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A SUPERB PIECE OF EPHEMERAL WINE HISTORY:
The Draper & Esquin Catalogs, 1974–1993

by *Callie Konno*

[*A distinguished 30-year veteran of the California wine industry, with a keen interest in preserving its history, Callie Konno earlier gave us "The Story of the Vintners Club 'Big Book: Fourteen Years of Wine Tastings 1973–1987 (WTQ v.22 #2). The '70s and '80s might be considered by many wine lovers as major chapters in our education about wine. In 1974 the California-based wine industry was in its infancy and a two decade, finely preserved, run of merchant catalogs record the growth of the industry as well as its increasing sophistication. After the 1976 Spurrier tastings in Paris, the world's perception of California , its wines, and wine-drinking changed forever.*

IN THE 1970S, A HANDFUL OF WINE RETAILERS in Northern California were instrumental in helping consumers learn about and appreciate the fine wines of Europe and California. They included Draper & Esquin Wine Merchants, John Walker & Co., and Connoisseur Wine Imports in San Francisco, and K & L Wine Merchants and Beltramo's Wines & Spirits down the Peninsula. The staff at these stores was extremely knowledgeable and visited many California wineries as well as those in Europe to select products for sale. In many ways these retailers helped build the multi-billion-dollar wine business in California by educating consumers at a time when there were few formal wine educational forums available to the public.

favorite marketing and educational tool in the '70s and '80s for these retailers was the promotional newsletter, delivered, in the pre-Internet days, by bulk mail. Customers would sign up and receive, via the US Postal Service, periodic, multi-page newsletter/ catalogs listing wine offerings with tasting notes. A short history of the winery or a description of a winery visit was often included with labels, maps and photographs illustrating the stories. Compared to the glossy and sophisticated mail offerings of today, these were simple catalogs, printed with black type on single-color paper stock.

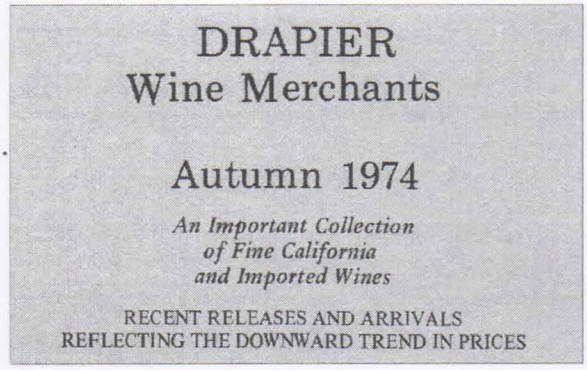
In early 2010, Jerome C. Draper, Jr., founder of Draper & Esquin Wine Merchants, as well as the Vintners Club of San Francisco, called and asked if I'd be interested in a complete set of Draper & Esquin newsletters, starting in 1974, with the last one published in 1993. He was eighty-seven and cleaning out his files. I had worked with Jerry from 1977 to 1989 and had helped the Draper & Esquin staff put together many of those newsletters. They are a tiny piece of wine ephemera and history, so I felt I should give them a temporary, if not permanent home.

INSIDE THIS ISSUE

A perusal of the newsletters offers interesting historical perspectives of the evolving California wine trade in its earlier days.

From the mid-1970s through the late 1980s, Bob Collins and Rene Rondeau, and subsequently, Steve Gilbertson, wrote most of the copy for the Draper & Esquin newsletters. Additionally, they designed the layout of the newsletters manually, on "blue line" paper in the days before Adobe, PageMaker or Photoshop. Articles were typed on a word-processor that stored text on magnetic cards–no PC in those days. The margins were adjusted so text could be printed between the "blue lines" of the layout pages. Illustrations were pasted between articles and each page of the newsletter was created separately. These layouts pages were taken to a commercial printer, who photographed the pages, then printed and bound the newsletter.

The earliest newsletter from Drapier Wine


DRAPIER
Wine Merchants

Autumn 1974

An Important Collection of Fine California and Imported Wines

RECENT RELEASES AND ARRIVALS
REFLECTING THE DOWNWARD TREND IN PRICES

Merchants was Autumn 1974. In 1974 Jerry Draper had yet to acquire Esquin Imports from Ken Kew, and, as he explained to his mother, "Drapier," had a certain fancy, French sound to it. Since the newsletter was issued just before the Holiday season it listed Drapier Wine Merchant's entire inventory, including wines such as 1966 Chalone Vineyard Champagne for $10 as well as sixteen vintages of Château Latour, ranging from 1949 through 1968. Original cartoons by William Kent III, a close friend of Jerry's and a founding member of the Vintners Club, served as illustrations. "In answer to the many inquiries about the Vintners Club," there was a prominent full-page introduction to the recently founded Club. The 30-page newsletter closed with a short article about an August 1972 tasting of thirty-three Cabernet Sauvignons, and included a photograph of the attendees that reads like a roll call of California wine pioneers—Joseph Concannon, Joseph Heitz, Daniel Mirassou, Myron Nightingale, Rodney Strong, Frank Bartholomew, Robert Balzer, Andre Tchelistcheff, Otto Meyer, Brother Timothy, Louis Martini and Robert Mondavi. The top three wines (with bottle price) were: 1969 Robert Mondavi Winery – $4.50; 1964 Louis M. Martini – $6.00; and 1969 Beaulieu Vineyards – $3.25.

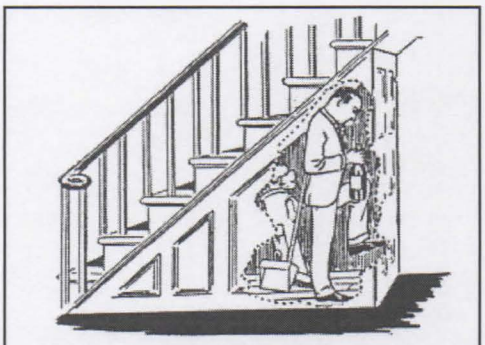
It wasn't until two years later that Draper & Esquin Wine Merchants issued a newsletter, titled The Fall of 1976. Included is the article, "A History of Esquin" that traces the evolution of Esquin Imports from its founding by John Esquin in 1951 to acquisition by Jerry Draper in September, 1976. There is an illustrated essay on the "six revisions" of the labels of Château Haut Brion from 1902 through 1958. Later, a short paragraph serves to introduce the scores given to each wine by French tasters at the famous Paris Tasting in 1976 when California Chardonnay and Cabernet were ranked first over French Burgundy and Bordeaux. For the white wines, every taster scored either '73 Chateau Montelena or '74 Chalone first with Chateau Montelena coming out on top. The results were more mixed for the reds. Although only two tasters scored '73 Stag's Leap Wine Cellars first, that was enough to eke out a win over '70 Mouton-Rothschild by 1.5 points. Again, because the newsletter was published just before the Holiday season, Draper & Esquin's entire inventory is listed, ending with an extensive selection of Sherry, Madeira and Port.

August 1977 is devoted to Draper & Esquin's futures offering of German wines from the famous 1976 vintage. Ken Kew wrote the introduction describing the weather conditions in Germany when he visited in September 1976 and why he felt it would be a great vintage. "...one couldn't help observing the health and vigor of the vines, the beautiful dry weather, everything pointing to a great vintage in 1976." He cautions, "As with all good things, you will, no doubt, be eager to taste your wines on their arrival, and for certain you will find them delightful. However, we support the fact that a German wine improves over a period of five years in the bottle and you really should put the majority of them away for the future."

The Holiday edition for 1977, Autumn 1977, ran to 100 pages. Imports, mainly French and German, fill the first seventy-seven pages, while California wines are covered on the next eighteen, and Oregon, Washington and New York share a single page. Twelve illustrated pages are devoted to the twenty-nine neck labels commissioned by Château Mouton-Rothschild from a different artist since 1945. Henry Moore's work for 1964 was three images of hands clasped around a wine glass while Kadinsky's 1971 design was beautifully geometric. A review of the 1977 vintage was reported, starting in France with Chablis, Burgundy, Bordeaux and Beaujolais, then moving on to Germany.

Newsletters through 1978 emphasized imports, especially Burgundies. February 1978 featured the '76 vintage of White Burgundies from Roland Thevenin, one of only ten owners at that time of the world-renowned Le Montrachet vineyard. In June, 1978, '72 Beaune and '72 Gevrey Chambertin, Combe au Moines, from Jules Belin are offered at the bottle prices of $7.95 and $13.50 respectively. August 1978 included an offering of older Romanee-Conti, with vintages ranging from 1942 to 1973. Then, in October 1978 wines from La Romanee, La Tache and Richebourg are highlighted. In the final newsletter of the year, Christmas 1978, Draper & Esquin again listed their entire inventory. Imports again dominated, covering the first sixty-nine pages, while California wines occupied the next twenty. Descriptions of recent vintages of Burgundy and Bordeaux are offered. In January 1978 the Vintners Club had re-enacted the famous 1976 Paris tasting, with similar results to the original tasting. California wineries took the top three spots for both Cabernet and Chardonnay. The results, as well as a comparison to the original tasting results are fully described on a two-page spread.

Through 1979, 1980 and 1981, the newsletters continued to emphasize imports, particularly from France. Three of the seven periodic newsletters from 1979 featured 1976 Burgundies, both red and white. In September 1979, Draper & Esquin offered rare aged Sauternes, with multiple vintages from Ch. Suduiraut, 1965 through 1975, and, Ch. Caillou, 1943 through 1970. And finally, Italian wines from Tuscany dominated the newsletter for November 1979. The Holiday catalog for 1979 showed the growing influence of California with a third of the pages devoted to California wines.



WINESMANSHIP: A LITTLE-KNOWN PLOY

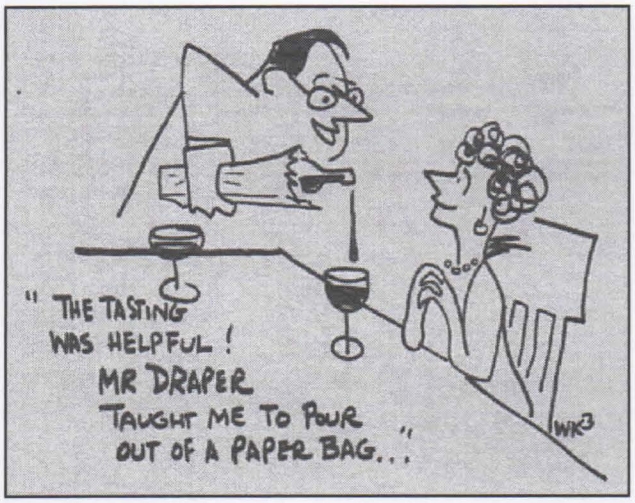
The periodic newsletters from 1980 touted wines from the '76 vintage, both German and Bordeaux. The '76 German futures that Ken Kew first described in 1977 have finally arrived! The 1980 Holiday edition included several superb articles: Rene Rondeau provided tasting notes from a Vintners Club dinner on October 22, 1980, featuring twelve vintages of Chateau Haut-Brion, from 1924 to 1970, two vintages of Ch. Haut-Brion Blanc, 1970 and 1977, and 1955 Ch. Rieussec. For those interested in the 1941 perspective on wine, there was an extract from an article published in Fortune, "The Great Wine Boom." However, the most entertaining article was written by Pierre-Marie Doutrelant for the November 1980 edition Le Nouvel Observateur, "Wine: The California Challenge." The author describes the obsessions that Americans have with wine and the juxtaposition between the French attitude of the importance of history, tradition and experience in winemaking, with the American emphasis on cleanliness, technology and perfect technique. He also describes a comparative Cabernet tasting with Robert Mondavi as well as a tasting of Zinfandels at the Vintners Club. He concludes the article: "This fury, this zeal, this appetite to learn and to conquer among my California companions! They would worry me, these fellows, if I were (please the heavens) somewhere in the Medoc a baron of the vine sleeping upon a parchment classification of 1855, determining a bit too soon the eternal superiority of the great Bordeaux."

In 1981 the periodic newsletters started to reflect the growing interest in Italian wines, with several offerings from Tuscany and Alto Adige. However, the emphasis was still clearly on France, with 1979 Bordeaux futures offered in April-May 1981, and Burgundies highlighted in all five issues from 1981. Again, the Holiday issue offered the most entertaining reading from Draper & Esquin for the year. In June of 1981, two collectors, Dennis Foley and Kerry Payne, held a tasting of eighty-five vintages of Ch. Latour at the Clift Hotel in San Francisco. Steve Gilbertson, from Draper & Esquin, attended the tasting and reported the consensus tasting notes. "Winesmanship," written by Englishman, Stephen Potter, offered advice to the wine neophyte on how to play the wine showmanship game. For instance, his "Little Known Ploy: After saying 'I'll get it from the cellar' (not of course really having a cellar), enter any cupboard (preferably beneath stairs), close door, and make sound with feet as if descending to (and after, pause, mounting from) a wine cellar."

Catalogs from 1982 through 1984 reflected the growing popularity of Italian and California wines and the waning attraction of German wines, perhaps a result of the lack of any prestigious vintage there. France still remained a priority at Draper & Esquin, with at least three staff members making annual trips there. All periodic newsletters from 1982 through 1984 featured Burgundies, both red and white, save one. With the excitement of the 1982 vintage in Bordeaux, offers for futures were featured in multiple 1983 issues. In this day, the futures pricing seems so reasonable – $498.00 for a case of Ch. Haut-Brion, $470.00 for a case of Ch. Mouton-Rothschild. But the wines were seen as quite expensive at the time, considering that 1980 Cabernet Sauvignon from Stag's Leap Wine Cellars was selling at Draper & Esquin for $11.00 per bottle, $118.80 for a case.

By now, the Holiday catalogs had become a tradition that was highly anticipated by Draper &

Esquin customers. Not only did these catalogs present the store's entire inventory, they offered quirky, interesting, insider information and trivia. Once again the Vintners Club offered their membership a fabulous dinner accompanied by twelve vintages from the renowned Bordeaux house, Château Palmer. In the Winter 1982–1983 issue, Steve Gilbertson provided a summary history of the winery including an explanation for its English, rather than French, name. Diners drank wines from 1937 to 1970, with 1961 the obvious star based on the tasting notes. In the same catalog, Angelo Gaja's hand-written vintage chart for his Barbarescos is reproduced. In Winter 1983-1984, readers again enviously reviewed tasting notes for a Vintners Club dinner featuring ten vintages of Ch. La Mission Haut Brion. Former Draper & Esquin manager, Rene Rondeau had left the store to work for the Woltner family who owned the famous Bordeaux property. All the wines, from 1928 to 1964, were either from the Woltner family cellar or from the winery itself. Lest the Vintners Club diners feel cheated because only ten vintages were served with dinner, three vintages of Ch. Laville Haut Brion, 1943, 1971 and 1974, were served, as well as 1962 Ch. La Tour Haut Brion with the cheese course.



In September 1984, Draper & Esquin moved from 655 Sutter Street to the edge of the San Francisco financial district at 655 Davis Street. Until that time they had never had a sale. But to facilitate the move, they discounted every bottle 20% for two weeks in late August. If the move disrupted production of the newsletters/catalogs, it doesn't show. The only differences between the covers for July 1984 and September 1984 are the changes in street name, zip code and phone number. In the final Holiday catalog, Winter 1984–1985, Château Cantermerle is featured in the early pages with an article that explains its obscurity and notes its somewhat strange inclusion in the 1855 Classification. "It was the very last wine listed, at the bottom of the Fifth Growths, in small script, by a different hand." Tasting notes on ten vintages of Cantermerle, from 1906 to 1966, from yet another Vintners Club dinner, are provided.

With the end of the Holiday catalogs, the newsletters seem to lose an historical and educational tone. The periodic editions from February 1985 to the last one, December 1993, still featured new releases and tasting notes, but their shorter format – 12 to 16 pages – did not allow for longer articles that included historical and biographical information, let alone the wealth of illustrations throughout. Additionally, the longer length of the Holiday catalogs allowed for discourse on topics that were tangential to wine. For example, the 1983 Holiday catalog included an extensive article on apple cider, or "cyder," explaining how it was made in the 17th century in the West Country of England.

A review of those last editions of the Draper & Esquin newsletters reveal a couple of trends—first, the growing popularity of California and Italian wines and, second, technology advancements in the production of printed media. Where the newsletters of 1970s and mid-1980s primarily offer French wines, California wines dominate the offerings in 1993. Cover art for the last four newsletters feature California winemakers or winery owners – Randall Grahm, Doug and John Shafer, Reed Foster and Joel Peterson, and Gary Mosby.

As mentioned previously, the early newsletters were produced manually, printed on color card stock in black ink. Because photographs did not reproduce clearly, many of the illustrations were copies of woodcuts from old wine books. In the mid- to late 1980s more photographs appear as the technology allows for better clarity in reproduction. Beginning in January 1991, the newsletter is printed on glossy stock with color photographs on the cover. Interestingly, in October 1992, production returns to card stock and black ink and remains in that format through the final issue in December 1993, somehow coming full circle...

With the pervasive use of the internet in the late '90s, printed newsletters and advertisement became an expensive, ineffective mode of communication with customers. Additionally, as consumers became inundated with junk mail, printed materials usually took a direct route from the mailbox to the trash can. However, those early newsletters from Draper & Esquin, offer an enticing and historical peek at the nascent wine scene in San Francisco that is impossible to discern from online materials available today.

The Widow Cliquot: "The Uncrowned Queen of Reims"

by Bruce Johnson

[*Bruce Johnson, retired Curator of the California Historical Society Kemble Collections on Western Printing & Publishing, first graced our WTQ with "Printing California's Wine Labels (v.21#1). Another love is Wine Philatelics. If you have a similar interest, contact him at indybruce1@yahoo.com for a sample issue of Enophilatelica, the excellent journal under his capable direction.* — Ed.]

The Widow Clicquot: The Story of a Champagne Empire and the Woman Who Ruled It by Tilar J. Mazzeo. New York: HarperCollins, 2008. xxi, 266 pp.

Y CHAMPAGNE OF CHOICE today is Veuve Clicquot with its stark yellow label; that was not always the case. When I was in college, several years (decades!) ago, I thought Cook's Champagne was the best, not because of its taste, but because it was cheap, at less than $5.00 a bottle. Certainly, my perspective has changed through the years.

I didn't hear about Tilar Mazzeo's book, *The Widow Cliquot*, when HarperCollins published it in 2008. That someone had written the story of this notable champagne empire and the woman who ruled it, therefore, came as a pleasant surprise. The book answered many questions, including some I didn't even know I had.

Tilar Mazzeo, an assistant professor at Colby College (Waterville, Maine), discovered that raw material for a full-length biography of the Widow Clicquot was sparse, but did include an early biographical note written by the wife of Veuve Clicquot's president; another 19th-century biographical sketch by a local historian; plus the company archives in Reims, France. (I'll have more to say about source material later on.)

I suspect that loyal readers of WTQ may be familiar with the broad outlines of the Widow's history, beginning with that fact that "veuve" in French means "widow." Some other biographical highlights include that Barbe-Nicole Clicquot Ponsardin's (1777–1866) marriage in 1798 was an arranged one, which was very typical in the late 18th century. Her husband was François Clicquot, the son of one of her father's competitors; both of the fathers were in the textile industry. Barbe-Nicole and her new husband were less interested in textiles, however, and more interested in wine, which was fortunate, because François' father also had a small wine trade on the side that his son was interested in developing. François and Barbe-Nicole threw themselves into that endeavor.

When François died in 1805 under somewhat mysterious circumstances, his widow was only 27 years old. Officially, the cause of François Clicquot's death was typhoid, but Mazzeo speculates he may have committed suicide because business was so poor. In any case, Barbe-Nicole was fortunate in that her father was an industrialist; she was able to observe how he worked and learned how to stay on top of things, even though she had no training in business and knew little about wine.

Masseo believes that Barbe-Nicole's unstated hope was to fulfill the dream of her deceased husband, to create a great champagne company, and expand the business internationally. She persuaded her father-in-law to let her take over the wine business, and he gave her that chance.

As it turns out, the Widow Clicquot's timing was opportune; there was a tradition in 18th century Europe of women brew-masters and wine-makers, and widows were the only women granted the social freedom to run their own affairs. Barbe-Nicole acquired her skills by working harder and smarter, being very hands-on, and by focusing on the company. To avoid distractions, she didn't remarry, but rather dedicated all her time to the business.

Besides doing background research in the Healdsburg (California) Wine Library, the Sonoma County Public Library, and in public libraries in Champagne, France, Mazzeo says she performed some of the "most creative research" she ever did to write *The Widow Clicquot*. That research was different in that she had to "work from the margins in." What the Widow thought was significant to save about her own life was not diaries and family letters, which apparently did exist at one time, but rather the company business records.

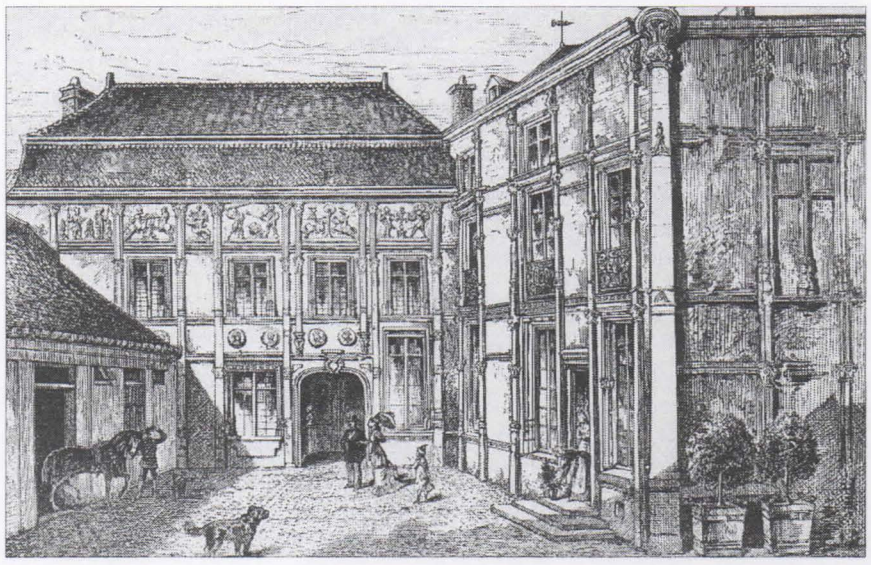
The company archive has many volumes of business records and copies of correspondence about wine shipments, bottles purchased, the quality of the glassware, and vineyards acquired, because that was what Barbe-Nicole thought her achievement was—leaving a legacy business behind. Personal records, however, were missing, and Mazzeo was able to uncover only a smattering elsewhere.

By the end of her life, the Widow Clicquot had become one of the great tourist attractions of France, known as the "uncrowned Queen of Reims," and the "Grande Dame of the Champagne." Tourists came to see her! Therefore,

rather than using what sparse personal records she found elsewhere, Mazzeo began her extensive research by studying 19th century travel narratives.

The Widow had a château in Boursault, and when a railroad was finally completed, it stopped there; travel narratives describe how tourists came to Boursault on the train to get a glimpse of the Widow Clicquot. Mazzeo speculates that perhaps these visitations initiated "wine tourism" as we know it today. As interesting as this speculation is, whether it's true is perhaps beside the point. In the narratives people commented on the Widow's appearance, and often included short biographies written by other people of that era who knew "the Great Widow" and wrote about her, their social circumstances, and their experiences with her.

Barbe-Nicole's first decade of running the business was incredibly tumultuous. It was the period of the Napoleonic Wars. She was on the brink of financial ruin when, in 1814, she took her greatest and most courageous gamble—she decided to run a naval blockage to get some wines to Russia. The Widow realized that the Wars would soon end and, when they did, there would be people looking to celebrate. So, without permission and without a license, she had her shipping vessels do an end-run around the Armada, and delivered 10,000 bottles of high-proof, cork-popping 1811 cuvee (one of the two great vintages of the 19th century) to Königsberg (now Kaliningrad), where she sold it for the equivalent of $100 a bottle. The champagne was in port and waiting for the moment when peace was declared and residents were anxious to get a taste of legal champagne.



"RENAISSANCE HOUSE AT REIMS, IN WHICH MADAME CLICQUOT RESIDED." – Henry Vizetelly, *Facts About Champagne and Other Sparkling Wines*, 1879.

It was late in the season to be sending wine. There were great hazards for it being destroyed or confiscated, and, and that time, Barbe-Nicole didn't have much financial wiggle-room left, so failure would probably have been the end for her. When she was successful, and the champagne arrived, people fell in love with it; the Widow had crafted an exceptional wine, and it established her reputation, not only as a smart businesswoman, but also as a brilliant wine maker. The principles of individualism gave her the opportunity within a decade to do what she did—become an audacious businesswoman, a very unusual thing not only in her era, but our own.

The Widow sold champagne in Russia for eight years, and it had a great impact, not only among members of the Court, but also among the common people. They heard about it, they read about it, and they wanted to drink it, too! After tasting the exceptional 1811 vintage champagne from Veuve Clicquot, Tsar Alexander stated, from henceforth, he would drink only Veuve Clicquot champagne. Alexander Pushkin, and other notable Russian writers, wrote both prose and poems about Madame Clicquot and "the champagne of Russia." The Widow made it big, and by the time she was 40, she was one of the wealthiest and most successful businesswomen in the world, perhaps the first woman to become what today we would call the CEO of an international commercial empire.

Another story Mazzeo relates concerns Barbe-Nicole's attempt to break into the British wine trade; she had no luck and concluded there wasn't a very big British market. The problem, however, was with Veuve Clicquot champagne itself. From the outset, the champagne that the Widow was making was shockingly sweet, too sweet, apparently, for the British; it contained between 200 and 300 grams of residual sugar per bottle and was consequently cloying. The point was driven home by a recent chemical analysis of several of the 46 bottles of Veuve Clicquot champagne found in 2010 on board the Föglö wreck in the Baltic Sea off the coast of the Åland Islands. Besides the sugar (150 grams per bottle), the champagne also had much higher levels of salt, iron, lead, copper, and arsenic compared with modern vintages, most of which, however, leached into the champagne after the Föglö sank!

In the 1860s, the other great widow of the Champagne region, and a Veuve Clicquot competitor, Madame Louise Pommery (1819–1890), came along. She had been educated at a boarding school in Britain and realized that the British really *did* love champagne, that a market existed there, but that the

British preferred very DRY champagne.

Madame Pommery therefore "invented" Brut, a dry champagne, which is when the story of Veuve Clicquot's iconic yellow label begins. The company realized it had made a rare mistake, and at the end of the 19th century went after the British market by creating a non-vintage, Brut champagne with a yellow label!

"Riddling" is an efficient way to get yeast out of the champagne bottle, because no one wants gunky bits in their clear champagne! I was not aware, however, that the Widow invented the "riddling" technique, which made the crucial process of *dégorgement* both more efficient and economic. The story, perhaps a myth, is that she had workers carry her kitchen table to the cellar, and drill holes at an angle into which the bottles could be fit. The technique of "riddling" is fairly well known, so I won't repeat it here; suffice it to say, that if the Widow hadn't come up with the process, the story of champagne might have been quite different than it is!

The Widow Clicquot is about a woman with good business savvy, but as an elderly woman ready to give over the business to a new generation, she gave it all to "the men"; why? Barbe-Nicole had one daughter with François, but she was not interested in the wine trade. Her daughter had been married to a count who loved to host parties and seemed to shun work; Barbe-Nicole feared that, should she turn over the business to her daughter and husband, they would spend the money too fast, and the company would fail and disappear. So, she gave the company to an associate, Édouard Werlé, who had more business savvy. In fact, the Werlé family continued to play a role in the Veuve Clicquot Company well into the 20th century.

Mazzeo also laid one final myth to rest. The "drinking stars" comment, supposedly made by champagne guru Dom Pérignon is undoubtedly charming, but was really a 20th-century marketing ploy. Pérignon, a blind monk at an abbey with a lucrative wine trade in the Champagne region, had a great palate and was without a doubt one of the greatest wine tasters in history, working in collaboration with other wine-makers. His tasting ability, like a sixth sense, made him valuable for blending various vintages of wine to create the best possible cuvee. The champagne bubbles, however, were always a *problem* for him, and he was tasked to get *rid* of them; no "tasting stars" for Dom Pérignon!

The Veuve Clicquot Company had 1.2 billion euros in sales in 2012, and holds a royal warrant from Queen Elizabeth II of the United Kingdom. Its president is Jean-Marc Gallot. The company also owns a controlling interest in New Zealand's Cloudy Bay Vineyards, and since 1987 has been part of the Louis Vuitton Moët Hennessy group of luxury brands.

Many general histories of champagne mention the role of Veuve Clicquot, and these are enumerated in Mazzeo's notes and bibliography. One of the few written in English is Frédérique Crestin-Billet's *Veuve Clicquot: La Grande Dame de la Champagne,* and I recommend that book to the attention of anyone who wants an illustrated history of the company established by the Widow. For the Widow herself, however, Mazzeo's book stands alone. The dearth of primary materials about the Widow's personal life, often forces Mazzeo to resort to intelligent guesswork. The finished product is nonetheless a well-written biography of an intriguing business woman in the wine industry, and is not easily surpassed.

THREE NORTHWEST WINE BOOKS OF NOTE

Reviewed by *Willard Brown*

Idaho Wine Country by Alan Minskoff and Paul Hosefros. Caldwell ID: Caxton Press, 2010.

... first book devoted to the wines of Idaho...

UTHOR ALAN MINSKOFF HAS taught journalism at the College of Idaho and was a long time editor of Boise Magazine. Paul Hosefros is a talented photographer who retired as senior photographer for the New York Times in Washington D.C. and moved to Idaho.

Perhaps the best-kept secret in the world of *vinifera* wines in the U.S. are those wines from Idaho. I suspect the reasons for this have to do with the small size of the industry, the relative remoteness of Idaho from the rest of the country, and the successes of the industries in nearby Oregon and Washington. Nevertheless, the Idaho wine scene is vibrant and growing rapidly. I visited there in the late 1980s when there were but three or four wineries, now there are over forty (forty two in this book).

This is a paperback book of one hundred eighty-five pages with a table of contents, glossary, index, good maps, and stunning photography. To my knowledge, it is the first book written on and devoted solely to the wines of Idaho.

The book begins with an introductory chapter and discussion of climatic and soil factors coming together to create an ideal place to grow grapes and make wine. Following that the author divides the state into nine regions and discusses each winery in the various regions These are well-researched vignettes which introduce the reader to the history, personalities and wines of the various wineries; in addition there are small maps to locate the facilities.

In 2007 an American Viticultural Area (AVA) was approved for the Snake River Valley in the south-

western part of the state. Here in the plain of the prehistoric Lake Idaho are superb conditions for viticulture, where culturists claim to be able to ripen Grenache, Zinfandel, Sangiovese and Nebbiolo, difficult varieties anywhere. Ironically this AVA is shared with Oregon and at least one winery sources its fruit in Oregon and vinifies it at a facility in Idaho. The area is on the 41st parallel, the same as the Rhône Valley and Roseburg, OR. Partisans claim that conditions are similar to those of the Walla Walla AVA which has captured national attention for its wines.

Wine growing and production in Idaho actually began in 1865 in the Clearwater Valley of northern Idaho at Lewiston where prize-winning wines were produced. In 1908 there were forty varieties of grapes growing in Lewiston. With the advent of Prohibition the industry was forced to shut down. After the repeal of the 18th amendment another winery opened in Lewiston.

In the modern era, Dick Symms, who had established a fruit orchard and a 220-acre vineyard in the 1970s in the Snake River Valley, founded the first Idaho winery. This winery, Saint Chapelle, has become Idaho's largest, best known and most widely distributed. Idaho wines, Ste Chapelle excepted, are not widely distributed in the U.S. and will be difficult to find outside of the state.

After reviewing this book, I have noted some interesting facts about the Idaho wine industry which I will share with readers.

Most Idaho wineries are very small, are located at about 2500' elevation, and are focusing on Rhône varieties. At least in the beginning of the modern era, many wineries were purchasing grapes from Washington vineyards in order to stay afloat. This is changing as more Idaho vineyards come of age. There are quite a few women winemakers in the state, and there are only a few academically trained winemakers of either sex.

I believe that Idaho wines have a sound future given more expertise in winemaking. The numbers of wineries should continue to grow and global warming might make for less frigid winters reducing the threat of winter-kill of vines, although this may be wishful thinking. Most likely, many new AVAs will be approved for the state because there are numerous locales with different geological and climatic factors at play.

This book is a quick and easy read because the use of many excellent colored photographs has shortened the narrative. The author made a few mistakes that I will refrain from reporting, but which will be detected by readers from the industry. Overall it is very well written and reveals the amount of research that went into it.

The readers of this book will mostly be from Idaho, but I would recommend it to those intrepid wine buffs that are always looking for the next coming area before it is discovered by the rest of the world.

The book is available at Amazon at $ 21.19

Spectacular Wineries of Oregon: A Captivating Tour of Established, Estate and Boutique Wineries

Published by LLC Panache Partners of Dallas, TX in 2014, *Spectacular Wineries of Oregon* is one of a series of "spectacular wineries" books by this publisher. Others to date have included wineries of California's Central Coast, and Sonoma Valley, Washington and New York. There will probably be more to come. This company specializes in developing upscale coffee-table books on luxury lifestyle subjects including among others, wine. A brief review posted on Amazon.com for this book states:

> A magnificent collection of more than 60 fabulous wine country destinations, *Spectacular Wineries of Oregon* celebrates the grape through exquisite photographs and well-researched wine business profiles. A visually stunning tour, this book spotlights a variety of wineries, vineyards, and wine–oriented businesses that are defining the landscape. Profiles introducing each establishment's owners, history and specialties are complemented by a listing of signature wines and suggested pairings sure to inspire new and experienced palates.

The first thing to catch my attention is that there is no author for the book. The foreword is written by Vitaly Paley, an esteemed Portland restaurant owner, but hardly a wine industry insider. An introduction is provided by the Oregon Wine Board but again, there is no author.

Within the book, I considered the profiles to determine if they fit the above description. These profiles vary from one to ten pages each. Most do not include a list of "signature wines." It was clear to me that the more pages there were, the more photographs and information they contained. I wondered why there was such a discrepancy among the wineries. In addition, after reading a number of these profiles, it occurred to me that most of them read like the back labels of their wines. I once wrote these labels myself, and I can attest to the hyperbole that they are. The suggested food pairings are a fiction since most people do not pay much attention to those recommendations. How were these particular wineries chosen? Since I live in Oregon and have worked in the industry and have written on the history of wine in Oregon, I should have heard of most of these wineries, but I have never heard of nearly one third of them. At length, it began to occur to me that the owners must have paid for inclusion in the book, that they wrote the profiles themselves with perhaps some help from the publishers editors, and that the length of the profile varied directly with the fee paid for inclusion. The fact that there were no authors of this book

tended to confirm my suspicion .

Now, assuming that my suspicions are accurate or nearly so, what is left to admire about the book. *Voila,* this is a book of photography! It is a 10"x12", 4.4-pound, 269-page coffee-table book of beautiful photos. So would this book appeal to anyone? My guess is that it would have limited appeal—the winery owners who wrote it, lovers of beautiful photography of vineyards and wineries, and as an interior decorative item for the luxury lifestylers. I doubt that wine industry people would like it. It cannot be used as a tour book because it is too large and there are no maps.

With a limited audience and a hefty price tag, $ 35 at Amazon, I find it difficult to recommend it at all; but it is another book on Oregon wines which I collect, and in a decade or so it will have some historic significance.

Dirt + Vine = Wine: How Grape Growers Transformed Three Miles of Terroir and Shaped a Pinot Noir Revolution by Kerry McDaniel Boenisch. Dundee, OR: Terrier in the Vineyard Publishing, 2015.

"... a jewel of memoir writing ..."

Here is the first wine book I have reviewed that I am certain was self-published. How many publishing companies can there be in Dundee, a small Oregon town in the midst of wine country, where the author raises several terriers? That being revealed, I am happy to declare this book a jewel of memoir writing somewhat comparable in nature to the small funky vineyards and wineries profiled here. The writer previously authored *Vineyard Memoirs* in 2004, and considers the new book to be the second edition of the older book with a name change. She grew up in the Dundee Hills and her father, Jim McDaniel, planted vineyards there that ultimately became the Torri Mor Winery. After earning a degree in English at the University of Oregon, Kerry at length ended up back where she started in the Dundee Hills writing about wine.

This book is an 8.5" x 11" paperback of only sixty-eight pages, with a dedication, a prologue, a quasi table of contents and an introductory chapter. There is no index or bibliography.

The bulk of the book is devoted to profiles of growers and vintners, altogether twelve of them. Most of these vignettes are about the early growers in the 1970s—some who became winemakers and some whose vineyards were sold to buyers who established wineries. Some of these growers achieved fame in the industry, e.g. Dick Erath and Charles Coury, most of them continued on a steady course of providing quality fruit to wineries, their own or others. The vignettes are colorful and include stories of people, their children and their pets and their ordeals. One needs to bear in mind that these are all people who lived on or near Worden Road in the Dundee Hills and they were all neighbors and friends.

I recall fond memories of visiting the Dundee Hills from the seventies onward. It is an uncommonly beautiful area especially today with its plethora of vineyards and wineries. My destination has often been the Erath winery or home where I renewed my acquaintance with Dick Erath, whom I first met in 1968, when as an obstetrician in Walnut Creek, CA, I delivered his son Cal who is pictured on page fifty-five of this book.

I found a few errors, a couple of which I will mention. On page eight, in the first sentence, the author states "Charles Coury, David Lett and Bill Fuller all attended the University of California Davis in the early 1960s to study viticulture. Erath also attended UC Davis in the late 1960s." In fact Fuller attended to study Enology and earned a masters degree, although the Davis curriculum usually included a course in viticulture which he most likely studied. Charles Coury graduated in Horticulture in 1964 and his masters thesis, *Wine Grape Adaptation in the Napa Valley California,* became the *raison d'etre* for growing grapes in Northern Oregon. There is no record of a thesis by David Lett. Dick Erath did not matriculate at Davis but took UCD Extension short courses there.

On page sixty-eight, Boenisch lists Oregon AVAs (American Viticultural Areas), but only lists nine of them. Actually, Oregon just recently attained its eighteenth AVA.

In summary it is not so easy to define a niche for this book but I will try. It is mostly a memoir of the author growing up on Worden Road. The others are also memoirs but obtained by the author in interviews. The bottom line is that these are valuable historic documents of the early days in what has become perhaps Oregon's best known AVA .In the not too distant future, many of these persons interviewed will no longer be with us, emphasizing the importance of interviewing the founders of the Oregon wine industry while they are still available to us.

I liked this little book for its place in the history of wine in Oregon. I can recommend it to anyone who loves Oregon Wine, particularly its Pinot Noirs from the Dundee Hills. The book is available at Amazon at $19.99 or through the authors website kerrymcdaniel boenisch.com.

WINE TALES

by

Warren Johnson

[*Tendril Warren Johnson enjoys the world of wine fiction and takes special pleasure in snooping-out new & old titles for his ongoing database of over 500 listings.* — Ed.]

Spartan Gold by Clive Cussler with Grant Blackwood. New York: Berkley, 2009. 375 pages.

THOUSANDS OF YEARS AGO, two superpowers of the ancient world went to war and a treasure of immeasurable value was lost to the shadows of history. It was said that the Persian King Xerxes the Great raided the Treasury at Delphi and carried away an important solid gold treasure. Fast forward to 1800 and Napoleon Bonaparte is crossing the Pennine Alps with his Reserve Army. Using the Grand St. Bernard Pass, which straddles the borders of Switzerland, Italy and France, Napoleon happens upon this lost treasure. The treasure, unfortunately, is much too large to be transported. To pin its location, Napoleon composes a set of clues which he writes on the labels of twelve wine bottles.

Flashing further forward, we encounter Sam and Remi Fargo, American treasure hunters. Sam's background is mechanical engineering, while Remi's strengths are in anthropology and history. Together, they seem able to conquer any aspect of knowledge they might encounter. They maintain an extensive office/laboratory and dedicated staff in La Jolla, an upscale beach town in southern California, with the abilities to research the most arcane facts in history. The Fargos travel the world searching for lost treasures.

We now find the Fargos on the Eastern Shore of Maryland trying to find the wine bottle from which a friend has snagged a fragment. They are sure this is one of the lost cellar bottles of Napoleon, though how it got there is beyond their comprehension. Instead, they find a submerged German submarine from World War II and one of Napoleon's wine bottles and a clue. Enter the staff who, along with the Fargos, try to decipher the clue, which will now help lead them to the other eleven bottles.

Unfortunately, the Fargos are not the only seekers of these wine bottles. Hadeon Bondaruk, a wealthy Ukrainian who claims to be a descendant of Xerxes, also knows about this treasure and the lost wine bottles. He is determined to find this treasure to add to his immense collection of antiquities.

Herein lies the story: Bondaruk and the Fargos compete to solve the clues and locate the treasure. The story takes them from subterranean depths to mountain heights, always one step from death.

The writing is exciting, leading you from one chapter to the next. There is no sparing of money to travel the world in search of the wine bottles. This is one of the weaknesses of the story: it is so over the top as to be unbelievable. Although keeping you on the edge of your chair, one fantastic event after another becomes difficult to swallow. The book was written with Grant Blackwood, so it's unknown how much of the writing was done by Cussler. It's a bit sophomoric. Still, it's a chilling read and an adventure you will not soon forget.

Crush by Alan Jacobson. New York: Vanguard Press, 2009. 386 pages.

Karen Vail, Washington, DC FBI profiler, is sent to Napa Valley for some rest and relaxation. Instead, her R&R turns into rack and ruin. With her police detective boyfriend, Karen visits Silver Ridge Estates Winery, only to have her tour interrupted by the finding of a woman's body. This woman is the daughter of a prominent valley winemaker. Karen can't help herself; she feels compelled to get involved with the case. There goes her vacation.

This dead body is only one of many in the book, all the work of a serial killer. Karen is invited to join the Napa Police Department's Special Task Force, as Napa has never had this kind of killer on the loose and is not trained to deal with one. She is frustrated, though, that she cannot profile the killer, until she discovers that this killer is unlike any even her Washington Behavioral Analysis Unit has ever encountered.

This killer usually targets slim, attractive women, known or unknown to him. He not only kills his victim, but then he mutilates her body. As the deaths begin to multiply, there seems to be a connection with the wine industry. The smaller vintners have banded together to hire a mobile bottling lab, but the lab's contract is up for renewal. It seems that not all the winemakers want to continue using this bottler. There is dissension within the AVA and the President of the group is killed.

Right from the beginning of the book, the reader knows who the killer is and follows his savage acts, killing his victims by crushing their windpipes. He is a narcissistic killer who uses the Internet and local paper to gain attention. Mysteriously, he has been able to gain the phone numbers and email addresses of the Napa Special Task Force members and sends them his demands. The police have no choice but to play along with him, hoping to find out who he is. They determine that he has been involved in a string

of such murders elsewhere in the country, but he has always escaped detection.

Eventually, he attacks a female detective from the Task Force, bringing Vail into direct contact with him. The race is on, ending in a large, castle-like winery with a series of tasting rooms. Suddenly, the lights go out and he cannot be found – until he kills another police detective. He is about to meet his Waterloo.

This is no Miss Marple mystery. Instead, the bodies are all "on stage." The work is rather raw and graphic. The use of computers and phone texting between the killer and the police give the work a very contemporary flavor. Even more interesting is the ending, which isn't really an ending at all. The loose ends are not tied up and the reader is left somewhat hanging. Author Jacobson ends with a note, not of apology, but sending his reader to his website for more surprises and suggesting that all will become clear in his next Karen Vail novel. This is a new twist to a clever ending, in a series that seems to have no end.

Strong Wine Red as Blood by Robert Daley. New York: Harper's Magazine Press, 1975. 400 pages.

> In the middle of the night, Édouard Bozon, wine merchant, waited in his Bordeaux waterfront office to receive a shipment of fraudulent wine. The truck was an hour overdue. Bozon's nerves were frayed. He wore a revolver in a shoulder holster."

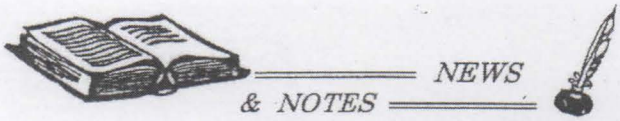
With this attention-grabbing opening, "Strong Wine Red as Blood" develops into a long, but gutsy novel of intrigue. Bozon is a well-respected wine merchant in France, from a long line of wine merchants. He has devised a method to produce fake wine which he will sell to the unsuspecting for great financial rewards. Can he succeed? He is sure his plan is fool proof.

This plot is actually a secondary plot in the novel. The primary plot is the development of the question, Can an American conglomerate purchase a château in the Médoc and turn a sizeable profit? Charles Stack is the CEO of the Avco Drug Company, one division of the organization simply known as The Company. Charlie has been very successful at building his division into a premier holding. The Company wants further diversification and has selected "fun" as an avenue to gain customers. Wine is considered fun and a direction to pursue to obtain the pleasure-seeking clientele. Charlie is chosen to move to France to purchase a major château. Easier said than done.

Charlie is all business and ruthlessly finds Château Conderie, ranked as the sixth most important in France. M. Conderie has a weakness for gambling and is heavily in debt. Charlie forces him to sell out to The Company and Charlie takes over. What follows is a saga of ruthless wheeler-dealers versus the ancient traditions of the wine culture of the Médoc. At great odds, Charlie tries to please The Company and still succeed against the odds of this culture and most importantly against the odds of Mother Nature.

Learning the wine business from the bottom up is a great challenge for Charlie. Fortunately for the reader, our author shares this education with us. Daley, with a French wife, has been a wine lover for some time and knows about French wine. He has also been the Deputy Police Commissioner for the City of New York and, therefore, is highly qualified to write about wine and suspense. He skillfully brings these two themes together, much to our surprise, resulting in a strong novel, which I certainly recommend.

STRONG WINE RED AS BLOOD



ONLY 15 COPIES REMAINING

We received a note from **James Gabler** the other day that there are only 15 copies left of his incomparable *Wine Into Words. A History and Bibliography of Wine Books in the English Language*, 2nd ed. If you do not have a copy, do not postpone. Contact him at bacchuspr@aol.com. $40 inc s/h. Ask him to sign it!

BRILLIANT SUGGESTION

For the final issue of our Wayward Tendrils Quarterly in October, **Christopher Fielden** has suggested members send in "My Favorite Ten Wine Books ... and Why." A wonderful excuse to visit the bookshelves and appreciate their residents. Are our favorites distinguished as such because of their importance in the literature of wine? Maybe their provenance? Or fine craftsmanship? Rarity? Share these treasures with fellow Tendrils; there is not a more appreciative audience. ■

A BOOK REVIEW
by *Christopher Fielden*

Madeira – The Islands and Their Wines by Richard Mayson. Oxford: Infinite Ideas Ltd., 2015. 258 pp. £35.

"...something mystical about Madeira and its wines..."

THERE CAN BE NO WINE that inspires as much veneration in consumers as Madeira. In Bristol there is a Madeira society that regularly meets to consume venerable bottles. Patrick Grubb, who used to be head of Sotheby's wine department, has a business that sells nothing but this wine. The subject is deemed to be so important that four books, or new editions, on it have appeared in the last five years; by Trevor Elliott in 2010, Noel Cossart in 2011, Alex Liddell in 2014 and now one by Richard Mayson; yet the total production of the island is considerably less than the single village of Pauillac in the Médoc.

What is it then that this writer can bring that is of use? Firstly, Richard Mayson has, for the past thirty years, been the leading authority on all Portuguese matters vinous, Secondly, his wife is a Blandy, a member of one of the great wine families of Madeira and thirdly, and most importantly, he is not afraid to expose some of the skeletons that have lurked in the cupboards of this island's wine history and which other authors have been hesitant to reveal.

Not very long ago I asked one writer on the subject about why he made little mention of where most Madeira is sold—on the French market for use in cooking. He replied that his book had received financial support from the local government and he did not want to tarnish the image of the wines. Here, there is no hiding of the truth. Since the beginning of 2002, the export of Madeira in bulk has been forbidden, however two exceptions have been made. Firstly there is what is called 'denatured' wine, where seasonings are added and it can then be used as an ingredient in the food industries.

Secondly there are wines that have been 'disqualified from bottling,' why is not totally clear, and which are then, for the most part, sold to Scandinavian countries as an additive to schnapps. These two categories, together, account for almost a third of the total production of Madeira.

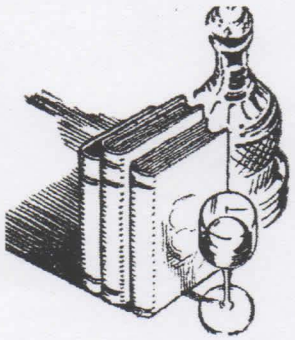
The other elephant in the room as far as the island's wines are concerned is the question of grape varieties. The accession of Portugal to the European Union has meant that there has been considerable investment in the modernisation of the Madeira wine industry. It has also led to the tightening up in the legislation as to what grapes may be grown and to how wines might be labelled. Because of the very humid climate, in the period after *phylloxera*, American vines were very widely planted on the island as they are resistant to mildew and are high-yielding. Technically, their grapes have always been forbidden in the production of Madeira, but there is no doubt that they provided the major part of the mix for many wines. Furthermore the names of the classical varieties, Sercial, Verdelho, Bual and Malvasia (Malmsey), came to be used to describe the style of the wine rather than the actual grape from which the wine was made. Indeed, the predominant *vinifera* grape was none of these, but rather the Tinta Negra Mole.

In 1986, all this began to change. Whilst American varieties still probably account for the largest acreage on the island, many vineyards planted with them have been lost to urban development and others replanted with *vinifera* vines. All Madeiras are now routinely analysed for the presence of *malvina*, present only in American grapes. Now, there is much less labelling of wines under varietal names, but rather under brands (e.g. Duke of Clarence, which used to be a malmsey) or styles, such as *Extra Seco* or *Dôce*, Extra Dry or Rich. There are also definitions for such terms as 'Rainwater,' *Colheita*, *Solera*, *Frasqueira* (Vintage) and the eight permitted age designations. For a wine with such limited production, the labelling possibilities remain many, but they are now tightly controlled.

The heart of the book lies in the personal experiences of the author. He talks widely of the multiplicity of vineyard sites around the two islands, for a little wine is still produced on neighbouring Porto Santo. He gives details of the background to the just six remaining producers—once there were more than 150—and their wines. However, I am sure that what will prove to be of the greatest interest to many readers is his description of the many historic wines that he has been privileged to taste, dating back to the early nineteenth century.

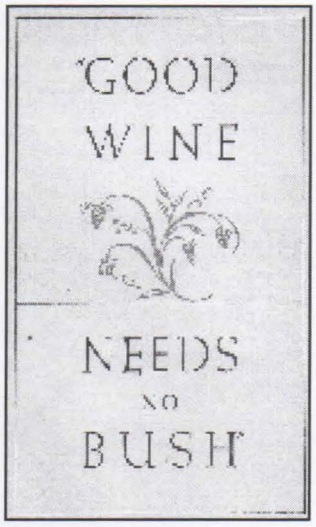
There is something mystical about Madeira and its wines. Richard Mayson, better than any earlier writer has managed to capture this mystery and paint it clearly for the reader. Many of us will never taste a really great glass of Madeira, but this book enables us to savour what it might be.

Note: For *Wayward Tendrils* readers the book can be obtained direct from the publishers for £25 incl. p & p UK & Europe. For postage rates elsewhere, contact Catherine@infideas.com.



"GOOD WINE NEEDS NO BUSH"

by *Gail Unzelman*



AN ATTRACTIVE BOOKLET, "Reprinted for those interested in the Aesthetics and Therapeutics of Wine," presents "Good Wine Needs No Bush," An Address Delivered by Phil Townsend Hanna before the Society of the Medical Friends of Wine, at the Bohemian Club, San Francisco, March 12, 1944 [San Francisco: Wine Institute, 13 pp. 9 x 6. Printed by Ward Ritchie Press, Los Angeles].

Phil Townsend Hanna —Honorary Secretary of the W&FS of Los Angeles, editor of Bohemian Life, journalist, and author of a number of California history volumes—chose "the aphorism uttered by Shakespeare as the title of my causerie" for the evening. "Mr Shakespeare meant that good wine needs no advertising, and he was eminently correct." As we shall see there is more to the story of "Good Wines Needs No Bush."

In the December 1873 issue of Long Ago. A Monthly Journal of Popular Antiquities (London), several enlightened correspondents responded to an earlier query on the meaning and origin of "Good wine needs no bush." The proverb is Latin, one gentleman writes, and indicates that the Romans introduced the custom in Europe. Of course, the meaning of the proverb is—a good product will make itself known without being advertised or boasted. Or, as a 16th century gentleman wrote: "Wyne that is saleable and good nedeth no bushe or garland of yuye [ivy] to be hanged before. The english prouerbe is thus Good wyne neadeth no signe." [R. Taverner tr. *Erasmus' Adages*, 1545]. Although alluded to by many early writers, the most well-known use, but not the origin, of the passage is by Shakespeare in his Epilogue to "As You Like It," where he says "If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue" (*c* 1599).

At a very early period (when reading and writing were a rare accomplishment), it was customary to hang out ivy, boughs of trees, flowers, etc., at public houses to notify travellers that "good cheer" might be had within. As Poor Robin recorded in his 1678 *Poor Robin's Perambulation from Saffron Walden to London*,

"Some ale-houses upon the road I saw,
And some with bushes showing they wine did draw."

From the very interesting book on *History of Signboards* by Jacob Larwood and John C. Hotten (London, 1866), we learn: "The oldest sign borrowed from the plant kingdom is the Bush ... a bush or bunch of ivy tied to the end of a pole. The custom evidently came from the Romans, and with it the oft repeated proverb, "Good wine needs no Bush." (Latin: *Vinum vendibile hedera non est opus*; Italian: *Al buon vino non bisogna frasca*; French: *à bon vin point d'enseigne.*) Ivy was the plant commonly used. It may have been adopted as the plant sacred to Bacchus and the Bacchantes, or perhaps simply because it is a hardy plant, and long continues green. As late as the reign of King James I (1603–1625), many inns used it as their only sign. Even today, "the Bush" is a very general sign for the inn and public-house."

Larwood and Hotten continue: The Vine, or the Bunch of Grapes, is a very natural sign at a place where wine is sold. The last, particularly, was almost inseparable from every tavern, and was often combined with other objects—

"Without there hangs a noble sign,
Where golden grapes in image shine;
To crown the bush, a little Punch-
Gut Bacchus dangling of a bunch,
Sits loftily enthron'd upon
What's called (in miniature) a Tun."

Compleat Vintner, London, 1720.

We can also enjoy in several signboard images from Germany the 6-pointed star—Bierstern or Brauerstern, a symbol for the tapping of beer and sign of the brewer's guild, often found as part of a tavern anchor—encircled by the ivy/grape wreath. The welcoming message is clear: Good beer and wine served here!

[The ancient adage has been vividly illustrated by a number of vintage poster stamps. A few from the author's collection are shown here. — GU]

TWO BAGATELLES ON WINE
BY CHRISTOPHER MORLEY

by

Thomas Pinney

[*Ten years ago, in our WTQ v.15 #2 April 2015, Prof. Thomas Pinney, chairman emeritus of the Department of English, Pomona College, CA, and a distinguished wine historian with many titles to his credit, introduced us to two unusual wine printings. Tom Pinney has been a steadfast contributor to our journal from its incunabula days; we are honored to reprint "Two Bagatelles" for the benefit of all.* — Ed.]

CHRISTOPHER MORLEY (1890-1957) was a man of letters such as we do not seem to produce any more in this country. A Rhodes Scholar from Haverford College, PA, he produced a great quantity of varied work in his not very long but very busy life: novels, short stories, plays, essays, poems, newspaper and magazine articles in wholesale quantities, introductions, reviews, editions, lectures. When Morley was only 37 years old his publisher brought out an edition of his work in 12 volumes, and that was by no means complete. He was active in the publishing business; he was one of the founders of the Saturday Review of Literature, and an original member of the selection committee for the Book-of-the-Month-Club. He is not much read now, but in the first half of the last century anyone with only the most marginal interest in literature would have been familiar with his name.

He was an enthusiast for literature, much more inclined to praise than to blame, and he was not afraid to be seen as a fan rather than a critic: his passion for the Sherlock Holmes stories, for example, led him to serve as one of the founders of the Baker Street Irregulars, the international organization for Holmes nuts.

So what has he to do with wine? His name does not figure in any of my wine bibliographies, nor did he, so far as I can find, ever write anything substantial about wine. He liked to arrange for limited editions of short texts that he had written, often in pamphlet or even broadside form, to be distributed to friends or to some club or organization: the bibliography of his work lists dozens of such items, which, being limited to start with, quickly became scarce. Two, at least, of these semi-ephemera are about wine: one was written during the Dry years, the other very shortly after Repeal, when Americans were nervously making themselves reacquainted with that difficult thing called wine.

I doubt that I would ever have heard of these trifles had not a generous bookseller (James Lorson, Fullerton, CA) given me a copy of the first item, *Epigrams in a Cellar*, a little four-leaved pamphlet, uncut at the top, printed in an edition of 500 copies by Basil Blackwell in Oxford and dated August 1927. He also told me about another Morley item that he had just sold called *Esoterica Viniana*. Since both were quite new things to me, I tried to find out something about them. Here are the results.

The "Epigrams" turn out to be a series of quatrains celebrating a list of superlative Burgundian wines that, presumably, Morley had been privileged to drink on a visit to France. His biography is silent on the matter, but the visit in question must, I think, have been made in the summer of 1926, when Morley's regular column for the Saturday Review of Literature was a chronicle of a trip to Ireland, England, and France. And the French part of the trip must have been spent at the Château de Missery in the Côte de Nuits of Burgundy. *Epigrams in a Cellar* is dated from the Château de Missery, and Morley printed a sonnet in the Saturday Review (7 August 1926) to celebrate the château:

Château de Missery

"Here is a place where poems might be made." ...
But in the linden arch such matins twittered,
Fish swam such curves beneath the balustrade,
The poet paused and found himself embittered.
Stubble was savory by the grasscut edge,
The sun decanted Meursault-colored shine,
And shamed by random mosses on the ledge
He corked the inkpot and uncorked the wine.

Here every shape outrhymes the poet's wit:
In every view such harmonies are spoken
New-joined verses will not do, he fears.
Bring out some strong old sonnet, polished fit,
Plain as these grainy panels, dark and oaken,
Rubbed and sweetened by Burgundian years.

I know nothing more of the Château than this sonnet reveals, but I suppose that it must have belonged to the family of Missery, identified as growers and merchants of Nuits Saint-Georges in Anthony Hanson's *Burgundy* (London, 1982).

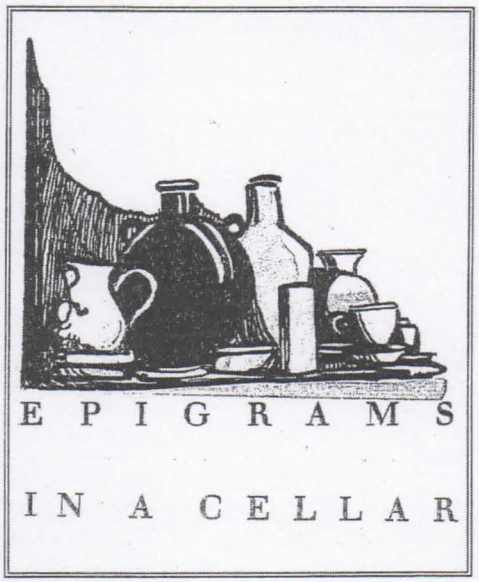
The wines that moved Morley to write "epigrams" in their praise are identified as Clos Vougeot 1911 and 1923, Chambertin 1911, Chablis Moutonne 1915, Corton 1915, Pouilly 1915, Tache Romanée 1915, Nuits St. George 1915, and Musigny 1911. The verses

are in that mode, now felt to be embarrassing in our technical age, that attempts to evoke the character of a wine by personifying it in a boldly fanciful way, thus:

Clos Vougeot 1923

This Young Vougeot, as gay as Chaucer's Squire,
Boyish in faults, for youth will always err;
But ah, what blend of tenderness and fire
When this our Damoiseau becomes Seigneur!

I don't suppose anyone would dare salute a wine in verse these days, when the orthodox descriptive style



The boldly drawn front cover of Morley's four-leaved pamphlet that was printed fine press, in tones of black and rose on cream colored stock, by Basil Blackwell, Oxford, 1927.

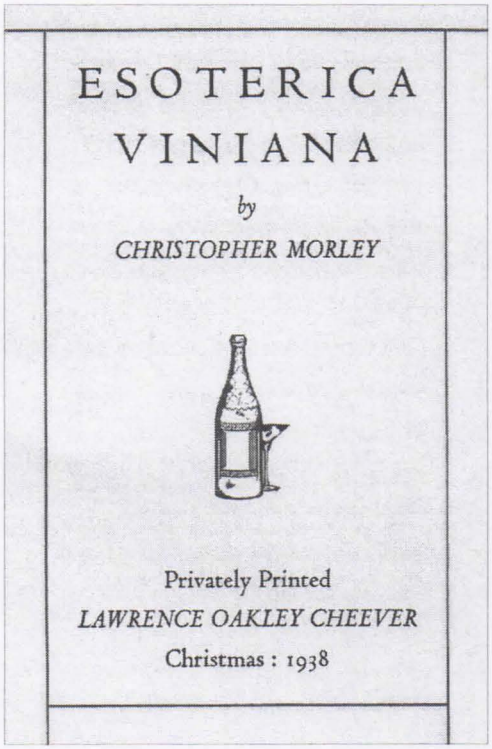
demands this sort of thing: "Full-bodied, with whole-grain bread, coconut and candied fruit, with a rhubarb preserve aftertaste" (said of a Champagne in a current magazine that need not be identified—I am not making this up). But extremes meet: the modern wine writer's desperate struggle to give an "objective" list of actual flavors creates just as fantastic a figure as the verse does—and which of the two is the better poetry? I think I know. Here is another sample:

Nuits St. Georges 1915

Oh, Nuits St.Georges! Saint George of ancient time,
Saint George the strong embarrasser of dragons:
We also spear the reptile with a rhyme
And celebrate his obsequy with flagons.

Epigrams in a Cellar was written under Prohibition and probably owes some of its spirit to the exhilarating sense that, in France, at least, one was free to enjoy a range of good things denied to the unhappy Americans at home.[1]

Esoterica Viniana, the second item, is, in contrast, a response to Repeal. I have not seen a copy of this item, which is described as a 12-page pamphlet, privately printed in an edition of 100 copies by the Prairie Press of Muscatine, Iowa. It is, obviously, very scarce and hard to come by. I have, however, read it in its original form, as part of "The Bowling Green," Morley's column for the Saturday Review of Literature, for 9 June 1934. Morley's theme is the perennial one of What to say about a wine? The topic had a special urgency early in 1934 as the American public groped about for an understanding of the wines that they were now free to drink again but that they suspected to be full of pitfalls for the unwary. Morley, with tongue in cheek, supplies his readers with a series of responses that he has made up for them so that they can deal confidently with the *Esoterica Vini-ana*.



A lovely 12-page Christmas token produced for Lawrence & Dorothy Cheever, hand-set and hand-sewn, with pages printed in rose and black, by Carroll Coleman at his Prairie Press in an edition of only 100 copies.

I think that what is most striking about Morley's comic suggestions is their very timidity, as though he did not dare to be very foolish on the subject, even when he was making jokes about it. People were still too uncertain. "Remember to allude to the *gun-flint savor*" of a Chablis, he counsels; but that hardly seems very extravagant, nor do some of his other suggestions: "*A real Englishman's port*," is another proposed response, or "*Is this a good year for laying down?*" Better are his comic personifications: "*It has nice ankles*," and "*a little languid, but I daresay it has something up its sleeve.*" But such things fall far short of the imagination in James Thurber's famous New Yorker cartoon of the same era: "It's a naïve domestic Burgundy without any breeding, but I think you'll be amused by its presumption."

Slight though they are, these Morley items are an amusing part of the literature of wine in America. One wonders how many of the 600 copies printed still survive?

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1. Morley reprinted the "Epigrams" in the volume of his *Poems* (Garden City, NY, 1931).

Wine in California: The Early Years
Boom & Bust: Part VI
Institutional Support: The University and the Commission
1874-1890
by *Charles L. Sullivan*

[*With this, the 22nd installment of our great history of the early years of California wine, we continue our journey through the "Boom & Bust" years of the state's winegrowing industry. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided.* — Ed.]

IN 1880 THE CALIFORNIA STATE LEGISLATURE took two important steps in support of the state's young wine industry. On the surface, the more important of the two was the establishment of the Board of State Viticultural Commissioners (BSVC). Far more significant in the long run was the legislation signed by the governor in April to provide money to the University of California's (UC) College of Agriculture, in order to support research in viticulture and winemaking.

University of California had moved its operations in 1873 out of Oakland and into the open countryside to the north, dubbed "Berkeley" by the trustees. The College of Agriculture had been established in 1870, its Berkeley operation eventually housed in South Hall.[1] The college was first headed by Ezra S. Carr, who came to U.C. in 1869 from the University of Wisconsin, where he taught agricultural science.

Professor Carr took steps to qualify U.C. as a U. S. Agriculture Experiment Station. In the fall of 1874 he set aside a 40-acre plot in the northeast sector of the campus, part of which was planted as an experimental orchard and vineyard. The professor and Daniel Gilman, the university president, were far apart in their views as to what the College should become. In April 1875 Gilman met in closed session with the Board of Regents. Carr was summarily fired after refusing to resign, "in view of his incompetence and unfitness...". What Carr had tried to promote through his contacts in the agricultural community was the separation of the college from the university administration, to become an independent entity, a sort of California A. & M.

Eugene Hilgard

Gilman had previously been offered the presidency of Baltimore's soon-to-be-founded Johns Hopkins University. He took the post in 1876 and there, for the next twenty-five years, helped to revolutionize U.S. higher education. He had earlier followed the same path at U.C. by rounding up an enormously talented research and teaching faculty. Before moving to have Carr fired, he had already fixed on his choice for the new Professor of Agriculture and head of the State Agricultural Experiment Station (SAES). His correspondence with Eugene Hilgard began in 1871, when he was a Professor of Agricultural Chemistry at the University of Mississippi. He was noted as one of the country's leading soil scientists. In 1873 he took a professorship at the University of Michigan, from which he was hired by Gilman. Hilgard came to UC without a word mentioned in his correspondence with Gilman about viticulture or winegrowing. [2]

A few days after Carr's firing, Hilgard arrived in the Bay Area and stayed almost two months, sizing up all the aspects of the area—cultural, social, educational, environmental. His detailed letters to his wife on what she was to expect contain not a hint concerning viticulture.

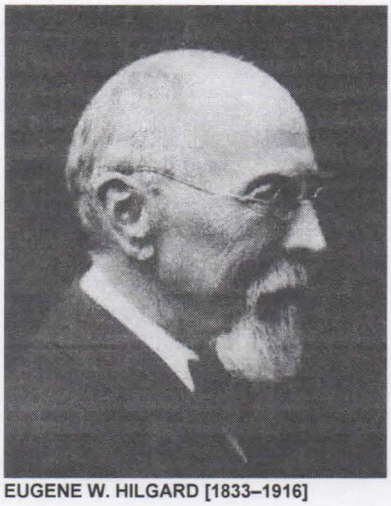
In spring 1875 Hilgard went right to work developing a full course of instruction in the agricultural sciences, which would be in place for the 1878-79 school year. He also began giving lecture courses in botany and mineralogy. His administrative duties were chiefly focused on having the experiment station officially recognized by the regents. This he accomplished late in the year, and was appointed its director.

It is common today for serious writers to scorn "coincidence" as the cause of important historical developments. But the fact that the new professor would be ready to establish the foundation for a research and teaching institution that would become probably the greatest of its type in the world, was a matter of virtually pure coincidence. No one, not even Hilgard, would have believed such a development possible, given the situation at the university before 1880. But the "long arm of coincidence" was powerfully at work in Berkeley.

Probably no leading academician in the world was better prepared than Hilgard to head an agricultural college and eventually found a first rate department of viticulture and enology. But it was not his academic credentials that marked this underlying readiness. Any good agriculture scientist had those: botany, soils, physics, chemistry and zoology. It was his personal, nonadvertised experience.

Born in 1833 in Zweibrücken, a Rhineland town in the Kingdom of Bavaria, Eugene and his family left Germany in 1835, headed for New Orleans, and settled upriver on the Illinois side of the Mississippi near the town of Belleville, where a sizeable German colony was developing. Father Theodore had been a noted jurist in Bavaria, but settled here as a gentleman farmer, and a man of letters, translating Greek and Roman classics into metric German.

Eugene was the youngest of nine children and came to love horticulture and the sciences on which it depended. He learned about viticulture and winemaking at home, where his father's vineyard produced "Hilgardsberger wine." He later recalled seeing phylloxera infested vines there and later came to know the bug intimately in his soil studies of the southwestern states.


EUGENE W. HILGARD [1833–1916]

At age sixteen Hilgard traveled to Europe and a few months before his twenty-first birthday received his PhD in analytical chemistry at Heidelberg University. His doctoral dissertation was on the chemistry of flame. His faculty advisor was Robert Bunsen, a name well known to any student who has labored in a chemistry laboratory.

During his years in Europe Hilgard developed a taste for good wine, occasionally fine wine, and never lost it. His soil scientist biographer called him a real wine connoisseur, but not a heavy customer. His correspondence at Berkeley contains numerous tips on this or that California table wine. He also loved good brandy and always hailed San Jose's Henry Naglee as its California master. During his scrap with the Board of State Viticultural Commissioners in the 1880s he wrote a friend that he had "known about wine and wine-making" since a certain commissioner was a child.[3]

That Hilgard had a thorough and early knowledge of the world of wine was made evident shortly after his arrival at U.C. He was invited to write two sizeable entries for one of the first American encyclopedias. They were titled "Vine Culture" and "Wines and Wine-Making." These pieces were wide ranging, with sections even on Peru and New Zealand. He had little good to write about California wines in 1875, except that improvement depended on using better wine grape varieties. His rewrite of the entries for the 1890 edition gives clear praise to California's "best wines."[4]

Thus it was that Hilgard came to the university in 1874. He was pleased with the new job, but had hesitated in accepting the October offer of the regents. His correspondence makes it clear that the tipping point in his decision was the great Mediterranean climate of the Bay Area, in contrast to the bitter Michigan winters, which he felt were a threat to his family's health.

The California wine industry was in the doldrums between 1874 and 1877. In Hilgard's own words, it was a period when "the most profitable way of harvesting grapes was to turn in the hogs." He didn't think many California table wines he had been served at local hotels were well made. He was aware of the phylloxera situation in Napa and Sonoma, and visited those two counties in 1875 to assess the damage.[5]

An important event was a talk to a winegrowers' meeting in San Francisco, in which he gave a general overview of the bug's history in Europe and its threat to California. He discussed the mostly unsuccessful cures that had been tried, but concluded that the real hope lay in planting new vineyards and replacing diseased vines onto native American rootstock. The talk was published in 1876 as U.C. Bulletin 23. But it was not until good times returned to California winegrowers after 1877 that local winegrowers, pioneered by H. W. Crabb in Napa and Julius Dresel in Sonoma, began acquiring small amounts of native rootstock from Missouri.[6]

Hilgard's early visits around the Bay Area were part of a careful strategy to overcome some of the bad feeling out in the countryside over Carr's dismissal. More important was Hilgard's belief in personal outreach as an important part of the Experiment Station's program. He was particularly successful when his soil research project took him several times to the Santa Clara Valley, where he met most of the area's wine industry leaders.[7]

Years later the editor of the Pacific Rural Press looked back at an early technical talk Hilgard had given to a farmers' group. He was fascinated by the professor's ability to get across scientific concepts in straight forward language these rural folk understood and appreciated. By 1879 the northern California country press and its readers considered Hilgard a leader and a good teacher.

The professor's ambivalent views on California's potential for producing really fine wines became much more positive in 1878, when he was invited to join the judging panel at the annual exhibition at San Francisco's Mechanics' Institute. Here he had the opportunity to taste a wide variety of wines whose quality far exceeded that of almost all the California table wines he had previously been served. His correspondence and public comments were soon reflecting this experience.[8]

Before 1879, Hilgard's reports to the regents had

not shown any special interest in viticulture. Thereafter this topic had a prominent place in those reports, with a special emphasis on the phylloxera threat, and on the importance of raising the general quality of California wines, since their potential for improvement was now for him manifestly evident.

After 1877 the spirit of economic recovery brightened California's viticultural landscape. Grape prices began rising after 1878, as demand for California wine on the East Coast soared. That thousands of acres of French vineyards had recently been destroyed by phylloxera gave strength to that demand. Bankers were happy to say "yes" to farmers and businessmen who wanted to cash in on these good prices by planting vineyards. By the end of the 1880 spring planting season, Napa, Sonoma and Santa Clara Counties had about 12,000 acres of new wine grapes. [9]

The Viticultural Commission

There had been interest in the creation of a state financed commission to support the California wine industry since the 1860s. By the late 1870s the obvious rise in the economic stature of the industry caught the attention of the state legislature. Helping focus this attention were several wine industry leaders and one journalist. The latter was Charles A. Wetmore, who had become well known as a wine expert for his series of articles, written on the spot from all over France. These covered virtually every aspect of wine, appearing regularly in the Alta California between July 1878 and March 1879.

At about the same time, industry leaders had been meeting in San Francisco and in the northern California wine country, working on a program to fight a proposed reciprocal trade agreement with France that would allow more French wine into this country. Wetmore and Arpad Haraszthy were present and they produced plans to draft a proposal to the legislature to establish a state viticultural commission. They also asked Hilgard to take part on behalf of the university.[10]

Wetmore was able to coax legislative leaders to convoke a hearing by the normally dormant legislative committee on the "culture of the grape." In February 1880 the committee heard testimony from Haraszthy in favor of a state commission, seconded by Hilgard, who also emphasized the need for a specific appropriation to the college to support research aimed at improving wine quality and at the spread of phylloxera. [11]

The resulting bill was signed into law by the governor on April 15, titled "An Act for the promotion of the viticultural industries of the State." The law set up seven viticultural districts, each with a Commissioner appointed by the governor. There were also two at-large Commissioners. The names of the first nine made up a who's-who of industry elite, including Haraszthy, Wetmore, De Turk, Krug, George West, L. J. Rose.[12]

The last three sections of the new law took care of Professor Hilgard and his college. They instructed the regents to "provide special instruction" in viticulture and wine production. Hilgard was also instructed to report on the progress of the phylloxera throughout the state. There was now in the College of Agriculture a specific function, if not yet a department, which would gradually develop into a world famous institution. It was a start.

Hilgard and Wetmore agreed that they should join hands in determining the precise extent of phylloxera infection. They met August 23 and selected Frederick W. Morse to conduct a phylloxera survey of the state. He was a recent university graduate in botany and had recently started working for Hilgard. He was now officially in charge of the "Viticultural Laboratory of the University," the first such official designation.

Morse's reports of his survey were a shock to all those who had been following the phylloxera story. The infestation of Sonoma County was far greater than previously reported. The pest was also well established in the lower portion of Napa Valley. He also found spots of infection spread through other northern counties: Solano, Yolo, El Dorado and Placer. The first report in 1880 also included a map showing in green the extent of vineyards throughout the state, and in red the areas with phylloxera. Hilgard included Morse's finding in his 1880 report to the regents. They were also in the First Annual Report of the BSVC, in greater detail and with much additional information on the phylloxera. This thirty-page piece was compiled by the Sonoma commissioner, Isaac De Turk, and was widely distributed and copied in the press, an excellent source of information for California winegrowers. [13]

It was clear to all that California's phylloxera infestation was spreading very slowly. These publications seem to have done little to raise the level of concern, at this moment of explosive vineyard expansion. A few in Napa and Sonoma were trying resistant rootstock, but very few. For a while there was some concern that the winged form of the pest might spread like lightning, as it had in France. But it never happened, even though the matter later became an issue in the conflict between Hilgard and Wetmore. In California, in order for the insects and their eggs to spread, they had to be carried from place to place on wagon wheels, tools and boots, or more likely, on cuttings or rooted plants. Therefore the BSVC and Hilgard pushed for a quarantine on the exchange of vine cuttings. Wetmore personally appointed leading winegrowers all over the state to serve as inspectors. With that, until the 1890s the spread of the infection remained very slow, except in Sonoma, and suggests this approach had some success.

A terrible error committed by California's viticultural experts doomed many of the new vines planted on "resistant" rootstock before the early 1890s. It was believed by almost all, including Haraszthy, Wetmore and Hilgard, that all native vines were resistant. The local *V. californica* grew all over northern California. What fooled everyone was the success of Charles Lefranc at New Almaden, who expanded his 1858 French vine imports by grafting them onto local *californica*. They flourished until the late 1880s, when the phylloxera spread through the Santa Clara Valley. Hilgard even planted his own personal vineyard near Mission San Jose on *californica* stock in 1884.[14]

After 1889, with the California wine industry again in a serious depression, there were virtually no vines being planted, thus little interest in resistant rootstock. We shall return to this question when good economic conditions returned after 1896.

The BSVC functions were more sharply defined in a March 1881 act of the legislature. It put muscle behind Wetmore's quarantine policy. It also made him the Board's CEO. But nothing in the legislation made a clear distinction between the duties of the Board and those of the university. Hilgard took it for granted that his college should carry out basic research, but Wetmore and his supporters were more than reluctant to accept that idea.

Viticultural Commission Reports / Wetmore

The BSVC's most effective early activity was the publication and distribution of its annual reports. In years to come, and today, these are the most important primary sources on this booming wine era available to historians. Each regional Commissioner submitted reports loaded with data and observations acquired from wine producers on the spot. The Board's secretary, John H. Wheeler, developed a mailing list of one thousand "vine growers" to whom he mailed the BSVC reports. This useful but expensive practice was discontinued in 1883.

CHAS. A. WETMORE [1847–1927] "A mythic figure in the history of California wine." – Sullivan, *Companion...* 1998.

Wetmore produced his own CEO report in 1881, packed with expert information and advice on practically all aspects of winegrowing. There was, however, a sense of inflated infallibility in many of his pronouncements, a few of which were dead wrong. His several pages on the *V. californica* is useless, except as an example of the many reasons the plant was thought to be a perfect defense against phylloxera.

He also made it clear that he wanted the BSVC to be deeply involved in basic winegrowing research, and that the university should be limited to basic scientific research. He reported several programs in the making, but there is no evidence there were any practical results. His 1884 report added to the relaxed attitude of most prospective vineyardists concerning the phylloxera threat. He traced its advance but concluded that the pest did "not threaten mass destruction." But he also made it clear, as did Hilgard, that rootstock, not vineyard cures, was the way to successfully slow the bug's advance.

Although he clearly wanted the BSVC to be more involved in winegrowing research than the university, at first he withheld any personal attacks on Hilgard. On many occasions he heaped praise on the professor, particularly for his fermentation experiments. He termed the scholar "entirely competent and public spirited," a man "of rare attainments and character." He also supported the legislature's raising its monetary support for the university's viticulture and "viniculture" work.

Wetmore had a good understanding of California's wine history since the early years. His published history was fairly accurate and properly styled Charles Kohler as the "pioneer and founder of the present wine trade of California." His discussion of various high quality wine grape varieties is useful history, particularly since he pinpointed specific growers and importers. His forty-seven page "Ampelography" is a historical gem, the best contemporary source of its kind for the varieties in use in California before 1890. Concerning the ill-fated imports by Agoston Haraszthy in 1861, he cleverly side stepped characterizing their significance by stating that their spread was "known to his family." Arpad was his good friend and often a close ally, but later when Wetmore attempted to find any important growers who had planted these vines, he came up empty.

That a break between Hilgard and Wetmore was still in the offing can be seen in the BSVC's publication of Hilgard's December 1880 address to Napa winegrowers. It eventually was copied in the press all over the state and came to be known as "The Permanent Maintenance of Our Vineyards." In it Hilgard outlined in detail what would be his central theme for the next twenty-five years. For the state's wine industry to reach its obvious potential for world-class table wines, quality must be *sine qua non*. Better wine grapes, scientifically controlled fermentations, and the avoidance of releasing immature wine on the market were absolutely essential. "Strive first and foremost for the establishment of the reputation of California wines, both for quality and purity, rather than quantity per acre." [15]

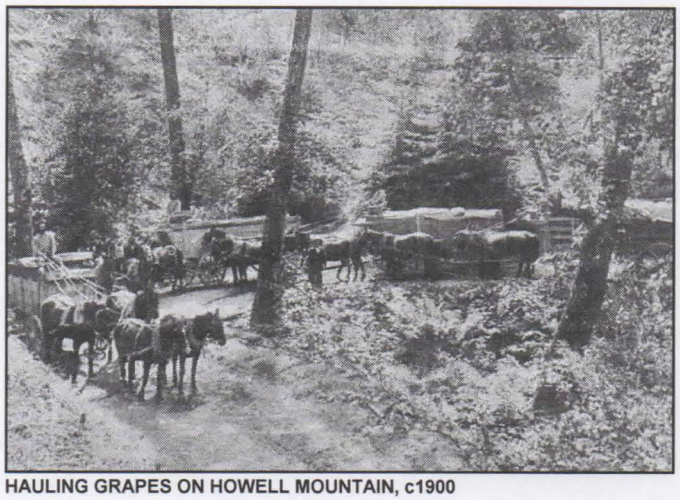
The 1880 act of the State Legislature put enough money at Hilgard's disposal to begin the construction of a facility for real laboratory and practical experimentation. By October a small cellar, with brick walls, had been dug into the hillside above Strawberry Creek and just west of South Hall. Above it a wooden structure went up for the lab work. It was too late to get grapes from the 1880 vintage, but in 1881 fifteen small batches of wine were made from grapes expressed to the university from several Bay Area growers. Hilgard skipped the 1882 vintage, working to develop a more orderly approach to acquiring grapes from the numerous vineyardists who were ready to contribute in 1883, and particularly in 1884. Hilgard was then able to present a large collection of new wines at the next year's State Wine Convention. [16]

Before 1881 the Agriculture College's facilities were simply offices in South Hall, and there was also the agricultural plot started by Ezra Carr. Morse, of course, had been out in the field, paid to canvas the state's phylloxera infection. But after 1880 he also acquired a paid position at the college as Hilgard's assistant. He learned winemaking working with the professor in the university's new cellar. Hilgard also had two very capable volunteer assistants at vintage time, **Frederico Pohndorff**, a well-known European wine expert, and his son, Frederick. [17]

Morse was assigned the duty of overseeing the vines planted on the Berkeley campus. W. G. Klee was the very capable gardener in charge of the entire university agriculture plot. He was concerned about a section of about 40 vines in decline and Morse found the deadly bug at work there, but not among the other plots of vines. Hilgard and his assistant worked out a plan to use the infected plot to experiment on the effectiveness of various rootstocks. They were also particularly interested in discovering whether the winged form of the bug ever appeared. It never did. It was never these scholars' idea to use any of the Berkeley vines, infected or otherwise, to perfect their fruit. The climate on the bay there has never been a cordial aide in ripening fruit. The operation was finally transferred to a Napa facility in the 1890s.

Hilgard was also interested in testing the resistance of vinifera vines grafted onto native *californica* stock. By 1884 he and Morse had been fooled by the fact that the Berkeley vines thus grafted in 1881 were flourishing in the infected plot. That year Hilgard planted his own vineyard at Mission San Jose onto *californica* roots. By the end of the 1890s those vines were blackened stumps, as were thousands of others all over northern California. [18]

The expansion of Hilgard's winegrowing work did not diminish his interest and research in soil science. One of his first bulletins examined the appropriate soils for winegrowing in the Santa Clara Valley. What solidified his almost heroic image in Napa took place after 1881. As the planting mania swept that valley, Charles Krug asked Hilgard to evaluate the viticultural potential of **Howell Mountain**, a large volcanic knob looking down on the center of the valley. Hilgard determined that winegrowing there was a sure thing in the soils he had examined. After the word got out, a small land rush began and within two years at least thirty growers had gobbled up inexpensive but suitable mountain land and planted more than 500 acres of vines there. Today Howell Mountain is famous for its Cabernets and has its own AVA. [19]



HAULING GRAPES ON HOWELL MOUNTAIN, c1900

Hilgard's reputation in Napa became a powerful element in his legacy, as the great valley became the star of California's premium wine production. The leaders of the valley industry, overwhelmingly of German ethnicity and liberal economic outlook, identified immediately with the learned professor. Later, when he became embroiled in a grudge fight with Wetmore and his supporters, it was Napa muscle that helped Hilgard stay in the ring and triumph.

The university wine research in the 1880s was systematic, complex and comprehensive. In the long run it was aimed at bettering California's fine wine reputation. More important in the short run was the reputation of California's ordinary table wines, which needed an unrelenting boost. In 1875 the typical California table wine was of poor quality. Hilgard continually wondered aloud and in print how it was that he was regularly served, unstable, immature, often milk-sour California table wines in San Francisco's better hotel restaurants.[20] Why did wine merchants and vintners here and on the East Coast regularly sell good California table wine under phony French labels?

His first answers did not depend on laboratory research. In his visits around the Bay Area he continually tried to get growers and producers to recognize the differences between the climate of the coastal valleys here and what they may have known in Europe. This was not Bordeaux, Burgundy or the

Rhineland, where temperatures usually plummeted after mid-September. In California's Mediterranean coastal climate, warm days were common in late October, sometimes into November. When picked late, overripe grapes with high sugars and resulting high alcohols were too readily acceptable for winegrowers. This was particularly true for the Mission variety which was still dominant all over the Bay Area, except in Alameda County.

He told Sonoma, Napa and Santa Clara Valley winegrowers that far too many of their table wines were too alcoholic, too hot, tired, even flabby, for lack of proper acid, which dropped as sugar levels soared. And too often there was residual sugar in their "dry" table wines, due to incomplete fermentations. He also pushed for lower fermentation temperatures. Too many wines were produced in above ground wooden bârns. And they should pick in the morning to start with cooler ferments. Of course, these ideas were only partly useful as long as Mission grapes filled the fermenters.

Hilgard broadcast through the press and through the BSVC regional Commissioners that he would gladly analyze any problem wines producers sent him. By the mid-1880s they were arriving in a deluge. His huge outgoing correspondence is full of suggestions, clearly stated in the most practical terms. Morse, and later Arthur Hayne, handled some of the traffic. But their correspondence was not collected. I suspect that practically every sample in the early years had some part of Hilgard's attention. [21]

Far more important to Hilgard's research were the grapes sent him by express each vintage. Small lots of wine were produced, about seven gallons each. He worked with Pohndorff and Morse testing and blending all manner of French and German varieties. The exact geographic source of the grapes became an important part of their research. They variously blended red varieties of Bordeaux and the three whites of Graves and Sauternes. Their Rhônes were given the complete treatment with red varietals and blends of Grenache, Mourvèdre, Cinsault, Carignane and Syrah, and of whites, Marsanne and Roussanne, sometimes with reds.

One might well wonder at the sources of some of these rather rare varieties, most of which disappeared from California after the phylloxera plague became rampant in the 1890s. That J. H. Drummond, H. W. Crabb, J. T. Doyle and Charles Lefranc, all noted vine importers, were contributors, helps answer the question. Grapes from Natoma Vineyards' huge collection of imports were also important for several years. Hilgard also made up occasional lots with imperfect grapes to illustrate the effects of improper vineyard practices or unhealthy weather conditions. He was outspoken in his contempt for merchants who blended in such wines with sound lots, arguing that such wines should be directed to the brandy still, not into the wine trade. [22]

The remarkable success of the university's wines at the 1885 convention, coupled with Hilgard's request that the convention underwrite more financial support from the legislature, brought a powerful convention resolution to that effect. The legislature responded with a $10,000 appropriation. But Wetmore's friends in the Assembly wrote the bill to read that the money was to be managed by the university and the BSVC. Hilgard was furious. His wines had triggered the appropriation. The inability of Hilgard and Wetmore to cooperate on the use of the money provoked the opening shots of a ten-year battle between these leaders, the first years I shall examine shortly. [23]

After 1884 Hilgard decided it was time to step up the production of published material directly available to his growing public. In that year he wrote and published eleven short reports on various subjects as Agriculture Experiment Bulletins. Readers had easy access to such publications, which were sent to newspapers all over the state. Or they could acquire them gratis from the university by mail. More than half of the stations 77 bulletins before 1893 were devoted to viticulture and enology. In later years no subject field was anywhere nearly so dominant.

Many bulletins were aimed specifically at raising wine quality, mostly aimed at what we know as the basic elements of fermentation. Many specific wine grape varieties were given special treatment. Attention to matters of climate were also stressed. Hilgard scorned the planting of delicate German varieties in the hotter portions of the coastal valleys. He also believed that "Bacchus loves the steeper slopes," as evidenced by the early quality success on Napa's Spring and Howell Mountains and on the Santa Clara Valley foothills.

Several bulletins were directed to the phylloxera problem, but none in the 1880s were of much practical value to growers, since they gave continual support to the *V. californica* and wasted space discussing methods of eradicating the pest, which were never useful. I shall pay close attention in the next installment to the university's vital role in the 1890s for developing a useful system for combating the spread of phylloxera with fully reliable rootstocks.

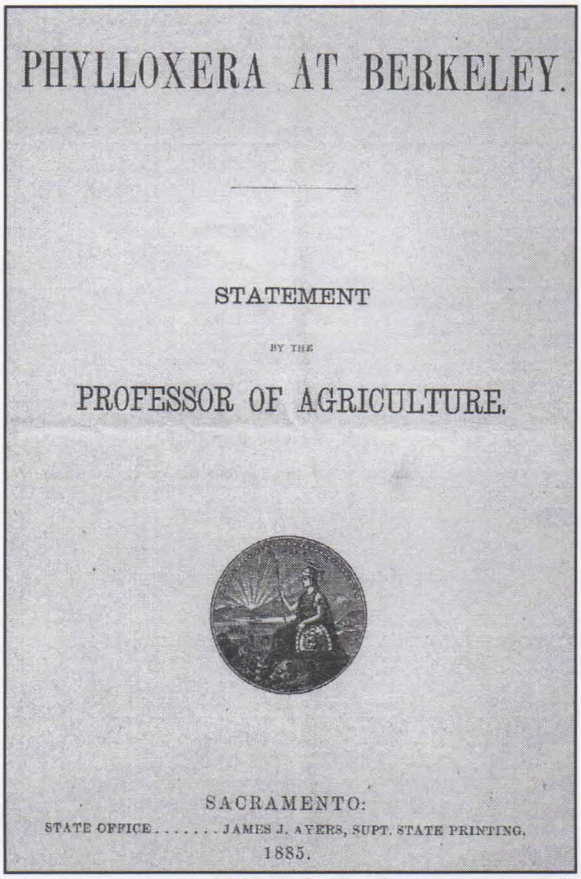
It is difficult to generalize and impossible to quantify the effectiveness of Hilgard's campaign to improve California wine. But we do know that he had the close attention of large numbers of important and representative winegrowers. The volume of his incoming correspondence with these men, and the torrent of his amicable and detailed replies, suggest that he had a large and influential audience. I have counted the surviving copy-book letters to his five most numerous correspondents in 1893-1894. There were 39 of these to: Charles Krug, George Husmann, J.T. Doyle, Henry Naglee and J.H. Drummond, men

among the most influential producers in this long history. This torrent continued, but gradually subsided. These numbers, and the obvious and general improvement of California wine between 1880 and 1900 are convincing evidence of the effectiveness of Hilgard's campaign.

The history of the new **Viticultural Commission** after 1880 is generally praiseworthy. But as the years went by its conflict with Hilgard and the university became too much a part of this history. Many of BSVC's most important district Commissioners, such as De Turk, Krug and George West, never took part in the attacks of the university program. In fact, Charles Wetmore did not employ Commission publications openly to attack the program, except in the outcry about the Berkeley vine plot, which I shall discuss shortly. Wetmore's campaign against Hilgard appeared in articles in the San Francisco press and the PWSR, written from items fed to their correspondents by Wetmore and his numerous supporters.

For a while after 1880 Wetmore attempted to portray the Commission as heavily committed to experimental research. A laboratory was reportedly set up at the BSVC San Francisco office, along with a special phylloxera exhibit. We hear almost nothing of these activities after they were announced in the Commission's first reports. It was the publication of these reports, rich in articles on viticulture and enology, culled from numerous sources, that were the BSVC's important contributions. Wetmore issued his own separate reports as "Commissioner for the State at Large, and as "Chief Executive Viticultural Officer." Unfortunately these reports were not widely available for want of funds. And they were too massive to have been reproduced by the press.

Another important contribution in the 1880s was the Commission's underwriting state wine conventions. These brought together hundreds of important wine men, drawn from throughout the state. They were well covered by the press, particularly by the PWSR, which carried transcriptions of reports and individual papers. That paper's verbatim transcriptions of debates make interesting reading, often heated, occasionally shouting matches between representatives of the large San Francisco wine houses and wine producers from the country. After 1884 these exchanges also gave substance to the growing hostility between Wetmore and Hilgard.


PHYLLOXERA AT BERKELEY.

STATEMENT

BY THE

PROFESSOR OF AGRICULTURE.

SACRAMENTO:
STATE OFFICE . . . . . JAMES J. AYERS, SUPT. STATE PRINTING.
1885.

In this 8-page pamphlet, PROF. HILGARD defended the University's stance to continue the study of phylloxera on the vines at Berkeley.

Wetmore and Hilgard Hostilities

The open break between the two men came after Wetmore exposed his scheme of shifting experimental wine and viticulture research from Berkley to the BSVC offices in San Francisco. The Commissioner argued that this would place such research in the hands of "practical and experienced wine men." It didn't happen, but half of the new money appropriated by the legislature for research was allocated to the Commission. From then on Wetmore worked to take over control of all such research by showing that the professor and his staff were incompetent.

Wetmore fired the opening shot in the battle by planting an article in the S. F. Morning Call. It appeared March 24, 1885, under the headline, "The Berkeley Phylloxera." The article reported a conversation between a Livermore newspaperman and Wetmore in which the former asked the Commissioner if Hilgard's infected plot posed "any danger of contagion" to Livermore vineyards. Wetmore answered that prevailing winds could certainly carry the winged form of the pest over the East Bay Hills and bring havoc to the young vineyards of the Livermore Valley. At the state convention that year the Livermore contingent pushed through a resolution demanding that the infected plot be destroyed.

Hilgard replied by showing that such a threat was impossible, since there had never been any verified sighting of the winged form in northern California history. In August the regents took up the matter and on September first rejected the petition and resolved that "we recommend the continuation of the study of the phylloxera on University grounds." Hilgard then wrote up a detailed explanation of the whole matter, including the fact that the clean vineyard plots in Berkeley, near the

infected soil, had never shown a sign of the pest. Two months later the state published his report as a pamphlet. But the PWSR picked up the story and beat away on the subject for the next four years, supported now by the many San Francisco wine houses who were irked at Hilgard's complaints about the low quality of the state's bulk wines. [24]

Nevertheless, the Commission's accomplishments between 1885 and 1890 were numerous. But Wetmore added to the number of his critics who objected to his assiduous attacks on Hilgard. Even the professor gave the Commissioner credit "for what he is good for—energy, aggressiveness and inexhaustible cheek." Wetmore used this energy to fight for a law at the state level to outlaw the adulteration of commercial wine. He was successful in finally getting a Pure Wine Law passed, but it was nullified by the State Supreme Court. He also spent time in Washington DC pushing for such a law at the national level, but the "whisky interests" never let it get out of committee. He also was a studious tactician concerning tariff law and was able to catch several "jokers" that might have cut the tax on incoming cheap foreign table wines.

He was able to cover the miles in the late eighties, even though at home he was developing a reputation as one of California's greatest wine producers at his **Cresta Blanca** estate in Livermore, founded in 1882. His white wine from Sauternes varieties won the only American gold medal, among scores of such entries, at the 1889 Paris Exposition. But this coin of success had a "tails" side. He was a terrible businessman and in 1892 lost control of Cresta Blanca to his creditors. [25]

From a c 1890 ad: Chas. Wetmore promotes his Cresta Blanca Souvenir Vintages. Brands "Now Offered" include Medoc Souvenir, Margaux Souvenir, Haut Sauterne Souvenir, and the top of the line, Château Yquem Souvenir at $15 per case.

Arpad Haraszthy Is New Commission Leader

In 1887 the presidency of the BSVC went to Arpad Haraszthy who, along with his Commissioners, began developing a multifaceted program that aimed at making the Commission's public image less the reflection of one person's piques and interests.

Haraszthy's annual report of 1887 reflects this approach. It was loaded with useful statistics on virtually every aspect of the California wine industry and the international wine scene. The district reports were remarkable for their breadth of detail and depth of analysis. The first steps can be seen here toward gathering a county by county state survey and individual census. This gradual process culminated in 1891 when the Commission's 203-page directory of vineyardists and wine producers was published.

Haraszthy also hopefully but unsuccessfully promoted the establishment of several regional Experimental Vineyard Stations, to be supervised by the Board's district Commissioners. However he made no mention in his proposals of the university's experiment vineyards operating on established winery properties since 1883.

The Commission also made its face more public in 1888 by opening a café and restaurant in San Francisco, where diners, or just visitors, could sample complementary wines from most of the state's best producers. The operation was under the direction of **Pierre Klein**, a seasoned restauranteur, who later gained fame as a winegrower for the gold medal he won at the 1900 Paris Exposition, for his Mira Valle Cabernet. The Board also hired **Kate Field**, the American journalist and actress, to lecture on California wine in cities on the East Coast. [26]

During the season of 1889, KATE FIELD [1838–1896], celebrated journalist and actress, lectured in the East Coast cities for the Viticultural Commission on the merits of California wine.

The destruction of the Anaheim vineyards after 1886 moved the Commission to hire a former botany student of T. H. Huxley to study the disease. Stationed at Shorb's facility in San Gabriel, **Ethelbert Dowlen** spent two years examining the epidemic and searching unsuccessfully for a cause.[27] The USDA pathologist, **Newton B. Pierce**, accomplished no more, but his name has been attached to the disease since the 1930s. Hilgard had been the first to act, sending **F. W. Morse** to the scene in 1886. It took him only two weeks to arrive at Dowlen's conclusions, which took two years and cost the Commission a lot more money.[28]

Increasing the demand for California wine in foreign markets was also a BSVC program. In 1888 the Commission financed an exploratory visit to England and the continent by **Frederico Pohndorff**, partly in response to the 300% growth in foreign exports between 1885 and 1887. Overwhelmingly this early trade was with the Kingdom of Hawaii and the west coast of Latin America. But all European ship-

ments amounted to only 10% of the total in 1887, barely 26,000 gallons, less even than shipments to Japan.[29]

The Pohndorff mission may have been successful, since California wine shipments to Europe rose exponentially after 1890. That this close associate of Hilgard was selected for this mission suggests that the level of anti-University pique at the BSVC was subsiding. Nevertheless, in 1887 the state convention had passed a Commission-sponsored call for the destruction of the infected plot in Berkeley, "a public nuisance and danger."

For Hilgard 1887 was a happy year that glued his professional career to the University. (After 1885 he had written family and friends that he was considering a move to another institution.) The great event that year was the passage by Congress of the Hatch Act, which gave the University's Agriculture Experiment Station $15,000 annually. Hilgard had argued for years that Berkeley lacked a proper weather environment to serve the experimental needs of the station. Soon there were substations at Paso Robles, Tulare and Jackson (Amador County). (Only the latter had an important viticultural function, which was covered in an earlier installment.) [30]

Hilgard was also able to hire more lab assistants and purchase more supplies and additional equipment. There would be no more seven-gallon wine lots. More important, the act required that $3000 be spent on a station headquarters. Now Hilgard and Morse were free of the little shack on top of the cellar. The new building was dubbed the California Agricultural Building. Unfortunately, it burned down in 1897, along with almost all of the BSVC papers, acquired by the AES after the Commission's demise in 1895. Hilgard's habit of doing so much of his university work at home explains how his and so many of the AES papers have survived. [31]

Hilgard was opposed to chaptalization of wine, that is, raising the sugar content of the fermenting must to get a higher alcohol reading in the final product. Such a practice was perfectly legal and it was usual in European areas, where cool fall temperatures often meant underripe grapes. California's autumn temperatures were usually warm enough to ripen a full crop, but not always. Hilgard's allies in Napa were able to exact an anti-sugar pledge by the local growers' association in the early 1880s.[32]

Pasteurization was another matter. The professor thought it very useful for large quantities of ordinary wine meant to be transported cross-country in bulk. He ruled it out for high quality table wines. Juan Gallegos had experienced stability problems with some wines shipped east. He decided, with Hilgard's approval, to pasteurize a large shipment. The details were never made public, but everyone seemed to know that somehow the wine spoiled. The anti-Hilgard elements in the San Francisco press were delighted to add this event to their ammunition against the professor. With this in mind, Wetmore warned his listeners at the 1889 state convention not to rely "on a college professor, rather than the tastes and experience of practical wine men."[33]

Wetmore's Most Important Contribution

Although Wetmore was no longer the constant public face of the BSVC, his work for the Commission as a lobbyist after 1888 was probably his most important contribution to the California wine industry. In Washington, before the passage of the Tariff of 1890, he worked successfully to keep a high tariff on foreign wine. This was no great matter, since this so-called McKinley Tariff was to be the highest in the country's history. Far more important was his success in getting a few words into the final act that would change the course of California wine history.

Knowing full well that the slim Republican majority in Congress needed solid western support for successful passage of the law, Wetmore was able to get the definition of sweet wine, and the federal tax on it, changed in California's favor. After October 1890, sweet wine, by definition, was to be fortified by "wine-spirits." This was a terrible blow to eastern wine producers who regularly fortified their sweet wines with alcohol derived from cane and beet sugar. Wetmore's ploy appears to be something of a miracle, and how he did it was never explained.

A more direct boon to California producers was directed at the tax on the fortifying alcohol before it was added to the wine. This tax was simply eliminated. Now the tax on a bottle of port or sherry was only on the final product. And the federal tax on sweet wine remained the same. Isaac De Turk, the new president of the BSVC, called the new rules "the greatest victory" for the industry.[34]

California's fortified wine production in 1891–1892 leaped about 300% above the 1890–1891 total. By 1900 the total was more than nine million gallons, that is, about ten times the number for 1890–1891. From about 10% of California wine production in 1880, sweet wines before Prohibition regularly amounted to about 30% of the total.[35]

From our long-range vantage point, the conflict between Wetmore, often supported by the BSVC, and Hilgard looks quite significant. But only the persons involved paid much attention to it. By 1886 the California wine industry had become a thunderous success. Thousands of new acres were added to the state's wine grape total. Year after year planters were encouraged by the BSVC to continue expansion. But after 1888, overproduction from this massive planting brought California wine and grape prices into a precipitous decline. Whether justified or not, wine producers out in the country began placing the blame

for this collapse on the BSVC and its booster pronouncements.

San Francisco merchants, who bought, blended and sold most of the state's wine, felt forced to cut back on their purchases and lower the prices paid for country wine. After 1888 producers were also blaming merchants for the price collapse, pointing at the many examples of merchants dumping huge amounts of poorly made and unfinished wine onto the national market, further depressing wine prices generally, however well made. Hilgard argued that the main factor depressing prices was poor wine quality. These charges heightened the tension between him and his opponents. To Wetmore and the merchants the professor had become a despised scold, whose complaints were making matters worse. Neither side really knew how the American business cycle worked. It was not until the 1930s that economists started getting things straight.

In the summer of 1889 W. R. Hearst's San Francisco Examiner ran an article headed, "Wine Is Too Cheap," and asked why. In an attempt to organize the argument Hearst ran a questionnaire looking for reasons and possible solutions, and began printing answers July 23. That so many of the solution-answers were different, but still logical, suggests the complexity of that part of the question.

I have identified the authors of 34 responses from winemen I consider well grounded in the matter of wine production and sales. About half primarily blamed the poor quality wine on the market, echoing Hilgard's complaints. A few blamed the greed of the merchants. Some had it right, partly, in claiming that Americans weren't really wine drinkers. Three well-known leaders had it right, Cupertino's J. T. Doyle, Napa's M. M. Estee and Livermore's J. P. Smith. The growth of California grape and wine production between 1878 and 1888 had far surpassed the demand for wine in the market place.

Hilgard's lengthy reply was a list of nine specific technical errors that were holding down the quality of California wine. He rejected the idea the depression was caused by the merchants. The situation "goes far beyond their power for good or evil." He praised the quality of the state's best wines, but why did so many travel under foreign labels? It was the low quality reputation in the market place associated with the California name. He again noted that too much poor wine in San Francisco hotels was getting into the glasses of influential visitors.[36]

Hilgard's point was echoed at the 1889 meeting of the California State Agricultural Society. President Christopher Green accused producers of being guilty for "the stagnation of our wine interests" by "foisting upon the market an inferior article" and having come "near to wrecking one of the principal resources of our state ...".[37]

In March the PWSR earlier had commented on events in the State Legislature in which the BSVC had weathered a "legislative storm" on the question of the Board's appropriation. They got their money on a close vote, but the trade journal wondered about rumors of the Board's demise. In addition, it was apparently well known that Governor Waterman disliked Charles Wetmore.[38]

The BSVC was now facing heavy going in spite of its remarkable successes in Washington and its excellent series of publications. Its years were numbered, as the entire American economy, particularly agriculture, moved gradually toward the worst depression in the country's history. Meanwhile at Berkeley, Hilgard and his talented crew had their generous federal funds and the full support of the Board of Regents. The Professor was in the Catbird Seat.

[*concluded next issue*]

NOTES

1. The great old building still stands across from Sather Tower. Its agricultural origins can be seen in its ornamental panels, decorated with sheaves of wheat, various fruits and bunches of grapes.
2. Hilgard's massive correspondence is kept in "Hilgard Family Papers" at UC's Bancroft Library.
3. Frederick Slate, "Eugene Woldemar Hilgard...," *National Academy of Sciences Biographical Memoirs*, Washington DC, November 1919, 95-97, 104-105; Amerine, 1-2; Pinney *History*, 185; Hans Jenny, *E. W. Hilgard...*, Pisa, Italy, 1961, 84.
4. *Johnson's New Universal Cyclopedia*, New York, 1876-1878, Vol. 4.
5. Napa Co. Reporter, 10/15/1875; Santa Rosa Democrat, 11/1/1875.
6. Sullivan, *Sonoma Wine*, 214-216.
7. San Jose Herald, 7/9/1877.
8. Alta California, 9/2/1878.
9. Sullivan, *Napa Wine*, 64-72; *Sonoma Wine*, 107-108; *Like Modern Edens*, 45-46.
10. Alta California, 3/21, 4/3, and 9/7/1879.
11. For this testimony see *Appendix to the Journals of the ... Senate and Assembly*, Session 23, Vol.5. The state also printed the testimony in a separate pamphlet. Hilgard's testimony was covered in detail by the Pacific Rural Press, 2/7/1880.
12. *Statutes of California*, 23 Session, 1880, 52-54; Pinney, *History*, 342-345; Alta California, 3/5/1880.
13. Hilgard, *Report...*, Berkeley, 1880, 84-87: BSVC, *First Report*, second edition revised, 1881, 83-113.
14. Sullivan, *Edens*, 25-26; *Napa Wine*, 84-86, and especially WTQ Jan. 2009, 3-5.
15. St. Helena Star, 12/8/1880.
16. Hilgard's reports to the regents are all filed at UC Davis's Shields Library. Several, like his important 1886 report, can be read online.
17. Pohndorff came to California in 1878 and soon became

a regular wine evaluator in the PWSR. He was also with the Gallegos Winery, near Mission San Jose. Later he was a wine merchant in Washington DC.

18. The drama of this humbling experience can be traced in Hilgard's correspondence at the Bancroft Library.
19. Napa Co. Reporter, 5/5/1882; St. Helena Star, 6/12/1883, 6/3/1884, 6/26/1885.
20. Hilgard to De Turk, 8/19/1888.
21. Much of this correspondence was preserved in Hilgard's letter-press copy books, which are now deteriorating. At Bancroft see the "Hilgard Family Collection" and volumes one and five of the "Records of the College of Agriculture, 1885-1945."
22. PWSR, 3/27/1885 has a huge and detailed resumé of Hilgard's experimental wines, along with many from the state's top producers, all tasted and displayed at the 1885 state wine convention.
23. Teiser, 104-105; Amerine 9-11.
24. PWSR, 7/3, 8/15/1885, 1/1/1886, *et. seq*: Hilgard, *The Phylloxera in Berkeley*, Sacramento, 1885; Teiser, 104-108, The author reproduces a large number of revealing exchanges between the contestants in this grudge fight.
25. PWSR, 9/8/1889, 8/5/1892, 9/23/1895.
26. PWSR, 12/7/1888; WTQ, Jan., 2015,9; Pinney, *History*, 349-350.
27. *Annual Review of Phytopathology*, Sept. 1977, Vol.5, 13-15.
28. Carosso, 128-129; Pinney, *History*, 307; PWSR, 6/10/1887.
29. *BSVC Report*, Sacramento, 1887, 24-25; PWSR, 3/16/1888.
30. WTQ, Jan. 2013, 13.
31. Teiser has an excellent photo of the UC crowd watching the conflagration. For the Hatch Act, see *Report of the College of Agriculture*, Berkeley, 1918.
32. Sullivan, *Napa Wine*, 73.
33. PWSR, 9/18/1889; Carosso, 138.
34. Carosso, 148-152; San Francisco Call, 12/7/1890; Frank Tausseg, *The Tariff of the United States*, New York, 1905, passim.
35. See Sullivan, *Companion*, 116, for fortified wine totals by type, from 1900-1995.
36. S. F. Examiner, 8/8/1889.
37. *Ag. Soc.*, 1890, 19-20.
38. PWSR, 3/1 and 3/15/1889.

■ For a further in-depth study by Charles Sullivan on the founding fathers of the Viticulture & Enology school of the University of California and their work, see his four-part WTQ series "A Discourse on the Institution of Wine Research in California..." covering the period 1868–1918. (v.18,3, 2008; v.19, 1-3, 2009).

"A Most Handsome Book..."

by *Gail Unzelman*

Actually, it is a trio of "most handsome" books that the long-ago bookseller so aptly described: *Old Madeiras; French Wines & Havana Cigars*; and *The Gourmet*. It is their bindings that first steal your attention: warm gray paper-covered boards with vellum spines and corner tips, gilt-decorated and lettered; the top page edges gilt. Not a sumptuous binding, mind you, but handsome.

Inside the covers, you are greeted with uncut pages of rich, watermarked paper, striking typography, wide margins.

Their distinguished author is Frank Gray Griswold (1854–1937). Born into a wealthy and influential old New York City family, he recalls in *The Gourmet*, "we were a family of seven children who lived in a large house on 5th Avenue with a spacious nursery and two schoolrooms, for we were all educated at home." When he was fourteen he went abroad to study for seven years– London, Paris, Vienna, Dresden. He became immersed in the art world, opera, fine dining, fox hunting, yachting, polo, horse racing, fishing, and other proper gentlemanly pursuits. He would become a recognized authority in these fields, and write many acknowledged books on the subjects, including, *Horses and Hounds, Clipper Ships and Yachts, Observations on a Salmon River*, and a seven-volume series, *Sport on Land and Water. Recollections of Frank Gray Griswold.*

In New York, the dapper Griswold, of course, enjoyed membership in the most exclusive men's clubs, including "The Kittens" dining club that dated back to 1869. Originally limited to twelve members, the membership was allowed to grow to forty-four. There was no "president" to guide their evening festivities—only the duly chosen "Tom Cat," who presided over the wines and

FRANK GRAY GRISWOLD, "one of the most perfect gourmets of our age." — Julian Street, author of *Table Topics* and *Wines. Their Selection, Care and Service.*

fare. Griswold's trio of fine dining books were dedicated to The "Kittens" Dinner Club, and he used their "cat in a circle" vignette to grace the covers in gilt. (In 1916, Griswold wrote *The Kittens, 1869–1916. A History of the Dining Club Known as The Kittens.* It is very hard to come by.)

Upon Griswold's death in 1937, Wine & Food Society guru, André Simon wrote of their late member: "Fortune indeed had smiled upon him with more than mere wealth; he had the artist's temperament, the sportsman's instinct, and the banker's realism. He was a man of exquisite taste and sound knowledge, a true sportsman, a gourmet, free from egotism and intolerance. The most charming of his many privately printed, limited edition books are a trio for the gourmet and connoisseur: *Old Madeiras* (1929) *French Wines and Havana Cigars* (1929), and *The Gourmet* (1933)."

As we can see from the dates of publication, all three books were issued during America's Prohibition years. It is clear that Griswold continued, during the Dry years, to enjoy the wines from his cellar, and those of his friends. But he brought an uplifting message to America.

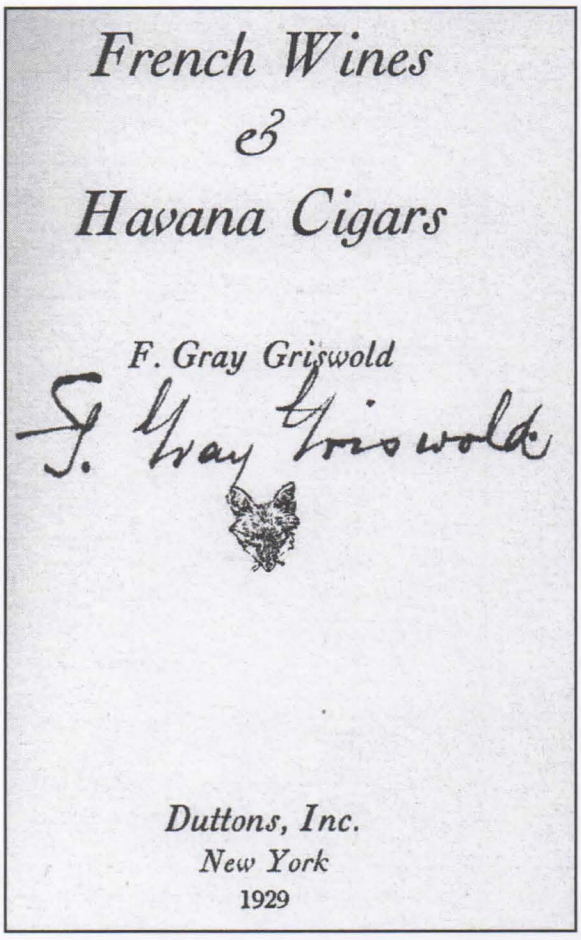
In his brief foreword to *Old Madeiras*, Griswold wrote: "I have put this little book together in order to republish Dr. S. Weir Mitchell's charming story (1895), and to remind those who love good cheer of a gentle American custom that has vanished from this arid land."

Before he brings forth Mitchell's well-loved "A Madeira Party," he comments briefly on Madeira, the land and the wine, and recalls a few reminiscences of his grandfather's casks of old Madeira, and sitting, out of sight, on the household stairs with his siblings—he must have been 12 or 13 years old—taking in the "Madeira party" hosted by his father.

In *French Wines and Havana Cigars*, published the same year as *Old Madeiras*, Griswold laments the fact that "The good food of America, which was once celebrated, disappeared with the good wines. If one wishes to eat and drink like a gentleman, one must now go to France. Where the best wine is you will find the best food. The *cuisine* at Bordeaux and at Dijon is celebrated." Our well-traveled gourmet is a knowledgeable guide.

With a colored map of France at hand as the book's endpapers, the reader comfortably follows Griswold's leisurely narrative journey through the different French wine regions while he savours the vintages and characteristics of the wines.

At the end of our travels, our 75-year-old guide presents the Havana Cigars: "Having smoked the best cigars that I could obtain for nearly sixty years, which have given me the greatest possible pleasure, I want to transmit some of the knowledge I have acquired on this, to me, most interesting subject." Also, from 1879 to 1893 Griswold was a director and important executive of P. Lorillard & Co., one of the oldest and largest manufacturers of tobacco products in America. He was very familiar with Cuba and their producing of the best.



Griswold's threesome were printed in limited editions of only 200 or 300 copies by The Plimpton Press, a well-regarded old Massachusetts press. He was very keen on fox hunting and is credited with introducing English fox hounds to America–hence perhaps the fox vignette on his title pages.

The Gourmet, published four years after his first two, is not a cook book with recipes, he writes, but "a short dissertation on the merits of good food. The joys of this life are not so many that we can afford to neglect one of its greatest pleasures—the art of good living. If not abused, it is conducive to health, happiness, and longevity. Some of the happiest moments of my life have been passed with friends sitting around a well-found mahogany table. Those who do not know this joy have missed one of the most pleasant experiences of life."

"There are *gourmets* and *gourmands*..." he begins his introductory discussion. Having discerned the difference, we tour the French Provinces, London, New York, and Creole Cooking before we are treated to Menus, and a few notes on wines.

Griswold praises his chef Monsieur Louis Gillet, "the minister to my interior for twenty-five years," an artist, who previously had been the chef for the Naval Attache at the French Embassy in Constantinople. "Good, well-cooked, rich food in small quantities is far more healthful than badly cooked, plain food from a poor kitchen." *Santé!*

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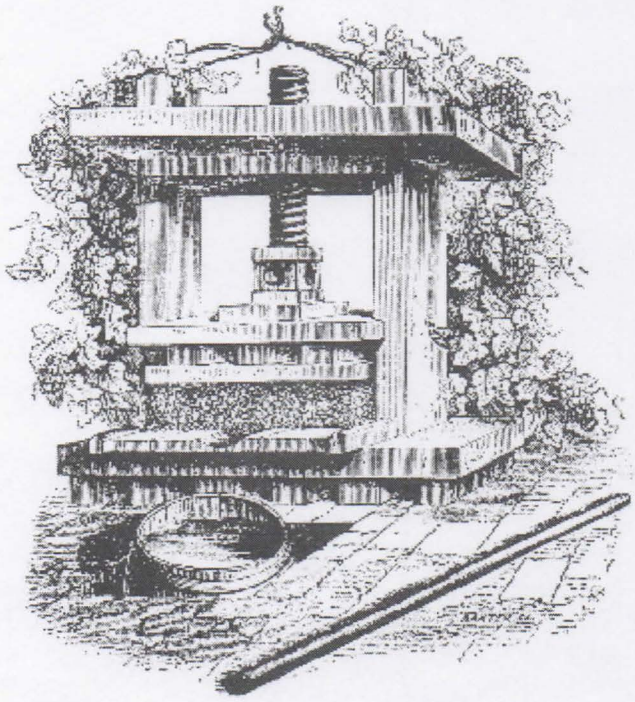

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