

Here Warrick describes advanced techniques, such as fining for heat stability. Warrick's technical and scientific explanations are easy to understand, though he never oversimplifies or condescends to the reader. He also provides a comprehensive list of equipment and grape suppliers and analytical laboratories, as well as a bibliography and index.

Warrick's account of the chemical analyses that can assist the winemaker are clear and useful. Before describing how to perform each analysis and where to buy the required tools and chemicals, he explains what the tests measure and why those measurements are important. Warrick also provides cost estimates and suggests alternatives, such as sending samples to commercial labs.

Unfortunately, Warrick does not sufficiently discuss the byproducts of the analyses. The Clinitest analysis for residual sugar generates copper in quantities that should not be rinsed down the drain. Paper chromatography, used to monitor the malolactic fermentation, also produces dangerous byproducts. The home winemaker should know that these chemicals are toxic and must be disposed of as hazardous waste.

Warrick's decision to eschew discussion of non-grape wines is disappointing. After dismissing most fruit wines as "assertively sweet and...lack[ing] the subtle and complex flavors that make grape wines especially good..." he states that "fermenting other fruits requires techniques that are beyond the scope of this book" (p.8). Having happily made and enjoyed numerous (bone-dry) fruit wines, I cannot imagine what techniques Warrick has in mind. Most home winemakers will find making grape wines most satisfying. But grapes are available only once a year, and beginning home winemakers may lack the courage or confidence to spend real money to obtain quality grapes for their very first batch of wine. Fruit is available year round and, since frozen works as well for winemaking as fresh, the season is of no concern. Fruit wines can be made in small quantities at any time, and they afford the home winemaker the opportunity to practice and to become familiar with the winemaking process before committing to larger-scale wine-making with grapes.

Despite these quibbles, *The Way to Make Wine* is highly recommended to anyone eager to discover the thrills and delights of making wine at home.

—Matthew Reid, Calistoga, CA

International Politics of Genetically Modified Food: Diplomacy, Trade and Law

Edited by Robert Falkner

Houndsmills, England and New York: Palgrave Macmillan, 2006
xiv + 265 pp. \$74.95 (cloth)

Robert Falkner's *International Politics of Genetically Modified Food: Diplomacy, Trade and Law* will not be read by as many people as recent food-related works by Michael Pollan or Barbara Kingsolver. But his interesting selection of twelve essays that "examine the political processes that operate at the national, regional and international level and investigate the role played by states, firms and civil society actors" (pp.5–6) should find an audience among those interested in the global politics of food. The political focus—comprising such diverse academic disciplines as international relations, comparative politics, trade policy, development studies, and international law—is a noteworthy contribution to the established literature on the global controversies surrounding genetically modified (GM) food. Rather than rehashing old arguments, the authors choose to illuminate sources of international friction and possibilities for international cooperation. Thus the volume represents a welcome counterpoint to books about the food choices we make as individuals.

Falkner and his colleagues describe how many of our food choices are structured by international agreements. Rather than seeing things in terms of an omnivore's dilemma with unlimited (and unhealthy) food choices, Falkner presents an academic dilemma that explores the work done behind closed doors throughout the world, which helps to determine which foods make it to our farms, our ports, and our tables. That our choices are constrained by others, and that individual choices come from a menu decided on by others, may be a truism for many sociologists and political scientists, but it comes as a bit of a shock to many.

Following an introduction that briefly describes the relationship among biotechnology research, food production, agricultural trade, and the international politics of GM food, the book is organized into five parts. The three chapters comprising Part I review the creation of the international biosafety regime, known as the Cartagena Protocol on Biosafety, and the role played by states, non-state actors, normative factors, and politicoeconomic considerations. Both chapters in Part II link the international GM food conflict to the globalization of the biotechnology industry, international trade, and the flow of food aid. The three chapters in Part III focus on the transatlantic divide over the regulation and safety of genetically modified organisms, while Part IV's two

chapters take a closer look at the nature of GM-related politics in the developing world. The final two chapters of the book, in Part v, reflect on the role of the emerging global biosafety regime in the wider context of global governance and its relation to other international treaties and laws.

One possible criticism of the volume is that more attention should have been paid to the public and scientific controversies surrounding GM foods. However, one could counter that it is too easy to become overly focused on the many microcontextual issues that others have already covered; and besides, chapters written about such details would mean less space for the important and original challenge of interpreting the idiosyncrasies of the complex global politics surrounding GM food. Not everyone will agree with the book's focus, but in fact it constitutes the volume's principal contribution. So much has been written about public perceptions of genetically modified food, that not enough scholarship has been devoted to critical thinking about the difficulties societies face when trying to govern novel technologies in an era of globalization.

Overall, the chapters are soundly written in an academic style, and the authors' analyses are thought provoking. The book ends without a true conclusion, although the twelfth and final chapter does provide some semblance of an overview. Perhaps this lack of closure befits the current state of the still-developing international trade rules that attempt to coordinate a harmonious relationship among the different and often disparate regulatory systems. This volume is a collective work, and as such necessarily asks us to consider a plurality of perspectives, a necessary and welcome approach. The *International Politics of Genetically Modified Food* reminds us that biotechnology poses many cultural and policy challenges beyond the narrow questions of public perception and GM food safety. While there may have been some novel concerns about GM food, concerns about precaution, risk, liability, redress, and the environment are likely to transcend this particular technology.

—John T. Lang, Occidental College

The River Cottage Meat Book

Hugh Fearnley-Whittingstall

Photography by Simon Wheeler

Berkeley/Toronto: Ten Speed Press, 2007

544 pp. Illustrations. \$40.00 (cloth)

This is a big book, with full-page photographs of big animals and big hunks of meat, first published in England

in 2004. A book this big is appropriate to a country as big as America, but England is the size of Alabama, and rural Dorset, site of the author's River Cottage series of television programs and cookbooks, is smaller than Jefferson County, just one of the sixty-seven counties of Alabama. This isn't to say that meat isn't a big subject wherever it appears, but exactly where and how we get our meat is dependent on geographic scale, on the specifics of place. That's why I couldn't help feeling that despite the many issues that America and England share in the perversions of meat production in our modern industrial food system, Fearnley-Whittingstall's primer of meat from pasture to plate reads like a nostalgic version of British pastoral, set in Thomas Hardy's West Country, remote in time and place.

"A really good butcher's shop, like a really good fishmonger's, is an exciting place to be" (p.49), our English author writes with the best of intentions, but I don't feel he's writing to me. Julia Child urged us to seek out a local butcher shop nearly fifty years ago, and that's when we still had one or two in my New Jersey suburb. While our English *Meat* tutor admits that 90 percent of U.S. shoppers buy their meats at supermarkets in comparison to only 70 percent of UK shoppers, the cultural gap between our countries is much wider than 20 percent. England's mixed agricultural practices of plowed fields and livestock on small-scale farms on a small island is a heritage of their landscape, which was blotted but not utterly destroyed by the Industrial Revolution. In America only the colonies along the Eastern seaboard, and especially those of New England, furnished an ecology anything like that of Old England. The rest of America was the West and, as successive waves of homesteaders discovered, it was not pastureland but vast prairies and deserts, where small-farm sustainability was never possible, except in the minds and imaginations of our founding fathers. In America the speedy takeover of an entire continent by the mass production and distribution of agricultural products after our Civil War created a network very unlike England's primarily because of scale.

For the same reason, agriculture in England suggests a coziness quite foreign to a country where buffalo and Indians were part of the wild. In England, this author has created a media persona suggestive of an aging Wild Child (his first book in 1993 was *A Cook on the Wild Side*) simply by wearing hippy hair and mudstained boots and bloodstained aprons. In such a highly tamed countryside, "wildness" means we see him actually at work on a farm, with his dogs and young children, tending his heritage-breed cows, sheep, and pigs on all that green grass. We see