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U.C. GRAPES AND WINE:

A Discourse on the Institution of Wine Research in California, With Reflections on the Early Workers...
by *Charles L. Sullivan*

[This is the 4th and concluding installment of Charles Sullivan's in-depth study on the founding fathers of the Viticulture & Enology school of the University of California. In this series, covering the period 1868 to 1918, these industrious, pioneer wine-men—Hilgard, Bioletti, Twight, Wickson, Cruess—and their substantial contributions to wine and its literature are reviewed. — Ed.]

Part IV: Bioletti in Charge



hen Frederic T. Bioletti returned to Berkeley in 1905 he hit the ground running. He was fresh from his tour of the wineries and vineyards of Algeria and western Europe and had a solid plan of action, which he had earlier laid out in his correspondence with Hilgard.

First he concentrated on publication, an area in which he had excelled before his South African interlude. Previously he had a hand in producing several Experiment Station reports, five Bulletins and five articles in the *Pacific Rural Press*. During his first eighteen months back in California he produced four more Bulletins and three Circulars. Their topics indicated where he would focus the efforts of the "Viticultural Division of the College of Agriculture," as it was now called. This flurry of publication was made possible with additional funds made available to greet Bioletti on his return.

The main emphasis of these pamphlets was on better fermentations, particularly in warm climates. Three items were highlighted here and in years to come: 1. pure wine yeast strains. 2. the use of sulfurous acid, that is, sulfur dioxide in an aqueous solution, and 3. temperature control. (Bulletins 177 and 174 and Circular 23) (I shall hereafter refer to this enological triumvirate as YST.) There were also

publications on planting resistant vineyards, white wine production, and preparation of vine cuttings. His first publication, out in 1905, was on dry wine production in hot climates, based on his recent observations in Algeria, and clearly aimed at Central Valley producers.

At the end of 1906 Bioletti wrote an article for Hilgard's old enemy, the *Pacific Wine & Spirit Review*, "Viticultural Work at the University." He traced Hilgard's almost "single-handed work" from 1876, and he also praised the accomplishments of the old Viticultural Commission. He was clearly indicating his intention to promote an amicable relationship between his department and the wine industry in a manner rarely noticeable under the old regime. He also made it clear that the viticultural work since his return had been facilitated by the 1905 legislature's increased appropriation; he suggested that the coming 1907 outlay should be at least that generous.



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Of particular importance in Bioletti's article was his special emphasis on the Experiment Station's outreach program to producers and growers in California's several wine districts. He even listed places, dates and topics of upcoming Farm Institute meetings that would be dealing with matters viticultural. Finally, he promised that the V&E work at the University would now place a higher value on class work, both theoretical and practical, with regular classes and occasional short courses. There would soon be more students trained in the arts and sciences of vineyard and cellar, and when there was a demand for such young men, "sufficient will be forthcoming, as the University now possesses the necessary facilities for training them."

Over the next five years the College offerings in V&E-related courses expanded, as did staff. At first Bioletti had to take over Twight's classes after he left in 1906. But in 1907 he was able to hire Hans Holm to teach zymology and to assist him in two courses titled "Wine Handling," and "By-Products of the Winery." George Colby continued to teach "Musts and Wine" and "Adulterations of Fermented and Distilled Liquor." Leon Bonnet was added to the staff in 1909 and began teaching an ampelography course. The most important addition to the staff came in 1911 when William V. Cruess was hired to teach zymology after Holm left.

Wickson was made acting dean of the College and acting director of the Experiment Station when Hilgard retired. But President Wheeler wanted a more scholarly permanent replacement for Hilgard. Perhaps more important in Wheeler's mind was the willingness of Wickson to make public what he saw as a decline in facilities available to agriculture at the University after the fire of 1897. And he was not loath publicly to embarrass the president in the matter. The crowning blow seems to have been struck in 1906 at the welcoming of the incoming freshmen where, with Wheeler glowering from his chair, Wickson referred to the agriculture building (Budd Hall) as "that dilapidated place by the creek...." In a later talk he lashed out at the administration for the "total inadequacy of its housing and equipment" in a structure that "could hardly be considered a respectable grammar school building...."

The northern California press rose up as a body later in the year when Wheeler suggested that Wickson might not be competent to replace Hilgard. Front page articles for several weeks convinced Wheeler that Wickson was just the man for the job. He served until 1915.

In 1912 Bioletti and some of his crew were able to move up to the new agricultural building on the elevated northwest section of the campus (for years "Ag Hall," today Wellman Hall). In 1917 facilities

were further expanded when Hilgard Hall was finished just west of "Ag." The trio of agricultural beauties was finished when Giannini Hall opened just to the east. They are among the most beautiful on the Berkeley campus today.

Nothing was more important to Bioletti in these years than his work on YST, which I shall discuss shortly. But there were other areas of V&E in which he had a lasting interest. And there were also very specific viticultural problems that often called for quick investigation. Such problems usually involved the health of vines.

Phylloxera had not gone away, but for now the experimental work of George C. Husmann's USDA experiment stations throughout the state eased the load on the U.C. station. Husmann continued to test numerous rootstocks in various climate and soil situations. Bioletti and his assistants were able to concentrate their efforts on the Fresno area's phylloxera problems.

A large part of the Berkeley station's work was done in responding to the loads of correspondence that poured in, mostly concerning the health of growers' vines. Sometimes questions could be answered by sending growers the appropriate Bulletin or Circular. But more often than not a personal note was necessary to address a specific situation. The files from these queries and from earlier years provide bales of historical data on California viticulture and wine production. Much of this correspondence was handled by Bioletti himself, as had Hilgard and Wickson before him.

One such ailment that illustrates the station's work was something then called "little leaf" that was only found in California in the Central Valley. Twight had worked on it around Lodi as early as 1904. When the symptoms began showing up later around Fresno on a much larger scale, Leon Bonnet devoted most of his time and energy on the situation. The investigation went on for years until the culprit was finally discovered: a zinc deficiency that can cause poor fruit-set and straggly clusters. The affected vines were almost always found on alkali soils. That the Muscat of Alexandria was particularly susceptible was a special problem at Fresno where it was a favorite.

A large part of Bioletti's energy in these days went to writing practical, producer friendly articles for the Pacific Rural Press; between 1908 and 1910 he wrote 31 pieces for the journal. Such an output in this particular publication indicates his good relations with its editor, who was also his dean and station director, Edward Wickson.

Hilgard's early concern for having the best varieties planted where climatic conditions favored better wine was also stressed by Bioletti. In 1907 and 1908 Bioletti brought together his findings as the



EARLY MASTHEAD FOR PACIFIC RURAL PRESS

BULLETIN 193. THE BEST WINE GRAPES FOR CALIFORNIA.

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policy to plant something that has not already been planted in too large quantities, providing it is something suitable and for which there will be a demand. Moreover, a larger number of kinds ripening at different times would be a great convenience in a large vineyard, by allowing the gathering of the grapes to extend over a longer period.

Finally, a few suggestions as to what "not to do."

Don't plant Mataro, Feher Szagos, Charbono, Lenoir, or any variety which makes a poor wine everywhere.

Don't plant Burger, Green Hungarian, Mourastel, Grenache, or any common heavy-bearing varieties on the hill slopes of the Coast Ranges. Vineyards in such situations must produce fine wines, or they will not be profitable.

Don't plant Chardonay, Pinot, Cabernet Sauvignon, Malbec, or any light-bearing varieties in rich valley soils. No variety will make fine, high-priced wine in such situations, and heavy bearers are essential to the production of cheap wine.

Don't plant Zinfandel, Alicante Bouschet, or any of the varieties which have already been planted in large quantities, unless one is sure that the conditions of his soil and locality are peculiarly favorable to these varieties and will allow him to compete successfully.

WINE GRAPES RECOMMENDED FOR CALIFORNIA.

FOR COAST COUNTIES.

Red Wine Grapes.

1. Petite Sirah.
2. Cabernet Sauvignon.
3. Beclan.
4. Tannat.
5. Serine.
6. Mondeuse.
7. Blue Portuguese.
8. Verdot.

White Wine Grapes.

1. Semillon.
2. Colombar (Sauvignon vert).
3. Sauvignon blanc.
4. Franken Riesling.
5. Johannisberger.
6. Traminer.
7. Peverella.

FOR INTERIOR VALLEYS.

Red Wine Grapes.

1. Valdepeñas.
2. St. Macaire.
3. Lagrain.
4. Gros Mansenc.
5. Barbera.
6. Refosco.
7. Pagadebito.

White Wine Grapes.

1. Burger.
2. West's White Prolific.
3. Vernaccia Sarda.
4. Marsanne.
5. Folle blanche.

FOR SWEET WINES.

Red Grapes.

1. Grenache.
2. Alicante Bouschet.
3. Tinta Madeira.
4. California Black Malvoisie.
5. Monica.
6. Mission.
7. Mourastel.
8. Tinta Amarella.

White Grapes.

1. Palomino.
2. Beba.
3. Boal.
4. Perruno.
5. Mantuo.
6. Mourisco branco.
7. Pedro Ximenez.

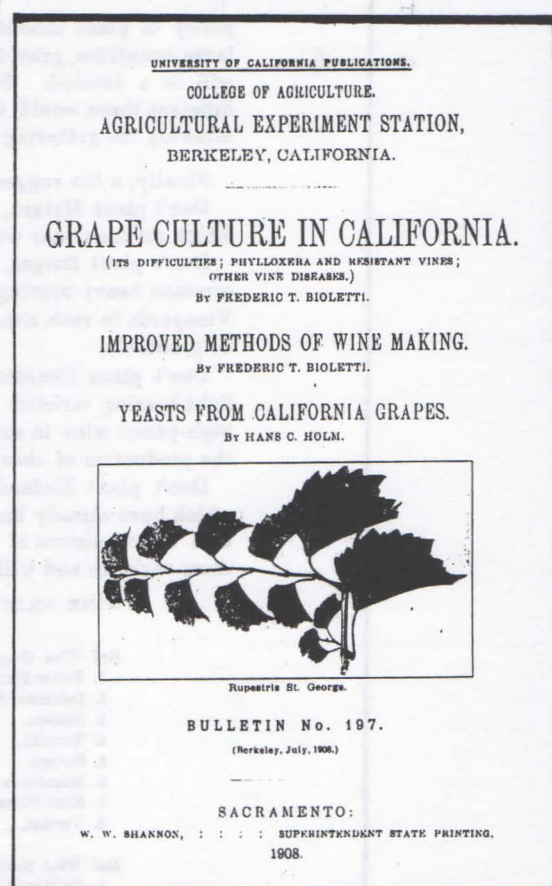
Station's cellar master in the 1890s, Hilgard's earlier observations, and the Station's recent work in this field. The result was two Bulletins (193 and 197) of great value to the wine industry in these years of large scale replanting and expansion. "The Best Wine Grapes for California" made a clear distinction between the cooler coastal valleys and the much warmer interior areas. "Grape Culture in California" expanded this material and added important information on rootstock selection and handling. Their 62 pages acted as a short textbook for growers in these years of heavy vineyard planting.

William Cruess

Twenty-two years after Hilgard's fortuitous discovery of Frederic Bioletti, a similar piece of good fortune fell to the University's V&E program. After graduating from Paso Robles High School in California's Central Coast area, William V. Cruess headed off to Berkeley and in 1911 received his B.S. degree in chemistry from the University. After his freshman year he was hired as a laboratory assistant, and in his senior year worked as an assistant to Myer Jaffa, who taught classes in food chemistry and dietetics. Along the way he had taken Bioletti's wine courses and Holm's class in zymology. Here he must have sparkled because in July of 1911, shortly after graduation, Bioletti hired him to teach the zymology course, Holm having left the University. Cruess was also assigned personally to assist Bioletti in his own courses. Zymology, the study of fermentation and the micro-organisms involved, that is, yeasts, became a Cruess specialty.

Bioletti had developed a wide range of friendly relationships throughout the wine industry, and to promote his work on YST he had lined up several wineries willing to employ YST practices during the coming vintages. He arranged for Cruess and Rudolph Bettoli, a recent U.C. graduate in agricultural chemistry, to observe the vintage at the Colton Winery near Martinez. They also performed experiments based on YST principles. They would take the short train ride up to Martinez from Berkeley and hire a buggy to get around. On several occasions Bioletti joined them. Cruess also spent two summers on the nearby Swett Ranch observing operations and performing experiments. There he was also able to listen in on the nightly discussions between John and son Frank Swett and their neighbor, John Muir. Years earlier John Swett had almost single-handedly founded the State's system of free public education. Frank was a power in the California wine industry and personally led the fight against Prohibition. Cruess later recalled that he got a lot of useful and interesting information at these sessions.

The upshot of this work was enough positive YST information for Bioletti to line up a large scale set of comparative experiments at twenty commercial wineries, basically testing the YS part of YST. The results were predictable. In 1913, a very warm vintage year, fully thirty of the 101 "natural" fermentations, relying on wild yeasts only, and without sulfurous acid, had high levels of volatile acidity, or stuck fermentations. There were 67 fermentation lots employing YS, what Bioletti called the "new method," and only three of these had small levels of microbiological contamination; none was spoiled. Next year, marked by cooler vintage conditions, there were only 68 "natural" fermentation lots, but ten of these were spoiled, either milk sour or acetified (vinegar), still an unacceptable failure level.



Bioletti was not surprised by the results, and now he had large-scale outcomes to counter the possible criticism about small lots of wine made under laboratory conditions that he and Hilgard had faced in the 1880s and nineties. He had actually started this campaign in 1906 with his Bulletin 174, "A New Method of Making Dry Red Wines," following this in 1908 with "Improved Methods of Wine Making" (Bulletin 197). He continued in 1911 with Bulletin 213, "Principles of Wine Making." Like Hilgard

twenty years earlier, he understood that the real problem was not California wine altogether; it was the industry's bottom third in quality that was contaminating the the State's wine reputation. In 1911 he wrote, "Most of our troubles are due to the poor stuff we are turning out...." A year later he wrote a northern California wine man that there were still some California winemakers "too lazy or unwilling to acknowledge that methods that they already use are not perfect...."

In 1912, Bioletti and Cruess combined to produce Bulletin 230 that they hoped would become the wine industry's new textbook on fermentation techniques, "Enological Investigations." They followed up with a Circular on their large scale experiments (140). Any winemaker who stuck to the "old" or "natural" method probably had not read these publications. Use of pure yeast "gives greater certainty and improves average quality and uniformity." For the winemaker, use of sulfurous acid was "the final and most important improvement in his art...." With these and a method to control fermentation temperature the winemaker had "absolute control over every detail of the wine-making process." In 1912 this important work was cited when he was promoted to the rank of Professor of Viticulture and Enology. Two years later Cruess was made Assistant Professor of Zymology.

With national prohibition just around the corner there was little time or reason to follow through after 1915 with a more vigorous crusade to institute these reforms. But when Prohibition ended in 1933 there was a powerful need to educate and re-educate the men who would be making California wine. William Cruess had an important hand in this process with his 1934 *The Principles and Practice of Wine Making*, which historian Thomas Pinney has called "the foundation upon which the restored California wine industry was rebuilt" [see *WTQ*, July 2002, pp.12-15]. Large portions of this important work were devoted to the principles of YST, which Cruess had helped to publicize twenty years earlier and whose importance he kept in focus during the Dry years.

On the Farm

In his last report to the regents in 1904 Hilgard discussed the need for a real University Farm. The Berkeley climate was simply not satisfactory for testing plant growth and ripening crops, especially grapes. This had been an issue in the agricultural community for several years, particularly since 1900 when the Regents had approved an expanded building plan for the College of Agriculture on the Berkeley campus. If such a plan were put into effect there would not be funds for establishing a full scale experimental/demonstration farm for years to come.

Hilgard, Wickson and President Wheeler acknowl-

edged the need for such an experimental institution, but they were just as wary as University leaders had been in the 1870s when the Grangers called for such a school outside the University system, or for one that was purely practical, not offering a solid curriculum in the agricultural sciences.

In 1904 a huge farmers' institute was held on the Berkeley campus in the Greek Theater. Its purpose was to discuss the possibilities for a University Farm. But many of the presentations made some University leaders cautious. But their ambivalence was softened in 1905 when a bill was placed before the legislature. It called for the course level at first to be aimed at the high school student. But the bill, when finally passed and signed by the governor, made it clear that the University Farm was to be established "for the use of the College of Agriculture." These words and others in the final bill gave some comfort to the academicians at Berkeley. In December Wickson, now acting dean of the college, appointed a committee to review sites for the Farm. Eventually the site at Davisville was selected, a 779-acre spread to be paid for with \$103,000 of the \$150,000 appropriation.

When we look at the size and the prestige of the V&E Department at Davis today, and as it has developed since World War II, we can't help but sense that there has been a lot of dynamic history since the early years after the Farm's founding. But before 1934 there is not a lot to be said about V&E at Davis. Bioletti made sure from the outset that Berkeley would call the shots at Davis, down to the finest detail. And even though he kept a tight rein on V&E activities at Davis, he gradually came to see the advantage of its physical location, so far as viticulture was concerned. In the early years no wine was made at Davis, enology remaining the preserve of the team at Berkeley.

Yet Bioletti seems always to have realized that eventually enology would be part of program on the Farm. In 1907 he wrote an article for the *Pacific Wine & Spirit Review*, "Viticulture and the University's New Farm." In it he indicated the need for a good experimental vineyard at Davis, with particular attention to be given to resistant rootstock. He also envisioned "a properly equipped cellar for adequate instruction in the theory and practice of fermentation," always according to YST principles. But such a facility for instruction and demonstration in enology was not part of the Davis scene until after Prohibition.

The first instructional move in V&E at the new facility was in 1908, the offering of a short course in enology for experienced cellar men; it was poorly attended. In January 1909 regular agricultural instruction began for boys fifteen years and older. Total Davis enrollment that semester was eighteen.

Within three years total enrollment grew to 157 and continued to expand until 1917 when the U.S. entered the Great War.

In 1909 a fifty-acre plot devoted to orchard and vines was laid out and the vineyard was planted between 1910 and 1911. It covered ten acres with about two hundred varieties planted on resistant rootstock. There was also a large number of resistant varieties planted for testing and propagation. Bioletti saw to it that even some native American varieties from the east were planted, such as Isabella and Concord.

He was able to hire a German trained viticulture specialist in the person of Frederick C. H. Flossfeder to take care of the new vineyard. He soon had a talented assistant, Giovanni Barovetto.

Flossfeder had only three students in his basic viticulture class in 1912, but the number grew in subsequent years. Nevertheless, Bioletti expressed the hope in that year that eventually a B.S. degree in viticulture might someday be offered by the College of Agriculture, whose requirements would include two years of mostly practical work at Davis. In fact, from the first days of instruction at Davis there had always been a few "Berkeley boys" who came up to take courses in practical agriculture there.

Fresno and the Kearney Station

The death in 1906 of M. T. Kearney—Fresno County and Central Valley grape growing giant—and the munificent bestowal of his great estate to the University, coupled with the growing concern over phylloxera in the Fresno area, meant that Bioletti could focus on viticultural matters there. At first he sent Leon Bonnet on frequent trips south to keep Berkeley posted on the situation. On several occasions he made the trip himself. Finally, in 1912 he hired A. E. Way to oversee the Fresno Station's viticultural operations. Part of Bonnet's job now was to maintain continuous correspondence with Mr. Way in Fresno and with Flossfeder at Davis. Bonnet also had to keep up the department's question-and-answer correspondence with growers and producers throughout the State. In the summer of 1915 he took a leave of absence and headed home to France where he stayed until the end of the war in 1918. When he returned in 1919 he was posted to Davis. In 1925 he left the University and went to work in private industry. At Beaulieu Vineyards in 1936 he made that winery's first Private Reserve Cabernet Sauvignon.

After Mr. Way took charge in Fresno a fairly solid connection with Davis developed. On occasion he came north to give specific lectures for Flossfeder and helped with the short courses. Barovetto regularly traveled to Fresno to supervise the pruning of the vineyard at what would become the University's

Kearney Station. Both men added to the University's outreach program in the San Joaquin Valley by giving viticultural demonstrations to high school agriculture classes.

When the U.S. entered the war in 1917 enrollment at Davis collapsed. In the Spring there had been 314 students; in the Fall there were but 86. But it was the very obvious prospect of national prohibition that had the greatest effect on the viticultural program at Davis and on V&E at Berkeley. In fact, the idea that prohibition might be just around the corner had had its effects on the University's V&E activities since the turn of the century.

Dry Research

The threat of the success of national prohibition had a powerful effect on the university's V&E program after 1915. Since the turn of the century the rising prohibitionist power in the state legislature and the ability of legislators to tighten the spigot on University appropriations kept the administration continually on its toes to avoid programs that might appear to favor the liquor trade. But California voters had a chance to vote statewide prohibition up or down several times after 1910 and every time the measure was defeated. Nevertheless Hilgard, and later Wickson, knew they had to steer the College of Agriculture's many programs clear of prohibitionist criticism.

When Hilgard closed down the department's wine cellar after 1900 he meant to save money but he also needed to blur the image of the University producing an alcoholic beverage as part of the instructional and on-campus experiment program. There had been rumors of student wine parties at the cellar, all of which Hilgard denied. But that such irregularities were even possible was food for rumor in the prohibitionist press. Of course, Bioletti's off-campus enology programs moved ahead successfully and producers from around the State could still send in wine samples for analysis.

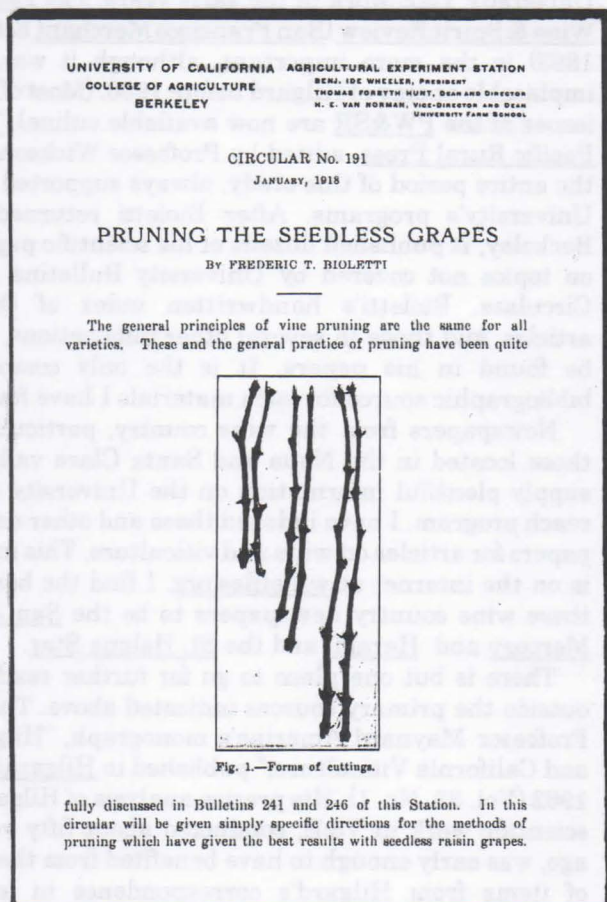
We can see the potential legislative threat to the V&E program after the good news arrived from Sacramento in 1909 that Bioletti would have an extra \$15,000 allotment for the viticulture program. He was now able to hire two additional assistants and upgrade the department facilities, and at the same time he could supply Flossfeder with the supplies and equipment he needed at Davis. The vineyard soon to be planted at Davis would now have a good fence.

But the bad news from the legislature was the fact that in the State Senate who voted the appropriation one third of the senators had voted for a bill that would have outlawed the production of all alcoholic beverages, including wine, throughout the State. Wickson and Bioletti knew they had to be careful. The

public and the press had to be impressed by their programs that viticulture involved a lot more than just producing grapes that went into wine.

We have already seen that the important Bioletti/Cruess YST fermentation work took place off-campus at cooperating wineries. This program produced the final important outpouring of enological material from the department until the 1930s. There were two Station Bulletins that became textbooks on fermentation for California winemakers. But after 1912 the body of publications from the Experiment Station became top heavy on "V" and what I would call "Dry" research. "E" all but disappeared.

Purely viticultural research was almost always just as valuable to the winegrower as to the raisin and table-grape grower. And in the publications of the subsequent years it was not necessary to make any direct reference to wine production. There was a huge outflow of viticultural literature from the department between 1913 and 1915. There were Bulletins on grafting, pruning, and mildew. And there were numerous Dry publications on such topics as grape vinegar, grape juice, grape syrup and raisins.



ONE OF MANY "DRY" PUBLICATIONS
OF THE UNIVERSITY

During this period, with America now at war, Bioletti decided that there had to be a strong effort to discover and promote alternate uses for wine grapes. There was even talk among the U.C. men and industry leaders of selling dried wine grapes overseas for making wine. None of the ideas passed around could logically have made a dent on the product of California's 170,000 acres of wine grapes. Between 1917 and 1919 Bioletti and Cruess produced eleven University publications, only one of which could possibly be construed as relating to wine production. Cruess wrote six articles during this time devoted to Dry topics, all but one on grape syrup.

One of his articles was for the *Pacific Wine & Spirit Review*, "What Shall We Do with the Wine Grapes?" At this point in time there would be only one more vintage before virtually all of the State's wineries would shut down. Cruess had no good ideas; the article was mostly a lamentation. He addressed the prohibitionist suggestion that wine grape growers should switch to producing juice, syrup or jam. He wondered where such farmers could acquire the equipment or the technical knowledge for such a conversion. He gave the details of University research on juice from wine grapes. But who would make the investment necessary to bring it off? Certainly not the typical grape grower. Who would pay to promote such a product? "More than one large company has gone on the rocks in an attempt to make and sell grape juice and grape syrup...." He was just as pessimistic about the possibilities for successfully converting to syrup and dried grapes. No one at the University or out in the industry itself had a hint as to what was going to happen that might save the State's wine grape vineyards when Prohibition struck. But the disaster foreseen by Cruess and Bioletti never took place.

Prohibition was nothing short of a disaster for California's commercial wine industry. But viticulture actually flourished for several years. Vintage 1920 saw thousands of carloads of California wine grapes heading east to be converted into millions of gallons of homemade wine. Wine grape prices actually soared in the early 1920s.

And the University's V&E program weathered the Dry storm, but was transfigured. Bioletti and Cruess also rode out the Dry years and were on hand to help supply needed technical and scientific continuity when in 1934 the "E" was again linked to the "V."

■ For the sake of wine history and its printed word—and the documentation of the invaluable contribution of the University of California at Davis, not only to California's wine industry, but world-wide—we can only hope that fellow historians will continue this study to the present-day.

A Note on Sources

By far most of the sources on which this study depends are to be found at or through the University of California libraries at Berkeley and Davis. In many cases archive materials for both institutions have been stored off-campus at the Northern Regional Library Facility in Richmond and should be ordered in advance of their expected use.

Since the University's first forty years in wine and viticultural research and teaching were concentrated almost entirely in Berkeley, most of the archival material for those years should be accessed through the Bancroft Library on the Berkeley campus. Although University publications related to wine and viticulture are available at Berkeley, the easily accessed and well organized mass of this material at Davis' Shields Library recommends Davis as a first choice for such research. A bibliographic reference to these publications, compiled by Maynard Amerine and Howard Phaff is available: *Bibliography of Publications by the Faculty, Staff, and Students of the University of California, 1876-1980, on Grapes, Wines, and Related Subjects* (Berkeley: U.C. Press, 1986, 244 pp.). For all works relating to wine and grapes published in the United States before 1901 the bibliography compiled by Amerine and Axel E. Borg is an important guide: *A Bibliography on Grapes, Wines, Other Alcoholic Beverages, and Temperance Works Published in the United States before 1901* (Berkeley: U.C. Press, 1996, 294 pp.).

Eugene Hilgard's personal role in this history is best accessed in the "Hilgard Family Papers" (CB-972). Of equal importance to the institutional history are the "Records of the College of Agriculture and the Agricultural Experiment Station, 1881-1945" (CU-20). Both should be ordered through Berkeley. Of particular importance in these records for Edmund Twight's early years at Berkeley are the papers of the Department of Fruit Products (Box 10).

Frederic Bioletti's papers are at Shields Library in the Special Collections Department. Here also are the archives of U.C. Davis' Viticultural and Enology Department (AR-59); Box 1 contains a sizable collection of pre-Prohibition correspondence between faculty members stationed at Berkeley and Davis.

The best way to follow the detailed work in viticulture and enology at the University is through its publications and those of the Agricultural Experiment Station, technically a separate entity but in fact an integrated part of the University operations. Chief among these are the numbered Bulletins and Circulars. There are also several detailed reports from the 1880s and '90s on the experimental cellar work at Berkeley. These were written by Hilgard and several of his assistants. Hilgard's large separate report of 1890 on the

operations of the Station was a unique primary source for this study. His many personal reports to the Regents and to the President of the University often supply splendidly detailed information on his work and that of his assistants.

Course work and staffing in viticulture and enology, and related disciplines, can be traced in the annual University Bulletins dating from 1885. These are shelved in the reference section at Bancroft. Also of use in these matters is the U.S. Department of Agriculture Report of 1888, following the passage of the Hatch Act, which funded the states' agricultural experiment stations. Data on California's Station can be traced in subsequent U.S.D.A. yearbooks.

William Cruess was the only V&E participant in the University Oral History project whose years preceded Prohibition. Far more important for this study is his special paper, "A Half Century in Food and Wine Technology," which is filed at Bancroft with the transcript of the formal interview. This paper gives precise details of his work with Bioletti before Prohibition.

Two trade journals provide an outside view of the University V&E work in the early years. The Pacific Wine & Spirit Review (San Francisco Merchant before 1893) is the more important, although it was an implacable enemy of Hilgard before 1900. (Most of the issues of the PW&SR are now available online). The Pacific Rural Press, edited by Professor Wickson for the entire period of this study, always supported the University's programs. After Bioletti returned to Berkeley, it published dozens of his scientific papers on topics not covered by University Bulletins and Circulars. Bioletti's handwritten index of these articles, and those in several other publications, can be found in his papers. It is the only complete bibliographic source for such materials I have found.

Newspapers from the wine country, particularly those located in the Napa and Santa Clara valleys, supply plentiful information on the University outreach program. I have indexed these and other newspapers for articles on wine and viticulture. This index is on the internet at winefiles.org. I find the best of these wine country newspapers to be the San Jose Mercury and Herald, and the St. Helena Star.

There is but one place to go for further reading, outside the primary sources indicated above. This is Professor Maynard Amerine's monograph, "Hilgard and California Viticulture," published in Hilgardia in 1962 (Vol. 33, No. 1). His precise analysis of Hilgard's scientific work in V&E, conducted about fifty years ago, was early enough to have benefited from the use of items from Hilgard's correspondence in letter copies, many of which are no longer readable. ■



IN THE WINE
LIBRARY
by Bob Foster



Passion for Pinot: A Journey through America's Pinot Noir Country by Jordan Mackay. Photos by Andrea Johnson and Robert Holmes. Berkeley: Ten Speed Press, 2009. 160 pp. Hardback. \$30.

*"making good Pinot Noir
is a very complex process"*

When this book arrived it seemed to be no more than yet another coffee-table book about wine. Not so. The author has put together an amazing overview about perhaps the most difficult grape grown on the West Coast. As Andre Tchelistcheff, the legendary winemaker at Beaulieu Vineyards, once proclaimed, "God made Cabernet Sauvignon, whereas the Devil made Pinot Noir."

Mackay begins the book with a short history of the cultivation of the grape on the West Coast. (There is a marvelous aside about winemakers who proclaim that they are not trying to make Burgundy, but who moments later describe aspects of their wines as Burgundian.) This is followed by a section on *terroir*, the factor that contributes so much to every wine made from Pinot Noir. He describes each of the growing areas and the kind of wines produced there. "A Year in the Vineyard" calendars the months each grower spends nurturing this grape. The author writes an amusing segment on how to start a Pinot Noir business, with the pros and cons of every major decision. Buy grapes or plant your own? Contract vineyard land or just buy grapes? The decisions are mind-boggling. Equally interesting is a section on when the grape is properly ripe for harvest—how much hang time should the grape be given? Clonal selection is discussed where the author points out that the rootstock may be the most important factor, but it is often left out of the discussion.

When it comes to making wine from Pinot Noir, Mackay reviews the thousands of decisions that go into each bottle. The issues include whole-cluster fermentation versus de-stemming, wooden or stainless steel fermenting, &c &c. It will make your head spin. Making good Pinot Noir is a very complex process.

Enough said about the top-notch text. The photographs used on nearly every page are flat out excellent. They are in sync with the text and superbly illustrate the topic the author is writing about. They focus not only on the land but also on the scores of people growing or making Pinot Noir. The two photographers who contribute to this book are pros—and it shows. Highly recommended.

Champagne Guide by Richard Juhlin. South San Francisco: Wine Appreciation Guild, 2008. 459 pp. Card covers. \$39.95.

"... tasting notes on thousands of wines"

Wow! What a great book. Swedish-born Richard Juhlin, who has written about Champagne for some time, has produced another superb book. If you are a fan of Champagne, this guide is a must buy.

Juhlin begins the book with a fascinating explanation of who he is and how he became involved with Champagne. (His palate is so developed that he once named 43 out of 50 wines served to him blind.) He then turns to a short chapter on the history of Champagne and a description of how Champagne is made. It was interesting to read Juhlin's observation that even the worst Champagnes have become "considerably better." So many technically advanced methods have been introduced in Champagne that even the lowest level products are far better than before. (Of course, the focus of the book is on the best of the wines from this region, not the worst.)

There is a detailed chapter on touring Champagne, with suggested itineraries and places to stay and/or dine. Juhlin speaks with authority as a man who is well traveled in the region.

The core of the book is the author's tasting notes on thousands of Champagnes. Indeed, this section covers almost 400 pages. He rates the producers on a one-to-five-star system, gives information on their history, and provides their contact numbers. He then rates the wines. Juhlin gives two scores: a score reflecting how the wine tasted when he had it, and a second score to tell the reader how he believes the wine will age. He is not an easy grader. Unlike some American wine writers who dish out 99 and 100 point scores more and more often, only a minute few bubbly rated by Juhlin achieve this lofty level.

At the rear of the book there are charts showing the best wines of each vintage. Juhlin also lists his top 100 Champagnes of all time. It is a fascinating read.

This book is top notch. Given the ever increasing price of Champagnes, this book, priced less than a good bottle of bubbly, is a bargain. Very highly recommended.

[As vintage Tendril members recognize and applaud, Bob Foster was the inspiration that founded our Wine Book Collector's Society. See "Kudos to Foster" in this issue's "News & Notes" for a special tribute to this dedicated man of wine. Bob's wine book reviews appear regularly in the California Grapevine. — Ed.]



Illustrated California Wine History:
A Tale of Two Brothers and a Parrott
by Dean Walters

[In our last issue, Dean Walters, astute collector and purveyor of antique corkscrews and wine-related material, with a special fondness for the early California Wine Trade, introduced us to this fascinating branch of printed wine history. We continue our ephemeral journey. — Ed.]



early two years ago an acquisition of two fine cabinet-card photos came my way from a New Hampshire dealer who hadn't a clue as to the subject matter. I quickly recognized the building in one of the photos as the Beringer Winery "Rhine House," an icon of Napa Valley located on the north side of St. Helena. Paying attention

to detail is important in so many pursuits, but I was remiss in this duty when I assumed that the second photo was a group of Beringer acquaintances on the portico of the Rhine House. So, pleased with my find, I filed the photos in the archives, and thought little more about them.

Recently I contacted an acquaintance from Beringer Vineyards who identified the photo of the Rhine House as possibly a builder's photo taken soon after the home's completion in 1884. However, he informed me that the other photo was certainly not the Rhine House's portico, but that of Miravalle, the home of none other than Tiburcio Parrott, 19th century Napa Valley wine man whose reputation for fine wine was unmatched in California during his lifetime. The nattily dressed gentleman in the foreground was Tiburcio himself. You can see that he and his friends are drinking dark beer, not wine!

How these two rare photos remained together these many years is a mystery, but some known history provides clues. Tiburcio and the Beringer brothers, Frederick and Jacob were close friends whose properties were adjacent to each other, with Parrot just to the west on Spring Mountain. Upon completion of the Rhine House, Tiburcio was so impressed that he employed the same San Francisco architect, Albert Schroepfer, to design his own estate home, Miravalle, which was completed in 1885. Miravalle, the building and vineyards became the background for the 1980's "Falcon Crest" TV series. Currently, Miravalle is the centerpiece of today's Spring Mountain Vineyards.

My original assumption that the two photos were of the same house was based on the similar architectural styles, and on the fact that the photos were found together. Upon closer inspection, the

portico on which the people sit, is certainly not part of the Rhine House. Above its entry is a stained glass panel with the initial "P" for Parrott, although it appears reversed since it was designed to be viewed from the inside of the house. (The window detail is not easily discerned by the eye, but can be seen with a photo editing program such as Photoshop.) The dark diagonal line through the photo is an anomaly, indicating that the photographic print was produced from a broken glass-plate negative. Normally, a damaged negative such as this would not be printed, but this image may have been too important to discard.

The Beringer brothers' winery, begun in 1876, was successful in marketing and producing a variety of French and German-style wines for consumption and distribution around the world. Jacob built and organized the winery, while Frederick, or "Fritz," who lived in New York City, financed the project. Years later, Fritz moved to California and built the Rhine House for himself and his family. The Beringer Winery was among the earliest of the wineries to adopt the use of phylloxera-resistant rootstock, which allowed them to quickly recover from the ravages of the dreaded root louse. The winery managed to remain independent and successful, among a paucity of others who did likewise, before Prohibition in 1920. Many others had failed or were absorbed by the California Wine Association, from the early 1890s to Prohibition.

Tiburcio referred to the Beringer brothers as "Los Hermanos," which caught on in the Napa Valley, and he is credited for coining this trade name for Beringer Vineyards. You will see it employed on the rare Beringer trade card included with the illustrations [rear cover of this issue].

Not only the name "Tiburcio Parrott," but known photographs of him suggest that the man attached to it was an unusual character. Indeed he was. In 1840, Tiburcio was the illegitimate progeny of John Parrott, an American consul serving in Mazatlán, and his Mexican mistress, Deloris Ochoa, but he was well educated, both in Europe and in the United States. A wealthy socialite, *bon vivant*, miner, philanthropist, banker, and successful wine grower, he was also a farmer who raised olives and a variety of fruits. He remained a bachelor for most of his life, but in 1888 he married Theresa Tully, a friend of the Beringers.

Like the Beringers, Tiburcio was a very successful wine producer. His Bordeaux or claret-styled Cabernet Sauvignon was lauded as possibly the best California wine bottled before Prohibition. Parrott's "fun-loving" side is well recorded, as two examples of his antics stand out. While still a bachelor, he would ride his carriage into St. Helena on business, but on conclusion of his errands would visit the Stone Bridge

Saloon, a local house of ill repute. As his conveyance approached the saloon, his coachman would herald his arrival with a fanfare on an English hunting horn.

Tiburcio often entertained at his beloved Miravalle, in which he felt much pride. On one occasion, before the wine storage tunnels in the adjacent hillside were fully completed, Tiburcio was entertaining friends. He thought that a demonstration of how the caves were constructed would be entertaining, and set a charge of dynamite at the end of one tunnel. But much to the shock of his guests and himself, disaster came close as an unexpected cave-in immediately followed, destroying some of the wine in storage, and nearly entrapping Tiburcio.

Parrott traveled in distinguished circles which included such luminaries as the Rothschilds, former U.S. President Benjamin Harrison, and Lillie Hitchcock Coit. As Jacob Beringer was a friend of President Grover Cleveland, Tiburcio was most likely a friend or acquaintance of his as well. He was well connected in San Francisco society, and friends with many of the important winemakers of California. Unfortunately, his married life and tenure at Miravalle were cut short by his premature death in 1894 of stomach cancer at the age of fifty-four.

For all of the Beringers' success and longevity, little of their representative ephemera remains. That for Tiburcio Parrott and the Parrott Winery is even more rare. These two photographs give us a small and rare view of Napa Valley's wine world in the 1880s.

ERRATA: The Miravalle photo should have been dated circa 1887, not 1885 as labeled.

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NEWS & NOTES



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

KUDOS TO FOSTER

Earlier this year, the Missouri Wine & Grape Board presented its Friend of the Industry Award to Bob Foster "nationally known wine judge [usually a dozen or so competitions each year], director of the Mid-American Wine Competition and the Temecula [So. California] Wine Competition, and co-founder of the San Diego National Wine Competition." Bob is also a founding father of the Wayward Tendrils Wine Book Collectors Club (1990) and a frequent contributor of wine book reviews to our *Quarterly*.

BARGURU IS BACK!!

Our Tendril "Loungasaurus," Brian Rea, has returned from retirement to launch his long-stirred website TheBarkeeper.com, a monthly newsletter "dedicated to the management of beverage operations in eating and drinking establishments," that he promises will be "entertaining ... humorous ... informative." Brian introduces himself as having "spent sixty long, long, long years behind, and in front of, and in, bars, cocktail lounges, restaurants, nightclubs, and some unmentionable places. In New York City, he was a restaurant owner, bartender at the 400 Restaurant, the Little Club, and head barman at the 21 Club. He did shifts as a bartender at fine restaurants in Florida and California, and was Corporate Beverage Director at Host International.... He served as the "Barchivist" for the largest collection [his] of Bartender/Cocktail Recipe Guides and other drink related books in existence, together with extensive ephemera, related trains and trucks, miniature bars, videos, drink menus, artifacts, discontinued brands, artwork, etc., which has now been relocated to Munich, Germany."

Over several years we have been entertained, and educated, by his *WTQ* articles on various drink books, their authors, and drinking lore. Step up to the bar and enjoy another round at his new website!

Was It a Holiday

by Theodora L. Codman (Boston: Little, Brown & Co., 1935) as reviewed in *Wine and Food* (No.6, Summer 1935), the quarterly journal of the Wine & Food Society, is "not a wine book, but far more readable than any wine book. It might be called the American counterpart of Miss G. B. Stern's *Bouquet* (London:

Chapman & Hall, 1926). But, whilst Miss Stern and her friends motored leisurely through French vineyards, in the true holiday fashion, Mr. and Mrs. Charles Codman, from Boston, Mass., motored through many of the same vineyards at a very much more rapid pace, and on the lookout for wines worth buying, in the best American fashion. Was it a Holiday? Yes, of course, it was. It was a change, although by no means a rest. And it was such fun! Mrs. Codman is blessed with a keen sense of humour and her book is delightful to read because it is so free from anything approaching the studied style of many a 'first' book. Its directness, its wit and vitality are most refreshing and wholly delightful." In the same "Book Notices" section, we find a review of *Years and Years* by Charles R. Codman, a 27-page booklet published by S.S. Pierce Co., Boston, Mass. (1935, 35 cents) — "a short classification of the more important French wines and vintage years, full of sound information, most helpfully tabulated. Mr. Charles Codman, as all know who have read Theodora Codman's charming phantasy, *Was It a Holiday*, is a good chauffeur, a good husband, and a hard worker [he was also a noted author, wine connoisseur, and aide-de-camp to Gen. George Patton during W.W.II]; in *Years and Years* Mr. Codman shows himself to be a good judge of wine and a trustworthy guide among the vineyards." (Gabler lists also a 1933 and a 1936 edition.) We may safely assume that André Simon wrote these reviews, as he was founder, editor, and chief contributor to the early issues of the journal, launched in 1934. He was enamored with Theodora Codman and recalls in his autobiographies (*By Request*, 1957 and *In the Twilight*, 1989) how she, the "dynamic and highly intelligent wife of Charlie Codman" was "the greatest gift of Providence" in the founding of the Boston Chapter of the Wine & Food Society in 1936. She would always hold a special place in his heart, and he dedicated his 1938 *French Cook Book* to her. Having said all this, and having to agree that she must have been an efficient dynamo, I did not like her book—mainly because I did not like Charlie! If I were Theodora, I would have left him home, and truly enjoyed my holiday.

HALLS OF FICTION

■ Geoffrey H. Hall. *The Watcher At the Door* (New York: Simon & Schuster. An Inner Sanctum Mystery, 1954, 214 pp.) A compelling case of intrigue and suspense as "Casey Homes went to Vienna to buy wines for his import-export company..." ■ Holworthy Hall and Hugh Kahler. *The Six Best Cellars* (New York: Dodd, Mead & Co., 1919, 106 pp.) A satirical period piece, set in an affluent suburb of New York City, on the problems of social survival under the burdens of Prohibition and an empty wine cellar

[GABLER, p.164]. A favorite. ■ Mary Bowen Hall. *Emma Chizzit and the Napa Nemesis* (New York: Walker & Co., 1992, 164 pp.). As reviewed by Bo Simons in our *Wayward Tendrils* Vol.2 No.3 (1992), the book has all the elements for a great wine novel: Napa wine country, a lost Robert Louis Stevenson manuscript, Bay Area book stores, the Silverado Museum—but "the characters are one-note cartoons, the action is unbelievable, and the book reads like lead." Just so you know. ■ Russ Hall. *No Murder Before Its Time* (Waterville, ME: Five Star, 2004, 224 pp.) A suspense-filled murder in the Texas wine country and a "72-year-old sleuth who's got more kick than most characters half her age."

La Manzanilla: El Vino de Sanlucar

is the title of a new book by Tendril Christopher Fielden, written in conjunction with Javier Hidalgo, and published in Spain (in Spanish) by Editorial Almuzara. 18 euros. Fielden's books are recognized for being well-researched, up-to-date, and informative. Highly recommended.

RUSTY STAPLES???

Recently, our book restoration and conservation specialist, Ruth Walker, was asked by a fellow Tendril: "Some of my early 20th century pamphlets and booklets have been bound with metal staples, which are now completely rusted, some of them disintegrating and affecting the paper. What would you recommend I do? Would it jeopardize the integrity of the item if I removed them?" Ruth's response: "Before the invention of little mechanical devices to apply a metal 'paper fastener' to pages of paper, booklets were neatly sewn with a needle and binding-thread. The first machine to insert and clinch a metallic staple was patented in 1877 (the earliest staplers held only one staple at a time). Obviously this method was improved upon, bringing to the bookbinding scene a faster, more economical way to fasten pages together. Sadly, metal staples corrode, thread does not. So, some 100 years later, we have rusty staples eating away our book pages. In my opinion, it is better to preserve the document than the rusty, disintegrating staple(s), so I would recommend carefully removing the staples. Using a letter-opener, or other thin prying tool, lift up each side of the folded staple-end so it is vertical, and then carefully pull, or push, the staple out."

WINE SIGN

Does anyone know the origin of the 6-pointed star with a wine glass in the center that supposedly indicates that wine (or drink) is served inside the advertised establishment? Does this go back to the saying "Good wine needs no Bush"?

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THE DOWNRIGHT EPICURE

A Book Review

by Gail Unzelman

The Downright Epicure. Essays on Edward Ashdown Bunyard (1878–1939). Edited by Edward Wilson. Great Britain: Prospect Books, 2007. 1st ed. 400 pp. Illustrated. 10 x 7. \$40.



In 1929 Edward A. Bunyard wrote *Anatomy of Dessert*—a delicious gastronomical homage to fruit—which was published in London in a limited edition of 1000 copies, signed by the author. The second edition, enlarged “*With a Few Notes on Wine*” came out in 1933. For the American edition published in New York a year later, Bunyard penned a special Preface addressed to his New World readers, pointing out that “To pass through life having tasted only unripe Strawberries and synthetic wine has been the lot of many. For their salvation I have written this book.” In 1937, Edward and his sister Lorna compiled, and contributed their own works to, *The Epicure’s Companion*, a bountiful anthology of wine and food lore.

Edward Bunyard’s *Anatomy of Dessert* and *Epicure’s Companion* have been in our wine library for many years, but until just recently, and the accidental discovery of this biography, I had no idea who Edward Bunyard was. His name has never been included in the hierarchy of wine literature, or uttered in the same breath as his contemporaries André Simon or H. Warner Allen, yet his two books on gastronomic matters deserve a respected place on our bookshelves. Set *The Downright Epicure* alongside.

Nurseryman, Scholar, Anthologist, Epicure

It is not only Bunyard’s outstanding professional career and prolific writings that this excellent biography brings to life, it is his intimate connection with that special circle of literary gourmets seeking “the art of good living” in the first few decades of the 20th century that is fresh and fascinating reading. Familiar names, the key players in London’s wine and food world, abound: André Simon, the “exotic young bibliophile” A.J.A. Symons, H. Warner Allen, Maurice Healy, Saintsbury Club, Wine & Food Society, Ye Sette of Odd Volumes, Michael Sadleir and Constable’s Wine Library.

By profession, Edward Ashdown Bunyard (1878–1939) was a nurseryman; his family had founded Bunyard’s Nursery, one of England’s most famous fruit nurseries, in 1796 in Kent County, a rich

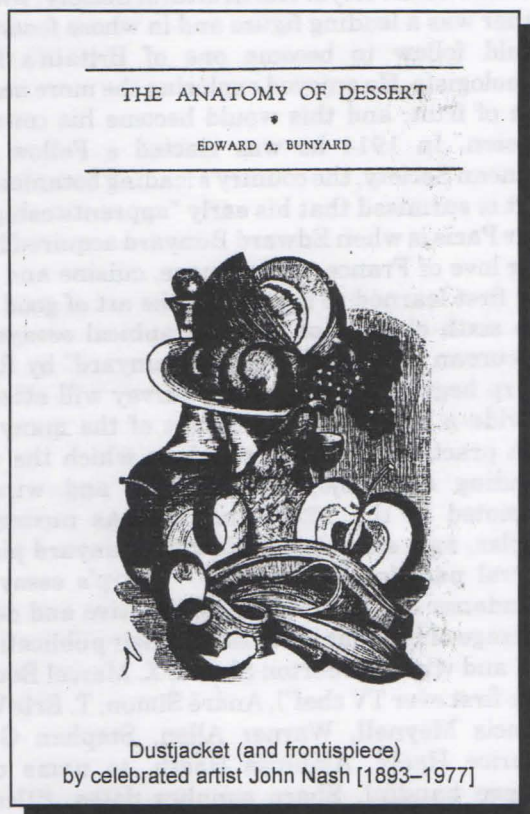
agricultural area of Southeast England. His father George was an esteemed member of the innermost circles of the fruit and horticultural worlds, and had published a number of honored books in the 1880s and early 1900s. When Edward joined the family firm in 1896, it was one of the largest in the country and at the height of its prominence. By 1901 he had become a Fellow of the Royal Horticultural Society, where his father was a leading figure and in whose footsteps he would follow to become one of Britain’s leading pomologists. He enjoyed exploring the more academic side of fruit, and this would become his consuming passion. In 1914 he was elected a Fellow of the Linnean Society, the country’s leading botanic society.

It is surmised that his early “apprenticeship” year near Paris is when Edward Bunyard acquired his life-long love of France, its language, cuisine and wines, and first learned to appreciate the art of good living. The sixth chapter of the biographical essays, “The Epicurean Context of Edward Bunyard” by Richard Sharp begins, “The following survey will attempt to provide a short outline account of the many ways, both practical and theoretical, in which the understanding and enjoyment of food and wine was promoted in the 1920s and ’30s. As nurseryman, scholar, and anthologist, Edward Bunyard played a central part in this process.” Sharp’s essay is an abundance of wealth in its informative and detailed coverage of familiar authors and their publications on food and wine: P. Morton Shand, X. Marcel Boulestin (“the first ever TV chef”), André Simon, T. Erle Welby, Francis Meynell, Warner Allen, Stephen Gwynn, Maurice Healy, Ambrose Heath, to name only a vintage handful. Sharp supplies dates, titles, and lively anecdotes for them all.

Of equal and substantial interest to Tendrils are the chapters “Edward Ashdown Bunyard: A Biographical Essay” and “Edward Bunyard and Literature” by Edward Wilson, well-referenced essays of his life, writings, and literary circles. “Bunyard and the Saintsbury Club” is a short chapter by Alan Bell, a present-day member of the Club, who reviews its launching and Bunyard’s participation as one of the founding “brotherhood of fifty.” In Joan Morgan’s essay, “Edward Bunyard the Epicurean Nurseryman,” we learn that the Bunyard Nursery had issued, since 1931, an illustrated annual catalogue, “Vegetables for Epicures” that encouraged the cultivation of “unusual novelties” and “small-sized delectable” vegetables for “those who prefer dining to exhibiting.” Each catalogue was embellished with a guest Preface by a known gastronomic writer; his close friend André Simon contributed the 1939 Preface. “Edward Bunyard the Committee Man,” also by Joan Morgan, includes his forays into the rare book scene, both for his personal collection, “an important working

antiquarian library," and as head of the university Library [Acquisitions] Committee.

As you can see, I am quite thrilled about finding this superb book. There are copious footnotes to the essays, two chapters of bibliography of the publications of and on Bunyard, plus an extensive index. Serendipity at its best. Enjoy. ■



"THE WINE LIST"

by *Edward A. Bunyard*

[This delectable collector's tale first appeared in *Wine and Food*, No. 12 Winter 1936, the quarterly journal of the W & F Society. Bunyard, a member of the Society since its founding in 1933, had been a regular contributor to the journal beginning with the first issue in 1934. "The Wine List" was chosen to be reprinted in the 1944 anthology of the best works from the first decade of *Wine and Food*, *We Shall Eat and Drink Again*, selected by André Simon and Louis Golding. — Ed.]

"book collectors will understand & appreciate"

Among the many things anatomized by Burton, Wine Lists, I fancy, do not figure. Had they done so, I am sure he would have pointed out the subtle distinction between Wine Lists and *the* Wine List.

Wine merchants, much as they may desire it, do not have the hardihood to refer to their lists with the definite article, but in the hotel or restaurant they do

so, and I suppose with exactitude, for I imagine there is never more than one copy. Menus abound on every table, but upon the mention of the Wine List a fevered movement of waiters begins. Like disturbed ants they scurry to and fro, stopping their colleagues and waving antennae, while the words "Wine List, Wine List," are passed from mouth to mouth. Sooner or later the panic is stilled, and from the crowding throng emerges a being of Olympian calm who advances to you with serenity dwelling in his eyes, and in his hands—*the* Wine List. So may Ganymede have looked as he brought ambrosia to the thirsty gods. The bibliophile will note at once the binding of this rare volume: dignity and permanence are its objects; no mass machine-produced volume is here before us, but a witness of loving craftsmanship. Neophytes will be surprised at the majestic pages, often approaching an elephant folio, and the type matching the page. They will also observe a certain reluctance of the keeper of the List to let it pass out of his hands. Book collectors will understand and appreciate.

The volume is reverently opened and shown to the diner, and it will be noticed that long custom has made it prone to open at the Champagne page. To lay it on the table would require a general clearance, so it must be read in the keeper's hands at an oblique angle, which makes it a little difficult for the astigmatic. The keeper, it must be admitted, is an optimist: to all he advances with his Champagne smile, but should you linger over the Empire wines, a slight cloud passes over his face; this grows to an Atlantic depression should you pause at the pages marked "Beers and Minerals." But a deadlier blow may be given if you ask for the List to be left in your hands. It is obvious that the whole business of the evening will be held up awaiting your pleasure. Unseen, but felt, the keeper lingers behind you; no guardian of the Crown Jewels could look more distressed if you asked to be allowed to try on the Crown.

It might be thought by the inexperienced that a Wine List for each table would provide and stimulate an interest in the host's cellars, or if the unwritten laws of elephant folios may not be broken, a small pocketable edition might be printed and gracefully handed to those who do not dwindle to a mineral as an admirable means of recalling in tranquility the pleasant emotions of past evenings. We must, however, remind ourselves of man's commonest illusion, the idea that he could run the business of others so much better than they.

As a book collector of catholic tastes and some years' standing, it will be evident that I value very highly my small collection of Restaurant Wine Lists. I view with admiration, but without envy, my friend's superb Pliny, printed by Jenson, as I recall my Cecil

'92 or Café Royal '08. Then there is that lexicon of superlatives, the Château Trompette at Bordeaux, 1925. I see the Rayne Vigneau of '22 has a tick against it, 50 frs, and well worth it, but the Domaine de Chevalier of '18 bears no such mark, a chance missed! Ah! I see, "le magnum"—and there were only two of us!

Every collector, I suppose, when looking over his treasures is chastened by the memory of missed opportunities and glaring vacancies. I wonder if at the sale of the Café Voisin any bid was made for their famous Wine List, that fat, grubby volume where clarets seemed to range back almost to the days of Noah? What would one not give for a copy of such a treasure, surely the greatest Wine List ever printed! How well one remembers the black-aproned *sommelier* and his quiet rejoicings if one chose something really worthy! His latter days, when barbarian invasions brought Voisin, like Rome, to dust and ashes, must have been bitter indeed. The last time I passed the famous corner it was a hat shop.



But among all my treasures, I most value the List of a famous restaurant, a not too tiring walk from Piccadilly Circus; for reasons which will presently emerge I hesitate to give the name. Here I had to arrange a dinner for some hundred guests, English and foreign, and both solids and liquids met with general approval. At the end, after the guests had gone, I lingered to express my appreciation to the Maitre d'Hotel. Now, thought I, is my chance to secure a copy of the famous Wine List. But alas and alas! "I much regret, sir, it is quite impossible that I should grant your request. We have the strict orders never to give away." "But surely," I urged, "This is a special occasion. I have been able to introduce to you a party of some size, the wines have not been stinted, and it would be a most interesting souvenir for me."

"Je regrette, Monsieur, c'est impossible." There are moments when one sees that defeat stands inexorably before one and nothing is left but to bow the head and pass on. "Ah well, I understand, you have your orders," and so he passed down the stairs and I turned to gather my hat and coat and shortly followed him. At the turn of the stairs stood a small table, and as I drew near I saw it was not empty: in fact, upon it lay, so innocently, so casually, a copy of the famous Wine List!

Now I ask you, candid reader—what would you have done? . . .

NEWS & NOTES, cont. —

Do Not Hunt for This One!!

Ghost Hunter's Guide to California's Wine Country by Jeff Dwyer (Gretna, Louisiana: Pelican, 2008) is just too much to believe, even if you believe in ghosts. Dwyer has published similar ghostly guides to Los Angeles, New Orleans, Seattle and the San Francisco Bay Area.

A VINTAGE WINE & THE FAIR TRADE ACT

We received the following stellar example of the Fair Trade Act from a fellow wine lover who lives in the American Southwest on a large and picturesque ranch many miles from the nearest shopping center. She reports that on her drive home from her bi-weekly trip to town, she came upon an elderly Navajo Indian woman walking on the side of the road. This was not an uncommon sight, and our friend pulled over to ask the old woman if she would like a ride. The grateful woman nodded a thank you, and got into the car. Resuming her journey, our friend tried in vain to start up a conversation with the Navajo woman, and brought up many subjects she thought might be of interest. But the old woman just sat silently, looking intently at everything she saw, studying every little detail, when she noticed the brown shopping bag on the seat. "What's in bag?" the old woman asked. Our wine lover friend glanced down at the bag, smiled and said, "It's a bottle of wine. I got it for my husband." The old woman was silent for a long moment. Then, speaking with the quiet wisdom of an elder, she said: "Good trade."



"Books, we know,
Are a substantial world, both pure and good;
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow."

ALFRED, LORD TENNYSON [1809-1892]

A REVIEW

by *Thomas Pinney*

[*Tom Pinney, Professor of English, Emeritus, at Pomona College in Southern California, is a vintage contributor to the literature and history of wine: his comprehensive two-volume History of Wine in America is unparalleled, he has de-mystified Saintsbury's Notes on a Cellar-Book, and chronicled other wine notables. In his spare time he is a renowned Kipling scholar and an avid fan of SpongeBob SquarePants. We welcome his review of Rixford's 19th century "cornerstone" of California wine literature, recently reprinted. — Ed.]*

The Wine Press and the Cellar: A Manual for the Wine-Maker and the Cellar-Man by Emmet H. Rixford. 125th Anniversary Edition. Foreword by Paul Draper. Davis, CA: Robert Mondavi Institute for Wine and Food Science, [2008].



ost of us who take an interest in the literature of wine will have heard of this book, but few, I think, will actually have read it. Originally published in 1883 in San Francisco, it has had many complimentary mentions since then: "the first book on winemaking published in California"; "a meticulous compilation of the best winemaking practices"; "the best book in viticulture that has been written for many a year," "the most advanced treatise in English," and so on. If you are lured by such language to get hold of the book and read it, you should have a word of warning first. The book is not an account of its author's own experience; it has almost nothing to say about California, and it pretends to no originality whatsoever. It is, instead, a compilation, drawn exclusively from French authorities, describing the practices of French winemaking as they were known in the late 19th century. The range is comprehensive: from gathering the grapes to bottling the wine, and all steps in between. If you would like to know how the French handled mellow white wines, or how to construct a stack of bottled wine, or how to remove bad odors from wine by using peach pits, walnuts, olive oil, or roasted carrots, this is your book. But, though it may be the first book about winemaking in California, it is not about California or about anyone's first-hand experience, so if you are looking for those things, this is not your book.

Rixford is quite open about the limitations of his book. It is derived from the work of others. But it is

not wholly unoriginal. Rixford has put the information that he has garnered through industrious research into his own language. That language is, one may note, the Latinate prose typical of the late 19th century. Instead of writing "we tell you how ripe the grapes should be," Rixford puts it this way: "we shall endeavor to indicate the requisite maturity of the grapes." But that's just the way they wrote then; despite the Latinity, the prose is essentially clear and unpretentious. Rixford has taken the trouble to review all of the leading authorities (there is a list of them on pp. xv–xvi) and he has had the courage to decide the question when the doctors disagree. There is a good example of this in the discussion of whether or not to de-stem the grapes. Rixford reports what different authorities say about it—Should it be done? Is it necessary? Is it even important to decide?—and concludes that you don't stem if your grapes lack "astringency" but otherwise you do.

He takes note of special practices—whole-berry fermentation as practiced in Bordeaux, for example. And he reports, with proper skepticism, the belief that "musical sounds hasten the development of wine" (p. 84). This reminds me of a very chic winery that I visited in Chile where the wines in barrel were being matured to the sound of Gregorian chant. There are some surprises to be met with here and there in the book, as in the discussion of the sources of oak for barrels. The French, Rixford says, rank the oak-producing countries in this order: the Baltic shores (Danzig, Lubeck, Riga) first; America second, Bosnia third, and France fourth. How things change! It is also interesting to note that Rixford does not use the word "winery" in his descriptions of wine-making practices; he says, instead, "wine-house," or "cellar," or "fermentation house" or "fermenting house"; the new-barreled wine goes into a "storehouse." But, as wine historian Charles Sullivan has informed us, the word "winery" was "rarely used until the 1930s" (*A Companion to California Wine*).

Emmet Hawkins Rixford (1846–1928), born in Vermont, came west after the Civil War and established a successful law practice in San Francisco.¹ In 1883 he bought a forty-acre plot above Woodside, in San Mateo County on the San Francisco peninsula, the same year that he published *The Wine Press and the Cellar*. He had evidently been thinking about entering into the wine business well before 1883: all the careful and laborious reviewing of authorities that went into his book was not a work that could have been done in a hurry. Its publication and the purchase of land in the same year were no doubt the outcome of some years of thoughtful preparation. It was, to all appearances, an excellent time to become a winemaker. The California trade just a few years earlier had been in deep depression. But then the

phylloxera invasion of Europe began to be felt in a major way. By 1880 the production of wine in France was in free fall; no remedy for the plague was yet in sight, and it was easy to imagine that France, and the rest of Europe, would have to have new sources of wine. Here was California's golden moment: if Europe could not grow wine, California could. The profits would be immense. And so a planting boom began.

Rixford, with many others, was swept along by the movement; as he notes, there were 40,000 new acres of wine grapes planted in California in the years 1880-1882. But Rixford, unlike many others, had thoughtfully prepared for what he was about to do, which was to be independent and to aim for the highest level of quality in his winemaking. When the inevitable collapse came, as it did in 1886, when overplanting knocked the bottom out of wine grape prices and hogs were turned into the vineyards to eat the unsaleable crop, Rixford, was unaffected. He did not sell his grapes, and he had not yet started to produce wine. It helped, of course, that he worked as a prosperous lawyer and not as a grower helpless before the vicissitudes of nature and the market. It has always been the course of prudence for an ambitious winemaker to acquire a fortune first at something else and then to make wine.

Rixford's model for his property was Château Margaux; according to Charles Sullivan, Rixford planted his vineyard with the classic Bordeaux varieties, and planted them in exactly the same proportions as they were planted at Margaux. This is entirely in keeping with the key assumption of Rixford's book—that is, what is good for the French must be good for any one else who means to make wine. Devotedly following French—or even European—practices in California did not always have happy results, but it takes a long time to determine just what works best in a new region, and California was still essentially a new region in Rixford's day. And, in his case, faithful imitation paid off. The wines from La Questa (La Cuesta, "the hill"), as he called his place, were excellent, and soon gained a reputation. They were, unlike most California wines at the time, bottled at the winery, were sold only by the case, and were sold for a high price. By the turn of the century the wines of La Questa had a solid reputation, among the very highest in California, and there was plenty of recognition; the culminating honor was a gold medal at the Panama-Pacific Exposition of 1915. The virtues of traditional methods were abundantly confirmed.

Rixford had to endure the dry years of Prohibition for the last eight years of his life. The La Questa winery does not appear to have made wine then (I found no reference to it in the records of the Prohibition Administration now at U.C. Davis), but

Rixford sold grapes to home winemakers, and of course he had unrestricted access to his own cellar. He died in 1928, when Prohibition still seemed to be a permanent condition of things. But Repeal did come, and with it a brief revival of La Questa under the ownership of two of his sons. This venture did not survive the depression years, but the vines did. Martin Ray made wine from Rixford's Cabernet vines, and planted his own vineyard with cuttings from them.

Then the tide of suburbanization flowed over the region, and with that, one might suppose, all trace of Rixford's winemaking would be obliterated. But one of the new residents discovered some of the old vines, put them in order, and succeeded in producing Cabernet Sauvignon under a restored La Questa label. Another form in which Rixford's work has survived appears from the introduction to this new edition, written by the distinguished winemaker Paul Draper. Draper tells us that Rixford's book was the first book about winemaking that he, Draper, read, and that the methods described by Rixford "became the basis of my own winemaking." So Rixford's vineyard, and Rixford's book have both had a tenacious life.

The new reprint of *The Wine Press and the Cellar* is the first in a planned series of reprints of "significant historical agricultural works" to be carried out by the Robert Mondavi Institute at U.C. Davis. Giving pride of place in the series to Rixford's book is a considerable compliment. The reprint is more splendid than the original, which was a rather ordinary piece of book-making. Now the binding is stouter and reproduces the ornately gilt-decorated front cover, the paper of a superior stock, the type blacker, and the illustrations more clear and sharp. How this good-looking result was achieved I do not know. I assumed that the reproduction was made by photographic means, but the explanatory "Afterword" by the director of the Institute says that "the type has been reset." Is it really a typographical facsimile? That is an unusual and difficult kind of work, almost unheard-of in the digital age. However it was done, it was handsomely done, and we can look forward to equally-distinguished productions in the Mondavi Institute series.



1. My information about Rixford is drawn from Bo Simons, "The Search for Rixford: A Journey Towards Biography," *Wayward Tendrils Quarterly*, January 1997; Gordon Jones, "It's in Our Library Under 'R,'" *Wayward Tendrils Quarterly*, January 1998; Charles Sullivan, *Like Modern Edens: Winegrowing in Santa Clara Valley and Santa Cruz Mountains*, Cupertino, CA, 1982.



BOOKS & BOTTLES

by
Fred McMillin

THE VINE AND WINE ... 1860

The Book: *Report of the Commissioner of Patents for the Year 1860. Agriculture*. Washington: Government Printing Office, 1861. 504 pp. Illustrated.



or the January 1995 issue of our Wayward Tendrils Quarterly (then called The Wayward Tendrils Newsletter), historian Charles L. Sullivan wrote a very informative, enticingly titled article, "Hidden Treasures in Government Publications?". In it, he presented an index of "what I think are important articles on winegrowing" in the early annual reports of the U.S. Department of Agriculture from 1847 through 1937. He went on to say:

"What became the U.S.D.A. in 1862 was previously the Agricultural Division of the U.S. Patent Office, housed in six rooms of the basement of that agency. In 1849 Daniel Lee, former editor of the Genessee Farmer (New York), was hired to prepare separate annual reports on agriculture for the Office. But before this date there had been a few articles on winegrowing published by the Office. Lee's annual reports are the forerunners of the U.S.D.A. yearbooks.

You can see that the great interest manifested in grape growing during the period from 1850-1870 drops off some as the years go by. And, of course, the publication itself evolved into a very different thing than what it was in the early years. But there are loads of statistics on production, imports, exports, and overland shipping in the Yearbooks through the 1930s."

Why Was the Book Published?

Let's take a look at the 1860 report of this long-running government publication, and discover in its pages some interesting facts. The Acting Commissioner, S. T. Shugert, writes that "Agreeably

to the design of Congress as indicated by the appropriation of June 25, 1860, 'for the collection of agricultural statistics, investigations for promoting agriculture and rural economy, and the procurement of cuttings and seeds,' I have the honor herewith to transmit the Agricultural portion of my Annual Report." Although "in the early stages of the formation of this Government it was not to be expected that a Department of Agriculture would be established ... The Agricultural Division of the U.S. Patent Office has been created as the agent of Government to give effect to its purpose in the most beneficent manner; and is, to the common mind, the only visible or appreciable agency for the promotion of this great and essential interest."

A Tight Budget

We quote: "The Agricultural Division of the Patent Office comprises as its personnel a superintendent; four clerks, including translators and writers; and a curator or gardener, and assistants; its average annual expense for the last three years has been about \$53,000, including the distribution of plants."

Apolitical

The annual report remained true to its mission: I could find no mention of the looming storm and likelihood of the coming Civil War between the states (1861-1865), or of the candidacy of the 16th President of the United States, Abraham Lincoln (President 1861-1865).

Important Foreign Grapes

Of the some 135 varieties of native and foreign grapes being grown in the Experimental Garden in 1860, the Report lists as "ready for distribution" some two dozen foreign varieties "of tender constitution," and another three dozen that were "in the course of propagation." Today's familiar names like Chardonnay, Sauvignon Blanc, Cabernet Sauvignon, Merlot, or Pinot Noir are not mentioned, although "*Zinfinda*: large, round, black, sweet" makes the list. We find *Traminer*: German, medium size, red, sweet, round, delicious flavor; *Black Muscat of Alexandria*: Egyptian, large, oval, luscious; *Black Hamburg*: Holland, large, round, sweet, clusters large; *Golden Chasselas*: French, medium, round, luscious; *Black Barbarossa*: African, medium, round, sweet; *Lisbon Red*: Portuguese, large, round, sweet; *El Paso No. 1*: Of foreign origin, but long cultivated in Texas, large, round, blue, sweet, fleshy. A special grape that was singled out for a full-page description was the *Riesling*: with its high acid content it was noted that it would make good lemonade.

Choice Native Grapes

Among the more than five dozen native grapes listed as ready for distribution or in the course of propagation were "*Catawba*: the most general reliance for wine-making in the regions to which it is adapted; *Diana*: valued for table use and will become profitable for wine-making; *Isabella*: prolific, berries oval, sweet and pulpy, slight musky aroma; *To-kalon*: red, sweet, juicy, slightly pulpy, medium size; *Northern Muscadine*: red, foxy, sweetish, juicy, clusters compact, vigorous; *Scuppernong*: yellowish, large, round, sweet, pulpy, vigorous grower."

Grape-Culture and Wine-Making

Daniel R. Goodloe of Washington, D.C., presents a brief history of the subject, ancient and modern (pp.359-402). He begins his essay:

"It may be regarded as a highly interesting and gratifying evidence of the progress of civilization on this continent that general attention is turned to the cultivation of the grape and the manufacture of wine. The newly awakened interest in this subject is manifested in the number and variety of books upon grape culture which have appeared within the last few years ... and in the numerous graperies and vineyards which have been planted within the same brief period."

Goodloe, embellishing his history with frequent quotes from the works of various authorities (ancient and modern) presents an interesting story. We sample a few tastes:

ARMENIA: "It is related of the Armenians of Chiulful that they were formerly drunkards, but owing to the peculiar excellence of their wine they were not made quarrelsome over their cups, like their fellow Christians of the western world. On the contrary, when their spirits were greatly stimulated by imbibing the fragrant nectar, their religious enthusiasm broke forth in incessant prayers to the Virgin."

CALIFORNIA AND OREGON: "California and Oregon, with a more healthful climate, ripen fruits better than the Eastern States."

FRANCE: "An American consul in France wrote in 1856 that the disease of the vine during the past few years has been destructive. Should the disease unfortunately continue in France, which has hitherto supplied the markets of the world with wine, the day may not be distant when the United States shall become the exporter instead of the importer of wine."

SPAIN: "Spain has long enjoyed a high reputation among the wine producing countries of Europe. Wherever good husbandry prevails, the vintages take a high mark. But an inferior wine is often produced, owing to mismanagement, rather than to any defect in the soil or climate."

ITALY: "Most of the wines of Italy are consumed in Rome," writes Cyrus Redding in 1833 in his *History and Description of Modern Wines*. "They are generally of the sweet kind, from Tuscany, Naples, and Sicily. The growth of Albano takes the highest rank."

Goodloe concludes his historical sketch with an 8-page listing of "the principal wines, ancient and modern, of which any accounts are accessible to us."

The Bottles: Here are a few related wines that sparked a lot of interest in my classes at the Ft. Mason campus of San Francisco City College.

TRAMINER: Targovishte Winery, Bulgaria, 2007. \$8.

ZINFANDEL: Peju Province, Napa Valley, 2006. \$28.

SIGNATURE RED MUSCADINE: St. Rose Winery, Texas. \$10.

MUSCAT CANELLI: Cline Cellars, Sonoma Valley. \$25.

BARBERA: Sunset Cellars, Napa Valley, 2004. \$22.

[Our sincerest Tendril thanks once again to our indefatigable wine aficionado, historian, writer, and teacher for delving into his bookshelf of treasures for another entertaining and informative *WTQ* essay. — Ed.]



"OF ALL THE WORLD'S WORKERS, the author is surely the most unselfish—seeking only that he may give, conferring pleasure with an honest mind and often receiving less than his true proportion of wealth. 'Tis this which makes all books the unselfish servants of men, and if in return they receive an understanding care, they are ready to serve again and again."

The Autobiography of a Book by Gilbert Fabes.
London: Elzevier Press, 1926.

AMERICANA EBRIETATIS and
SOME ALCOHOLIC AMERICANA

Two Rare, Worthy Books
by *Gail Unzelman*

Americana Ebrietatis: The Favorite Tipple of our Forefathers and the Laws and Customs Relating Thereto by Hewson L. Peeke. New York: Privately Printed, 1917. 154 pp. 8½ x 5½. 100 copies only.

Shortly after its publication in 1917, George H. Sargent (1867–1931)—a contemporary of Hewson Peeke and an American writer and bibliographical journalist who for some fifteen years contributed a weekly column, “The Bibliographer,” to the *Boston Evening Transcript*—wrote a review of *Americana Ebrietatis*, which he headlined:

The Remarkable Library of an Ohio
Antiquarian Dealing with the His-
tory of Drunkenness in Colonial
America, When Men Were
Fined for Serving Too
Little ‘Booze’—In
Contrast with
Today.

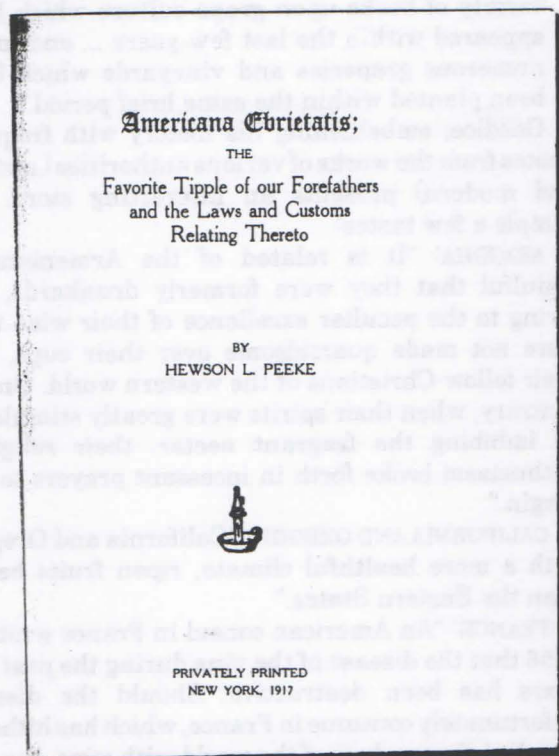
He began:

“In these days when the subject of prohibition, State and nation, is the source of many fiery debates and much legislation, the history of “rum” in America possesses a peculiarly timely interest. To one of the leaders of the Ohio bar, Hewson L. Peeke of Sandusky, is due the credit for making this possible. For years Mr. Peeke has been a collector of books and pamphlets relating to the subject of inebriety in the United States. His collection numbers more than four hundred volumes (probably the finest in existence in private hands), and he has had access to an immense store of material dealing with the same subject outside of his own library. In the spare moments of a busy legal career, he has brought together a wealth of material relating to the history of drunkenness in America which could not be unearthed in any other way; and through his classmate in Williams College in 1882, Lewis M. Thompson of New York, a hundred copies of one of the most entertaining books of recent years has been privately printed.”

Hewson Lindsley Peeke (1861–1942), the son of Rev. Geo. H. Peeke, was a prominent Ohio attorney, a collector of books and pamphlets on the subject of inebriation in America, and an author of two respected histories of Erie County, Ohio.

Peeke dedicated his “little book, except the chapter on the ‘Church and the Clergy’” to his minister father, “whose vote followed his prayers,” unlike “that large majority of the ministry who vote one way and pray the opposite, as their clerical fathers did.” He intoned “these pages are not written to prove any theory of fact except the growth of sentiment in the last two centuries against the liquor traffic.” Reviewer Sargent noted, “Mr. Peeke is not a propagandist. His study is remarkable for its calm, judicial spirit. He is as impartial as the Apostles ... and leaves his witnesses to be examined and cross-examined by either side.”

Peeke’s research engagingly presents information on Customs Based on Race Source of Population, Early Attempts at Regulation by Legislation and Tariffs, Drinking in Schools and Colleges, by the Bench and Bar, Church and Clergy, the Relation of George Washington and other Prominent Americans to the Liquor Traffic, the Slave Trade and Indians, Liquor and Politics, at Christenings, Marriages, and Funerals, Traveling and Taverns, and the Rise of the Temperance Societies.



A favorite Peeke anecdote centers on the early drinking customs of the members of the legal profession, in this case “old Chief Justice Marshall” and his judges on the U.S. Supreme Court. A letter from Judge Story recalls: “We dine together and discuss at table the questions which are argued before us. We are great ascetics and even deny ourselves wine except in wet weather. But it does sometimes

happen that the Chief Justice will say to me, 'Brother Story, step to the window and see if it does not look like rain.' And if I tell him the sun is shining brightly, Justice Marshall will, sometimes, reply, "All the better, for our jurisdiction extends over so large a territory that the doctrine of chances makes it certain that it must be raining somewhere."

Bringing the book to fruition was Peeke's former college classmate and fellow book lover and collector, Lewis M. Thompson, who, a few years earlier, had seen to a fine-press reprinting of the London 1723 edition of *Ebrietatis Encomium, or The Praise of Drunkenness* by Boniface Oinophilus, "a most rare and curious panegyric" (204 copies printed by the Torch Press, Cedar Rapids, Iowa, on Tuscan hand-made paper, 1910). Thompson secured Peeke's carefully researched manuscript, and had it privately issued for the "delectation" of the many friends who suggested the "desirability of a more modern work on the later views and customs concerning drunkenness." Reviewer Sargent applauded the work as "it will furnish quaint information, rare diversion and novel entertainment to a generation which has left to it the problem of dealing with the evils which the author of *Ebriatatis Encomium* could not see."

Peeke and Thompson produced a beautifully printed book on hand-made paper, bound in a 3/4 deep-navy cloth and white vellum, with both the spine and the front cover lettered in gilt (as is the often-missing jacket elegantly constructed from the same cloth as the cover). In 1970 Hacker Art Books produced a reprint.

NOTE: Gabler, 2nd ed, p.282, has a lengthy note on this book, and for those Tendrils with access to the old issues of *Wine and Food* (Autumn 1942), there is a fine essay by George C. Williamson on Peeke's *Americana Ebrietatis*.

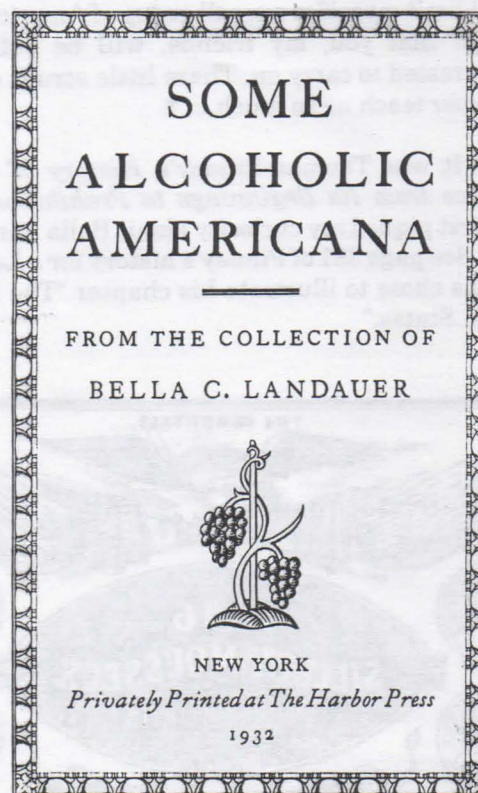
"Little Scraps of Paper"
SOME ALCOHOLIC AMERICANA
FROM THE COLLECTION OF
BELLA C. LANDAUER

One can only imagine what Bella C. Landauer (1875–1960), who has been called "one of the most accomplished ephemera collectors of all time" and the "First Lady of American Advertising Ephemera," might have assembled in these present-day times of the Internet and its grandiose offerings of collectible printed-material. When she purchased her first portfolio of bookplates in 1923, she was "hooked" and traveled world-wide in her esoteric quest for printed ephemera. Her collection of "Business and Advertising Ephemera 1700–Present"

is now a prized possession of the New York Historical Society and numbers some 800,000 items. She also donated a number of sizeable special collections on specific advertising themes to other worthy American institutions: Metropolitan Museum of Art, Smithsonian Institution, Library of Congress, Dartmouth College, Harvard University, to name a few.

During the 1920s, Mrs. Landauer—always an enthusiastic collector who wished to share her excitement and treasures, and hopefully inspire others—published a number of handsome, small edition books on various topics of these historically valuable graphic records. The titles include *Printers' Mottoes*; *Early American Trade Cards*; *Some Early American Lottery Items*; and *Bookplates from the Aeronautica Collection of Bella C. Landauer*.

In 1932, she published *Some Alcoholic Americana from the Collection of Bella C. Landauer*, to highlight varied cherished pieces from her vast collection. "Twenty-six pages bear thirty-two facsimiles of quaint and curious old records, bills, licenses, labels (American and French), verses, songs, &c &c" [book review *New York Herald Tribune*, 20 March 1932]. Privately printed at The Harbor Press, New York, 1932, the edition was limited, like most of her



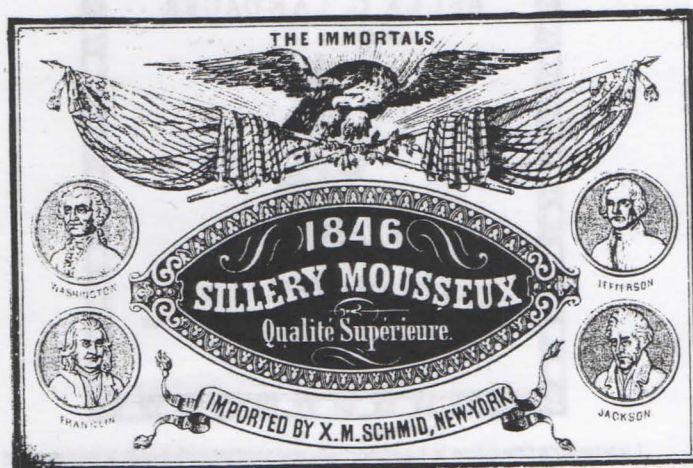
Landauer's title page is handsomely presented with black lettering and the decorative border & grapevine vignette in red. The book, 9¼x6½, is bound in a deep-maroon cloth, with a gilt-stamped title label on the front cover.

other books, to a scant 60 hand-numbered copies. The only text in the book is her 3-page Introduction (which, I feel, is a shame: annotations to the fascinating illustrations would have been most appropriate). We quote from her introductory remarks:

INTRODUCTION: The Prohibition Law has had far-reaching results—it has even affected my hobbies. For years I have been seeking old wine labels to aid in my researches in this field, and lo and behold, when I found some new specimens in Spain last year, I was curtly refused possession, for it seems American bootleggers had been making unscrupulous use of imported labels, and no more were to be allowed out of the country. Nevertheless, my search proceeded and it is amazing what a highly diverting and interesting subject has been unfolded.

There are so many groups of these labels that it is difficult to enumerate them. All events seem to be immortalized on these little scraps of paper. Dances, convents, castles, domestic life, “the ever abundant Rhine,” “grape leaves in all colors,” historic subjects, “swarthy maidens...smile at us alluringly,” races and hunting, dogs and kennels... It is impossible to treat such a vast subject lightly, so I limit myself to a small group of Americana and hope that you, my friends, will be sufficiently interested to carry on. These little scraps of *Vieux Papier* teach us so much.... ■

NOTE: It was Thomas Pinney's *History of Wine in America from Its Beginnings to Prohibition* (1989) that first piqued my curiosity about Bella Landauer's book. See page 381 of Pinney's history for a Landauer label he chose to illustrate his chapter “The Eastern United States.”



RECENT FINDS: Reviewed by Christopher Fielden



[With nearly half a century in the Wine Trade and a dozen books to his credit, our award-winning wine man enjoys the wayward search for new wine titles to bring to our attention. With our *Tendril* thanks, Christopher. — Ed.]

Teach Yourself: Choosing the Right Wine by Beverley Blanning. Hodder Education Pub., 2008. 236 pp, £9.99.

“... a mine full of nuggets ...”

The Teach Yourself series was launched in 1938 and has now extended to more than 500 titles covering subjects as diverse as Feng Shui, bee-keeping and Zulu. The editors have been wise to choose Beverley Blanning, one of Britain's few female Masters of Wine, to write about choosing wine. As she writes in her introduction, “Selecting wine can instil irrational fear into the most sensible person.” This book is designed to give the newcomer to wine enough information to approach the world of wine with confidence. Of course, it is only one of a host of books that has set out with this task in mind. How well does it achieve it?

The book, divided into four parts—How to Taste Wine, The Flavours of Wine, Wines of the World, and Buying, Serving and Storing Wine—begins with a series of questions that must puzzle many beginners, ranging from “Why are some wines more expensive than others?” to “What if I don't like the wine I have just bought in a restaurant?” Clear answers are given, though the author does make it understood that these are her opinions and not everyone may agree with them.

With regard to the Wines of the World section, information about individual countries is succinctly set out. For example, four pages are devoted to Australia and its wines. These include a map of the country, basic facts about the individual states and their wine regions, the influence of climate, which regions potentially produce the best wines from individual grape varieties and a range of suggestions as to wines that you might try.

Included at the end is a series of lists as to where you might go for further information, including websites, magazines, sources for organic wines, et al. Such lists are of use to all of us, not just the beginner.

What distinguishes this book from many of its competitors is that it does not hesitate to give opinions, some of which might be considered provocative. These opinions, however, are clearly given by someone who obviously knows her subject and succeeds in getting it across well. One very minor gripe, and this is my personal opinion: I do find the type-face in which the book is printed rather brutal and hard on the eyes! Notwithstanding this, I find this not just a very useful book for newcomers to wine, but also a mine full of nuggets of challenging information. A good buy!

Guía Peñín de los Vinos de España 2009 by Grupo Peñín, 2009. 1408 pp. 30 euros.

"... comes with a pocket guide..."

This is the 19th edition of this annual guide to the wines of Spain and, of all the national wine guides, this must be the most comprehensive. It has tasting notes on more than 8,500 wines from some 2,900 producers not just on the Spanish mainland, but also from the Balearic and Canary Islands. For each bodega, not only are contact details given, but also the year when it was founded, its storage capacity in barrel and in tank, how many bottles it sells each year and the proportion of the wine that is exported. For each wine, there is a detailed tasting note, a mark out of a hundred, the retail price (in Spain) and, in some cases, a value for money star rating. There are also illustrations of some of the labels. A bonus is that you get included with this weighty tome a pocket guide, which lists the best, and the best-value-for-money, wines for each region. This might well prove invaluable when dining in a Spanish restaurant, or visiting your local wine-store.

It is, however, more than just a guide to the producers and the individual regions. Each *denominación de origen* is provided a detailed description; there is an article on the history of Spanish wines; and information is given for wine fairs, not only in Spain but around the world, and of the best retail outlets to buy wine. It is a reference book that you can consult regularly. Unless you do all your drinking in Spain, or are the most hardened hispanophile, it is not a book I would buy every year—perhaps one year in three.

Del Nacimiento de la Vitivinicultura a las Organizaciones Gremiales: La Constitución del Centro de Bodegueros del Uruguay by Andrea Bentancor, et al. Trilce, 2008. 247 pp.

"... invaluable reference for South American wine historians ..."

I do find that a lot of wine esoterica crosses my desk and I think that this book must be included in that group. The history of wine in Uruguay is comparatively recent. The first written reference to it was in 1776, some 220 years after wine was first being mentioned as being produced in Mendoza, Argentina. As in that country, wine was initially produced in Uruguay by immigrants from Italy and Spain to satisfy their own domestic needs. Indeed, until 1989, the country happily consumed all it produced. It was only the creation of Mercosur and the threat of the market being drowned in wines from Chile and Argentina, that drove the government to spend money on improving the quality of the wines and to look for export markets.

This book, written by five professors from the Universidad de la Republica in Montevideo, celebrates the 75th anniversary of the foundation of one of the earliest trade associations, El Centro de Bodegueros del Uruguay. By its nature much of the book is taken up with lists of office-holders over the years. For me, the most interesting parts of the book are the early history of winemaking in the country and also recent developments. There are also profiles of the companies that currently are members of the group. Sadly, as in many other countries, the wine trade is split and the much-needed coming together of the Centro with the more recently established rival association of exporters is slow in happening.

For the outsider, this book is only of limited interest, but for the historian of South American wines, it provides much useful information about wines that have been neglected for too long.



The one best and sufficient reason for a man to buy a book is because he thinks he will be happier with it than without it. — A. Edward Newton



Above: Fritz Beringer's Rhine House circa 1885

Left: Beringer Brothers trade card 1880's

Below: Tiburcio Parrott (lower right) & friends at Miravalle, circa 1885

