

## Is the Language of Wine Broken?

Richie Brady

**ABSTRACT:** At the 2021 Professional Wine Writers Symposium, speakers declared that the language of wine was broken and assertions of classism, Eurocentrism, colonialism, racism, sexism and being exclusionary were levelled against it. Having reviewed the difficulties of describing wine and movements between styles of describing wine from the early twentieth century through to the new vocabularies emerging from the natural wine movement today, this paper examines those assertions and considers whether the language of wine is, as claimed, broken.

Examining these assertions shows the language to be elitist, classist and exclusionary. A lived experience of Michelin-starred dining, classical French gastronomy and French language flavor terms is required to fully participate in the language. Privileged-based exclusions are encountered in terms such as forest floor and gooseberries. Eurocentricity is shown through the reliance on flavors unfamiliar to those outside Western cultures such as milk products (butter and cream) which are unfamiliar to Asian palates and lactose intolerant people. Gooseberries are virtually unknown in China. The WSET acknowledges difficulties and are updating their terminology. However, direct translations may be of little help. In America, the Court of Master Sommeliers was denounced for racist terminology, and the historic and ongoing racial inequalities associated with terms like heritage are mainly unrecognized. Use of overtly gendered terms and sexist commentaries continue.

Finally, despite the sensitivity and validity of the assertions against the language of wine, this paper presents the justification for concluding that the language is not, in fact, broken. The language is moving with society.

According to Esther Mobley, wine writer of the San Francisco Chronicle, and other speakers at the 2021 Professional Wine Writers Symposium, the language of wine is broken. Accusations of classism, Eurocentrism, colonialism, racism, sexism and being exclusionary are levelled against it. This paper will review the difficulties of describing wine in English, the movements between differing styles of describing wine since the early twentieth century and the above accusations. It will also consider whether the language of wine is, in fact, broken.

### The Difficult in Describing Wine

Describing the taste of wine to another person is difficult. Simply put: your choice of words to describe what you have

tasted, does not mean that the person you are speaking with, will share the same understanding of those words. The intended meaning of the description of a taste cannot be truly shared but rather only interpreted by the reader or listener.

Smells cannot be seen or held and, consequentially, are difficult to describe. Classical writers such as Aristotle, Darwin and Kant have questioned our sense of smell, its usefulness to humans and whether it can be described without reference to another sense (Johansen 1996, 1–19; Darwin 1871; Kant, Zöller and Loudon 2014, 270). Modern scholars have examined the weakness of language regarding sensory vocabularies (Paradis 2005, 541–573; Burenhult and Majid 2011, 19–29; Wnuk and Majid 2014, 125–138; Paradis and Eeg-Olofsson 2013, 22–40). Smell descriptors are overwhelmingly source-descriptors in English and other western, educated, industrialized, rich and democratic cultures - such as the “smell of a lemon” or the “smell of roses” (Kaeppeler and Mueller 2013, 189–209). In contrast, the languages of hunter-gatherers such as the Maniq and Jahai peoples, have rich smell-specific lexicons (Wnuk and Majid 2014, 125–138). Consequently, the world-renowned wine consultant Émile Peynaud claimed that wine tasters “need to be able to describe the indescribable... [and] feel to some extent betrayed by language” (1996, 211), while wine journalist Malcolm Gluck described the English language as “inadequate for the job” (2003, 107). Wine is of significance concerning social capital, status, and semantic registers (Charters 2006; Silverstein 2016, 185–212). “A speaker successfully or not so successfully [in using the language of wine] places himself or herself within relevant orders of stratification” (Silverstein 2016, 196). Misuse can lead to ridicule, as illustrated by James Thurber’s famous 1934 New Yorker magazine cartoon (see Figure 1).

### Movements between Styles of Describing Wine

This section will consider style changes in wine descriptions, commencing with the relatively non-inclusive, non-accessible style of the first half of the twentieth century which was targeted at the wealthy and industry insiders, to the increasingly informal, accessible and entertaining style which emerged in the 1960s, the analytical and deductive approaches taught by global educational bodies, through to the trendy, experience-based and qualitative styles with growing, quasi-tribal followings of today.





tapestry, cloak, glove, frock, mantle, envelop and dress up. These wines can be described as “velvety smooth on the palate” or “a monster in a beautiful frock”. The third popular metaphor is “wine as a building” and is associated with terms relating to architecture such as edges, layers, contours, square, angular, pointed, round and spherical and these wines are constructed, assembled, structured and built into a magnificent edifices or fortresses.

As wine itself became increasingly popular from the 1960s, wine descriptions became increasingly informal, informative and entertaining. Detailed aromas, flavors and evaluative scores were provided alongside quantitative measurements of components such as acidity, sweetness and tannin. Metaphors were increasingly used to explain and compare wines. Further changes were to happen after the turn of the millennium.

---

### Post-2000 Trends

Since 2000, despite the changes in approaches to describing wine, concerns have been raised about the apparent emotional disconnect in wine descriptions and there have been calls for alternative descriptive approaches. A new vocabulary and style of describing wine has emerged from the natural wine movement.

John Dilworth’s *Imaginative vs Analytical Experiences in Wine* declares that it would be a “disastrous mistake” (2008, 89) to ignore the role of imagination in our theories of perception and wine descriptions. Analytical wine descriptions do not convey the emotions experienced when tasting wine. Dilworth is not suggesting that wine “tastes of emotion” but conceives of wine as providing an “imaginative improvisatory theatre” (92) and of taste as akin to a “sensory theme, upon which the drinker carries out art-like improvisations” (91). A taster projects their own imaginative experience onto the theatre’s stage. Experiences of family celebrations, special occasions and vacations are imagined. However, these are individual imaginations and their inclusion in a wine description may not be relatable or relevant to the general reading public.

Andrew Jefford emphasized imagination and enjoyment when raising concerns about the exclusion of imagination in analytical wine tasting descriptions. He warned that “analytics will tend to exclude, rule out and close down... [and] leaves no role for the imagination” (2020). He advised “appreciative tasters [to] listen to the wine, the better to understand such pleasure as it might offer in the drink context... [and that tasters] should not be a policeman so much as a psychoanalyst or confessor.” Highlighting that wine attributes are to be enjoyed, not despised, he proposes “us[ing] the most vivid words you can, based on your own sensual experiences and not winespeak.” Similarly, Hannah Howard, writing for *Wine Enthusiast* declared that “it’s more about exploring attributes beyond flavor like how a wine makes you feel” (2021).

An imaginative and emotional-based approach to describing wine is emerging from the natural wine movement. Wine journalist, Emily Timberlake describes this style as “natty speak” (a reference to describing natural wines) and how users of this style “are more likely to talk about the “vibe” of a wine than its clarity, concentration, or color” (2020). Intuition and subjective experience, rather than objective and analytical deduction, are primary. The style is portrayed as “intentionally rudimentary, filled with fuzzy but friendly-seeming words [...] that are quite conceptual when applied to wine.” Emotion-based words are appearing. Glou-glou (a relatively light-bodied, low-alcohol and thirst-quenching wine), glugable, smashable, downable, for chugging and easy juice are associated with enjoyment of being able to drink relatively large quantities of that wine due to the lower alcohol and taste. Crunchy and fresh wines have high acidity and are associated with enlivening feelings of energy and electricity. The expansion of the language of wine is taking place and some terms remain to be clarified as positive or negative. While funky is associated with bacterial action or spoilage, in this style it can be used in a positive manner. Similarly, bretty is associated with flavors arising from the *Brettanomyces* yeast but may be seen as positive. The University of California have created a Brettanomyces Aroma Wheel and confirmed that “[s]ome of the characteristics would also be generally described as negative... whereas others are positive” (Joseph *et al.* 2017, 13). Negative aromas include urine, horse, rotten, putrid and vomit while positive aromas include leather, soy sauce, nutty, tobacco, coffee, and chocolate (aromas also associated with great, aged, traditional wines). Minerality, while not a new term and “easier to say what it is not than what it is” (Hemming 2016) may refer to a flavor, texture or feeling. However, leveraging the metaphor of wine as a textile, *The Sommelier’s Atlas of Taste* advises not becoming overly concerned with defining minerality when stating “upholsterers don’t get flummoxed when we describe wines as ‘velvety’ ” (Parr and Mackay 2018). The influence of fashions and trends in tasting terms such as *energetic*, *drive* and *racy* is emphasized by Jancis Robinson (2021a).

Silverstein (2016, 185–212) emphasized the link between the appropriate use of a semantic registry to describe wine and memberships of informal groups. Crawley, when describing how most wine writers are yet to embrace natural wines and decode them for the general public, highlights that “a new, almost tribal language has evolved for followers of this growing trend” (2018, 14). Membership of the group or tribe requires appropriate use of that language. Timberlake clarifies and asks:

The words we use to talk about wine often say more about us than the wine itself—how we want to be seen, which club we want to be part of ... a numbers gal or a feelings gal? Nerd or jock? Country or rock n’ roll? (2020)

---

### Assertions Against Today's Language of Wine

Despite the changes described above, Esther Mobley claimed that “[t]here is widespread agreement that the language [professional wine writers] use to talk about wine is broken” (Robinson 2021a). This section will provide an overview of some of the assertions made against the language of wine.

Elitism and classism have been alleged with reference to the use of classical French gastronomy terms and the French language. Mobley (2020a) identified flavor descriptors which are derived from “the annals of classical French gastronomy: *pate de fruit* (a jellied fruit candy), *coulis* (a fruit sauce), *fleur de sel* (very fancy salt)” which she presents as evidence of the requirement for a “lived experience of Michelin-starred dining” to fully understand these terms. Without that lived experience, a person is excluded from fully participating in the language and, hence, the language is not fully accessible to them. These terms could therefore be considered as exclusionary. Mobley raises similar concerns regarding the use of French descriptive words, such as *brioche* (a French bread), *cassis* (a French alcoholic blackcurrant drink) and *garrigue* (French mountain-side herbs). Alternative terms in English for those or similar flavors are available. The use of French language terms is considered exclusionary to people without the privileges (education, finance and time) to become familiar with foreign foods or language terms. However, a counter argument should also be made that much of wine culture derives from France and that French terms should not be discarded just to appease English-speakers, but rather that English language alternatives should be added to the language.

English language terms are also accused of asserting a privilege-based exclusion. Privileges of wealth and class are visible in Ian Cauble's description of a Riesling wine as a “freshly opened can of tennis balls” in the film *Somm* (2012). Tennis is a sport of the privileged and few players regularly open cans of new balls. Timberlake informally proposes that *sophisticated*, *peasant wine*, *aristocratic* and *rustic* also be regarded as classist terms (2020). Mobley, while acknowledging that gooseberry is a concise descriptive for sauvignon blanc, emphasizes financial power when questioning whether people “shopping at California Safeway locations are not likely to have ever eaten” a gooseberry (2020). Alicia Towns Franken, vice president of Archer Roose, states “I grew up in Chicago, where there is no ‘forest floor’” (Howard 2021). Dwellers of mega-cities, particularly the less privileged, do not have access to forests. These terms are inaccessible to English speakers.

Eurocentricity, colonization, and potential racism have also been asserted. “The vocabulary used for fine wine is nearly exclusively rooted in flavors and aromas familiar to Western Europe” and excludes those “that are unfamiliar to the white, Western cultures” (Mobley 2020a). In Asia, gooseberries are again identified as “virtually unknown”

(Robinson 2021a) and imposing the requirement of familiarity with unknown fruits leads to frustration. Jeannie Cho Lee MW warns that “there is a certainly a case here for linguistic imperialism” (2011) while Miguel De Leon declared that “[i]t's time to decolonize wine” (2020). In addition to unknown fruits, De Leon notes that flavors of milk products (such as butter and cream) are unfamiliar to Asian palates (2020). Lactose tolerance is predominantly a European ethnicity trait. The WSET has acknowledged some of the difficulties identified and have commenced updating their tasting vocabulary (Robinson 2021a). A single approach to aroma and flavor terminology is insufficient. Differences between speakers of English also arises. As recently described by the WSET, “[f]rom biscuit to porridge, bramble to gooseberry, we know that some of the terms used in our Systematic Approach to Tasting wine and spirits doesn't always align with American English” (WSET Global 2022). Understandably, further issues arise regarding foreign languages such as Chinese. Direct translations from English into Chinese or other languages may be of little help as “many Western wine terms mean little in the Chinese vernacular or, worse, are beyond translation” (Port 2018). Cho Lee created an Asian-oriented wine lexicon (2011), which was utilized in the creation of the Australian Wine Flavors Card (Wine Australia 2017). The WSET, the Court of Master Sommeliers and Institute of Masters of Wines all originate from Vintner's Hall, London and the first Mexican American master of wine, Martin Reyes declares that “by the time you finish the[ir] framework, you basically sound like a British person without the accent” (Mobley 2020b). The Court of Master Sommeliers itself was recently denounced by requiring Tahira Habib to refer to the white examiner as “master” (McIntyre 2020) during her examination. Such language recalled “the power dynamics of slavery” for her. She “couldn't deal with people who couldn't see that that language was a problem” (Mobley 2020c). Words have different associations from different perspectives. American President Thomas Jefferson is known for attempting to produce quality wine (unsuccessfully) and quality cider (successfully) from his Monticello estate, as evidenced by his letter of November 15, 1817, to Edmond Bacon (Jefferson 1817, 192). However, the enslaved Jupiter Evans who made that cider is not widely known (Maki 2019). While the American Cider Association acknowledges the historic and ongoing inequality associated with the term *heritage cider* (Wells 2021), such recognition is not witnessed by the use of the term *heritage* by American wineries and wine names.

While the use of overtly gendered language has been reducing in wine descriptions, continued references to male and female can seem alienating and offensive in a non-binary environment (Ledsom 2020). When considering the use of gender in wine descriptions, Jancis Robinson acknowledged her own use of “192 masculines, 147 feminines and 37 sexys” in her tasting notes since 2000

and the implied stereotype of masculine as aggressive and muscular while feminine as delicate and floral (2021a). Mobley proclaims that “[it] astounds me that the word ‘slutty’—used to describe a wine whose appeal is obvious, rather than subtle—remains in circulation” (2020a). She references a description which reads: “[t]his wine is tropical like a girl in a bikini... it’s a total slutty fruit-bomb” (The Wine Snob 2015). Cawley describes how “[j]okes about bums, boobs and bonking were the norm, as was public school double entendre” (2018, 10) and while stating that “in recent decades [...] sexist commentary has ceased regarding wine” (11), he highlights “a strange phenomenon of equating wine with sex [which] remains” (15) in the context of natural wines.

The recent assertions against the language of wine are well-founded. The language has been shown to be elitist, classist and exclusionary. A lived experience of Michelin-starred dining, classical French gastronomy and French flavors is required to fully participate in the discussions using this language. Privileged-based exclusions are also encountered regarding with English-language terms, such as forest floor, cans of tennis balls and gooseberries. Eurocentricity is shown through the reliance on flavors unfamiliar to those outside white, Western cultures and diets. Assertions of colonisation, imperialism and racism are founded upon proven concerns and the continuing phenomenon of sexist commentaries.

---

## Conclusion

Can it be concluded that the language of wine is, in fact, broken? Despite the sensitivity of a potential interpretation of my answer, and validity of the assertions against the language of wine, I suggest that the language is not broken. This is based on the language’s demonstrable capacity to grow, change and consistently become more inclusive and accessible. It is living and moving. The style changes highlighted in this paper reflected changes in wider society, from the era of the British Empire and restrictive norms of English Gentlemen’s clubs, to the increasingly informal and open society of the 1960s through to the current era when social movements are highlighting and raising awareness of the injustices, discriminations and prejudices perpetrating society. With today’s perspective, certain traits and terms of the language of wine are, indeed, inappropriate and very wrong. However, it should be noted that the focus of unacceptability changes with society. For example, a recent *The Financial Times* article queried “Why is it still considered OK to be ageist” (Kellaway 2022). Adrienne Lehrer highlighted negative age-related words such as withered, dead, dying, decrepit and senile which are part of the language of wine. “We can interpret the phrase a decrepit or senile wine as one that is too old and has lost its desirable qualities. The association between senility and old age is based on stereotypes” (2009, 76). Why is the language of wine not described as broken with regard to

ageism? People of all races, ethnicities, cultures, and sexes grow old. Both today’s society and the language of wine are ageist. The language of wine is not broken as it changes with society. Surely, the declaration at the Professional Wine Writers Symposium 2021 that the language of wine was broken, was meant to be applied to certain facets and terms within the language. Based on the examination of certain assertions, these facets and terms are exclusionary and discriminatory. Therefore, they are broken from today’s perspective of inclusivity and accessibility. The actions of identification and acknowledgement initiate their removal. Wine writers, aware of and highlighting these breakages, will change how they use the language of wine and others will be influenced by them. Together, they will change the future language of wine.

---

## References

- Bird, David. 2000 [2012]. *Understanding Wine Technology: The Science of Wine Explained*. 3rd ed. Warwickshire: Warwick Printing.
- Broadbent, Michael. 1980. *The Great Vintage Wine Book*. New York: Alfred A. Knopf.
- Broadbent, Michael. 2007. “Cant, Kant and can’t: Michael Broadbent Column.” *Decanter*. Accessed December 10, 2021. <https://www.decanter.com/features/cant-kant-cant-michael-broadbent-column-3-247439/>.
- Burenhult, Niclas, and Asifa Majid. 2011. “Olfaction in Asian ideology and language.” *Senses and Society* 6, no. 1: 19–29.
- Caballero, Rosaio, and Ernesto Suárez-Toste. 2008. “Translating the Senses: Teaching the Metaphors in Wine Speak”. In *Cognitive Approaches to Teaching Vocabulary and Phraseology*, edited by Frank Broers and Seth Lindstromberg, 241–260. Berlin and New York: Mouton de Gruyter.
- Cawley, Diarmuid. “The Power of Wine Language: Critics, Labels and Sexism”. Paper presented at Dublin Gastronomy Symposium, Dublin, Ireland, May 30, 2018.
- Charters, Steve. 2006. *Wine & Society, the social and cultural context of a Drink*. Oxford: Elsevier Butterworth-Heinemann.
- Cho Lee, Jeannie. 2011. “A New Language of Wine.” Jeannie Cho Lee Master of Wine (website). Accessed January 12, 2022. [https://www.jeanniecholee.com/my\\_views/a-new-language-of-wine/](https://www.jeanniecholee.com/my_views/a-new-language-of-wine/).
- Cho Lee, Jeannie. 2011. *Mastering Wine for the Asian Palate*. Hong Kong: Asset Publishing & Research.
- Darwin, Charles. 1871. *The Descent of Man and Selection in Relation to Sex*. New York: Appleton and Company.
- De Leon, Miguel. 2020. “It’s Time to Decolonize Wine.” *Punch*. Accessed January 12, 2022. <https://punchdrink.com/articles/time-to-decolonize-wine-sommelier-racism-restaurants/>.
- Dilworth, John. 2008. “Imaginative vs. Analytical Experiences in Wines.” In *Wine & Philosophy: A*
-

- Symposium on Thinking and Drinking*, edited by Fritz Allhoff, 81–94. Oxford: Blackwell Publishing.
- Feiring, Alice. 2008. *The Battle for Wine and Love or How I Saved the World from Parkerization*. Orlando: Houghton Mifflin Harcourt.
- Gawel, Richard, Anita Oberholster, and Ian Leigh Francis. 2000. "A 'Mouth-Feel' Wheel: Terminology for Communicate the Mouth-Feel Characteristics of Red Wine". *Australian Journal of Grape and Wine Research* 6, no. 3: 203–207.
- Gluck, Malcolm. 2003. "Wine Language. Useful idiom or Idiot-speak?". In *New Media Language*, edited by Jean Aitchinson, and Diana Lewis, 107–115. London: Routledge.
- Hemming, Richard. 2016. "Speaking of Wine." Jancis Robinson (website). Accessed January 12, 2022. <https://www.jancisrobinson.com/articles/speaking-of-wine>.
- Howard, Hannah. 2021. "For more Inclusivity in Wine, Our Language Needs to Change." *Wine Enthusiast*. Accessed January 12, 2022. <https://www.winemag.com/2021/07/27/wine-tasting-terms-redefined/>.
- James, Andrew. 2018. "How Robert Parker's 90+ and Ann Noble's aroma wheel changed the discourse of wine tasting notes". *ILCEA Revue de l'Institut des langues et cultures d'Europe, Amerique, Afrique, Asie et Australie*, 31.
- Jefferson, Thomas. (1817) *The Papers of Thomas Jefferson, Retirement Series, vol. 12, 1 September 1817 to 21 April 1818*. Edited by J. Jefferson Looney. Princeton: Princeton University Press, 2014.
- Jefford, Andrew. 2020. "Jefford: The Language of Wine." *Decanter*. Accessed January 12, 2022. <https://www.decanter.com/wine-news/opinion/jefford-wine-language-tasting-434841/>.
- Johansen, Thomas. 1996. "Aristotle on the Sense of Smell". *Phronesis*, 41(1): 1–19.
- Joseph, C. M. Lucy, Elizabeth Albino, and Linda Bisson. 2017. "Creation and Use of a Brettanomyces Aroma Wheel." *Catalyst Discovery into Practice* 1, no. 1: 12–20.
- Kant, Immanuel, Günter Zöllner, and Robert Loudon. 2014. *Anthropology, History, and Education: The Cambridge Edition of the Works of Immanuel Kant*. 4th ed. Cambridge: Cambridge University Press.
- Kaeppler, Kathrin, and Friedrich Mueller. 2012. "Odor classification: A Review of Factors Influencing Perception-based Odor Arrangements." *Chemical Senses* 38, no. 3: 189–209.
- Kellaway, Lucy. 2022. "Why is it Still Considered OK to be Ageist?" *Financial Times*. Accessed January 18, 2022. <https://www.ft.com/content/04e5a914-a250-43b3-9e3b-8ab46397b764>.
- Ledsom, Alex. 2020. "How The Language of Wine Could Be More Inclusive." *Forbes*. Accessed December 15, 2021. <https://www.forbes.com/sites/alexledsom/2020/10/23/how-the-language-of-wine-could-be-more-inclusive/?sh=5348a06f25dd>.
- Lehrer, Adrienne. 2009. *Wine and Conversation*. Oxford: Oxford University Press.
- Maki, Olivia. 2019. "Whose Heritage?". *Malus: In Search of Cider's Soul*, no.5 (Spring): 35–43.
- McCoy, Elin. 2006. *The Emperor of Wine: The Rise of Robert M. Parker, Jr., and the Reign of American Taste*. New York: Ecco Press.
- McIntyre, Dave. 2020. "The Court of Master Sommeliers has been Called Out for Racism. Now it is Pledging Change." *The Washington Post*. Accessed January 2, 2022. [https://www.washingtonpost.com/lifestyle/food/the-court-of-master-sommeliers-has-been-called-out-for-racism-now-it-is-pledging-change/2020/07/02/8666674c-bc57-11ea-bdaf-a129f921026f\\_story.html](https://www.washingtonpost.com/lifestyle/food/the-court-of-master-sommeliers-has-been-called-out-for-racism-now-it-is-pledging-change/2020/07/02/8666674c-bc57-11ea-bdaf-a129f921026f_story.html).
- Mobley, Esther. 2020a. "Wine's Diversity Issue Starts with the Way We Talk About The Taste of Wine." *San Francisco Chronicle*. Accessed December 27, 2022. <https://www.sfchronicle.com/wine/article/Wine-s-diversity-issue-starts-with-the-way-we-15544232.php>.
- Mobley, Esther. 2020b. "How Bay Area Locals Are Combating Wine's Overwhelming White Makeup." *San Francisco Chronicle*. Accessed January 12, 2022. <https://www.sfchronicle.com/wine/article/How-Bay-Area-locals-are-combating-wine-s-15491008.php>.
- Mobley, Esther. 2020c. "Court of Master Sommeliers, Facing Racism Charges to Eliminate 'Master' Address." *San Francisco Chronicle*. Accessed January 12, 2022. <https://www.sfchronicle.com/wine/article/Court-of-Master-Sommeliers-facing-racism-15353437.php>.
- Noble, Ann, A. Arnold, B. Masuda, S. Pecore, J. Schmidt, and P. Stern. 1984. "Progress Towards a Standardized System of Wine Aroma Terminology." *American Journal of Enology and Viticulture* 35, no. 2: 107–109.
- Paradis, Carita. 2005. "Ontologies and Construals in Lexical Semantics". *Axiomathes*, 15: 541–573.
- Paradis, Carita, and Mats Eeg-Olofsson. 2013. "Describing Sensory Experience: The Genre of Wine Reviews". *Metaphor and Symbol* 28, no. 1: 22–40.
- Parker, Robert Junior. 2003a. *Bordeaux: A Consumer's Guide to the World's Finest Wines*. 4th ed. New York: Simon & Schuster.
- Parker, Robert Junior, and Pierre Antoine Rovani. 2003b. *Parker's Wine Buyer's Guide*. 6th ed. New York: Simon & Schuster.
- Parr, Rajat, and Jordan MacKay. 2018. *The Sommelier's Atlas of Taste: A Field Guide to the Great Wines of Europe*. California: Ten Speed Press.
- Peynaud, Émile. 1996. *The Taste of Wine: The Art and Science of Wine Appreciation*. Translated from French by Michael Schuster. New York: Wiley & Sons.
- Pickering, Gary. 2008. "The White Wine Mouthfeel Wheel: A Lexicon for Describing the Oral Sensations Elicited by White Wine." *Journal of Wine Research* 19, no. 1: 51–67.
- Port, Jeni. 2018. "The Language of Wine." *Meininger's Wine Business International*. Accessed January 12, 2022. <https://www.wine-business-international.com/wine/general/language-wine>.

- Robinson, Jancis. 1999. *Tasting Pleasure: Confessions of a Wine Lover*. New York: Penguin.
- Robinson, Jancis. 2008. *How to Taste: A Guide to Enjoying Wine*. New York: Simon & Schuster.
- Robinson, Jancis. 2021a. "The Evolving Language of Wine." Jancis Robinson (website). Accessed January 12, 2022. <https://www.jancisrobinson.com/articles/evolving-language-wine>.
- Robinson, Jancis. 2022. "Do You Speak Wine?" *Financial Times*. Accessed on January 12, 2022. <https://www.ft.com/content/651fb381-df08-4792-963e-39530d7d2ae1>.
- Robinson, Jancis, and Julia Harding. 2015. *The Oxford Companion to Wine*. 4th ed. Oxford: Oxford University Press.
- Saintsbury, George. 1924 [2008]. *Notes on a Cellar-Book*. California: University of California.
- Silverstein, Michael. 2016. "Semiotic Vinification and the Scaling of Taste". In *Scale: Discourse and Dimensions of Social Life*, edited by E. Summerson Carr, and Michael Lempert, 185–212. California: University of California Press.
- Somm. 2012. [Film] Directed by Jason Wise. United States: Forgotten Man Films.
- Taber, George. 2005. *Judgement of Paris: California vs. France and the Historic 1976 Paris Tasting that Revolutionized Wine*. New York: Scribner.
- The Court of Master Sommeliers. 2017. "Deductive Tasting Format." The Court of Master Sommeliers Americas (website). Accessed January 12, 2022. <https://www.mastersommeliers.org/sites/default/files/ES%20Tast-Deductive%20Tasting%20Format%20March%202017.pdf>.
- The Wine Snob. 2015. "Thirty Oregon Wines in Thirty Days, Day 15! We ballin." The Wine Snob (website). Accessed January 12, 2022. <https://thewinesnob.net/2015/01/16/thirty-oregon-wines-in-thirty-days-day-15-we-ballin/>.
- Timberlake, Emily. 2020. "The New Vocabulary of Wine." Punch. Accessed January 12, 2022. <https://punchdrink.com/articles/new-vocabulary-wine-sommelier-tasting-terms/>.
- Wells, Adam. 2021. "Interview with the American Cider Association's Michelle McGrath." Interviewed by Adam Well. Cider Review (website). Accessed January 12, 2022. <https://cider-review.com/2021/01/23/interview-with-the-american-cider-associations-michelle-mcgrath/>.
- Wine Australia. 2017. "Matching Australian & Chinese Wine Words." Wine Australia (website). Accessed January 12, 2022. [https://www.wineaustralia.com/getmedia/5c4bc6c6-0c12-4d9b-a796-051f0c6b19fd/ED\\_WineFlavorsCard\\_A5\\_1.pdf](https://www.wineaustralia.com/getmedia/5c4bc6c6-0c12-4d9b-a796-051f0c6b19fd/ED_WineFlavorsCard_A5_1.pdf).
- Wnuk, Ewelina, and Asifa Majid. 2014. "Revisiting the Limits of Language: The Odor Lexicon of the Maniq." *Cognition* 131: 125–138.
- WSET. 2019. "WSET Level 4 Systematic Approach to Tasting Wine." Wine & Spirits Educational Trust. Accessed January 26, 2022. [https://www.wsetglobal.com/media/7071/wset\\_l4wines\\_sat\\_en\\_may2019.pdf](https://www.wsetglobal.com/media/7071/wset_l4wines_sat_en_may2019.pdf).
- WSET Global. 2022. "From British to American English, decoding wine and spirits terms with former NFL champion Will Blackmon." Wine & Spirits Educational Trust. Accessed January 27, 2022. <https://www.wsetglobal.com/knowledge-centre/blog/2022/january/25/from-british-to-american-english-decoding-wine-and-spirits-terms-with-former-nfl-champion-will-blackmon/>.