

# the WAYWARD TENDRILS Newsletter

Vol.10 No.1

A WINE BOOK COLLECTOR'S SOCIETY

January 2000

## THE GENESIS OF A BOOK

by  
Thomas Pinney

[In 1995 wine historian Tom Pinney completed his investigation into the making of one of the classic books of California wine literature, *The Story of Wine in California*. His quest included an attempt to identify the over one hundred photographic illustrations in the book, which he did very successfully. We are pleased to publish Tom's essay on the book and notes on the illustrations in our Newsletter. Tendrils will agree that no other book about California wine has had its history so fully chronicled. — Ed.]



*The Story of Wine in California* [Text by M.F.K. Fisher; Photographs by Max Yavno; Foreword by Maynard A. Amerine. Berkeley and Los Angeles: University of California Press, 1962] is a remarkable book in at least

three different ways: it is the work of not one but two distinguished artists; it is the first book of its kind ever produced on the subject of wine in America; and, quite unknown to its authors, it recorded the California wine industry at a crucial moment in its history.

### Max Yavno

To take the artists first. Max Yavno (1911-1985) had a distinguished career both as a commercial and as a "fine art" photographer, mostly working in California. Born in New York City, he earned a degree from City College by working days and attending classes in the evenings. Later he studied business administration and political science at Columbia. He did a stint with the Works Progress Administration (WPA), and worked with the Photo League of New York in the late 1930s. After serving in the Air Force during the war, he moved to California, first to San Francisco, then to Los Angeles, where he maintained a studio from 1954 to 1975 doing commercial photography, particularly for advertising accounts. Yavno had begun exhibiting in group shows as early as 1939 and had his first one-man show in 1946, in Los Angeles. His work came before a wider public through two books written

around his photographs: *The San Francisco Book*, with text by Herb Caen (Boston, 1948) and *The Los Angeles Book*, text by Lee Shippey (Boston, 1950). Later, the University of California Press would further distinguish Yavno's work by bringing out a book entirely devoted to him, *The Photography of Max Yavno*, with text by Ben Maddow, published in 1981.

Yavno's work has been seen as having a social content of distinctly left-wing tendency: given his artistic origins in the 1930s and his liking for urban scenes, this would seem to be an easy conclusion. But one should not allow easy conclusions to determine the question. As one of his long-time admirers has said, what Max really liked were "people and patterns." If critics wish to fit the results into political arrangements, that of course, is their privilege. It is not, however, a necessary response, and the photographic work in *The Story of Wine in California* certainly does not seem to demand it. It is also the accepted view that Yavno's work in the years when he was supporting himself by commercial photography must be distinguished from the work before and after that period—in other words, that he



### INSIDE THIS ISSUE

- INDEX: VOLUME 9 (1999)
- SHERLOCK HOLMES, CONNOISSEUR
- SULLIVAN ON ZINFANDEL – PART III
- NEWS & NOTES – VIRGINIA DARE!
- BOOK REVIEWS



was "only" a commercial photographer from 1954 to 1975 and something other than that in the early and late years of his career. Since the pictures that he made for *The Story of Wine in California* overlap the divide between his commercial and non-commercial periods, one must not exaggerate the rigidity of the division.

Yavno's interest in the California wine scene as a subject for picture-making went back at least as far as the late 1940s, and as early as 1951 he had discussed the possibility of a book with the University of California Press. Throughout the decade of the 50s, on trips up and down the state, he went on making pictures of the people, things, and processes in vineyards and wineries, with the intention that they should go into a book, as, ultimately, they did.

### **M.F.K. Fisher**

When she died in 1992, M.F.K. Fisher had become not only the best-known writer on food in this country but the object of quite extravagant praise as a stylist ("I do not know of any one in the United States today who writes better prose" is W.H. Auden's much-quoted remark). Among those to whom the arts of eating and drinking bordered on the sacramental, she had been raised to something like cult status. Her standing was not quite so exalted in 1951, when she was first asked to write *The Story of Wine in California*; it was nevertheless very high, and the choice would have seemed an excellent one to any good judge.

Mary Frances Kennedy Fisher (1908-1992), to give the names that lay behind the provocative initials, had produced a distinguished body of work by 1951. The daughter of a small-town newspaper editor, she grew up in a southern California still rural and unsophisticated, described in her memoir, *Among Friends* (1971); after private school and inconclusive episodes at three different colleges, she went off to France as the bride of an aspiring academic (see her *Long Ago in France: The Years in Dijon* (New York, 1991); that marriage ended in divorce. A second marriage ended in her husband's death; a third in yet another divorce. She lived in France, Switzerland, Mexico, New York, California. At various times, she says, she sold Chinese jade, tutored rich dullards in French, worked in a picture framing shop, and did scripts for Paramount. Through all these ups and downs, the interest in food and drink in all their variety, appeal, and association, grew and developed. Her first book, *Serve It Forth* (1937), was followed by *Consider the Oyster* (1941), *How to Cook a Wolf* (1942), *The Gastronomical Me* (1943) and *An Alphabet for Gourmets* (1949), a series gathered together in the

anthology entitled *The Art of Eating* (1954). These books were at once recognized as without precedent for originality and charm of expression in the literature of food. They were not cookbooks, though they gave plenty of recipes and showed a gifted and creative cook at work; they were part personal essay, part history and lore, part philosophy, part description and narrative, and always entirely individual. The critics inevitably demanded that a writer of such imagination ought to write novels. She had, in fact, already done so: *Touch and Go* (1939) appeared under a pseudonym; a second novel, *Not Now but NOW*, was published in 1947. But it was as a writer on food that her reputation rested—though that bare phrase hardly suggests what is meant. It was the piquant and utterly new combination (at least on the American scene) of high literary skill with the homely and utilitarian subject of food that set her apart from and above the humble crew of writers whose subject was also food. In 1949, as though to suggest the tradition to which she belongs, M.F.K. Fisher published a translation of Brillat-Savarin's *The Physiology of Taste* (a translation recently distinguished by a sumptuous reprint from the Arion Press selling for \$2,500).

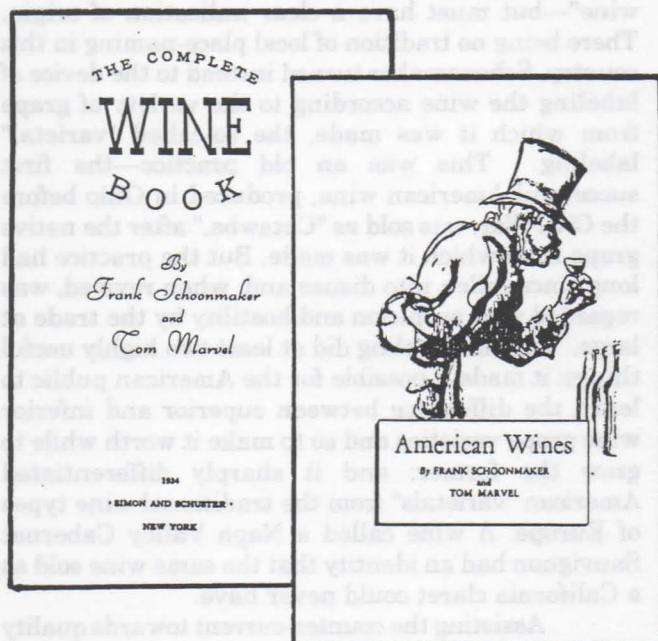
By 1951, when she was asked to write *The Story of Wine in California*, Mrs. Fisher had amply demonstrated her interest in wine and the variety of her experience of it. Her initiation into the culinary culture of France had been in Dijon, the capital of Burgundian food and drink. With her second husband she had lived on a vineyard property in Switzerland and had made wine there; when the threat of war drove them away she was compelled to leave behind "a full cellar...some 1,800 liters of beautiful thin pale wine" (*Current Biog* 1948). In the 1950s she had spent time in Aix en Provence and in a house in St. Helena, California, in the heart of the Napa Valley. "I just like to be in wine country," she once told an interviewer, and though that was long after *The Story of Wine in California* had been written and published, she might well have said it earlier.

### **First Book of its Kind**

No such book as what became *The Story of Wine in California* had ever been published in this country. American literature about wine was a very shallow-rooted plant, growing in the thinnest soil. In the first place, the fourteen years of Prohibition (1920-1933) had simply cut off the subject from American awareness, and it was a long and difficult task to restore it. Immediately following Repeal there was naturally a sudden spate of books about alcoholic drink; the treatment of wine in such books tended, inevitably, to be elementary accounts of the



different sorts of wine, where they came from, how to serve them, and what to drink them with—in other words, what the anxious novice needed to know, or thought he needed to know, about a subject held to be inexpressibly complex and mysterious. Many of these books were written out of ignorance or affectation or both, and it was no thanks to the authors if the readers came away with any useful ideas on the subject at all. Among other things, the American in search of truth was told that a Champagne bottle should be opened with a corkscrew, that Bordeaux and Burgundy bottles have the same shape and that their corks are wired down, that some connoisseurs prefer French to Spanish Sherry, that Pouilly resembles Sauternes, and that *Aguardiente* means "water for the teeth." A few of the would-be guides, however, were of a better sort. Julian Street's simple *Wines: Their Selection, Care, and Service*, first published in 1933, stayed in print for many years, and was in fact not so bad. By far the best authority to emerge was Frank Schoonmaker, who knew the subject, and knew how to write as well. His *The Complete Wine Book* (1934), written with Tom Marvel, was notable as a work of intelligence and good judgment in the midst of a welter of books both uninformed and pretentious.



But how could one have expected anything else? America had never been much of a wine-drinking country, even before Prohibition. Americans had then been legally cut off from any proper experience of wine for fourteen years, and they had now to re-educate themselves in a subject known to have a long tradition and to challenge the highest connoisseurship. Of course they were anxious about

it (to the extent that any of them took any interest at all), and of course they were at the mercy of any self-appointed guides who wished to put themselves forward. They were without the sure and simple guidance of the knowledge that wine had only to be good to drink, and that it enhanced food.

Things might yet have gone well if American winegrowers had been in a position to supply the market with good sound table wines of recognized identity and reliable character. They could not. The years of Prohibition had, paradoxically, enlarged the vineyards in order to supply grapes for home winemaking. At the same time, this growth had destroyed their quality. Grapes for home-winemaking had to be shipped over long distances to customers who only wanted something that still looked good at the end of such treatment. So the good grapes, which tended to be small or not very showy or excessively delicate, were pulled out and replaced with inferior varieties whose fruit was good-looking and stood shipment well but was not worth much for wine. The varietal selection in California vineyards was certainly not what it should have been before Prohibition, but it was far worse when Repeal finally arrived. It has taken years to correct that situation, one of the most lasting effects of Prohibition.

To compound this problem, much of the wine that was offered to the public immediately after Repeal was wine that had been in storage for a long time, more often than not to its great disadvantage—if it were not distinctly on the way to becoming vinegar, it very likely had some other defect, having gone flat through oxidation or having acquired various molds or infections while in storage. All sorts of doubtful wines were blended with sounder wines in order to obtain something fit—or nearly fit—to sell. And newly-made wine might not be much better than what had gone off in storage. Novice winemakers, working without an adequate knowledge of basic procedure and with makeshift equipment, were likely to produce poor stuff, and frequently did. Nor was every seller in the market particularly scrupulous. In the early days especially, it was a temptation to take what you could get while the getting was good and to let tomorrow take care of itself. The public was uninstructed, did not know what it wanted, and would, for a time, accept whatever it was given. Finally, all this confused renewal of things took place at the end of 1933, when the country was still stuck in the depths of the deepest economic depression it had ever known.

Two consequences were soon clear. First, Americans did not buy much wine at all: the high hopes of the winegrowers were cruelly disappointed, for only a fraction of the expected sales was actually realized in the first half-dozen years following



Repeal. Second, what wine Americans did buy was likely to be fortified wine—bulk sherry, port, and muscatel from the Central Valley vineyards—rather than dry table wine.

These conditions made the development of a lively literature about wine quite difficult. The industry, dominated by a few very large wineries, had settled down into making a few standard wines, mostly sweet and fortified, for a public which was not at all critical, did not drink much wine, and was quite unadventurous in its tastes. The best of a tiny handful of books about American wine in those unpromising days was again the work of Frank Schoonmaker, again in collaboration with Tom Marvel. Their *American Wines* (1941), did the best it could with a disappointing subject; inevitably, much of what they had to say did not describe a present reality but looked forward to a time when, somehow, the winegrowers of the country would realize the possibilities of American wine apparent to the eye of faith. The only other book worth mentioning from this time is *ABC of America's Wines* (New York, Knopf, 1942) written by Mary Frost Mabon, the food and wine editor of *Harper's Bazaar*.

The war years, when wine was in short supply, created a strong demand and high prices, but apart from heating up the market did nothing to alter the basic situation for the better. And when the artificial conditions of the war disappeared, the California boom collapsed: by 1947, standard table wines that had been eagerly sought at \$1.30 a gallon suddenly went begging at thirty cents a gallon. Most wineries were seriously hurt financially, some went out of business, and the industry fell into the doldrums.

At the end of the 1940s, then, after winegrowing in America had been renewed by Repeal, had passed through the hard times of the great depression, had enjoyed the forced prosperity of the war years, and had gone into postwar decline, it would have been difficult to be optimistic about its future. As a subject for writers, American wine simply did not exist.

Through all this, however, a small but steady counter-current could have been felt by the few who were prepared to seek it. The ideal of high quality that had inspired some winegrowers before Prohibition had stubbornly persisted through all the vicissitudes that followed. A small group of Napa County wineries were the saving remnant, Beaulieu and Inglenook especially. To them might be added a scattered few other names: Wente in Alameda County, for example, or Masson under Martin Ray in Santa Clara County, or the more recent Martini in Napa. The fine winemaking tradition of Sonoma County still lay largely in ruins, though there was a

hopeful stirring in the renovation of the old Buena Vista winery beginning in 1943. And here and there on the map of California tiny, almost experimental, wineries began to appear dedicated to making nothing but the finest wine—Hallcrest (1941) in Santa Cruz County, Mayacamas (1941) and Souverain (1943) in Napa County. They all struggled against great odds. They wanted to make dry table wine when the market wanted muscatel. They wanted to grow the noble varieties—Cabernet rather than Carignane, Riesling rather than Burger—when the market recognized no varietal distinctions; they wanted to supply well-made, properly-treated wines when the market knew only ready-to-drink bulk wines. The extra time, the extra effort, the extra cost of such an aim was neither regarded nor rewarded under such conditions; but the conditions, so these few dedicated winemakers hoped, might be altered.

A step in that direction—one of the few useful things emerging from the war years—was made when Frank Schoonmaker, who was a wine merchant as well as a wine writer, took up the marketing of American wines when his importing business was strangled by the war. Schoonmaker insisted that the American wines he sold could not be labeled with European names—no "burgundy," "claret" or "rhine wine"—but must have a clear indication of origin. There being no tradition of local place-naming in this country, Schoonmaker turned instead to the device of labeling the wine according to the variety of grape from which it was made, the so-called "varietal" labeling. This was an old practice—the first successful American wine, produced in Ohio before the Civil War, was sold as "Catawba," after the native grape from which it was made. But the practice had long since fallen into disuse and, when revived, was regarded with suspicion and hostility by the trade at large. Varietal labeling did at least two highly useful things: it made it possible for the American public to learn the difference between superior and inferior wine grape varieties and so to make it worth while to grow the former; and it sharply differentiated American "varietals" from the traditional wine types of Europe. A wine called a Napa Valley Cabernet Sauvignon had an identity that the same wine sold as a California claret could never have.

Assisting the counter-current towards quality was the work of the University of California, centered at Davis. Beginning immediately upon Repeal, the University's viticulturists and enologists resumed the work that had been started in 1880, when the Legislature had created a university department to assist the state's winegrowers. This work had two major purposes. The first was to match the right varieties with the right sites in California. Since only time can tell what are the "right" varieties and the



"right" sites, to say nothing of their ideal combination, this is inevitably the work of generations; but by exhaustive testing of varieties and their wines from different regions, and by classification of sites, the University made great advances in the work. The other aim was simply to establish what were the best winemaking techniques and see that they became general throughout the state. It proved to be easier to carry out successful research in such things as yeast cultures, press design, temperature control in fermentation and storage, and the many other subjects investigated, than to persuade a not very prosperous industry to accept the results of that research. But gradually the findings of the University scientists began to filter down to the level of practice in vineyard and winery.

**"... the first serious effort ..."**

A couple of books that were published about this time suggested which way the tide was flowing. Vincent Carosso's *The California Wine Industry: 1830-1895*, published by the University of California in 1951, was the first serious effort to grasp the history of winegrowing in the state. The implicit assumption of such a book, that the history of winegrowing in California was worth studying thoroughly and attentively, could be seen in retrospect as a first step towards persuading the public that here was something of value and interest. More directly, John Melville's *Guide to California Wines*, published by Doubleday in 1955, took the challenging view that there was already sufficient variety and sufficient quality in actual California wines to merit a guide to them. It was perhaps significant that Melville was a Dutchman and so could bring a fresh perception to a winemaking scene in which hardly anyone else could be persuaded to take an interest. Melville found the subject "as fascinating as it is inexhaustible," but added, truthfully enough, that "comparatively little is available on it in book form."

Such was the background against which the Fisher-Yavno *Story of Wine in California* needs to be seen. It was a peacock of a book suddenly appearing on a scene where a few useful barnyard fowl might be found<sup>1</sup> but where nothing so splendid had yet been dreamed of. How did this happen?

1. By 1960 the technical publications sponsored by the University of California were numerous and valuable, notable among them the Bulletins by M.A. Amerine and M.A. Joslyn, "Commercial Production of Table Wines," 1940; by Joslyn and Amerine, "Commercial Production of Dessert Wines," 1941; and by Amerine and A.J. Winkler, "Composition and Quality of Musts and Wines of

California Grapes," 1944. These summed up the research on their subjects to date. The first of them was developed further in Amerine and Joslyn, *Table Wines: The Technology of their Production in California* (University of California, Berkeley, 1951). One may also mention Robert Lawrence Balzer's *California's Best Wines* (Los Angeles, Ward Ritchie, 1948), a small book fleshed out with historical anecdotes, how-to instruction, and recipes, but nevertheless a pioneering book.


[In our April Newsletter, we shall experience the difficult birth of *The Story of Wine in California*. In the third, and concluding installment. Tom's "Notes on the Illustrations" will be presented. — Ed.]



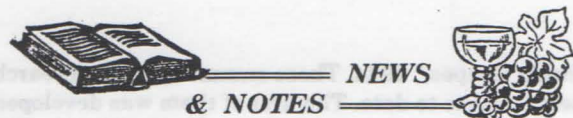
**SILVER THOUGHTS  
ON BOOK COLLECTING**

[In the Fall 1999 issue of *Fellowship of American Bibliophilic Societies*, Joel Silver, Curator of Books at the Lilly Library of Indiana University, wrote a very interesting essay on "The Rules of Book Collecting." We excerpt the following nuggets. — Ed.]



he practice of collecting according to a governing central idea or subject has long been considered basic by most book collectors. In doing so, we can not only build an enjoyable collection in an area in which we're interested, but we can also add to the store of bibliographical and historical knowledge in an area that may not have been explored in quite the way we're approaching it. ... The collection formed under the umbrella of this central idea should include the finest examples that the collector can obtain or afford, as well as any other reference or tangential publications related to the guiding idea of the collection. ... Rarity, which figures much too largely in the popular view of book-collecting, is entirely subordinate to that of interest, for the rarity of a book devoid of interest is a matter of no concern. ... The satisfactions—emotional, physical, intellectual and spiritual—that come from collecting books are chiefly realized by their gatherers and owners. ... But in its essence the pastime of a book collector is identical with the official work of the curator of a museum, or the librarian of any library of respectable age. 





Our traditional opening **Welcome!** to new members is offered with a toast to all Tendrils for the New Year 2000 — the **10th year** of our Society and Newsletter! New members joining us late in 1999 included **Ben Kinmont, Bookseller** (P.O. Box 2007, New York, NY 10008; 917.690.4326; email: bkinmont@aol.com). Ben specializes in the older books on gastronomy and wine; if you didn't receive his finely produced Catalogue One, let him know. We also welcome **Charles Heizman** (31851 Paseo Cielo, San Juan Capistrano, CA 92675) and **Bill Nachbaur** (3402 Clay Street, San Francisco, CA 94118).

### COLLECTION CATALOGUING

on the computer — a simple, inexpensive database? **Stephen Skelton**, anxious to catalogue his collection, asks for suggestions from Tendrils. An ever present question — your editor described her system in Volume 7 #2 — perhaps our members will take a minute to send in their latest or favorite cataloguing programs. Even better! will someone volunteer to create a survey sheet on the subject that we can send to all members?! We all would be grateful.

### Update — *THE WHITE DOE*, VIRGINIA DARE and PAUL GARRETT

In our October 1999 issue, **Gordon Jones** brought the above bunch to our attention. Several Tendrils responded to our query re information on Sallie Southall Cotten, author of *The White Doe*, and referred us to Clarence Gohdes' book, *Scuppernong: North Carolina's Grape and Its Wines* (Duke University Press, 1982). Here she is very briefly, but charmingly, described as "a young club woman married to a genteel Carolinian." (p.48) No doubt some digging into Carolina history would give her further purpose! Also mentioned on page 48 is Garrett's "tastefully designed booklet printed on expensive stock" entitled *The Art of Serving Wine* (Norfolk, Virginia, 1905). Gohdes suggests it "might properly have borne a subtitle: *Including the Art of Selling It.*" (Although Gohdes cites the University of Virginia as having the sole surviving copy of this promotional pamphlet, we have better sources (!): see rear cover of our Newsletter for a reproduction of the pamphlet's front cover and title page.) Another Tendril reminded us of Thomas Pinney's valuable coverage of Scuppernong - Garrett - Virginia Dare in his *A History of Wine in America* (University of California Press, 1989). Member **Hudson Cattell**, editor and publisher of *Wine East* magazine, dug into his files and sent us the "rest of the story about Virginia Dare" wine:

Paul Garrett's Virginia Dare became the best selling wine in the U.S. prior to Prohibition. The demand for Scuppernong grapes escalated and, despite Garrett's efforts to have more Scuppernong planted, he was forced to bring in more and more blending wine from California. While Virginia Dare retained its Scuppernong character, the wine became blander with the passage of time. Eventually, other muscadines had to be added in. When Prohibition ended, Garrett was ready to resume selling wine throughout the United States, and Virginia Dare again led the way. The end came in March 1940, when Garrett died and the winery was closed.

In the late 1940s, Marvin Sands and his father, Mack, were looking to find ways to increase sales at their new Canandaigua Wine Company. They decided to make a sweet Scuppernong wine that would appeal to those who liked Garrett's Virginia Dare. Mack opened Richard's Wine Cellars in Petersburg, Virginia, in 1951, naming the winery after Marvin's oldest son. In 1954 they started brainstorming names, and when the title of a Broadway show occurred to them, Richard's Wild Irish Rose was born. The wine was made both with a 20% alcohol content and as a 14% rosé. By 1981 production exceeded 18 million gallons annually, and today it still sells more than 6 million gallons a year.

Marvin wanted the Virginia Dare name, but it took until 1966 to secure the rights to the Virginia Dare label from Guild Wineries & Distilleries. With the name Richard's Wild Irish Rose so well established, Virginia Dare became a brand name for red, white and pink wines made from 75% New York grapes, 25% from outside New York — and no Scuppernong!

### INDEX to VOL.9

is included in this issue. As with our previous indexes to the Newsletter, it provides a listing of authors (of articles), subjects, and books reviewed or noted, and should prove a helpful reference tool for all members.

THE NEW YEAR IS HERE!  
TIME TO RENEW YOUR  
TENDRIL MEMBERSHIP!!  
See enclosed form . . .



## THE CONNOISSEURSHIP OF SHERLOCK HOLMES

with

Observations on the Place of Brandy  
in Victorian Medical Therapeutics

by

Paul Scholten, M.D.

[Tendril Scholten is an admitted addicted Sherlockian scholar, a member of the Baker Street Irregulars Society for some forty years. Over the years, he has contributed numerous papers "on Sherlockian matters" — not to mention wine and gastronomy — and sends for our enjoyment the following thorough investigative report on the gourmet detective that was originally published in *Baker Street Miscellanea*, No. 54, Summer 1988. — Ed.]



he dictionary defines "connoisseur" as "a person with informed and astute discrimination, especially concerning the arts or matters of taste." This definition would certainly describe Mr. Sherlock Holmes of 221B Baker Street. His discrimination in

all things is of the highest. He has a vast knowledge of opera and of music in general, attends concerts, operas and recitals of both vocalists and instrumentalists: Sarasate, Neruda, Carina, De Reske, and Irene Adler, to name a few. He is a violin virtuoso himself, a patron of the arts, and has proven his ability to identify painters and their works at a single glance.

He is a gourmet too, where matters of wine and food are concerned and when given the leisure time to enjoy a meal, he orders with a very discriminating palate. On the other hand, when the going is difficult on a case, food goes by the board. As Watson notes, in the *Yellow Face*, "his diet was of the sparest and his habits were simple to the verge of austerity." When on the trail of a crime, Holmes and Watson ate a great many cold lunches and dinners and often skipped meals entirely. They had very frequent recourse to sandwiches or simply a slice of beef and a glass of beer. While investigating the *Five Orange Pips*, Sherlock was so famished from missed meals that he "walked up to the sideboard, and tearing a piece from the loaf, devoured it voraciously, washing it down with a long drought of water."

On the other hand, when relaxing, they frequently ate at fashionable restaurants: Simpson's, Goldini's, and Mancini's are mentioned. What did they eat? We wish we always knew, but there are far too many references to "a little dinner," "something

nutritious," "a decent lunch," "a pleasant little lunch," "a hasty lunch in the railroad station buffet," "dinner for two," or simply "dinner" or "lunch." Occasionally, we hear of oysters and grouse and something a little choice in white wines, or cold partridge and Montrachet, but more often we only hear that they have eaten, simply lunch or dinner.

When it comes to breakfast, we are a little clearer. The problems of cholesterol had not yet been discovered and breakfast almost always included eggs, scrambled, fried or boiled, along with ham or rashers of bacon, coffee and toast, and, on one occasion, curried chicken, a rather formidable breakfast item. We are on more solid ground when it comes to the companions' favorites, for they seem to prefer game birds above all else. We hear of cold partridge, a brace of grouse, a couple of brace of woodcock, goose and a pheasant. With the game they most frequently chose a white Burgundy, a Montrachet or a Meursault, something heavy enough to stand up to the gamey flavors. One of these is no doubt what they felt was "something choice in a white wine." It is interesting, but not surprising, that Sherlock was prescient in things vinous, anticipating the white wine revolution a century in advance of the general public. When it came to red wine, their choice was claret, the term only the British use for the red wines of Bordeaux, dating back to the 14th century days when Bordeaux was under the English crown, and its wines arrived in London with "claret" chalked on the barrels of those that were clear or ready to drink. Holmes and Watson liked coffee with their meals (and by itself), had an occasional cup of tea or glass of beer, were not adverse to a whiskey and soda, and liked an after dinner drink, curacao or cognac, for example. In fact, they were fond of a great many alcoholic beverages and there are nearly eighty references to such in the Sacred Writings. For example:

There is a group of old and cobwebby bottles on the sideboard, along with a couple of brace of woodcock, a pheasant and a *pâté de foie gras* pie, when they confront Lord St. Simon, the haughty Noble Bachelor, with Hattie Doran and her true husband, Frank Moulton. Holmes offers whiskey and soda to Athelny Jones in *The Sign of the Four*, and also has one for himself while investigating "The Red Headed League." Our friends have a couple of beers at the Alpha Inn while searching for a vagrant goose and Holmes is astute enough to spot the beeswing in the wine glass while probing the mysterious murder at the Abbey Grange. Beeswing, incidentally, is not the dark sediment that red wine casts with age, nor is it the tartrate crystals laid down on the sides of a bottle of crusted port. Rather, it is mucilage, or fish glue, that is added to wine as a clarifying agent. If



not all precipitates in the fining, it may later form a filmy beeswing in the aging wine. It is seldom seen today in the age of cold clarification and filtering.

The reader will recall that in the case of the "Veiled Lodger" the two detectives enjoyed a cold partridge and a bottle of Montrachet, the very best of the white Burgundies. In *The Sign of the Four*, it was a red Burgundy of high quality when they had Beaune for lunch. While investigating the mystery of the "Cardboard Box," they sat for an hour over a bottle of claret, and it was claret, along with some biscuits, that Holmes used to restore himself after his near starvation as the "Dying Detective." Our friends enjoy a glass of port while pondering the case of the "Creeping Man," three glasses of port in *The Sign of the Four*, and between them, savor Von Bork's Imperial Tokay from Kaiser und Koenig Franz Joseph's own Schöenbrunn cellars as the tied-up German glared at them from the settee.

Watson refers to comet wine, a charming myth that implies a comet imparts some heaven-sent extraordinary virtue to wine as it passes over the vineyards. Perhaps. Indeed, 1986, when Halley's Comet passed over, was a fine vintage year in France; but the last time Halley's star passed over, in 1910, it accompanied a disastrous vintage. We wish we knew more of Vamberry, the wine merchant, and what he sold; but we do know quite enough about Mr. Windebank, the traveler in wine, who wooed his own near-sighted stepdaughter without ever being recognized. Careful Sherlockians will know that McGinty welcomed Birdie Edwards to the Scowrers with a bottle of champagne, and one must not forget that the *Gloria Scott* met her untimely and bloody end after the mutineers broke out the brown sherry. To add to his other peculiarities, Thaddeus Sholto kept only chianti and tokay in the house, an oddly matched pair of beverages; and it was wine that fueled Hugo Baskerville's rowdy crew in their carousing.

### Brandy

All these beverages are interesting, and pleasant, but the one most frequently mentioned in Watson's tales is brandy, which in England means French cognac. Brandy has a long and colorful history as a pleasant beverage. It has an even longer history as a medication and played an important part in the Victorian doctor's armamentarium.

Distillation, a very ancient and somewhat mysterious art, is a means of separating mixed liquids of different boiling points, by vaporizing each liquid at a different temperature, and then recondensing the vapors. Brandy is what results when the alcohol in wine is separated from the other liquids in this manner.

The Chinese were distilling a spirit from rice and sugar wine as early as 800 B.C. The Egyptians practiced the art of distillation to produce perfumes. The classic Greeks distilled pine resin to make turpentine. The science of distillation continued under the Romans, and later the Moors introduced it into the Middle East. During the Middle Ages, in Europe, distilling was in the hands of the Alchemists, and the first written word on the subject of distilling wine into spirits comes from a teacher of alchemy, Arnald of Villanova, in the late 1200s. He was so excited by the medical properties of his liquid that he called it *aqua vitae*, the water of life. About 1400, brandy production became common in the south of France, where it was called by Arnald's designation, *eau de vie*, "water of life" in French. The best of these *eaux de vie* were Cognac and Armagnac, produced in the regions of those names, just north and east of Bordeaux, respectively.



[From *The Vertuose Boke of Distyllacvov*, 1524]

Brandy can be produced by distillation of any fruit wine, but cognac, from grapes, is the most typical brandy and the model for the huge California brandy industry. The word "brandy," incidentally, comes from the Dutch word, *Brandewijn*, literally "burnt wine," which describes the process of production. Other popular brandies come from the apple, Calvados in France and Applejack in New England; kirschwasser from cherries, framboise from raspberries, poire from pears, slivovitz from plums and grappa from a second pressing of the pomace that remains after wine is drained from the crushed and fermented grapes.



What is brandy? In common usage, brandy is a spirit of 80 to 86 proof, distilled from wine and stored for some time in oak barrels. It contains 40 to 50 percent ethyl alcohol and 50 to 60 percent water. There are small amounts of the higher alcohols and other flavor constituents, a number of which come from the oak casks in which it ages. Tannins and tannic acid are two of these. There are numerous trace elements from the soil, including calcium, iron, sodium and potassium. There are also pectins, fats, purines, dextrose and other sugars. Brandy may also have additives such as caramel for color, vanilla and other flavoring agents and small amounts of added sugar.

### ***Medical Uses***

In small amounts brandy aids digestion, increasing the secretions of gastric juice and speeding up gastric motility. It dilates the blood vessels of the skin, causing flushing and so may aid in lowering the temperature. It also dilates the blood vessels of the heart and thus relieves, and to some extent prevents, painful anginal attacks. William Heberden, the English physician who first described angina pectoris in 1768, advocated the use of cognac brandy for the relief of anginal pain and it has been in widespread use for this purpose, ever since. More recently, studies have shown that in addition to the purely chemical effects of the alcohol, there is also a very valuable and beneficial calming and euphoric effect. Paul Dudley White, the famous Harvard cardiologist who, among others, cared for Dwight Eisenhower, said in the late 1950s that the most effective drug for heart patients, after nitrites, was alcohol. Today we would have to place the calcium channel blockers high on this list, but brandy remains a valuable drug for those with heart disease.

Brandy is also quite useful in obliterative vascular disease because of its peripheral vasodilating effects. In dilating the external vessels, it also gives a feeling of warmth on a cold day, but does not actually warm one. It also makes the brandy drinker feel better and this subjective effect can, in turn influence one's physiology. Hence its value as a restorative, to bring nervous victims back to normal. It has been shown that moderate drinkers live longer than teetotalers, have fewer heart attacks, and live longer after a heart attack than those who never drink.

These are currently recognized uses. Going back to Victorian times, we will list some therapeutic indications which are no longer felt to be fully valid, but were felt to be entirely true when Watson was in his prime. Brandy was very widely used for the common cold, both as a preventative and as a treatment to relieve the unpleasant symptoms. It is

still used for colds, but its effectiveness is on rather shaky ground. Brandy was felt to be the prime remedy in cases of snakebite, to cure the toxic effects and also to ease the pain of the bite and injected poisons. It was advocated to restore one to normal after loss of blood, in convalescence and after serious injury, in cases where one felt faint and in actual faintings.

One is reminded of the nineteenth century English music hall skit. A comedian is struck and falls unconscious to the stage. A second comic cries out, "bring the poor man some water, quickly," whereupon the victim wakes up, raises his head and asks plaintively, "can't you make that brandy?"

Cognac was regularly prescribed for feeble digestion, atonic dyspepsia, convalescence from acute fevers, infantile diarrhea, vomiting, neuralgia, migraine headaches, ordinary headaches, colics, cramps and as a stimulant to increase the appetite. It was, and still is, used as a valuable sedative, especially in the aged, and cognac was felt to be the most efficacious of all remedies for influenza. It was advocated for a number of very serious and often fatal infections: typhoid, typhus, dysentery, cholera, and pneumonia. We now know that it didn't have any great effect on the infecting bacteria, but, as there were no known specific treatments for these diseases at that time, one can reason that at least brandy led to a relatively sedated and comfortable death. Brandy was frequently advocated as a gargle in sore throats, diluted 4 to 1 with water, which at least gave a nice spirited breath. It was also prescribed to treat delirium tremens, a disease that excessive brandy could well have caused.

In any event, brandy has proven therapeutic value in: stimulating the coronary artery circulation in diseases of the heart; relieving the pain of angina pectoris and obliterative vascular diseases; increasing the stroke volume of the heart; and alleviating the discomfort associated with hypertension in general. It combats tension, induces sleep, relaxes, and is a boon to the elderly. It is, possibly, useful as a treatment for the common cold. Moderate drinkers live longer, and live longer after a heart attack, than those who never drink. It can be a life saver in heart disease.

### ***Brandy in the Sacred Writings***

When Julia Stoner is bitten by a deadly snake in "The Speckled Band," Dr. Roylatt poured brandy down her throat, but in vain, for she died. Concerning the Hound of the Baskervilles, Inspector Lestrade thrust brandy between Henry Baskerville's teeth to restore him after the hound's attack; and later, Henry asks for another mouthful of the brandy. Soon, they have the brandy out again for Mrs. Staple-



ton, who had been tied up by her cruel husband. In "The Three Students," professor Hilton Soames gives a little brandy to his servant, Bannister, when Bannister is upset by the improper viewing of an examination paper. When stung by "The Lion's Mane," Ian Murdoch shouted for brandy, and it was only more and more brandy poured down his throat that saved him. Later, a book by J. G. Wood was quoted that relates that another jellyfish victim was only saved by gulping down a whole bottle of brandy.

Confronted by the evidence in "The Blue Carbuncle," James Ryder collapses, and is revived by receiving a dash of brandy. Victor Hatherly, the engineer, becomes hysterical when Watson sees him thumbless in consultation; but brandy and water restored color to his bloodless cheeks.

It will be recalled that Holmes and Watson had to pour brandy down Percy Phelps' throat when he almost fainted at the sight of "The Naval Treaty" under a covered dish. Dr. Thornycroft Huxtable, MA, PhD, headmaster of "The Priony School," looks around, and faints from nerves, exhaustion and hunger. Watson then administers brandy as he lies unconscious.

When the Tiger of San Pedro kills his pursuers at Wisteria Lodge, a brandy and soda is given to John Scott Eccles after Inspector Gregson accuses him of the murder. Watson also revives Melas, "The Greek Interpreter," in less than an hour with ammonia and brandy, after he had almost been killed by foul fumes. Earlier, we had noted an empty brandy bottle on the table.

When "The Reigate Squires" attack Holmes, he is so shaken by the Cunninghams' assault that he helps himself to a dash of brandy. Holmes gave Watson brandy when he fainted (for the first and last time in his life) when Holmes suddenly appeared three years after his supposed death at Reichenbach Falls.

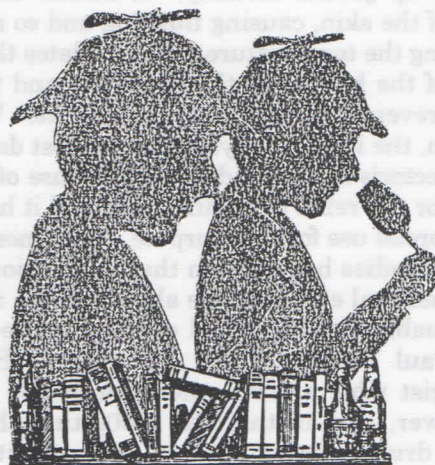
Black Peter Carey, the harpooned harpooner, had brandy on the sideboard, but preferred to drink "a man's drink," rum. When an old shipmate from the ill-fated *Gloria Scott* appeared, Squire Trevor had to run into the house for a brandy. And Holmes advises Colonel Ross to wash the hair dye off Silver Blaze with "spirits of wine," which is, of course, another name for brandy.

In these cases, brandy was used variously as a restorative, as a tranquilizer, as a pain reliever and, most commonly, as a means of reviving and strengthening those in nervous shock. On four occasions it was poured down the throats of unconscious persons, a very dangerous act indeed. Not only is this bad medicine, but one has a very good chance of pouring the brandy down the trachea into the lungs. If this does not drown the victim on

the spot, it will, at least, produce a chemical pneumonia. In several instances, a whole bottle of brandy is administered — a quantity that would dull the vital signs of an already injured person and would give a good chance of causing vomiting and the likelihood of drowning the overtreated person in his own vomitus.

In summary, it is quite safe to say that Sherlock had, and presumably still has, true connoisseurship: a fine taste and discrimination in things gastronomic and vinous, also in music, opera, the stage and art.

[See *WTNL Vol.9 No.3* for Robert Ross' entertaining visit with Sherlock Holmes via his wine quotations — the piece that inspired Paul Scholten, whose "belief in Sherlock Holmes is relatively benign and only moderately eccentric," to share with us his distillation of gastronomical Sherlockian lore. — Ed.]



[From *The Bacchus Club Mystery: A Further Adventure of Sherlock Holmes* by Wayne Howell. Montreal: Kylix Media, 1991.]



THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to THE WAYWARD TENDRILS NEWSLETTER is \$15 USA and Canada; \$20 overseas. Permission to reprint is requested. Please address all correspondence to THE WAYWARD TENDRILS, Box 9023, Santa Rosa, CA. 95405 USA. FAX 707-544-2723. Editor and Publisher: Gail Unzelman. —



## ZINFANDEL: A HISTORY OF A GRAPE AND ITS WINE

by  
**Charles L. Sullivan**

### PART III ZIN – BOOM – BAH!

– *This was the first grape from which good red wine was made in California.* – PROF. GEORGE HUSMANN, 1896.



he industrial / agricultural depression that gripped the United States from 1873 to 1878 hurt California wine producers and acted as a brake on vineyard expansion. The prices of all agricultural products were battered, and yet the amount of wine

shipped out of state to the East Coast grew. This was partly due to the decline in wine imports from France, whose vineyards were being wasted by the phylloxera root louse. The producers of California's best table wines, such as Lefranc and Pellier in the Santa Clara Valley, Krug and Groezinger in Napa, Dresel and DeTurk in Sonoma County, made money and survived. Even though prices were rock-bottom, they and others clearly demonstrated that good table wine could be made in the northern coastal valleys of California. Their efforts gave strong evidence for the growing belief that this region, not Southern California, would be the future home of California's premium table wine industry.

What reputation Northern California was gaining for its table wines derived primarily from its whites in the Germanic style. Red table wines, labeled usually "claret" and "burgundy," were mostly made from Mission grapes, which still dominated; even in Napa and Sonoma in the early 1870s. Whatever California vintners thought of the Zinfandel and Cinsaut, the reality was in their wine vats at the end of the vintage, full of grapes from vines planted in the 1860s. These were mostly Missions.

In his 1880 report as head of the state viticultural commission Charles A. Wetmore looked back at the seventies. "In clarets we are notably deficient, not withstanding the glories of our Zinfandel." If he had had the kind of acreage reporting we have come to expect today, Wetmore would have known that a wave of Zinfandel planting had been sweeping the Golden State for several months.

### BOOM

Looking back we can see a small crack in the wine depression in 1877 when several Napa and

Sonoma vintners received unexpected orders for bulk wine from new East Coast customers. The situation wasn't rosy, but it encouraged a small amount of new planting here in the 1877-78 dormant season. The dike broke next season as prosperity began returning, wine consumption began increasing, and French sources of table wine continued to decline. (The phylloxera helped cut French production about 35% between 1870 and 1885.) Although most of the new orders were for white table wine, by 1884 California claret producers would be the chief beneficiaries of increased eastern demand.

The great California wine boom of the 1880s saw the state's vintage rise from an average of less than five million gallons in the mid-seventies to just over fifteen million in 1884, when the first wave of large plantings came to bear. The great surge in vineyard expansion came in the coastal valleys around the San Francisco Bay Area, in Sonoma, Napa, Alameda and Santa Clara counties, which soon were accounting for more than half of the state's production of table wine. Zinfandel was by far the leading variety in this surge. This is not to say that a majority of the planting was to Zinfandel. I calculate that about 30% of the new vines here were Zinfandel, but this was about double the number for the runner-up. (Believe it or not we had no reliable state or county statistics by varietal in California until the 1960s.)

### Sonoma and Napa

The image of the Zinfandel as a fine claret grape, which developed in the 1860s, had been reinforced well before the boom. Napa's Charles Krug was ever bemoaning the still huge number of Mission vines in the state's best viticultural districts, and the relative scarcity of Zinfandel. The *Alta California*, always the advocate of better California wine, was calling for Missions to be grafted over to Zinfandel as early as 1872. Sonoma's Isaac DeTurk in 1877 contended that however over expanded the wine industry appeared during the depression, there was no oversupply of good Zinfandel.<sup>1</sup>

Sonoma and Napa were the centers of the Zinfandel craze after 1878. This was not by chance. The perception of these two areas as the home of high quality red table wine had become fixed in the industry by the end of the depression. One Sonoma newspaper gloated that, "In no other county has the Zinfandel so congenial a home," and predicted that the county would ride to prosperity on that variety. Napa newspapers might rise to the challenge, but elsewhere in the state? – not a chance. By 1880 almost 80% of the new planting in the Alexander Valley/Healdsburg/Dry Creek area was to Zinfandel. To the north the new Italian-Swiss Colony below



Cloverdale reported that half of their first 300 acres were in Zinfandel. White Riesling was a distant second with thirty-five acres.<sup>2</sup>

In 1881 DeTurk reported that Sonoma's vineyards amounted to 11,594 acres. In 1879 there had been 7,248, and 5,977 of those had been planted to the Mission. Now there were about 2,500 acres of Zinfandel, by far the most numerous new variety in the county.

In Napa the emphasis on Zinfandel was even more pronounced, particularly around St. Helena. Charles Krug reported a total of 11,700 Napa acres in 1881. In 1878 there had been less than 4,000. Zinfandel contributed more to this growth than any other variety. The distant second and third were the Palomino and White Riesling. By 1887 Napa's Zinfandel accounted for more acreage (5,744 acres) than had all varieties six years earlier.

So great was this Napa passion that one of the tiny railroad stations below St. Helena was renamed "Zinfandel." By the 1880s Zinfandel Lane crossed the valley, and the steamer *Zinfandel* plied the bay waters between San Francisco and the wharves of Napa City.

### ***Santa Clara Valley***

Zinfandel was not a craze in the Santa Clara Valley. Some said this fact came from the early and powerful French influence in the vineyards around San Jose. Why the French do not love our Zinfandel I don't know, but my impression is that this stereotype from the 1870s persists 125 years later. There are exceptions, of course, like Domaine Tempier's Lucien Peyraud, who likens his Bandol wines to California Zinfandel.

David Harwood's Lone Hill Vineyard was the largest in Santa Clara County in the seventies. He had varieties planted I have never heard of; he even had Catawba. But he had nary a Zinfandel vine. His neighbor was Almaden's Charles Lefranc who would have nothing to do with the variety. Nevertheless by the mid-seventies the *San Jose Mercury* was trying to draw the attention of local growers to the Zinfandel's Sonoma success.

By the early 1880s fairly sizeable plantations of Zinfandel were going into the Santa Clara Valley. Even Frenchman Pierre Pellier had some at his vineyard above Evergreen. And all that Black St. Peters here was Zinfandel by the mid-1880s.

There was, nevertheless, sound logic in some vintners' doubts about the advisability of planting Zinfandel on the deep rich soils that would, by the turn of the century, be the home of some of the finest prune and apricot orchards in the world. In 1884 the *San Jose Times* warned growers of the hazards of planting Zinfandel in the wrong places. This was

soon a common concern. It eventually became a *leitmotif* in the warnings of the University's Eugene Hilgard to the state's vineyardists. Later he specifically warned Santa Clara Valley growers about the hazards of overplanting Zinfandel on rich valley floors. The result would be a "heavy earthiness" that was difficult to blend out. Zinfandel loved the hillsides.<sup>3</sup>

### ***Santa Cruz Mountains***

But Zin planted in the hills and foothills above Los Gatos and Saratoga gave a clear indication that complaints about local Zinfandels could not be considered a valid knock at the variety in general. These areas, today part of the Santa Cruz Mountains appellation, were producing some of the best Zinfandel claret in the state by the mid-eighties. Place names such as Glenwood, Lexington, or Alma attached to "Zinfandel" in the years before Prohibition would brighten the countenance of any knowledgeable lover of California red table wine.<sup>4</sup>

### ***Alameda County***

One of the Bay Area's most important winegrowing districts grew up as a child of the first California wine boom. Before the 1880s agriculture in the Livermore Valley meant grain and grazing. There weren't 100 acres of vines here in the 1870s, and these were all Mission. But by 1885 there were almost 3,000 acres of vines planted in about one hundred separate vineyards. There were forty-four different wine grape varieties listed in a local survey in 1885, and of these the leader was Zinfandel, outdistancing the second place Mourvèdre (Mataro) by more than three to one. But Zinfandel amounted to barely 30% of the new planting, so eclectic was the selection of varieties.<sup>5</sup>

Alameda County then had two important winegrowing districts, the Livermore Valley and the area around the old Mission San José. There along the foothills of the East Bay, about twenty miles south of Oakland, viticulture had a long history. Many, including U.C.'s Professor Hilgard, thought it had as great a potential for fine wine production as Napa and Sonoma. The vine planting craze struck here too with heavy emphasis on Zinfandel and red Bordeaux varieties. One vintner, Juan Gallegos, a Spanish millionaire who loved claret, planted more than 500 acres of vineyard for his Palmdale Wine Co. between 1880 and 1882.

When the vines in these Alameda County districts came to bearing and their wines were shown at the state viticultural convention in 1887, delegates were astonished at their high quality, particularly the reds, and very particularly the Livermore Zinfandels. Livermore's great reputation for premium white wines was developed later.



### **Central Coast**

South of the Bay Area in the Central Coast region, the effects of the wine boom were mild and Zinfandel planting a here-and-there thing. One exception was in the Cienega Valley near Hollister where William Palmtag planted 11,000 Zinfandel vines after he acquired the historic Theophile Vaché estate in 1883. These were expanded in later years and became the basis for Palmtag's well-regarded San Benito Claret.

### **Southern California**

In Southern California, where virtually all vines were of the Mission variety, the planting craze in the early eighties was surprisingly strong, when one considers that the huge plantings of Mission vines here had been an important part of the industry's problems in the 1870s. The key to success eventually was better varieties planted in foothill localities. The elevated slopes above Azusa, Pomona, Duarte, and Monrovia were dotted with scores of new vineyards in the early 1880s. Glendale and Pasadena soon had several wineries. There was also heavy planting in the San Gabriel Valley. A good part of all this new planting was to Zinfandel and Burger. In later years the Zinfandel grown on the foothill lands above Pasadena and Sierra Madre would acquire a good international reputation.

### **Central Valley**

The chief enemy of high quality table wine in Southern California was the hot weather. So was it in the torrid Central Valley south of the Delta region. It was not much more than a desert before the coming of the Southern Pacific Railroad and large scale irrigation in the 1870s. Fresno was the center of agricultural development and an important grape growing region in the 1880s. In this century viticulture there has been concentrated on sweet wines, brandy, and raisin production. But in yesteryear promoters likened the climate to that of Southern France and thousands of acres of wine grapes best suited for table wine were planted here. (The area was really more like Algeria.)

In 1880 pioneer vintner Francis Eisen reported 172 acres in vines. The most common variety was Zinfandel (47 acres) followed by Malvoisie (37 acres), and ten others. Virtually every new vineyard in this desert region was loaded with vines that reflected the hope of their owners for table wine but showed little understanding of the relationship between climate and individual varieties.

But in the Central Valley to the north, in an area east of the delta and much affected by the maritime influence from the Bay Area, a somewhat

different situation was obtained. Here, north of Stockton in the Lodi area of San Joaquin County, the production of acceptable table wines was a possibility. In fact, George West had been doing it since the 1860s at his El Pinal Winery. And Zinfandel was one of his favorite varieties. In fact, it was the only red table wine he showed at the 1883 viticultural convention in San Francisco. West had also started making "white" Zinfandel from his free run juice in 1869. He was so successful that in his 1882 report viticultural commissioner Charles Wetmore specifically recommended that Zinfandel be classified a white wine grape in San Joaquin County and praised its wine there, which we often call "blush" today, as "delicate" in flavor.

I cannot leave this part of the Central Valley without noting that San Joaquin County today has more than 13,000 acres of Zinfandel, more than three times as many as second place Sonoma County. It has been the home of White Zinfandel since its rise to popularity well over a decade ago. Score one for George West and Commissioner Wetmore!

Farther north in the Sacramento Valley the almost desert conditions return, although not with the intensity as found around Fresno. But here too the planting of vines for table wine production became a real industry in the 1880s. In 1884 at Natoma Vineyard Co., northwest of Sacramento, there were 2,400 acres of vines in the ground representing eighty-seven of the finest varieties, including a huge spread of Zinfandel. Within a few years 1,000 of these acres had been pulled, and brandy had become Natoma's claim to fame.

In the late eighties most of these huge vineyard plantations in the Central Valley simply added to the sea of mediocre California wines from varietals planted where they shouldn't have been. All too often Zinfandel was a chief component.

### **Sierra Foothills**

What of the Sierra foothills, where viticulture had such promising beginnings in the 1860s? (In 1866 El Dorado County had more vines than Napa and was producing twice as much wine.) By the late sixties the *Alta California* could praise these foothill vineyards with many old mining camps "now embowered with vines." But there was little left one could call an industry. The planting boom of the eighties touched the foothills hardly at all. There were only forty-nine small vineyards in Amador and El Dorado Counties in 1884, but some of these would produce on into the 20th century, and a few of their vines were Zinfandel. One such vineyard is still in production. But the total amount was small then; in the 1880s less than 5% of El Dorado's 1,200 acres of vines were Zinfandel. And yet we often think of the



Sierra Foothills today when we rejoice over some of the best old-vine Zinfandel vineyards that have survived. Truth to tell, with but a few exceptions, these vines were planted between 1900 and 1910, and between 1920 and 1925. Seventy year old vines are old, but they're not over a hundred years old.

The great California wine boom started slowing in 1886 and by the end of the decade was out of steam. One could hardly find an acre of wine grapes being planted in the northern coastal valleys. Like most periods of agricultural expansion in American history this one went too far. The result was surpluses and rock-bottom prices, a situation that worsened in 1893 when the depression became a national disaster, leaving the country in economic ruin until the recovery began in 1897-1898.

But the boom had firmly established the Zinfandel as California's own, the grape that would be the basis for the state's standard red table wines, the backbone of the industry. Unfortunately there was too much Zinfandel in places not suited to produce anything but very low grade wine.

By the early 1890s Zinfandel was becoming the whipping boy of analysts trying to explain the economic malaise torturing the California wine industry. When the national economy collapsed in 1893 people stopped bad-mouthing Zinfandel specifically, but the negative connotation stuck.

We'll look later at Zinfandel as part of a fairly mature and dynamic industry. And we'll talk more about the good and great Zins being produced. But first I have to tell you about the creation of a myth in the 1880s which totally confounded the history of Zinfandel for the next ninety years. I have already mentioned the historic cement of the Haraszthy legend. The details are complicated and often a bit tedious, but in all I think the whole story is worth telling. It is a good tale, full of skullduggery, heroics, perhaps even a little "recovered memory," or better, recovered false memory.

*[In our next issue we shall explore the Haraszthy Myth. — Ed.]*

#### NOTES TO PART III

1. *St. Helena Star*, 3/4/1876; *Santa Rosa Democrat*, 10/12/1877.
2. *Santa Rosa Democrat*, 9/16/1875.
3. *San Jose Herald*, 6/4/1887.
4. *San Jose Mercury*, 12/1/1881, 8/27/1882; *San Jose Herald*, 8/27/1885.
5. *Livermore Herald*, 5/27/1886.



## IN THE WINE LIBRARY: A REVIEW

by  
**Bob Foster**

*"the best introductory wine book ever written"*

***Windows on The World: Complete Wine Course***, Millennium Edition, by Kevin Zraly. New York: Sterling Publishing Co., 1999. 208 pp., hardback, \$24.95.



ime and again when a beginning wine buff asks for a book to start the journey into fine wines, I never hesitate to recommend this book. It remains the best introductory wine book ever written.

As always, the book is a wonderful introductory course touching the major wine areas of the world with lots of charts, maps and labels. The text is enthusiastic and witty. There are numerous side-bars filled with humor and fascinating asides that add depth to the text.

This latest edition has a new graphic design with a much more visually interesting format. The maps have been redone showing a bit more detail. There are more labels, reproduced in their original colors. Zraly also pays attention to emerging areas and emerging varietals. And, as a book lover, I still like the small section at the end of each region, with suggestions of books for further reading.

Having said all these wonderful things, I have two qualms about this edition. First, perhaps it's me, but I have this peculiar notion that the title of the book ought to have a direct relationship to its contents. This work touts itself as the millennium edition. I thought at the very least there would be a section on what to drink for the millennium. Nope. Not there. Indeed, the only reference I can find to the millennium is Zraly's admission he will turn fifty in the year the century turns. This is hardly the stuff a reader would expect in a "Millennium Edition." Just more of the crass marketing designed to take advantage of the end of the century? (A bit like the false rumors of a Champagne shortage. One wonders if someone plans a rumor of a wine book shortage!) Second, and more substantive, is the total elimination of the cartoons. One of the features of earlier editions was a set of cartoons poking fun at wine and pretentious wine drinkers. I particularly liked the inclusion of such material because it helped the reader understand that nothing in this realm should be taken too seriously. While Zraly makes the point again and again in his clever, witty writing style, the cartoons made the point from a more artistic perspective. I miss the cartoons. They deserved a better fate.



But, as indicated at the start of this review, overall the work is top-notch. It offers a breezy, informative, intelligent, humorous overview of the many facets of wine. Much of the work is set out in a question and answer format so that readers can jump to the specific issues that interest them. A detailed index assists those seeking specific material. Still very highly recommended.

[With thanks we excerpt and reprint this book review from Bob's column in *California Grapevine* (Oct-Nov 1999). — Ed.]

## Impressive New History of Italian Swiss Colony

by  
**Bo Simons**

***Legacy of a Village: The Italian Swiss Colony Winery and the People of Asti, California*** by Jack Florence. Phoenix: Raymond Court Press, 1999, 320 pages, index, bibliography, notes. \$23.95.

Jack Florence has written an interesting, impressively researched narrative history of Italian Swiss Colony and the people of Asti. Florence embraces more than just the company that started as Italian Swiss Agricultural Colony and went through so many changes and is no more. He also looks at the people that made the company, the town that sprang from it and even the land, the vines and some of the buildings that gave the place its history and character.

His interest in people extends from the important pioneers and heads of the company to those who worked the cellar and the vineyards, built the church and the town. The individual who started it all, Andrea Sbarboro, gets appropriate star billing in the early chapters. He had a vision, but was quick to adapt his vision to changing circumstances. Sbarboro saw Italian Swiss Agricultural Colony in 1881 as an experiment in social engineering. From an initial concept to provide a way for the rural Italian immigrant, stranded in urban San Francisco, to work and eventually acquire land, he progressed to a vineyard business investment, to a full-scale wine production facility. Sbarboro was complex and contradictory, arrogant and caring, shrewd yet stubborn, a gracious host and annoying prankster, an elitist who demonstrated his concern for employees by paying their full immigration fees. Jack Florence shows him warts and all.


Florence also tells of the other major individuals who had a part in ISC and Asti's story: Pietro Rossi, the winemaker who built the reputation

of ISC for fine wine; his twin sons, Robert and Edmund, and their offspring who helped shape ISC throughout the 20<sup>th</sup> Century; the Seghesios who briefly owned all of Asti; Enrico Prati who guided ISC through and after Prohibition; Joe Vercelli, whose career at ISC spanned the years 1933 to 1978; "the Little Old Winemaker" from the commercials of the 1960s; Pat Paulsen, the mournful comedian who bought the town of Asti.

The story of Italian Swiss Colony is a cautionary tale of corporate greed, and the ending of winemaking-entity ISC is sad. Jack tracks ISC through seventeen owners—some more plunderers than stewards—from 1881 to 1996. Later owners sold the brand name Italian Swiss Colony, now owned by Canandaigua. Beringer Wine Estates, the present owner of the Asti plant, make their Napa Ridge and other wines there. Nothing symbolizes the loss and destruction more than El Carmelo, the lovely little church built by Peitro Rossi from a greenhouse so his workers could attend mass. For over 50 years the church served its parishioners, but despite the efforts of many to save and restore it, the building now lies in ruins.

Florence writes with care and style. His book remains rooted in solid research—with the permission of Beringer, he dug through the Colony papers at Asti—but occasionally soars into the lyric mode, gushing about the vineyards or inventing a character who embodies the life and tradition of Asti. He plugs onto some of the larger issues and events that shaped the times. He makes the reader aware of the Italian fear of Chinese labor, the depressions that helped shape the California wine industry in the 1890s, how Prohibition came about, lasted and was repealed without exhausting the reader with the extraneous concepts. He delineates with skill the many-headed monster of the California Wine Association that engulfed ISC. He uses footnotes sparingly and well. I sometimes was unsure where he got a particular fact or reference, but for the most part, his attributions remain clear. He writes at times with grace and clarity, sometimes approaching poetry.

In his lyric mode, Jack invents a fictional character for the book. She remains a nameless woman featured in four italicized vignettes that end chapters. She is baptized and married at El Carmelo, gets her first kiss on the crest of the hill above the vineyards, and in old age misses her husband and works as a volunteer for the Altar Society. Jack fictionalizes to get the larger truth, the simple piety and perseverance of the workers and families whose lives were shaped by Italian Swiss Colony.

Jack's book is a worthy read for the people, the stories and the history. 



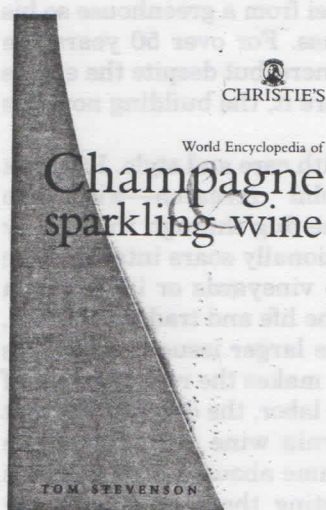


## BOOKS & BOTTLES

by  
Fred McMillin

### No Troubles with these Bubbles A BOOK REVIEW

**Christie's World Encyclopedia of Champagne & Sparkling Wine** by Tom Stevenson. 320 pp. San Francisco: Wine Appreciation Guild, 1998. \$50.



■ "It may gall the French to discover that it was actually the English and not the French who invented Champagne."

■ Today there are about 50,000 "different" [French] Champagnes made every year ... The best recent vintages are '85, '90, and '96 ... Two of the greatest houses are Krug and Moët & Chandon.

■ Leaving France ... Made in India under the guidance of Piper-Heidsieck, the *Omar Khayyam* sparkler was exceptional ten years ago "when hardly anyone in the New World was making a decent fizz. It is as good now as it was then."

■ Leading sparklers of other areas — MEXICO: the clear leader is *Freixenet de Mexico*. BRAZIL: *Casa Moët & Chandon Diamantina*. OREGON: "Far and away the best is *Argyle*." AUSTRALIA: the Down-Under *Domaine Chandon* has been far ahead of the game, meeting international standards in only its third year.

These are the opinions of Tom Stevenson, possibly the world's foremost authority and author on sparkling wines. His distinguished credentials leave little doubt. Stevenson conducts each year in London Christie's Champagne Master Class, and for more than seven years wrote the influential *Fizz File* in *Wine* magazine. He has been awarded 21 literary

prizes—13 of which were for his works on Champagne—and has been named on three occasions the Wine Writer of the Year.

While the previous edition of Stevenson's book was for many years the standard authority on Champagne, this updated edition has been expanded to include the sparkling wines of the world, and has over 600 color illustrations.

So, let's see what he has to say about California and other parts of North America ... CANADA: When French explorer Jacques Cartier sailed down the St. Lawrence River in 1535, he found a large island over-run by vines, which he named *Ile de Bacchus*. Those native grapes were used first for still wine (c.1564) and then sparkling wine (c.1860). That type of bubbly became very popular in Canada by 1975. Tom's appraisal: "Tacky, sweet fizz!" There is one hopeful exception, *Blue Mountain* in British Columbia. For CALIFORNIA, there are lots of surprises:

■ "The vineyards in Britain are much better suited to the production of fine quality fizz than are those in California."

■ On July 4, 1849, the *S.S. Niantic* dropped anchor in San Francisco Bay. Its passengers—all gold miners—charged ashore. When the captain awoke the next morning, he found his crew had deserted to the gold fields. The ship was grounded, and its consignment of Champagne forgotten when the vessel was destroyed by fire two years later. Nineteen years later construction work led to the discovery, buried in the mud and water, of 35 baskets of French Champagne Jacquesson. Upon uncorking, there was still some effervescence and the flavor was "very fair."

Until now, my library has included but two outstanding books on sparklers: Henry Vizetelly's 1882 *A History of Champagne* and André Simon's 1962 *Champagne*. Now I own three.

### HOW TO OPEN A BOTTLE OF CHAMPAGNE

One of our "old-timer" members tells us a Champagne story: While on a tour of the Champagne district in 1947, the Director of the Bureau told him "that opening a bottle of Champagne should not produce any more noise than a nun passing gas at morning vespers." Our "old-timer" adds, since the Director was a very good and proud Catholic, no umbrage may be taken!!





Author Index

- Andrews, R. Hume  
The Total Elements of the Vineyard: A Review. v.9 #2.
- Cattell, Hudson  
Two Recent Wine Books Reviewed. v.9 #3.
- Foster, Bob  
In the Wine Library: Book Reviews. v.9 #1, #2, #3, #4.
- Jones, Gordon  
Everything Old is New Again. v.9 #4.
- McMillin, Fred  
Memorable Wine & Food. v.9 #3.  
A 19th Century Potpourri. v.9 #4.  
Sipping with Pleasure. v.9 #1.  
Some First Wine Events. v.9 #2.
- Oelgart, Isaac  
The Authorship of *The Wine Question Considered ...*  
considered. v.9 #3.  
Bookplates Revisited and the Wayward Tendrils  
Bookplate Survey. v.9 #4.
- Prior, Auberry  
La Fête des Vignerons, Vevey. v.9 #3.
- Rosander, Darrel G.  
More on the Big Bottles! v.9 #3.
- Ross, Robert C.  
U.S. Wine Industry: A Book Review. v.9 #4.  
Wine Quotations [Mark Twain]. v.9 #2.  
Wine Quotations: Sherlock Holmes. v.9 #3.
- Shields, Allan E.  
Roy Brady's Bountiful Wine Book Collections. v.9 #2.
- Simon, André L.  
About Decanting. v.9 #1.
- Simon, Bo  
Rehoboam or Nebuchadnezzar? v.9 #1, #2.
- Stevens, Linda Walker  
Longworth: Read between the Lines. v.9 #1.
- Stillman, Terry A.  
The Most Famous Remainder of All Times. v.9 #2.
- Sullivan, Charles L.  
A Note on Longworth, Cincinnati, & St. Louis. v.9 #2.  
The Zinfandel: A History of a Grape and Its Wine. v.9  
#3, 4.
- Thackrey, Sean H.  
A Few Notes on Zinfandel: The Name. v.9 #4.
- Tumasonis, Donald  
Paste Action: A Cautionary Tale. v.9 #2.
- Unzelman, Gail  
Early U.S. Titles & the Wine Book Collector. v.9 #1, #2.
- Unzelman, Ronald  
*Alcohol and Longevity*: A Review. v.9 #2.
- Weiss, Hans U.  
La Fête des Vignerons. v.9 #3.

Subject Index

- Authors, wine (see Wine Authors).
- Bibliography.  
La Fête des Vignerons, 1778-1977. v.9 #3.
- Book Care.  
Paste Action. v.9 #2.
- Bookplates.  
Bookplates Revisited and the W-T Bookplate Survey.  
v.9 #4.
- Book Reviews (see Index of Books Reviewed).
- Books, remaindered.  
The Most Famous Remainder... v.9 #2.
- Brady, Roy.  
Wine Book Collections. v.9 #2, #4.  
Wine Label Collection at Davis. v.9 #1.
- Brock, Ray.  
Ray Brock: 1907-1999. v.9 #2.
- Cincinnati, viticulture.  
Longworth. v.9 #1.  
A Note on Longworth, Cincinnati... v.9 #2.
- Collecting.  
Early U.S. Wine Titles. v.9 #1, #2.
- Collections (see Wine Book, Wine Label Collections).
- Decanters and Decanting.  
About Decanting. v.9 #1.
- Dissertations, wine.  
Available from U.M.I. v.9 #1.
- Fête des Vignerons.  
La Fête des Vignerons, with a Bibliography. v.9 #3.
- Garrett, Paul.  
Everything Old is New Again. v.9 #4.
- Longworth, Nicholas.  
Longworth: Read between the Lines. v.9 #1.  
A Note on Longworth, Cincinnati... v.9 #2.
- Ohio (see Cincinnati).
- Quotations (see Wine Quotations).
- Scuppernong.  
Everything Old is New Again. v.9 #4.
- St. Louis, wine cellars.  
A Note on Longworth... v.9 #2.
- Survey, bookplates (see Bookplates).
- Virginia Dare, wine and legend.  
Everything Old is New Again. v.9 #4.
- Wine Authors.  
Adlum, John. v.9 #2.  
Allen, J. Fisk. v.9 #3.  
Bailey, L. H. v.9 #1.  
Brock, Ray. v.9 #2.  
Deane, Samuel. v.9 #1.  
Dufour, John J. v.9 #1, #2.  
FitzGerald, Edward. v.9 #2.  
Hedrick, U. P. v.9 #1.





Wine Authors, *cont'd.*

Prince, William R. v.9 #2, #3.

Rafinesque, C. S. v.9 #2.

Thiébaud de Berneaud, Arsenne. v.9 #2.

## Wine Bottles, over-sized.

Rehoboam or Nebuchadnezzar. v.9 #1, #2.

More on the Big Bottles. v.9 #3.

## Wine Book Collections.

Roy Brady's Bountiful...Collections. v.9 #2.

## Wine Label Collection.

Brady Collection at Davis. v.9 #1.

## Wine Literature, early U.S.

Early U.S. Titles... v.9 #1, #2.

## Wine Quotations.

Holmes, Sherlock. v.9 #3.

Twain, Mark. v.9 #2.

## Zinfandel.

History of a Grape and Its Wine. v.9, #3, #4.

A Few Notes on Zinfandel: The Name, v.9 #4.

Books Reviewed / Noted

Adlum, John. *A Memoir on the Cultivation of the Vine in America and the Best Mode of Making Wine*, 1823. v.9. #2.

Allen, J. Fisk. *The Culture of the Grape*, 1847; 1848. v.9 #3.

Amerine, Maynard A. and Borg, Axel. *Bibliography on Grapes, Wines ... Published in the U.S. before 1901*, 1996. v.9 #1.

Amoureux, M. *A Short and Practical Treatise on the Culture of the Wine-Grapes in the United States of America*, 1794. v.9. #2.

Andor, Semsey. *Ex-Libris et Graphiques d'Occasions par la Vigne et le Vin*, 1972. v.9 #4.

Antill, Edward. *An Essay on the Cultivation of the Vine, and the Making and Preserving of Wine ...*, 1771. v.9 #1.

Asher, Gerald. *Vineyard Tales: Reflections on Wine*, 1996. v.9. #2.

Babo, L. von and Metzger, J. *Die Wein- und Tafel-trauben der deutschen Weinberge und Gärten*, 1836. v.9 #4.

Bailey, L. H. *Sketch of the Evolution of our Native Fruits*, 1898. v.9 #1.

———. *Standard Cyclopedia of Horticulture*, 1935. v.9 #1.

Bartram, William. *Description of the Species and Varieties of Vines in North America*, 1804. v.9 #1.

Beastall, William. *A Useful Guide for Grocers, Distillers, ... Wine and Spirit Dealers of all Denominations*, 1829. v.9. #2.

Beman, David. *The Mysteries of Trade, or the Great Source of Wealth*, 1825. v.9. #2.

Bespaloff, Alexis. *The Fireside Book of Wine*, 1977. v.9. #2.

Beverly, Robert. *The History and Present State of Virginia*, 1705; 1855. v.9 #1.

Blunt, Edmund M. *The Merchant and Seaman's Expeditious Measurer...of all Sorts of Casks, in Wine and Beer Measure*, 1825. v.9 #2.

Bolling, Robert. *A Sketch of Vine Culture*, 1775. v.9 #1.

Bonadies, Michael. *Sip by Sip. An Insider's Guide to Learning all about Wine*, 1998. v.9 #1.

Bonoeil, John. *His Maiesties Gracious Letter...Planting of Vines in Virginia*, 1622. v.9 #1.

Brock, Ray. *Outdoor Grapes in Cold Climates*, 1949. v.9 #2.

———. *More Outdoor Grapes*, 1950. v.9 #2.

———. *Progress with Vines & Wines*, 1961. v.9 #2.

———. *Starting a Vineyard*, 1964. v.9 #2.

Brooke, Stephen. *Pauillac: The Wines and Estates of a Renowned Bordeaux Commune*, 1998. v.9 #1.

Butler, Robin and Walking, Gillian. *The Book of Wine Antiques*, 1986. v.9 #1.

Carruzzo-Frey, S. and Ferrari-Dupont, Patricia. *Du Labeur aux Honneurs: Quatre Siècles d'histoire de la Confrérie des Vignerons de Vevey et ses Fêtes*, 1999. v.9 #3.

Chambrier, Frédéric de. *De la Culture de la Vigne, dans l'Antiquité ...*, 1844. v.9 #4.

Chappaz, Georges and Henriot, A. *The Champagne Vine Country and Champagne Wine*, 1920. v.9 #4.

Coates, Clive. *Côte d'Or*, 1997. v.9 #1.

Cocks & Féret. *Bordeaux and Its Wines*, 15th ed., 1998. v.9 #2.

Coppinger, Joseph. *The American Practical Brewer and Tanner*, 1815. v.9 #1.

Cotten, Sallie Southall. *The White Doe or the Legend of Virginia Dare*, 1901. v.9 #4.

Crahan, Marcus E. *One Hundred Sixteen Uncommon Books on Food and Drink*, 1975. v.9 #1.

Deane, Samuel. *The New England Farmer, or Georgical Dictionary*, 1790. v.9 #1.

Dibdin, Michael. *A Long Finish*, 1998. v.9 #1.

*Drink and Be Merry. Wine and Beer in Ancient Times* [exhibition catalogue], 1999. v.9 #4.

Dufour, John James. *The American Vine-Dresser's Guide*, 1826. v.9 #2.

Exley, Helen [Ed.]. *Wine Quotations: A Collection.*, 1994. v.9 #2.

FitzGerald, Edw. *Rubaiyat of Omar Khayyam*, 1859. v.9. #2.

Flagg, Melzer. *Remarks on the Culture of the Grape, and Manufacture of Wine in Western States*, 1846. v.9 #1.

Gabler, James. *Wine into Words*, 1985. v.9 #1.

Gardiner, John and Hepburn, David. *The American Gardener...a few Hints on the Cultivation of Native Vines ... Making Domestic Wines*, 1818. v.9. #2.

Hedrick, U. P. *Grapes of New York*, 1908. v.9 #1.

———. *History of Horticulture in America to 1860*, 1950. v.9 #1.

Heintl, Franz Ritter von. *Der Weinbau des österreichischen Kaiserthums*, 1821 and 1835. v.9 #4.

Heintz, William. *Wine Country. A History of Napa Valley...1838-1920*, 1990. v.9. #2.

Hoelfnagles, Lou. *Wijn Exlibris*, 1992. v.9 #4.

Hollingworth, Jane. *Collecting Decanters*, 1980. v.9 #1.

Honey, W. B. *English Glass*, 1946. v.9 #1.

Hutton, Isaac G. *The Vignerons: An Essay on the Culture of the*

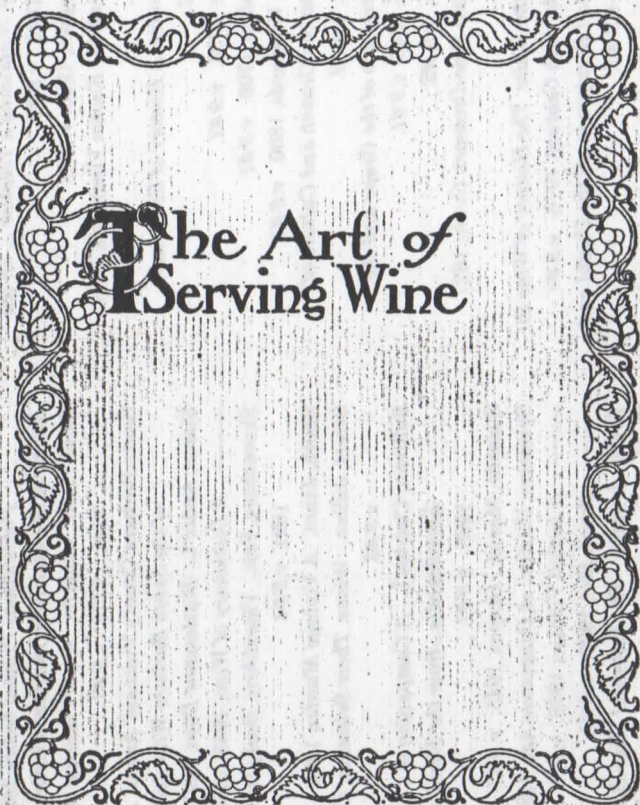


- Grape and the Making of Wine*, 1827. v.9. #2.
- Hyatt, T. Hart. *Hand-Book of Grape Culture*, 1867. v.9 #4.
- Johnson, S. W. *Rural Economy: containing a Treatise ... on the Culture of the Vine*, 1806. v.9 #1.
- Juhlin, Richard. *2000 Champagnes*, 1998. v.9 #3.
- Jullien, André. *Topography of all the Known Vineyards*, 1824. v.9. #2.
- Katz, Bill. *Cuneiform to Computer: A History of Reference Sources*, 1998. v.9 #1.
- King, Peter. *Dying on the Vine*, 1998. v.9 #1.
- Lawson, John. *History of Carolina*, 1709. v.9 #1.
- Legaux, Peter. *Petition on the Vineyards*, 1800. v.9 #1.
- Locke, John. *Observations upon the Growth and Culture of Vines & Olives*, 1766. v.9 #1.
- Longworth, Nicholas. *The Cultivation of the Grape and the Manufacture of Wine*, 1846. v.9 #1.
- Longworth's Wine House*, 1866. v.9. #2.
- Loubat, Alphonse. *The American Vine-Dresser's Guide*, 1827. v.9. #2.
- Loubère, Leo A. *The Red and the White. The History of Wine in France and Italy in the 19th Century*, 1978. v.9 #4.
- Mackenzie, Colin. *Five Thousand Receipts in all the Useful and Domestic Arts*, 1825. v.9. #2.
- M'Mahon, Bernard. *The American Gardener's Calendar*, 1806. v.9 #1.
- McNutt, Joni [Ed.]. *In Praise of Wine*, 1993. v.9. #2.
- Mathäus, Jürgen. *Wines from Chile*, 1998. v.9. #3.
- Mayson, Richard. *Portugal's Wines & Winemakers*, 1998. v.9. #3.
- Mease, James (see Willich).
- Mendelsohn, Adolf. *Dictionary of Drink and Drinking*, 1965. v.9. #2.
- Mitterpacher. *Elementa Rei Rusticæ in usum ... Regni Hungariæ*, 1779. v.9 #4.
- Morny, Claude. *A Wine and Food Bedside Book*, 1972. v.9. #3.
- Morton, Lucie [Ed.]. *Black Goo: Symptoms and Occurrence of Grape Declines*, 1999. v.9. #3.
- Oldham, Chas. F. *California Wines: Being a Paper Read...before the Society of Arts, London, 1894*. 1999. v.9. #3.
- Paul, Harry W. *Science, Vine, and Wine in Modern France*, 1996. v.9 #1.
- Pearl, Raymond. *Alcohol and Longevity*, 1926. v.9. #2.
- Peninou, Ernest P. *California Wine Association* [Poster], 1999. v.9 #1.
- . *History of the Sonoma Viticultural District: The Grape Growers ...*, 1999. v.9 #3, #4.
- Perdue, Lewis. *The Wrath of Grapes. The Coming Wine Industry Shakeout and How to Take Advantage of It*, 1999. v.9 #4.
- Pinney, Thomas. *History of Wine in America*, 1989. v.9 #1.
- . "Wine in America. Twelve Historic Texts." WTNL Vol.3, #3-4; Vol.4, #1-2. v.9 #1.
- Pollman, Mark [comp.] *Bottled Wisdom. A Compilation of over 1,000 Quotations and Anecdotes*, 1998. v.9 #2.
- Prince, William R. *Treatise on the Vine*, 1830. v.9 #2, #3.
- Rafinesque, C. S. *American Manual of Grape Vines and the Art of Making Wine*, 1830. v.9 #2.
- Rheberger, G. Jan. *24 Exlibris med Vin-Motiver*, 1976. v.9 #4.
- Rink, Evald. *Technical Americana: A Checklist of... Publications Printed before 1831*, 1981. v.9. #2.
- Rubaiyat of Omar Khayyam* (see FitzGerald).
- Saint Pierre, Louis de. *Art of Planting and Cultivating the Vine...*, 1772. v.9 #1.
- Santa Barbara County Vintners' Assoc. *Aged in Oak: The Story of the Santa Barbara Wine Industry*. v.9 #3.
- Simon, André L. *Bottlescrew Days*, 1927. v.9 #3.
- . *A Dictionary of Wine*, 1935; 1936. v.9 #2, #3.
- Skovenborg, Eric. *Vinexlibris. Bookplates with Wine Motifs*, 1991. v.9 #4.
- Smith, Janet. *A Vintage Murder*, 1994. v.9 #1.
- Street, Julian. *Wines. Their Selection, Care and Service*, 1933. v.9 #3.
- Sullivan, Charles L. *A Companion to California Wine: An Encyclopedia...from the Mission Period to the Present*, 1998. v.9 #1.
- Sussane, Maena. *Grapes*, 1945. v.9 #1.
- Sylvester, Martin. *A Dangerous Age*, 1986. v.9 #1.
- . *A Lethal Vintage*, 1988. v.9 #1.
- . *Rough Red*, 1989. v.9 #1.
- Taylor, Jennifer. *The Essential Wine Buff*, 1996. v.9 #2.
- Thiébaud de Berneaud, Arsenne. *The Vine-Dresser's Theoretical & Practical Manual*, 1829. v.9. #2.
- Warre, James. *The Past, Present and Probably the Future State of the Wine Trade...*, 1823. v.9. #3.
- Waugh, Evelyn. *Wine in Peace and War*, 1947. v.9 #2.
- Williams, Edward. *Virginia's Discovery of Silk-worms...Dressing and Keeping of Vines...Making Wines there...*, 1650. v.9 #1.
- Williams, Fleetwood. *Observations of the State of the Wine Trade...*, 1824. v.9. #3.
- Willich, A. F. M. *Domestic Encyclopedia*. James Mease, Editor. 1804. v.9 #1.
- Wilson, James E. *Terroir: The Role of Geology, Climate, and Culture in the Making of French Wines*, 1998. v.9 #2.
- The Wine Question Considered, or Observations on the Pamphlets of Mr. James Warre ... and Mr. Fleetwood Williams*, 1824. v.9. #3.
- Wine Trade Loan Exhibition of Drinking Vessels, also Books & Documents, &c, Held at Vintners' Hall, London, June-July, 1933*. v.9 #1.
- Woodburn, Elisabeth. *U.S. Alcoholic Beverage & Grape Collection ... 1771-1919*. (1981). v.9 #1.



F I N





The Art  
of  
Serving Wine

BY  
PAUL GARRETT

COPYRIGHT, 1905, BY  
GARRETT & COMPANY  
NORFOLK, VA.  
ST. LOUIS, MO. SAN FRANCISCO, CAL.

