



WAYWARD TENDRILS QUARTERLY

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A WINE BOOK COLLECTOR'S SOCIETY

January 2014

FROM THE "BARCHIVES":

Three Servings

by *Brian Rea*

[Originally served up in our October 2006 WTQ (v.16,4), we cordially present this encore. As we stated then: "Brian Rea, a now-retired, some 60-year veteran of the Adult Beverage Industry, has avidly compiled one of the finest drink book libraries in the country. With over 2000 drink-related books and pamphlets, plus artifacts and ephemera, his "Barchives" is a serious research library." 2013 update: In 2009, our Hall of Fame Bartender launched his popular website, thebarkeeper.com, dedicated to the "On Premise Drink Industry," while the bulk of his unsurpassed "Barchives" has been relocated to a beautiful new home in Munich, Germany — Ed.]

Introduction by The Barchivist



FOR MANY YEARS I have considered writing a book about my collection of drink and drink-related books acquired over several decades. The library consists of over 2,000 books—bartender/cocktail recipe guides, books about beverage containers, toasts and hangovers, signboards, ancient inns and taverns, early American inns and taverns, pubs and saloons, the Gold Rush, cookery. There are manuals pertaining to management, marketing, design, training bartenders and cocktail servers; books on famous establishments, saloon catalogs, humor, and other tales from the bar/lounge/saloon trade.

Completing this "Barchives" are other drink collectibles: artwork, miniature bars, prints, HO-scale bar cars and beer and whisky container cars, Corgi spirits and beer vehicles, drink menus, a few "weird" collectibles ... and some somewhat weird memories.

Then we add to this cocktail mix my almost sixty-year experience in the industry (on an international scale) as a bartender, beverage manager, beverage director (the first one), and beverage consultant (the first one). I worked in gin mills, waterfront bars, dives, nightclubs, famous restaurants, chain operations, airports, hotels, and some places I prefer not to mention.

So I am of the mind that maybe a few notes about all this might be of interest to a few readers, and quite interesting for the "Loungasaurus" to create, so I shall belly up to the bar.

But first, let me explain "Barchives," which is my slight modification of the word archive. The definition of archive is "an organized body of records pertaining to an organization or institution." I believe my collection of drink-related books, dating from early 1800 to the present, and considered one of the most extensive in existence, qualifies as an archive. The addition of the letter "B" is my creation, an attempt to identify and describe this particular archive of bar materials.

My effort will be about Drink Books and Drinks, with some often irreverent Bar and Tavern History,

and occasional Sidecars ("Sidebars" renamed in the spirit of this venture).

There is a definitive timeline to be followed:

"1700 BC to 1699 AD—A Really, Really Long Time Ago" will discuss ancient Greek and Roman taverns, ancient tavern laws, trade routes, beverages consumed, monasteries, and other odd pieces of information.



INSIDE THIS ISSUE

- THE GRAPES OF ESHCOL by Thos. Pinney
- EARLY CALIF WINE: EAST BAY by Chas. Sullivan
- SPECIAL COPIES by Gail Unzelman
- BOOK REVIEWS by Fielden, Foster, Caloyannidis
- BELLOC and BERRY BROS.
- NEWS & NOTES ... and MORE!

"1700 to 1919—The Formative Years" is the period when recorded drink recipes began to evolve, starting with Cookery or Domestic Economy

books, and then on to books dedicated to drink recipes, cocktails, as well as the art of bartending. "1920 to 1970—The Challenging Years" is a rather complicated, diverse period with Temperance and Prohibition, moonshine and speakeasies, the stock market crash and the depression, world wars, Beatniks and Hippies, all occurring in a period of only 50 years.

"1971 to the Present—The Renaissance Years" are the years when finally restaurant owners and managers, chain executives, and bartenders became more creative, more customer oriented, and seriously began to address beverage service, decor and design, as well as developing recipes, garnishes and presentation that would match the accomplishments made in food service.

We begin with three titles served up from "The Formative Years."

OXFORD NIGHT CAPS

In 1827 a small, 38-page book, *Oxford Night Caps: A Collection of Receipts for Making Various Beverages Used in the University*, was published in Oxford by Henry Slatter. No author is given, but the work possibly could be that of Richard Cook (b.1799).

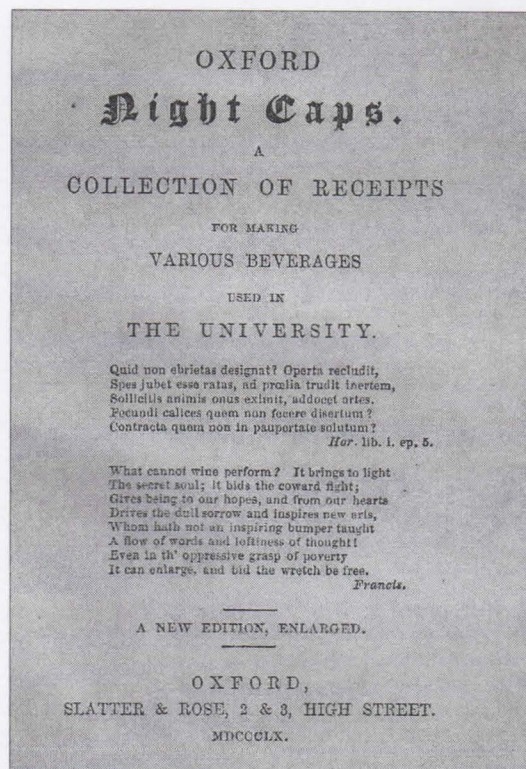
A question to be considered is, was this the first book published dedicated to drink recipes prior to the 1862 Jerry Thomas *Bartender's Guide*? [EDITOR: See Vol.12 #4, October 2002, for Brian's essay "Celebrity Bartenders: Jerry Thomas and the First Cocktail Book."]

The book's primary audience seems to be the faculty and students at Oxford, and this guide would most certainly result in the proper methods of concocting civilized drinks. But in all likelihood, copies were also purchased by local Publicans and Innkeepers in close proximity to the university so they could provide the same beverages to visiting Oxfordians and their guests. And I would imagine that numerous copies also traveled to other inns and pubs throughout the region, and on to London, so that in time the book became a very popular mixed-drink guide. If the Dons were responsible for the development and printing of this book, then we must acknowledge a further benefit of a college education and give them credit for creating a new trend, as well as a source of revenue.

Oxford Night Caps must have become a very successful enterprise, as it was reissued numerous times in the 19th century, including 1835, 1840, 1847, 1860, 1871, 1893, and even a 20th century printing in 1931. It was probably the first mixed-drink book to have multiple editions, in the true sense of the word, with additional pages and recipes in each printing. Most other books of this genre, when republished, were merely reprints. It seems that with each edition the

Dons intended to stay current with drink trends.

Comparing some of the various editions—1835, 1847, 1860, and 1931—gives us a good look at the contents and changes. The difference is primarily in page count and additional recipes, as well as price increases for the guide. The first edition of 1827 has



Title page from the New & Enlarged 1860 edition of this very popular Collection of Receipts published in Oxford. A fragile 6 x 4 booklet of 54 pages, in printed wrappers, it is quite rare today.

38 pages; the 1835 has 43 pages and 44 recipes; the 1847 "Fourth edition, enlarged" has 53 pages with 52 recipes; the 1860 "New edition, enlarged" by Slatter & Rose has 54 pages and 53 recipes. The 1931 edition has just 31 pages, with 60 recipes. In addition, the recipes are now listed in categories, such as Ale; Wine; Punch; Honey; Soft Drinks. Surprisingly, the Foreword states the book first appeared in 1847.

All editions contain numerous ancient quotations (many in Latin), as well as historical tales and references, and quite charming origins or descriptions of the recipes. Until the 1931 edition, the recipes were not in any alphabetical or categorical sequence.

Bishop, or Spiced Wine

The first drink recipe presented in all the editions I have seen is for "Bishop, or Spiced Wine." It is prefaced by an "Ancient Fragment" that states:

Three cups of this a prudent man may take;
The first of these for constitution sake,

The second to the girl he loves best,
The third and last to lull him to his rest.

A brief introduction to the recipe informs that the Bishop is "one of the oldest winter beverages known and still preferred to every other," especially "by the grave Don by way of a Night Cap." The recipe is:

Make several incisions in the rind of a lemon, stick cloves in the incisions, and roast the lemon over a slow fire. Put small but equal quantities of cinnamon, cloves, mace, and all-spice into a sauce-pan, with a half-pint of water; let it boil until reduced one half. Boil one bottle of port wine; burn a portion of the spirit out of it, by applying a lighted paper to the saucepan. Put the roasted lemon and spice into the wine; stir it up well, and let it stand near the fire ten minutes. Rub a few knobs of sugar on the rind of a lemon, put the sugar into a bowl or jug, with the juice of half a lemon (not roasted), pour the wine into it, grate some nutmeg into it, sweeten it to your taste, and serve it up with the lemon and spice floating in it.

This is a simple, well-balanced recipe, though it warns three servings will lull you to sleep. Be assured they will, and then the question arises: does one wear a nightcap while consuming?

Rumfustian

The most challenging recipe is the Rumfustian, which contains the yolks of twelve eggs, one quart of strong beer, one bottle of white wine, half a pint of gin, a grated nutmeg, the juice from the peeling of a lemon, a small quantity of cinnamon, and sufficient sugar to sweeten it. Following the recipe, we read: "Such is the intoxicating property of this liquor that none but hard drinkers will venture to regale themselves with it a second time." Now if we only knew the size of the serving portions, or was this a single serving?

COOLING CUPS AND DAINTY DRINKS

Another rather quaintly titled recipe book, *Cooling Cups and Dainty Drinks. A Collection of Recipes for "Cups" and other Compounded Drinks and of General Information on Beverages of All Kinds*, by William Terrington, was published in London in 1869 (George Routledge & Sons). Its 224 pages—packed with history, anecdotes, instructions, and recipes—are attractively bound in gilt decorated cloth (6½ x 4½), with the title decoratively printed in gilt on both the front cover and the spine.

The lengthy and descriptive subtitle declares there is information inside on "beverages of all kinds." The contents support the author's claim and reflect his diligent research into the subject.

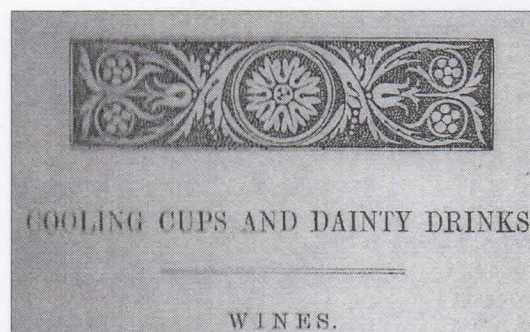
It is helpful to explain two aspects of the title.

Firstly, "Cups" is an extensive category of mixed drinks, and "Compounded Drinks" is another term for the construction or preparation of drinks. In the Preface, the author provides an objective, complimentary statement regarding American drinks and their character: "In a work purporting to touch upon every kind of Beverage, the reader will, of course, expect to find some account of the varied category of American drinks—of those Transatlantic "notions"—many of which, owing to their racy character, are properly styled "Sensations" by our Yankee cousins. We can promise that in this respect he will have no reason to be dissatisfied. A choice collection of these is given, the greater part of which well deserve the celebrity that attaches to them; and, as an occasional relish, all may claim to be regarded as both wholesome and exhilarating."

Part I: General Beverages

The book is divided into two parts, "General Beverages" and "Cups, and Social Drinks." The Table of Contents is extensive, and offers some nice surprises.

The first category listed is "Wines" ("that glorious juice of the grape"), a 44-page chapter primarily on the famous wines of Europe, with slight mention of wines from Australia, South Africa, and America ("their choicest production, Catawba"). Also included are a few pages on wine history, storage, handling, decanting, bottling, and fining.



The second category is "Alcohol." Herein is discussed the properties of Brandy, Whisky, Gin, Rum, Arrack, &c., with an explanation of the basic structure and production of each product. The author points out that in their production there is "a great desideratum among distillers in this country to imitate foreign spirits, and they succeed to a tolerable degree of perfection."

The third category listed is "Alcoholic Cordials." Again the basic formulas are outlined, and another similar point made: "For general purposes, the use of liqueurs is much abridged by reason of their excessive cost; yet there are very many that can be successfully imitated, and become, by judicious treatment and age,

equal to the elaborate foreign production, at about one-third or less of the cost." As we know, this is a recurrent theme with numerous drink-oriented books, reminiscent of the Dupont Company's old motto, "Better Living Through Chemistry."

The fourth chapter, "Liqueurs and Syrups," is quite extensive, with some very interesting recipes. I would imagine those utilizing this book would, by now, have a mini-distilling facility in operation.

Following a brief chapter on "Bitters," the balance of Part I is devoted to Ales, Beers, Cider, Mead, Aerated Waters, Temperate Beverages, and an unexpected treat, Refrigeration. I believe this may be one of the very first books containing mixed drinks recipes that addresses this subject matter. Discussed are "How to Ice Wines," "Use of Refrigeration," "Patent Freezing Jug," "To Ice Water." The Wenham Lake Ice Company, who first introduced commercial ice to the world, is also mentioned.

Part II: Cups, and Social Drinks

Part II begins with numerous historical references and quotes which are quite informative and entertaining. The "Wine Cups" section (pp.164-190) lists all the religious concoctions, such as Bishop, Pope, Cardinal, Archbishop, Churchwarden, &c. Unfortunately, the drink recipes are not in alphabetical sequence, so the Table of Contents must be your constant reference. Reader beware: All the Cup recipes are for bulk, or multi-portion, servings.

The "Cocktails" section is introduced with an explanatory: "Cocktails are compounds very much used by 'early birds' to fortify the inner man, and by those who like their consolations hot and strong. 'Cocktail' is not so ancient an institution as Juleps, &c., but with its next of kin, 'Crusta,' promises to maintain its ground."

Most early American cocktails are listed, such as Juleps, Locomotive, Noggs, Slings, Smashes, Cobblers, Nectars, Stone Fence, Rumfustian, Knickerbocker, and other native favorites. A typical Mint Julep recipe instructs, "Take 3 sprigs of fresh gathered mint; put them into a soda-water glass; add 2 tablespoons of sugar, glass of brandy, juice of 1 orange; in ten minutes, fill the glass up with shaven ice; draw the mint

out, and re-arrange them, stem upwards; lay a thin peel of orange on top; pour on 1 tablespoon of rum and 1 tablespoon of white sugar-candy, crushed; suck through straws—let me add—devoutly."

CUPS AND THEIR CUSTOMS

[London: John Van Voorst, 1863]

*Touch brim! touch foot! The wine is red,
And leaps to the lips of the free;
Our wassail true is quickly said, ---
Comrade! I drink to thee!*

This is the first edition of an enjoyable, enlightening book, well-structured and informative, with historical aspects reaching back to ancient times. It also serves to acquaint the reader with the practice of consuming beverages from the skull of a slain enemy, in the belief that strength would be imparted to the slayer. (Another probable cause: a shortage of drinking vessels at hand.)

The author of this rather rambling 52-page essay full of traditional English recipes for punch bowl drinks is not named on the title page, but George Edwin Roberts (1831-1865), and sometimes the co-author Henry Porter, are given credit in the bibliographies.

The title page is decorated with a beautiful color illustration of a "Sprig of Borage in Glass Cup, of the Third or Fourth Century." A replica of the title page, in gilt, adorns both the front and rear covers.

The subject matter covered includes Cups & Their Customs, Hints to Cup-Brewers, Old Recipes, Modern Recipes, Beer Cups, Toasts, Blackjacks (leather containers), Wine, and some clever old tales of drinking customs and habits. The Old Recipes include Hydromel, Metheglin, Lambs Wool, Wassail Bowl, and reference to Juleps. Modern recipes include seven different Punches (one with Calvesfoot Jelly, another with Guava Jelly), Wine Cups, Beer Cups, and Liqueurs.

In a section giving a brief history of wine, the author poetically describes those qualities that made a good wine in the 12th century: "It should be clear like tears of a penitent, so that a man may see distinctly to the bottom of



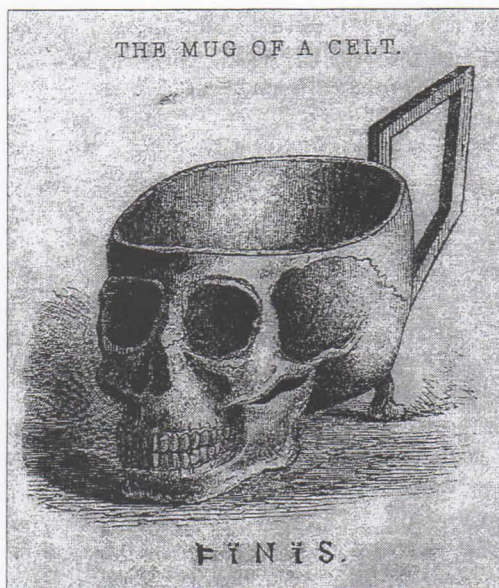
the glass; its colour should represent the greenness of a buffalo's horn; when drunk, it should descend impetuously like thunder; sweet-tasting as an almond; creeping like a squirrel; leaping like a roebuck, strong like the building of a Cistercian monastery; glittering like a spark of fire; subtle like the logic of the schools of Paris; delicate as fine silk; and colder than crystal."

The book ends with "Lines Inscribed upon a Cup Formed from a Skull" (Byron) with the illustration "Mug of a Celt."

Start not—nor deem my spirit fled:
In me behold the only skull,
From which, unlike a living head,
Whatever flows is never dull.

I lived, I loved, I quaff'd, like thee:
I died: let earth my bones resign:
Fill up—thou canst not injure me;
The worm hath fouler lips than thine.

Better to hold the sparkling grape,
Than nurse the earthworm's slimy brood:
And circle in the goblet's shape
The drink of gods, than reptile's food.



In 1869 a 62-page second edition was published containing "much additional matter, all of which has been derived from notes collected by one of the original authors of the work, whose untimely death is mourned, and whose genial hospitality is remembered...." In this second edition, the lovely "Sprig of Borage in Glass Cup" has moved from the title page to become the frontispiece, and the binding is a simple embossed cloth "Cups and Their Customs." Then another edition was published that year, with the title

changed on the cover to read, "Drinking Cups and Their Customs." It is an exact copy, nothing new is added—apparently an attempt to sell more books by making minor changes in the title?

Brian's Sidecar

Several recipes in these books contain Borage (see the Sprig of Borage that illustrates *Cups and Their Customs*), while various experts provide appropriate comments on the benefits of this herb:

- "The sprigs of borage in wine are a known virtue, to revive the hypochondriac, and cheer the hard student."
- "Borage is one of four cordial flowers; it comforts the heart, cheers melancholy, and revives fainting spirits."
- "Borage has the credit of being a great cordial; throwing it into cold wine is better than all medicinal preparations."

As a bartender in New York City in the late 1940s and the 1950s, Pimm's Cups and Moscow Mules were popular drinks. The recipe for the basic Pimm's Cup #1 (a gin-based product flavored with fruit, herbs, and liqueurs): Into a Pimm's pewter mug half filled with ice, pour 1½ ounces of Pimm's, fill with lithiated lemon soda (read 7-Up) and garnish with a long strip of cucumber.

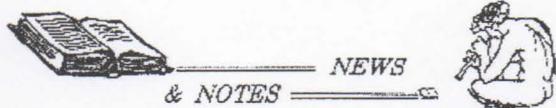
The distributor for Pimm's decided on a new promotional gimmick for the drink, and gave out packets of Borage seeds to restaurants and lounges in Manhattan to replace the cucumber strip (easier to prepare the drink). After reading the above testimonials about the herb, I now realize why Pimm's customers were more generous with their gratuities.

Cheers!

EDITOR NOTE: Brian, author of the popular *Brian's Booze Guide* and *Brian's Bartender Guide*, is working on his long awaited book, *B.A.S.T.A.R.D.S. (Bars And Saloons, Taverns And Random Drink Stories)*—in the meantime, enjoy his thebarkeeper.com website.



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VOL.21-23 INDEX

A searchable index for the WTQ (v.21-23, 2011-2013) —listed by author, subject, and books reviewed—is available on our Wayward Tendrils website.

SPLENDID LIBRARY FOR SALE

Tendrils Joe Lynch's wine library, compiled over the past 50+ years, is a superb 3500-book collection of many of the 19th century classics to present-day titles on all aspects of wine—from the technical to entertaining novels. Also included is a large collection of wine ephemera (magazines, catalogs, labels, book dealer catalogs, &c.). Contact Joe for all the particulars. scubajoe2@verizon.net

SERENDIPITY CONNECTED

When serendipity's gracious hand guided your Editor to a previously not-known title, *Antiche Lettere di Vino. Old Letters about Wine* by Ser Lapo Mazzei (Firenze: Giunti, 1998; presentation by Burton Anderson; text in Italian, English, German, 155 pp.), a glance at the book's Bibliography pointed out the known Iris Origo's *The Merchant of Prato: Francesco di Marco Datini* (London: Jonathan Cape, 1957), which led me to another book in our library, *Chianti. The History of Florence and Its Wines* by Lamberto Paronetto (London: Wine & Spirit Publications, 1970). Briefly, *Old Letters about Wine*, correspondence between Ser Lapo Mazzei and the great 14th century Italian merchant Datini, contains a 1398 letter where the name of Chianti wine appears for the first time. Origo's skillful biography of Datini, whose "career is one of the great success stories of the middle ages," is drawn from the Datini Archive of some 150,000 letters and over 500 ledgers and account books. Paronetto's *Chianti* has a fine, well-illustrated chapter on Francesco Datini, while references to the early wine literature are scattered throughout the book. Pursuit of these three "connections" is highly recommended.

SERENDIPITY AGAIN...

Poems Drunk and Drowsy by Louis Golding, printed in 1933 by the Centaur Press, London, in a limited edition of 100 copies "for Private Circulation by the Author," is another first-class title recently discovered, unknown to your Editor and to Gabler's *Wine Into Words*. Louis Golding [1895-1958] is recognized in our wine literature for his *We Shall Eat and Drink Again: A Wine & Food Anthology* co-authored with André Simon in 1944 (see Unzelman, *Printer's Ink*,

p.86). Golding, a frequent contributor to *Wine & Food* and a prolific author—short stories, essays, fantasies, travel books, poetry—was quite well-known in his time, especially for his novels. In *Poems Drunk & Drowsy* he delights with wine flavored lines.

FOR THE WINE FICTION TABLE

One that we might not discover—its title gives us no clue—is *The Green Diamond* by Arthur Morrison (Boston, 1904), published earlier the same year in London as *The Green Eye of Goona. Stories of a Case of Tokay*. Morrison's mystery revolves around the jeweled eye of an Indian idol—a priceless green diamond—that is stolen and smuggled into England in a magnum of Tokay. According to online book-sellers, the U.S. edition is scarce, the London edition is quite rare.

HISTORICAL FICTION

Based on a true story reported in a St. Louis Yiddish newspaper in the early years of Prohibition, *Shlemiel Crooks* by Anna Olswanger, is award-winning entertainment. There are three published editions of this story of two bumbling crooks who attempt to steal the barrel of Passover wine from the neighborhood saloon, whose owner was Olswanger's great-grandfather. Two printings are limited edition miniature books—1999, Tabula Rasa Press, 300 copies, 2¼x2¼, unillustrated; and 2003, Anna Olswanger Books, 495 copies, 2½x2½, with three illustrations of the original newspaper clippings. The third printing (2005, 10½x9) "delightfully told in a colloquial, folksy style, sprinkled with gentle humor," is designed for the young Jewish audience, with every page brightly illustrated with the woodcut/linocut art of Paula Koz.



"Compliments of the author"

—From *Old Books Have a Future*
by William Safire (1993) —

I PREFER TO SEND OUT my complimentary promotional copies with a personal inscription, because I hate to get those little printed cards that say "with the compliments of the author." I save the cards, and sometimes slip them into the Bibles on sale at Alan Stypeck's Second Story Books in my home town of Bethesda. Alan doesn't mind; people like to get a Bible "with the compliments of the author."

[EDITOR NOTE: See "In Our Libraries: Special Copies," this issue p.12.]

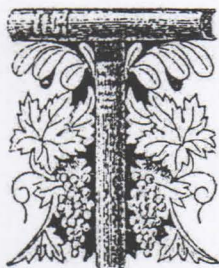
NEWS & NOTES, cont. p.35 —

BOOK REVIEWS

by *Christopher Fielden*

An Atlas, An Encyclopedia,
A Facsimile Reprint, and One of a Series

[Our UK correspondent and book reviewer, Christopher Fielden, has written books on wine waiters, the Circle of Wine Writers, Manzanilla, White Burgundy, and the wines of Argentina, Chile & Latin America, among others. — Ed.]



HE END OF THE YEAR saw new editions of two important works, Hugh Johnson's *Wine Atlas* and Tom Stevenson's *World Encyclopedia of Champagne and Sparkling Wines*. Both, of course, have strengthened their editorial team—the former with Jancis Robinson, backed up by her able

assistant Julia Harding, and the latter with Essi Avellan.

“... *this edition takes a large pace forward...*”

When Hugh Johnson's *Wine Atlas* first arrived in 1971, it was perhaps the most brilliant concept to have hit the world of wine literature. Yes, there had been wine atlases before—those of Larmat in France, for example [see *WTQ* v.21, 2]. Here, however, was not only excellent cartography, but also erudite, instructional text to accompany it. We have now arrived at the seventh edition, do we really need it? This is a question that Jancis poses in her introduction and I do not suppose that we should be surprised by her answer, “Yes, of course we do!” As she writes, “This world is very different from the wine world of 2007, when the last edition was published, and is completely unrecognizable with the size, let alone state, of the world of wine in, say, 1985, when the third edition was published. In that edition just two pages were devoted to South America, one to New Zealand. There was no hint that Asia would become the major force in wine that it is today, and so on.”

I notice that I have managed to skip the sixth edition in my wine library and I feel that for most of us the complete collection is not a total necessity. However, it cannot be denied that this edition takes a large pace forward. There are twenty-five new maps representing increased global interest in the wines of Chile and Argentina, not to mention Turkey and the nascent fine wine regions of eastern Europe. Some sacrifices have been made: Lovers of the wines of the Ruwer valley in Germany have already expressed their dismay, whilst North Africa has been consigned to the deep freeze. North America has gained the greater recognition it deserves with a further six pages dedicated to it. Personally, I must admit to

some disappointment with the map space granted to Argentina. There are two detailed maps: the first is titled “Mendoza's Wine Regions,” but it omits the important southern vineyard area of San Rafael. There is also a map of the northern Calchaquí Valley, which has limited, but increasing, production. On the other hand, there is no map of the much more important wine province of San Juan with its vast number of wineries.

As I have already suggested, the accompanying text is of equal, perhaps greater, importance than the maps. I still remember from the first edition that, in those days, a Burgundian grower who produced Bourgogne Aligoté could not sell it at a profit. From this edition, I have an illustration of the fragmentation of so many Burgundian vineyards, with a clear map of the *parcellaire* ownership of the *grand cru* Richebourg.

In Britain, this new edition has been heavily promoted. The book is basically priced at £40, though there is an alternative presentation in a slip-case for £75. (£35 does seem a lot to pay for this added protection.) From four different sources, I was offered four different discounts, ranging from 10% (through a national newspaper), 20% (as a member of the Circle of Wine Writers), £18.16 from Amazon and £15 from www.thebookpeople.co.uk. Interestingly, this last offer was the only one for the £75 edition!

Every wine book collection has to include the *Wine Atlas* and I cannot imagine any more suitable gift to a neophyte. For me, it is the most valuable reference book that I have and it is constantly at hand.

“... *most valuable to the fizzophile...*”

Essi Avellan had just eighteen months to prepare a new edition of Tom Stevenson's *World Encyclopedia of Champagne and Sparkling Wine* and there can be no one better qualified to take this on. As editor of *FINE Champagne* magazine, she has mined the rich seam of grower Champagnes to present little-known names to the wider world of connoisseurs. However, the horizons of this book are far beyond those of Champagne, and within that year and a half she had to visit as many as possible of the sparkling wine regions of the world and taste many thousands of different bottles. This book, then, is a remarkable achievement.

Might it be that the scope of the book is too wide? Wines produced by all the different methods, except perhaps *gazéification* are all considered together and it is not always made clear which method has been used in a particular wine's production. I also have the feeling that in some of the more marginal countries, perhaps not surprisingly, opinions come secondhand. Brazil, for example, claims to be the third best place in the world for the production of sparkling wine. (I

assume that Champagne is the best, but it is not clear where is No. 2!) Nevertheless, there is no mention at all of the second largest producer, Georges Aubert (Rio Grande do Sol, Brazil). Similarly, it is not made clear how Domaine Chandon, perhaps the best producer, makes their wine. Again, the best traditional method wine in neighbouring Uruguay, Xacrat, from Bodegas Carrau, does not even get a mention.

Perhaps it is unfair to be so critical when there is so much that is great about the book. The best wineries are each rated on a scale out of a hundred, with Krug leading the field with 98 points and Dom Pérignon, for some reason rated apart from its producer Moët & Chandon, coming a close second at 97. Elsewhere, Roederer Estate in California rates a 91, Ca' del Bosco in Italy and Nyetimber in England 90, Gramona Cava producers, Pirie in Tasmania and Huia in New Zealand 88, Graham Beck in South Africa an 86. Additional mention is made of those wineries whose wines represent good value for money.

One of the charming aspects of the book is the language. One winery is dismissed as producing wines that are "soft and fluffy," whilst another is accused of the "cocacolisation" of its wines.

This book is a great achievement and must be most valuable to the fizzophile who wants to seek out something new. Sadly, I am not a big lover of sparkling wines, but if I were, I would rely on this book a great deal.

One of the most interesting shops for wine books, is the Athenæum, on Place Carnot in Beaune. Here you might find a book on Oregon viticulture or a treatise on the history of winemaking by the Cistercian order of monks. Sadly, I arrived there this fall, late in the day, about ten minutes before it was due to close. Nevertheless, I came away with two books that I might never have come across elsewhere.

The first is a facsimile edition of the classic *L'Art de Faire le Vin* by J.A. Chaptal, which first appeared in 1807. This is a shorter version of his original *Traité théorique et pratique sur la culture de la vigne...*, published in two volumes in 1801 and subsequent, *L'Art de faire, gouverner et perfectionner les vins*. However, this particular book appeared in future editions in 1819 and 1839.

Chaptal was one of those polymaths with whom Napoleon succeeded in surrounding himself. Basically he was a chemist, who, amongst other things, created the word nitrogen for the English language. Nowadays he is perhaps best known for giving his name to the process of increasing the alcoholic strength of wine by adding sugar to the must—chaptalisation. This was, however, no more than a by-product of his work. During the Napoleonic wars, the English blockaded the French ports and prevented the importation of, amongst other things, cane sugar. Napoleon, as a

result offered a substantial prize to find a substitute and this led to extensive planting of sugar beets. After the war, there was a glut of sugar on the market and Chaptal came up with the suggestion that it should be used to enrich wines. As the book had been written some years previously, it is not surprising that there is no mention in it of this process. It is a fascinating and instructive book and one of a small series of facsimile technical works of the time.

The second book I bought was *Autour d'une Bouteille d'Irouléguy*, one of a series about some of the wine characters of the southwest of France. Irouléguy is a small vineyard area in the French foothills of the Pyrenees, close to the town of St. Jean Pied de Port. During the nineteenth century the region had more than 2,000 hectares of vines planted; by the 1960s, as a result of phylloxera, two World Wars and the general rural exodus, the figure had fallen to no more than thirty, with all the wine being made in a small coöperative cellar. Now, as a result of the efforts of a handful of (mainly) young people, the figure has risen to more than 250 hectares, planted in some of the steepest vineyards of France. This book tells the story of this renaissance in the form of interviews with all of those growers, but one—apparently a woman who could not see any point in the book. For those interested in the backwaters of the wine world, this book makes fascinating reading.

- Johnson, Hugh and Robinson, Jancis. *The World Atlas of Wine*, 7th ed. Completely revised. London: Mitchell Beazley, 2013. 400pp. £40 (£75 with slip-case).
- Stevenson, Tom and Avellan, Essi. *Christie's World Encyclopedia of Champagne & Sparkling Wine*, 3rd ed. Revised and updated. Bath, 2013. 527pp £50.
- Chaptal J.A., *L'Art de Faire le Vin*. Facsimile ed., Rungis: Mactot, 2013. 382pp. 20euros.
- Berdin, Gilles, *Autour d'une Bouteille d'Irouléguy*. Bordeaux: Elytis, 2013. 17euros.



A PAIR OF BOOK REVIEWS by Bob Foster



[Bob Foster, a founder of the Wayward Tendrils Society in 1990, has been a highly respected wine judge for over 25 years across the U.S.A., and, as Assistant Editor of the *California Grapevine*, writes their regular wine book review column. — Ed.]

Empire of Vines, Wine Culture in America by Erica Hannickel. Philadelphia: University of Pennsylvania Press, 2013. Nature and Culture in America Series. 295 pp, hardback. Illustrated. \$39.95.

THIS IS A FRUSTRATING book. Parts of it are fascinating while other parts of it seem to be stretching issues to the point of reader incredulity.

The author's major premise is that in the United

States, almost from the early days of the Republic, there has been a carefully cultivated myth of an idyllic life of raising grapes and making wine. Behind this façade were harsh realities of expansionism, racism, subjugation of non-white persons and commercial avarice. She makes a strong case that often rings true.

But at times, her zeal to find examples of this premise strains credulity. For example she quotes the following from Andrew Downing, one of the most prominent of the horticultural writers of the mid-1800s:

"In the American forest nothing adds more to the beauty of an occasional tree, than the tall canopy of verdure with which it is often crowned by the wild Grape vine. There its tall stems wind themselves about until they reach the very summit of the tree, where they cluster over it, and bask their broad bright green foliage in the sunbeams. As if not content with this, they often completely overhang the head of the tree, falling like ample drapery around on every side, until they sweep the ground. We have seen the very beautiful effects produced in this way by the grape in its wild state and it may be easily imitated...It winds itself very closely around the stem [of trees], however, and we have known it to strangle or compress the bodies of young trees so tightly as to put an end to their growth."

It would seem that this is simply an apt, if colorful description of the forest with wild vines. Nope. This author finds hidden references to France's Louis XIV, the Sun King. Then she finds a metaphor for colonization in an American context. She ends the analysis by writing, "As a trope for U.S. empire, the tree colonized with grapevines asserted its own entanglement with aggression and violence." The analysis seems to be stretched beyond logic.

Similarly, there is a fascinating section about a small garden in Washington D.C. in the mid-1800s maintained by the U.S. Patent Office. It was called The Propagating Garden. There is even an engraving showing the garden and its layout. In the view of the garden one man is working in the field as two couples watch off to the side. The men and women are dressed as you would expect in the mid-19th century. But the author finds themes of cultivation, nationalism, domesticity, and Christianity. Turning to one of the women looking at the garden she comments, "In this Edenic garden, instead of a figleaf covering Eve's privy parts, a full ball gown and petticoat of greenery enswathes her. ... The Propagating Garden is instead proper and chaste, a moral statement against sexual transgressions implied by the book of Genesis." The analysis is befuddling. This pattern is often repeated in the very scholarly book.

As is obvious from the quoted material this work is not a quick read; it reads more like a college textbook or a doctoral thesis. The use of obscure or archaic language makes it even more difficult.

As a reference tool the work is plagued by a mediocre index. At first blush it looks quite detailed but time and again a topic would be mentioned in the text and it would peak my interest. I'd turn to the index but there was no listing on the point.

Forty dollars for a wine book is fairly expensive. If you have limited funds to expand your wine book library, I think your money could be better spent elsewhere.

Prohibition in the Napa Valley. Castles Under Siege by Lin Weber. Charleston, SC: The History Press, 2013. 142 pp, paperback, \$19.99.

WHAT A TERRIFIC BOOK! While most wine lovers know the general history of how Prohibition devastated the American wine industry, this book focuses on the impact of the legislation on the Napa Valley. Weber does a superb job of explaining how Napa struggled and survived (but barely) during this era.

The author carefully traces the origins of the prohibitionist sentiment. What I found interesting was the linking of the prohibition movement with the growth of support for women's suffrage. Both social goals were dominated by women; one cause assisted the other.

What was surprising to me was how easy it was for citizens to obtain wine or hard moonshine in the Napa Valley during Prohibition. In fact, the author notes that so many persons were driving up the unpaved Highway 29 to buy illegal alcohol and complaining about the condition of the road, that it was first paved around 1923.

Since federal agents were monitoring the amount of wine being held at most wineries (of course for medical or religious purposes only) an ingenious method evolved to thwart the pencil pushers: numerous wineries reported thefts from their property. This explained the drop in inventory for the wine illegally sold to the thirsty public.

The book also notes the change in the grapes being planted: away from delicate skinned fruit to thick things like Alicante Bouchet to facilitate shipment of the grapes to the East Coast for home winemakers since individuals could still make wine on their own for most of Prohibition.

The book is a great read, well written and most informative. There are numerous black and white photographs from the era. There is a good index. Very highly recommended.

A BOOK REVIEW
by George Caloyannidis



[We welcome George Caloyannidis once again to our *WTQ*. His passion for wine and its literature, and his joy in sharing, are keenly appreciated. — Ed.]

The New California Wine. A Guide to the Producers and Wines Behind a Revolution in Taste, by Jon Bonné. Berkeley: Ten Speed Press, 2013. 297 pp. \$20.

“... the story behind the bottle...”

THIS IS A REMARKABLE book. One would be surprised if told that California, in spite of its established fame, is a part of the wine world in its infancy. As this book lays out, it is still a vast, undiscovered adventure with fascinating possibilities for exploration for vintners in pursuit of more elegant-style wines, and new vine varieties and the right places to plant them.

In that sense *The New California Wine* leads in spirit and style through Kermit Lynch's *Adventures on the Wine Route* (1988) and David Darlington's *Angels' Visits* (1991), both reviewed by me in the *Tendrils*. But there is a parallel philosophical line which leads through the food movement embodied in Richard Olney's and Alice Waters' cooking, interwoven into the academic focus of Michael Pollan. One might be inclined to call it a “contemporary” line only to realize that such concepts as local, organic, sustainable, site specific, etc. have been part of our food world for 50 years, but, remarkably, have left wine largely untouched in the public conscience. Bonné shows us the joys we have been missing while change has been fermenting under the radar.

The food revolution of the 1960s was embraced and made commercially viable by a new generation of consumers which was young and ready to eat guided by principle. If the New California wine were still happening in the commercial void where it has been languishing for decades, it would have died on the vine long ago. But the odds of its success have been increasingly embodied in a new generation of sommeliers and wine critics—Jon Bonné being one of them as editor of the *San Francisco Chronicle* wine edition, arguably the best in the nation—who embrace exploration, purity, nuance, individuality, and a new generation of wine drinkers who are curious and educated at hundreds of wine venues across the country increasingly trusting their own palates rather than labels and “expert” scores. They are also learning to appreciate the joys of the story behind the bottle; the “bottled poetry” as someone has said.

Bonné is a gifted writer who can interweave in vivid and engaging prose facts and figures: the dry data of geography, geology, chemistry, climate, vine-

yard and winemaking practices, adulterations and wine culture. He is better at this than anyone since Gerald Asher.

By subscribing to principles of individuality, character, expression of site (terroir), purity of flavor and recognizing that overripeness at harvest with the resulting high alcohol levels, and the excessive use of oak—as the over-spicing of dishes—mask these characteristics leading to the scrambling and uniformity of flavor, this book will be viewed as a challenge to the current practices of California winemaking and to the critics who have elevated this style to its current but waning popularity.

High alcohol levels are the big secret of the wine world. While the *S. F. Chronicle* has instituted the practice of publishing the alcohol content of the wines it reviews and avoids numeric scores, they are conspicuously missing from the leading magazines.

The struggle of the featured pioneering grape growers and winemakers to identify and find, then nurture favorable sites to match both established and new grape varieties and to make wines from earlier picked grapes so that site and grape specific nuances are preserved in balance lies at the heart of the book. This is art territory; an agonizing adventure filled with sacrifices and dedication. Bonné takes us along their journey filling the reader with empathy and eagerness to taste the product of their quest.

The book is at its best in its first two of three parts. The First Part, “Searching for the New California,” “aims to take you along on my journey to discover the many changes taking place and meet the people behind them.” If you want to start cooking a bouillabaisse after reading Olney or pack your suitcase after reading Lynch, after reading Bonné you want to go out looking for the right mountain to plant your cuttings of Assyrtiko from Santorini.

So, we meet Steve Matthiasson who, among others, consults at Stag's Leap Wine Cellars and Araujo. We meet him “behind a trailer park on the northwestern outskirts of Napa ... his barn filled with a century's worth of detritus, including old fruit picking boxes ... at his nearby vintage 1905 Victorian farmhouse ... around a weathered wooden table eating salami that Matthiasson has cured himself.” At the table is Tegan Passalacqua who “manages Turley's far flung plantings ... and hunts great sites, often in underappreciated regions, and then connects them either to his day job or to a roster of winemaking friends... Scratch the backstory of many truly interesting California wines, and Passalacqua's name appears.” Other guests are winemaker/vintners Dan Petroski, Angela Osborne, and Jasmine Hirsh; they are tasting Petroski's 2011 white wines. “It has been a cold vintage, one that thrilled those around the table, even as it frayed the nerves of winemakers

more dependent on California's ability to exploit ripeness. None of this there. Petroski's wines are lean and jumpy." We will meet each one of them, and later Ted Lemon, Abe Schoener, Nathan Lee Roberts and others, all accomplished winemakers, all connected by the same philosophy and quest. Around that wooden table, Bonné has artfully set the tone as to what that is!

The Second Part is "The New Terroir." "It's a sad truth that *terroir* here has become primarily an economic consideration, arguably more so than anywhere else in the world." His ensuing discussion on the Napa Valley illustrates the point: the dirty secret of the artificial, indistinguishable distinctions.

But the real adventure begins when he takes us along to Contra Costa County with Tegan Passalacqua to visit those ancient vineyards—some 110-year-old treasures having escaped *Phylloxera* on their deep, sandy soils—Del Barba, "sitting behind a Carl's Jr. restaurant, down a back lane littered with plastic bags and an abandoned couch," Evangelho, Pato ... all fighting for survival from approaching development.

Then comes Sonoma, where the real sorting-out of place is happening with the most *terroir*-like grape, Pinot Noir, and where arguably, Bonné's philosophical argument can best be made. The Sonoma Coast and Russian River with their absurdly enormous appellations and the pioneer struggles trying to sort it out, vineyard by vineyard, make the point.

He continues on to the Sierra Foothills, the Santa Cruz Mountains and the people who are keeping the Martin Ray candle burning. Then to Lodi with its split personality of mass plantings and the patches of ancient Zinfandel and field blend survivors. Then Anderson Valley, Santa Rita Hills. Even there, starting in Lompoc, "one of the world's least likely wine destinations ... home of the federal penitentiary," Bonné finds poetry. He meets local wine guru Sashi Moorman "at his office in the ghetto ... and as a new generation of winemakers have come up, they have brought a quiet tension to the corrugated sheds... He and his wife Melissa Sorongon, even built a bakery in the ghetto, complete with a hand-operated Austrian wheat mill and a wood burning oven. They planted wheat nearby, right next to some of his key vineyards, to make locally grown bread flour." Not one word about it, yet one can as much as taste Moorman's wine, confident it has been entrusted in honest hands!

On to Paso Robles and to Ventucopa: yes, there is a place like this, pop. 92, desert dry, hot and remote, above 2,000 feet in the Santa Barbara Highlands. This is where native New Zealander Angela Osborne, after tasting Château Rayas—a fabled Grenache—in the wine shop in San Diego where she was working, somehow has settled. And, of course, it is a Grenache

wine she is making, which is the only reason Bonné is there: "That Ventucopa can produce so remarkable a wine as Osborne's is a reminder that the whole truth about California *terroir* is far from being discovered."

The final section, "Wines of the New California," explores the wines made from the individual grape varieties, Pinot Noir being the one with the most extensive discussion. Each varietal chapter ends with recommendations of wineries and specific bottlings. Interestingly, not only new wineries and winemakers are featured. Ridge, Inglenook, Dominus, Corison, Araujo, Calera—not exactly the 100 point darlings of the arbiters of quality—who have been showing restraint from the behemoth style and have developed a specific identity all their own, are some examples.

Though Bonné has already said much in the previous two sections, so much more should have been written about the Zinfandel heritage vineyards, the ongoing quest to discover them in forgotten corners and save them; they truly belong in the national register. And oddly, not enough criticism is leveled on the state of Cabernet which, after all, appears to be the starting point of reference of the entire book.

I also miss a justification of the wines Bonné loves, but where *terroir*, by definition, is missing, as the grapes are sourced from different, often distant sites. The same can be said about some of his admired high alcohol wines—Chardonnay for example—with levels around 15%. Both these realizations come full circle ending in a *terroir cul-de-sac*: in the final analysis, it is all about the escape from vulgarity, and about sensitive nuance and elegance in wine. And about something else...

After reading the book, I went back and retasted some of the wines from winemakers whose stories I did not know: Matthiasson, Angela Osborne, Scholium Project, Arbe Garbe. Not to my surprise, a new framework and dimension of flavor emerged, a more satisfying experience, because no matter what anybody says, the story behind the bottle matters. Before taste can happen, a signal from the palate filters through the brain, that wondrous place of stories and emotions. So much for the blind tasters!

If you truly love wine, this is the book for you, and don't let the establishment spoil it.



A HOUSE SLEEPS BETTER at night with good books in it. — Lawrence Clark Powell (1906–2001), librarian, bibliographer, author.

IN OUR LIBRARIES—SPECIAL COPIES:

Presentation, Inscribed, Dedication,
Association, Provenance
by *Gail Unzelman*



"SIGNED" COPY OF ONE of our favorite author's books holds a special place of honor in our collections, cherished for the closeness it brings to the author. Bookseller listings, and our own catalogue cards (or computer data bases), should note this special attribute—whether the book

is a "presentation" copy, an "inscribed" copy, a "dedication" copy, or maybe an "association" copy or a copy with special "provenance." For our better understanding of these related, yet separate, terms, we look to *ABC for Book Collectors* by John Carter (8th ed, revised, expanded, and new introduction by Nicolas Barker. Oak Knoll Press, 2004).

All Tendrils surely know by now that one of my collecting passions are the works of André Simon. Of course, especially cherished are those that he has inscribed, and even better if it is to someone I recognize. But also much appreciated in the collection are books from Simon's library bearing his bookplate, and wine-related books inscribed to him by their authors. A few of these will serve to illustrate our article.

PRESENTATION COPY: When used without qualification, this may always be taken to mean that the book was the gift of the author. But only a book spontaneously presented properly qualifies for the description: one merely signed in response to an owner's request is called an "Inscribed Copy."

It is useful to consider the various ways in which such gifts have been bestowed—for any one of them would be considered by a cataloguer to justify the description "presentation copy," yet they arouse widely differing degrees of enthusiasm in the discriminating collector.

The preeminent quality in any presentation copy will always be that of its Association—the interest or importance of the recipient, his connection with the author or other such special recommendation. This will override most of the niceties distinguishable in the method of presentation; but, assuming the interest of association to be constant, these may be roughly graded as follows:

(1) With a signed presentation inscription in the author's hand to a named recipient; dated before, on, or near publication.

(2) Ditto; but undated or dated considerably later than publication.

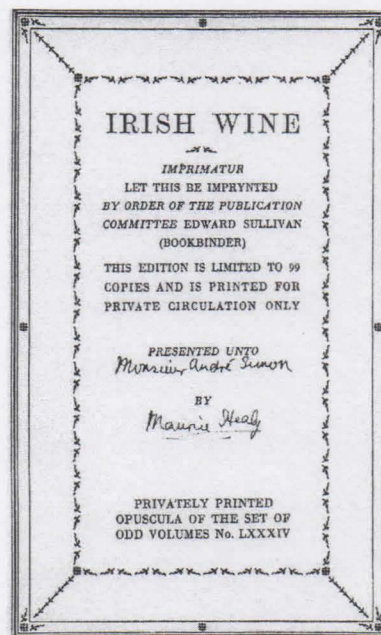
(3) With the recipient's name, but having "from the author" or "with the author's compliments" instead of signature.

(4) Without autograph inscription, but showing evidence of having been sent by the author, or on his instructions by the publisher. In 18th or early 19th century books the latter's clerk would write in some such phrase as those in quotes in (3) above; in more modern books a printed or typed slip would be loosely inserted.

(5) With a note in the hand of the recipient stating that the book was the gift of the author.

(6) With a later note making a similar statement at second-hand, from family tradition or the like.

There are further divisions; and preference between (4) and (5) will be a matter of taste.

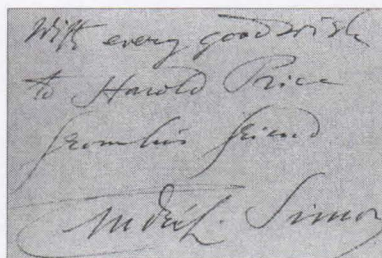


Maurice Healy [1887–1943], a devotee of André Simon, wine, food and literature, was honored by Simon when asked to write the Foreword to his *Art of Good Living*, 1929, and to author the *Claret* volume for Simon's Constable's Wine Library series in 1934. This Presentation copy, with Simon's pencilled notes throughout, has a wonderful Association.

INSCRIBED COPY: Unless specifically qualified, this term means that the copy has been autographed or inscribed *by the author*. It often implies, further, that the copy has been inscribed *to somebody* or *for*

somebody, or that a sentiment of some kind accompanies the signature.

It is important to distinguish between a Presentation Copy—which is a spontaneous gift—and a copy inscribed by the author, often some while after publication, in response to an owner's request. The former



Having a good representation in your library of the works of a special author is a worthy goal of collecting. If the copies bear the author's signature, the books bring even greater pleasure; and if they are inscribed with a message to someone connected to wine & food, or the author, what more could one ask!

naturally appeals much more strongly to the sentiment of collectors. The distinction is not, of course, always possible, since an author may genuinely present a book years after its publication date, or again may phrase an inscription written to oblige a stranger in the same terms as he would have used for a friend. And booksellers would not be human if they did not give ambiguous cases the benefit of the doubt. More often than not, however, the circumstances can be inferred from the wording of the inscription and the relation of its date (if any) to that on the title page.

Unlike "Inscribed," the term "Inscription" carries of itself no implication that the author of the book is responsible. Inscriptions (on endpaper, flyleaf, title page, &c) unconnected with the author or anyone else worth specifying will usually be mentioned in a bookseller's listing only if they are on the one hand prominent or extensive enough to be something of a defacement, or on the other hand seem of some intrinsic interest.

DEDICATION COPY: It is customary for an author to present an early copy of his book to the person (if any) to whom it is dedicated. This is known as the Dedication Copy; and it will rank very high, in the estimation of most collectors, among Presentation or Association copies of the book. Such copies are usually handsomely bound, by general assumption at the author's order.

T. Erle Welby [1881-1933], "one of the most discriminating critics of English literature, and one of the best informed gourmets of modern times" [W&F, 1936], dedicated his 1932 *The Dinner Knell. Elegy in an English Dining-Room* to André Simon and presented him with an inscribed copy. Although not "handsomely bound" in a special binding, I assume we can call this a Dedication copy?

the dedicatee, since he (or she) may well have bought an extra copy or copies of the book, being customarily and of necessity a Subscriber to it.

ASSOCIATION COPY: This term is applied to a copy that once belonged to, or was annotated by, the author; that once belonged to someone connected with the author or someone of interest in his own right; or again, and perhaps most interestingly, belonged to someone peculiarly associated with its contents.

A catalogue or listing note will generally explain the nature of the "association," which may vary from the obvious to the remote. An example of the former is Herman Melville's copy of *The Narrative of the*

Most Extraordinary ... Shipwreck of the Whaleship Essex ... (New York, 1821), with 18 pages of notes in his hand. A subtler one would be the copy of Somerset Maugham *Cakes and Ale* 1930 from the library of Hugh Walpole, who has generally been identified with one of the characters in the book

If an entire section of a bookseller's catalogue is devoted to "association books," it will often include "Presentation" and "Inscribed" copies; but this is a loose application of a term which has its own proper and useful connotation.

A thoroughly bogus use of "association copy," and one which should be actively resisted by collectors, is its application to a book of no importance in which there has been inserted (by an unknown hand) a letter by a person of some importance. For instance, a recent manual for book collectors described a volume of old sermons in which someone had pasted, without visible connection, a letter in Oscar Wilde's hand, as "an important item of Wildiana." This is stretching the meaning of "association" well beyond the breaking point.

PROVENANCE: The pedigree of a book's previous ownership. This may be clearly marked by the owner's name, arms, bookplate, or other evidence in the book itself; it may be less clearly indicated by "Press Marks" [library shelf-marks or call-numbers]; or [with very early books] it may have to be pieced together from such outside sources as auction records or booksellers' catalogues. Apart from such special features in a book's provenance as might put it in the category of an "Association Copy," the evidences of its earlier history are always of interest (documentary or sentimental) and sometimes of importance. They should never be destroyed, deleted, or tampered with, but on the contrary cherished—and added to.

Several books bearing the "ALS" [André L. Simon] bookplate distinguish an esteemed and cherished Provenance.

Provenance is interesting in proportion to the interest of the previous owners, whether as contemporary with its publication, or as person of importance in their own right ... or by it having belonged to a respected connoisseur in the field. ■



Several books bearing the "ALS" [André L. Simon] bookplate distinguish an esteemed and cherished Provenance.

THE GRAPES OF ESHCOL

by Thomas Pinney

[For this contribution to our *WTQ*, Prof. Pinney reveals one more absorbing interest of his lifelong search into the history of wine, its printed word, and descriptive images. He has selected two dozen collected images to illustrate an age-old pictorial tradition. — Ed.]

"the history of the image is a lesson in the ingenuity of artists..."

THE ISRAELITES, UNDER MOSES, having fled from Egypt, approached the promised land of Canaan, and then hesitated, not knowing quite what they faced. The Lord then told Moses to send spies into Canaan and to report on the prospects of a successful invasion. Two of these spies, Caleb and Joshua, according to the account in Numbers 13: 23-24, found evidence that Canaan was, indeed, a land flowing with milk and honey:

And they came unto the brook of Eshcol, and cut down from thence a branch with one cluster of grapes, and they bare it between two upon a staff, and they brought of the pomegranates and of the figs.

The place was called the brook Eshcol, because of the cluster of grapes which the children of Israel cut down from thence.¹

The word "eshcol" means "cluster"; that it was a giant cluster is not surprising, since, as the scouts reported, Canaan was full of giants:

And there we saw the giants, the sons of Anak, which come of the giants;
and we were in our own sight as grasshoppers,
and so we were in their sight (Numbers 13:33).

The idea of grapes growing in giant clusters, so heavy that two men are required to carry them, has excited the imagination of artists through many centuries now. I don't know whether there is a tradition of graphically rendering these grapes among the Jews; there is certainly a long tradition for so doing among Christian communities, especially those that grow grapes of their own. What follows is a highly select illustration of this tradition.

The basic elements of the pictorial tradition follow the biblical text: two men, identified as Joshua and Caleb, a staff or pole on their shoulders, a giant cluster of grapes depending from the pole. The

interpretation of this image was religious: for the Jews, it made real the attractions of the promised land, the truth of God's promise. For the Christians, who were picturing the story at least by the third century CE, it was also a sign of God's providential disposition of things. But it was, beyond that, a type of the Christian sacrifice, according to the typologists, those commentators who apply their ingenuity to showing how events in the Old Testament foreshadow those in the New. Those grapes, they argued, would yield wine, itself the type of Christ's blood, shed for mankind. The crucifixion was latent in Eshcol.

Even more elaborate meanings have been worked out: the two men, for example, have been held to represent the gentiles and the Jews, another way of harmonizing Old and New Testaments. In the most elaborate and most frequent interpretation, the pole and the cluster hanging from it together represent not just the blood of Christ but the crucifixion itself, the cluster as the body of Christ, the pole as the cross.

The image of the grapes of Eshcol, though charged with religious meaning, has, according to at least one authority, a pagan origin—or classical, if you prefer. The sign of a wine merchant found at Pompeii (destroyed 79 CE) shows two men carrying a pole on their shoulders from which an amphora is suspended; change that amphora (no doubt filled with wine) into a cluster of grapes, and *voilà!*, you have a representation of the trophy grapes from Eshcol.²

The development of this image over the centuries shows quite clearly that it loses all religious value and takes on a purely secular character, available for any private or commercial purpose. Perhaps even more interesting than that change, which is common enough, are the many, many variations worked out upon the basic scheme; the history of the image is a lesson in the ingenuity of artists. The elements are few and simple: two men, a pole, and a big bunch of grapes. But how many changes are worked upon these! The two men may be headed to the left or to the right; the staff may be on the right shoulder of one and the left of the other, or vice versa; one of the men may carry a staff, or both, or neither; they may both look in the same direction or the lead figure may be



Hebron relief sculpture, n.d. (3rd or 4th c. CE?). An unelaborated version; the two men, the pole, and the grapes are the entire story.

turned to look back. Their clothing of course offers an opportunity for endless variation. The medieval versions cared nothing for historical accuracy in clothing. Some later versions do—or if not accuracy then at least history, since the artist knows that clothing had changed since biblical times. The men may be bareheaded or they may wear some sort of head covering—turbans, hats, caps. If hats, they may be simple or complex or exotic: Phrygian caps, beaver hats from the Regency, berets, for example. They may be bent under their burden, or they may stride briskly along, or they may not be shown in motion at all.

The cluster of grapes may be bigger or littler, naturalistically rendered or highly stylized; sometimes it has leaves and even tendrils as well, and one artist at least has made the leaves bigger than the grapes (Kornell logo). The figures may be placed in an



Two similar versions of this image adorned every bottle of Hanns Kornell champagne. The men, shown in silhouette, appear to be naked, though one can't be sure. Kornell, a German immigrant, said that he chose the image because for him America was the promised land. He also felt compelled to explain what he called his "mysterious symbol," because "very few know the meaning of the story behind it." He added that the cluster was no "myth," because there was evidence that certain species of grapes in biblical times "by today's standards were huge." [Hanns Kornell Newsletter, Spring 1979] I have no information on that point.

elaborate landscape or in no scene at all; one modern version shows them in a vineyard accompanied by women dancing in celebration—I suppose as a reception committee. The pomegranates and figs mentioned in Numbers 13:23 sometimes figure, though not often; the place where the men are going may not be indicated, but sometimes they are shown having arrived back at the tents of the Mosaic camp, or being surrounded by eager Israelites—and so on and so on. Modern versions are often highly stylized, not conventionally represented, so that men and grapes may be reduced to a few strokes.



Santa Barbara Winery, 1997.

One extreme departure from the tradition shows only a single man, carrying a bunch of grapes hanging like a hobo's knotted bandana from a stick over his shoulder.

Children may substitute for men, and the scene may be acted out literally for the photographer, with men wearing masks or with children in costume carrying real grapes. The one variation that I have yet to see is putting women in the place of men.



One man subtracted and one wine glass added to the scene has become an international emblem. From a Meier's Wine Cellars, Ohio, brochure, c. 1960.

Would someone like to do that? The freedom of treatment that the idea has already received would seem to allow almost any new wrinkle. The endless variations are a good evidence for the power of a fixed form to call forth creative changes. One thinks of the basketball uniform: nothing but skivvies and shorts, but infinitely varied in shape, length, color, ornament, fabric. Out of form grows invention.

"Eshcol" figures at least once in California wine history, as the name of the winery founded by the Goodman brothers in Napa Valley in 1886; it is now Trefethen Vineyards (see Charles Sullivan, *A Companion to California Wine*). Hanns Kornell used a stylized silhouette of Caleb, Joshua, and the great cluster as the sign of his St. Helena winery; probably others have too.

NOTES

1. A much less striking version of this episode is in Deuteronomy 1:24-25: "And they turned and went up into the mountain, and came unto the valley of Eshcol, and searched it out. And they took of the fruit of the land in their hands, and brought it down unto us, and brought us word again, and said, It is a good land which the Lord our God doth give us."
2. See Fernand Cabrol et Henri Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, 1869-1945, III, pt.1, cols.169-172.

continued next page —

ILLUSTRATIONS: THE GRAPES OF ESHCOL

— Medieval —



Detail of enameled copper altar piece by Nicolas of Verdun, 1181. Both men grasp their t-shaped staves; the man in front looks back at his companion, who is struggling under the weight of the cluster. The stem of the cluster has been elaborated with a leaf and tendrils, to remind the viewer that the grape is a vine, a metaphor for Christ. The Latin legend framing the picture reads something like "here read the sign of Christ in carrying grapes" (my Latin expert says that the medieval Latin is hard to read). The word "botrus" is from the Greek meaning "bunch of grapes."

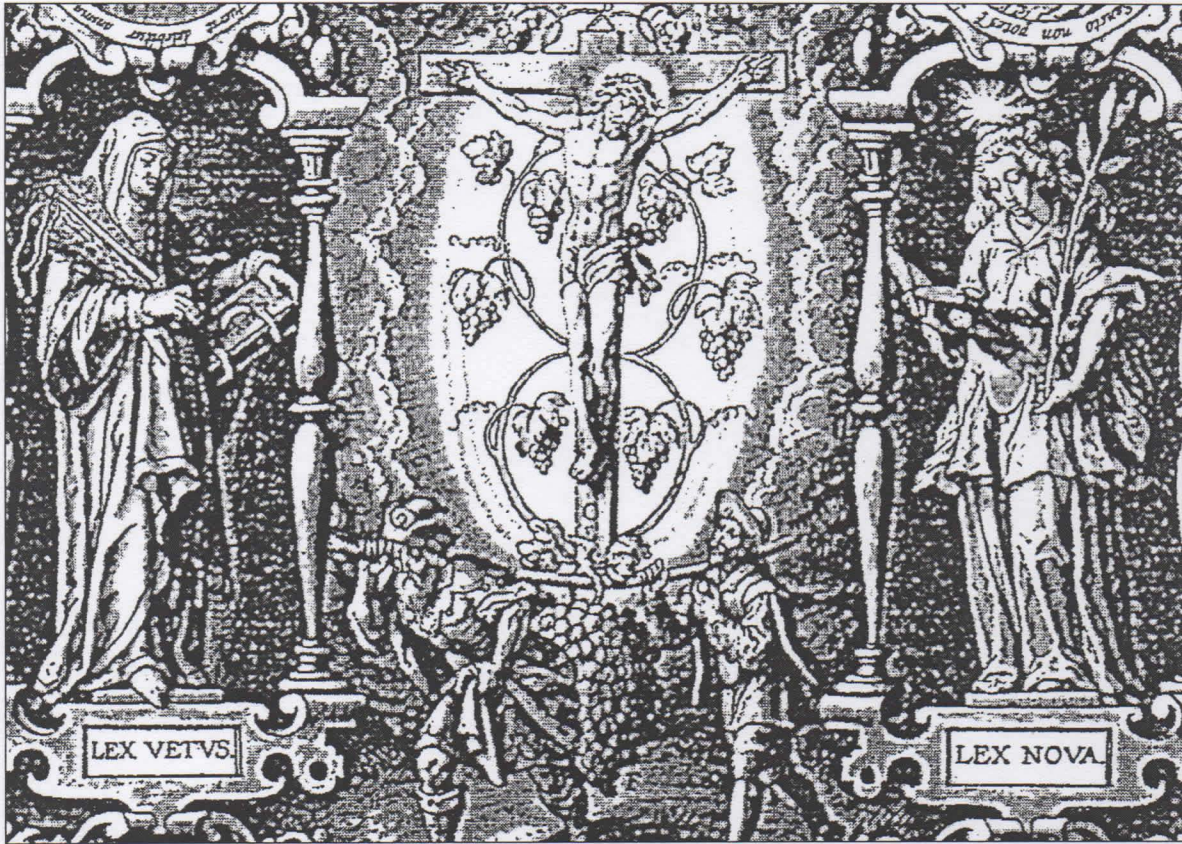


Woodcut by Anton Sorg, 1476, from a German manuscript. The long gown of the man on the left is unusual, as is his elderly appearance. From: Lamb & Mittelberger, *In Celebration of Wine and Life*, 1974.



Illustrated manuscript, *Speculum Humanae Salvationis* ("The Mirror of Human Salvation"), c. 1360. This anonymous illustrated book was a popular exposition of the relations between Old and New Testaments, showing how events in the one prefigured events in the other. I am unable to explain the connection between the grapes of Canaan and the violent scene above it.

Post-Reformation: 16th and 17th Centuries



Hieronymus Wierix, "Typus Utrisque S. Legis" ("the type of each of the Holy Laws"), 1607. Here the identity of the grapes of Canaan with the crucifixion is made explicit; the cross rises directly out of the cluster and is flanked by the figures of the Old and New Testaments. The cross itself is ringed by grapes.



Engraving in a series of biblical subjects, by Cornelis Visscher, Dutch artist, c.1650. Caleb and Joshua are shown elaborately dressed, crossing a stream by means of a plank bridge. If the stream is meant to be the Brook Eshcol, it is so close to the camp of Moses that it was hardly necessary to send out spies. The scene includes permanent structures in the background. From: *Wine & the Artist*, 1979. Christian Bros. Collection.



Engraved by Jean Pesne after Nicolas Poussin's "Autumn" 1660-1664, the subject as rendered by a great painter. The picture makes one of a series of the four seasons, so that the idea is rather of the changeless cycle of the seasons rather than of a redemptive path. The basic elements of the story are clear but certain suggestions have been developed: the waters of the Brook Eshcol may be seen behind the rear figure, and Poussin has added a graceful woman high on a ladder picking pomegranates.

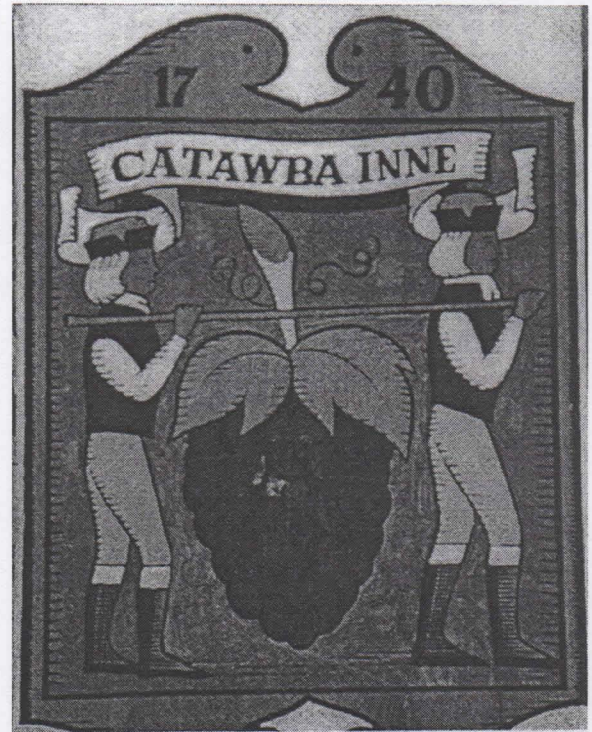
18th and 19th Centuries



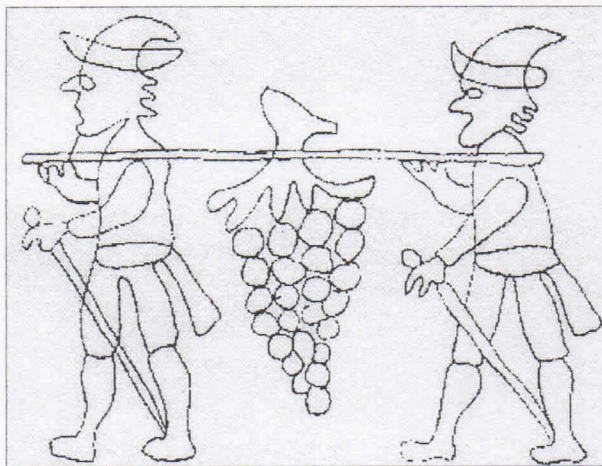
Blue and white Dutch tiles from the early 18th century. Five different versions of the same subject show that the artist is interested not in religious meaning but in deliberate variation.



Austrian jug from 1753; the subject is now purely ornamental, the figure dressed in 18th century clothing is more amused than serious, the floral decorations are as important as the grapes.



Copy of an American 18th century inn sign, now hanging in front of The Bookshop, Chapel Hill, North Carolina.



Watermark design for a German papermaker, early 19th century. Good evidence of the variety of applications for which the subject is available by this time.



Illustration by Gustave Doré, 1866. Best-known for his illustrations of *The Divine Comedy* and *Don Quixote*, though he illustrated many other works, always in melodramatic style. As I read it, Caleb and Joshua are standing quietly at the left of the composition, still bearing their pole from which grapes still hang. The two figures hoisting a big cluster are presumably servants, or maybe just enthusiastic young Israelites, and we must understand that the original cluster was so big that it can be exhibited only in parts. The figure with his back to us in the foreground is equipped with an elaborate rod, suggesting Aaron; but Moses too had a rod.



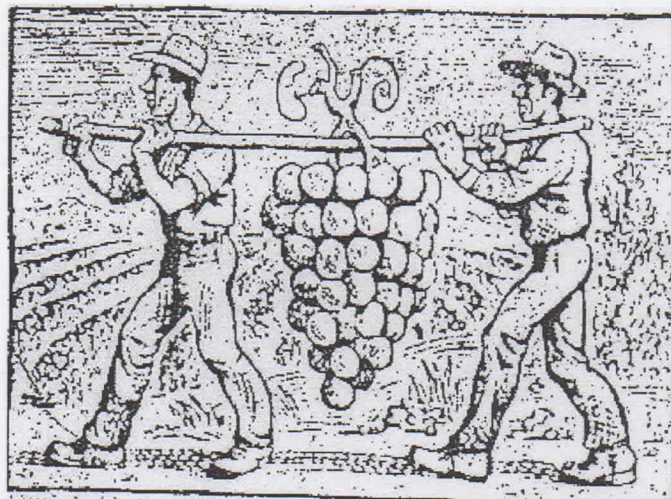
What happens after photography is invented. This shot, from the late 19th century, was probably made in Baden-Württemberg and the men, with their caps, vests, and pipes with long curved stems, could not be more German. The bareness of the pole has been hidden under vine leaves, a characteristic touch of Victorian taste, which abhorred a bare surface. The Germans have a word for the giant cluster: "Kalebstraube," or "Caleb's cluster."

Modern Times

In our time the trio of Caleb, Joshua, and the giant cluster may appear in almost any company, but for the most part they are now associated with winemaking.



The trademark of the Cordova Winery, established in 1903 east of Sacramento. Despite the many adaptations showing the men in a variety of clothing, contemporary and otherwise, the Cordova people chose to keep the men dressed in more or less Biblical style.

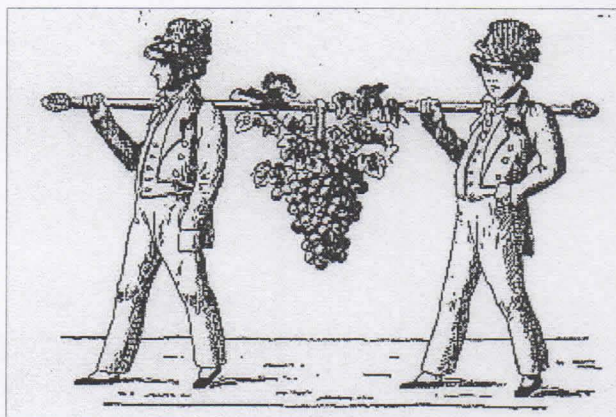


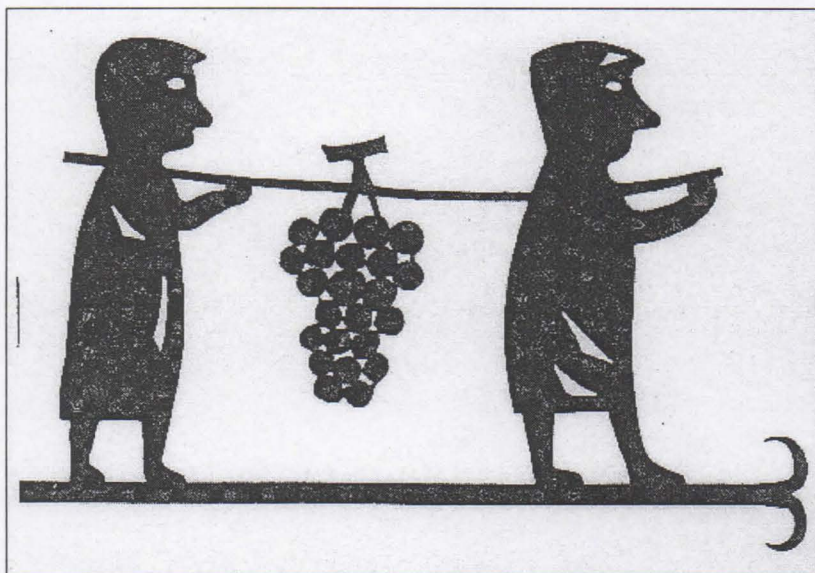
By contrast, this version shows two unmistakable California vineyardists clomping straight ahead in their blue jeans and clodhopper shoes. From: Cover of the 1998 *Wine Spectator Encyclopedia of California Wine*.



Not an amphora of wine, not a cluster of grapes, but a bucket of grapes, though the prototype is still recognizable. From an Almaden Vineyards ad to the trade in April 1963. Things have at this point strayed pretty far from their biblical origin. One of the many drawings made for Almadén in the Frank Schoonmaker years by Oscar Fabrès.

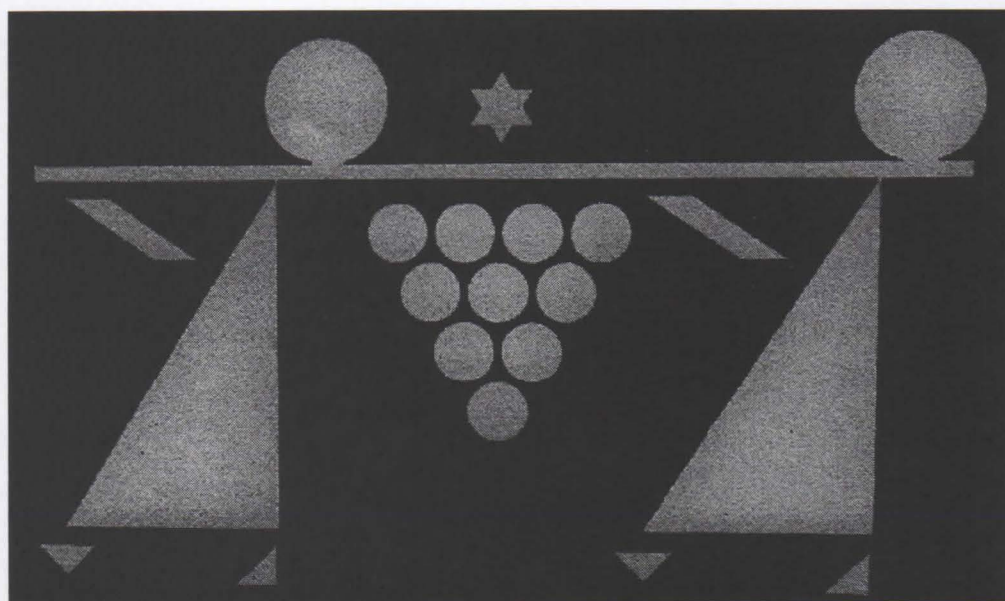
Another Almaden contribution, from a label for a non-vintage "Mountain Sylvaner - A California Rhine Wine" in the Roy Brady Collection, U.C. Davis. The men wear the costume of the late Regency, c. 1830, and their pole seems to sport pineapples or pine cones at either end.



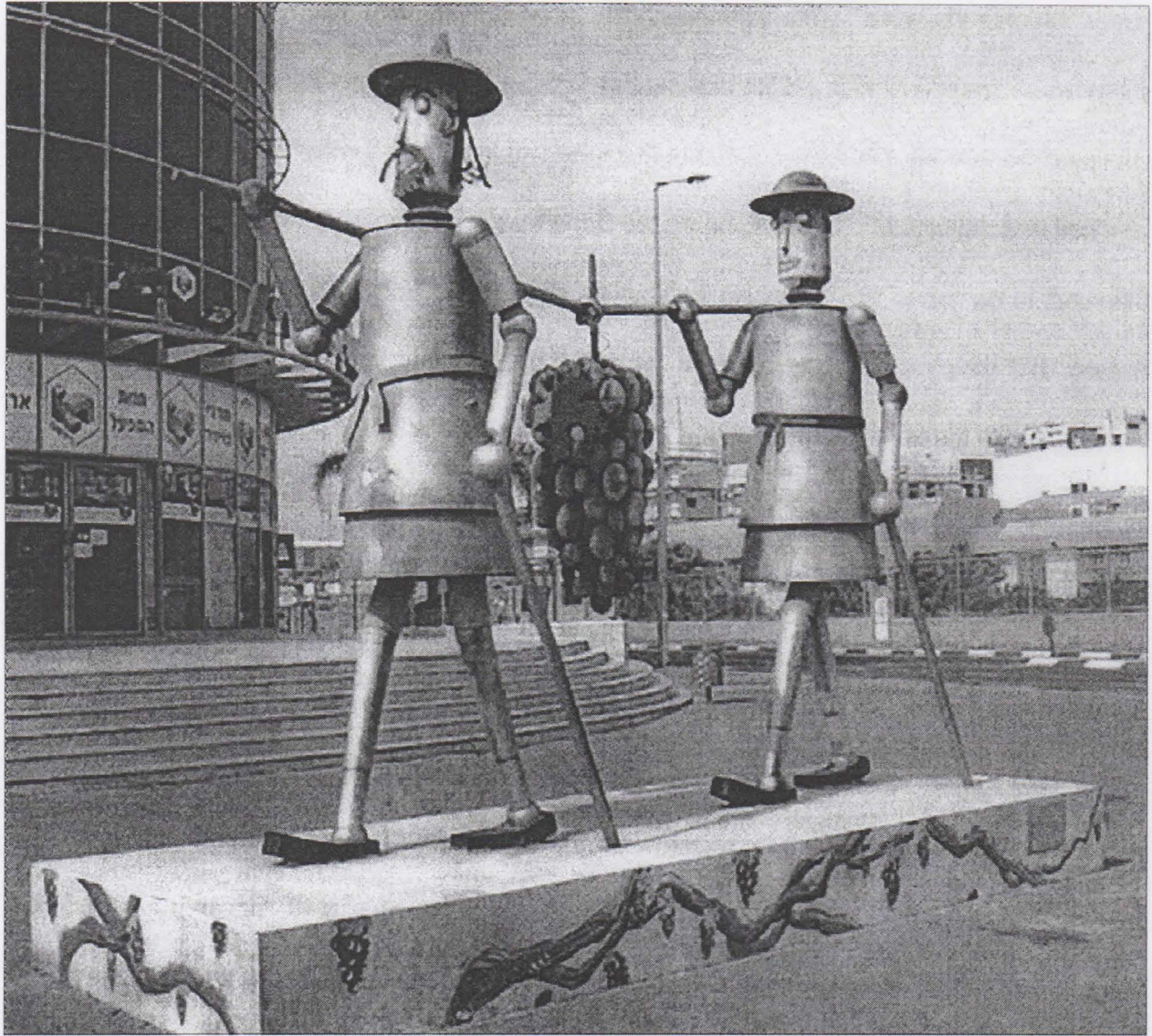


Wrought iron sign made for Philip Wagner at Boordy Vineyards in Maryland. Wagner maintained the sign showed "two vigneron bringing the French hybrids to Maryland."

Colored tile in the Champenois, the grapes of Canaan flanked by the lilies of France. Photographed in Verzenay in 2000.



The sign of the Israeli Ministry of Tourism: six triangles, 12 circles, 3 straight lines, and a star of David.



Sculpture in Petah Tikva, Israel. The grapes of Canaan now back home in Canaan / Israel. As the figures began life in the Promised Land, so they may be fittingly shown in that land today—but not too seriously.

Wine in California: The Early Years

The San Francisco Bay Area

Part IV: The East Bay 1846–1881

by Charles L. Sullivan

[With this, the 16th installment of our great history of the early years of California wine, we continue our journeys among the premier fine-wine growing areas of the state, those counties located around the great San Francisco Bay. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided. — Ed.]

THE LAND ACROSS THE GREAT BAY from The Peninsula and San Francisco was termed *contra costa*, the opposite coast, in the early days. Today there are three counties in the East Bay area: Contra Costa, Alameda, and a piece of Santa Clara. Before 1853 there were only two. In that year Alameda was formed from Contra Costa and from Washington Township, a northern piece of Santa Clara, where Mission San Jose is today located.



Along the bay are the “flatlands,” a gentle plain with several large alluvial fans south of Oakland. Their rich soils were an attraction for early American settlers. Rising from the flatlands are the East Bay Hills and several valleys; like The Peninsula the region is sliced by several active

earthquake faults. The Hayward Fault is the monster that tore apart the slightly populated region in 1868. Today the million and a half residents crammed along its course bravely await the next “Big One,” which is long overdue. The far more rugged Diablo Range to the east acts as the western border of the Central Valley. Between this range and the hills to the west are several fertile valleys, notably Clayton, Alhambra, and Livermore.

We have already seen the early agricultural success around Mission San Jose after its vast lands were officially secularized.¹ Part of this success came from the good management of the old mission buildings, orchards and vineyards by José Jesus Vallejo, General Vallejo’s older brother. H. H. Bancroft described him as an “efficient manager.” After 1852 he was also Mission San Jose’s first U. S. postmaster, and lived in that village until his death in 1882.²

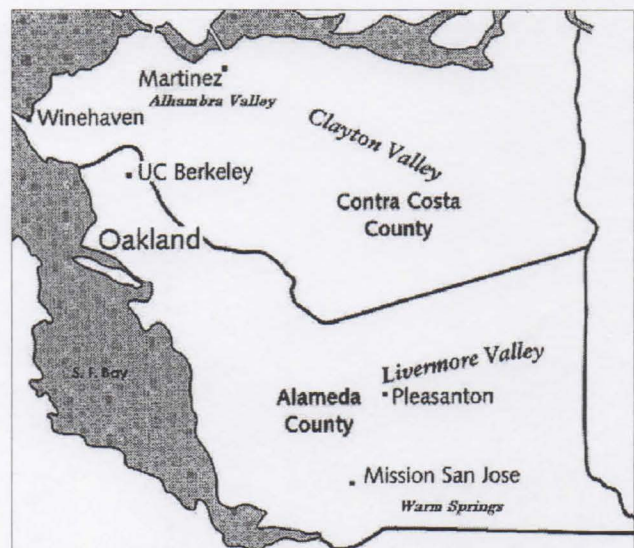
Elias L. Beard was the East Bay’s first commercial vineyardist, a pioneer in viticulture but not in winegrowing. In 1849 he came to California from Indiana, where he had a complex and successful history in several agricultural pursuits. Within a month he was settled at Mission San Jose, living with his family in the old buildings there. He opened a small store and went to work rebuilding the famous orchards and vineyards on the property.³

In 1850 he and two partners acquired 30,000 acres of former mission land. Although the title was not settled until 1865, Beard developed a large portion of the spread, mostly to grain and potatoes at first. He also planted a large new vineyard away from the

mission area. He named it “Sunnyside.” But the old mission vineyard was still valuable for its fresh grapes, bringing Beard \$16,000 in sales in 1851.⁴

During the 1850s the new vineyard and its grapes won numerous awards at regional and state fairs; but it is clear that Beard and others raising grapes in the area in those years were almost all aiming at the huge profits in the fresh fruit market. Beard also made money selling vine cuttings to others in the neighborhood.⁵

One vineyardist in the area had different ideas. Joseph Palmer acquired land near the mission in 1852 and began planting vines. This planting grew to become his “Peak Vineyard.” When J.L.L. Warren visited him in 1863, Palmer was focusing his interest on horse breeding. But he was soon concentrating his efforts on wine production. The details of his winegrowing in the sixties are obscure. But by 1870 E. J. Wickson at the Pacific Rural Press had discovered what he considered the number one winery in the district.⁶



EAST BAY WINE DISTRICT — Adapted from Sullivan, *Companion to California Wine*.

In 1871 Palmer had 100 acres in vines and had made 30,000 gallons of wine the previous year. By then his winery contained a large amount of "great oak cooperage." He specialized in red table wine from Zinfandel; but he also made sweet wine from muscats, including the Frontignan variety (Muscat blanc). A county history claimed that Palmer's winery was "famous throughout the country for the quantity and quality" of his wines.⁷

The year after Palmer planted his first vines a newcomer to California arrived at Mission San Jose and joined E. L. Beard in business for a short while. John Lewelling in 1853 brought a large stock of nursery material from Oregon to California. He is remembered today as one of California's great pioneer nurserymen. Having learned of Beard's early agricultural success and of the Mission San Jose's historic fecundity, he headed there with his valuable collection of plants. Within a few months he and Beard raised enough capital to send an agent to the East Coast with orders for a truly large shipment of nursery stock and seeds.⁷

Lewelling eventually found what he thought was a better place for his permanent operations, and bought a large tract of land to the north along San Lorenzo Creek, near today's Hayward. It is this nursery operation for which he is most famous. The huge sign announcing the "Lewelling Blvd" off-ramp on Interstate 880 at San Lorenzo shouts his name. The area seemed a perfect place for the expansion of his nursery, orchards and vineyard, all of which eventually covered 155 acres. He sold loads of vines but apparently only table varieties.

By the early sixties the morning fogs of the East Bay were beginning to affect Lewelling's health. In 1864 he bought land in the Napa Valley with the intention of producing raisins. The next year his San Lorenzo friend and neighbor, H. W. Crabb, also migrated to Napa with the same intentions. Both were soon convinced that viticultural activity in the Napa Valley was far better suited for winegrowing, and by the 1870s they were well-established winegrowers with profitable wineries. Crabb became famous for his To Kalon "most beautiful" estate and its wine. [See WTQ v.23,3, July 2013]

Lewelling kept up the management of his San Lorenzo operations for several years. Eventually his son, Eli, took over the estate and ran the nursery business for many years. John died in St. Helena in 1883, but his grave is in the San Lorenzo Pioneer Memorial Park.

Elias Beard was still a rich and successful man in the sixties, but there is virtually no word in the historical record of his later interest in viticulture. After 1865 he began developing a marvelous estate northwest of the old Mission, with beautiful gardens

and hundreds of palm trees. John Lyman Beard, his son, wrote a candid obituary for his father after his death in 1880. As John put it, his father's "sanguine disposition led him into sundry enterprises...all of which proved unsuccessful." His father eventually lost his entire fortune dabbling in mining stocks.¹⁰ His great estate was acquired in 1880 by Juan Gallegos, who had made a large fortune from coffee in Costa Rica. Within a few years he had built the largest winery in the world on this land. We shall have that story later with the coming of the state's great wine boom.

John Lyman Beard was a much different man than his father. He was but five years old when he and his mother joined Elias Beard at Mission San Jose. He went to school in San Francisco and was a member of the first class to graduate from the University of California. By 1872, age 25, he was managing two of his father's farms. By 1878 he owned six properties from Warm Springs and Mission San Jose north to the village of Alvarado. There is no exact record of when he planted his two important vineyard properties, one near Warm Springs and one just north of the mission. The latter became his Marciano Vineyard and the site of his winery. By the 1880s he was winning awards for his white wines. Meanwhile in 1876 he was the youngest person ever appointed to be a regent of the University of California, a position he held for sixteen years before he was elected to the State Senate.¹¹

Warm Springs

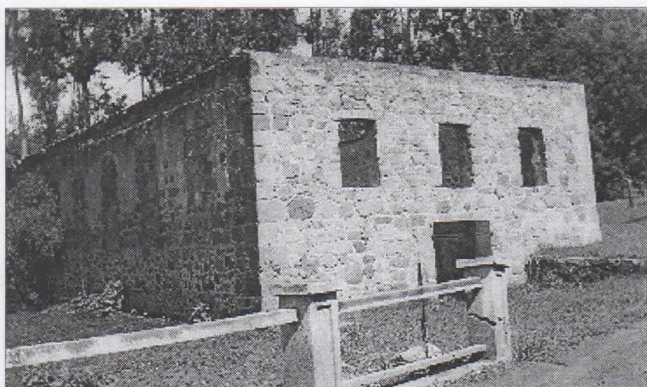
Warm Springs, once part of Santa Clara County and now just north of the county line in Alameda County, has a special history. In the early years, dating back to mission times, it was the most important winegrowing area in the entire East Bay region. It had been the site of the 9,564-acre Rancho Agua Caliente, granted in 1839 to Fulgencio Higuera. On it were the warm springs that gave the area and the land grant their names.

After Higuera and his large family, Clement Colombet (1819-1890) was the next pioneer settler in the area. Born in Nice, he arrived at Monterey in 1844. Like so many Frenchmen he gravitated to San Jose, where he set up a small hotel and general store. In 1848 he was out quickly for the Gold Country and made a fortune selling dry goods and beef to the miners.¹²

Colombet bought his 640-acre section of land from Higuera in 1850, when the area was still part of Santa Clara County. He was clearly interested primarily in taking advantage of the hot springs to establish a fancy resort. By 1855 an Alta California correspondent was impressed by the "new public house." By 1858 it was a fully fledged hotel when the visiting committee of the Agricultural Society dropped by and

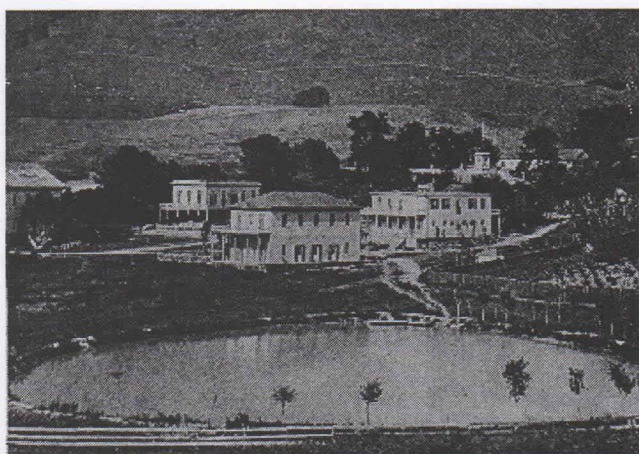
reported that "very few watering places combine more advantages" in northern California. Another visitor called the resort "one of the gayest and most fashionable watering places in the state."¹³

Colombet decided in 1858 that his investment would pay just as much or more if he leased the hotel property, which he did for the next ten years. The hotel business was complex and tedious; winegrowing better suited his life style. He had already planted a few acres of vines and in 1856 he had won a diploma at the State Fair for his claret.¹⁴ By 1863 he had 85 acres in vineyard and orchard, planted on higher ground behind the now celebrated springs.



Ruins of Clement Colombet's winery at Warm Springs, c1950. — Photo by Ernest Peninou.

In 1863 J.Q.A. Warren added the Warm Springs Vineyard to his journalistic series on northern California wineries. Colombet was making about 15,000 gallons of wine, and in 1859 had acquired a small brandy still. In 1862 he had also sold 3,000 boxes of table grapes. Warren liked the Frenchman's claret and sherry. He gave a special plug to the 1859 Warm Springs brandy, and predicted that Colombet's production would soon reach 30,000 gallons.¹⁵



By the late 1850s, Colombet's Warm Springs resort was hailed as "one of the gayest and most fashionable watering places in the state."

The 1868 vintage at Warm Springs had just finished when on October 21 the East Bay was hit by the most severe earthquake to that date in California's recorded history—a record that stood until 1906. The 1868 tremor, apparently at least 7.0 on the Richter Scale, opened a crack in the Hayward Fault from Warm Springs to San Lorenzo to a width of 20 inches in some places. The effect was so widespread that buildings tumbled in San Francisco. Until 1906 this event was known in the state as "The Great Quake."

His hotel in ruins, Colombet decided to sell the entire estate. He had a ready buyer in A. A. Cohen, who had large orchard holdings near the town of Alameda. **Leland Stanford** (1824–1893) had a history of employing middlemen to buy property for him, obviously to hold down the selling price. This was certainly the case here, since Cohen was also one of Stanford's lawyers.

Under Cohen's name the hotel was rebuilt, but as a private residence. Stanford then bought the land in 1869. He had his brother, Josiah, move in with his family and run the estate, which covered almost a square mile. For a few years it was a huge farm, operating as a cattle, grain and hay ranch. But gradually the old vineyard took on more importance. Through 1870 the brothers sold all their grapes; in 1871 they made a little wine, and in 1872 they began a long-range expansion of the winery, which had been damaged in the quake.

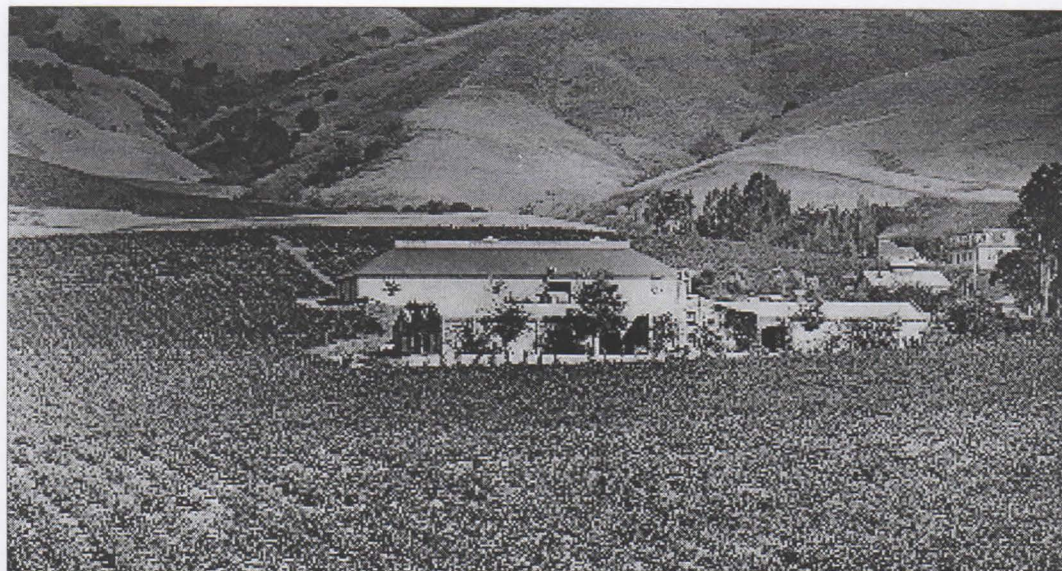
It is not clear how the operation finally settled into the hands of Josiah Stanford. Stanford family legend has it decided on the flip of a coin. A more likely version has the matter settled by Mrs. Leland Stanford, who preferred the climate of The Peninsula. Whichever, Josiah stayed on at Warm Springs and Leland settled on The Peninsula near Menlo Park.

Leland obviously believed that wine was to be an important part of California's economy. In 1876 he bought the 650-acre Mayfield Grange Ranch near Menlo Park and in 1881 began his ill-fated Vina project, which we have already examined.¹⁶ He also built a large winery on his Mayfield Ranch, on land that was part of Stanford University, founded in 1885. That winery still stands today, housing several business establishments.¹⁷

Meanwhile, Josiah Stanford's success at Warm Springs Vineyard was remarkable. By the late 1870s his white wines, particularly the Rieslings, had developed an excellent reputation. In 1879 Stanford and J. L. Beard had the leading winegrowing operations in the Warm Springs area, but Stanford was by far the leading producer with 60,000 gallons. There were 462 acres of wine grapes in the district, but there were only four wineries that produced more than 3000 gallons. Two years later Washington Township (Warm

Springs) had 828 acres of vines. The wine boom had begun in the area.¹⁸

rancho land granted to Ignacio Martinez in 1823. (See map at beginning of article.)



First-class, highly sought after wines were produced at the WARM SPRINGS VINEYARD AND WINERY of Josiah Stanford. The famous Hotel Del Monte on California's Monterey coast—one of the finest luxury hotels in America—featured the wines from Stanford's winery.

Just south of Martinez is today's Alhambra Valley. But in those early days it was called Cañada del Hambre, the valley of hunger, whose name was probably based on some totally undocumented event. How it got its current name is a good story, which I shall soon tell.

John Strentzel

One family and their friends stand out both as pioneer settlers of the valley and as persons primarily responsible for the orderly rustic beauty of the place. I refer to

In the eighties Stanford's Warm Springs Winery had a 500,000-gallon capacity and was producing about 100,000 gallons per year. Leland deeded the estate to his brother in 1886; Josiah's son ran the winery until Prohibition. In 1945 the great red brick winery became Weibel Champagne Vineyards, which survived here until the late 1980s, when Fremont suburbia took over. The vineyards are gone; the only reminder of the area's winegrowing history are the Stanford and Weibel street names.

Across the East Bay Hills and beyond the Hayward Fault is a complicated landscape of valleys and rolling hills. Farther east is the rugged Diablo Range from which Mount Diablo rises over all else in the Bay Area, save Mt. Hamilton, well to the south and a few feet higher.

As in the East Bay, intensive winegrowing on a large scale did not come to these valleys until the advent of California's Great Wine Boom of the 1880s. Then the vineyards of Clayton, Diablo, Ignacio and Livermore Valleys grew to contain more than 6,000 acres of wine grapes. But thirty years before the boom, one valley developed a reputation as having the most beautiful horticultural landscape in California. Viticulture was an important part of that setting.

The Alhambra Valley

California's Great Valley has but one outlet for its numerous rivers and streams. These waters pour through the Carquinez Strait, past Vallejo, on their way to the Pacific. In 1849, on the waterway's south shore, the town of Martinez was laid out on

John and Louisiana Strentzel and their daughter, Louisa, famous in her own right, not simply as the wife of John Muir.

John, born Johann Strentzel, was born in 1813, a native of Lublin, now, and occasionally earlier, located in Poland. In that year the area was inside the Austrian Empire, but after the Napoleonic Era it became a part of Russia until 1919. Strentzel's father, also Johann, was a physician, originally from eastern Prussia.

In the 19th century Lublin was an extraordinarily complex ethnic community. Poles made up a majority, with many Austrian Germans left from the city's days in that empire; both were Roman Catholic. After 1815, then part of Russia, that minority also grew. There was also a very large Jewish population supporting a flourishing center of Jewish learning. We have father Strentzel's word that the family felt a bit at sea in Lublin, since they were solidly Protestant Lutherans.

Aside from his medical profession the elder Strentzel was also a committed orchardist, as was his teenage son. This activity was interrupted by the violent events of 1830. Lublin was a center of that year's uprising against Russian misrule. Its smashing defeat by the Russians drove many from the land. The most famous was Frederic Chopin, who fled to Paris. Previously an Austrian subject, young Strentzel headed for Budapest, one of the chief cities in the



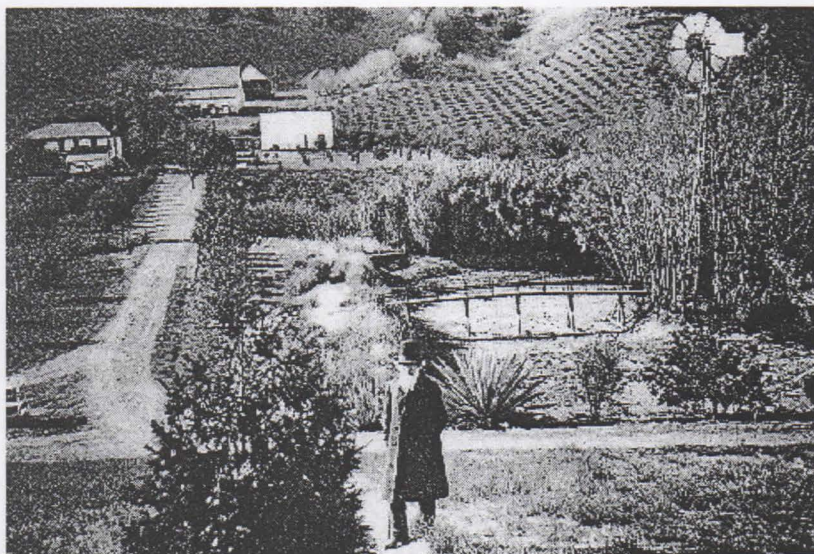
JOHN T. STRENTZEL
(1813-1890)

Austrian Empire, where his native German was no problem.

He first enrolled in courses in horticulture and viticulture at the University of Pest. Later he received his M.D at that institution in 1839. He soon left for Texas, recently independent from Mexican rule and in 1845 a state of the United States. In 1843 he had married Louisiana Erwin and in 1847 Louisa was born. In 1849, John Strentzel and his little family headed for California by wagon train.

In 1853 the Strentzels found the virtually uninhabited Alhambra Valley. Two years later J.L.L. Warren and his California Farmer discovered John's horticultural endeavors. Within a few years the couple had a growing journalistic following in the Farmer, the California Culturist, the Alta California and the Pacific Rural Press.¹⁹

The Alta claimed that by 1860 Strentzel's orchards together were the largest in Contra Costa County. Col. Warren opined that, if a local "Rip Van Winkle"



John Strentzel surveying his Alhambra Valley horticultural paradise.

had fallen asleep in 1858 and awakened in 1861, he would think he was in a different country. The wild valley had become a paradise in less than ten years.²⁰

After 1858 the Strentzels began having more and more neighbors. Orchards were the rage; vineyards were also popular. By 1863 the Strentzel estate contained many thousands of fruit trees: 1400 pear, 1000 apple, 1000 peach, 800 plum, 300 quince, 200 each of apricots, nectarines and pomegranates.

It was in 1864 that Mrs. Strentzel decided that the valley of hunger needed a different name. Cañada Del Hambre did not reflect the valley's new beauty. Thus Louisiana Strentzel dubbed it Alhambra Valley. The Spanish Alhambra was a beautiful place and only a few letters needed changing; by 1867 the name had

caught on. Their estate became known as the "Gardens of Alhambra." But the little stream that flows through the valley is still Arroyo Cañada del Hambre.²¹

Strentzel became widely known in California for his technical articles and lectures on horticultural subjects. He had arrived in California with practical knowledge from his experience in his father's orchards and his academic expertise from his studies in Hungary. In 1859 his experimental work on orchard crops received an award at the County Fair. In that year he wrote a series of technical articles for the California Culturist on topics ranging from peach leaf curl to vineyard soils. Almost half of the 287 items in the online California Digital Newspaper Collection relating to Strentzel are on horticultural topics. Most of the rest concerns his leadership in the Granger movement.

Viticulture was also an important part of his public scholarly concern. But his topics were almost always about raising grapes, not about making wine. For years his main viticultural focus was on growing raisins and table grapes. In 1863 he was awarded a special prize at the State Fair for his essay, "On the Culture of the Vine."²²

It is not difficult to follow the growth of the Strentzel vineyard acreage, but it is next to impossible to tell how the grapes were used at any one time. In 1860 he had nine acres, twenty acres in 1862; by 1880 he had 55 acres. All the while he was getting almost continual press coverage of his table grapes, and after 1863 for his raisins. There is no question that for flavor his fresh grapes were the tastiest in the San Francisco market for years. Part of the high flavor came from the excellent varieties he raised. Overwhelmingly the fresh grapes in Bay Area markets were Missions. Strentzel had Traminer, Flame Tokay (Ahmeur Bou Ahmeur), numerous

Muscats, even the seedless Sultana, after 1888 known as the Thompson Seedless. In 1867 he produced 40 tons but, although he was producing wine then, what percentage went to the fermenter is undocumented.²³

At the 1876 Centennial Exposition at Philadelphia, California wines did not do well. The Alta complained, that "the judges excessive ignorance is sufficient to explain all their blunders.... Any good wine that received an award was an accident." But no one complained about the marvelous viticultural display in the dome of the California pavilion, decorated entirely with Strentzel's fresh grapes.²⁴

When Strentzel's wines began appearing on the market in the 1860s they received nothing but praise, even though at first he worked primarily with eastern

American varieties such as the Catawba and Isabella. In 1863 he won an award at the county fair for his white wines. At the State Fair that year he entered seven wines, one from the Swiss Chasselas, a variety for which he became somewhat famous in the 1870s; by then he had learned to produce a semi-sweet late harvest wine from that rare variety. Col. Warren sang its praise. He thought only a Château d'Yquem he had tasted was a better sweet white wine.²⁵

For several years in the 1860s Strentzel, like many others, believed the native Catawba was a good white wine for California producers.²⁶ All knew the Riesling and its fellow German varieties made excellent dry table wines in Sonoma and Napa counties, where the maritime influence kept down summer temperatures. But in the East Bay trans-mountain valleys, temperatures from July through September could be sizzling. Good Rieslings were not possible there.

By the mid-1870s the Catawba had lost whatever charm it had had for consumers. For winegrowers in the Alhambra Valley and nearby Clayton Valley the answer was red wine. By the 1880s Strentzel and his two famous neighbors, John Swett and John Muir, had 100 of their 225 acres of grapes in wine varieties, mostly red. Zinfandel was the favorite of Strentzel and Muir. Swett's favorite was Cabernet Sauvignon.²⁷

Strentzel's wine production was small. He never considered it a dominant factor in his ranch's operations. But his wines on the retail market were rare and very well liked. By the late sixties he was selling by the bottle to retail outlets in the immediate area and in 1869 he trademarked his "Alhambra Vineyards" label and brand.²⁸

In northern California John Strentzel came to be as well known as an important agricultural leader as he was a horticulturist. The rise of industrial monopoly after the Civil War gave much pain to America's farmers, particularly from the railroads. In 1867 a national movement was formed to support the interests of the nation's farmers. After the Panic of 1873 and the subsequent depression, The Patrons of Husbandry began to build power at the state and local level. Members became known as Grangers.

In California a few local Granger organizations were formed after 1870. The state Grange was organized at a meeting in Napa in 1873, with Strentzel in attendance. He then went to work organizing a local chapter in the Martinez/Alhambra area, which was formed in 1874 with Strentzel as Grand Master. Louisa was one of the founding members.

Strentzel had become a close friend of Ezra Carr, when Carr was head of the Agriculture College at U.C. Berkeley. An avid supporter of the Grange, Carr worked to separate the College from the control of the

University Regents. This activity is what led to his being fired by the regents in August 1874. A few days later Eugene Hilgard arrived in Berkeley and within weeks was the new Professor of Agriculture at the university.²⁹

John Muir

Before coming to California Ezra Carr taught chemistry at the University of Wisconsin. There he met young John Muir as a student. They became close friends and Carr's wife Jeanne took Muir under her wing. The three were lifelong friends. Here is the situation that would catapult Muir into Alhambra Valley's agricultural history.

Three weeks after Carr had been sacked by the regents, Mrs. Carr invited Louisiana and Louisa Strentzel to visit her in Oakland. Not by chance did she invite John Muir to join the party. Muir was ten years older than the Strentzels' brilliant daughter, but they became close friends. They were finally married in 1880.³⁰

During the five-plus years of his courtship, Muir also fell in love with the great Strentzel estate, which now covered 2600 acres. The two Johns became partners, the newlyweds taking over a 60-acre plot for themselves. Before long Muir had taken over the management of all the orchards and vineyards, while his father-in-law was busy building a 10,000-square-foot Victorian-Italianate mansion on a high point of the property. It was finished in 1882 and stands today a National Historic Site. Louisiana inherited the home as her private property after her husband died in 1890. When Mrs. Strentzel died in 1897 she left the home to Louisa; she left it to her two daughters when she died in 1905.

After 1890 Muir gave up management of the property and was on the go almost continually. During the next twenty-four years of his life he became a hero in the growing progressive movement for his conservationist writings and activities. The photo of him and Theodore Roosevelt atop Half Dome in Yosemite is a proper historical image of this side of his life. Through all those years the great house in the Alhambra Valley was Muir's home, although Strentzel built it and Muir never owned it. It is well maintained as a national site, a good visit.

Returning to our narrative, I need to get back to the 1870s where we left John and Louisiana Strentzel as the center of the story. Although from time to time they sold off portions of their huge estate, in the 1870s they still oversaw a bustling agricultural facility which employed fifteen to twenty hands full time, and far more when the fruit started coming in during the months of May and June.³¹

Even though he had supported Ezra Carr before his firing by the university, Strentzel became a loyal supporter of Eugene Hilgard, who had taken Carr's

place. E.J. Wickson, Hilgard's successor years later, made it clear that Hilgard saw one of his first tasks was to assure Carr supporters that the new regime would not concentrate solely on the lab and classroom. Hilgard was out among the farm people in his first year. He early contacted Strentzel to act as a guest lecturer at the university. Later in his conflict with wine industry leaders the professor had a solid supporter in John Strentzel.³²

One of the Strentzels' land sales later became an important part of California wine history. In 1879 the Christian Brothers bought a large piece of Strentzel property south of Martinez, where they intended to build a novitiate for their teaching order. On it were twelve acres of vines; in 1880 they planted more. In 1881 one of the brothers made some wine for their own table. By 1885 they were selling large amounts of sacramental wine to Bay Area parishes and to their neighbors, a "good hometown vintage." By 1887 they were buying grapes from other Alhambra Valley growers and had become one of the county's leading wine producers. In 1932 they sold off their assets around Martinez and moved to the Napa Valley, taking advantage of the coming end of Prohibition.³³

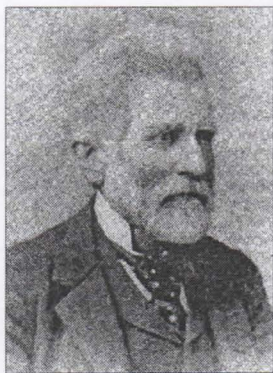
As mentioned, John Muir took over the management of the Strentzel estate in the 1880s while Strentzel concentrated on building their great home. Land prices soared during the eighties, the sales of Strentzel land helping to finance the construction.

John Swett

For winegrowing history of the Alhambra Valley, the most important sale was to a man in 1881 with a solid background in fine wine production.

John Swett had won a premium for his red table wine at the 1865 Sonoma County Fair, having bought 40 acres in the Sonoma Valley in 1856. In those years he was actually living in San Francisco and serving as California Superintendent of Public Instruction. For historian Kevin Starr, Swett was the "Horace Mann of the Pacific," the father of the state's system of public education.

Swett had come to California in 1853 and maintained a residence in San Francisco until he retired in 1895, then superintendent of the city's schools. In the years before John Muir had married Louisa Strentzel, the two men had become close friends. Muir lived with the Swetts for three years and later made it clear that John Swett had been one of his most important intellectual mentors.



JOHN SWETT (1830-1913)

In 1881 Muir, now married and directing the day-to-day operations of the Strentzel estate, invited Swett to visit the Alhambra Valley. Swett, and his twelve-year-old son, Frank, spent some time there. He became entranced with what he saw and was attracted by the generous terms on which Strentzel would sell him land. Actually, Swett was just the sort of person Strentzel was trying to attract to the Alhambra Valley. Before the year was out Swett and his family were neighbors of Muir and Strentzel on a 185-acre piece of land.

Frank Swett was perhaps the smartest and most conscientiously motivated of all the male characters in this story. He lived with the Muirs and quickly absorbed everything about horticulture he could learn. At the same time, barely a teenager, he was taking classes in Berkeley at the university's College of Agriculture under Professor Hilgard. He was particularly attracted to viticulture and, far more than Muir or Strentzel, saw the great possibilities in winegrowing made obvious by the California wine boom of the 1880s.

John Swett came to the Alhambra Valley during the summer and weekends, and whenever possible during the months of the fall vintage. He could pass on to Frank all he needed to know about winemaking. Red wine became a specialty at Hill Girt Vineyard, the name coined by Mary Swett, John's wife.

By the time he was twenty, Frank was managing the entire Swett estate. Winegrowing was his main interest, but all kinds of orchard fruit were also important. Later Frank was the president of the California Pear Growers' Association. Of the Swetts' 70 acres of vines in 1890, no less than 50 were planted to wine varieties.³⁴

In the nineties John and Frank Swett led the way in the fight against phylloxera in the area, gradually replanting all their vines onto resistant rootstock. Frank was an early supporter of the Rupestris St. George rootstock advocated by the university. Later he was the founder and president of the California Grape Protective Association, the official arm of the state wine industry in the fight against prohibition. He died in 1969, age one hundred years.³⁵

I have presented this special focus on the Alhambra Valley primarily because of the importance of the persons involved, and because the winegrowing history of the area has never really been told. The valley is now a residential suburb of the Bay Area and has lost its former bucolic charm. But it should not be forgotten.

After 1880 the rest of the valley area beyond the East Bay Hills became an important industrial wine region with thousands of acres of vines and many large wineries. I'll tell that story later when I examine the regional effects of the wine boom of the eighties.

But an important part of that region is a valley to the south, actually in Alameda County today. It is a winegrowing area that has lasted and flourished since the 1870s, as that of the valleys to the north have not. Livermore Valley, also a Bay Area suburb, has retained its importance as a winegrowing district. But it was late getting started.

Livermore Valley, 1844-1885

THIS VALLEY IS VERY MUCH unlike its neighbors to the north. It is a very old lowland basin, many parts of which are filled with sand and gravel, often more than a hundred feet deep. Much of the valley has been more attractive for quarrying than for planting orchards and vineyards. But it was discovered that grape vines love these deep if not rich soils. This reality was not discovered until the 1870s.

Robert Livermore

The first to settle and establish a successful ranch here was an Englishman who jumped ship in Monterey in 1822. Robert Livermore lived for a while in San Jose and Warm Springs and then settled briefly to the northeast in the Suñol Valley, with a San Jose friend, José Noriega. Later they moved to the Livermore Valley and settled on land of the immense Rancho Las Positas. He eventually bought Noriega's portion.³⁶

Livermore first raised cattle and then moved to grain. In 1844 he planted a small vineyard with cuttings he acquired from Mission San Jose. The grapes were mostly for eating, but he soon was making a small amount of wine for his family and workers. A visitor in 1847 described Livermore's large and comfortable hacienda, beds with white clean sheets, and "a sideboard set out with glass tumblers... [with] a decanter of aguardiente." But there was tea with supper. Edwin Bryant's description of the vast rancho is long and detailed. There was lots of grain, a vegetable garden, 3500 head of cattle and 700 sheep.

The valley was well laid out and settled by the end of the 1860s. The Central Pacific Railroad arrived in 1869. A few of these settlers bought land from Livermore and from two of his early neighbors, Nathaniel Patterson and William Mendenhall. Some also planted small vineyards. But these early holdings were large and their agriculture extensive. The area inside a two-mile radius west of the town of Livermore, plus the rest of the land west of town out to Pleasanton, had twenty-two holdings in 1877 covering about 11,500 acres, an average of 522 acres per holding. After 1880 all this changed.

The man responsible for triggering the coming wine boom in Livermore was **Joseph French Black**, who came to California in 1853 and settled in the East Bay north of Mission San Jose. Then he took up land in what is today Dublin in the northwest corner of the

Livermore Valley, often referred to as Amador Valley. He moved into the larger valley in 1857 near today's Pleasanton (earlier Alisal). There he raised wheat on a grand scale for several years and became rich in the process.

In 1863 Black began buying various properties from the prodigious Bernal family in the Pleasanton area. Within a few years he had acquired about 4,000 acres of prime valley land. Black knew that the few farmers in the valley who had grown grapes were quite successful, small as their vineyards were. He also saw that the dark clouds of economic depression were lifting after 1877.

To verify his instincts he contacted a San Francisco journalist who was fast becoming an established expert on just about anything having to do with wine production. **Charles A. Wetmore** had been writing articles on wine for the *Alta California* since 1874; in 1878 he was the State Vinicultural Society representative at the Paris Exposition. In 1880 the state legislature set up the Board of State Viticultural Commissioners and Wetmore was its first CEO, age thirty-three.

Not only did Wetmore give Black the green light on Livermore's potential for producing fine wine, in 1882 he bought a large piece of land south of town which became his historic Cresta Blanca estate. Black planted 35 acres of vines in 1880 and by 1883 had 180. He was not alone. In 1879 the *Livermore Herald* had begun tracing the subdivision of many large properties, whose owners were happy to take advantage of the good times and the now hot interest in winegrowing. In 1883 alone, Black sold 1200 acres for subdivision.³⁸

Col. Warren, as usual, was ahead of the game, praising unplanted Livermore Valley for its agricultural potential. Like Black he thought viticulture there was a sure thing.³⁹ By 1884 there were about 2000 new acres of wine grapes in the valley, southeast and west of town, but mostly to the west around Pleasanton. In 1881 a local viticultural society was formed with Black as its president.⁴⁰

On Wetmore's advice red wine grapes dominated the new planting, half of the total being Zinfandel and Mataro (Mourvèdre). There were also about 130 acres of red Bordeaux varieties, headed by Cabernet Sauvignon and Malbec. Livermore had an abundance of warm weather; conditions favored the production of red wine, clarets. Nevertheless, about 20% of the new planting was devoted to white wine varieties. The leaders were Burger, Folle blanche and Trousseau (Grey Riesling).⁴¹

Wetmore correctly argued that Riesling and Sylvaner would not do well, but suggested that white Bordeaux varieties might be just right. At Cresta Blanca he planted four acres each to Sauvignon blanc

and Semillon.⁴² His Grand Prize for white wine at the 1889 Paris Exposition revved up interest in the production of Livermore wine from these varieties, dry and sweet. Years later, these Bordeaux-style white wines became Livermore Valley's stock in trade.

Wetmore was able to finance a large part of his early investment in Cresta Blanca acting as Black's "real estate agent." Who better to advise novices in winegrowing than the head of the State Viticultural Commission? By February 1882 Black had sold 3124 acres of valley land. Of these new landowners more than 60% were newcomers to Livermore.⁴³

The most interesting newcomers were a number of recent University of California graduates. Wetmore had been valedictorian of his graduating class at that institution and influenced their decisions to invest in Livermore viticulture. The most successful of these was **Clarence Wetmore**, Charles's younger brother. Charles was a brilliant scholar and promoter; he was a very poor businessman. Clarence was planting vines on his Electra Vineyard in 1882, just up the road from Cresta Blanca. Ten years later he and his partners took control of Cresta Blanca, saving Charles from financial ruin. Before he died in 1939 Clarence was the university's oldest living graduate.

Two other U.C. graduates had success in wine. Frank Fowler's Dos Mesas Winery was noted for its red Bordeaux blends from its 70-acre vineyard next door to Cresta Blanca. John Wheeler had a good vineyard in Livermore and moved to Napa in 1889. There he took over his father's winery, where he produced wine until 1935.⁴⁴

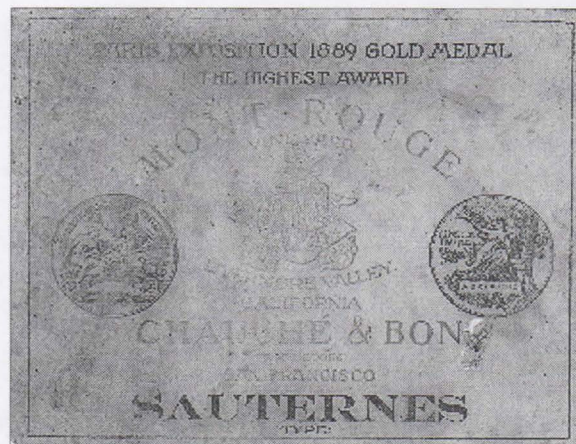
Two early Livermore operations have family names which are today almost synonymous with the valley's wine. In 1883 **Carl Wente** and **James Concannon** bought land and began planting vines not far from each other on today's Tesla Road, southeast of town. Wente bought the Bernard Vineyard, which had some old vines. His new vineyard soon had 30 acres in wine grapes; Concannon planted 47 acres. For several years, they were simply grape growers, but by the 1890s both were producing hundreds of thousands of gallons of wine. Today their wineries have great reputations for fine wines, and both families still have a hand in running the operations.⁴⁵

Ruby Hill Winery, close to Pleasanton, also dates from 1883. **John Crellin** bought 450 acres that year and hired H. W. McIntyre to design his handsome three-story brick winery. McIntyre would also design Napa Valley's Inglenook, Far Niente and Eshcol (Trefethen) wineries. Under several owners Ruby Hill operated until 1989, when it burned down.



John Crellin's RUBY HILL WINERY, c1941. It was designed in the early 1880s by the eminent California winery architect Hamden W. McIntyre, who also graced Napa and Sonoma counties with his handsome structures. See Ruby Hill and its vineyard, 25 years later, in Sullivan *Companion to California Wine*, p.295.

Three Frenchmen gave a Gallic lean to Livermore's band of fine wine pioneers. **Adrian Chauché** founded Mont Rouge Winery in 1880. Born in Graves, the son of a Bordeaux wine merchant, he came to San Francisco in 1851 and made his fortune importing wine and liquor. After his Zinfandel claret won a gold medal at the 1889 Paris Exposition, he was considered the master of Livermore red wine.



Early MONT ROUGE VINEYARD wine label, printed in red & gold, celebrating the "1889 Gold Medal—Highest Award" at the Paris Expo.

Alexander Duval (1841–1913) was also a native of Bordeaux. If Chauché had a close competitor for the Livermore red-wine crown, it was Duval, who established his winery in 1884 on his 180-acre property. Dedicated to producing first-class claret, Duval's success of his Chateau Bellevue Claret was based on his red Bordeaux varieties, Cabernet Sauvignon and Malbec.⁴⁶



CHATEAU BELLEVUE, established by Alexander Duval in 1884. Duval specialized in Bordeaux-style red wines using a blend of Cabernet Sauvignon and Malbec.

Selling insurance was Frenchman Louis Mel's (de Fontenay) key to fortune. In 1884 he bought W.G. Crow's 160 acres south of the Wente property and planted wine grapes and olive trees; his vineyard eventually covered 80 acres. Mel, who came to be known as the "grand old man of California wine," lived until 1937 and had a remarkable memory of the area's wine history. At his 97th birthday party he told how his wife's friendship with the owner of Bordeaux's Château d'Yquem had made it possible for Charles Wetmore to bring authentic Sauternes varieties to Livermore from that world famous property. Today Mel's El Mocho land and winery are part of the Wente estate.⁴⁷

Olivina

The greatest of the Livermore Valley wine estates was Olivina. Julius Paul Smith (1843–1904), who made his fortune mining borax in Death Valley, bought the 1949-acre Spli Ranch in 1881 and its new name. Cresta Blanca, Smith's great today in the Trust's Within two chase Smith vines of the highest quality, mostly red varieties, headed by Zinfandel and Mataro. But he also had Cabernet, Pinot noir and Refosco. His main whites were Riesling and Sylvaner. In 1885 his winery and distillery were up and running.

Olivina was soon producing 300,000 gallons of wine, mostly dry. But Smith received the most plaudits for his dessert wines. When he died in 1904, his wife had a grand entrance to the estate constructed of local stone, which still stands. Much of the old vineyard land has been recently replanted to vines and olive trees.⁴⁸



Located near the ruins of winery survive Livermore Land Sycamore Park. years of his purchase had 620 acres in



Impressive stone-pillared entrance to Julius Paul Smith's Livermore Valley wine estate. — Photo by Charles Sullivan.

When I examine the wine boom of the eighties we shall return to the East Bay and Livermore. The reader may wonder why one of the most important East Bay wine stories was not covered in this section. The great work done in Berkeley by Professor Hilgard and his talented team of university scholars will get special attention later in conjunction with the story of the State Viticultural Commission.



The once magnificent OLIVINA WINERY, built 1885 by Julius Paul Smith, where he produced his award winning "Olivina Ideal Vintages" wines. — Photo by Ernest Peninou, 1950.

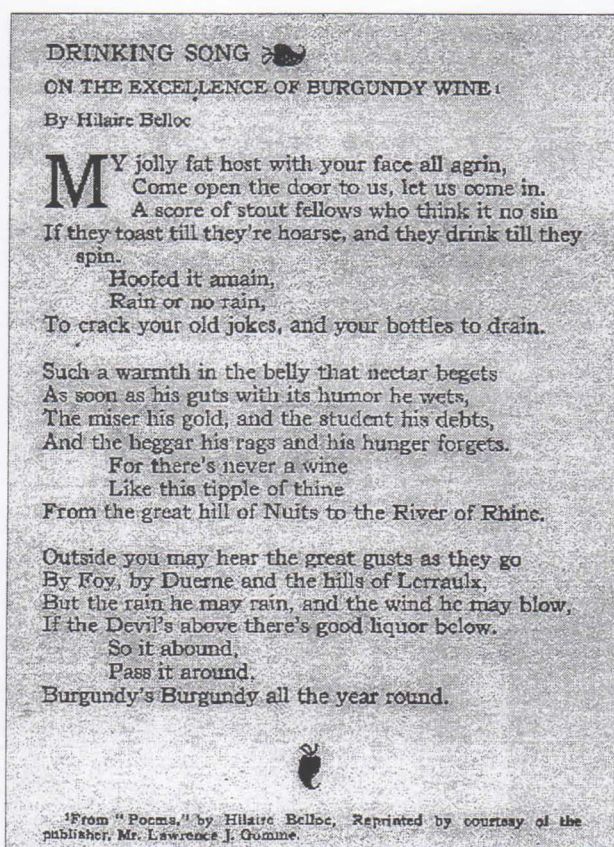
NOTES

1. *WTQ*, January 2011, 33.
2. Bancroft, *History*, VII, 725; IV, 47, 194.
3. *Alta California*, 9/25/1854.
4. M.W. Wood (pub.), *History of Alameda County, California*, 1883, 817, 831, 845-846.
5. *California Farmer*, 1/26/1854, 8/21/1857.
6. *Pacific Rural Press*, 12/31/1871; *Alameda County*, 815.
7. *The Centennial Yearbook of Alameda County*, Oakland, 1876, 485; Thompson & West (pub.), *Historical Atlas ... Alameda County*, Oakland, 1878, 27.
8. *California Farmer*, 8/3/1854.

9. Sullivan, *Napa Wine*, 43.
10. Wood, *Alameda County*, 1883, 845-846.
11. *Alameda County*, 1878, 40-41, 44-45; Wood, *Alameda County*, 1883, 845-846.
12. *San Jose News*, 10/14/1877. This was one of Patricia Loomis's remarkable historic pieces.
13. *Alta California*, 10/1/1855; *Ag. Society*, 1858, 262; *Centennial Yearbook of Alameda County*, 1876, 133.
14. *California Farmer*, 10/10/1856,
15. *California Wine, Wool and Stock Journal*, August 1863, 150-151.
16. *WTQ*, January 2012, 31-34.
17. Robert H. Alway, "A History of Stanford Vineyards and Wineries," *Bulletin of the Medical Friends of Wine*, September 1977.
18. State Viticultural Commission, *Second Annual Report*, 1882, 50.
19. Warren Papers, Bancroft Library, Strentzel to Warren, 2/24/1854; *California Farmer*, 4/26/1855,
20. *California Farmer*, 6/21/1861; *California Culturist*, January 1859, 361; *Alta California*, 10/16/1859; The Strentzel Family Papers are maintained by the Bancroft Library.
21. *California Farmer*, 8/1/1867; Cronise, 157; Gudde, 8, wrote that Mrs. Strentzel coined the name in the 1880s. I came to know this learned scholar as his student at Berkeley in 1953. Since then I have never known him to make a historical error. "Even Homer sometimes nods."
22. *Ag. Soc.*, 1863, 161-167.
23. *Alta California*, 9/24/1860; *California Farmer*, 12/19/ 1862; *California Culturist*, November 1859, 238-239; *Pacific Rural Press*, 10/28/ 1876.
24. *Alta California*, 10/22/1876; *California Farmer*, 10/26/1876; *Pacific Rural Press*, 9/20/1884.
25. *California Farmer*, 5/17/1862, 11/11/1864, 6/29 and 11/9/1876.
26. *California Culturist*, December 1859, 260; *California Farmer*, 6/26/1863.
27. *Directory of Grape Growers, Wine Makers ... of California*, Sacramento, 1891, 25.
28. *Sacramento Union*, 5/11/1869.
29. For more on this lively story see my study of U.C. and wine in *WTQ*, October 2008, 2-3.
30. Several sources have their first meeting taking place in 1878. The meeting at the Carr home took place 9/15/1874, they were engaged 6/17/ 1879, and they were married 4/14/1880.
31. *Pacific Rural Press*, 6/1/1872.
32. *Pacific Rural Press*, 9/26/1884. Wickson was the publisher of this journal and on the staff at the university at this time.
33. Ronald E. Isetti, *Called to the Pacific*, Moraga, Ca., 1979, 72-73, 285-286. 353-354; Peninou, *Napa*, 124; *PW&SR*, 10/8/1889. For more on the history of their Napa property, see *WTQ*, October 2013.
34. Sally Miller (ed.), *John Muir...*, University of New Mexico Press, 2005.
35. *PW&SR*, 8/17/1888, 5/1/1900, 2/28/1914; *American Wine Press* 9/1904, 12/1914.
36. Bancroft, *History*, IV, 715-1716.
37. Edwin Bryant, *What I Saw in California*, University of Nebraska Press, 1985 (orig.1848), 306-309.
38. *Alta California*, 6/6/1874, 7/29 to 12/26/1878; *Livermore Herald*, 1/1/1879, 4/28/1881, 5/26/1881, 1/12/1882.
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43. Joseph E. Baker (ed.), *Past and Present of Alameda County*, Chicago, 1914, Vol.1, 179-184.
44. *PW&SR*, 3/1/1907; *Wines & Vines*, 6/1/1939.
45. Teiser, 115; *Livermore Herald*, 10/18/1883.
46. See my *Companion to California Wine*, 94-95 for a remarkable Duval tale that made national headlines.
47. Teiser, 116.
48. *Livermore Herald*, 8/25/1881, 2/16/1882, 6/1/1882, 10/23/1897, 11/16/1934.



THE JOLLIEST BOOK IN THE WORLD

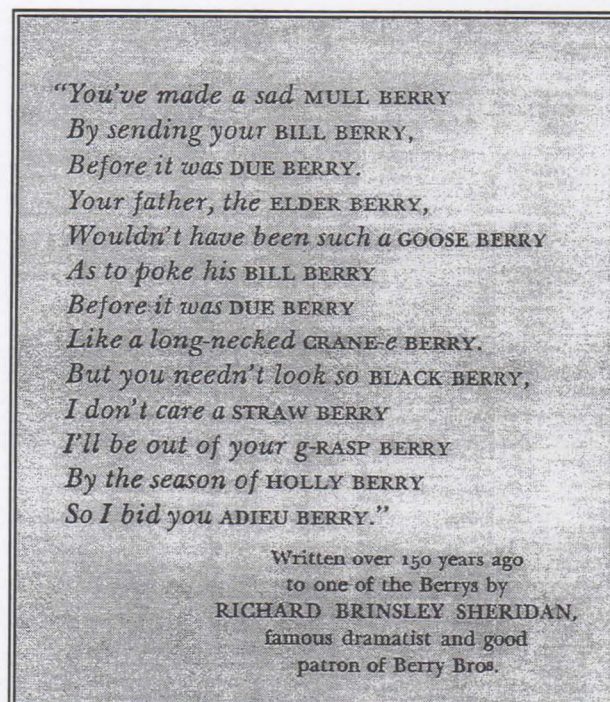


The above page (reduced) featuring "On the Excellence of Burgundy Wine," one of Hilaire Belloc's contributions to the world's Drinking Songs, is taken from Theodore Maynard's handsome *A Tankard of Ale. An Anthology of Drinking Songs*, published in New York (Robert McBride & Co, 1920) at the height of Prohibition. Maynard's 205-page collection of "practically all the best convivial songs of English literature from the 15th century to the present day... hymning the praises of wines, white and red, of claret and burgundy and even sack, of beer and ale and the delights the maltworms knows" is "offered to American readers in the hope that it will provide a spiritual carousal for those to whom is denied a spirituous one." Although there existed many good American drinking songs, these have not been included, for as Mr. Maynard says, "a Prohibitionist nation does not deserve to be represented in the jolliest book in the world." It is highly recommended for your wine library.



FINE POST-REPEAL BOOKLET

The quaint little verse below was printed in a 1934 Berry Bros. & Co. booklet, *A Wine Cellar Book*, presented by The Buckingham Corporation, New York Importers of Wines & Spirits and Sole Selling Agents in the U.S.A. for the Products of Berry Bros. & Co., London. The 35-page issue is crisply written to reintroduce the American public to the virtues of "truly fine wines and spirits" and remind them "full enjoyment only comes with leisure: The enemy of dining is haste!" An historical, illustrated sketch of Berry Bros. & Co. serves as an apt Introduction



leading to the Classification of Wines and the descriptions of wines from the major winegrowing countries of the world; then a Vintage Chart along with tips on Wine Purchasing, Serving, Cellaring, and Glassware are provided, all followed by four neatly headed, columned pages for keeping A Record of My Cellar. Published in black card covers, lettered in gilt and claret, it is an excellent example of post-Repeal wine literature in the U.S.

M.F.K. FISHER: MUSINGS ON WINE and Other Libations, edited by Anne Zimmerman (Sterling Epicure, 2012), is the first collection of Fisher's writings on wine and other drinks. The engaging anthology spans the author's notable writing career, from the 1930s to the 1980s. A definite "must read."



THE GRAPES OF ESHCOL — Woodcut by Jost Amman, c1564.

See Thomas Pinney's article, "The Grapes of Eshcol," pp.14–23. Pinney describes the above rendition of the celebrated image as being "almost overloaded with detail: the lead man wears armor, the second man is crowned with vine leaves, and has a dog at his feet. The artist Amman, a Swiss working in Germany, has worked in the pomegranates mentioned in the biblical account and added a date palm, but I do not see that figs are part of the picture. On the left, in the background, stand the tents of the Israelites, and a commanding figure (Moses?) mounted on a camel is followed by a band of armed men. The elaboration of the scene suggests that the artist is far more interested in the pictorial possibilities of the subject than in any religious meaning it may have." From: *Wine & the Artist*, 1979. Christian Brothers Collection.