member of the "lost generation" passed up on the opportunity to attend the parties thrown by the couple at Villa America, their home in Cap d'Antibes on the Côte d'Azur.

Gerald was an aesthete who rebelled against rules, and institutions such as academies and boards of administration.



He avoided following his father into the world of business, and failed the Yale entrance exams 3 times. He did, however, become friends with a freshman, Cole Porter, with whom he went on to



THE MURPHYS
 TOP LEFT, GERALD AND SARA MURPHY. ABOVE GERALD MURPHY AND COLE PORTER. IN THE PHOTO BELOW, GERALD MURPHY AND PABLO PICASSO. ON THE OPPOSITE PAGE, A BEACH ON THE COTE D'AZUR. AND BELOW, F. SCOTT FITZGERALD WITH ERNEST HEMINGWAY.

collaborate on the Yale musical.

Clery Gerald Murphy was born in Boston in 1888 to a family of rich industrialists, and was universally regarded as one of the most famous dandies of his

time. He was renowned for his exaggerated nature, his ostentation, and the extravagance he and his wife Sara exuded “in the roaring 20s”. He is also credited with being a pioneer, if not the inventor,



"A superb guide to the world of the cocktail, and a handsome tribute to the bold society that produced it." — CHRISTOPHER HITCHENS

HOW'S YOUR
DRINK?
ERIC FELTEN

*Cocktails, Culture,
AND THE
Art of Drinking Well*

FROM THE AUTHOR OF THE ACCLAIMED COLUMN
IN THE WALL STREET JOURNAL
WINNER OF THE 2007 JAMES BEARD FOUNDATION AWARD

CREDITS

ABOVE, CARY GRANT AND KATHARINE HEPBURN IN "THE PHILADELPHIA STORY". RIGHT, THE BOOK "HOW'S YOUR DRINK". ON THE OPPOSITE PAGE, TWO PAINTINGS BY GERALD MURPHY AND A PHOTO OF HEMINGWAY WITH PAULINE PFEIFFER."

of Pop Art.

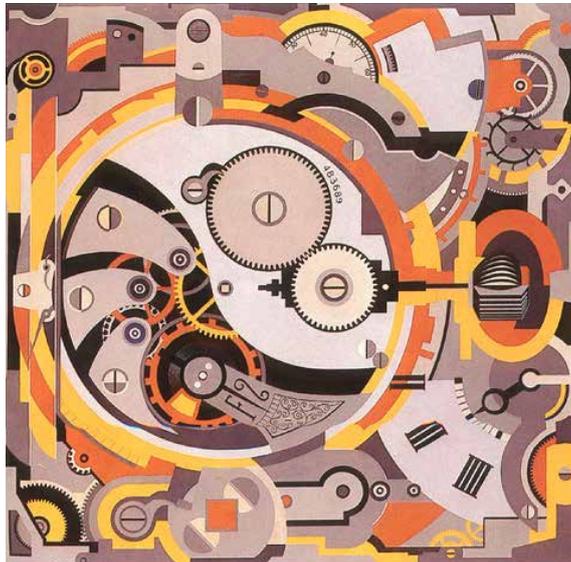
During the long summer season on the Côte d'Azur, the Murphys became seasoned hosts. Every day was a party for them. In 1923, the Murphys convinced the Hotel du Cap to stay open for the summer, to allow them to entertain friends, heralding a new era for the Côte d'Azur, which became the summer destination for international jet setters. They made picnics, parasols and beach parties trendy. Their legendary parties, the Flower Dinner Galas, a term borrowed from the world of transatlantic restaurants, always began with cocktails – of which Gerald was an enthusiast and a creator.

Two drinks invented by Gerald Murphy are of interest to bartending historians: the Bailey and Villa America. The artist often joined his guests on the terrace of Villa America, and succeeded in transforming the drinks ritual into a memorable moment. Philip Barry, the famous American dramatist, wrote that watching Gerald Murphy preparing drinks was like watching a clergyman celebrate mass.

Gerald was very demanding when it came to drinks, and didn't hesitate to

send them back, or empty them into a bucket, if they weren't perfectly prepared. An Oscar-winning film included a famous quote of his on the subject of cocktails. He said that the only thing that he would tolerate in a classic cocktail recipe was the charming freshness of a few flowers. This sentiment was adapted and included in a scene in *The Philadelphia Story*, based on the play of the same name by Philip Barry, when Cary Grant offers Katharine Hepburn a Stinger as a remedy for a headache.

The Bailey is a fresh, well-balanced drink, a sophisticated sour in which the sugar is optional, but not recommended by its creator, and closely resemble another classic drink from Prohibition-era Chicago: the Southside. This drink, which some also say originated in Club 21 in New York, and which is identical to the Bailey as described by Gerald Murphy, was popular among South-Chicago gangsters. Another drink native to the city was the Northside: Gin & Ginger Ale. The Southside may also have originated in the Hamptons, in Long Island, where the Murphys were originally from, and where they returned in later life. The



question that comes to mind is: what is the connection between a famous drink, favoured by gangsters, and Gerald? This remains a mystery, much researched by bartending historians.

Hemingway was a close friend of Gerald and Sara's. He drew inspiration from their life for much of his prose, and references to the Murphy couple can be found in "The Snows of Kilimanjaro" and "The Garden of Eden". Eric Felten, columnist for the Wall Street Journal and author of *How's Your Drink?* suggests that the Bailey, without sugar, and with the combination of lime and grapefruit, was the drink on which the author based his recipe for the Papa Doble. Hemingway adopted Gerald's habit of calling all young girls "daughter", and it seems that the term "Papa", with reference to the

writer, was coined by Gerald Murphy. According to the same source, the Bailey and another drink, the Gregorio's, were the cocktails that inspired Hemingway's love of Mojitos.

In 1926, Hemingway was in Madrid, where he was finishing a work before returning to France. The Murphys, the author's wife Hadley, and his son Bumby, organised a party for the evening of his return. It was at that party that Hemingway met Pauline Pfeiffer, the young American Vogue editor who would later become his second wife. That evening's party was apparently very memorable. Sara, Hadley and Pauline listened to the author's stories, making Scott Fitzgerald jealous, as he had little patience for the attention Hemingway cultivated or for Sara Murphy's fondness for him. Drunk on alcohol and jealousy, he began to fling ashtrays from the balcony, wrapping himself in a blanket and quietly moaning that Sara was important to him. He complained to Gerald that the party was boring and dull. All while Hemingway was embarking on a new affair with Pauline.

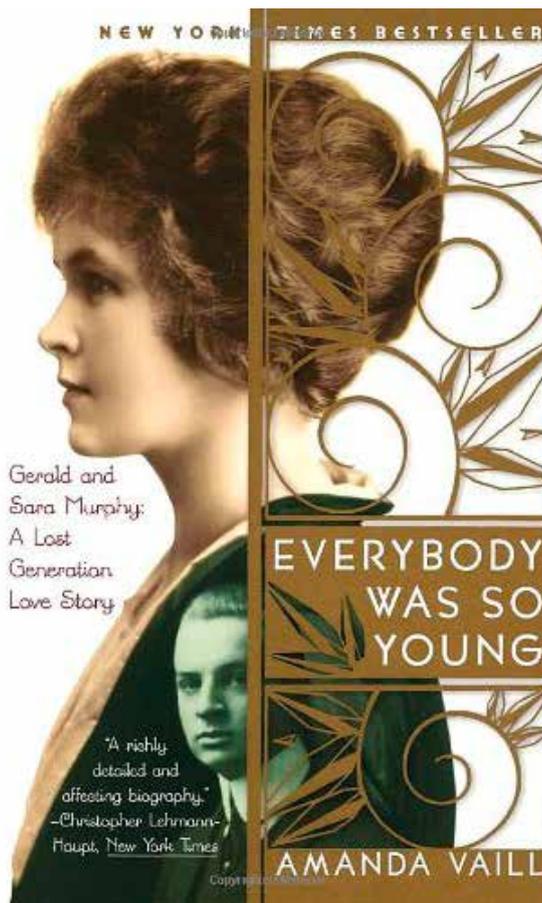
The Murphys' fabulous life provided Hemingway with inspiration for "The Snows of Kilimanjaro"



PLACES

ABOVE, VILLA AMERICA. RIGHT, THE COVER OF "EVERYBODY WAS SO YOUNG".

Again in 1926, Hemingway's son Bumby fell ill with whooping cough, and his parents decided to treat him in isolation. As such, they asked Scott Fitzgerald if they could move to his villa temporarily. Though isolated, the writer didn't want to neglect his friendship with Gerald Murphy, and so they came up with a plan to bring some relief to the situation, described by Hadley Hemingway. His friends travelled by car, and stopped for a drink and a chat with the author, staying beyond the fence that surrounded the veranda of the house.



Honorina Murphy, Gerald's daughter, provided the recipe for a Villa America, one of her father's favourite winter drinks. It's basically a Sidecar recipe, probably renamed by Gerald. The Sidecar, the origins of which are unknown, was popular at the time and first appeared in Harry Mc Elhone's *ABC of Mixing Cocktails* and Robert Verriere's *Cocktails: How to Mix Them*.

Gerald died on 17 October 1964 in East Hampton, two days after his friend Cole Porter. Sara died on 10 October 1975 in Arlington, Virginia. The experiences and carefree life of Gerald and Sara Murphy, and the circle known as the Lost Generation, the gossip, intrigue, successes and failures, are described in detail in Amanda Vaill's biography, *Everybody Was So Young*.

Fabio Bacchi

LA RICETTA

BAYLEY

INGREDIENTS

- 4,5 cl dry Gin
- 1.5 cl grapefruit juice
- 1.5 cl lime juice
- 1 tsp of sugar syrup
- 1 sprig of mint



METHOD

Shake with ice, double strain in cocktail glass.
Garnish with a sprig of fresh mint.



Black Cherry Reàl
 Infused with Chilean Black Cherries

Blueberry Reàl
 Infused with Goldtraube Blueberries

Peach Reàl
 Infused with Elegant, Summer & Rich Lady Peaches

Mango Reàl
 Infused with Alphonso Mangoes

Raspberry Reàl
 Infused with Willamette & Glen Clova Raspberries

Coco Reàl
 Premium Tropical Coconuts

Strawberry Reàl
 Infused with California Strawberries

Pumpkin Reàl
 Infused with Freestone Pumpkins & Spice

Agave Reàl
 100% organic Blue Agave Nectar

Ginger Reàl
 Infused with Laitvu Ginger

Passion Reàl
 Infused with Asian Purple Passion Fruit



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PIONEER SPIRIT

The spirits that made the United States of America

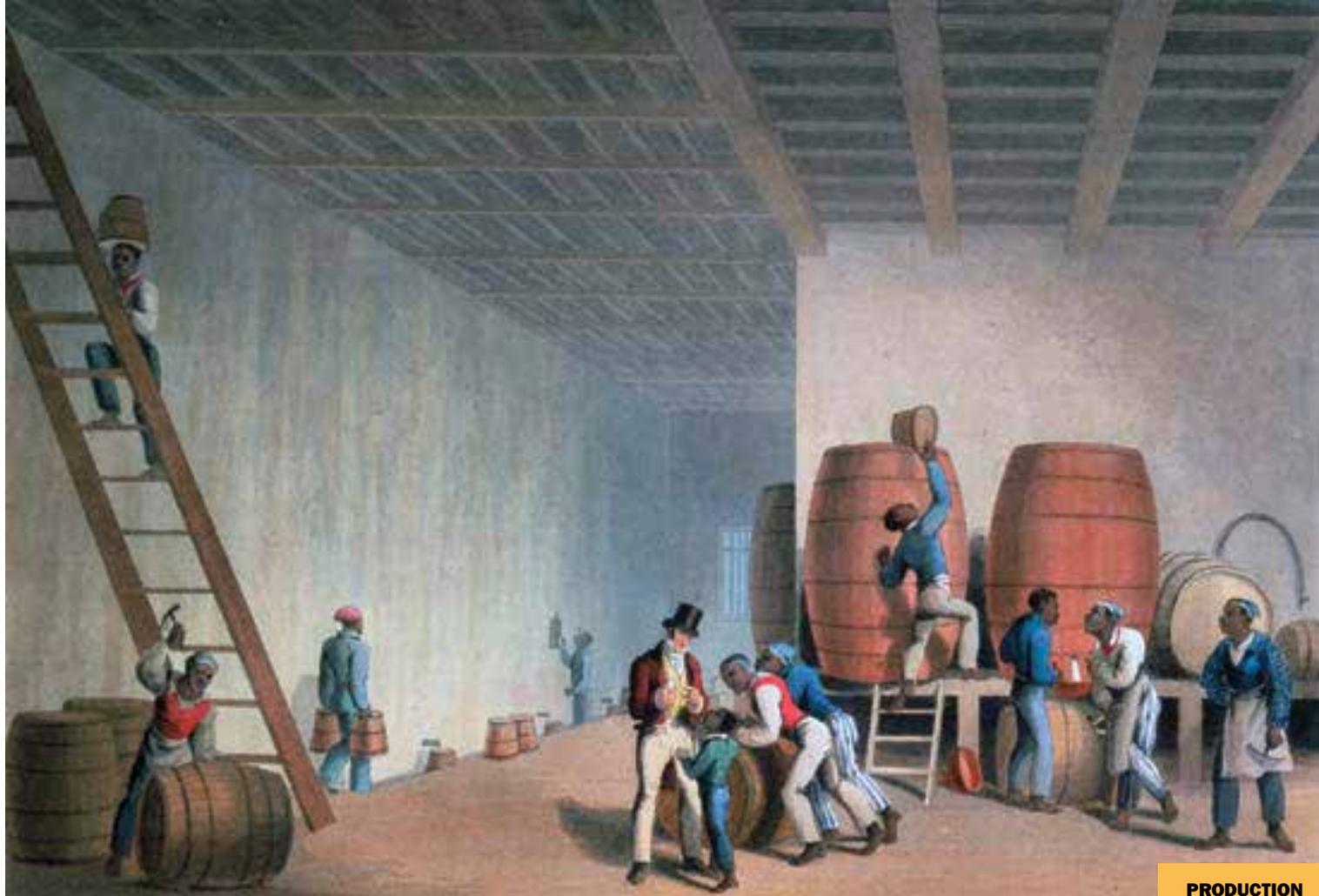
BY MAX NAGEL



England had already begun to plan its colonisation of North America in 1600. They hoped that colonies with a climate similar to the Mediterranean would satisfy all the needs of the motherland, allowing them to no lon-

ger rely on supplies from the European continent. The reality was different, and the settlers met with many difficulties in the hostile, wild and unexplored environment.

The first settlers arrived in 1607, and



PRODUCTION
PERIOD
SCENES OF
RUM
PRODUCTION
USING FRENCH
MOLASSES.

settled in what is now known as Virginia. The first additional resources arrived the following winter, including a shipment of beer, most of which, however, was consumed by the crew on the journey. The local water was excellent, but it was difficult to grow grain suitable for brewing beer. Grapevines proved equally difficult, meaning that imported beer was the first alcoholic beverage available to the settlers.

The situation changed in the 18th century, when Rum became available locally. Rum was cheaper than other spirits because it was made using molasses produced in the Caribbean, and as such there was no need to cross the Atlantic to obtain it. It was a very strong, unrefined product, and its low cost meant that it became the preferred product of the North American settlers. Some New England merchants began to import molasses to produce Rum, and soon it became the

most lucrative product. Sadly, thanks to its high commercial value, Rum also became used as currency to pay human traffickers, who would capture people along the African coasts and bring them to the new land to be sold as slaves.

The Newport distillers' product had a much higher alcohol content, and was designed to be used exclusively as currency. But the molasses trade did not suit the English in the British Caribbean, as producers preferred to purchase molasses from French-controlled islands, as it was cheaper and considered to be of higher quality. The English government intervened with a form of protectionism, issuing a law in 1733 known as the *Molassa Act*, which placed a very high tax on molasses purchased from the French. The Rum trade represented 80% of all exports from the colonies, and the producers decided to completely ignore the law, continuing to use French molasses



An Act of Parliament,

Passed in the Sixth Year of the Reign of His Majesty King GEORGE the Second. 1733.

CHAP. IV.

An Act for the better securing and encouraging the Trade of His Majesty's Sugar Colonies in AMERICA.



HEREAS the Welfare and Prosperity of Your Majesty's Sugar Colonies in America are of the greatest Consequence and Importance to the Trade, Navigation, and Strength of this Kingdom; And whereas the Planters of the said Sugar Colonies have of late Years fallen under such great Discouragements, that they are unable to improve or carry on the Sugar Trade upon an equal Footing with the Foreign Sugar Colonies, without some Advantage and Relief be given to them from Great-Britain; for Remedy whereof, and for the Good and Welfare of Your Majesty's Subjects, we Your Majesty's most dutiful and loyal Subjects, the Commons of Great-Britain assembled in Parliament, have given and granted unto Your Majesty the several and respective Rates and Duties herein after mentioned, and in such Manner and Form, as is herein after expressed; and do most humbly beseech Your Majesty that it may be enacted, and be it enacted by the King's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by Authority of the same, That from and after the Twenty-fifth Day of December, One thousand seven hundred and thirty three, there shall be raised, levied, collected, and paid, unto and for the Use of His Majesty, His Heirs, and Successors, upon all Rum or Spirits of the Produce or Manufacture of any of the Colonies or Plantations in America, not in the Possession or under the Dominion of His Majesty, His Heirs, and Successors, which, at any Time or Times within or during the Continuance of this Act, shall be imported or brought into any of the Colonies or Plantations in America, which now are, or hereafter may be, in the Possession or under the Dominion of His Majesty, His Heirs, or Successors, the Sum of Nine pence, Money of Great Britain, to be paid according to the Proportion and Value of Five shillings and Six pence the Ounce in Silver, for every

Preamble.

After 29 Dec. 1733. 5 l. per Gallon to be paid for Rum and Spirits made in the American Plantations not belonging to His Majesty, on Importation into the British Plantations.

Georgii III. Regis.

C A P. XV.

An Act for granting certain Duties in the British Colonies and Plantations in America; for continuing, amending, and making perpetual, an Act passed in the Sixth Year of the Reign of His late Majesty King George the Second, (intituled, *An Act for the better securing and encouraging the Trade of His Majesty's Sugar Colonies in America*); for applying the Produce of such Duties, and of the Duties to arise by virtue of the said Act, towards defraying the Expences of defending, protecting, and securing, the said Colonies and Plantations; for explaining an Act made in the Twenty fifth Year of the Reign of King Charles the Second, (intituled, *An Act for the Encouragement of the Greenland and Eastland Trades, and for the better securing the Plantation Trade*); and for altering and disallowing several Drawbacks on Exports from this Kingdom, and more effectually preventing the clandestine Conveyance of Goods to and from the said Colonies and Plantations, and improving and securing the Trade between the same and Great Britain.

8

333 =

MDCCXXXIII

DOCUMENTS
THE "MOLASSA ACT" AND THE "SUGAR ACT", WHICH SOUGHT TO REGULATE RUM PRODUCTION.

and often bribing enforcement authorities in England.

There were 8 distilleries in Boston in 1738, and 63 in 1750. The consumption of Rum became a typical part of colonial life. In 1758, George Washington was campaigning in a Virginia town. His staff arranged for 28 gallons of Rum, 50 gallons of Rum Punch, 34 gallons of wine, 46 gallons of beer and 2 gallons of cider to be delivered, to celebrate with 398 voters!

The Sugar Act was introduced in 1764, at the end of the war against the French. This Act imposed a tax that was 6 pence per gallon higher than that introduced by the Molassa Act. The new tax was designed to refill the coffers of the English government, that had won the war at great cost to the public debt. Extraordinarily, the Rum producers had managed to continue to traffic molasses from French traders during the war, and the English govern-

ment authorised the Royal Navy stationed in American waters to use force to collect the tax. The Rum producers rebelled, calling for a boycott of all goods shipped from England, and stating that taxes could not be imposed by a distant government in which the colonial settlers were not represented. It was this campaign that made the slogan "no taxation without representation" famous, and gave rise to the "Sons of Liberty", the first movement that called for independence.

Other taxes were added, until the famous tea tax was introduced in 1773, leading to the well-known Boston Tea Party, which triggered a popular revolt and culminated in the War of Independence in 1775. On the eve of the hostilities, Paul Revere made his famous journey from Boston to Lexington, to warn John Hancock and Samuel Adams of the imminent arrival of the English troops. He stopped



along the way at a tavern in Medford, owned by Isaac Hall, captain of the local militia, for a refreshing Hot Rum Toddy (Rum, water and sugar). The drink was heated by placing a hot poker in it.

During the War of Independence, Rum was the comfort drink of choice of the American soldiers. A number of years after victory was achieved in 1781, John Adams, one of the country's founding fathers, wrote in a letter to a friend that "I don't know why we ought to be ashamed

to say that molasses was one of the essential elements in American Independence, many great events begin with such small motivations".

In 1700, Rum was the drink of choice of the American settlers and their revolution but, for many inhabitants of the new nation, it was quickly replaced by another

HISTORY
 TOP, THE MAYFLOW SETS SAIL, CARRYING THE FIRST SETTLERS TO AMERICA. ABOVE, REVOLUTION AGAINST PAYING TAXES AND, LEFT, PAUL REVERE ON HIS JOURNEY.



PROTAGONISTS
 ABOVE, A POSTER FROM THE PERIOD. LEFT TO RIGHT: ALEXANDER HAMILTON; DAVID BRADFORD; GEORGE WASHINGTON; JOHN ADAMS.

spirit. When the colonies began to travel West from the Eastern coasts, they replaced Rum with Whiskey, which they were able to produce thanks, in part, to the experience of the large Scottish cohort.

Grains such as wheat, barley, rye and oats were difficult to grow near the coast, but the conditions further inland were perfect. Rum, on the other hand, was a maritime product of the coastal cities, as molasses was imported by sea. It would have been very expensive to move the production of Rum inland, whereas Whiskey could be produced anywhere, without being subject to the taxes imposed on imported products. In 1791, there were more than 5,000 distilleries in Pennsylvania alone: one for every six inhabitants.

The production and consumption of Whiskey began to negatively impact upon the proceeds of Rum. In some rural areas, Whiskey was also used as currency in trading popular goods such as salt, sugar, iron and munitions. Whiskey was used

to celebrate rituals and popular customs, and even the clergy were recompensed with the new spirit.

When Alexander Hamilton, the then Secretary of the Treasury of the new state, decided to begin to tax Whiskey production to repay the debts incurred by the settlers during the war of independence against England, the first real protests broke out on the Western front. The government's move was also designed to limit the population's consumption of alcohol. The law was approved on 1 March 1791, and came into force on 1 July of the same year. Whiskey producers were to pay a tax that increased with the alcohol content of the spirit, but which was set at a minimum rate of 7 cents per gallon. This tax gave rise to particular discontent, because taxation was applied to production rather than sale, thus also negatively impacting those who only produced Whiskey for personal use. Most settlers had left Europe to escape a poor standard of living

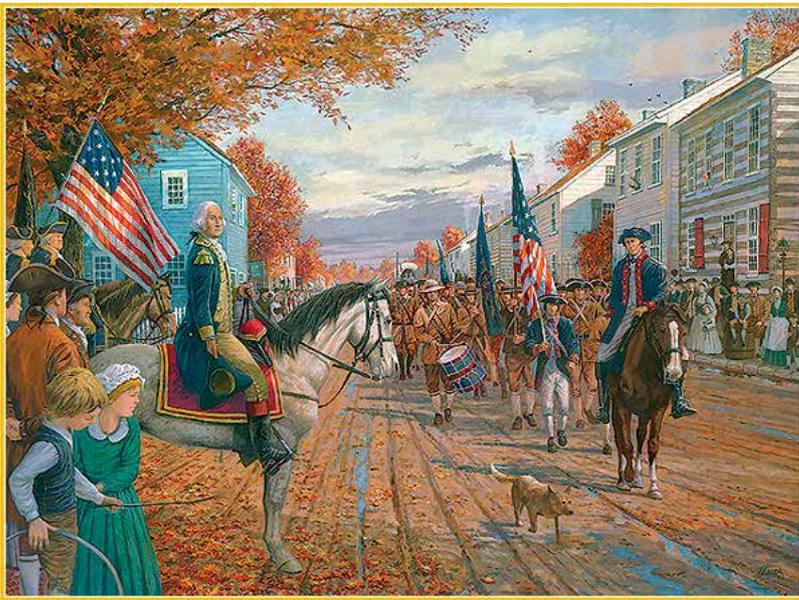


caused by taxes of all kinds, often collected cruelly by unscrupulous collectors, and they quickly began to view the new government as no better than the English government that they had just defeated in the war of independence.

This situation also began to shed light on the power relations between individual states and the federal government, because certain states felt that federal law should take priority over that of the individual state, while others believed the opposite. Georgia Congressman James Jackson spoke up in the chamber of representatives, to say that the new law unscrupulously taxed the only luxury good that most of the population was in a position to enjoy. Many farmers refused to pay the tax, collectors were assaulted and bills publicly destroyed. Opposition was extremely strong in the Western states, where the producers organised protests and armed resistance, which also affected those who had agreed to pay the tax.

In order to restore calm, the Congress reduced the tax in 1792 and 1794, but an ambitious farmer named David Bradford gathered together an unofficial group consisting of approximately 6,000 members, who immediately became known as the “whiskey boys”. Bradford gathered his followers together at Braddock’s Field, near Pittsburgh, where he was elected general of what had become a full-scale unofficial army. The rebels called for secession and the establishment of a new state. Convinced by secretary Hamilton, President George Washington dispatched an army of 13,000 men, made up of the loyal troops of Pennsylvania, New Jersey, Virginia and Maryland, which quickly de-

*The tax was
opposed,
the farmers
rebelled, and
the producers
organised an
armed resistance*



REBELS

TOP, WASHINGTON AT THE PARADE CELEBRATING THE VICTORY OVER THE WHISKEY REBELS (RIGHT). ABOVE, THE MOUNT VERNON DISTILLERY.

feated the rebels, almost entirely without gunfire, as most of them dispersed. The loyal troops requested to be rewarded with an amount of whiskey of greater value than they would have received in pay. Twenty rebels were captured and paraded through the streets of Philadelphia, where they were imprisoned. The entire campaign against the “whiskey boys” cost 1.5 million dollars, a third of the total amount collected up to that point through the new tax.

The “Whiskey Rebellion” was the first example of organised protest against the American government since the Declaration of Independence, but it was also the first opportunity for the government to show that federal law could not be ignored. The failure of the rebellion had an-

other consequence, too: the migration of many rebel settlers of Scottish and Irish origin to the new state of Kentucky. Here, they began to produce rye and corn whiskey in Bourbon county, from which the new Whiskey got its name. Corn, a local grain, gave the spirit a unique flavour.

Towards the end of his life, George Washington also built a distillery. The idea came from his farmer, a Scottish man who managed the President’s Mount Vernon farm. Two plants were launched in 1797, which had increased to five by the time of the President’s death in 1799. 11,000 gallons of rye Whiskey were produced that year, generating a profit of 7,500 dollars. George Washington’s ventures into Whiskey production were in contrast with the attitude of another of America’s founding fathers, Thomas Jefferson, who denounced the “poison of Whiskey”, and encouraged wine production instead, claiming that it was the only remedy to the “scourge of Whiskey”. Due to the high production costs involved in researching and achieving a high quality product, it would be 200 years before American wine made a name for itself.

Rum and Whiskey can be regarded as the spirits that contributed to the foundation of the United States of America.

Max Nagel



PALLINI
- ITALIA -

TRADITIONAL, WHITE AND FROM PRATO

Possibly the first Italian Vermouth To be understood and protected

BY FABIO BACCHI AND LUCA DI FRANCA

In the height of the 1700s, France dictated a certain way of living. The French lifestyle, which was sumptuously sophisticated, was imitated by the wealthiest social classes, the ideas pertaining to the Enlightenment movement were cropping up throughout Europe and the Grand Duchy of Tuscany was no exception to this at the time.

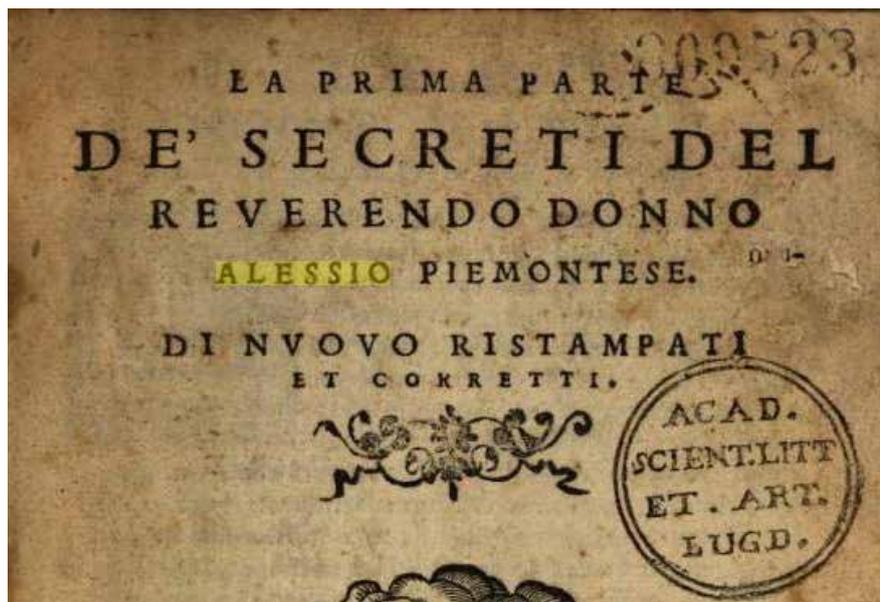
It was common practice for wealthy families to offer guests “sciampagna”, obtained from well-ripened, white grapes from the area of Prato, home-made ratafià and rosolio produced according to jealously guarded secret recipes. But Vermouth was the drink that was more enjoyed by guests.

In central Italy, it was mostly produced in and around Prato. It was prepared just like any other product that is tied to its territory, by the housewives and farmers, using fully-ripened white grapes together with herbs collected from the meadows. Testimony of this are certain recipes found in the archives dating back to the 1700s belonging to the rich and noble Buonamici

family from Prato, who counts among its in-laws such personages as Galileo Galilei.

There are different versions of the story regarding the origin of the name Vermouth, but most likely the first Italian to define it as a type of wine, in an Italian book, was Cosimo Villafranchi in *Oenologia Toscana o sia Memoria sopra i vini (Tuscan Oenology or Memoirs of Wine)*, printed in Florence in 1773 and that received a prize from the Academy of Georgofili. In the “Zibaldone”, an ancient collection of notes and recipes from the 1700s written by AM Giudotti, there was a “Recipe for making the perfect Vermut”, which outlined the process with exact quantities of the herbs and spices to be used, including the dried peels of quince peaches, which was not found in other recipes.

Within the mix of herbs and spices that varied from family to family, even if only slightly, the main ingredient was wormwood (*Artemisia absintium*), orange peels, and almost always, inula and gentian. The most commonly used spices were cinnamon, nutmeg and coriander. In a certain



La Città di Prato nel Gran Ducato di Toscana.

type of Tuscan Vermouth produced today, there are also iris rhizomes (*Ireos florentina*).

According to some, the birth of this Hippocratic wine is thanks to the volume entitled *Secrets du seigneur Alexis Piemontois* (*The secrets of Mr Alexis from Piedmont*), published in Lyon between the end of the 1700s and the start of the 1800s. In this text, the herbalist from Piedmont provided a recipe for wine that was hugely successful and that as a result was named “Wermut Wein”, possibly at the Bavarian Court. In truth, a volume entitled *Secreti del reverendo donno Alessio Piemontese*

(*The secrets of Reverend Alexis from Piedmont*) was published for the first time in Venice in 1555. Following that edition, others were published in Latin and other European languages. In 1559, the volume came out in Rome by publisher Vincenzo Luchino, with the addition of a seventh book. The author was anonymous, but is now regarded as Girolamo Ruscelli, an eclectic scholar who lived from 1500 until 1566. It would seem that there are only two copies left of this book: one at the Biblioteca Roncioniana in Prato, and the other in Rome at the Experimental Medicine and Pathology Department library

UMBERTO MANNUCCI

Bisenzio tradizioni e cucina



Prefazione di

BEPPE BIGAZZI



under the History of Medicine section. In the Italian editions there is no mention of Wermut Wein.

The Vermut recipes by Stefano Buonamici, a nobleman from Prato, deserve special mention. Benedetto Carpano defined the current concept of Vermouth in Turin in 1786, but the recipes of the noble family of Prato precede them by at least 50 years. This is not enough to prove the Tuscan origins of Vermouth, but it confirms that it existed before the current name was used. The importance of this wine for the Buonamici family is shown in many recipes. In the *Recipe for making wine called Vermut*, using selected white grapes, we read about an infusion made with pontic wormwood, gentian roots, elecampane and

dried Portuguese orange peels. In another Vermouth recipe belonging to the noble from Prato, we read of a mixture of herbs and spices infused in the wine, including: roman and pontic wormwood, coriander, nutmeg, cinnamon, gentian, elecampane, “strong” orange peel and orange peel from Portugal. In another recipe he describes how the Vermouth is produced using a “barrel of virgin grape must, neither boiled nor sieved”, into which were infused common herbs that one could grow in the garden at home: blessed thistle, wild thyme, the roots of garden angelica (the common name of angelica archangelica), marjoram, thyme, rosemary, elderflower, roman wormwood, hepatica nobilis (called such due to its healing properties for the liver), common centaury and other herbs that were not identified; all of which was flavoured by the peel of Portuguese oranges and “strong” oranges.

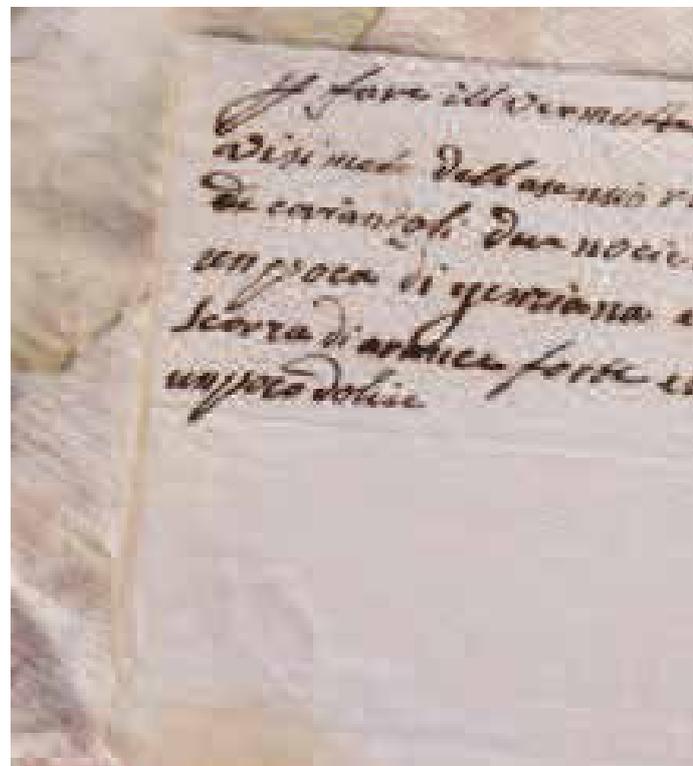
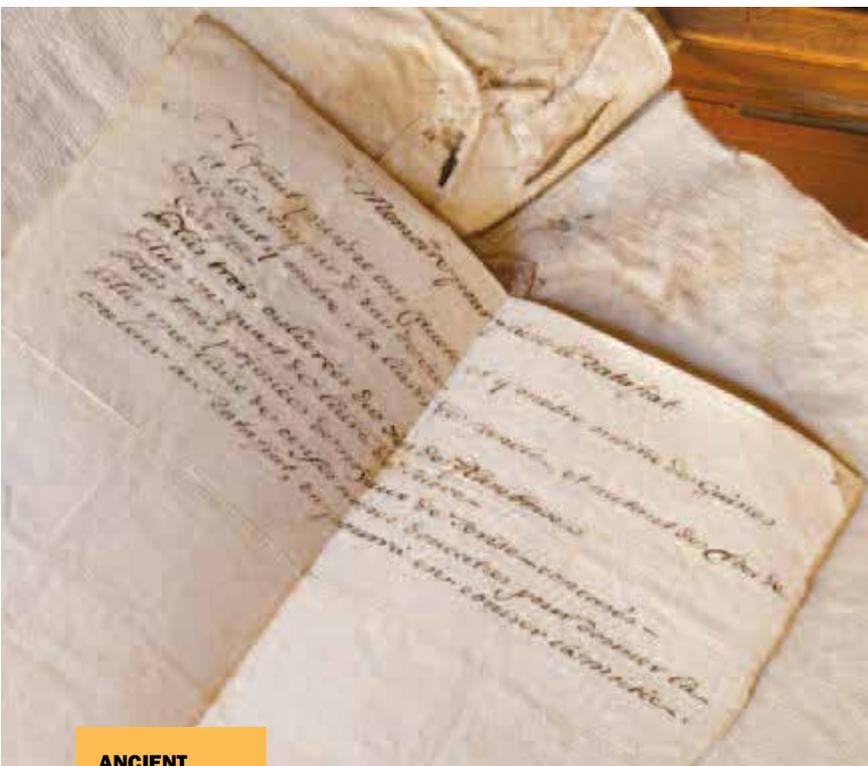
It is no coincidence that the production of Vermouth in Tuscany developed in Prato itself, a commercial hub of a variety of goods. In Prato during the 1700s, there were many apothecaries; that of the Frassinelli family, Giuseppe Maria Pittei, the Mascagni pharmacy, all who would provide herbs, infusions and recipes for every type of treatment, the nuns of S. Niccolò, who thanks to their own apothecary would produce their own Vermouth. There was no shortage of raw materials. The Ancient Guasti-Romei Pharmacy and the Chemical Laboratory Pharmacy of Doctor Giovanni Guasti would produce and sell Vermouth made with nux vomica, recommended as a tonic for lack of appetite and stomach illnesses.

And again, in the “Zibaldone” by AM Giudotti from 1700 there is a *Recipe for making the perfect Vermut* where the



process is explained, including the exact quantities of herbs and spices. The recipe is published in the book called *Bisenzio tradizioni e cucina (Traditions and cuisine of Bisenzio)* by Umberto Mannucci, written in 2000 on pages 201-203. “1 ½ ounces of elecampane, 1 ounce gentian, 1 ounce galangal, 1 ounce zedoary, ½ ounce sweet cinnamon, ½ ounce calamus, ½ ounce carnations, 2 drams of fine mace, a little bit of centaury, 1 ounce pontic wormwood, 1 ½ ounces roman wormwood, 6-8 coriander seeds, 1 ounce nutmeg, a little citron

peel, a little sweet orange peel, a little strong orange peel, a little dried peel of quince peach. Using grape must that has been separated from the grape skins or any graininess, place it in a barrel with all the above mentioned herbs, ensuring they have been carefully weighed and that the vase is not full because when boiling it may boil over or the vase could burst. When the wine has incorporated all the herbs, you can pour it out, straining it and store it in flasks, or wherever is most suitable based on the quantity produced. The



ANCIENT RECIPES

ABOVE, THE RECIPE FOR RATAFIA. TO THE RIGHT, THAT FOR VERMOUTH. (COURTESY OF ASPO, BUONAMICI AND THE PRATO FOUNDATION).

above mentioned herbs are enough for one barrel of must or wine and so will give it the right proportions. If you already have prepared white wine, proceed in the same manner, ensuring that the vase remains sealed or it will evaporate.”

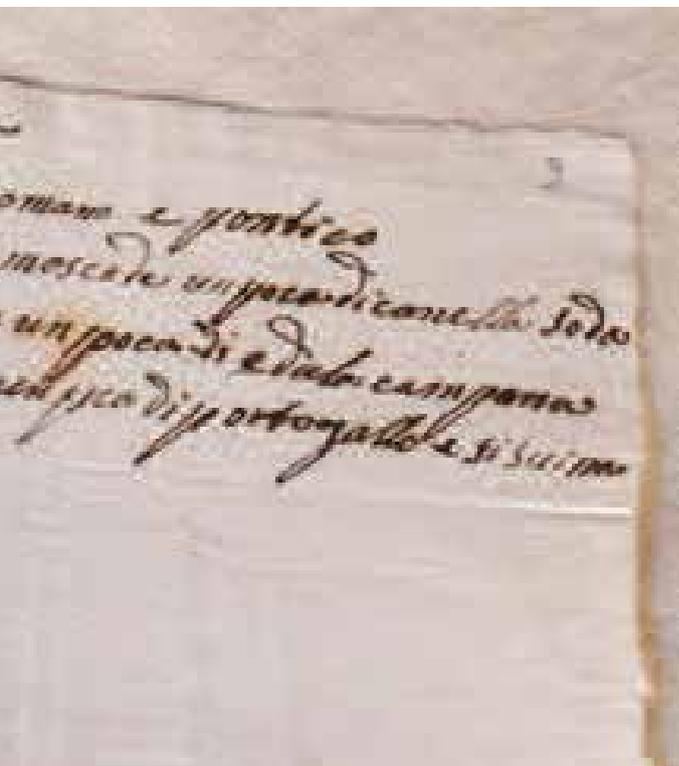
In 1800 the Vermouth from Prato, product of the farming and merchant tradition of the region, enjoyed periods of splendour when Florence became the capital of the Kingdom. The literature of the time spoke fondly of this flavoured wine that was always to be found in all homes and at any event of the time. Unfortunately though, and perhaps due to individual commercialism, a commercial system was never created that would protect this Vermouth and make it known far and wide. From after World War II until today, the people of Prato have focused all their resources on other sectors, completely neglecting the rest.

Nowadays there is only one Vermouth product in Prato and this means that it is impossible to create an IGP (Protected Geographical Information) or DOP (Protected Designation of Origin) to protect this product that is as old as it is of truly excellent quality. White Vermouth still goes

back to a farming tradition. The ingredients are the same as those found in the Giudotti’s “Zibaldone”, with the dried peel of quince peaches, which is not found in other recipes, but without the zedoary and the fine mace. Certain experiments have been done with Red Vermouth and Rose’ containing sage.

The first recipe of the white Vermouth of Prato dates back to 1750 and currently the only factory that produces this vermouth according to tradition is the Nunquam gastronomic factory in Carmignano, between Prato and Florence. It has been run since 1999 by Fabio Goti and Cristina Pagliai, who personally supervise the entire production process, starting from the selection and collection of the herbs and medicinal plants that are gathered on the hills of Montalbano. The principal ingredient is the wormwood, pontic and roman, without which the product cannot be called Vermouth.

The recipe also includes elecampane, the iris rhizomes (*Ireos florentina*), gentian, peels of sweet orange and bitter citron, calamus, cloves, centaury, cinnamon, nutmeg and coriander, and galangal. The botanical



PRODUCTION
SOME OF THE
PHASES OF
PRODUCTION
AT THE
NUNQUAM
FACTORY.



NUNQUAM

mixture is placed in a macerator, adding to it neutral alcohol and white, Tuscan wine. Maceration time depends on the season because in hot periods of the year, the flavours are given off more easily, while in winter, the cold slows down the rate at which the essential oils dissolve into the wine and then the mixing starts. On average, maceration take about 10 days. During this phase, the product is mixed a number of times, so that the solid parts are always in direct contact with the liquid, resulting in a consistent extract. Mixing is



done about three or four times a day.

Until the beginning of the 1900s, this Vermouth was produced with grape must. In fact, production only took place during grape harvesting. Thereafter, when the grape must was replaced, production started taking place year round. Once the wine has imbued the necessary flavours from the herbs and spices, it is separated from them and sugar is added. After a few days, final filtration takes place, which must be done slowly in order not to place the product at risk.

Labelling of the bottles is done manually. A Vermouth produced with great care. The tasting starts off with its golden colour, strong aromas that are intense and

complex, and the fragrances come together with sweet notes of ripened and spiced fruit, together with a pleasantly tart note with nuances that remind one of acacia honey. It is warm and smooth on the palate, recalling completely the aromas, and it has a long aftertaste that is bitter and pleasantly delicate.

Well balanced, with an alcohol content of 15%, it is a versatile Vermouth that can be used both for mixing and for meditation. The Vermouth from Prato, possibly the first Italian Vermouth, should be considered part of the national heritage that requires safeguarding and that the best bartenders should become ambassadors of.

Fabio Bacchi and **Luca di Francia**

PRATO VERMOUTH RECIPES

FUORI DI TESTA [CRAZY] by Luca Angeli **Atrium Bar – Four Seasons – Florence**

INGREDIENTS

- 4.0 cl Prato White Vermouth
- 1.0 cl Briottet Crème de Cassis
- dash of Champagne

Method: mix the first two ingredients in a mixing glass, pour into an Asti glass and top with Champagne. Garnish: fresh raspberries.



ITALIAN GIMLET by Luca Angeli **Atrium Bar – Four Seasons – Florence**

INGREDIENTS

- 6.0 cl Prato White Vermouth
- 2.0 cl lemon juice
- 1.0 cl sugar syrup

Method: shaker. Glass: old-fashioned. Garnish: julienne of lemon on top.

APOCALYPSE by Pasquale Damiano **Brand Consultant – Naples**

INGREDIENTS

- 5 cl London N3 Gin
- 2.5 cl Prato White Vermouth
- 2.0 cl lemon juice
- 1 cl sugar syrup
- egg white
- a few drops of Mistrà
- 3 basil leaves

Method: shaker. Glass: serve, unfiltered, in a small glass. Garnish: dried lemon



SUDAMERICANO [SOUTH AMERICAN] **by Pasquale Damiano** **Brand Consultant – Naples**

INGREDIENTS

- 3 cl Tempus Fugit Bitter
- 3 cl Prato White Vermouth
- a few drops of Angostura
- top with Goslings ginger beer

Method: build. Glass: Collins. Garnish: slice of lime.

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 $\frac{3}{4}$ oz - 22.5 ml Luxardo Dry Gin
 $\frac{3}{4}$ oz - 22.5 ml Green Chartreuse
 $\frac{3}{4}$ oz - 22.5 ml fresh lime juice

method shake all ingredients with ice then strain into a chilled cocktail glass.

garnish fresh thin cut lime wheel or dehydrated one, which will float atop.

THEOPHRASTUS' TEACHINGS

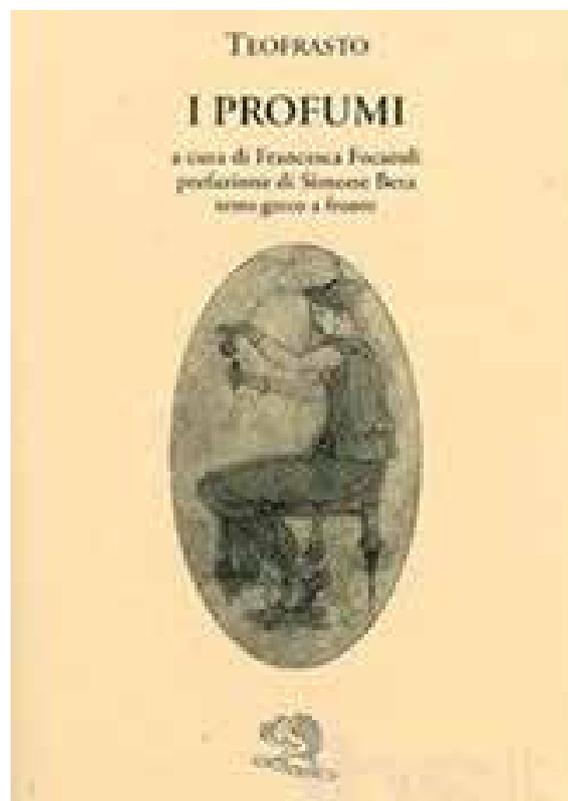
The importance of the sense of smell cannot be overstated

BY **LUCA DI FRANCIA** with the collaboration of **Fabio Bacchi**

It is increasingly common to see bartenders venturing into preparing herbaceous tinctures, using root and spice extracts, and using these to create alcoholic concoctions, resembling galenic potions. This is only conceivable and possible if you have certain qualifications, and specific knowledge of the ingredients and techniques. Because the risks of improvising involve a very fine line between ideas based on a vague understanding on the one hand, and accurate scientific knowledge on the other, and the latter can only be achieved through specific study.

It's no coincidence that they say that a good bartender tastes with his nose. The sense of smell has a fundamental role to play, and it's thanks to Theophrastus of Eresus that we can catalogue smells and assign specific features to them.

One of history's leading experts on smell, he was a thinker who dedicated his life to collecting information on scientific concepts of smells. Theophrastus was the first to describe the preparation of perfumes and their use, analytically describing all of the processes necessary to obtain a harmonious, balanced fragrance. He was probably the first scholar to consider the volatility and persistence of aromatic substances.



matic substances.

Theophrastus guessed, with extraordinary intuition, that the best excipient for diluting aromas was oil, with as neutral a smell as possible. He discovered the close relationship between taste and smell, noting that no smell could exist without taste and no taste could exist without smell.

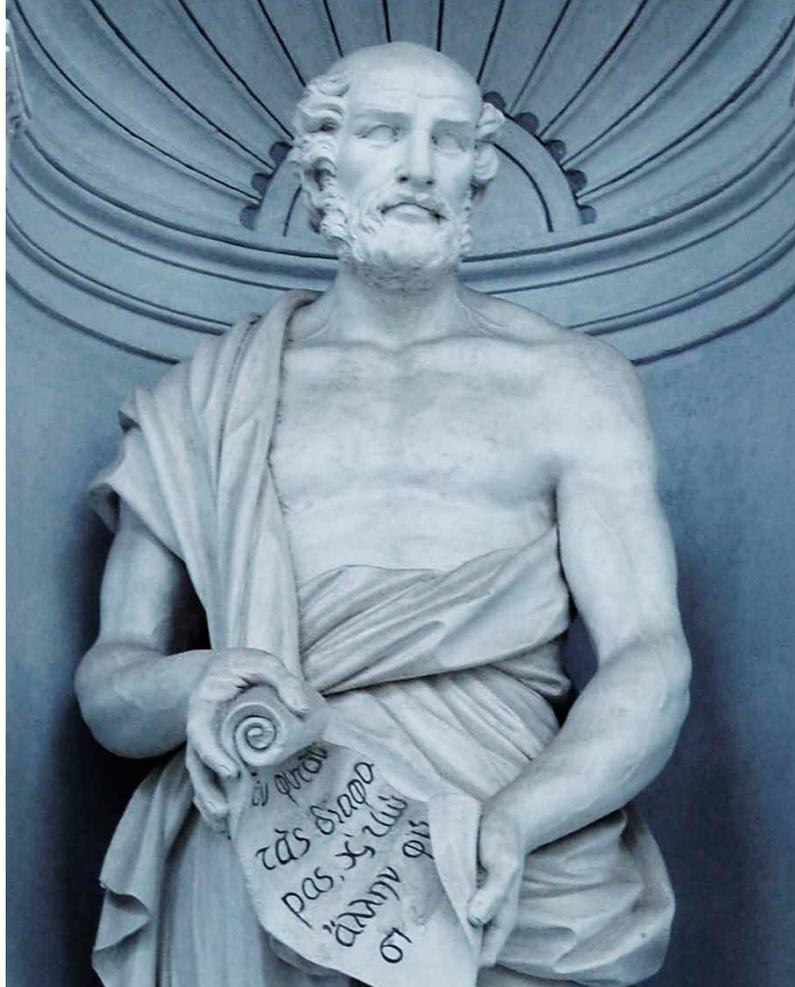
Theophrastus was born between 370 and 372 B.C., and was originally from

Eresus, on the island of Lesbos; he studied under Plato in the Athens school, and soon became friends with Aristotle. At that time, smells were classified according to type and affinity (spicy, floral, etc.), and it is thanks to Theophrastus' scientific approach to the topic that today we classify smells based on their persistence and relative volatility (head, heart, base). In Lesbos, Theophrastus was also heavily involved in politics, which led to him tutoring Alexander the Great in Macedonia for around ten years.

His most important works include two large volumes on plants. The first, *Enquiry into plants*, which is subdivided into nine texts (originally ten), classifies more than five hundred plants, dividing them into trees, frutices, suffrutices and grasses; the ninth text classifies drugs and medicinal plants according to their therapeutic value. In the second work, *Causes of plants*, which is subdivided into six (originally eight) texts, he describes the spontaneous generation and vegetation of plants due to external causes.

These works represent the most important contribution to the study of plants not only of antiquity, but right through to the Medieval period. It is for this reason that scholars nicknamed him the *father of taxonomy*.

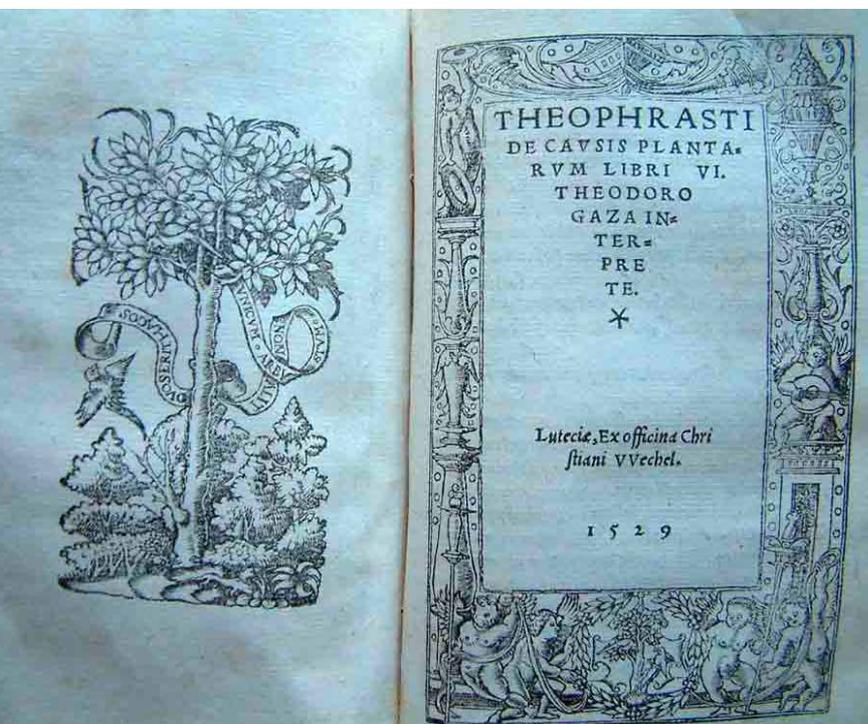
He spent a lot of time working specifically on the analysis of smells. Developing on Aristotle's theories, he declared that smells originate from a mix of multiple elements, so that even earth is capable of emanating a smell, because it is made up of more elements than air, water or fire. Theophrastus thus understood that a fragrance could only be obtained through the mixture and harmonious combination



of different essences. As such, certain perfumes could be obtained by mixing dry substances of different types. Others, instead, were obtained by combining the essences with wine, and others still by combining different liquid ingredients. The most popular method at the time was mixing dry components with moist substances.

Given that, in the past, compound fragrances lasted longest, it was common practice to mix milk with wine and other aromatic substances, or wine, milk and honey: elements that worked well together to produce very persistent fragrances. Floral-based perfumes did not last long – they reached their peak after two months, but began to lose fragrance after a year. This happened because of their premature ripening, and the ease with which floral essences evaporate, unlike root-based perfumes, characterised by a more full-bodied, pungent aroma.

Another very common practice in Greece



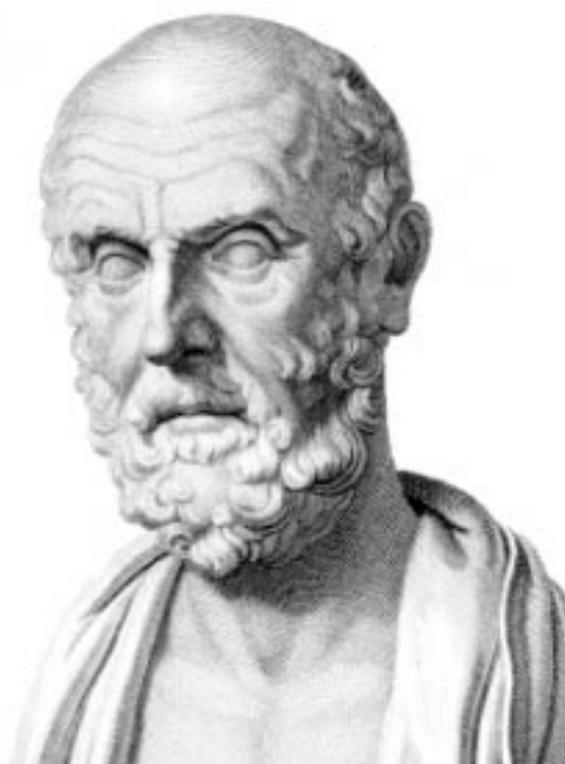
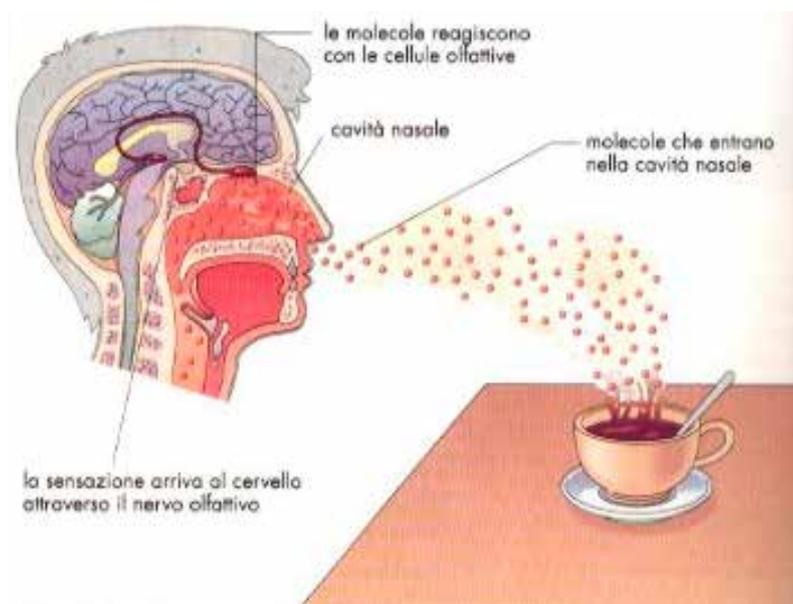
was to steep Myrrh in a sweet wine, to further enhance its scent. Theophrastus understood clearly that the stability of the season can lead to products having more or less intense aromatic properties, and that the period in which ingredients are collected is fundamental, bearing in mind that aromatic substances might be collected before or after they ripen.

Over the years, he studied the evolution of perfumes emanated by herbs and spices. He took samples of the latter, and realised that some have a strong smell when fresh, but become sweeter as they

mature over a medium to long term period. Iris root, for example, must be left to mature for three to six years after collection before being processed, to achieve soft, delicate notes.

It was Theophrastus who first identified the sexes of plants, having distinguished between the male and female palms, and having determined, importantly, that the female palm does not produce fruit unless it's close to a male, from which it receives pollen. He studied the shape of the leaves carefully, foreshadowing the work of botanists. He was a pioneer in the field of plant pathology, and was also familiar with the maggots and insects that affect olives, vines and grain, and with which ones infested the fruit, leaves, trunk or roots.

Finally, another important contribution was his work on preserving materials after collection, with a specific focus on those ingredients that must be left to rest in order to mature aromatically. This is one reason why, in ancient Greece, some fragrances were stored in lead containers or alabaster bottles which, due to their coldness and compactness, preserved the perfumes and prevented evaporation.



Before him, nobody had taken such an analytical approach to the study of aromatic components, specifying their various characteristics and noting all of the stages of the fragrance. Theophrastus believed that, just as philosophers sought to develop new dimensions, by distilling words and concepts in order to present their vision or reality, fragrance producers distilled es-

sences to present their olfactory vision. He considered the nature of aromas, distinguishing between pungent, sweet, sour, strong, fatty and fetid; he matched these with tastes, compared the perceptive abilities of humans and animals, running experiments with humans of different nationalities, and finally understood how the olfactory system was connected to the brain.

Theophrastus was the first to take a scientific approach to essence extraction systems and aromatic substances, analysing the therapeutic properties thereof. He spent a number of years consulting expert perfumers to understand the secrets of the trade. Theophrastus was the first to note that the use of rose perfume was



capable of covering up all other smells, leading to it being recommended by master perfumers of the time to indecisive customers, to discourage them from purchasing from their competitors.

But what do Theophrastus' studies have to do with bartending? It has always been believed that Hippocrates was the first to work on the aromatisation of wine. Hippocras wine, the forebear of aromatised wine, which led to the development

of Vermouth, can inevitably be traced back to Theophrastus' theories.

Actually, Theophrastus was the first to suggest that perfume sweetened wines, leading the Ancient Greeks to begin to add natural perfumes to wine before drinking, and add certain

fragrances to wine as it was being prepared.

Wine has always been used as an active principle in medicinal substances, and medicament wines were among the most common galenical substances prescribed at that time. If Hippocrates (460

B.C.) infused strong, sugary Greek wine with dictamnus and mugwort flowers, creating what became known as Hippocras wine, he was surely inspired by the legacy of Theophrastus of Eresus.

He certainly had a positive influence on the assessment criteria used in the organoleptic analyses that we still carry out today on spirits and wines, and it's amazing to think that the legacy that he left us, indirectly and almost by chance, has been of enormous value not only to the contemporary perfume industry, but also in the field of liquor production.

Theophrastus died at the age of eighty-five, having dedicated his life to constant research and, as he died, he exclaimed to a friend that: «We die just as we are beginning to live!».

Luca Di Francia

with the collaboration of **Fabio Bacchi**

Theophrastus was the first to determine that the sense of smell was connected to the brain



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SMOKED, PLEASE

The right steps for a perfect smoked drink

BY GIOVANNI CECCARELLI

Smoking is a preservation and flavouring technique for foods (in the broadest sense of the word), involving exposing them to heat generated by the combustion of wood or other plant-based substances (dried spices, tea, etc.). Probably discovered by chance by cavemen, this process has been used for centuries, mainly to preserve meat and fish.

The smoke obtained from burning wood is rich in substances such as formaldehyde, acetic acid and certain phenolic compounds with powerful antimicrobial and antioxidant properties. It is still used for this purpose today but, since the discovery of more effective preservation techniques and quicker transport, the process is now used primarily for flavouring, and this is what we will focus on here.

Wood is made up of many plant cells, the walls of which consist of *cellulose* and *hemicellulose*, linked by *lignin*: cellulose and hemicellulose are made up of sugars, whereas lignin is one of the most complex substances in nature and consists of phenolic compounds. The greater the quantity of lignin, the harder the wood, and the higher the combustion

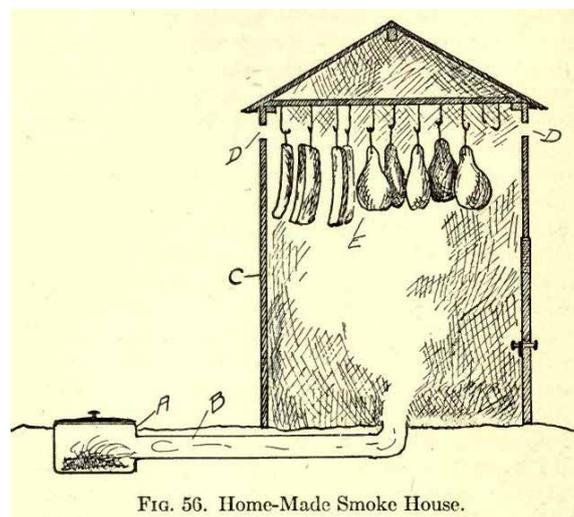
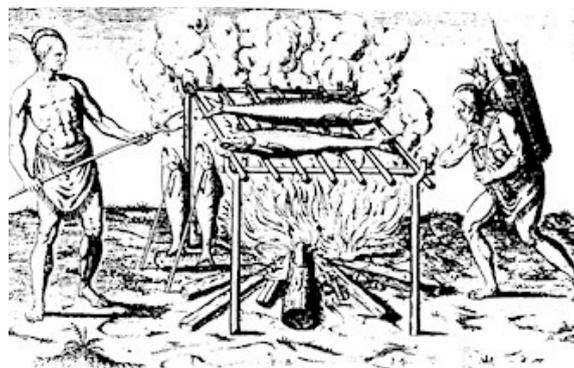


FIG. 56. Home-Made Smoke House.

temperature. During combustion, various components of the wood transform into other compounds, some of which are responsible for the flavour profile of the food or drink after it comes into contact with the smoke. The sugars contained in the cellulose and hemicellulose, when



burned at between 200 and 320° C, transform into molecules that can confer fruity (lactones and acetaldehyde), floral, toasty (furan) or buttery (diacetyl) notes. Burning lignin, on the other hand (ideal temperature 400° C), releases vanillin, phenols with smoky and pungent notes,

and eugenol, which gives off the aroma of cloves.

The type of wood and the combustion temperature are two very important factors to ensure a pleasant flavour. Oak, walnut and fruit trees provide a balanced smoky flavour, unlike pine, spruce and



conifer which are too rich in resin. With regard to the temperature, 400° C is the maximum point beyond which the molecules produced may lose their aromatic value or become unpleasant. For the purposes of being fully informed, it is worth knowing that substances such as benzo(a)pyrene and other polycyclic aromatic hydrocarbons are produced during combustion, and can be damaging to health in the long term. This is another reason why it is good to maintain a low combustion temperature.

Smoked drinks are certainly not new to bars, and have been widely experimented with. Nevertheless, producing a pleasant smoke effect is no easy matter. There are various techniques for smoking drinks, some of which are more complicated than others. The quickest and simplest method is to use smoky spirits when creating or interpreting a drink. Peaty scotch whiskeys and Mezcal, if used in the correct measures, are perfect in this regard. For convenience sake, a plastic aroma nebulizer can also be used to infuse the product into the drink.

Another strategy is to use liquid smoke. This additive is water-based, and flavoured with smoke. There are various products on the market with different flavours. You should check the label before using, to see if there's a limit to the amount that can be used, though these are normally safer than "do it yourself" smoke techniques. Indeed, liquid smoke is required to comply with the limits for certain potentially harmful substances contained therein (Italian Legislative Decree no. 107 of 1992, annex III). The most common technique, however, is to bring the drink into direct contact with smoke produced using a portable smok-

SMOKE ESSENCE PURITY REQUIREMENTS

Smoke must be obtained through the combustion of wood or woody plants or parts thereof, in their natural state. Soaked, coloured, glued, painted or similarly treated wood must not be used.

2. Smoke extract (liquid smoke) must not contain:

Benzo(a)pyrene	no more than	10 mg/kg
Benzo(a)anthracene	"	20 mg/kg
As	"	3 mg/kg
Hg	"	1 mg/kg
Cd	"	1 mg/kg
Pb	"	10 mg/kg
Volatile nitrosamine	less than	1 mg/kg

ing device (smoking gun or aladin). After mixing the drink, many bartenders place it in a smoke-filled glass bell-jar, and leave it to mingle with the smoke for a few dozen seconds.

Using a smoke gun in this way is certainly very visually impressive, but the drink won't be evenly smoked and pleasant: it will only partially smoke the drink, or it may become over-smoked.

It is much more effective to prepare

the drink in a mixing glass, fill a bottle with the desired smoke, pour the cocktail into the bottle, shake the bottle and immediately pour it into a glass with ice (Jamie Boudreau, *How to smoke a cocktail*). Or better still, just smoke the ice and use it to dilute the drink. Smoking just the ice requires less smoke, which will suit certain customers who may not appreciate the smell of smoke in the bar.

Giovanni Ceccarelli

RECIPES

A LIGHTHOUSE IN KENTUCKY

INGREDIENTS

- 1 lump of sugar
- a few drops of chocolate-flavoured bitter
- 6 cl Buffalo Trace Whiskey
- 0.5 cl of Laphroaig Islay sm Whisky

METHOD

Prepare like an Old Fashioned.

IN BLOOM

INGREDIENTS

- 3 cl of Campari
- 3 cl of Carpano classico
- 2 cl of Tanqueray

METHOD

Using a portable smoker, smoke some dried orange blossoms and bring the ice into contact with the smoke for no more than 10 seconds (cover the glass while performing this step). Prepare in a mixing glass and pour into a small cocktail glass. Garnish with a twist of orange.

MEXCAN STANDOFF

INGREDIENTS

- 4 cl of 100% white Tequila agave
- 2 cl of Mezcal
- 2 cl of Cointreau
- 1.5 cl of lime juice

METHOD

Prepare in a shaker and pour into a cocktail glass. Serve with smoked salt on the side.

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