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A Discourse on the Institution of Wine Research in the State of California with Reflections on the Early Workers and Notes on Related Topics, by a Gentleman Residing in a Viticultural Region of the State,

Charles L. Sullivan

[*This in-depth study—which we resisted titling "Reds & Whites for the Blue & Gold"—by noted wine historian and vintage Tendril Charles Sullivan focuses on the pioneer winemen of the University of California, covering the period 1868 to 1918. In this series, the works and contributions to the literature of wine of such Pre-Prohibition luminaries as Eugene W. Hilgard, Frederic T. Bioletti, and Edmund H. Twight will be explored. A quick glance at the* Bibliography of Publications by the Faculty, Staff, and Students of the University of California, 1876–1980, on Grapes, Wines, and Related Subjects (*compiled by Maynard A. Amerine and Herman Phaff, Berkeley: U.C. Press, 1986*) *will reveal the vast number of works by these industrious winemen. We are pleased to present the first installment.* — Ed.]

The College of Agriculture

The founding fathers of the State of California wrote its first Constitution at Monterey in 1849. This document charged future state legislatures to "encourage the promotion of intellectual, scientific, moral and agricultural improvement." And "as soon as it may be" the legislature was to create a state university. It took almost twenty years for them to do so. It was a twisting road that finally led to the University of California charter in 1868.

In 1853 the American Home Missionary Society founded a private boys' school in Oakland. Two years later this tiny institution became The College of California, a non-denominational Christian school with a state charter. The area that was to become the town of Berkeley came into the picture in 1857 when the directors of the college made an attempt to purchase the huge Orrin Simmons ranch about four miles north of Oakland. The sale went through in 1860. The idea was to establish a campus removed from the temptations offered by downtown Oakland. But financial pressures made this move impossible.

The federal government's passage of the Morrill Act in 1862 gave financial encouragement to the states to establish what came to be known as "land grant colleges." Such institutions were "to teach such branches of learning as are related to agriculture and the mechanic arts...." In 1866 California technically qualified for the federal largess by establishing, on paper, a college that met the Morrill standards. Negotiations between state officials and the directors of the College of California led the directors of the college to offer its Oakland facility and the undeveloped land in Berkeley to the state for what would become the new state school. But the transfer was conditional. The agreement required the state to create a "complete university," teaching the humanities, agriculture, mining, and the mechanical arts. In March 1868, at the next session of the legislature, a

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bill became law that created the University of California and granted its charter. As dictated, the new institution would have the aforementioned colleges.

It was understood that the university would eventually be located on the Berkeley property. But for the time being classes were to be conducted in Oakland. Instruction began at the old College of California site in September 1869 with about forty students in attendance. During the next four years the Oakland campus offered classes in agriculture-related sciences such as botany and chemistry. Finally in 1873 instruction was moved out in the country to Berkeley.

Three years earlier the university administration had announced that the newly established Agricultural Department would act as a station where agricultural tests and experiments would take place. When classes moved to Berkeley the university president reiterated this intention. Momentarily jumping forward in time we should take notice of the 1887 Federal Hatch Act which provided subsidies for the creation of such agricultural stations. But it is generally understood that California's was the nation's first, attached to the university's College of Agriculture and dating from the seventies. At Berkeley the head of the College was also the director of the Experiment Station. Legally they were separate entities, but in fact they were inseparable.

In the early years at Berkeley the organization of instruction in agricultural science was treated as a fairly unified program; eventually separate departments such as entomology and horticulture were established. By 1895 there were eight full-time instructors offering fifteen courses, but most of the faculty time was devoted to experimentation and surveys rather than instruction. Classes often had no more than two or three students. But by 1910 the faculty of the college had almost tripled in number. A sampling of the courses clearly suggests a marked increase in instructional diversity and sophistication —Sugar Technology, Soil Chemistry, Applied Dietetics, Plant Breeding, Pomology, Viticulture. Shortly after the turn of the century the head of the college was complaining about high class numbers.

Before Hilgard

The origins of the University of California's great success in the field of viticulture and enology can be found in the work done in those disciplines at the College of Agriculture in the early years on the Berkeley campus. That Eugene Hilgard came to Berkeley in 1874 to head the college is the key to the early direction and emphasis in this field. The circumstances that led to Hilgard's invitation to leave his post at the University of Michigan and come to California were directly tied to a struggle over educational philosophy that led to the dismissal of his predecessor.

The first to lead the university's College of Agriculture was Ezra S. Carr. He came to California in 1869 from the University of Wisconsin, where he had taught agricultural science and geology. In 1870 he began giving classes in agricultural science. Even before the campus was moved to Berkeley he was a strong advocate for the establishment of an agriculture experiment station there. In 1871 he promoted the state's first Farmers' Institute at the Oakland campus, the beginning of what came to be called "extension" work. Henry Durant was the University's first president. When he retired in 1872 the job went to Daniel Coit Gilman, a brilliant geographer and outspoken advocate of a progressive approach to higher education.

When instruction moved to Berkeley in 1873 the most important building on the new campus was the College of Agriculture, a striking, exuberantly Victorian structure. It still stands today across from Sather Tower. The agricultural theme of its origins can be seen in the ornamental relief panels on the building: sheaves of wheat, several varieties of fruit, and bunches of grapes. The building soon became home to most of the University's departments, and its name changed to South Hall. For Professor Carr the change of name and the close and inadequate quarters allotted to his department at South Hall were symptomatic of the short shrift he believed agriculture was getting from the University administration.

In his report of 1873 President Gilman pointed with pride to the progress planned for agriculture at Berkeley. "A fine estate has been provided, well adapted to the establishment of an experiment station in agriculture." The next year work began at the northwest sector of the campus for agricultural use where forty acres were laid out for experimental planting. An orchard and a vineyard were planted in the winter of 1874-75, the latter with seventy-three varieties of grapes.

In 1873 political matters began to intrude into the management of the College of Agriculture. The Patrons of Husbandry, better known as the Granger movement, had been founded in 1867 to protect the American farmer. The Panic of 1873 and the subsequent national depression helped put the California Grangers in a powerful position in the state legislature. An important part of the Granger program here was the democratization of the political institutions affecting education in agriculture and the mechanical arts. In regard to the University this meant that the Board of Regents should be elected, not appointed. The Grangers also wanted to break

the College of Agriculture away from the University and create an agricultural college that would treat its subjects primarily from a vocational point of view, unencumbered by academic departments concerned primarily with history, literature and philosophy. The issue became a matter of popular interest, played up by the Bay Area press. Some newspapers pictured President Gilman as a medieval scholar, totally out of step with the practical needs of the people of the state. Others pictured the Grangers as advocates of an agricultural education based on subjects like plowing technique, blacksmithing, and butter making, rather than botany, soil science and horticulture.

The tension between the advocates of these two approaches was a natural outcome of the Morrill Act and the funds it produced. California's approach was to combine the academic with the practical. The University administration had no intension of allowing the College of Agriculture to become a farmers' vocational school, and neither would a majority of the regents. The college's graduates would be well grounded in the agricultural sciences.

In December 1873 President Gilman learned from one of the regents that Professor Carr intended to drum up outside pressure on the regents "to let him have his own way." The next spring Gilman wrote that he was convinced that the "Farmers Grange was trying to capture the University...." He then decided to get rid of Carr, who had claimed that the University colleges had "fostered a spirit of caste ... aristocratic rather than democratic in their tendencies." On April 8 Gilman decided he had had enough. In a closed session with the regents he submitted his resignation. They would have none of it and requested Carr's resignation. Carr refused and on August 11 they voted to fire him "in view of his incompetence and unfitness...."

Gilman stayed on a few more months, but left after he was offered the presidency of the soon-to-be-founded Johns Hopkins University. Before he left he added several scholarly luminaries to the university faculty. One was a renowned soil scientist and agronomist at the University of Michigan, who became Berkeley's new Professor of Agriculture.

The New Professor

Eugene W. Hilgard had been born in Germany in 1833 but grew up near East St. Louis, Illinois. There his father, also a scholar, prepared him for an academic life in the sciences. At the age of sixteen the boy went to Europe to study and received his doctorate in chemistry at the age of twenty.

He then traveled to Spain to work on a project analyzing soils. There he met the young woman who would become his wife, Jesusa Alexandrina Bella, the daughter of a Spanish army colonel. In 1855 Hilgard was hired to be the Mississippi state geologist and in 1860 hurriedly returned to Madrid to claim his bride, just ahead of the secession crisis and the Civil War. Formally exempted from Confederate conscription, he was soon appointed Professor of Chemistry and Agricultural Chemistry at the state university, a position he held until 1873. During these years he and his wife had three children, Eugene (b.1866), Louise (b.1871), and Alice (b.1872).

Hilgard, his wife, and the three children suffered from almost continuous health problems, a fact that moved him in 1873 to accept a professorship in geology and natural history at the University of Michigan. But his wife disliked the climate there almost as much as she hated that of Mississippi.

Daniel Gilman had begun his correspondence with Hilgard in 1871. It is clear that after he took over the presidency at Berkeley, Hilgard's name was foremost in his mind to replace Ezra Carr. Faculty members Joseph and John Le Conte heartily supported Gilman's choice. They both had distinguished academic backgrounds in science, and as southerners were aware of Hilgard's success at Mississippi.

A few days after Carr was fired Hilgard arrived in Oakland, but we do not have copies of the correspondence that got him there. He stayed in the Bay Area for almost two months getting a picture of the world he might enter with his family. In October 1874, the regents offered him the job of Professor of Agriculture, at $300 per month in gold coin. He accepted and wrote his wife, "We definitely go to California." His entire trip is recorded in delightful detail in almost daily letters to his wife, often in a sort of clever "Spanglish." (He enjoyed seeing "los orchards y viñas," and, "Sabado voy a Frisco....") In a letter to his brother he hoped "to get rid of my remaining malaria on the Pacific Slope."

What Hilgard found in his numerous trips around the San Francisco Bay Area was a Mediterranean climate, dry and healthful for his family, with a moderating effect from the ocean outside the bay. He did wonder about the university site at Berkeley as an agricultural station after he had seen the summer fogs in the East Bay. But in the coastal valleys around the bay—Sonoma, Napa, Santa Clara—he found a wonderful land of orchards and vineyards. It was a paradise compared to the hot and humid lands he was leaving.

He also discovered an urban/rural community in northern California that exhibited a sharp understanding of the issues facing agriculture. And everywhere he saw evidence of a keen interest in the scientific and technical side of agriculture. He was delighted by what he read in the press. In San Francisco there were the California Farmer and the

Pacific Rural Press, the likes of which were rare in the east. Even the daily press was up on agricultural matters, particularly the San Francisco Alta California. Out in the country almost every community of any size had a weekly, sometimes daily, newspaper serving its rural readership. Here was a communication infrastructure that could act as a useful extension of his work at the university.

Hilgard also found a California economy in shambles. While the national depression had taken off in 1873, the Golden State had been in trouble since 1870. The completion of the transcontinental railroad in 1869 had brought a flood of new goods hauled in by rail. The inflated land prices of the late sixties had collapsed. And what had traditionally been a labor shortage was now a glut.

Agriculture in California suffered as much or more than it did in the east. The farmer here was burdened by a previous overextension of credit with the concomitant debt. Like most American farmers, those in California had overextended their productive capacity in relationship to demand. The result was rock bottom prices. Like almost all agriculturally based endeavors, California's young and quite small wine industry suffered mightily through the mid-seventies. Looking back in later years at what he had seen when he arrived here, Hilgard remarked that in some places it was more profitable to turn the hogs into the vineyards than to harvest the grapes, often at less than ten dollars per ton. But he also observed with satisfaction that those wine producers who placed more emphasis on high quality than on quantity were more likely to have survived.

In fact, few Americans, certainly not Hilgard, really understood the ups and downs of the national business cycle. He, like many others, laid the blame for the California wine industry's woes on too much poor wine. And he later believed that the upswing in wine and grape prices at the end of the decade was "the result of steady improvement in the quality of the wine marketed...." Later events would modify his views on this point.

Wine and viticulture were not close to being the new professor's chief concerns when he viewed the tasks that faced him in the spring of 1875. His little department was still in cramped quarters at South Hall. There was not one regular student in the college yet, but he did give lecture courses that spring in botany and mineralogy. He also went to work developing a full course of instruction in agricultural sciences that he hoped to have in place for the 1878-79 school year. His main concern was having the Agricultural Experiment Station officially recognized by the university administration. This he accomplished later in the year. Of course, he was appointed its director.

He took over a portion of the basement at South Hall to act as the station's laboratory; in a few years this space was to become the site of his enological experiments. His first official task was a study of the effects of deep and shallow plowing on cereal crops, employing various fertilizers. Meanwhile, the orchard and vineyard planted in 1873-74 was doing well in the capable hands of W. G. Klee. But Hilgard later wrote that real experimental work in the vineyard did not begin until 1878. His analysis of the soils in Santa Clara Valley was published in 1877; in it there were specific references to viticultural possibilities in this region at the foot of the great bay.

Hilgard made a special effort to gain the confidence of agricultural leaders and of farmers in general, who, for the most part, had taken umbrage at Carr's removal. The public had been led to believe that under the new professor students in agriculture would never get their hands dirty, that their only experience would be in the classroom. This was far from the case in years to come. Hilgard was ready and willing to inject practical field work into future courses. Edward J. Wickson, Hilgard's close friend for thirty-five years and his successor as dean of the College of Agriculture, later remembered his winning over these political critics as being "the first and easiest of his victories." He specifically remembered Hilgard's appearance at a hostile Farmers Institute in 1876. His talk was on California soil, to which he devoted a half hour without using a technical term. He won these men over and fielded their questions readily and confidently. An old Carr supporter leaned over to Wickson, the editor of the popular Pacific Rural Press, and whispered, "My God, that man really knows something." In the years to come Hilgard would go head and toe with leaders of the state's wine industry. But he never lost the respect of the men and women who grew the state's crops.

We know for certain from his correspondence that Hilgard did not come to Berkeley with his eyes set on viticulture and wine as an area for intense and special focus. But by the mid-eighties it was, and everyone involved at the university or in the wine industry knew it. Let's look at the origins of that focus and intensity.

As a boy in Illinois Eugene knew winegrowing. Theodore Hilgard, his father, was a man of letters, who also made wine from native grapes, which he called "Hilgardsberger." He even attempted to grow vinifera vines. And Hilgard was well acquainted with the phylloxera root louse, which he had seen at work as a boy, and which he had come to know well from his study of the soils of the South, where the bug was at home. We shall see that the phylloxera soon became Hilgard's personal bête noir after his arrival in Berkeley.

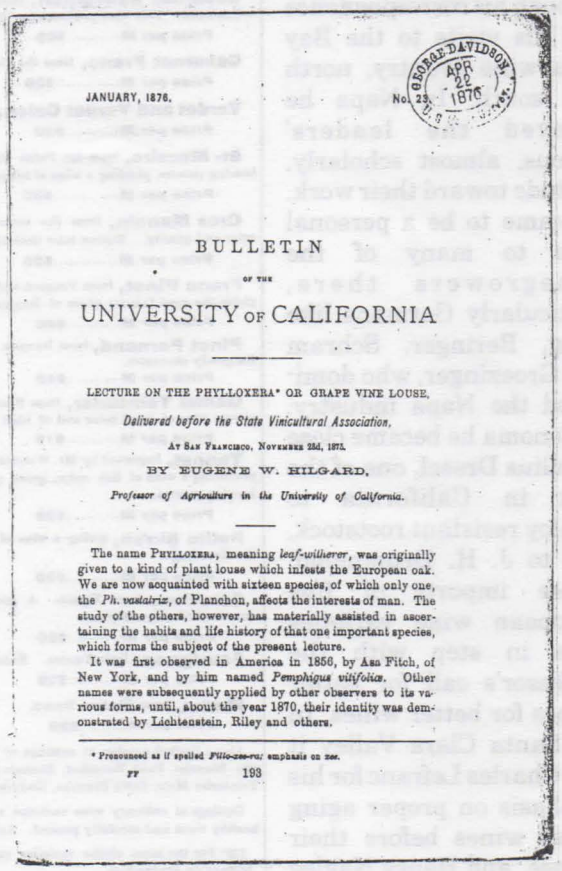
It is also clear from his correspondence that during his six years in Europe he had developed a taste for good wine. And by 1875-76 he proved he had a thorough knowledge of the world of wine when he wrote the entries on "Vine Culture" and "Wines and Wine-Making" for Johnson's *New Universal Cyclopedia* (New York, 1876–1878, 4 vols.). These pieces were wide ranging, even including sections on Peru and New Zealand. They were accurate and interesting. Concerning California wines he had little good to write in these pages, except that they were sure to improve when good European wine varieties replaced the ubiquitous Mission grape in the state's vineyards.

It is also clear that he understood the excellent potential here for winegrowing from his knowledge of the Mediterranean climate dominant in the state's coastal valleys and from his early examinations of some of their soils. He made this knowledge clear in a lengthy article for the U. S. Agricultural Commissioner, which he wrote in 1878: "The Agriculture and Soils of California" with a section on "Grape Culture and Wine-Making." Here he softened his generalized criticism of California wines, probably as a result of an event I shall discuss shortly. He thought the state's best wines were quite good and he gave special praise to a new variety that he was probably soon informed was not spelled "Yinfandel." He also argued that place and proper variety were crucial to the Golden State's future as a source of fine wines. The places in the state to which he gave special praise were the Sonoma, Napa and Santa Clara valleys, and the Sierra foothills.

Although they were hardly aware of it, the California vineyardists' most threatening problem in the mid-seventies was the phylloxera root louse. The pest had certainly been introduced to the state many years earlier than when it was positively identified in Sonoma in 1873. It had come from east of the Rockies in importations of vines in the 1850s. But the bug's spread in California had been slow and remained so until the 1890s.

Hilgard already knew of the phylloxera threat in France, which was well publicized but little understood there in the early seventies. After he learned of the Sonoma infestation he visited that county in October 1875 where he was shown several dying vineyards. The condition he saw reminded him of vinifera vines he had handled that were "precisely so circumstanced ... when my father ... attempted the culture of Rhenish grapes in Southern Illinois." What bothered him most in Sonoma and Napa was the general lack of concern among most vineyardists. In November he registered his own concern in a forceful talk at the convention of the State Vinicultural Association, which was published as a University bulletin the following year (see illus below).

At this point the professor, like his French counterparts, was not well focused on a remedy. The hope of all was to find a way to save an infested vineyard by eradicating the pest. Chemicals, particularly carbon bisulfide, seemed to offer the most obvious answer. Hilgard at first placed much hope in this approach, but within a few years he and most observers came to realize that chemicals were not reliable and were too costly. In his 1875 speech he discussed the need to protect new vines when they were planted. But given the economic conditions of the moment there was little popular interest in this problem. Nevertheless, at this very early date he suggested that the very vulnerable vinifera varieties might be grafted onto native American rootstock. In 1879 he wrote that "grafting the European grape varieties onto resistant American stocks is a great preventative to be universally recommended...."



JANUARY, 1876. No. 23.

GEORGE DAVIDSON APR 22 1876

BULLETIN

OF THE

UNIVERSITY OF CALIFORNIA

LECTURE ON THE PHYLLOXERA* OR GRAPE VINE LOUSE,

Delivered before the State Vinicultural Association,

AT SAN FRANCISCO, NOVEMBER 25d, 1875.

BY EUGENE W. HILGARD,

Professor of Agriculture in the University of California.

The name PHYLLOXERA, meaning *leaf-wilherer*, was originally given to a kind of plant louse which infests the European oak. We are now acquainted with sixteen species, of which only one, the *Ph. vastatrix*, of Planchon, affects the interests of man. The study of the others, however, has materially assisted in ascertaining the habits and life history of that one important species, which forms the subject of the present lecture.

It was first observed in America in 1856, by Asa Fitch, of New York, and by him named *Pemphigus vitifolia*. Other names were subsequently applied by other observers to its various forms, until, about the year 1870, their identity was demonstrated by Lichtenstein, Riley and others.

* Pronounced as if spelled *Fillo-zee-ra*; emphasis on zee.

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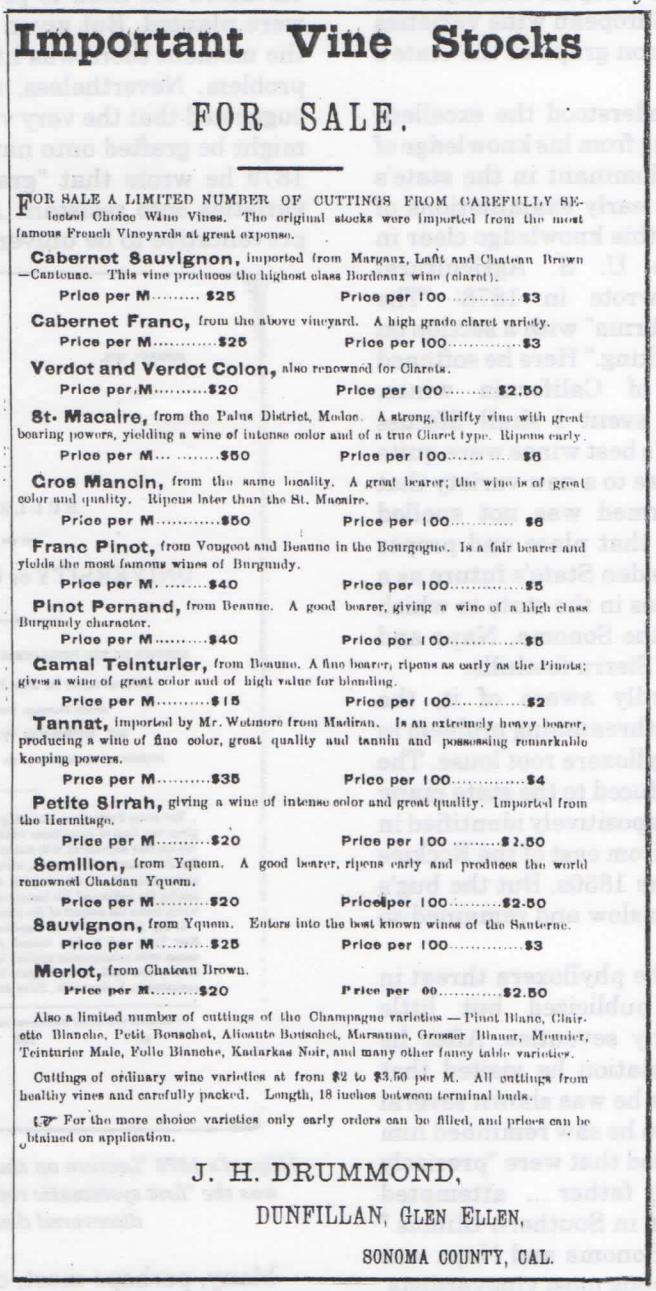
Hilgard's 1875 "Lecture on the Phylloxera," published in 1876, was the "first systematic report in California on the newly discovered disease" [Amerine]

Many, perhaps most, of the California wines Hilgard had tasted in his first years here were of poor quality. His letters resound with complaints about wines served at the best hotels in San Francisco

which had not gone through proper fermentation or were infected with volatile acidity. But an event in 1878 seems to have modified and softened his generalizations from then on. In July the organizers of the annual exhibition of the Mechanics Institute in San Francisco approached the professor to serve on the committee examining the wines on display. His positive response led to his appointment as its chairman. The experience allowed him to evaluate some of the best of California's table wines, and he liked them.

Another key to understanding Hilgard's increased interest in wine and viticulture were several special contacts he made between 1875 and 1879. He came to know numerous industry leaders through his correspondence and his visits to the Bay Area wine country, north and south. In Napa he enjoyed the leaders' serious, almost scholarly, attitude toward their work. He came to be a personal hero to many of the winegrowers there, particularly Germans like Krug, Beringer, Schram and Groezinger, who dominated the Napa industry. In Sonoma he became close to Julius Dresel, one of the first in California to employ resistant rootstock, and to J. H. Drummond, whose imports of fine European wine varieties were in step with the professor's call for better grapes for better wines. In the Santa Clara Valley it was Charles Lefranc for his emphasis on proper aging of his wines before their release, and Henry Naglee for his brandy. When this Civil War general learned that Hilgard loved good Cognac, he sent him a case of his product distilled from Pinot Noir. Until Naglee died in 1886 Hilgard considered this San Jose brandy producer to be California's best.



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SONOMA COUNTY, CAL.

– From the San Francisco Merchant 23 October 1885 –

Historically, Hilgard's most significant industry contact was with M. Theo Kearney, a land developer in the Fresno area since 1869. By the mid-seventies he had several agricultural projects moving and asked Hilgard for an analysis of Fresno soils, with an eye on viticulture. Kearney was encouraged by the professor's research and over the years maintained a close and amicable relationship with the College of Agriculture. In 1879 he asked Hilgard to sit on his corporation's Board of Directors with an option on its shares. When Kearney died in 1906, a bachelor, he willed the University his entire estate for use in agricultural research. The income from the sale of his 5400 acres eventually helped the University to establish the Kearney Agricultural Center near Fresno, the site in recent years of much research into hot climate winegrowing. It is the University's largest off-campus research facility.

Hilgard's appointment had been generally supported by the Berkeley faculty at the time. And in the next few years he took practical steps to cement ties with individual faculty members in fields related to the agricultural sciences and viticulture. The most important of these was Willard B. Rising in the Chemistry Department. He was a specialist in the discoveries of Pasteur that were shedding new light on the process of fermentation. It was not long before Hilgard and Rising were traveling together to make presentations at wine producers' conferences.

Hilgard also cultivated a good relationship with the Board of Regents, from whom he had received fairly solid support since his appointment, at least where dollars were not concerned. This relationship would come in handy in the years to come when the college came under fire from the leadership of the state's

wine industry, a lively battle I shall describe soon. One of his most important ties was to John T. Doyle, a famed lawyer and one of the original regents. In a few years Doyle would become one of the most important independent winegrowers in California.

The professor also reached out to the press, a sound policy since many newspapers had opposed the sacking of Ezra Carr. When Hilgard needed press support in the eighties, the groundwork he had laid in the seventies paid dividends, particularly among wine country newspapers in the Napa and Santa Clara valleys.

Probably the most important historical development that sharpened Hilgard's focus on viticulture and wine was the upturn in the economy in the late seventies and its effects on California's tiny wine industry. For wine men the salutary break came in 1877 when several California dealers and independent producers began receiving an unusual rush of orders from the East Coast. The cause was twofold. In France the rapid spread of phylloxera was taking its toll on the availability of standard table wines for export to America. And the U.S. economy was finally turning around. By 1878 there was talk of boom times coming. In the wine world it was more than talk. All over the coastal counties of California heavy vineyard planting was taking place. The fever even spread to the Central Valley. By 1879 in California there was a virtual land rush to acquire potential vineyard property. In Napa alone at least three thousand new acres of vines were planted between 1879 and 1880, nearly doubling the previous acreage. The same was true of upper Sonoma County and the west side of the Santa Clara Valley.

Hilgard now saw a powerful connection between the state's physical potential, which he had extolled in his 1878 government report, and the market potential for California wines, which had been lacking since he first came here in 1874. By 1879 the phylloxera menace and the low quality of so much California wine moved the new professor to forceful action. The threat to the health of the state's vineyards in the years to come had to be met, and the demand for California wine had to be buttressed by a secure reputation for sound and dependable quality. He was determined that the College of Agriculture and the Experiment Station support these goals.

[*Continued next issue*]

SOURCES

▪ For the title of this article, the author wishes to acknowledge, with grateful thanks, that noted specialist in the history of American wine known for the brisk brevity of his narrative exposition.

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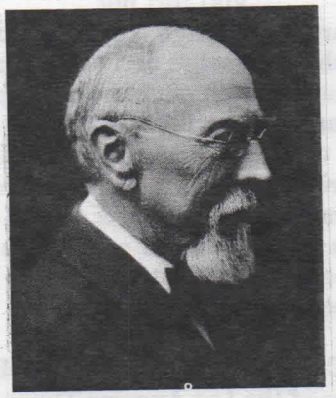

Eugene W. Hilgard (1833–1916)

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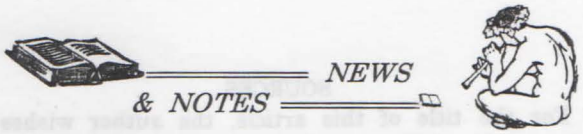

NEWS & NOTES

Whatever Fortune sends,
Let me have a Good Store of Wine,
Sweet Books and Hosts of Friends.

ANTHOLOGY ADDENDUM

An excellent addition to our Wine Anthology Reading List, as introduced by **Warren Johnson** in his "Wine Tales" column (Vol.17 #2, Vol.18 #3), is *Eat, Drink, and Be Buried* by Members of the Mystery Writers of America, edited, with an Introduction by Rex Stout (New York: Viking Press, 1956). Three of the "20 superlative stories" are vintage wine treats, including "Red Wine" by Lawrence Blochman, first published in 1930. Blochman said in 1956, "'Red Wine' is my most widely known short story. It has been reprinted in a dozen countries ... and anthologized repeatedly, telecast twice, and broadcast five times, the first time in 1942—with Rex Stout playing the role of Detective Paul Vernier. "The Friends of Pietro" by James Kirch and "The Telltale Bottle" by Ellery Queen round out the sampling.

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is a new library search page, sponsored by Oak Knoll Press (publisher and seller of "books on books"). This new "book mega-search engine caters specifically to collectors searching for bibliographical information about rare or antiquarian books." It currently searches more than 70 library databases worldwide (university, national, research & special collections), and includes multi-national catalogues (WorldCat, COPAC, Google Books), National Union Catalogues, plus online booksellers.

U.C. PRESS is COMMITTED !

A recent issue of the Los Angeles Times and related newspapers featured a good-news article, "U.C. Pours Out the Titles [on wines and spirits]". Under the management of Blake Edgar, acquisitions editor in charge of the Wine Book Division, U.C. Press is committed to producing "a broad exploration of wine for an audience that is educated and curious." One of the new titles to look for this Fall is *Notes on a Cellar-Book* by George Saintsbury, edited and annotated by Thomas Pinney. Also noteworthy is the "2008 UC Press Online Book Sale" that runs until October 31st. Under the subject of Wine & Viticulture are listed some 30 titles at greatly reduced prices. See www.ucpress.edu/books/sale for the complete list.

A Vintner and a Bon Vivant:

Correspondence Between C. W. Berry and E. V. Lucas, edited by Robert Sokan (Bloomington, IL: Scarlet Ibis Press, 1992. 36 pp), is a special book that has escaped most wine book lists and bibliographies. Printed in an edition of only 75 copies, on water-marked mould-made paper and bound in French marbled paper with a gilt-lettered cloth spine, it is a lovely, superbly designed book, and the last to come from the fine press of Robert Sokan and Robert D. Weigel. We meet the two correspondents in the 3-page Introduction; excerpts from their letters, dating from 1923 to 1938, fill the remaining pages. Charles Walter Berry (1873–1941), of the esteemed Berry Bros. London wine firm, and the author of several notable and collectible books on wine, is well-known to Wayward Tendril members. E. V. Lucas (1868–1938), a prolific author of over one hundred volumes, was also a director and president of the Methuen Publishing Co. Lucas "was much in demand as a speaker, was a *bon vivant*, and under the tutelage of Berry, he became an expert on wine" [Introduction]. This is delicious reading!

WTQ Supplement

The 20-page Supplement included with this issue is the final installment of Tendril **Barbara Marinacci**'s long-running, popular series "Vinaceous Correspondents: Martin Ray's Friendships with Eminent Oenophiles" (begun Vol.13 #2 April 1993). We have met a number of the icons of wine literature (Frank Schoonmaker, Julian Street, Maynard Amerine, Alfred Knopf, John Melville, Angelo Pellegrini, and others) during this revealing, highly documented saga on the life of California vintner Martin Ray. We send our heartiest thanks to Barbara for these years of fascinating, and educational, reading. Cheers!

WINE LIBRARIANS ASSOCIATION

The WLA is a group closely related to the Wayward Tendrils, as each is dedicated to preserving the history of wine and its literature. Thirty members of the Association recently convened for a two-day meeting at Cornell University, Geneva & Ithaca, in the Finger Lakes wine region of New York. The minutes of the meeting are posted on their website, and are worth checking out: many valuable tips on internet searches for wine and wine book information. http://winelibrarians.wordpress.com. Also of great Tendril interest is "Song of the Vine: A History of Wine," Cornell University Library's exhibit in celebration of the 10th Anniversary of its Eastern Wine & Grape Archive. If you cannot see it in person (it runs through January 16, 2009), you can view it online: rmc.library.cornell.edu/ewga. Enjoy!

BUMSTEAD'S BIBLIOGRAPHY

The Mystery of The Two Georges

by *Gail Unzelman*

[*Tendril Unzelman loves lists, bibliographies, catalogues, and all information about books and their authors. When this unusual, uncommon, and almost unknown (never cited or referred to) bibliography came to hand, the hunt was afoot!* — Ed.]

SPECIMEN OF
A BIBLIOGRAPHY
OF
OLD BOOKS AND PAMPHLETS
ILLUSTRATIVE OF
THE MUG, GLASS, BOTTLE,
THE LOVING CUP,
AND
THE SOCIAL PIPE.
INTERSPERSED WITH TITLES
OF CURIOUS OLD BOOKS,
ON HEALTH AND LONG LIFE.
WITH ILLUSTRATIVE FRAGMENTS,
IN PROSE AND VERSE;
Spiced with Anecdotes of Celebrated Topers.
Compiled by me,
G. B.

DISS:
PRINTED FOR THE COMPILER, BY LUSHER BROTHERS
1885.

George Bumstead and George Smith

The compiler "G. B." of *Specimen of a Bibliography*, is George Bumstead. In his Preface—dated 25 October 1884, Diss (where it was published)—he reflectively presents the book:

> The basis of the following Bibliography was taken from the Auction Catalogue of the late Mr. George Smith's interesting and important library. The distiller of the original "Old Tom Gin," was for a period of twenty-five years an indefatigable collector of everything illustrative of the business in which he was for many years so extensively engaged ... collecting almost every old Book, Pamphlet, and Broadside ... illustrative of Distilling and Gin, nearly all the old Books on Wine ... London Taverns, Drinking Customs and Usages, &c. For nearly twenty years he was assisted by myself in forming his collection ... calling at my shop in High Holborn regularly four or five days a week ... a pair of his beautiful riding-horses to be seen standing opposite my door. On my removal to King William Street, Strand, I often met him at the [nearby] Auction Rooms of Messrs Sotheby, Wilkinson, and Hodge. He was one of my most constant, agreeable, and valued customers, ever communicating to me the fruits of his extensive reading, and great and varied knowledge of old literature. I owe to him pleasing recollections of a long life, passed in a congenial occupation; the knowledge of which was acquired by degrees, and stored up in a head which seldom forgot the title of an old book, or anecdote once read or quoted to me.

Bumstead's personal interest in and broad knowledge of the subject results in a captivating, well-written book. He divides it into three sections: Bibliography (64 pp); Sketch of the History of Intoxicating Liquors (pp 65–110); and The Vine, and Wine...with Convivial and Joyous Anecdotes (pp 111–144). He heads every page of the book with a pithy proverb.

The Bibliography

"Sir, he hath never fed of the dainties that are bred in a book."
— Shakespeare.

Mr. Bumstead introduces the bibliography section with a few bookish quotes, then states, "I have, as a rule, given only first editions" and notes "all the books were printed in London, unless otherwise described." He finds no need to explain the unusual, non-bibliographical arrangement of the almost-600 entries—listed, for the most part, alphabetically by title, though some entries are listed under the author surname; titles beginning with "A," "An," "The" are so catalogued. Bumstead's intention, it seems, was an entertaining, yet erudite, presentation of many little-known titles and "curious old books" on the art of good living, and not a proper, comprehensive bibliographic tool. (Hence the title: Specimen of a Bibliography?) Most entries are brief; many are "annotated" with appropriate quotations from early sources, some identified, some not. (A favorite is George Herbert [1593–1633], English metaphysical poet, orator, and Anglican priest, who is quoted throughout the book.)

A sampling of entries:

A BROWN DOZEN DRUNKARDS (ali-ass Drink-hards) Whipt and Shipt to the Isle of Gulls. 4to. 1648.

"Plato told drunken and angry men to behold themselves in a glass."

A VADE MECUM FOR MALT-WORMS; or, A Guide to Good-Fellows...A Description of the Manners and Customs of the Most Eminent Publick Houses, in ... London and Westminster. *Numerous woodcuts of the Signs.* N.D. [no date]

BACCHUS BOUNTIE; describing the debonnaire dutie of his bountiful godhead, by Philip Foulface of Aleford, 4to. 1594.

"You must not drink out of one cup and look at another."

DELIGHTS OF THE BOTTLE, A Merry Poem. 1720.

"Have you bread & wine? Sing and be merry."

FOORD, EDWARD. Wine and Women, 12mo. 1647.

"Old wine and an old friend are good provisions." — George Herbert.

THE DREADFUL CHARACTER of a Drunkard, or the odious and beastly Sin of Drunkenness. 8vo. 1667.

"The world makes men drunk, as much as wine doth."

THE JUICE OF THE GRAPE; or, Wine preferable to Water. 8vo. 1724.

"Good wine needeth no bush."

Wayward Tendrils familiar with the renowned library of André L. Simon, as recorded in his three *Bibliothecas—Vinaria* (1913), *Bacchica* (1927, 1932), and *Gastronomica* (1953)—might recognize the above sampling of obscure, early works. One wonders if our esteemed Simon used Bumstead's *Specimen* as an early guide to his collecting. His library contained an appreciable number of the works listed by Bumstead; and Simon's *Vinaria* tells us he owned a copy of the book. It might be coincidence, but where else could have Simon learned of all these titles.

FROM: *VADE MECUM FOR MALT-WORMS*

George Bumstead, Bookseller

George Bumstead (1817–1890) was born in Diss, an historic market town in the Waveney Valley on the Norfolk/ Suffolk border, some 60 miles northeast of London. He spent his adult life as a London bookseller, enjoying "curious, eccentric, and rare books," with a specialty in "Occult Works." In the late 1840s and into the '50s we find his bookshop located at 205, High Holborn, Holborn—one of the oldest second-hand bookselling localities in London, dating back to the mid-16th century. It was from this district that some of the first book catalogues were issued, in the mid-1700s.

Later on, George Bumstead moved his establishment to King William Street, Strand—a celebrated course of second-hand bookshops. He was described as being "distinctly an 'old-book' seller, for he rarely bought anything printed after 1800" [Roberts, 1895]. Furthermore, "he was always somewhat eccentric, and his eccentricities increased with age. His *Specimen of a Bibliography* ... comprises a good deal of curious matter, strung together with very little art or connection" [Dobell, 1891/1906].

Nearby was the prestigious firm of Sotheby, Wilkinson & Hodge, which at the time, was the "doyen" of London auctioneers, with a history of over 150 years. Roberts reports that in the mid-19th century "nearly every important library was sold at Sotheby's." In these premises bookseller Bumstead and book collector Smith spent many a pleasant day. And here, Smith's library was sold. [Companion Reading: See article in WTQ Vol.17 No.4 on the Great Sale of the Library of F. W. Cosens.]

Bumstead retained his ties with Diss—he might have had a country home there, or nearby in Norwich, where he died at 73 years of age in 1890. His familial connection to Diss likely explains why he chose to have his *Bibliography* (and several other works) printed in Diss, by the Lusher Bros., rather than by a London printer closer to his business. The Diss company was a quality printing house; an early 20th century advertisement for the Lusher Co. acknowledged "this well-known Printing House that has, ever since its inception, been noted for the quality of its productions ... that carry 'just that little more in quality and style that makes all the difference.'" Bumstead's book shows that quality, with fine section-heading vignettes and decorative initials throughout.

George Smith, Distiller

In his Preface, George Bumstead was sincerely honored to acknowledge the "late Mr. George Smith ... distiller of the original Old Tom Gin ... indefatigable collector of everything illustrative of the business in which he was for many years so extensively engaged," and whose "interesting and important library" was the basis of the Bibliography. Smith left a legacy in Old Tom Gin and in his curious collection of books, but little else is known about him. He is not listed in Roberts' history of London's "book-hunters," but a "George Smith, Distiller" is included in Bernard Quaritch's book, *Contributions Towards a Dictionary of English Book-Collectors...* (London, 1892). Quaritch states this collection was dispersed in 1867. But is this our George Smith? If so, and the date is correct, why the time lapse of some 17 years between the Sotheby Sale of Smith's library and

Bumstead's *Bibliography*? Also of interest, and unanswered: was he related to George Smith, author of several early 18th century works on distillation? [See Gabler, p.346.]

Old Tom Gin

Equally perplexing are the dates surrounding Distiller Smith's "creation," Old Tom Gin, a lightly sweetened version of the classic London Dry Gin. Several references state it was "quite popular in 18th-century England." Not knowing when our George Smith was born, died, or first distilled Old Tom Gin—but assuming he might have died *ca* 1860s, the date his library was sold—this reference to its popularity in the 1700s suggests another distiller. Two quaint stories were found for the name Old Tom Gin, neither associated with George Smith. The first comes from what is stated to be the first example of a beverage vending machine. In the 1700s some English pubs displayed a wooden plaque shaped like a black cat (an "Old Tom") on their outside wall. Thirsty passers-by would deposit a penny in the cat's mouth and place their lips around a small tube between the cat's legs. The bartender inside would then pour a shot of Gin through the tube and into the customer's waiting mouth. ("Cat's Water" became a common slang term for "Old Tom" or "Gin.") A second explanation for Old Tom Gin comes from a correspondence printed in the 28 March 1868 issue of the scholarly periodical, Notes & Queries ("a medium of inter-communication for literary men, artists, antiquaries, genealogists, &c."): "...Upon the very highest authority, 'Old Tom' takes its name from Old Tom Chamberlain, a relative and partner of Hodges the Distiller, whose Distillery was at the early part of the present century [1800s] situated on Millbank. Hodges managed the commercial part of the business, Old Tom superintended the distillery, and the manufacture of the compounds for which the firm was almost as celebrated as for its Gin. He had a small laboratory where he compounded the necessary ingredients, and where he always had a small supply of superior Gin, flavoured in a peculiar way. When an ordinary customer came to give his orders, he was simply treated to a glass of ordinary Gin. But a desirable customer was invited into Old Tom's *sanctum* and treated to a glass of 'his particular.' The fame of this gradually spread; and when a customer was asked what he would have, 'A glass of Old Tom' soon became such a regular reply that the firm decided on manufacturing that especial good quality Gin, giving it the name of its originator, 'Old Tom.'" Don't know where our George Smith fits into all this.

A modern-day note: George Saintsbury, in his historied *Notes on a Cellar-Book* (London, 1920), included a chapter on "Spirits—Brandy, Rum, and Gin," with these worthy thoughts: "...No doubt there is some bad gin. ...But when good, it is a good creature always. I used generally to keep three kinds of it—'Old Tom,' the sweeter and heavier variety; 'unsweetened London,' which seems to me the best gin-of-all-work; and 'Plymouth,' the most delicate in flavour and perhaps the wholesomest. Some gins, though I do not want to scandal their makers, strike me as over-flowery in taste." (Today, Old-Tom-style Gin is but a curiosity item, made only by a few British distillers.)

History of Intoxicating Liquors and The Vine & Wine Anecdotes

For the Historical portion of his book, and the Anecdotes, the learned compiler says, "I have not referred to many well-known works, but have rather sought out fragments from a variety of sources, myself merely adding the connecting links, and weaving them into one harmonious whole."

Following his long and detailed "account of the introduction and use of intoxicating liquors," Bumstead concludes his essay with a beseeching plea for temperance, "as we notice the consequences of indulgence in these insidious poisons. Fortunate, indeed, for mankind, if the history could truly terminate with an account of their introduction...but a dismal picture remains to be exhibited of the effects of excessive indulgence."

He concludes his book on an upbeat literary note, with "Convivial and Joyous Anecdotes" on the vine, grapes, and wine gathered from classical poets, philosophers, writers—many taken from the books listed in the Bibliography section. [See NOTE at end.]

WINE

What cannot wine perform? It brings to light
The secret soul; it bids the coward fight;
Gives being to our hopes, and from our hearts
Drives the dull sorrow and inspires new arts.
Is there a wretch whom bumpers have not taught
A flow of words and loftiness of thought?
Even in the oppressive grasp of poverty
It can enlarge and bid the soul be free.

— Francis' Horace.

A Final Mystery or Two

My copy of Bumstead is in a lovely contemporary binding of red calf and deep-red-patterned marbled boards; the spine is lavishly decorated in gilt, with the title BUMSTEAD'S BIBLIOGRAPHY OF THE MUG, BOTTLE, ETC. stamped in gilt between raised bands. Bound-in are the original printed wrappers, inscribed on the front cover "J. G.

Godwin, With the Compilers Respectful Compliments." The printed front wrapper reads:

SPECIMEN
OF
A BIBLIOGRAPHY.
A FRAGMENT.
125 Copies issued for private distribution.

NOTICE: In consequence of illness of the Compiler, lasting ten weeks, the printing of the work has been suspended. 1250 copies of the first 150 pages, together with 23 reams of Double Crown Paper, and the Manuscript sufficient to form a volume of 400 or 450 pages, will be offered for Sale in one lot, at the Auction Rooms of Mssrs Hodgson, Chancery Lane, London, sometime in October or November next.

1884.

Rarity?

This notice indicates that only 125 copies of the finished and paper-bound 144-page manuscript were issued and given to friends—thus explaining the book's obscurity and rarity. (A search located only 12 copies in libraries worldwide.) The remainder of the copies and the 400-plus manuscript pages were sold at auction, and most likely never published. Hopefully the lot resides in a university archive somewhere.

Provenance?

We know from the inscription on the front wrapper that J. G. Godwin was the first owner of this book. Godwin is listed in an early London survey as a pocket-book maker at 290, High Holborn [a business neighbor of Bumstead]. May I propose that this same copy of Bumstead's *Specimen of a Bibliography* was also in the library of André Simon. Not conclusive, but here are the scraps of evidence. In 2003 Bloomsbury Book Auctions sold the "John Lyle Collection" which featured many books from Simon's "matchless" library (Lyle had been involved in the disposal of this library following Simon's death in 1970). Lot 294, including a copy of Burnstead [sic] *Specimen of a Bibliography of Old Books...* was purchased by antiquarian bookseller, Ben Kinmont. The auction catalogue describes the book: "Presentation copy from the Author, original printed wrappers bound in, contemporary half morocco, gilt, t.e.g." In 2004, not aware of the Kinmont/Bloomsbury connection, I purchased this scarcely known book from Kinmont. (In the "usual" wine bibliographies, I could find only three references to it: Simon *Bibliotheca Vinaria,* A. W. Noling *Beverage Literature: A Bibliography* (Metuchen, N.J.,1971), and Amerine & Singleton, *A List of Bibliographies ... on Grapes, Wines, and Related* Subjects (Berkeley, 1971) with the annotation, "Includes many little-known titles.") Although immediately intrigued with this new acquisition, it would take me almost three years to launch an investigation into Bumstead and his book. Although no Simon bookplate is present, I feel this book was in his library and he used it as a guide for his collecting of drink-related material.

But a lingering mystery will be why Simon did not recall this book in his two autobiographies and gave it only a simple listing—with no annotation of the wondrous titles it presented—in *Bibliotheca Vinaria.*

NOTE: Several copies of Bumstead's *Bibliography* were compared in libraries both in the U.S. and in England, and all ended "abruptly" at page 144, the last line printed of "The Tavern Dancing Girl" ending in a semi-colon. And Dobell's *Catalogue* verifies, "The present work is incomplete, but contains all that was printed." Today, with the wonders of the Internet, Bumstead's *Specimen of a Bibliography* can be viewed and downloaded: go to http://books.google.com and type in the title!

SOURCES

Bumstead, George. *Apology for an Old Bookseller.* Diss: Lusher Bros. for Private Circulation, 1882. 13 pp.

Dobell, Bertram. *Catalogue of a Collection of Privately Printed Books, Compiled & Annotated by Bertram Dobell.* London: Published by the Author at His Bookstore, 1891/1906.

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Juniper, William. *The True Drunkard's Delight...A Collection of Brave and Witty Things from English Verse and Prose...in Gratitude for Bacchus' Bounty...* London: Unicorn Press, 1933. 375 pp.

Quaritch, Bernard. *Contributions Towards a Dictionary of English Book-Collectors...* London: Bernard Quaritch, 1892. Reprinted 1968, New York: Burt Franklin.

Roberts, William. *The Book-Hunter in London. Historical and Other Studies of Collectors and Collecting.* Chicago: A.C. McGlurg & Co., 1895. 333 pp.

Wilson, C. Anne. *Water of Life. A History of Wine-Distilling and Spirits 500 BC – AD 2000.* Totnes, GB: Prospect Books, 2006. 310 pp.

With sincerest thanks to Tendril Nick Hodgson (for reminding me of the Bloomsbury connection); to Reference Librarians Bo Simons (Sonoma Co. Wine Library), John Skarstad (Special Collections, UC Davis Shields Library), and Marty Schlabach (Cornell University Library, Geneva); and to Robert A. Gilbert (writer, lecturer, and antiquarian bookseller who is a leading authority on the history of the publishing of occult literature in Victorian England).

VINE-DRESSING IN INDIANA

by *Bruce L. Johnson*

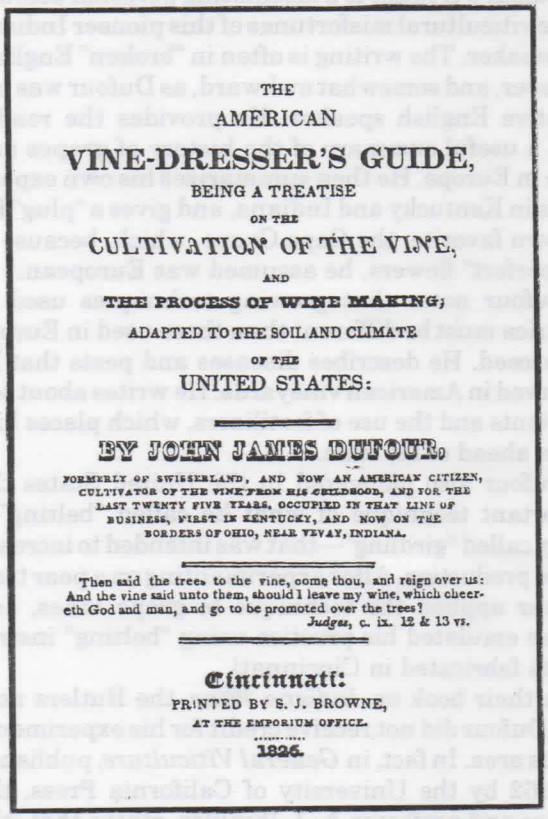
[*Bruce Johnson retired as library director of the Indiana Historical Society in 2003. Previously, he served as director of libraries for the California Historical Society in San Francisco. In retirement he enjoys editing two philatelic newsletters, one of which, Enophilatelica, is for the Wine on Stamps Study Group of the American Topical Association. Anyone interested in grapes & wine and postage stamps can contact him:* indybruce1@yahoo. com. — Ed.]

That winemaking in the United States has one of its primary roots deep into the soil of Indiana may come as a surprise to many people. The seldom-told story begins in the late 18th century when John James Dufour (1763–1827) came to America from the district of Vevey, Canton de Vaud, in Switzerland, intent on finding appropriate land for a colony of "vine-dressers." Dufour came from a grape-growing family and, from the age of 14, he "made the culture of the grape, of its natural history, and of all that was connected with it, [his] most serious study"—all in preparation for growing wine grapes in the New World. It took him 20 years.

After living in Kentucky for several years, in June 1802 Dufour and a small group of enterprising settlers purchased 2,560 acres of land for a new settlement to the north, across the Ohio River. They named their village New Switzerland. Located in the future Switzerland County of southern Indiana, between Indian and Plum creeks, the colonists successfully transformed the hilly countryside into terraced vineyards that produced as much as 12,000 gallons of wine annually.

Dufour and his brother, Jean Daniel Dufour, laid out the town of Vevay in 1813, naming it for their homeland, though inexplicably spelling it differently. Besides wine, the settlers made various brandies, whiskies, and beers. The shipping of these products, along with tobacco and hay, from the docks in Vevay made the town a principal shipping point along the Ohio River.

In 2001, Indiana University Press published *Indiana Wine: A History* by James L. and John J. Butler, a wonderful and detailed history to commemorate the state's wine bicentennial. The Butlers' research reveals the history of John James Dufour's ground-breaking book, which has one of those deliciously long 19th century titles: *The American Vine-Dresser's Guide, Being a Treatise on the Cultivation of the Vine, and the Process of Wine Making, Adapted to the Soil and Climate of the United States.* Dufour believed that a book on this subject would help make citizens in his adopted country familiar with grape culture and wine making.



THE
AMERICAN
VINE-DRESSER'S GUIDE,
BEING A TREATISE
ON THE
CULTIVATION OF THE VINE,
AND
THE PROCESS OF WINE MAKING;
ADAPTED TO THE SOIL AND CLIMATE
OF THE
UNITED STATES:

BY JOHN JAMES DUFOUR,
FORMERLY OF SWISSERLAND, AND NOW AN AMERICAN CITIZEN,
CULTIVATOR OF THE VINE FROM HIS CHILDHOOD, AND FOR THE
LAST TWENTY FIVE YEARS, OCCUPIED IN THAT LINE OF
BUSINESS, FIRST IN KENTUCKY, AND NOW ON THE
BORDERS OF OHIO, NEAR VEVAY, INDIANA.

Then said the trees to the vine, come thou, and reign over us:
And the vine said unto them, should I leave my wine, which cheereth God and man, and go to be promoted over the trees?
Judges, c. ix. 12 & 13 vs.

Cincinnati:
PRINTED BY S. J. BROWNE,
AT THE EMPORIUM OFFICE.
1826.

To gather information he could use in his book, Dufour had his brother, John Francis Dufour, publisher of the Vevay newspaper, print and distribute a circular in early 1825—a piece of printed ephemera that today is extremely rare. The circular

posed questions about the domestic production of grapes and wine:

- had grape growing been attempted where the reader lived?
- what kinds of native grapes grew locally and what were their characteristics?
- were wines and brandies popular and how much did they cost?
- was the local soil suitable for grapes?
- were the area's farmers inclined to grow grapes?

With the experience he brought to the task, and armed with his local research based upon the circular, Dufour wrote his book in less than a year. S.J. Browne published it in Cincinnati in 1826. Today we have no idea how many copies Browne printed or how well the book sold, but when Dufour died the next year, 205 copies remained in his home, and two Kentucky book dealers held another 180 copies, which may suggest a press run of between 400 and 500 copies.

Dufour's treatise is a fascinating personal account of the viticultural misfortunes of this pioneer Indiana winemaker. The writing is often in "broken" English, however, and somewhat awkward, as Dufour was not a native English speaker. He provides the reader with a useful summary of the history of grapes and wine in Europe. He then summarizes his own experiences in Kentucky and Indiana, and gives a "plug" for his own favorite, the Cape Grape, which, because of its "perfect" flowers, he assumed was European.

Dufour notes that growing techniques used in America must be different than those used in Europe to succeed. He describes diseases and pests that he observed in American vineyards. He writes about soil nutrients and the use of fertilizers, which places him years ahead of his time.

Dufour also pioneered in the United States the important technique of what he called "belting"—today called "girdling"—that was intended to increase grape production. After experimenting on a pear tree, Dufour applied the technique to grape vines, and others emulated his practice using "belting" instruments fabricated in Cincinnati.

In their book on *Indiana Wine*, the Butlers note that Dufour did not receive credit for his experiments in this area. In fact, in *General Viticulture*, published in 1962 by the University of California Press, the author and professor A. J. Winkler, states that "the earliest record of girdling in the United States appears in the report of the state horticulturist of Massachusetts for the year 1887."

The American Vine-Dresser's Guide was the first of several works characterized by a preference for Old World vines, transplanted to the New World. Dufour thought that the failure of Americans to cultivate them reflected their ignorance of European viticultural practice. Ironically, whatever success the Vevay settlement had, Dufour attributed to the Cape Grape, which he thought was of European origin. As it turned out, however, the Cape Grape is of American origin and is also known as the Alexander.

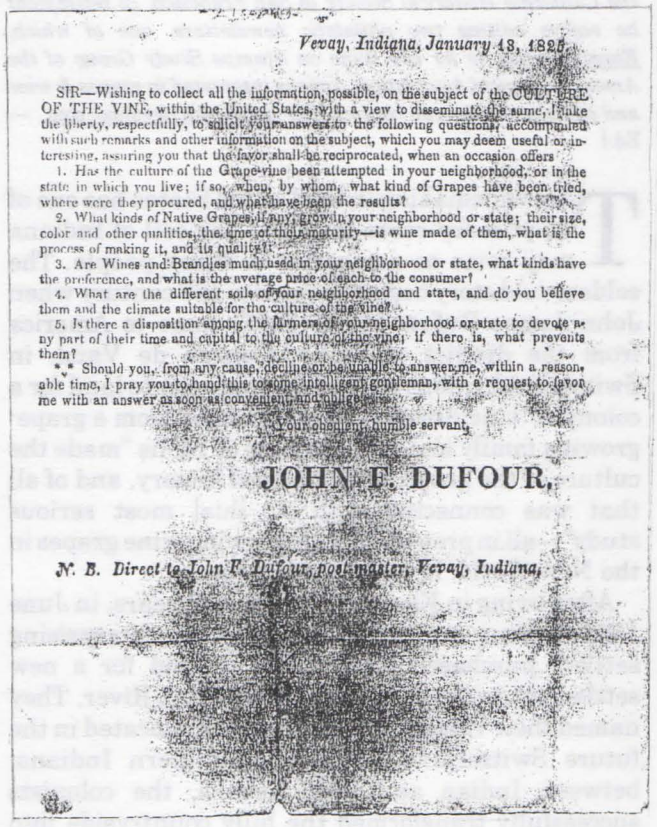
Present-day viticulturists successfully apply much of the advice that Dufour imparts in his book: ideas that laid the ground-work for today's Indiana wine industry. Modern wineries can be found in all areas of the state—45 at the most recent count—from Lake Michigan Winery in Whiting to the north, to River City Winery in New Albany along the Ohio (see: www.indianawines.org).

EDITOR NOTE: For further reading on Dufour's treatise, called one of the "most accurate accounts of early 19th century grape growing in the U.S.," see the following WTQ articles:

"Wine in America: Twelve Historic Texts" by Thomas Pinney. Vol.4 #1 (1994) pp.13-16.

"Early U.S. Wine Titles and the Wine Book Collector. Part II" by Gail Unzelman. Vol.9 #2 (1999) pp.15-18.

Reprint editions: 2000 (Vol.10 #4), 2002 (Vol.12 #1), and 2003 (Vol.13 #4).



Vevay, Indiana, January 18, 1825.

SIR—Wishing to collect all the information, possible, on the subject of the CULTURE OF THE VINE, within the United States, with a view to disseminate the same, I take the liberty, respectfully, to solicit your answers to the following questions, accompanied with such remarks and other information on the subject, which you may deem useful or interesting, assuring you that the favor shall be reciprocated, when an occasion offers

1. Has the culture of the Grape-vine been attempted in your neighborhood, or in the state in which you live; if so, when, by whom, what kind of Grapes have been tried, where were they procured, and what have been the results?

2. What kinds of Native Grapes, if any, grow in your neighborhood or state; their size, color and other qualities, the time of their maturity—is wine made of them, what is the process of making it, and its quality?

3. Are Wines and Brandies much used in your neighborhood or state, what kinds have the preference, and what is the average price of each to the consumer?

4. What are the different soils of your neighborhood and state, and do you believe them and the climate suitable for the culture of the vine?

5. Is there a disposition among the farmers of your neighborhood or state to devote any part of their time and capital to the culture of the vine; if there is, what prevents them?

*** Should you, from any cause, decline or be unable to answer me, within a reasonable time, I pray you to hand this to some intelligent gentleman, with a request to favor me with an answer as soon as convenient and may be.

Your obedient, humble servant,

JOHN F. DUFOUR.

N. B. Direct to John F. Dufour, post-master, Vevay, Indiana.

Scan of the original 1825 circular [reduced]
Courtesy Indiana Historical Society

BOOKS & BOTTLES

by

Fred McMillin,

with Small-Winery Vintner, *Leon Sobon*

[*For this "Books & Bottles" report, Fred Mc brings fellow Tendril Leon Sobon to his book table. Leon Sobon is a dedicated pioneer of the renaissance of fine winegrowing in California's "Gold Country." The recently published* Shenandoah Valley and Amador Wine Country *by Kimberley Wooten & R. Scott Baxter (Arcadia Publishing, 2008 **) features a number of well-captioned photographs illustrating the historic wine contributions of the Sobon family. For more on the Sobons and Amador County winegrowing, the 1994 book (with Index) by Eric Costa,* Old Vines. A History of Wine-growing in Amador County *(Jackson, CA: Cenotto Publications) is highly recommended.* — Ed.]

THINK SMALL

The Book: ***Winery Technology & Operations. A Handbook for Small Wineries*** by Dr. Yair Magalit. 2nd edition, revised. (1st ed. published in 1990). San Francisco: Wine Appreciation Guild, 2005. 230 pp. Paperback. $25.

Dr. Margalit was born and educated in Israel with a Ph.D. in the field of Nuclear Magnetic Resonance. He was a visiting research professor at the University of California–Davis, in both the chemistry and enology departments. His professional shift to wine began when he was asked to be the winemaker for a new winery in Israel. His book is a fine, concise summary of the essentials of the craft. It begins with three detailed flow charts showing all the steps from the Vineyard to the Bottle. My wine tasting students have found the contents to be of keen interest.

My co-author for this column, Leon Sobon, also switched careers. Originally a research scientist in the Silicon Valley, he later changed to winegrowing, founding (with his wife, Shirley) Shenandoah Vineyards Winery in 1977. Calling on his 31 years of experience as a small-winery vintner, I've asked him to comment on some of the interesting topics raised by Dr. Margalit.

The Vineyard

Yair Margalit (YM): Leaf removal over the cluster of grapes increases light exposure and produces a higher grape quality.

Leon Sobon (LS): We routinely remove leaves on all our trellised vines. On east-west rows we pull leaves on the north (shadier) side and on north-south rows we pull leaves on the east (morning) side. The increase in color is the most obvious change, and with color comes flavor.

Harvesting

YM: Free-run juice is that which runs out of the vat under the natural weight of the grapes. In general, better quality wine is made from free-run juice than from juice pressed from the crushed grapes.

LS: We have experimented with keeping the pressed juice separate from the free-run. We found it better to press lightly and combine the free-run with the pressed juice.

Starting Fermentation

YM: "Natural" yeast is found on grapes and will start fermentation spontaneously. However, through research about 150 species of yeast were developed, which generally are superior to "natural" yeast.

LS: I prefer to call "natural" yeast "wild" yeast since the world "natural" infers that purchased yeasts are synthetic, which is not true.

End of Fermentation

YM: The term residual sugar refers to the amount of sugar left after fermentation is over. In very dry table wines it is 0.2 to 0.3%.

LS: Let's consider Chardonnay, Cabernet Sauvignon, and Zinfandel.

Chardonnay—Inexpensive Chardonnay is almost always made somewhat sweet, 0.4–0.7% residual sugar, since the public loves it. Expensive Chardonnay is usually 0.2–0.3%.

Cabernet Sauvignon—Same practice as with Chardonnay.

Zinfandel—Zins are all over the place. However, most of the expensive Zins are usually dry (0.2% or less). Yet some $30 Napa Zinfandels are 0.8%.

I prefer about 0.2% for all three.

After Fermentation

YM: Racking is another word for decanting, meaning transfer of liquid above the solid sediments in a container, such as a barrel. It clears the wine and aerates it. The main principle in racking is simple: as little as possible.

LS: I have not had problems from too much racking. We sometimes rack a young tannic wine 4 to 5 times a year to hasten ageing. Our typical racking schedule is 2–3 per year. If wine is not racked enough, bacterial or sulfur problems can develop.

The Bottled Wine

YM: It is important to mention that light might damage the wine, especially red wines. Wines

intended to age for a long time are bottled in deep green or brown bottles.
LS: In the winery the wine is never exposed to light. However, living room "wine racks" often produce bad wine!

The Bottles: Leon Sobon has two wineries, Shenandoah Vineyards and Sobon Estate. Here are my student-panel rankings of four recently tasted wines:

1st (Super, 94 score!)— Zinfandel, Sobon Estate, Amador Co., 2004. $18.
2nd — Zinfandel, Sobon Estate, Amador Co., Rocky Top Vineyard, 2005. $18.
3rd (Very Good) — Cabernet Sauvignon, Sobon Estate, Amador Co., 2003. $15.
4th (Good) — Zinfandel, Shenandoah Vineyards, Amador Co., 2004. $10.

** EDITOR NOTE: *Your editor, truly bothered by the lack of an index in yet another Arcadia publication, has compiled one for this book, and will be happy to send a copy to any interested Tendril!*

A REVIEW
by *Orley Ashenfelter*

[*This is the first contribution to our Quarterly by Tendril and Princeton University distinguished Professor of Economics, Orley Ashenfelter. His book of consideration has caused much excitement in the wine book world—see also Christopher Fielden's review last issue—and we welcome Orley's look at this incredible affair.* — Ed.]

The Billionaire's Vinegar: The Mystery of the World's Most Expensive Bottle of Wine by Benjamin Wallace. New York: Crown Publishers, 2008. Cloth. $24.95.

" ... ***truly riveting book*** ..."

On December 5, 1985, in bidding that lasted one minute and thirty-nine seconds, Christie's–London sold to Malcolm Forbes a single bottle of 1787 Château Lafite for £105,000 (then $155,000). Once owned by Thomas Jefferson, it was hoped the bottle would be in the Forbes Museum on Fifth Avenue by nightfall for the opening of a special exhibit devoted to America's 3rd President. Much to Malcolm Forbes' disappointment, the wine did not make it that night. Having become the most expensive bottle of wine in the world, the required cultural export license could not be procured in time!

This is the set-piece that begins Benjamin Wallace's truly riveting book, *Billionaire's Vinegar*. Of course, the wine was a fake. And the creator of the fake, former German *Schlager* music act manager, Hardy Rodenstock, proceeded to sell millions of dollars of similar wines during the next 20 years. How the market for the fakes developed, and how billionaire William Koch caused it to unravel, forms the core of Wallace's mystery story.

Wallace's book has been optioned by a group associated with actor Will Smith and parts of it are written using flashbacks in a way that really is cinematic. For anyone familiar with the wine world, the book will provide extraordinary enjoyment more or less as beach material. But this book has even greater potential to cross over to a mainstream audience than George Taber's 2005 book, *Judgment of Paris* (of which two movies are being made!)

James Lassiter, one of the movie's producers told Variety that "for me, the movie is the unraveling of a mystery that comes down to a guy who punked the wine world." According to the *Urban Dictionary*, "being punked" is "a way to describe someone ripping you off, as in HAHAHA I punked both of you." And I think Lassiter has it just right. Quite literally everyone was punked: Marvin Shanken, who publishes the Wine Spectator, actually bought a half bottle of Rodenstock's wine for $30,000. Michael Broadbent, the distinguished Christie's department head, certified the original bottle as genuine and thus set the stage for millions of dollars of sales on the private market. And Robert Parker's praise of Rodenstock in his influential Wine Advocate pushed Rodenstock's business into high gear.

But Hardy Rodenstock made one bad mistake when he punked William Koch. Koch—who collects everything from models of winning boats in the America's Cup (he won it with his own boat in 1992) to the gun that shot Jesse James—put his formidable resources to work unraveling the mystery. The first thing Koch's team of investigators learned is that Rodenstock's real name in Meinhard Görke, and that his biography was highly fictionalized. They also learned that the initials "ThJ" that were engraved on the bottles must have been put there with a modern dentist's drill, contrary to the claims of a now retired Christie's engraving expert.

The story of faked wines is far from over, however. For one thing, it remains unclear precisely how the wines Rodenstock sold were created. As Dennis Foley, who published the now defunct rare wine magazine, Rarities, said to me in an email, " Hardy has been found near the cookie jar, but he has not actually been caught with his hand in it!" Tests on Koch's bottles for Cesium-137, a radioactive element that did not exist in the atmosphere before the hydrogen bomb test of 1952, do not reveal any indication that the wines in his bottles are younger

than the 1952 vintage. Foley speculates that Rodenstock may have simply found some older wines without labels or markings. A dentist's drill bit is then applied and *voilà*, a 1787 Lafite is created.

In some ways the most interesting aspect of this story is how people want so much to believe in things, and thus they do. That is really the take-away message of the book, and Wallace has done a lovely job of presenting it.

EDITOR NOTE: Soon after submitting the above review, Orley sent a note saying he had just returned from the annual meeting of the American Association of Wine Economists at Portland, OR, where the most amazing paper was presented by Robin Goldstein, food critic, who had examined the Wine Spectator "Grand Awards Program." Their naughtiness has been brought to light! Check out the website of the AAWE for the full story...it is incredible! www.wine-economics.org. Tendrils not familiar with the AAWE should find their website, activities, and Journal of Wine Economics of great interest. Recommended.

WINE IN PRINT
by *Hudson Cattell*

[*The following review appeared in the May/June issue of Wine East. Our thanks to Hudson for his always generous permission to reprint his wine book reviews. See "News & Notes" for Hudson Cattell's latest wine writing award.* — Ed.]

Sotheby's Wine Encyclopedia—4th edition, revised by Tom Stevenson. London New York: Dorling Kindersley, 2007. 664 pp. Cloth. $50 U.S.

"... little need to acquire this one"

When the previous edition was reviewed in the November-December 2006 issue of Wine East, it was noted that the coverage of the East was more extensive than in other oversize reference books that cover the world of wine in a single volume. This remains true in the 2007 edition: the Atlantic Northeast has 10 pages, other Eastern states 5, and Nova Scotia, Ontario and Quebec together about 1½. There are, however, only very minor scattered changes or additions to Eastern entries in this new edition. In his Introduction, Stevenson noted that he did not have the budget for a major revision and therefore no additional pages in which to expand.

One of the reasons for the greater coverage of the East has been Stevenson's familiarity with the region. The 2008 edition of his annual *Wine Report* has many pages devoted to the East, and is recommended over this latest edition of the *Encyclopedia*. As for the rest of the world, if you have the last edition, there is little need to acquire this one. ■

IN THE WINE LIBRARY
with *Bob Foster*

Bordeaux / Burgundy: A Vintage Rivalry by Jean-Robert Pitte, translated by M. B. De Bevoise. Berkeley: U.C. Press, 2008. 246 pp. Cloth. $24.95.

"... a very scholarly and detailed chronicle"

Many American wine lovers simply think of Burgundy as the source for Pinot Noir-based wines and Bordeaux as the source for Cabernet or Merlot-based wines. But there are far greater differences between the two regions. There is a rivalry that goes back centuries and remains as strong today as the famed Boston and New York rivalries in American baseball.

The author, a professor of geography and President of the University of Paris IV–Sorbonne, has written a detailed work covering all the nuances of this fierce rivalry. He compares and analyzes everything from the cultural differences to the wine making differences. He carefully shows where the regions have taken similar paths and where they have widely diverged. It is a very scholarly and detailed chronicle.

But it was written for a French audience and merely translated into English. The author assumes the reader has a detailed knowledge of French geography, history, and wine culture, including the rivalries amongst the various writers, producers, and commentators. In reading this book, many of the author's asides and comments are simply lost on the average American reader. Time after time I had to turn to an internet search to clarify some of the topics, and even then I am not sure if I fully grasped all of the author's comments. Many of the numerous footnotes are in French, which is another impediment to fully understanding the author's point.

Assuming the average non-French reader understands only part of the author's detailed comments, this is still a book that every lover of Bordeaux or Burgundy should read. The rivalry is intense, long lived and will obviously continue for centuries. Understanding this rivalry can only help add to a wine lover's appreciation of the wines of each area. Highly recommended with stated reservations. ■

[*Bob's review was reprinted from the Aug/Sept 2008* California Grapevine.]

WINE TALES
by
Warren R. Johnson

[*Alas, alas! our super sleuth of wine tales has announced he is winding down his bookshop business to pursue another career. His inventory of wine books is being offered at reduced prices, so investigate Warren's Second Harvest Books website for a fine selection of Novels, Mysteries, Romances, Poems, Toasts, Anthologies, and other wine related works.* — Ed.]

Vintage Murder by Ngaio Marsh. London: G. Bles, 1937; New York: Pyramid Books, 1973.

Ngaio Marsh (1895–1982) has been linked in the same sentence with the best women mystery writers of the early 20th century: "The Queens of Crime"—Agatha Christie, Margery Allingham, and Dorothy Sayers. Over almost a fifty-year span, from 1934 to 1982, Marsh wrote 32 internationally acclaimed, classic English detective novels, as well as several plays, and many short stories. She was also a noted theatrical producer and many of her mysteries involve theaters and actors. She was born and educated in Christchurch, New Zealand, but from age 28 on, divided her time between Great Britain and New Zealand. Interestingly, only four of her novels are set in New Zealand, the rest in England. Her first name, Ngaio, is a Maori word, meaning "Reflections on the Water," and was chosen by her uncle, whose grandfather was an early colonist in New Zealand.

The protagonist in Marsh's books is British Inspector Roderick Alleyn. He is assisted by Inspector Fox, who loves to quote Shakespeare. Like Sayers' Lord Peter Wimsey, Alleyn has a noble background; but instead of becoming a diplomat, he joined the police force after returning from service in World War I.

In *Vintage Murder*, Alleyn is traveling in New Zealand incognito for health reasons (which are never fully explained). He sends letters back to England which enlighten the reader about the progress of the current case. In this instance, Alleyn meets up with a touring theater troupe that quickly encounters a real-life drama and more killing than anything they've ever staged. It is the leading lady's birthday and her husband, the producer, works up a surprise for her party. Hanging in the fly area above the stage is a large jeroboam of Champagne, which is rigged to lower onto a bed of ferns and colored lights in front of the lady's place setting. Something goes awry and the jeroboam instead lands on her husband's head, causing instant death.

[vintage paperback edition of 1973, well-read]

Alleyn is dragged into the case unwillingly by the local police, who come to learn that Alleyn is the author of a police-training text book they use. This puts Alleyn on a pedestal, and this case becomes training ground for the local constables. Only with time does the troupe come to know that he is actually an Inspector.

Inspector Alleyn goes on stage, back stage and above the stage to determine who the culprit might be. He learns that the leading lady has a lover in the troupe, that there is a strange will left by the producer, and that a local Maori has a keen interest in the troupe. But who would have done this dastardly deed and why? Alleyn must uncork this mystery and uncover the villain.

The Juggler by Ian Kennedy Martin London: Heinemann, 1985. 171 pp.

Ian Kennedy Martin (born 1936) is a British television scriptwriter, best known for his creation of the popular 1970s' police drama series, *The Sweeney*, which ran for three years and produced a couple of spinoffs. He has continued to write over 300 police and detective dramas for the BBC, as well as about ten novels. Interestingly, most of the Internet

biographical sites do not list his books and, if they do, they do not list *The Juggler*, apparently his last book.

This fact is a travesty, as the ending of this book is stunning, particularly for wine lovers. However, back to the beginning. This British author has set *The Juggler* at a wine estate in California and herein lies the only real fault with the book. Apparently, Martin has not spent much time in America, as some of his vocabulary and references are off the mark. The story is that of a crazed old scientist who performs a juggling act with nine green balls at a wine tasting. Six weeks later, he is dead, drowned in the Pacific Ocean off Southern California's Redondo Beach.

John Dolan is a former student of this scientist, Leon Markovicz. John is a wine writer running a lucrative scam with downtown Los Angeles liquor stores. Shortly after Markovicz' death, he is mysteriously offered $50,000 for his class notes, and Markovicz' widow turns up terrified in the middle of the night. He travels to M.I.T.'s Department of Biological Sciences, to his ex-wife's house in Napa, to the scene of his ex-wife's brutal murder in a canning factory, and finally to a beach camp site.

John must discover what this is all about. Why are his notes so important? Why these murders? John becomes the new juggler trying to make sense out of all the balls that are dropping. He is trapped at the beach in a no-way-out container. Science becomes an answer. In fact, only wine lovers can provide the real answers.

"I could blame my sister-in-law..."
A LETTER FROM JOHN DANZA

Dear Editor Gail:

The review of the book *Vintage Tales* in the July 2008 W-T Quarterly immediately brought me back to how I became interested in wine book collecting. It wasn't because of this book, but another very much like it. I thought I would relate the story to you in case you thought other Tendrils might be interested.

It was Christmas 2000, and my sister-in-law gave me a little book for a present. The book was *Wine Memories: Writers on the Pleasures of Wine*, edited by Sara Nickles (San Francisco: Chronicle Books, 2000. 142 pp.) Like *Vintage Tales*, this book is an accumulation of short excerpts, with wine as the theme, from many different authors' works. Many famous authors are represented, the vast majority of whom are not typically associated with wine writing —including Ernest Hemingway, Truman Capote, John Steinbeck, and Norman Mailer. However, the excerpt that seized me was from George Saintsbury's *Notes on a Cellar-Book*:

> "With an unnamed Haut Sauterne of '74, bottled by one of the oldest Edinburgh merchants, but bought at somebody's sale, I have specially fond associations. It was a very rich wine, being about thirty years old when I first had it; in fact, it was too rich for some tastes. But once there came to 'the grey metropolis' a Finnish lady—a most perfect representative of non-Aryan beauty and anythingarian charm—to whom not only all men, but what is more wonderful, most women, fell captive the moment they saw her. She was dining with us once, and confided to me, with a rather piteous *moue*, that, in this country, champagne was 'so dreadfully dry.' Fortunately I had remembered beforehand that the warlocks and witches of the North like sweet things; and had provided a bottle of this very Sauterne, of which I had a few left. She purred over it like one of Freya's own cats (let it be observed that I do *not* think Freya was a Finnish goddess), and I promised her that I would keep the rest for her. But alas! She left Edinburgh in a short time, and after no long one I heard that she was dead. The wine lost half its flavour."

This paragraph from Saintsbury really took me in! Here was more than the typical technical writing about the qualities and property of wine. This paragraph contained the essence of wine as a communal, social entity. Wine was the vehicle that brought two people together, an interaction driven by the wine. It was this kind of wine writing I wanted more of.

I was hooked. I immediately did some research into who George Saintsbury was, which led me to The Saintsbury Club and André Simon. After looking into the writing of André, I decided that he and a few of his contemporaries (Maurice Healy, Francis Berry, &c) would be my special collecting interest. This also led me to joining the International Wine & Food Society and researching the history of that organization.

I guess I could blame my sister-in-law for the thousands of dollars I've spent on my obsession, but I won't do it. I have enjoyed every minute of it and the relationships it has spawned. This includes you and the other Tendrils!

Thanks for listening to my story.

JOHN DANZA (Naperville, IL)

[*As John mentioned in his letter, his book collecting passion centers around André Simon. We have enjoyed several articles in our Quarterly by John, including "Inscribed André Simon Books" (Vol.14 #4), "André Simon and the Star Chamber Dinner Accounts" (Vol.15 #3), "The Importance of Ephemera" (Vol.15 #4) and "The Perfect Wine Book" (Vol.17 #1). We anticipate with pleasure his future, promised, thoughts.* — Ed.]

WINE LIBRARIANS ASSOCIATION AWARD

The first Wine Librarians Association Award for wine writing excellence was given to Hudson Cattell and Linda Jones McKee, Wine East / L & H Photojournalism, at the September conference of the WLA, held at Cornell University, Geneva & Ithaca, NY [see "News & Notes"]. Tendrils Marty Schlabach (Cornell librarian and host for the meeting), Bo Simons and Gail Unzelman (officers of the Association), presented the plaque:

"IN RECOGNITION OF THE MANY YEARS OF DEDICATION
AND OUTSTANDING CONTRIBUTIONS
IN THE AREAS OF
GRAPE AND WINE JOURNALISM,
PUBLISHING, AND HISTORY
GIVEN WITH MUCH GRATITUDE
BY THE
WINE LIBRARIANS ASSOCIATION
ON THE OCCASION OF THEIR MEETING
SEPTEMBER 15TH AND 16TH, 2008
AT CORNELL UNIVERSITY'S
NEW YORK STATE AGRICULTURAL EXPERIMENT STATION
IN GENEVA, NY."

Upon accepting, Hudson reviewed for the group his history of "covering the beat of wine, east of the Rockies": "L & H Photojournalism was started by Lee Stauffer in 1976. When she married Eric Miller (Chaddsford Winery, Pennsylvania) in 1979, Linda Jones McKee was hired to help me with our educational accounts and in 1980 bought Lee's partnership interest in the business. Linda and I started the magazine Wine East in 1981. We've both done everything connected with the business, but over the years I have been doing more of the writing and Linda has done more of the production of the magazine.... She has been more involved in national and international wine judging than I have, and I have been more involved in Eastern wine history than she has. We will both be handling the Eastern section in Wines & Vines. [Wine East was recently sold to W & V.] We are continuing business as L & H Photojournalism ... and are planning to continue publishing books or monographs about the Eastern wine industry, the first of which may well be that long delayed history book now about 90% complete."

Kudos to Hudson and Linda!