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KIPLING ON WINE

by *Thomas Pinney*

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THIS ALL BEGAN WHEN I FOUND that George Saintsbury's classic account of his life as a drinker, especially of wine, the celebrated Notes on a Cellar-Book (1920), is dedicated to Rudyard Kipling. It is the only book of his many books that Saintsbury troubled to dedicate, and one would suppose that there was some special fitness between the book and its dedicatee. Did Kipling know anything about wine or care very much about it? Did he say anything notable about it? Did he show a special knowledge? What follows is a record of what I have found out by reading almost everything that Kipling ever published and some things, such as his letters, that he never did. The inquiry is one that has very little to do with Kipling as an artist, but for people interested in wine that does not matter. But some of his descriptions of wine give a good idea of his virtuosity in that line.

I may say at once, was not made in honor of Kipling's status as a connoisseur but out of affection for the man–"one of the best of fellows"–and out of admiration for his achievements as an artist–"the best poet and taleteller of his generation." Kipling was of course highly pleased by this homage, calling it "more than munificent," and he certainly took the trouble to read the book. His copy of it is in the library at Bateman's, his home in Sussex now in the care of the National Trust. The book bears a great many marginal markings, most of them having to do with Saintsbury's highly allusive style rather than with what he says about wine.

Kipling wrote to Saintsbury after reading the book:

> Now that's what I call something worth having in the way of a Book. It represents Experience (how I envy you some of it!) Knowledge, Judgment (what the deuce is "liming" sack–and why? I gather one is expected to know) and Pleasure. And the subject, of all others next to Woman, is the most important that has ever engaged the sustained attention of mankind.
>
> My complaint is that it is no more than a preliminary excursus: and should be taken in hand, amplified, elaborated and adorned with more experiences and experiments. . . .
>
> There is a chapter missing of Comparative Vintages–Clarets Burgundy and Champagnes. There is not enough given to the due and reverent care of the Cellar (I had an Uncle who made his cellar, quite rightly, a shrine; and served there with a temperate passion for forty years. He had Port and an ancient Madeira.)

INSIDE THIS ISSUE

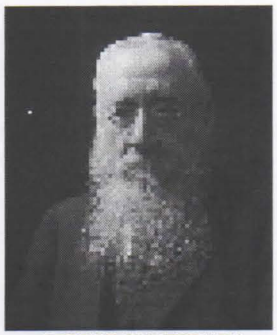
- WINE LABEL LORE • • • NEWS & NOTES
- WORD & PRICE INFLATION by G. Caloyannidis
- WINE TALES by Warren Johnson
- ONE FINE OCTOBER DAWN by G. Unzelman
- EARLY CAL WINE–EAST BAY: Into the '90s by Sullivan
- BOOK REVIEW & A COMMENTARY by Will Brown

What I should like to do would be to come to Bath [where Saintsbury was living] and have you go through the Book, viva voce, with amplifications and memories.. . .

I've had a happy time reading of wines that will never come again to the world.

(5 July 1920, Letters, V, 22-23)

The letter is quite characteristic; Kipling acknowledges Saintsbury's expert status and his own comparative ignorance. He was always eager to learn from those who knew; and though he is grateful for what he gets, he points out deficiencies in a way to suggest that he knows more than he admits. Kipling was notorious for the so-called "knowingness" that he exhibits in many of his early stories, and there is a suggestion of that here. When the youthful Kipling called on Mark Twain at Elmira, New York, Twain wrote afterwards to his wife that he and Kipling would make a great team: "He knows everything, and I know the rest." But the main impression of the letter is that of a man who is keenly interested in the subject of drinks, wine in particular, and who has a sense of the many and varied branches of that subject.


GEORGE SAINTSBURY
1845–1933

In his dedication of Notes on a Cellar-Book Saintsbury had lamented the fact that he had never had the chance to offer a bottle of wine to Kipling. Some years later Kipling called on Saintsbury at Bath, where, according to Kipling's account in his autobiography, "He produced a bottle of real Tokay, which I tasted, and lost my number badly by saying that it reminded me of some medicinal wine. It is true he merely called me a blasphemer of the worst, but what he thought I do not care to think." (Something of Myself, p. 86).

Despite this failure to appreciate a notable wine, I think it is safe to say that Kipling liked wine. He was, in everything but his devotion to his art and in certain of his political opinions, a temperate man. He hated drunkenness, though he used it for comic purposes in some of his soldier stories and, notably, in "Brugglesmith." He makes a few references here and there to a bit of excess on his own part in the matter of drink, but I doubt that he was ever properly drunk.

There were so-called "temperance" movements in the England of Kipling's day, but they were aimed mostly at the working classes. Kipling's own branch of society was untroubled by such things, and took for granted drink in most of its forms. Both of his parents were the children of Methodist ministers, which fact, to an American, would suggest a determined Dryness. But the main body of English Methodism knew nothing of the strange aberrations displayed by the American Methodists and by other Protestant denominations in this country. Wine, among the English bourgeois, was a thing of course, though they might not have a very sophisticated idea of its kinds and qualities. French wines were the standard, especially Burgundy and Bordeaux–"claret" to the English. German wine, called "Hock," was much appreciated. Sherry was popular then as it has never been since, and Port, of course, was the Englishman's wine, the English having invented it and having taken control of the trade in it. Kipling's idea of the varieties of wine would have been formed on this basis.

Kipling himself regarded prohibition as both stupid and futile. He held Field Marshal Lord Roberts in high esteem, as the poem "Bobs" makes clear; but in the very act of praising him Kipling inserts a mild criticism, in the language of Tommy Atkins, of Roberts's campaign against drink in the army:

'E's a little down on drink,
Chaplain Bobs:
But it keeps us outer Clink–
Don't it, Bobs?
So we will not complain
Tho' 'e's water on the brain,
If 'e leads us straight again–
Blue-light Bobs.[1]

The late story "The Prophet and the Country," about a crack-pot American with a scheme to save the country from the effects of Prohibition, is accompanied by a poem in Horatian style called "The Portent," which puts Kipling's ideas about legislated morality quite clearly:

Whence [from Prohibition] public strife and naked crime
And–deadlier than the cup you shun–
A people schooled to mock, in time
All law–not one.
Cease, then, to fashion State-made sin,
Nor give thy children cause to doubt
That Virtue springs from iron within–
Not lead without.

RUDYARD KIPLING, c1899
1865--1936

From the age of 16 to 23 Kipling lived and worked as a journalist in India, first in the Punjab, at Moslem Lahore, and then on the Ganges at Hindu Allahabad, and of course neither community–Moslem or Hindu–drinks wine. But the tight small circle of the British in India did. As a journalist and as an aspiring writer eager to encounter "life" in many forms, Kipling often moved outside that circle, but

always returned to the Civil Station, the Club, the Office, the Mess at the nearby barracks, and to the dances and the gymkhanas and the other amusements of the servants of the Raj. To judge from the advertisements in the papers that he worked for, the British in India were well supplied with just the same sorts of wines that they knew back Home (always capitalized). That being so, Kipling's ideas about wine would not have been extended by the seven years he spent in India.

He did, however, observe some strange notions among the aristocratic Indians who could afford to do as they pleased. Champagne, known as "simpkin," was especially popular with these people, or at least Kipling says that it was. In the story called The Naulahka, the Maharajah of Gokral Seetarum enjoys a special mixture:

> He beckoned to his attendants. One of them came forward with a long silver tumbler concealed beneath his flowing garments, and poured into it an allowance of liqueur brandy that made Tarvin [the American hero of the story], used to potent drinks, open his eyes. The second man produced a bottle of champagne, opened it with a skill born of long practice, and filled up the tumbler with the creaming wine.
>
> The Maharajah drank deep, and wiped the foam from his beard, saying apologetically–"Such things are not for political agents to see; but you, Sahib, are true friend of the State. Therefore I let you see. Shall they mix you one like this?" (Ch.16)

In "A Legend of the Foreign Office" from Departmental Ditties, Rustum Beg, the Rajah of Kolozai, who "Drinketh the 'simpkin' and brandy peg, / Maketh the money to fly" attempts to reform himself and his state but soon gives it up:

> "Happy, happy Kolozai! Never more will Rustum Beg
> Play to catch his Viceroy's eye. He prefers the 'simpkin' peg."

In the story called "At the End of the Passage" a "feudatory prince" mockingly called "Old Timbersides" by a group of Englishmen complaining of their hard lot in India, is said to be addicted to the same "simpkin peg," here called the "King's Peg":

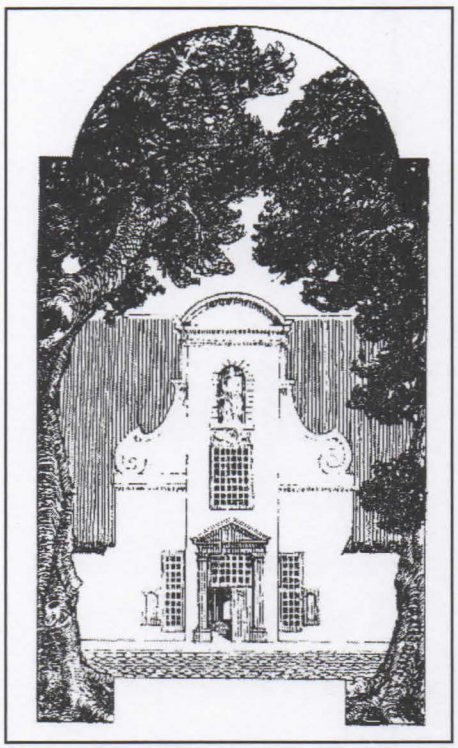
> "He has taken to the King's Peg heavily–liqueur brandy for whisky, and Heidsick for soda-water."
>
> "That's what the Rao of Jubela took to. Even a native can't last long at that. He'll go out."

That Kipling enjoyed wine in India appears from a tongue-in-cheek piece that he wrote in 1886. An English doctor published a treatise on digestion that recommended, among other things, Champagne and hock-and-soda as more wholesome drinks than tea or coffee. This man, Kipling wrote after reviewing the recommendations, "is a doctor among thousands."[2]

In the years after India he had many, many opportunities to learn more about the world's wines, but he seems to have been largely indifferent to them. He spent four years in America, most of it in Vermont, which is, admittedly, not notable for wine. But he had been in California, and he was frequently in New York, where American wine, both Californian and Eastern, was familiar. His only remark on wine in America that I know occurs in a letter of advice to a friend about to travel to the United States for the first time. Kipling begins with this rule: "never order wine at dinner or any meal. It's ruinous besides being indifferent" (22 December 1887: Letters, II, 331). I am not sure whether he means European or American wine; my guess is European.

It would be wrong to omit his praise of something called "Button Punch." On arriving in San Francisco early in1889, on his way from India to England to seek his literary fortune, Kipling was unpleasantly struck by American drinking habits–Americans drank far too much and held their drink badly. But, he writes,

> This unhappy state of affairs has, however, produced one good result, which I will confide to you. In the heart of the business quarter, where banks and bankers are thickest, and telegraph wires most numerous, stands a semi-subterranean bar tended by a German with long blond locks and a crystalline eye. Go thither softly, treading on the tips of your toes, and ask him for a Button Punch. 'Twill take ten minutes to brew, but the result is the highest and noblest product of the age. No man but one knows what is in it. I have a theory it is compounded of the shavings of cherubs' wings, the glory of a tropical dawn, the red clouds of sunset, and fragments of lost epics by dead masters. But try you for yourselves, and pause a while to bless me, who am always mindful of the truest interests of my brethren (Kipling's America, p. 27).



GROOT CONSTANTIA, built 1685 at Cape Town, is the oldest wine estate in South Africa. — From: *The Restoration of Groot Constantia*, F. K. Kendall, 1927.

This may or may not have resembled a Pisco sour–Pisco

brandy, syrup, lemon juice, a beaten eggwhite, and a dash of Angostura bitters as an ornament on top.

Kipling spent nearly a decade of winters, 1900–1908, in the Cape Colony of South Africa, where there were many wineries, set amidst extensive vineyards, producing what I imagine was pretty good wine. I have found only one reference to South African wine–Constantia–in his writings, though he mentions once or twice a South African specialty, a spiced brandy called "Vanderhum."

Going to and coming from South Africa year after year he stopped repeatedly at Madeira, and there are several knowing references to it in his stories. It also figures in an anecdote from his autobiography. On a ship sailing to South Africa "I met," he writes in Something of Myself, "a Navy Captain going to a new command at Simons Town. At Madeira he desired to lay in wine for his two-year commission. I assisted him through a variegated day and fluctuating evening, which laid the foundations of life-long friendship." We will never know what that phrase "variegated day and fluctuating evening" conceals, but presumably it had something to do with the quest for a two-years' supply of Madeira.

Kipling knew Italy and Spain reasonably well, but, again, he left hardly a word about their wines. France, the country he loved best of all, is the exception: there he did pay attention to the wines, as will appear in the examples that follow below.

As a celebrated writer Kipling was much sought after, so he had many occasions to be wined and dined in a fashion unavailable to most of us. In Rome, for example, in 1917, he reports having lunch with the English Cardinal Francis Gasquet in the Cardinal's apartments in the Palazzo di San Calisto: "artichoke, omelette, beef, chicken and marvellous ice-cream, with many curious wines whereof I did not drink" (7 May 1917). The Princess of Monaco, then living at Claridge's in London, urged Kipling to call at her chateau in France when he was touring there, even though she would not be there to receive him. He did, and his description of what he found there is worth quoting at length:

> Then we entered [he was travelling with his wife and an old friend]. The entire contents of every room was out in the middle of the floor, hooded up, paper-covered or sheeted–mirrors, whatnots, furniture, lamps, bibelots etc. etc. and the books protected with sheets of the thick old wall papers. The place was under reparation–painting, flooring and every conceivable thing that could be done to a chateau. And in the big saloon in an enclave fabricated out of this amazing heapage and lumpage and dumpage sat an adorably furnished lunch table for three–with wines of four different colours–pink, brown, yellow and red–in their silver mounted caraffes.
>
> Then there entered such a lunch as never was, the butler with the white gloves steering each course through the maze of dishevelled furniture and lamps and pictures and broideries. The hor's d'oeuvres were delicious; the buttered eggs that followed, more than delicious; the veal worthy of the prodigal Son; the roast chicken a dream; the peas with minute onions which followed that (and by this time we felt like Zeps) were perfect; and the cream-biscuit-meringue pudding crowned it all, to the camembert and coffee! We all ate but I think I ate most....Then, grossly replete, we waddled out into the sunshine....(to his daughter, Elsie Bambridge, 17 March 1925).

On the same tour, in the south of France, a much simpler meal followed:

> Having provided ourselves with ham, croissants, butter and cheese at Perigueux early in the morn, we decided to lunch by the wayside. Worked down to the beautiful hill town of Belves, raised a bott. of red and 1 of white, a bott. of Vichy and bought two drinking glasses from amused nice hostess ("Motor Tours," 21 March 1925).

At Magdalene College, Cambridge, where he was made an honorary fellow, he was introduced to the Combination Room, "all ancient panelling, ancient plate, and wondrous wines–where we sat about talking till ten" (31 May 1932: Letters, VI, 117). And, to another correspondent, he confided that at Magdalene they "have a cellar which is eminent even at the seats of learning" (26 May 1932: Letters, VI, 114). He liked to say that the College was, for him, a new and delightful club.

§ § §

I have separated Kipling's remarks on and references to wine into two series, one biographical and the other fictional, and have provided an explanatory commentary for most of them. Both lists are formed in dictionary style, under the names of the wines concerned in alphabetical order; the entries under each name are in chronological order. The source of each item is given; I have used the so-called Uniform edition (London, 1899ff.), the most familiar of English editions, for items from Kipling's stories; extracts from the poems are from the Definitive Edition of 1940. See the list of titles and abbreviations at the end of this work for further references.

I. Biographical

Bordeaux: A few references in the stories, but nothing from Kipling's own history as a drinker.

Burgundy

The world, it is said, may be divided into those who put Burgundy first and those who put Bordeaux first. Kipling, from the frequency and character of his references to Burgundy and from the absence of any

remark about Bordeaux, appears to belong to the first group.

1. "Well, he fed with me and I filled him up with Beaune for my own base ends." (Letters, 19-21 May 1888).

Kipling is describing the visit to him in India from a young officer who has come to unload on a sympathetic listener his feelings on being madly in love. The young man is at first embarrassed: "I let him squirm all unassisted until he got to the point 'cause I wanted to note how a man works under the stress of an emotion that he is trying to hide." Then "the fountains of the great deep were broken up.... He amused me immensely in his guileless abandon."

2. The series that follows is from the record of motor tours that Kipling kept from 1911 to 1926, mostly of trips in France. The Hotel de la Poste in Beaune was a favorite place: it was, Kipling wrote, "exquisitely clean. Grub very good, proprietor of immense affability." In April, 1921, this affable proprietor "set before me bottle of Beaune @ 11 fr. which resulted in our buying from him for Bateman's: 2 doz. Corton @ 15 per bot: 1 doz Nuits St. George in hlf bottles: and 1 doz Montrachet @ 18 per bottle plus 3 fr. per bottle duty, etc., landed in England." ("Motor Tours," 24 April 1921).

Two years later they were again in Beaune, "and had time, calling at the Hotel de la Poste...to order 6 dozen Chambertin 1/2 bottles @ 9f. the bottles to be sent to us at Bateman's" ("Motor Tours," 18 May 1923).

From: *5th Anniversary Premiere National Auction of Rare Wines*, Heublein, 1973.

Another two years, and again they were at a Hotel de la Poste, but this one was in Rouen, where Kipling was inspecting a military cemetery under construction. "Back [to the hotel] at 12.30 for déjeuner. (Corton not so bad)." ("Motor Tours," 13 March 1925). It is hard to imagine anyone being so casual about Corton these days.

3. In 1929 Kipling and his wife, in search of the sun, travelled up the Nile on the S.S. Egypt, a boat belonging to Thomas Cook and Son. The boat, he wrote, was "a floating club of all the luxuries...and we had snipe for dinner and dam good Burgundy at rates which England does not allow" (to Elsie Bambridge, 28 Feb 1929).

4. Declining a dinner invitation from the eminent painter Sir Gerald Kelly, famous for his cellar, Kipling speaks as one who has already known Romanée Conti. He writes from Bath, where his wife was for her rheumatism: "I'd have come, had I been in reach, because–for one thing, art is interesting and Romanée Conti is even more so in this sad world. But I'm here for weeks and I am sorry that I don't see anything better (or safer as things are) than the Black and White of the average hotel (6 January 1931). I take it that Black and White is the familiar blended Scotch whisky, but surely he did not drink it with meals?

5. From the Carlton Hotel, Cannes, Kipling writes to his son-in-law, George Bambridge: "In return for your convoying my topper I have sent to 46 [rue de Varennes, Paris], a couple of dozen of a Burgundy (1911) which rather pleased me when I met it at table. They [the Carlton Hotel] are quite capable of dispatching inferior stuff, but they have vowed to be honest this time." The hotel, Kipling adds, appears to be "overburdened with wine in proportion to its customers" (4 May 1932).

6. To his publisher, Frank Doubleday, who had called at Bateman's and had fallen asleep while Kipling was reading to him: "The main point of the Burgundy was that it helped you in your nap. (There was no story. I just droned out pieces of reading.)" (n.d.: [June 1932]).

Champagne

1. As a young reporter Kipling was sent to the opening of a railroad bridge over the Jhelum river in May 1887; an elaborate breakfast closed the ceremonies on the occasion:

> At the conclusion of the banquet–meal is a vulgar word–came Havanas and the health of the Queen drunk in the Royal wine. It is on such occasions that, soothed by champagne, and made patriotic by paté de fois gras, both iced, that the humblest soul feels, he too, is assisting in the development of India, and the Progress of the Ages ("The Chak-Nizam Bridge," Civil and Military Gazette, 18 May 1887).

2. In 1894, by which time he was a world-famous writer now living in Vermont, he spent a summer in England, where he was feted everywhere. As for example: "There was a most sumptuous champagne last night. Now I know what 'not a headache in a hogshead' really means" (to Walter Besant, n.d. [May? 1894]).

3. Ten years later, in South Africa, the French cruiser Dupleix visited Cape Town. Kipling was one of the guests entertained on board the ship, an entertainment that "involved soporific drinking" at déjeuner: "I had," he wrote, "several times drunk to the entente cordiale in sweet champagne at eleven in the morning on the deck of the Dupleix," with the result that instead of going round the ship he sat still and let the ship go round him ("Souvenirs of France,"

1933). For the consequence see the entry below for "Constantia."

Chianti

Shortly after Kipling arrived back in England from his years in India he joined a group of young writers gathered around the poet and editor William Ernest Henley. The group met "at a little restaurant [Solferino's] off Leicester Square" where they "regulated all literature till all hours of the night." On one occasion Kipling dared to criticize some of Henley's work: "As regards his free verse I–plus some Chianti–once put forward the old notion that free verse was like fishing with barbless hooks. Henley replied volcanically" (Something of Myself, Ch.4).

Constantia

After the déjeuner on the Dupleix (see above under "Champagne") "Cape Town, in turn, invited all her officers to 'inspect' the vineyards of Constantia, where they make not too weak wines. My charge, on that occasion, was a young Breton lieutenant. He returned, his head on his companion's shoulder, sleeping like an angel" (Souvenirs of France). Constantia wines (their great day was over by this time) were high in alcohol though not fortified. The property was owned by the State.

Moselle

In 1916 Kipling visited his nephew Oliver Baldwin, then in the Officers' Training Corps at Cambridge. At the time, Kipling seems to have regarded Oliver, who was then 17, as a surrogate for his only son John, killed at Loos in 1915. That might account for the fatherly advice in the extract that follows. The meal in question was at the Bull Hotel on Trumpington Street (still there), where Kipling was staying: "That infernal Moselle last night is loose among all my joints today. Therefore I urge you not to drink sweet peedle at any time. Beer is the best" (23 October 1916).

I do not recognize the effects that Kipling describes: "joints"? Nor have I encountered the term "peedle" elsewhere. It is not in the Oxford English Dictionary or in Partridge's Dictionary of Slang.

Port

1. To his Aunt Louisa Baldwin, who evidently had offered it to him, Kipling replied: "We don't drink '47 Port in this house" (8 October 1898). Louisa's husband, Alfred Baldwin, was the "Uncle who made his cellar, quite rightly, a shrine" (see above). Saintsbury says that he drank '47 Port on several occasions, and that around 1870 it was "about in perfection" (Notes on a Cellar-Book).

2. 1907 was a year of great distinctions for Kipling; first an honorary degree from the University of Durham, then an honorary degree from Oxford (with Mark Twain), and then the Nobel Prize. Things began well at Durham, where he was entertained by Professor Ellerslow, a clergyman, and his wife–"a delightfully simple couple....They gave a dinner party, a very good one with uncommonly sound port. Port is generally superior in a cathedral close" (to his mother-in-law, Anna Smith Balestier, 30 June 1907: Letters, III, 246-47). The generalization about port in a cathedral close is very Kiplingesque. His experience of cathedral closes was not extensive. But he had read Trollope.

3. To Louisa Baldwin in 1916, accepting a gift. Alfred Baldwin had died in 1908, so that his widow was at liberty to distribute treasures from the cellar / shrine: "How sweet of you to think of it. '51 Port is not the kind of drink one finds flowing through the public conduits, these days. I will be very good to it and invite none but worthy and educated tastes to help me finish it." (5 July [1916]: Letters, IV, 383).

Saintsbury says of '51 Port simply that it was the best Port that he ever tasted. It was, he writes, "such a wine as deserved the famous and pious encomium (slightly altered) that the Almighty might no doubt have caused a better wine to exist, but that he never did" (Notes on a Cellar-Book).

4. In January of 1929 Kipling wrote to Saintsbury to excuse himself for not stopping to see him in Bath when he, Kipling, had recently been in the city; he had had too many people to see. "Otherwise I'd have come for–more of that port among other things! 'It's good in this house,' as the Mulligan said" (28 January 1929: Letters, V, 469). The phrase quoted comes from Thackeray's "Mrs. Perkins's Ball" in his Christmas Books. Saintsbury, who had read and remembered the whole of English literature, did not need to have the phrase identified.

Saumur

Not long after his return from India Kipling was entertained by his Aunt Georgiana, wife of the great Pre-Raphaelite painter Sir Edward Burne-Jones; another guest was Kipling's cousin George Macdonald, a young solicitor in London. "He drank two glasses of clinging, clammy Saumur. (I love my Aunt Georgie but I don't drink her wines)." After the wine, George lighted "one of Burne Jones's best Havanas" and then, "he was–not to put too fine a point on it AWFUL SICK" (to Edmonia Hill, 18 December 1889: Letters, I, 372-73). George, Kipling adds, always had a weak stomach. But were white wines different then? Saumur and Moselle (q.v.) are both credited with powerful effects in Kipling's remarks on them.

Sherry

With his fellow schoolboys in North Devon (1878–82), Kipling used to frequent the Golden Bay at Westward Ho! It was then "little more than a doubtful pub where we used to drink sherry and lemonade...and think ourselves complete and entire bloods"

(to Elsie Bambridge, 5 October 1925: Letters, V, 266).

II. Fictional

Ancient wine

In "Poseidon's Law" (1904), a poem about the archetypal mariner–the "robust and Brass-bound man"–Kipling imagines him seated in a tavern after extended voyages:

> From Punt returned, from Phormio's Fleet, from Javan and Gadire,
> He strongly occupies the seat about the tavern fire,
> And, moist with much Falernian or smoked Massilian juice,
> Revenges there the Brass-bound man his long-enforcèd truce!

"Falernian" was, according to Jancis Robinson, "the most famous and most highly-prized wine of Italy in the Roman period," a white wine from Campania (Oxford Companion to Wine, 3rd ed.). "Massilia" is the ancient name for Marseilles. Kipling would have known of "smoked Massilian juice" from Horace, his favorite poet. In Odes, III, 8, Horace invites Maecenas to a feast at which Horace will "draw a well-pitched cork from a jar set to drink the smoke in Tellus' consulship." A commentator explains that wine jars (amphorae) were set in the attic over a smoky kitchen so that the earthenware jars would absorb the smoke and mellow the wine.[3] Horace says nothing about "Massilian," which is presumably Kipling's idea. The "truce" is the Mariner's understanding with Poseidon: at sea he must obey the truth of facts, on pain of death; on land he can tell lies with impunity.

Balearic wine

The late (1930) story, "The Manner of Men," opens with a Spanish ship arriving at the port of Marseilles. The port authorities are suspicious of the Spaniard, but soften when he gives them some wine:

> "Where do you get this liquor, Spaniard?"
> "From our Islands (the Balearics). Is it to your taste?"
> "It is." The big man unclasped his gorget in solemn preparation.

Winegrowing in the Balearic Islands–mainly on Majorca–goes back to Roman times, so Kipling is not guilty of anachronism here; the story is set in the time of St. Paul. I know of no evidence that the wine was highly regarded.

Bordeaux

1. The hero of "The Brushwood Boy" is a young Englishman almost too perfect to believe–handsome, charming, well-connected, at the right school, in the right regiment, etc., etc. When he grows hungry while out trout-fishing, this is how he is provided for:

> The housekeeper had taken good care that her boy should not go empty; and before he changed to the white moth [a trout fly] he sat down to excellent claret with sandwiches of potted egg and things that adoring women make and men never notice.

2. "Fairy Kist" (1927) invents a society called the "Fraternity for the Perpetuation of Gratitude towards Lesser Lights" which gives itself dinners such as this one:

> Several red mullets in paper; a few green peas and ducklings; an arrangement of cockscombs with olives, and capers as large as cherries; strawberries and cream; some 1903 Chateau la Tour; and that locked cabinet of cigars to which only Burges has the key.

The flaw in this design is the choice of 1903 for Chateau Latour; 1903 was, owing to the mixed weather, a poor year in Bordeaux, at least that is what the authorities say. Maybe Kipling had had some that he liked.

CH. LATOUR 1904 — its label, cork brand, and case brand. From the incomparable *Clarets and Sauternes* by G.A.K. [Keeler], 1920, London.

Burgundy

In his stories, Kipling associates Burgundy with soldiers, as in "A Deal in Cotton" (1907), when Stalky, the schoolboy of Stalky and Co. now the commander of a native regiment in India, at a dinner with old friends "moved on the Burgundy recommended by the faculty to enrich fever-thinned blood." In "The Honours of War" (1911) another gathering of old friends with the host of "A Deal in Cotton," who produces more Burgundy, this time in a "cobwebbed bottle." Later in the story, in which it is necessary to pacify a difficult guest, a splendid dinner is laid out: "food and drink are the very best of drugs," the narrator says, and names "Heidsick Dry Monopole '92" as the leading drug for the purpose. But "Stalky as usual stuck to Burgundy."

Capri

In "The Mark of the Beast" (1890), Fleete, the central character of the story, rather overdoes it on New Year's Eve:

> Fleete began the night with sherry and bitters, drank champagne steadily up to dessert, then raw, rasping Capri with all the strength of whisky, took Benedictine with his coffee, four or five whiskies and sodas to improve his pool

strokes, beer and bones at half past two, winding up with old brandy.

I think Kipling's description of Capri is mistaken. Most Capri wine is red, and most of that comes from the Piedirosso ("red foot") vine. Jancis Robinson, et al., describe the wines from this grape as "relatively soft despite their fresh acidity, and aromatic, with flavours of red fruits such as plums and cherries–almost Gamay-like in some examples."[4] This is a long way from "raw, rasping" wine as strong as whisky. Kipling might have had Capri wine, perhaps at Solferino's (see entry for "Chianti"), but I doubt that he ever did.

Champagne

1. An early poem (October 1884), "The Descent of the Punkah," celebrating the end of the hot weather in India, calls for champagne:

> Yea, straightway to the Club will I
> (Though worldly prudence frown)
> And drink in driest Monopole
> My toast–"The punkah's down."

A punkah is a large swinging fan fixed to the ceiling, usually of framed canvas, pulled by a rope to move the air in a room. The rope was run through the wall of the room and was pulled by a punkah coolie on the other side of the wall. Waking the sleeping coolie was one of the domestic exercises of the English in India. Heidseick Monopole must have been the most familiar of Champagnes to Kipling: he names it at least three times.

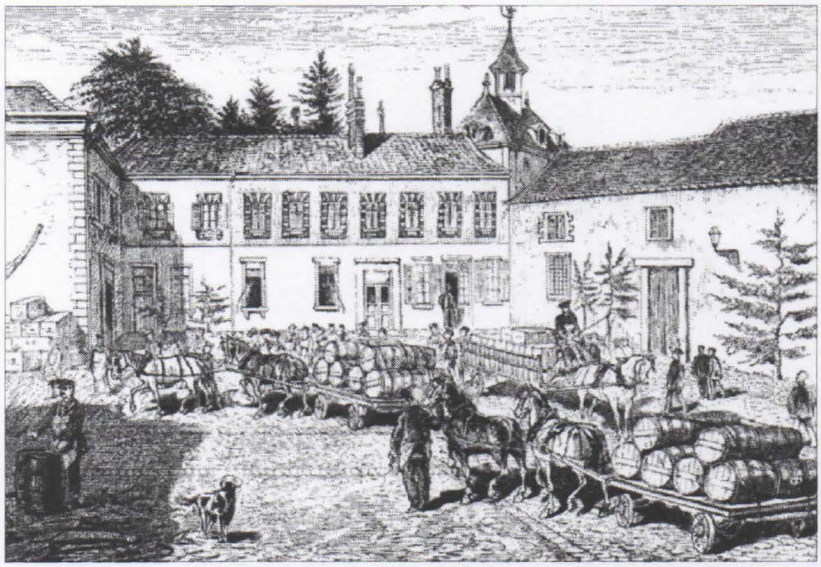
2. Another poem from the Indian Years ("Alnaschar," November 1886); the exchange value of the Indian rupee had been steadily falling for a long time, to the distress of the English, who were paid in rupees. In the poem the speaker (named for the day-dreamer in the Arabian Nights) imagines that the rupee has recovered, and so he calls for Champagne:

> "The Widow's vintage
> must be poured
> This night above our
> humble board."

And the poem finishes with the end of the bottle:

> "The cliquot's finished quite."

The mis-spelling of "Clicquot" and the failure to capitalize it are unusual. He could not have been looking at the label.



A busy courtyard scene at MADAME VEUVE CLICQUOT'S Champagne house in Reims, c1879, one of the many superb illustrations in *Facts about Champagne and Other Sparkling Wines* by Henry Vizetelly (1879, London).

3. At the end of "William the Conqueror" (1895), about a young woman with the unlikely name of "William" and her work in helping to relieve a famine in India, the exhausted little group of English celebrate the success of their work and the understanding between William and the man she loves. The gentleman has a "good whisky and soda," and then they all sat down to dinner when "they drank one whole bottle of champagne, hot, because there was no ice."

The story was bought by the Ladies' Home Journal, which then had a rule against any mention of intoxicating liquor in its pages. When Kipling learned of this he wrote stiffly to the editor, saying that had he known of the rule he would never have submitted the story to the Journal. He would allow no change to be made: "my one theory in regard to my work is that writing to order means loss of power, loss of belief in the actuality of the tale and ultimately loss of self-respect to the writer." The editor backed down.

4. The Scotch ship's engineer McPhee, in the story "Bread Upon the Waters (1896), having given his boss most valuable information, is told to entertain some friends at the boss's expense. McPhee and three friends take a room at Radley's hotel and proceed to celebrate:

> "We were no drunk in any preceese sense o' the word, but Radley's showed me the dead men. There were six magnums o' dry champagne an' maybe a bottle of whisky."
> "Do you mean to tell me that you four got away with a magnum and a half apiece, besides whisky?" I demanded.

McPhee looked down upon me from between his shoulders with toleration. "Man, we were not sittin' down to drink," he said. "They no more than made us wutty" [Scots for "witty"].

When the boss gets the bill he asks McPhee, "Man, do ye wash in champagne?"

3. This final treatment of Champagne is by far the most elab-

orate. It comes from "The Bull that Thought" (1924), an enigmatic story set in the Camargue in the south of France where the narrator meets an elderly Monsieur Voiron, a local proprietor and leading business man. Voiron invites the narrator to a supper at the hotel where he keeps "a wine on which I should value your opinion."

> On our return, he disappeared for a few minutes, and I heard him rumbling in a cellar. The proprietor presently invited me to the dining-room, where, beneath one frugal light, a table had been set with local dishes of renown. There was, too, a bottle beyond most known sizes, marked black on red, with a date. Monsieur Voiron opened it, and we drank to the health of my car [they had been out on a speed test of the narrator's car]. The velvety, perfumed liquor, between fawn and topaz, neither too sweet nor too dry, creamed in its generous glass. But I knew no wine composed of the whispers of angels' wings, the breath of Eden and the foam and pulse of Youth renewed. So I asked what it might be.
>
> "It is champagne," he said gravely.
>
> "Then what have I been drinking all my life?"
>
> "If you were lucky, before the War, and paid thirty shillings a bottle, it is possible you may have drunk one of our better-class tisanes."
>
> "And where does one get this?"
>
> "Here, I am happy to say. Elsewhere, perhaps, it is not so easy. We growers exchange these real wines among ourselves."

Kipling was a writer who wasted no detail, so I have always wondered if the bottle being marked "black on red" was a clue to identity. When M. Voiron says that one gets the wine "here" he does not mean that it comes from the Camargue but only that he possesses some of it. The story that M. Voiron tells after this wine has been drunk is of a fabulous character, so I suppose that only a fabulous wine could introduce it. Does anyone know of a description of a wine in more extravagant terms than "the whispers of angels' wings, the breath of Eden and the foam and pulse of Youth renewed"?

Madeira

1. In an early fantasy piece, Dis Aliter Visum (1885), Kipling imagines a meeting between early figures from the history of the British presence in India. One of them, Warren Hastings, Governor-General in the 18th century, hearing of strange behavior on the part of the governors of modern India, says that "we used to do queer things at the Council now and then; I remember when the new Madeira came in; but we never forgot what was due to our dignity." "new Madeira" evidently had a reputation of which I know nothing. See entry no.5, below.

2. In "Judson and the Empire" (1893), after some unofficial naval actions in an unnamed African colony (Mozambique), the grateful Governor (comic Portuguese) says:

> "Then come to dinner. Madeira, she are still to us, and I have of the best she manufac."... That evening there was a dinner in the village, whose head was in the Governor's house, and whose tail threshed at large throughout all the streets. The Madeira was everything the Governor had said, and more, and it was tested against two or three bottles of Bai-Jove-Judson's best Vanderhum, which is Cape brandy ten years in bottle, flavoured with orange-peel and spices.

According to the authorities, Vanderhum is flavored with tangerine peel, but orange peel seems close enough.

3. "McAndrew's Hymn" (1894), Kipling's great dramatic monologue, presents the Scottish engineer McAndrew, a man dedicated to his work. His abilities are recognized by the aristocratic board of his shipping company:

> Not but they're ceevil on the Board. Ye'll hear Sir Kenneth say:
>
> "Good morn, McAndrew! Back again? An' how's your bilge today?"
>
> Miscallin' technicalities but handin' me my chair
> To drink Madeira wi' three Earls– the auld Fleet Engineer
> That started as a boiler-whelp–when steam and he were low.

A fine cellar of vintage and solera MADEIRAS, illustrated in *Noël Cossart's Madeira. The Island Vineyard*, expanded Second Edition by Emanuel Berk, 2011.

4. McPhee (see entry no.3 under "Champagne"), having received his share of the prize money, entertains the narrator in McPhee's home:

> But the crown of the feast was some Madeira of the kind you can only come by if you

know the wine and the man. A little maize-wrapped fig of clotted Madeira cigars went with the wine, and the rest was a pale blue smoky silence ("Bread Upon the Waters").

The tolerance of Madeira for tobacco was one reason for its popularity, but Kipling appears to have invented "Madeira cigars," since there is no record of tobacco growing in Madeira. It has been suggested that Kipling wrote "Madura," for a tobacco-growing region in India and that this became "Madeira" by typographical error.

5. "The Bonds of Discipline" (1903) is the story of an extravagant spoof put on by the crew of a British warship in order to fool a French spy on board. They do everything wrong, including their choice of wine: "They had up the new Madeira– awful undisciplined stuff which gives you a cordite mouth next morning." What would "new Madeira" be? And why was it "awful"? (see entry no.1 for "Madeira").

6. In the very late story called "Aunt Ellen" (1932) the narrator joins a Mr. Lettcombe, a would-be movie producer with grandiose ideas, at St. Martin's College in a "University town" (Cambridge is meant). When Lettcombe talks in Hollywood jargon he is challenged by his academic hosts to explain what he means. "Lettcombe, always nebulous, except in action, drank a little College Madeira to help him define, and when we left, at last, for London, was quite definite."

Early 18th and 19th century vintage books and Port bottles from the Sandeman archives. From: *Vintage Port* by Gaspar M. Pereira (Oporto, 1999).

Port

1. The captain of the ship that is going to fool the French spy in "The Bonds of Discipline" (see item 5 under "Madeira," above), having decided on the plan, says to his First Mate, "I'll lay you a dozen o' liquorice an' ink"–it must ha' been that new tawny port–"that I've got a ship that I can trust." I don't find the terms very apt for any grade of tawny port, but the story is narrated by a sailor named Pyecroft, who is supposed to have a good command of expression.

2. In "The Honours of War" (1911) another story featuring Stalky and his military friends, two of the company have gone off to sleep, because, it is explained, "Ipps [the butler] let 'em have the '81 port." When they are discovered, "one on a sofa, one in a long chair," it is observed that since they had had a "wildish night" and a "hard day," "What else should youth do, then, but eat, and drink '81 port, and remember their sorrows no more."

Saintsbury had 1881 Port from Cockburn and from Sandeman in his cellar and includes them in the list of "the best of those I drank in thorough condition."

Sherry

1. I assume that I do not need to explain the story of Kim. When Kim is caught by the English and separated from the lama he is in a somewhat battered condition as he is interrogated by the two chaplains:

"Get him a glass of sherry, then, and let him squat on the cot. Now Kim," continued Father Victor, "no one is going to hurt you. Drink that down and tell us about yourself. The truth, if you've no objection." Kim coughed a little as he put down the empty glass, and considered.

His considering tells him that things are "working in his favour....Else why did the fat padre seem so impressed, and why the glass of hot yellow wine from the lean one?" (Ch.V).

2. In "My Son's Wife" (1913) a very urban Englishman named Midmore inherits a country place. When he is jilted by his city lady, he retreats to the country, and, in his overwrought condition, faints in his newly-inherited house, and is tended by the housekeeper. After this Midmore "dragged his poor bruised soul to bed and would have pitied it all over again, but the food and warm sherry and water drugged him to instant sleep." One of Kipling's commentators, after the phrase "warm sherry and water," asks "surely not? or did they?" I can't think of any other instance of such a thing. Did they?

ϕ ϕ ϕ

So now you have the evidence, so far as that has been written down. What did Kipling know about wine? or care? I think that the answer to both questions is, probably, rather more than most people. No doubt I have missed some things and failed to understand others, but I hope I have given some idea of a great writer's relation to a subject we all care about.

I have left out of this survey one most important fact. Around 1915 Kipling began to suffer internal pains that plagued him for the rest of his life. They were unpredictable, but could be extreme, debilitating pains. The doctors were baffled. Some said one thing,

some another. He endured operations on several occasions; he lost weight; he lost energy; he lost the ability for sustained work. But he kept on, uncomplaining, grateful for any hours or days or relief: as his daughter wrote, "he would only ask to be left alone until the pain was over." This condition–it was at last diagnosed as caused by a duodenal ulcer–made it hard for him to enjoy an ordinary diet.

> I've been put on a regimen of the utmost simplicity [he wrote a friend] which don't include any sorts of Burgundy or wines–by reason of an upset inside (so there's no hope for joyous dinners) or the food that goes with good liquors. (17 October 1931).

Things were not always so stringent; he was able to drink some wine during these years, as we have seen, but always with some hesitation. I would call him a lover of wine manqué, but a lover nonetheless.

KIPLING'S STUDY in his home at East Sussex, where he lived from 1902 until his death in 1936. On one of these library shelves sits his personal copy of George Saintsbury's *Notes on a Cellar-Book*.

NOTES

1. "Bobs," originally published in 1893. "Blue-Light" means a temperance worker.
2. Untitled review, Civil and Military Gazette, 5 March 1886. The item is uncollected and is not listed in any bibliography. The Gazette was the paper for which Kipling worked in Lahore.
3. Daniel H. Garrison, *Horace: Epodes and Odes: A New Annotated Latin Edition*, Norman, Univ of Oklahoma Press, 1991, p. 309.
4. Jancis Robinson, et al. *Wine Grapes*, N.Y., 2012.

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WORDS AND PRICE INFLATION

by *George Caloyannidis*

THERE IS A NEW BOOK: *The Language of Food: A Linguist Reads the Menu*, by Dan Jurafsky, a professor at Stanford University, in which he and his team analyzed the menus of 6,500 restaurants around the country describing 650,000 dishes.

In 1919 the restaurant in the Hotel Pennsylvania in New York offered "Lamb with Boiled Potatoes." Today, the Statler Grill in the same hotel offers "Lollipop Colorado Lamb Chop with Buttered Mashed Potatoes with a Touch of Cream Whipped to Perfection." Among the findings is that fancy restaurants use fancier and longer descriptions. He states that every increase of one letter in the average length of a description is associated with a 69-cent increase in the price of that dish.

How about wine? Out of curiosity, I checked wine descriptions over the years.

In his 1980 edition of *The Great Vintage Wine Book*, Michael Broadbent described a 1945 Batard-Montrachet (Saccone & Speed) tasted in 1953 in nine words: "I found it nutty but nearly over the hill—hard to say now whether this was due to my inexperience." How humble! He was 26 years old at the time.

In the 1991 edition, he described the 1983 Domaine Laflaive Bienvenue-Batard-Montrachet as "medium-pale, still green-tinged; gentle, slightly scented; very high strength, about 14%, and certainly more powerful than the eye and nose led one to expect. Rich, beautiful shape in the mouth, sweet, mouthfilling. Now to 2000." Thirty-seven words.

The same wine, from Domaine Anne-Claude Leflaive, 2012 vintage, is described in Robert Parker's Wine Advocate (#211) as, among other things, having "a wonderful, complex bouquet with orange zest, apricot blossom, minerals and white peach" using 58 words. Incidentally, Wine Spectator (9/30/14) finds the same wine from Domaine Leflaive, 2011 vintage,

continued on p.15 —

NEWS & NOTES

"ACRES OF GOOD STUFF"

is one way Julian Curry describes his ***Hic! Or the Entire History of Wine (Abridged)*** [London: Vinum Bonum, 2001; illustrated by Chris Duggan, 68pp. Pb.] Jim Gabler's *Wine Into Words* says: "This little book first appeared as a lighthearted one-man play written and acted by Julian Curry. Its genesis evolves from a passage in *The Story of Wine* about Hugh Johnson and friends drinking a 421-year-old German Steinwein (vintage 1540). The survival of that ancient wine, how it found its way into the cellars of a London wine merchant, and its color and taste when opened on July 7, 1961, become the threads with which Curry, professed 'wine nut,' binds together this interesting anthology of wine stories dedicated to the history of wine." It has been called "an absolute gem." Only recently was *Hic!* finally crossed off your Editor's Want List; puzzling a bit, as there are now multiple copies available online. It is recommended you grab one.

JUST A TASTE ...

While we anticipate our bibliographic report on South African wine literature from new member Hennie Taljaard, here is a vintage taste to savor: ***Historic Farms of South Africa. The Wool, the Wheat, and the Wine of the 17th and 18th Centuries*** by Dorothea Fairbridge (1931, Oxford University Press/London: Humphrey Milford, 294 pp.). This is the last book of the noted South African author and historian, Dorothea Fairbridge (1862–1931), and the sequel to her well-received *Pilgrims' Way in South Africa* and *Historic Houses of South Africa*. It is a handsome, well-crafted volume, with spacious type and striking, historical illustrations.

MORE ON

Hugh Johnson's Pop-Up Wine Book mentioned last issue when we asked if there are other known wine pop-ups. We have not heard of another yet, but **Axel Borg** at U.C. Davis, Shields Library, writes to tell us there is a German-language edition of Johnson's book called *Hugh Johnson's Weintheater* (Bern/Stuttgart: Hallwag, 1989). With different covers (in slipcase), the pop-ups are the same.

WINE, FOOD & THE ARTS:
Works Gathered by the American Institute of Wine & Food

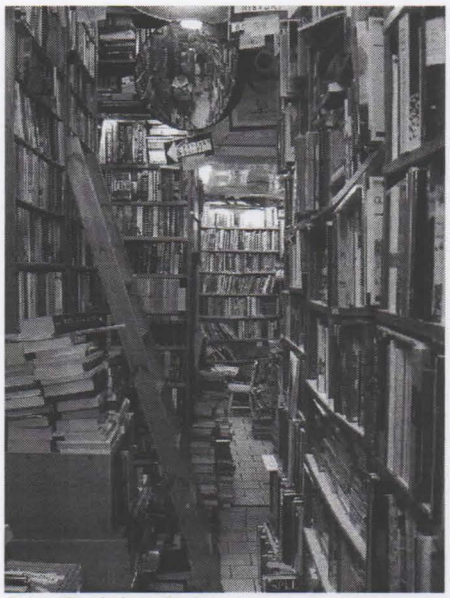
Tendril **Elliott Mackey**, who has been "Mr. Wine Appreciation Guild" (San Francisco) for some 41 years, has unearthed a very small cache of Volume I (1996) and Volume II (1997) of this magnificent publication. The A.I.W.F., founded by Julia Child, Richard Graff, and Robert Mondavi, "on the premise that the art and science of eating are essential to the quality of human life," the institute was "devoted to improving the understanding, appreciation, and accessibility of food and drink." During its years, first-class publications were produced—none more lovely than these first two volumes. Elliott is extending a special offer to WT members of **signed sets** of these two rare treasures— Vol. I ("Robert Mondavi hands" issue) and Vol.II ("Julia Child hands" issue), each signed by Robert Mondavi (on the title page) or Julia Child (on the front cover). $100 a set. Priceless. 1-800-231-9463. Ext.18.

DEBUT NOVEL

Internationally recognized wine expert, and publisher of the *Wine Price File* from 1989–2005, William Edgerton, has written his first novel, ***Wine Killer. A Jake Halsey Mystery*** (Darien, CT: Halsey Press, 2011, 322 pp). Your in-house reviewer rates it one of the best wine novels ever read, and can't wait for the promised sequel. (For more on Wine Fiction, don't miss the return of "Wine Tales" this issue.)

Remember This Lovely Sight?!

Fred Frye writes: I think you will like these bookstores.http://thebookinsider.com/beautiful-bookstores/



Abbey Bookshop, Paris.

BOOKS & WINE

A Room without Books is like a Body without a Soul.
– *Cicero*

A Meal without Wine is like a Day without Sunshine.
– *Brillat-Savarin*

A REVIEW AND A COMMENTARY
by Willard Brown

[*A frequent contributor to our Quarterly, Will Brown is a southern Oregon retired physician-turned-winemaker with a passion for Oregon wine history.* — Ed.]

Winemakers of the Willamette Valley. Pioneering Vintners from Oregon's Wine Country by Vivian Perry and John Vincent. Charleston, SC: History Press / American Palate Series, 2013.

THIS BOOK IS THE LATEST of a number of books about Northwest wine—a popular topic for wine writers due to the rapid growth of the industry and the popularity and quality of the wines produced in the region.

It is a 9 x 6 paperback, of 160 pages, with a foreword by Harry Peterson-Nedry, a well-known Oregon vintner, an appendix, and an index. It is pleasantly illustrated with portrait drawings by Sarah Schlesinger of the chapter personages, and many color photographs.

The title implies there will be stories of the early winemakers in the Willamette Valley, but the likes of Charles Coury, David Lett, Dick Erath and others have been re-named "founders," and the "pioneers" in the book are the second generation and the passionate winemakers of the current generation. That said, the writers focused on eighteen persons out of probably several hundred who might fit these descriptors. There are five- or six-page bios about each winemaker followed by a capsule of information about their wineries—the sort of thing a wine tourist would appreciate. This is an easy read, which could be accomplished in one evening.

The authors are not what one could call wine country "insiders," but Vivian Perry has significant credentials as a writer and has lived in Oregon for more than a decade.

In reviewing this work, I found enough errors in areas of my expertise that I was moved to conclude that there might be less than reliable information in other parts of the book. Early on in Chapter One, under the heading Grapes Arrive With Europeans, I found three errors in two sentences on page 18. The writers claim: "The first documented grapes were planted in Oregon's Rogue Valley in 1847. It was again in Oregon's Rogue Valley that the first commercial vineyard was planted in 1852 by Peter Britt."

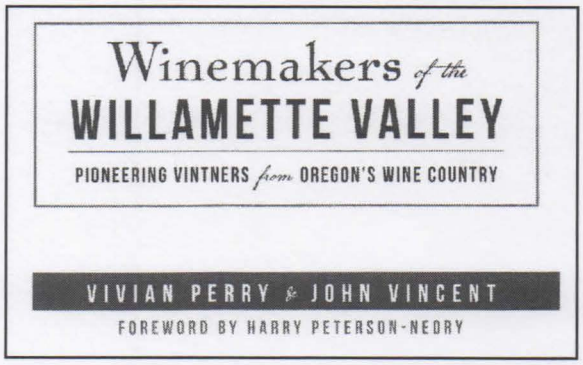
The facts are: in 1847 indigenous people occupied the Valley with few exceptions. It was not until 1852, when gold was discovered at what is now Jacksonville, that miners created a gold-rush village there. Peter Britt did not arrive in Jacksonville until November 1852, and did not plant grapes before about 1855 and then only to make wine for his own use. Britt did not create a "commercial" winery until the mid-1870s when he was challenged by the Internal Revenue Service for not paying taxes on his home-made wine that he had been selling to friends and others. He named his commercial facility the Valley View Winery, the first commercial winery in Oregon (not to be confused with the contemporary Valley View Winery in The Rogue Valley AVA of Oregon). By that time he had planted vines of *Vitis vinifera* purchased from Charles Wetmore in California.

Further along on page 22, the authors state: "After Prohibition wine grape growing in Oregon was minimal. The turning point began with a 1952 thesis on cool climate viticulture written by Charles Coury." The facts are: Coury graduated from U.C.L.A. in 1952 but did not matriculate at U.C. Davis until 1962 where he wrote his masters thesis, "Wine Grape Adaptation in the Napa Valley, California," which was approved in 1964 when he received his degree.

Perhaps I might be thought guilty of nit picking, but these errors noted are fundamental to the history of Oregon wine and should be corrected rather than perpetuated.

On balance I would consider this a "nice" book, but one that is of limited interest that would appeal to a limited readership, most probably lay readers who like Oregon Pinot Noir, or readers planning to explore the Willamette Valley wine country and want to know about a few places to visit.

Winemakers of the Willamette Valley, released only in paperback, is available at Amazon for $15.82.



A COMMENTARY
on
***The Principles and Practice of Winemaking* (1934)**
and Its WTQ Review by Thomas Pinney (2002)

A WHILE AGO, WAYWARD TENDRILS editor Gail Unzelman asked me if I had any older books on wine that I might review for publication. I replied that the oldest one I had was *The Principles and Practice of Winemaking* by W. V. Cruess PhD, published in 1934. Gail responded with the fact that

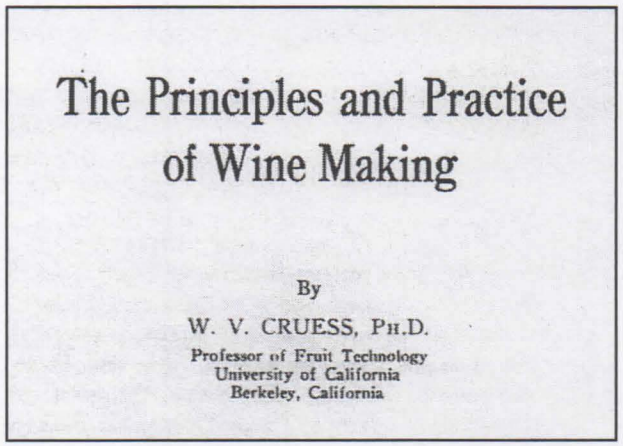
Thomas Pinney had reviewed this book in 2002; would I care to comment on the book and the review for the eightieth birthday of the book's publication?

I have conducted this review from the perspective of a winemaker still in part-time practice. Remarkably, I found that the principles of winemaking have changed little in eight decades, but the practices have changed a great deal. Why is this? Well, I can offer several reasons. The fundamental principles of winemaking are to take sound, ripe grapes, allow them to undergo fermentation in sanitized receptacles, and when fermentation is completed, clear the wine and allow it to age in other sanitized vessels, and finally to bottle it aseptically. The common thread here is good grapes and strict cleanliness. This was as true eighty years ago as it is today. It is the technology that has changed for the better. Wine diseases, which are covered in Cruess' book, were either due to microbiological agents, oxidation, or metal pickup from contact with iron, steel, and tin equipment or pumping lines. The use of stainless steel vessels, small oak barrels, plastic pumping lines, and more has facilitated control of cleanliness and eliminated metal pickup. Cultured wine yeasts today are easily hydrated for addition, the laborious process of propagating them is history, and there are a plethora of products for the task. Even the use of native yeasts in fermentation has been facilitated in a milieu of cleanliness and good equipment. Another major factor in today's wine technology is the growth in numbers of academically trained winemakers, graduates of professional winemaking programs like U.C. Davis, California State University–Fresno, and Cornell University. In addition, short courses in all aspects of winemaking have been sponsored for decades at these same institutions.

Thomas Pinney titled his WTQ review of *The Principles and Practice of Winemaking* "The Most Important Book Ever Written About California Wine" [v12#3, July 2002]. His review does not disappoint in its comprehensive discussion and firm grasp of historical material. In it he gave us background material on the dismal state of the wine industry post-Prohibition, the opportunity posed to Dr. William Vere Cruess to attempt to bring winemaking in California back to acceptable standards, and the existence of an academic wine team at U.C. Berkeley in the pre-Davis days. He also thoroughly covered the many topics introduced by Cruess in the book. In addition, he noted the life history of the book in its 1947 and 1960 revisions. It would be a monumental task to attempt to improve upon Prof. Pinney's review and I could not even approach it in its thoroughness and academic integrity. For Tendrils readers who have issues back to 2002, I would highly recommend looking at the full review.

I have been involved in wine studies over many decades and personally experienced the changes in technology. My first winemaking class was at U.C. Davis in 1963 when Maynard Amerine told the class that dessert wine production still exceeded that of table wine in California. About five years later the tide turned with the onset of the wine revolution in America, which is still going on. Now U.S. wines are better than ever and easily the match of their European counterparts; but I still miss redwood-aged California Zinfandel.

Is this the most important book ever written about California wine? Based on its authoritative provenance, the devastation of the industry by Prohibition, and that is was the only ray of light in a field of darkness at the time, I would have to agree that it is.



WINE TALES

by

Warren Johnson

[*We welcome the return of Warren Johnson and his "Wine Tales"! Several years ago, in his regular column, Warren entertained us and kept us attuned to the world of wine fiction. He takes special pleasure in snooping-out new & old titles for his ongoing database of over 300 works.* — Ed.]

The Winemaker Detective Series

IMMERSE YOURSELF IN THE FRENCH countryside and gourmet attitude with two amateur sleuths gumshoeing around Bordeaux wine country and elsewhere. You and the four to five million French who are watching this dramatization on television will get hooked. There are already twenty books in the series. Who knows when it will end?

The Winemaker Detective series ventures into the underworld where there's money, deceit, death, crime, inheritance, jealousy—all the ingredients needed to

distill a fine detective series. But, let's not overlook the enjoyment of the food which goes along with the wine. Authors Jean-Pierre Alaux and Noël Balen, wine lover and music lover respectively, came up with the idea for The Winemaker Detective series over a meal, accompanied by more than a few glasses of wine, of course. Fortunately, for the non-Francophile reader, this series is translated so that we all may enjoy these volumes.

Benjamin Cooker and his sidekick Virgile Lanssien seem to always find a mystery to solve when roaming France's vineyards. Benjamin is in his fifties, representing the mature sleuth, while Virgile represents the younger generation. Benjamin is the winemaker's winemaker, bent on helping wine estates throughout the country. Though Benjamin may be seen as unforeseeable and stubborn, he is a successful detective, guided by his instincts, and his memory of aromas and flavors.

There are four volumes currently available in America, published by Le French Book, NY. ▪ The first is ***Treachery in Bordeaux*** (2012, 144pp), where the barrels have been contaminated at the Moniales Haut-Brion wine estate. ▪ Next, as a wine critic, our sleuth travels to Tours to recover from a disastrous night in Paris where, in ***Grand Cru Heist*** (2013, 149pp), he must find who stole the bottles of precious wine, while also solving two murders. ▪ The third book in the series, ***Nightmare in Burgundy*** (2014, 140pp), finds Benjamin encountering messages from another era haunting the Clos de Vougeot. ▪ Just released is ***Deadly Tasting*** (2014, 144pp) in which the police call on Benjamin to help them understand the wine-related symbolism they are finding in the once-peaceful vineyards of Pomerol.

To relish in the wine world of France, this series of books promises to not only enlighten our indulgence in French wines, but to do so with great taste.

Some Recent Releases

Janet Hubbard. *Champagne: The Farewell*, published in 2012 (250 pp), is the first in her Vengeance in the Vineyard mystery series devoted to different French wine regions. *Bordeaux: The Bitter Finish*, was released in 2014. 308 pp.

Howard K. *Dial M for Merlot.* The author's first novel, set in Florida and France. 2014. 342 pp.

Lisa King. *Vulture au Vin.* 2014. 320 pp. The author's first book is *Death in a Wine Dark Sea*, 2012. 352 pp. Both are set in California.

Jim Wheat. *A Wine to Die For.* A Wine Salesman Mystery. 2014. 200 pp. The first book in Wheat's series is *Vintage Murder*, published the same year. 218 pp. (These two do not rate a recommendation, but are noted nonetheless. Self-published, the book's presentation and badly written story are amateurish and bothersome.)

CALOYANNIDIS, *cont. from p.11* —

"packed with lime, hazelnut, citronella, and apple flavors."

I don't believe the 1945 cost more than $5. Today, the 2011 costs about $450.

Word and price inflation aside, the nine words used by Broadbent convey to me much more useful information than Parker's fifty-eight.

AN INVITATION

The **Hess Collection Winery** on Mt. Veeder, and **Dean Walters**, director of the Early California Wine Trade Archive, will be hosting a lecture and exhibit focusing on Theodore Gier, one of the winery property's early owners. The rise and fall of one of early California's most successful winemakers and merchants will be told, and the early days of the Mt. Veeder wine-making community will be touched upon. Wine and hors d'oeuvres will be served preceding the lecture.

Theodore Gier was the feature of an article by Dean Walters published in the Wayward Tendrils Quarterly, October 2013 issue. Gier purchased the property in 1900, built the beautiful stone winery in 1903, and produced some of his most renowned wines under the Sequoia Vineyard label. Eventually the property was sold to the Christian Brothers in 1930.

Please call The Hess Collection for reservations, or better yet, use this web address to buy tickets directly: http://tinyurl.com/LN2URLU.

Where: At The Hess Collection winery, in the lecture room adjacent to the art gallery.
When: Saturday, Nov. 22, 2014. 6:30 — 9 pm.
Cost: $20 per person.

The Hess Collection
4411 Redwood Road
Napa, Ca 94558
707.255.1144

ONE FINE OCTOBER DAWN...

by

Gail Unzelman

October Dawn. A Short and Practical Treatise on the Manufacture of Home Made Wines from the Native Grapes of New England by Emma Tudor, 1926.
Privately Printed at The Riverside Press, Cambridge, Mass.

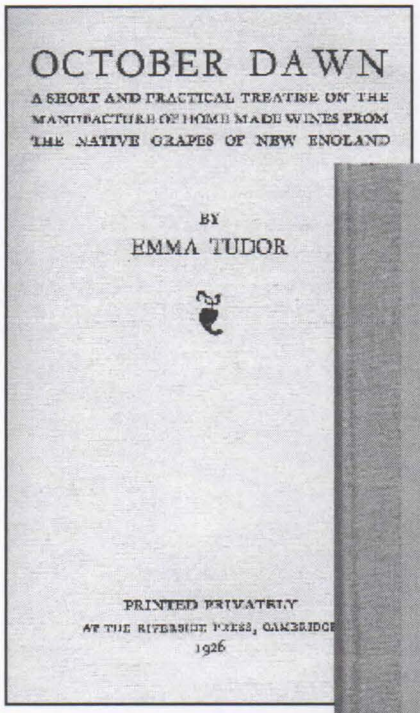
I HAVE ALWAYS LIKED THIS BOOK, everything about it. I bought my initial copy in 1978 ($8) from a favorite bookseller, the late, esteemed Elisabeth Woodburn of Booknoll Books. There are three reasons *October Dawn* merits special-book status on our bookshelves: its strikingly handsome appearance; the author's reference to, and admiration of, George Husmann, one of my most admired wine pioneers and authors; and I wondered, who was Emma Tudor, who could produce such a meaningful book?

Obviously, she would be a lady of wealth and position, one of high values, who appreciated fine books and the noble message she wished to share. On the title page, "Printed Privately at The Riverside Press, Cambridge" announces quality. The Riverside Press was founded in 1852 on the banks of the Charles River by Henry Houghton and has enjoyed a long history of superior craftsmanship, recognized for the typographic, stylistic, and artistic components of its published works. No one less would be asked to produce her valued treatise.

Emma Tudor

Emma Tudor [1872–1948] was born into an established Massachusetts family. At age twenty-two she married handsome young Frederick Shepherd Converse, "born to Boston wealth with family roots dating to the 17th century, and Harvard educated," who would become an internationally renowned composer, music professor at the New England Conservatory of Music, and later, Harvard University.

Emma Tudor Converse became active in many of the Boston-area special charity causes for women and children, and presided over historical, music, social, and church societies. (A printed insert in her book advised that *October Dawn* would be sent to anyone contributing a minimum of five dollars to The Free Hospital for Women in Brookline; founded in 1895 it was the first teaching hospital for Harvard Medical School.) She and Mr. Shepherd traveled extensively, and had five lovely daughters, the eldest of whom married into the J.P. Morgan family.



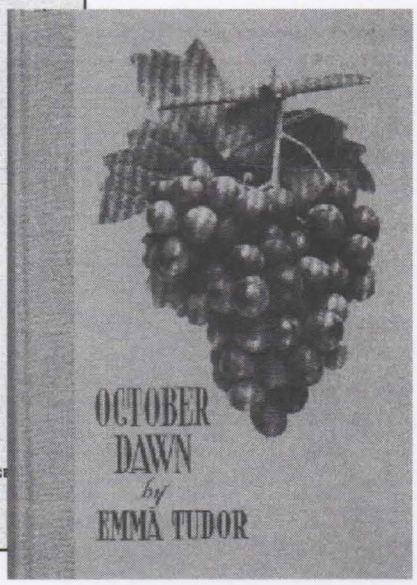
OCTOBER DAWN

A SHORT AND PRACTICAL TREATISE ON THE MANUFACTURE OF HOME MADE WINES FROM THE NATIVE GRAPES OF NEW ENGLAND

BY

EMMA TUDOR

PRINTED PRIVATELY AT THE RIVERSIDE PRESS, CAMBRIDGE 1926



The Book

This "little book," published during the sixth year of Prohibition, was "written with the idea in mind of helping those who wish to make a light wine from our native grapes and with the idea of helping the cause of temperance in its truest sense."

The author had realized it a "pity that [she] had never made real wine from the grapes in our vineyard [at their "Four Winds" estate, Westwood, MA]" and in her new-found efforts to do so, was overjoyed to find "a book written by a man who had been a grape-raiser as well as a vintner in the Middle West and in California, where he had had great experience in marketing grapes, and in manufacturing wine which was sold all through the country and exported to France..." She continued, "When I had finished his book, I was convinced the old pioneer had the right idea about the question which has so agitated our country since the coming of Prohibition, which has so undermined the morals of the land of Liberty. He discriminates, as most of our people do not know how to do, between wine and liquor." She then quotes a long two-page testimonial by George Husmann from his *American Grape*

Growing and Wine Making (1896) on "pure light wine as a general beverage is one of the best promoters of temperance that can be found." Husmann's book was the "inspiration and help" she needed to undertake making wine from her vineyard.

In a brief sixty-three pages divided into ten chapters, Tudor duly records for the reader her First Efforts—and how to avoid such calamities; What Grapes to Use; How to tend your Vines and Grapes; Paraphernalia required. Chapters 6—8 describe The First Day–Pressing, The Second Day, and The Third Day ("The morning of the third day will be equally exciting. The whole room will be filled with the fragrance of the fermentation..."). Chapter 9 covers Barrels and Casks ("The barrels used must be absolutely clean and sweet, without the slightest mouldiness.") One can hear Prof. Husmann preaching this over and over again his entire winemaking life. The final chapter gives instructions on "Storing" the wine-filled barrels, with a reminder "it will improve until it is a year old." Then, always "draw the wine off from the upper surface, placing the jug or receptacle on the floor. The glass gallon jugs are very nice for that purpose...you can see at once if the wine is clear."

'The grapes are heavy..."

Our lady author advised, "in all honesty," at the start of her little treatise, "I feel that, in making wine enough for one's own daily family use, no woman ought to undertake it, unless she is unusually strong physically. It is a man's job. If a woman wants to do it, she should have the assistance of a man, especially during the pressing and racking time. During the day's work I estimated that I lifted three thousand pounds. The grapes are heavy, the must is heavy, and so are all the utensils."

It is hard to imagine that Emma Tudor actually meant for her "short and practical treatise" to be used as an everyday winemaking manual. The beige paper-covered boards with the cut-out colored grape cluster affixed to the front cover is not your usual makeup for a hands-on text book. Rather, the book is a richly printed and bound keepsake—one where she encourages any and all to make their own "temperance" wine for home enjoyment. Of the numerous copies viewed, many have been inscribed, or at least signed, by the author. She even presented a copy, "with gratitude," to the longtime governess of her grandchildren! No limitation of the number of books printed is given, but a good guess would be no more than 150 to 200, at most?

At the close, Emma Tudor dated her winemaking treatise: Westwood, Mass., March 25, 1926. She neglected to note that Westwood was a Dry town at the time; it would remain so until the 21st century. Probably *October Dawn* did get some practical use by her neighbors.

NOTES

An excellent biography of Frederick S. Converse, in the "Composers of America Series," is *Frederick Shepherd Converse, 1871–1940. His Life and Music* by Robert J. Garofalo (Metuchen, NJ & London: Scarecrow Press, 1994). Emma Tudor Converse's detailed and literary diaries played a significant role in the research of the book.

There are 11 cartons of Converse/Tudor family papers, 1735–1971, at the Massachusets Historical Society.

Emma Tudor Converse and Frederick S. Converse and their children, c1908. – From *Frederick Shepherd Converse...His Life and Music*, 1994.

WHILE WE ARE ON OUR BOOKISH TOUR of admiration, let's move a few spots along the bookshelf and look at two similar Prohibition-era works.

Wine Making for the Amateur by R. Selden Rose. New Haven: Printed for Members of The Bacchus Club, 1930.

R. Selden Rose

For a number of previous generations, the prominent Rose family held a distinctive presence on Lake Keuka, in New York's Finger Lakes District. Robert Selden Rose (1887–1964), born in Geneva, NY, graduated from Yale University, class of 1909, married into a fine family, took advance study at the University of Madrid, and became a distinguished professor of Spanish at Yale, retiring in 1952. He authored numerous academic works in the fields of Spanish history and literature, and one book related to his life-time hobby, *Wine Making for the Amateur.*

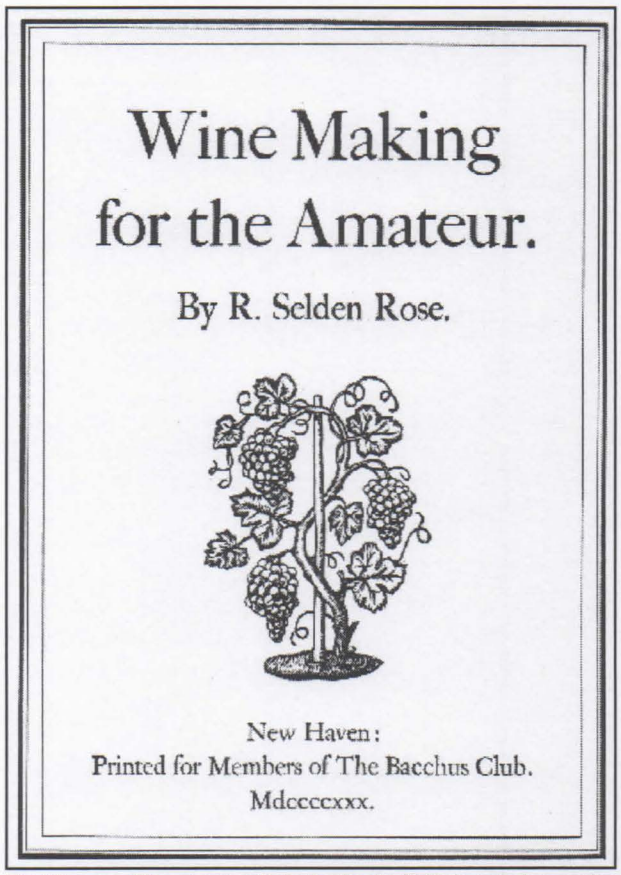
Wine Making

Our New England author who prepared "this book of first principles" of wine making on a small-scale reminds the reader on the first page that with wine on the table, one dines and lives

true to tradition—that "good company, good welcome, good wine, can make good people."

"Making dry wines has been a hobby with us for a good many years," beginning with "a few pounds of Concords in a stone crock—our success was not startling." But "we persevered with faith and enthusiasm." Finally, "our efforts aroused the sympathy, perhaps the pity, of an authority on viticulture and wine making. They are his life work and his hobby. ... We began to see the light." Our intricate process became a very simple matter as "he impressed upon us just three things: to use only wine grapes, to protect wine from contact with the air, and to blend. Things rarely go wrong now..." (The trusted rescuer is not named.)

Rose divided his 100-page detailed manual into four parts, with twelve sections. "Dry Red Wines" begins the book, and is the largest section with almost half the book's pages; "Dry White Wines," "Care of Wines," and "Sparkling Wine" round out his handsome little treatise.


Wine Making
for the Amateur.

By R. Selden Rose.

New Haven:
Printed for Members of The Bacchus Club.
Mdccccxxx.

The title page of Rose's award-winning book with its honored grapevine vignette, the Mark of The Bacchus Club. (No information was located to identify The Bacchus Club.)

The Book

With its illustrious production team—author, designer, illustrator—*Wine Making for the Amateur* was a shoo-in as one of the "Fifty Books of the Year" awarded by the American Institute of Graphic Arts in 1930. The Colophon names the all-star cast: Designed and Type Set by Carl Purington Rollins; Pictures by W. A. Dwiggins, Engraved on wood by F. H. Fischer.

It would seem only natural for the Yale University professor and author to approach Carl Purington Rollins (1880–1960) to head the team for his book. Rollins, acknowledged as one America's greatest graphic designers, was also a fine printer who was appointed in 1920 printer to Yale University, responsible for the typographic design of all Yale Press publications. In 1928, at his nearby home in New Haven, he established his own handpress, At the Sign of the Chorobates.[1] This is where he set the type for Rose's book. Fellow "graphic designer" (and the man who coined the term in 1922 in reference to himself), W. A. Dwiggins (1880–1956), was a skilled artisan whose work encompassed type design, book design and illustration, lettering, typography, and calligraphy.[2] He spent many years with Alfred Knopf publishing company designing and illustrating numerous award-winning books. Dwiggins' four full-page drawings for *Wine Making for the Amateur*, engraved on wood by F. H. Fischer, strikingly illustrate different stages of winemaking: The Fermenting Vat; The Grape Mill and Wine Press; Blending Wines; and Disgorging Champagne.

As with Emma Tudor's book (and the one following), Rose's publication is much too fine to be actually used in the wine cellar. A brown brush-washed-patterned paper cover the 10 x 7½ boards, secured by a sturdy beige linen spine with a fragile printed label, makes an attractive package for the typography inside: wide margins all around, with printed marginal notes (anecdotal or instructional), the text body in a large, bold typeface on heavy cream paper. The edition is a substantial 515 hand-numbered copies, whose original cost was $15. It is certain this bountiful book was appreciated by all who came to have one.

NOTES

1. I had to look it up: a chorobate is an ancient leveling tool used in the construction of aqueducts.
2. As a hobby, Dwiggins carved marionettes and constructed a theater for their performances.

A Treatise on the Making of Palatable Table Wines. Recommended to Gentlemen, Especially in Virginia, for Their Own Use by Bernard Peyton Chamberlain. [Charlottesville, VA]: Privately Printed for the Author, 1931.

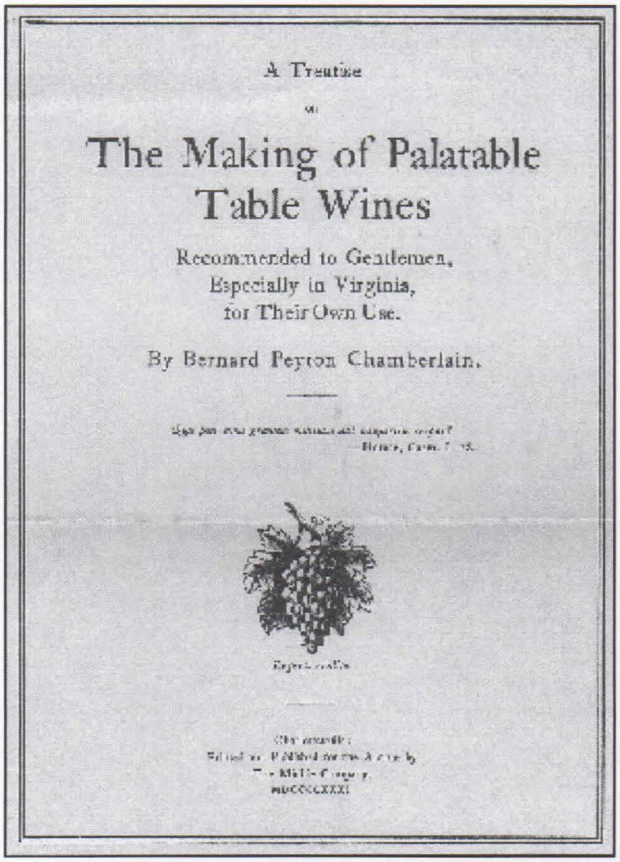
The Author

Bernard Peyton Chamberlain (1896–1983) was a highly successful attorney in Charlottesville, Virginia. He was born at "Birdwood," the large plantation of his parents (of vintage New England and Virginia stock) in Albermarle County, VA (where Jefferson located his Monticello estate). He attended the University of Virginia, where he received his law

degree in 1922. He wrote and produced his *Treatise* nine years later.

The *Treatise*

In the finely printed Prospectus for his book, the author announced, "For a number of years I have been making table wines for home use from the products of my vineyard and garden, and from time to time guests have asked me for my recipes. [This] has led me to prepare a small book upon the subject. Several considerations have prompted me to publish this book in a limited edition, on fine paper and well bound. In the first place, my effort is not a commercial venture; I am writing a book for friends. In the second place, I know my readers are limited in number; and in the third place, since home wine making dates back to the time of the earliest American colony, I feel that the tradition is worthy of good printing. Therefore the edition will be limited to 400 numbered copies, and the plates will be destroyed." He declared the Prospectus would be the only advertisement of the book, to be priced at $3.


A Treatise

The Making of Palatable Table Wines

Recommended to Gentlemen, Especially in Virginia, for Their Own Use.

By Bernard Peyton Chamberlain.

The Prospectus for Chamberlain's *Treatise* is a facsimile of the title page, excepting that the Prospectus, shown here, includes the information that the book was Printed and Published for the Author by The Michie Company, Charlottesville. The title page reads: Privately Printed for the Author (no place is given).

The printer/publisher for Chamberlain's manual was The Michie Company, founded in Charlottesville in 1897 as a lawbook publisher. The son of one of the founders was Thomas Michie, born the same year as Chamberlain, a Virginia attorney (graduating from the University of Virginia and its Law School), and a friend of Chamberlain. Interestingly, the Michie publishing statement is not present in the book, only in the Prospectus.

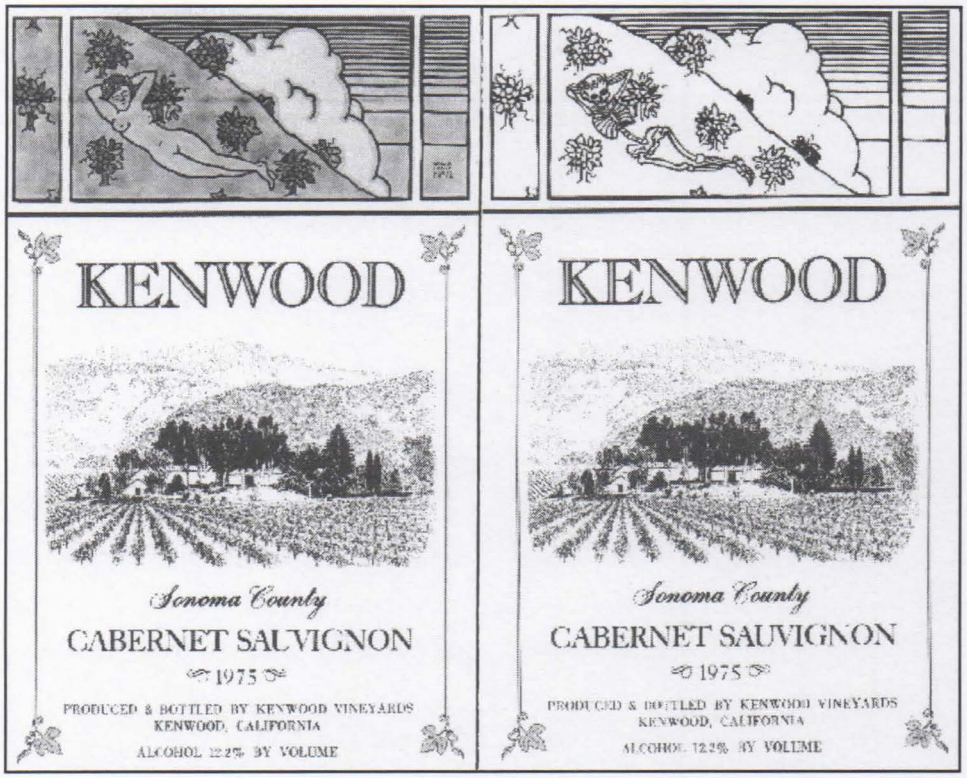
Chamberlain acknowledges at the end of his Preface his debt to R. Selden Rose, "whose privately printed *Wine Making for the Amateur* came into my hands before I had completed my notes for this treatise. For his generous permission to make use of his material I am indeed deeply grateful." He quotes "Rose's Rules or Methods" in several instances. The two books are quite similar in style, both 10 x 7½, printed on heavy cream stock, with notes in the wide margins, bound in paper covered boards with beige linen spine. Except for the grape cluster vignette on the title page, Chamberlain's treatise is unillustrated.

Following his 68 pages of instructions for making wines from grapes, Chamberlain offers an Appendix of two chapters, "The Making of Non-Grape Wines" and recipes for "Certain Celebrated Mixed Drinks."

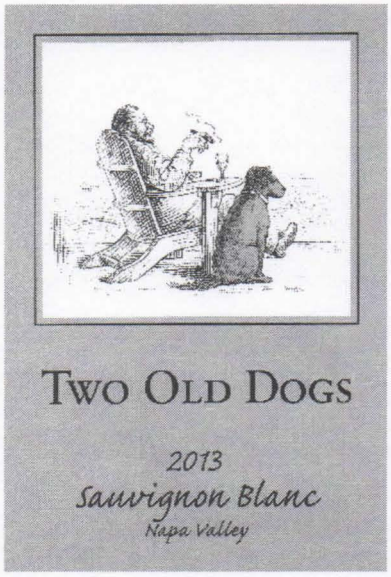
"There was a time before Prohibition...," he muses. "Those who are fortunate enough to have remaining in their cellars" ingredients for these mixed drinks, "the mixing and use of such drinks in their own homes is not prohibited by statute; but to others these drinks have only an academic or historical significance." He favors those old drinks appropriate for special occasions—wassail bowl, eggnogg, mint julep, Spiced Claret ("the most warming of nightcaps"), Fish-House punch, Planters' punch, Rocky Mountain punch ("one of the tastiest"), and the old-fashioned cocktail, among several other concoctions. He gives several recipes for each, including Sir Walter Raleigh's recipe for Sack Posset, a drink of "antiquity and fame." He closes with his "own recipe for Possum Gravy—a drink for a flowing bowl beside a bonfire after a 'possum hunt." The "chief ingredient is wine...which will assist in bringing a large number of persons into outbursts of song ... without losing their respective powers of locomotion." His recipe makes ten gallons. Happy singing!

In conclusion, these three fine-press books by Tudor, Rose, and Chamberlain on making wine for home hospitality during the sieges of Prohibition —preserving the arts of wine making and wine drinking in America—are special contributions to the literature of wine. Find them, and revel in them.

THE WAYWARD TENDRILS is a not-for-profit organization founded in 1990 for Wine Book Collectors. Yearly Membership / Subscription to the WAYWARD TENDRILS QUARTERLY (ISSN 1552-9460) is $25 USA and Canada; $30 overseas. Permission to reprint is requested. WAYWARD TENDRILS, P.O. Box 9023, Santa Rosa, CA. 95405 U.S.A. — Editor / Publisher: Gail Unzelman.
www.waywardtendrils.com. email: waywardtendrils@att.net.



In 1975, Kenwood Vineyards, Sonoma County, introduced the wine world to California's first artist wine label. Acclaimed graphic artist David Lance Goines, responsible for many popular wine industry images, designed the "Naked Lady" label on the left for the winery's Reserve Cabernet Sauvignon Artist Series. The BATF said NO. Goines then submitted the tongue-in-cheek design on the right. REJECTED. A benign grassy hillside with a nearby stream was ultimately approved. Much better.



As the back label tells the story, "Herb Lamb and his black Labs are seldom apart. Here, sitting quietly on the deck, surveying their Cabernet Sauvignon vineyard..." Herb sips wine, his friend waits for the ball to be tossed. "Just two old dogs, forever friends."

LABEL LORE: Another Taste, for your ENJOYMENT!

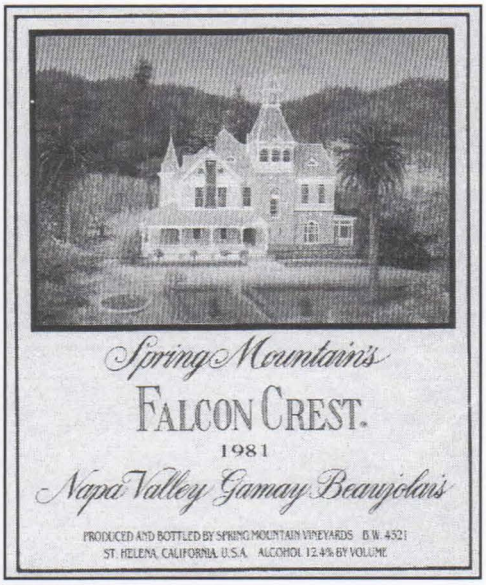
If I ever go missing, I would like my photo put on wine bottles instead of milk cartons. This way my friends will know to look for me.

OH THOSE BEAUTIFUL AND INTERESTING WINE LABELS!

by Angela Stewart

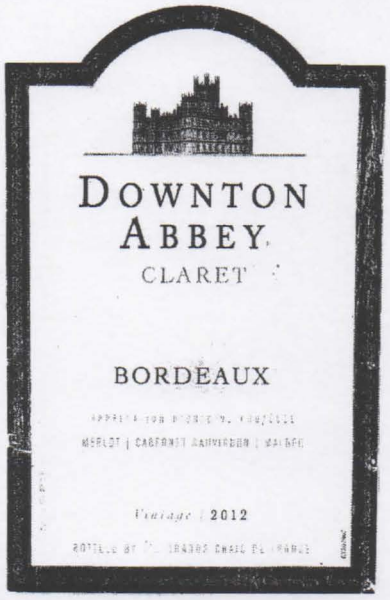
[*Vintage Tendril Angela Stewart submitted the WTQ's first article on the subject of wine labels, "Collecting Wine Labels: A Wealth of Information," printed in our Vol.4 No.1 (1994). At the time Angela was the publisher of the Wine Label News for the Wine Label Collector's Club. She has now graciously answered your Editor's call to send a label or two for our ongoing "Label Lore" series.* — Ed.]

I HAVE BEEN COLLECTING WINE LABELS since the early 1970s. Collecting wine labels can be as exciting as stamp collecting; alas, not as profitable, but fun. In the early years I had the crazy idea of collecting at least one label from every California winery. Wow! that was a mad woman's dream. Now I collect only artist, commemorative, and those wonderful celebrity labels.



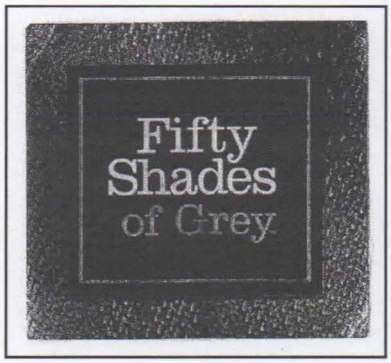
One of the very first of my celebrity labels was the famed and fictional "Falcon Crest." Napa Valley's Spring Mountain Vineyard and its nineteenth century mansion "Miravalle" inspired the logo and location for this popular TV soap opera in the 1980s.

When I recently saw a bottle of wine with the Downton Abbey label, I had to have it. I bought several bottles and invited a few friends over to watch this highly rated "soap." The wine was drinkable this one time, but the simple label depicting the Jacobean-style Highclere Castle, the ancestral home of the Grantham clan, is a prize for the collection.



"When Mr. Carson decants a bottle of wine for Lord and Lady Grantham, one can be assured it is a fine French Bordeaux Claret, the wine of choice amongst the British aristocracy in Edwardian England." [back label]

A friend recently surprised, and shocked, me with the book *Fifty Shades of Grey* and a bottle of wine with the same name. I guess I will wait to drink the wine when the movie comes out in 2015 and donate the book to a library's used book sale.



If you are an art lover, or love those zany labels that the French are so famous for, there is an abundance of both. Wine label themes are only dwarfed by the collector's imagination. Whatever your interest, start today and enjoy the adventure of collecting, and tasting.

There is always a wanted label and my "wish" label is— Leon Brendel's 1949 Napa Valley Grignolino label with the logo of an index finger pointing upward toward the motto "Only One." Some experts think this label was the forerunner of the American zany label craze of the 21st century. Perhaps it was.

Wine in California: The Early Years
Boom & Bust: Part III
The East Bay: Into the 1890s
by *Charles L. Sullivan*

[*With this, the 19th 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 counties. As in previous chapters, extensive, informative footnotes, and a substantial library of references (all recommended for WT bookshelves), are provided.* — Ed.]

MY PREVIOUS SECTION ON THE EARLY YEARS of winegrowing in the East Bay region of the San Francisco Bay Area carried a somewhat inaccurate chronological label, "1846-1881." But the stories of some historic personalities and specific areas needed to stray outside those years. Thus the Stanford family's important operation near Warm Springs was sketchily traced to recent times. The late beginnings of serious winegrowing in the Livermore Valley and the importance of several "pioneers" there in the 1880s caused me to move some of their stories on toward the nineties. In short, the reader may benefit by looking back to this history in the January 2014 issue of WTQ before reading this installment.

The viticultural area of the East Bay that experienced the greatest change between the 1880s and 1890s was eastern Contra Costa County. The Alhambra Valley lost its dominant position, while Clayton Valley to the east and the surrounding areas exploded, bringing the area's vineyard coverage to almost 5000 acres. Alameda County's **Livermore Valley** soared from about 500 to almost 4000 acres. Far more important was that valley's early and continuous reputation for fine wine, which helped the Livermore producers to partially weather the economic storms of the 1890s. In later and recent years this valley's winegrowers stood their ground against suburban encroachment. Presently, there are 3000 acres of premium varieties in the area; almost 75% are Chardonnay and Bordeaux varieties, a fact that has helped Livermore Valley retain the reputation for excellence acquired in the 1880s.

Mission San Jose/Warm Springs

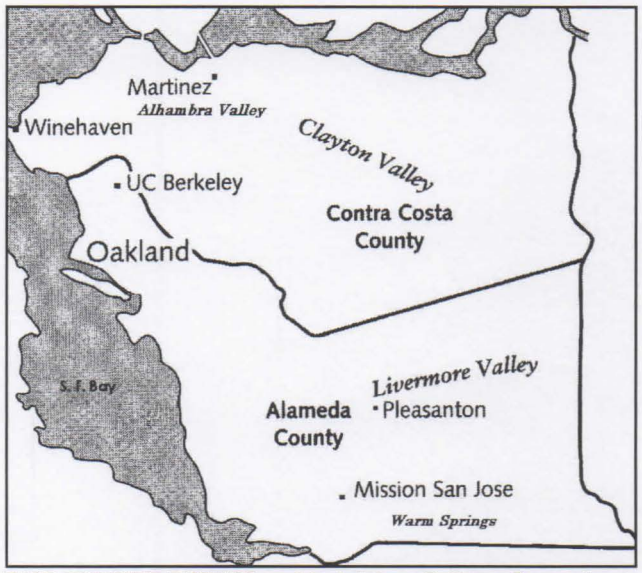
For several years the Mission San Jose/Warm Springs (MSJ/WS) area rivaled Livermore as a leader in quality. This was not a large area, covering only about 25 square miles south of today's Irvington District of the city of Fremont. MSJ and WS are designated separate districts of Fremont, but in the early days there was no strict delineation.

All the flatland south of Hayward was a richly diversified agricultural area until the 1950s, when suburbia started to take over. It was a land of dairies, orchards, and cattle raising, with vineyards here and there. Much north of Mission San Jose it was almost impossible to ripen wine grapes; most of the few vineyardists there concentrated on fruit for the table.

I have already told the Colombet story at Warm Springs and sketched the ownership of the Stanford property there through Prohibition. But that story needs fleshing out for its importance in the 1880s and for questions concerning the Josiah Stanford family's wine production through 1900.

Josiah Stanford

Josiah had control of the property, but not title, until 1886. Before then a large brick and stone winery and distillery had been constructed. There was obviously some interest in producing high quality varietal wines for a while. I have an 1879 Riesling bottle from the winery, taken from a case found in an old San Jose home about thirty years ago. Where the grapes for this wine came from is a mystery. From the press and visitors writing about the East Bay in the eighties we read nothing more



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

about Stanford fine wine from Warm Springs. The exception may have been a red wine in small amounts purchased by the Lachman & Jacobi firm in San Francisco and sold to Monterey's Del Monte Hotel. I have never found a contemporary source to support this claim.

The truth of the matter, nevertheless, was that most red wine grapes planted in the MSJ/WS area at the end of the 1880s were very good varieties. The exception was 207 acres of Mission grapes, with almost 90% of these being in the Stanford vineyard. The remaining acreage (about 75), were in Zinfandel, which might have accounted for the "good" wine sold to Lachman & Jacobi.[1]

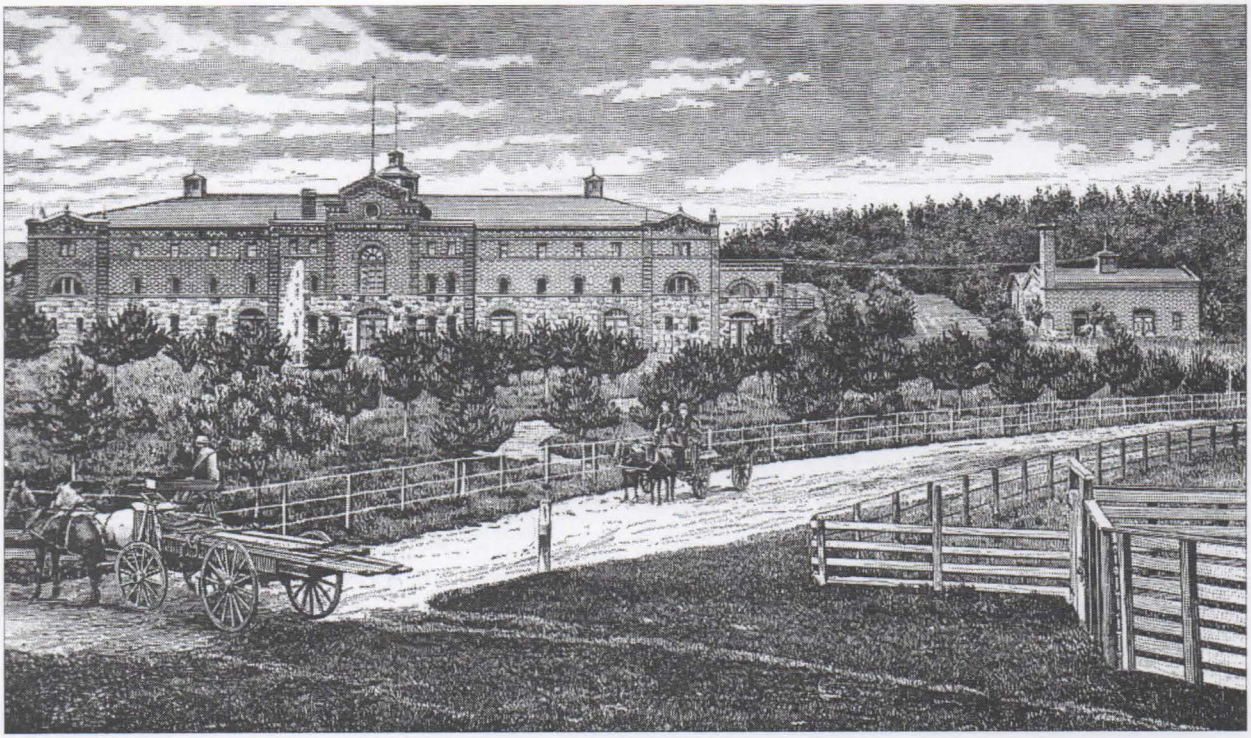
When Josiah died in 1890, his son, also Josiah, took over the estate. By the nineties numerous East Bay winegrowers were planting, or replanting, their vineyards onto resistant rootstock. The Stanford vineyard apparently received no such protection. As the Mission vines died during the 1890s, their dwindling product went into very ordinary bulk wines, aimed mostly at the New Orleans market. A local history of 1904 had nothing but praise for the "beautiful house and gardens [of] Leland Stanford's nephew." But there was not a word about the vineyard or the winery. The dramatic rise in the MSJ/WS reputation for high quality wine in the eighties and nineties obviously depended on other producers.

There were 25–30 commercial vineyardists in the MSJ/WS district in the nineties. Almost all were planted heavily to Zinfandel and Mataro (Mourvèdre). About half had a few acres of red Bordeaux varieties. This was red wine country. The total was about 2500 acres, then officially designated Washington Township. Three properties, including Stanford's, covered a total of more than 1000 acres. But there was no "sea of vines" here. There were 2600 acres of fruit trees; vegetable ranches covered about 6500 acres.[2]

The old timers from the 1870s and before always had good reputations. These included **J. L. Beard's** Marciano Vineyard (150 A), **Joseph Palmer's** Peak Vineyard (100 A) and several others—almost all primarily producers of red table wine, a blend of Zinfandel and Mataro.

Juan Gallegos – Palmdale Wine Co.

Most of the headlines of the 1880s were collected by two newcomers here. The first was Juan Gallegos, who came to California in 1880 from Costa Rica, where he had made a fortune as a coffee exporter. There is no evidence he arrived with a particular interest in viticulture. But he landed in San Francisco at the moment when investment in winegrowing looked to be a sure thing. Gallegos learned of a large tract of land near Mission San Jose



In her 1889 classic California wine book, *Wines & Vines of California*, Frona Wait featured a full-page illustration of the magnificent GALLEGOS WINE CELLAR & ESTATE "nestled cosily in the foothills ...whose winery, with a storage capacity of 1,000,000 gallons, is built into a hillside. Inside, a line of splendid oak cooperage presents itself...507 tanks of 1700 gals each, saddled by 300 casks of 800 gals apiece, 114 fermenting vats of 2500 gals, all in use during the vintage. There is also a large distillery on the premises." [3]

that had come into the hands of a San Francisco bank and was for sale for only $150 per acre. It was the former estate of **Elias L. Beard**, whose poor investments had pushed him into bankruptcy. Gallegos bought 1000 acres near the old mission that included Beard's beautiful residence with its 20 acres of landscaped gardens.[4]

Gallegos hired European wine expert **Frederico Pohndorff** to oversee his giant operation and began planting vines in the spring of 1881; by 1883 he had planted almost a square mile of new vineyards. Like his neighbors, his emphasis was on red wine varieties, overwhelmingly Zinfandel and Mataro, the latter to add color, depth and structure. He also had 50 acres of red Bordeaux varieties, half of these Cabernet Sauvignon.

With almost 600 acres of vines soon coming to bear, Gallegos began building a grand stone and brick winery. When it was completed in 1885 it was variously claimed to be the largest, and most beautiful, winery in the world.

What makes it of particular historical interest is the fact that its remains are still to be seen jutting out from the hillside into which the great edifice was carved more than a century ago. At least they were there three years ago when I dropped by to check. I might have written "battered remains," since the great place was shattered by the 1906 earthquake; it never produced wine again.[5]

Although Gallegos had had banking experience in Central America, he was slow to pick up on the often intricate workings of the American capitalist system. His fortune easily handled the cost of the great land purchase, but his hurried and huge vineyard planting moved him to construct an overly large production facility. The abundant vintages after 1884 forced him into the eastern bulk markets on a giant scale. The poorer than expected cash flow made him turn to his creditors for assistance.

Financially it mattered not that a few thousand gallons of Pohndorff's excellent "Medoc" blend from red Bordeaux varieties had a ready market among the better San Francisco wine houses. In 1887 ownership of the great winery was transferred to the new **Palmdale Wine Co.**—Gallegos was now a minority shareholder, his creditors the majority. He was able to keep his vineyards until 1892, and his marvelous residence with its groves of palm trees remained his until his accidental death in 1905.[6]

Professor Hilgard was very close to Gallegos and Pohndorff. The latter had worked in Hilgard's university lab and accepted the professor's view that there was too much young unstable bulk wine being shipped east. Hilgard had suggested pasteurization as a means of stabilizing such wines. Pohndorff liked the idea, for in theory it was certainly valid. But its application in 1889 to Gallegos wines was a disaster. Thousands of gallons were ruined and the Palmdale distillery ran overtime. Pohndorff resigned. And then, of course, came the 1890s and the great depression in the California wine industry.

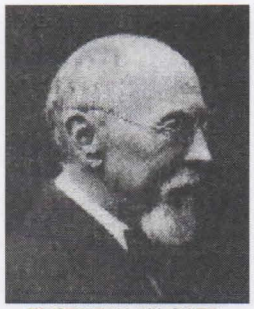
Today pasteurization is recommended in some instances, but is considered "rather severe treatment which many table wines cannot stand."[7] This event was later used by Hilgard's enemies in the industry and press to underscore their claim that in practical matters Hilgard was incompetent.

In 1896 the Palmdale Winery joined the producers association that opposed the California Wine Association in the so-called "Wine War" of 1897. After that the facility was leased to the Association. In 1905 Lachman & Jacobi bought the winery, only to see it destroyed a few months later by the earthquake.[8]

Juan Gallegos' son-in-law, **Alberto J. Salazar**, ran his own **Los Cerritos Winery** on 115 acres adjoining the Gallegos estate. He operated successfully until Prohibition, producing a respected "claret" from his blend of Zinfandel, Mataro and Carignane.

Eugene Hilgard – Dos Encinas Vineyard

Just west of Salazar was the most famous purchaser of Gallegos land. In 1882 Professor Hilgard bought a 26-acre plot, which became his family's Dos Encinas Vineyard, named for the two great oak trees on the property. He chose to buy in this area for several reasons. As one of the world's greatest soil scientists he was attracted to the lands of the southern East Bay; also a factor were the region's temperatures, which were perfect for ripening wine grapes, both red and white. He also liked the fact that he and his family could board a train in Berkeley a few blocks from his home, and get off at the Mission San Jose whistle stop within walking distance from his new property.



EUGENE W. HILGARD
[1833–1916]

Hilgard's wife also was a powerful influence on his choice. He had worked in Spain on a soils project after finishing his graduate work in Germany. There he met Jesusa Bella, the daughter of a Spanish colonel. They married, but she later hated the rough weather of Michigan, where he was teaching when he was hired to head the agricultural program at the University of California. When she discovered the convivial Spanish-speaking community in the Mission San Jose area, and came to know the Gallegos family, she happily supported the purchase. It was not until her death in 1903 that Hilgard sold Dos Encinas.

When Hilgard began planting his vineyard in 1883, he knew his vines had to be grafted onto resistant rootstock. He favored the *V. riparia* being promoted by Sonoma's Julius Dresel, but there was none available yet in the East Bay. So he used the native *V. californica* instead. Hilgard, like virtually every real or supposed expert on California viticulture at that time, was fooled by the apparent success of that native vine in the Santa Clara Valley, before phylloxera appeared there. The bug was slow to destroy the East Bay vineyards, but by 1901 Hilgard and his neighbors were replanting on *riparia*. At the time, Hilgard wrote his sister that the vineyard was then only good "for its value as bare land." She was a partner in the vineyard venture, her checks keeping it afloat from time to time.[9]

Charles C. McIver

Soon after Gallegos began planting, a young Canadian appeared on the scene and bought about 300 acres of land south of the old mission (including Joseph Palmer's Peak Vineyard and a piece of the Gallegos property). Charles Clarke McIver [1858–1929] surely had viticulture on his mind earlier, since his vine imports from France began arriving right after he bought the place. He began planting in the spring of 1883. He ripped out most of Palmer's old vines, mostly Missions, except for some well-situated Zinfandel. By 1886 he had a small crop of grapes from what was now one of the most diversified premium vineyards in California.

He also built a production facility, more like the spread-out affair of To Kalon in Napa Valley than the huge wineries being built in the 1880s all over the Bay Area. There were three separate wine cellars, separate bottling and fermentation houses with concrete floors, and a distillery, well removed from all other structures. No great fire or earthquake was going to destroy **Linda Vista**, the name McIver chose for his estate and his wine brand.[10]

How this not-yet-thirty-year-old Canadian was able to finance this project was not revealed in any of the Linda Vista articles appearing in the press. But events after 1900 suggest that his wife's parents, the Stephens family, were the source of funds and were perhaps the actual owners.[11]

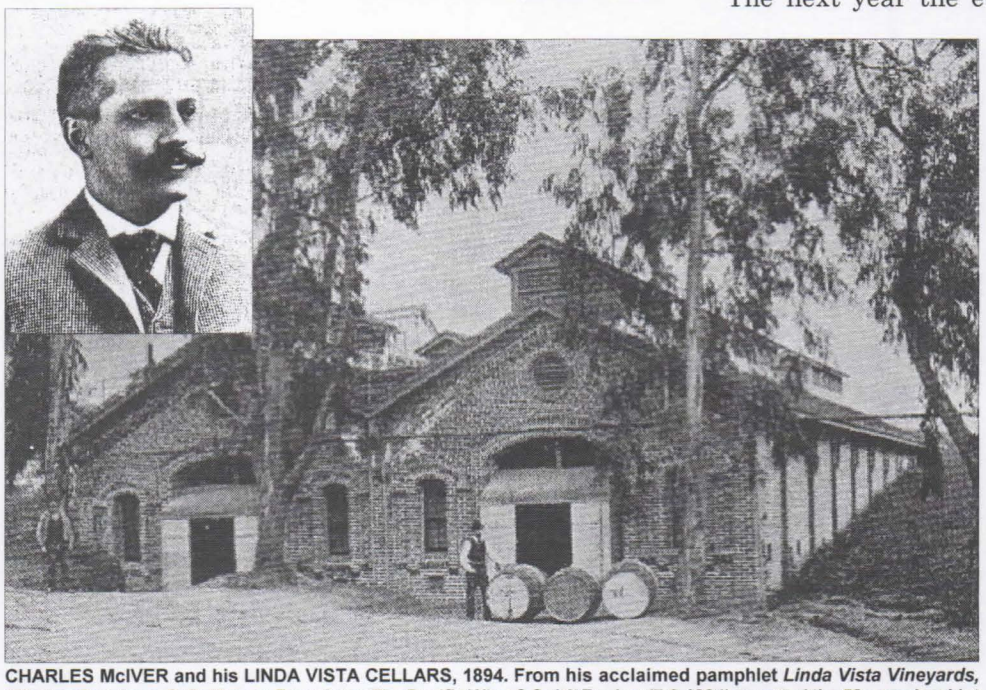
McIver hired an experienced Napa cellar master, Emil P. Werner, and also got advice from Hilgard and Pohndorff, since Linda Vista was one of the first contributors of grapes for the university's wine experiments.[12]

By 1890, McIver's vineyard covered 270 acres, with an obvious emphasis on red table wine: clarets from 120 acres of Zinfandel and Mataro and 50 acres of red Bordeaux varieties. He made "Burgundy" from Refosco, Syrah, Beclan and perhaps Pinot noir. This wine was always sold in a claret bottle. There were also about 40 acres of miscellaneous whites. His Rieslings and his Sauternes variety blends got the best press.

Linda Vista wines went public at the State Viticultural Convention in 1887 with his 1886 wines. The next year the event's final prize list included fourteen McIver wines, ten of them firsts. Three of these were for his red Bordeaux wines, entered as unblended individual varietals.[13]

Wines shipped from the McIver estate left in the bottle with a distinct black Linda Vista label. By 1890 his wines were featured in the Pullman Company's dining cars all over the country.[14]

The last mention of McIver or his winery in the press was in 1898 when the family's great mansion burned down. Thereafter the property was known as the Stephens Ranch.[15] Phylloxera was certainly a problem there in the nineties and was rampant in the East Bay by 1898.[16] In 1891 he had only 20 acres on resistant rootstock. Within a few years after



CHARLES McIVER and his LINDA VISTA CELLARS, 1894. From his acclaimed pamphlet *Linda Vista Vineyards, Mission San Jose, C. C. McIver, Proprietor.* The Pacific Wine & Spirit Review (7.6.1894) reported the 58-page booklet "the finest brochure on the vineyard industry that has yet been published. McMcIver's magnificent property is done full justice, there being considerably over a hundred half-tone engravings in the publication."

the fire, the winery buildings were being used to dry prunes. When Ohlone College was built in 1972 the winery structures were finally demolished.

Grau & Werner

If any Mission San Jose/Warm Springs winery could challenge or surpass Linda Vista for high quality table wine in the 1890s, it was the product of a partnership between two experienced winemen, who bought a piece of Gallegos land in 1888. The two German speaking friends, from Alsace and Switzerland, named their wine operation **Los Amigos**, the business name, Grau and Werner. Eduard Grau had been a winemaker for Napa Valley's Charles Krug Winery and Emil Werner had made wine for Gallegos.[17]

They started out with 21 acres which already had some Gallegos vines on them. They were intent on producing a red wine in the Bordeaux/Médoc style, which meant a blend usually dominated by Cabernet Sauvignon. They knew Emmett Rixford and that his La Questa vineyard in the San Mateo County foothills was planted to red Bordeaux varieties acquired from Château Margaux, in the proportion planted there. The partners acquired cuttings from Rixford and worked to perfect a Médoc blend.

In the 1890s they expanded their vineyard to about 100 acres and built a winery that could hold 100,000 gallons. As the new century approached one can almost trace the advance of the phylloxera in the area year by year. Following the university's lead, they replanted on the dependable Rupestris St. George rootstock.[18]

The award-winning GRAU & WERNER LOS AMIIGOS WINERY, 1890s.

Wines carrying the Los Amigos label were bottled, "at the vineyard." The winery's reputation for fine reds was capped at the 1915 Panama-Pacific Exposition in San Francisco, where Los Amigos won a gold medal for its Cabernet/Medoc blend and a Medal of Honor for its "Burgundy."[19]

It is of historic interest that the Cabernet vines survived Prohibition and in 1936 the old place was purchased by wine journalist Robert Mayock, who produced excellent wine until 1944.[20]

Frank Schoonmaker wrote in 1941 that the MSJ/WS area once had several wineries with "considerable reputations." All were gone except "a happy exception..., the little winery of Los Amigos...where Robert Mayock makes the only good wine of this once vine-covered countryside."[21]

Contra Costa County

When I discussed the early years of the northern area of the East Bay, I concentrated on the Alhambra Valley south of Martinez. The importance of that valley's viticultural celebrities and the high quality of their wine probably justifies this emphasis. By the 1890s the viticultural concentration there was on table grapes, and the expansion of fruit orchards left John and Frank Swett's **Hill Girt** almost alone in the premium-wine field. The exception was **Bradford Upham** and his son Fred, whose tiny **Glorietta Vineyard** bordered the Swett estate. Their red table wines attracted the special attention of the California Wine Association's wine expert Henry Lachman, and picked up a gold medal at the 1895 Atlanta Exposition.[22]

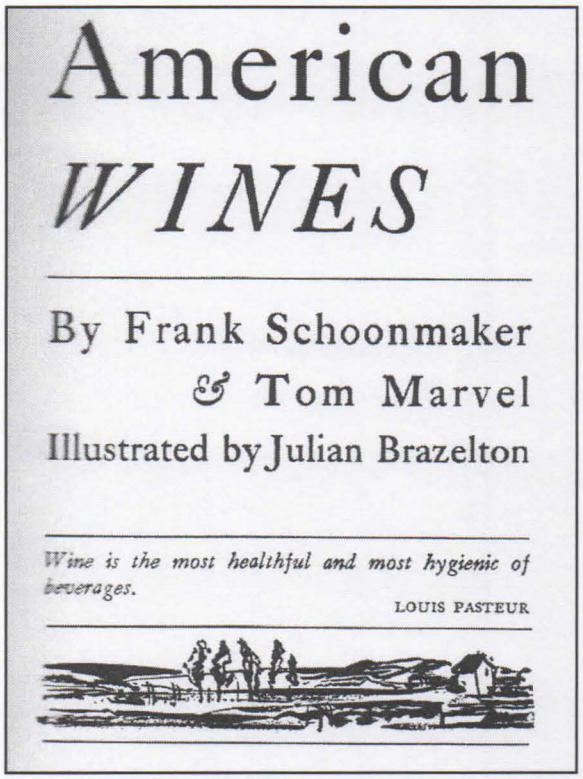
In the 1880s the rising prices of the Wine Boom changed the geography of winegrowing in eastern Contra Costa County. By the end of the decade more than 3,000 acres of wine grapes had been planted in the Clayton Valley between that town and Concord. There were also 1,000 acres newly scattered between Martinez and Walnut Creek.

Wine production was focused on large-scale producers, while most growers were farmers with mixed crops with less than ten acres of vines, who sold their grapes to the large new wineries. These were the DeMartini Winery, the Mt. Diablo Vineyard Co., the Glen Terry Winery, and the Clayton-Rhine

Winery, all in the Clayton Valley. There was also the large **Napthaly Winery** near Walnut Creek. These bulk wine producers also had vineyards but depended on grapes from local growers, mostly Zinfandel, Mataro and Mission. In the 1890s the Italian Swiss Colony and the California Wine Association also had bulk wineries in the Clayton and Ignacio Valleys.[23]

There were no Wetmores or McIvers among these producers. Wines from this region were not displayed at state conventions or grand expositions. In the same Frank Schoonmaker evaluation cited above, comparing these local wines to those of Livermore, he wrote that Contra Costa County had "considerably more acres and vines... Unfortunately there is not, in the whole county, a winery of more than local reputation or a vineyard locally considered outstanding. Most vineyards are planted with inferior vines...."[24]

But there were a few small-scale producers in the area around Martinez who made good wine. Of course, the **Christian Brothers** were making small amounts of altar wine and went commercial in 1887.[25] There was Charles Merrell whose **Las Lomas Vineyard** made good Riesling and Grenache. Another was **Fabian Joost**, noted for his red wines. His operation became the **Digardi Winery** in 1912, noted for its Gamay until the 1960s. Ironically, it was so good that Frank Schoonmaker made it one of his own special selections in 1948. [26]



Frank Schoonmaker (1905–1976), a wine merchant and author of several books on wine, was an early supporter of American wines, and critical of American vintners who labeled their wines after European winetype names like Chablis, Burgundy, Chianti rather than specific wine grape varieties.

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Livermore Valley

Our previous look at Livermore Valley winegrowing gave a very different picture than that of the early years in other Bay Area regions. As late as the mid-1870s commercial winegrowing was virtually unknown in the valley. And the "pioneer" days of the early 1880s were also unlike such days in others areas. After World War II the East Bay's urban areas, large and small, gradually expanded into heavily populated suburban communities. The Livermore Valley was a short hop from the main lines of the surging home building of this expansion. It and the valleys to the north were no exceptions. And the building there of the university's Radiation Laboratory after 1950 was a special magnet for homeowners. The town itself grew from a population of 4,600 in 1950 to 24,000 in 1964. Nevertheless, unlike other expanded areas, Livermore did not lose its wine grapes. Today there are still about 2800 acres of world class varieties, about the same number as in the 1950s.

The leadership of two men was a key to the valley's rapid growth in the 1880s. **Joseph Black** provided its ignition spark, combining his focused interest on wine with his 4,000 acres of fairly priced valley land. **Charles A. Wetmore** provided the intellectual spark.[27] The men they attracted tended to be at least moderately wealthy and well-educated, often with a successful background in business. Few of them were simply grape growers; most built wineries. By 1890 Livermore's fifteen wine producers owned 45% of the valley's vineyard land. The number jumps to 56% in the early 1890s when several large-scale growers built wineries. These included such important names as James Concannon, Clarence Wetmore, Frank Fowler (Dos Mesas) and Joseph Altschul (Vienna Vineyard).

The leaders emphasized the importance of good to high quality winegrape varieties. Virtually no Mission grapes were planted in the 1880s expansion. It was a great advantage to the valley's emphasis on high quality that, unlike other areas, Livermore had almost no Mission vines taking up space in its vineyard from the 1860s and 1870s.

Wetmore correctly argued that the valley's soils and climate favored the production of red table wines. At the end of the decade red varieties outnumbered white two to one. Zinfandel led all varieties red and white. When Mataro and Carignane are included, the three accounted for 70% of the red wine vines. There were also 319 acres of red Bordeaux varieties, three-quarters Cabernets.

More than half of the white varieties were high yielding, fairly ordinary varieties such as Burger, Palomino, Colombard and Folle blanche. But there were also almost 300 acres of Bordeaux/Sauternes

varieties. Wetmore had also correctly predicted that wines from these grapes were good choices for Livermore. For the most part those who planted these varieties were later counted among the valley's most prestigious producers, such as Olivina, Ruby Hill, the Wetmores, Chauché and Black. Alexander Duval's 33 acres led the field.

Another special feature of early Livermore commercial winegrowing was the ability of the valley's wineries to weather the economic storms of the 1890s. Unlike Napa and Sonoma, bankruptcy among Livermore's winery owners was almost unheard of as most were well-to-do, seasoned businessmen. The ironic exception was Charles Wetmore, whose profligate accumulation of debt led in 1893 to his loss of Cresta Blanca to San Francisco businessman Charles E. Bowen, in partnership with Clarence Wetmore, Charles's brother.

The other darkening threat of the nineties was the phylloxera epidemic that was beginning to destroy Bay Area vineyards. True, few of the vines planted here in the 1880s were on resistant rootstock. This was the result of general ignorance, not irresponsibility. The dangerous bug came late to Livermore, rarely noticed until 1895, and even then in such hard times, many Livermore owners, led by Clarence Wetmore, were replanting on *riparia* stock. And after 1886 virtually no vines went into the ground unprotected.

Here again the wealth of so many Livermore winegrowers was a factor of softening the poor economic conditions of the nineties.

Reputation for Fine Wines

I believe the factor that best explains Livermore's unusual survival from the worst exigencies of the nineties was the area's soaring reputation for fine wines after 1885.

The takeoff came after the 1886 vintage, at the state's Viticultural Convention in April 1887. Producers from all over took part in an open exposition of their wines. There were no medals or formal judging. Several Livermore producers displayed their '86s, which led the Pacific Wine & Spirit Review to note that tasters were "astonished" at the high quality of the wines from a district barely six years old. Frederico Pohndorff was so impressed he bought a large batch of Livermore vines from several producers for the Gallegos operation.[29] It was decided that there would be a formal competition at the 1888 convention, blind evaluations by named judges.

The publicized results confirmed the previous year's impression. There were awards for the top three wines in each class. Eight Livermore Valley red wines won firsts for Olivina, Cresta Blanca, J. H. Wheeler, H. B. Wegoner, and Wallace Everson's Valle Vista. The PWSR called it a "magnificent showing" for so young a district.

Later that publication ran a huge article titled, "Livermore Vines." After a general history, the article turned to the 1888 convention, with details from the judges' previously unpublished report. Wines which had received firsts from every judge involved were in a list of "extras." In the 460 wines entered only twenty-nine made the list, fifteen from Alameda County, seven from Napa and four from Santa Clara. All three Zinfandel "extras" were from Alameda. Similarly, four of the five of that county's Cabernet/Medocs made the list. There were no "extras" for Alameda whites, but several had firsts.[30]

The impression left by this "Livermore" article was that the valley had won all these "extras." This was true of a majority, but Linda Vista near Mission San Jose was also in Alameda County, and actually had won more "extras" than any other winery in the state.

Livermore reached the peak in 1889 with two of the three gold medals awarded to American wines at the Paris Exposition. The wines were Chauché's Zinfandel Claret and Charles Wetmore's white blend of classic Sauternes varieties.[31] The third gold was for a Zinfandel by Napa's Giuseppe Migliavacca.

Frona Wait's soon to be famous *Wines and Vines of California* did not appear in time to record Livermore's recent triumphs. Nevertheless only three "counties" were given top billing, Napa, Sonoma and Livermore, which did contain all of Alameda County. Charles Wetmore was quoted at length, mostly a prediction of the success to come, with a special word on the "great promise" of vintages from the Sauterne varieties. (By then Californians had stopped placing the proper "s" at the end of that word.) Wait gave a detailed coverage to every important Livermore winegrower.[32]

There is no good reason to trace the winegrowing history of the Livermore Valley "into the 1890s" with a lengthy regional narrative. In short, the hard times hurt but were nowhere nearly as destructive as they were in the Napa, Sonoma and Santa Clara valleys. The late and gradual arrival of the phylloxera in Livermore obviated a decade of trial and conflict other areas suffered. Livermore producers acted less hurt by the apparent monopoly power of the San Francisco wine houses. The general high quality of Livermore wine guarded against the need to dump large amounts of ordinary bulk wine into markets dominated by cascading prices. But Livermore wineries did take part in the upcoming "Wine War," mostly in the ranks of the opponents of the California Wine Association, this in spite of the fact that the CWA operated the 500,000-gallon Pioneer Winery, one of the largest valley wineries, in downtown Livermore.

This is not enough history. To leave the nineties at this point would neglect the individual stories of the valley's remarkable array of wineries.

Cresta Blanca

Under **Charles Wetmore**, Cresta Blanca was the star of Livermore pioneer wineries. Despite his apparently successful early operations, his sage advice, and his awards for wine excellence, these only covered his lack of business ability. Many were astonished—but not the East Coast wine journal Bonfort's—when he lost control of the winery to the Wetmore (Clarence) & Bowen partnership in 1892. That publication had earlier written, "Wetmore is short...cross-eyed, of ordinary appearance...dictatorial in manner...but he possesses of an analytical mind and untiring energy .... He makes many strong friends and almost as many enemies."[33] By 1900 no one dared challenge the company's advertised claim that Cresta Blanca was California's largest producer of fine wines. The new partnership was a perfect combination of winegrowing expertise and financial knowhow.

Clarence J. Wetmore was a clever genius. He was the first student to enroll at the new University of California and was the class valedictorian in 1873. After several years with Southern Pacific, he planted **Electra Vineyard** in 1881, a stone's throw from Cresta Blanca. Three years later he was the secretary of the state's Viticultural Commission; in 1891 he was its president. After he and Charles Bowen took over Cresta Blanca, the PWSR characterized him as "one of the most noted viticultural experts in California."[34]

Production at Cresta Blanca held steady at 75,000 to 100,000 gallons per vintage. Many of their wines were marketed as "memories" of great Bordeaux wines: e.g. Souvenir Margaux, Souvenir Yquem—a practice quite legal then but not after 1934. In 1896 Cresta Blanca wines were being served in Pullman dining cars. There were gold medals at the 1895 Atlanta Exposition and the Mid-Winter Exposition at San Francisco. Later, Cresta Blanca wine was used to christen the Pacific Cable line and was the only white wine served Pres. Theodore Roosevelt at a distinguished 1903 dinner in San Francisco's Palace Hotel.

Wetmore retired in 1920. He died in 1936, age 85, a year after he was honored as the oldest living graduate of the university.

Ravenswood

He was surely the most infamous winegrower in California, making his home in Livermore from the 1880s until his death in 1922. But **Christopher A. Buckley** was infamous only in the eyes of his Republican opponents, who resented his bare-knuckle approach to politics. Popularly, he was "The Blind Boss" of San Francisco. The boss he was from time to time, but he just had very poor eyesight.

He came to the city in 1862 with his family and took a job in a saloon, which he soon owned. By the time he had moved into big time politics, he owned the popular Alhambra Saloon in the financial district. By the 1890s it was known at "Buckley's City Hall."

In 1884 he married Elizabeth Hurley, of a prominent Boston family. The next year Buckley bought 60 acres of Livermore land from J. F. Black and built her a beautiful residence which he named Ravenswood, after an amusement park of his youth. She died in childbirth in 1889. Then he married Elizabeth's cousin, Anne Marie.[35] From 1890 to 1893 Buckley was on the East Coast, in Canada, and in Europe with his new wife. It was a very extended honeymoon for the newlyweds, the extension partly the result of the threat of a bribery indictment Buckley wanted to avoid. The coast was made clear for his return when the state supreme court threw out the case, holding the grand jury considering the indictment to be an illegally operating body. The Buckleys had good reason to stay in England through 1892 since it was there that their son, Christopher Jr., was born.

Before hitting the road out of California, Buckley decided to get serious about winegrowing. In 1889 he had bought a large tract of land next to Ravenswood, which had a good vineyard. He had more vines planted and had small lots of wine made, with directions to his superintendent from afar.[36]

Since 1885 Buckley's routine had kept him in Livermore only about half the time, with twice weekly jaunts on the Western Pacific to Oakland, and then by ferry to the city. By 1895 he was spending most of his time at Ravenswood overseeing wine operations and enjoying his new family. He began planting in earnest in 1895 on *riparia* stock sold to him by Clarence Wetmore. His new full-scale winery started going up in early 1897, with a 60,000-gallon vintage that year. When everything was in place, the winery had a 350,000-gallon capacity, but it was never close to full.

CHRISTOPHER BUCKLEY (1845–1922)

In 1887 the Livermore Herald had snarled at Buckley and the visits of his "henchmen" at Ravenswood. Ten years later he was pictured as a solid family man and "a popular and respected citizen." Part of this new reputation came from his throwing his political talents at the task of supporting the local winegrowers fight with the California Wine Assn. in the 1897 "Wine War." He joined Carl Wente and James Concannon in

leading the Livermore producers in the short struggle.

Buckley ran Ravenswood until 1916, when Chris Jr. took over, having earned degrees from the university and its law school. Today the Ravenswood estate has been restored with a historical wine museum, open to the public. It is a very good visit.

Olivina

Julius Paul Smith's early and grand 1881 entry on the Livermore wine scene led me to place the basic historic information in the earlier section on the East Bay. (See v.24, 1 for photos.)

In 1892 the PWSR termed Smith "one of the foremost and most enterprising men in the industry." They might have added, "studious, practical and efficient." These adjectives help explain his acquisition of the Olivina land after a careful examination of all factors affecting the production of fine table wine. In this he stands out from other rich men, like the incautious capitalists who vainly threw their money at the Vina and Natoma disasters, at almost exactly the same time Smith was carefully selecting the Olivina land. What he bought was land well-suited for a very diversified agricultural estate. His 700 acres of vines made him tops in valley acreage.

But he had far more land in fruit orchards and olives, with plenty left for cattle.[37]

Through study and travel in Europe he knew what varieties made very good wine and which made lots of good wine. Zinfandel was his top selection, but it covered only 10% of his vineyard land. He had twice as much in others of the same sort, Grenache, Carignane, Mataro and Mondeuse (also known in California as Refosco and Crabb's Black Burgundy). He also had 65 acres of the best red Bordeaux varieties. He did not aim so high with his whites, topped by Colombard, Folle blanche and Burger, covering 165 acres.

He brought J. M. Davis from St. Helena to manage the planting of the vines. Later he placed the estate under the management of B. P. Barker, his wife's brother, who stayed on for ten years after Smith's death in 1904.

In the 1890s Smith kept Olivina on top of events and developments. After Wetmore's triumph with Sauternes varieties, Olivina began to pay more attention to fine white wine production. He even had a white Grenache that drew raves and a "Sparkling Sauterne" which did not. He also saw the need for sweet wines of a much higher than average quality. Such wines were mostly lacking in the burgeoning market for port and muscatel after 1889.[38] Sweet wine production usually needed brandy for fortification, which led to the construction at Olivina of one of Livermore's largest winery distilleries. There was also some beverage brandy in the French style from Smith's 100 acres of Folle blanche. And Smith well knew how to protect his young vines from phylloxera, after the bug's late arrival in Livermore.[39]

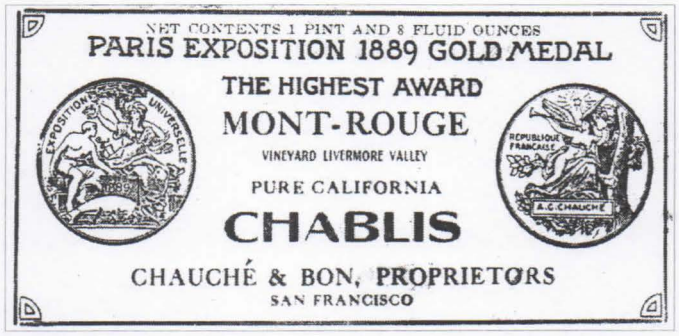
The ruins of Olivina winery are still accessible, with difficulty, from Livermore's Sycamore Park. In the 1980s the upper wooden portions collapsed. But until then they were Livermore's "damndest, finest ruins."[40]

Mont Rouge and Chateau Bellevue

I introduced two important Frenchman and their Livermore wineries earlier, but they, and a partner and his wife, have a lot more history that needs to be told.

Adrian Chauché, a native of Graves, in 1869 established a flourishing wine import trade in San Francisco, which he continued to operate until 1884. Four years earlier he founded **Mont Rouge Winery** in Livermore. He began making wine while building his cellar, from grapes he purchased before his own vines came to bear. He developed a reputation for the high prices he was willing to pay for the best red wine grapes, particularly Zinfandel. His 1885 claret from that variety brought his name to the attention of the press. His fame was solidified when that wine won gold at the 1889 Paris Exposition. (The American commissioners' report incorrectly had it that his wine was from Sauternes varieties, but the mistake was

corrected at home.) By 1891 his fame gave him a full page biographical article in the PWSR with a photo. But by then he was a sick man.[41]



Chauché's friend in the city's wine trade was **Charles Bon**, a San Francisco native of a French family. The two became partners in 1892, the year before Chauché died. Under the business name of Chauché & Bon, the winery's reputation continued to flourish. At the Chicago Exposition in 1893 Charles Oldham, the English wine expert, declared the firm's "Jurancon" was "the finest white wine in the whole exhibit." This is the name given to a rare but famous wine from the slopes of the Pyrenees. Was it actually made from the authentic Jurancon variety, the Mensang of Pau? There is no record of that rare grape ever making it to California.[42]

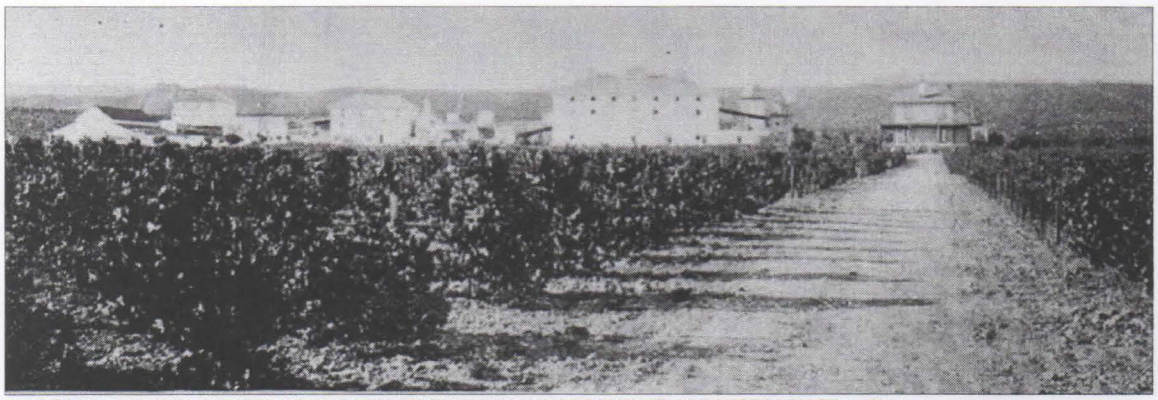
On his death bed Chauché married Bon's sister, Marie Elizabeth. After Bon's death in 1902 his wife, also Marie, and Marie Elizabeth, continued to run Mont Rouge, having no need to change the trade name. Mrs. Bon was the more active of the two, once having been singled out for praise by the Livermore Herald for personally supervising the 1913 vintage at the winery. It is likely this was not the first time for such an event. The ladies continued to win medals and a Chauché & Bon wine helped launch the USS California. The winery ceased operations in 1918 and was destroyed by fire in 1938.[43]

Alexander Duval (1841–1913) [sometimes Duvall] was a civil engineer who made his fortune in Venezuela before coming to Livermore to his 180-acre property he acquired in 1884. His **Bellevue Winery** establishment was soon developed into what resembled a small town, with three small wine cellars, a ten-room residence, a bunk house and stables.

Bellevue's wines, whether named Claret, Burgundy or Sauterne, each had its own special, rather dainty, label. It was claimed that he was the first to ship wine from Livermore by the case. By 1897 he had production up to 60,000 gallons. But his operation almost never made the pages of the Livermore Herald or PWSR. One did not see Bellevue wines at conventions or expositions. When Duval died in 1913 the Herald's obituary stated, "He lived the life of a recluse, inviting no familiarity with his neighbors...." In like fashion he kept his daughter Amelie in a state of seclusion. But in 1898 she disappeared with her lover; the Herald chirped, "Love laughs at locksmiths." We know almost nothing about the young man involved, except that his parents were probably Republicans. His name was Thaddeus Stevens.

The couple married and were divorced in 1901. No one had any idea where she was when her widowed father died intestate in 1913. A nationwide search for Amelie began, with lively stories on the situation in the press of many big cities, always stressing the $150,000 value of the estate awaiting anyone who could prove she was Duval's daughter. Claimants came forward in droves, but there was one old Livermore man who had done work off and on for years at Bellevue and knew Amelie well. And when she finally learned of her situation, six months after her father's death, she, now Mrs. Willumsen, was met at the Oakland station and immediately identified by the workman.

Taken to the estate, she found her old room exactly as she had left it fifteen years earlier. The public administrator had auctioned off every moveable item on the property, but refused to touch the girl's bedroom. Amelie went back to Chicago (never to return) after she had sold the entire facility to a real estate broker, who then sold it to Christiana True, the lady who owned the little winery just around the corner.[44]



PANORAMIC VIEW OF ALEXANDER DUVAL'S EXPANSIVE BELLEVUE WINERY ESTATE, LIVERMORE VALLEY, c 1890.

The True Winery

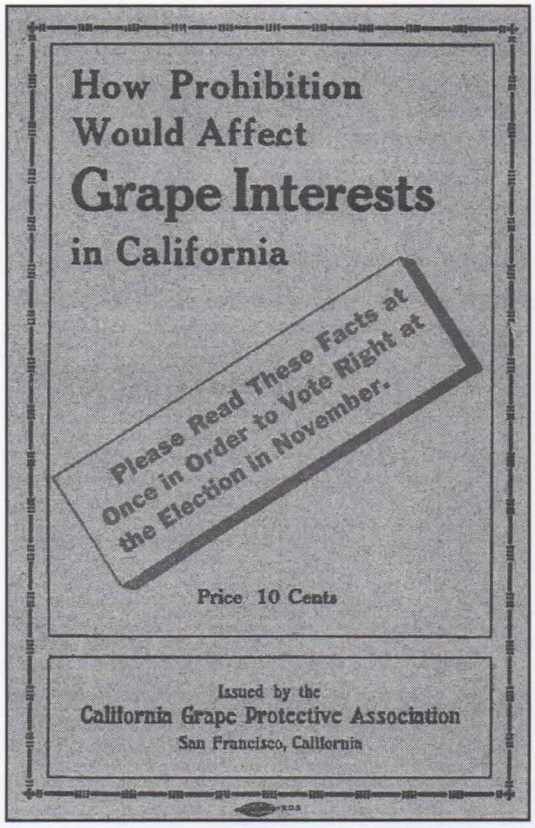
George True was one of Livermore's new landowners before the wine boom hit the valley. In 1876, after inheriting money from a German relative, he bought 580 acres from J. F. Black. He started planting grapes in 1880 and soon had 60 acres in the ground, 130 acres by 1886.

He gained a real partner in 1878 when he married Christiana Vogt. After he built a small winery in 1889, she took charge of that operation, while George managed the vineyard. The Trues helped pay for their commercial improvements in the 1880s by selling parts of their huge estate. Their most famous sale was the 180 acres in 1884 that became Duval's Chateau Bellevue.

George died, age fifty, in 1896. From then on **Christiana True** (often called Christine) was in charge of all aspects of winegrowing. In 1898 she had the winery expanded. Almost all of her production was sold in bulk: 100,000 gallons in 1900 to San Francisco wine houses.[45]

Mrs. True was also active in the state's wine industry, particularly in the anti-Prohibition activities of the California Grape Protective Association. In 1908 she was one of the Livermore delegates to the state's grape growers convention. Meanwhile a much larger winery went up in 1909. It is this structure that was rebuilt after 1980 to become today's Fenestra Winery on Vallecitos Road.

In 1915 Mrs. True bought back the 180 acres sold to Alexander Duval in 1884. She kept the winery operating until Prohibition and sold grapes to home winemakers until 1921, when she sold the estate. She died two year later, age seventy-seven.[46]



The California Grape Protection Assn, whose membership included "only those dependent upon the vineyards and wineries for their livelihood" issued numerous booklets–prepared with illustrations, testimonials, statistics–in the fight "against the onslaughts of those who are attacking" California's grape industry. [1916, San Francisco, 64 pp.]

Ruby Hill

Until 1989 the Livermore wine world and its visitors could enjoy the view of one of the grandest old working wineries in California. Ruby Hill—outside Pleasanton on Vineyard Avenue and for years surrounded by vines—was built in 1883 by **John Crellin** and his sons. Born on the Isle of Man in 1828, he had come to California in 1875 and made his fortune in banking and real estate.

The huge stone and brick edifice was planned by H. W. McIntyre, two years before he helped create Napa Valley's great Inglenook Winery. Ruby Hill eventually had a capacity of 300,000 gallons and was still in part-time operation when it was destroyed by fire in 1989.[47] (See Ruby Hill photo v.24, 1.)

Planting began in 1883 with 23 acres. But eventually 229 acres with similar varieties to those at Cresta Blanca and Olivina were in the ground. About 70% of the vineyard was planted to Sauternes and red Bordeaux varieties, and to staples like Zinfandel and Mataro. There were numerous others planted to smaller plots for experimental purposes.[48]

The Crellins stayed out of the industry news for the rest of the 1880s. John Crellin's primary interest was in "Searchlight," an outstanding pacer, and one of the greatest in the country. We finally learn from the local press that the 1889 crop was 620 tons. Later the 1892 production was announced as 75,000 gallons, and soon double that number. This lack of PR activity was nothing like Duval's reclusion. Crellin simply had no interest in drawing attention to Ruby Hill's great size or to grand production figures. He did not want buyers to think of size when they thought of Ruby Hill. After 1892 this approach changed.

Crellin put together examples of his finest wines and shipped them separately to the 1893 Columbian Exposition in Chicago. We have a detailed analysis of the best Ruby Hill wines from the English wine expert Charles Oldham. The Riesling was "one of the best in this class." The Sauterne, sweet and delicate, actually tasted like Sauternes. The Zinfandel Claret was in fine condition and would age nicely. The 1890 Cabernet was in "excellent condition," as was the Burgundy. The claret and sweet sauterne won awards. Later in a special report by the head of the Jury of Awards, the Ruby Hill Sauterne was singled out for its excellence, as were Cresta Blanca's Cabernet and Sauterne, and Olivina's Zinfandel, which was judged "by far the best" of all seventeen wines judged in the "claret" classification.[49]

Late in 1895 John Crellin died, after a three-year

bout with cancer. His sons carried on and enlarged the operation, having incorporated in 1894. Replanting on resistant rootstock began in 1896. They also upped brandy production to support their expanding sale of sweet wines. This move almost led to tragedy when one of the new stills exploded, nearly killing John, Jr.

In later years Ruby Hill did little to establish a brand for its wines, getting most of its press notices for large bulk sales. The winery closed down in 1918 and saloon owner Ernesto Ferrario became its caretaker; he purchased it in 1921 and ran the operation until shortly before his death in 1975. After Prohibition he became well known for his jug red wines, which were my favorites in the 1960s.[50]

Wente and Concannon

These two family names became part of the Livermore wine scene in 1883. Today these names still mean Livermore wine—both to consumers and throughout the industry. The founding families remain tightly associated with both wineries' operations. While almost all such families had left the wine world by 1919, the Wentes and Concannons stayed on during Prohibition. Diversification and production of altar wine helped them survive the dry years, but I believe familial cohesiveness was the primary factor during their 130-year history in the Livermore Valley.

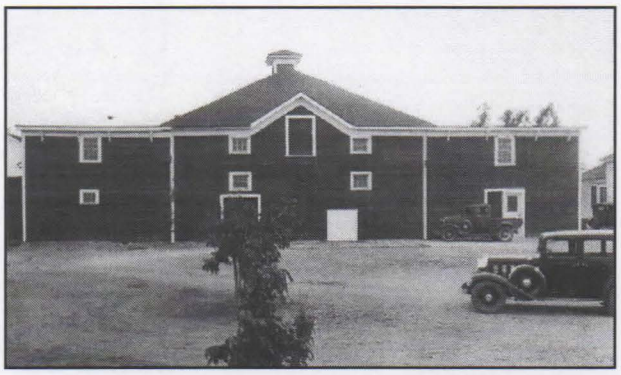
Carl Heinrich Wente came to California from northern Germany in 1880. He arrived from what had been the old Kingdom of Hanover, which had practically no history of winegrowing. Nevertheless he went right to work for Charles Krug in Napa Valley, and in 1883, with two partners, bought a 25-acre Livermore Valley vineyard on what is today Tesla Road. They soon expanded to 47 acres and by 1887 Wente owned the entire operation. In 1888 he was making a small amount of wine, which was good enough for a 5,000-gallon sale to a single eastern wine merchant the next spring.[51]

There is virtually nothing reliable in the contemporary 19th century sources, or in Wente's current publications, concerning the construction of the early winery. From an apparent Livermore visit in 1887, Frona Wait mentions in her 1889 book a 50,000-gallon Wente winery and other buildings "grouped in picturesque fashion." She also describes a Wente bottling depot at 35 Post Street in San Francisco. Her information is inaccurate.[52]

The Wente vineyard in 1889 was 50-50 red and white varieties. Zinfandel and Mataro covered 17 acres. There were also three acres of red Bordeaux varieties. Dominant whites were Colombard, Burger and Folle blanche totaling 19 acres. There were also six acres of Sauternes varieties, whose planting would grow to dominate the production of Wente white wines after the nineties.[53]

By 1897 Wente's 300,000 gallons made him the largest producer in the valley. Five years later the total was 450,000. At this point the operation was incorporated as C. H. Wente & Sons. Carl had three sons. Carl F. became a San Francisco banker, but Ernest and Herman stayed on at the winery and later became organizational leaders in the California wine industry. The firm's name became **Wente Bros.** in 1919, although their father lived until 1934.

In that first post-Prohibition year the brothers determined to make Wente and Livermore synonymous with fine wine. It was an arduous but successful task in an economic environment in which 75% of California's wine product was cheap and sweet.



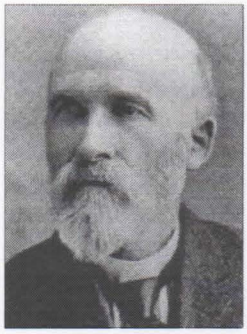
WENTE BROS. WINERY, as seen in 1934. — From *Memories of the Early History of the Livermore Valley* by Ernest A. Wente [1890–1981], c1980.

Concannon

Concannon moved to wine production later than Wente, but they ended up in about the same admirable circumstances after 1900. **James Concannon** was a devout Irish Catholic, born in 1847 on an island in Galway Bay. He came to the U.S. in 1865 and spent several years on the East Coast in various vocations. He was an accomplished salesman for the Sheppler Rubber Stamp Co. when he became its West Coast representative in 1878, in charge of the market for this new and popular product, from Mexico to British Columbia.

Living in San Francisco he became closely involved with the affairs of the Church and became a friend with Archbishop José Alemany, who had come to California in 1850. Although a Dominican, he was seriously interested in the former Franciscan Missions of Alta California and their old vineyards. This was natural since he was a native of Catalonia, born in the wine province of Girona.[54]

James Concannon wanted to settle down with his family in the Bay Area. With his eye on what was happening in the 1880s to the young California wine industry, the archbishop suggested that Concannon should take up winegrowing. It is clear that both men envisioned such an operation as a source of altar wine for the Church. It was 1881 and the Livermore wine boom was just taking off. Concannon came to the valley in 1882 and a year later bought a 47-acre piece of land on the same road where Wente had just settled. The Concannon parcel soon contained 44 acres of vines.[55]



While in Mexico, Concannon had met its president since 1877, Porfirio Diaz. It was a fairly close and friendly relationship. After he was settled in Livermore, he was contacted by Diaz asking for winegrowing advice. Diaz had become convinced that a wine industry could be established in the north central state of Guanajuato. Concannon went to Mexico in an advisory capacity and in 1890-91 sent Diaz two carloads of winegrape cuttings.[56] The experiment was not an economic success but viticulture in that state survived, and in recent years the area has developed a good reputation for its wines.

Concannon ceased being just a grower in 1895, when his first winery went up. In 1897 he made 100,000 gallons, although altar wine had previously been made at another winery from his grapes. In his early years his first vineyard had none of the noble vines found at places like Olivina and Ruby Hill. Three-quarters of his acreage was devoted to Zinfandel, Mataro, Grenache and Carignane. There were also 16 acres of Folle blanche and Burger. But his vineyard expansions after 1897 were marked by sizable plantings of Sauternes varieties, Sauvignon blanc, Semillon and Muscadelle. Concannon also planted some Petite Sirah (Durif) vines whose grapes after Prohibition became the basis for the winery's popular "Burgundy." In 1961 Concannon marketed California's first varietal Petite Sirah.

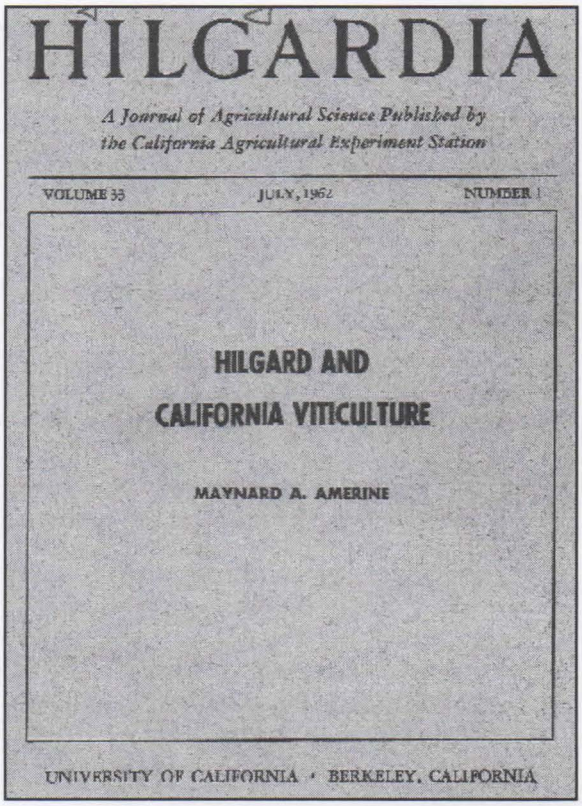
CONCANNON WINERY, constructed in 1895, is still in use today. — From *Early Livermore*. Livermore Heritage Guild. Images of America, 2006.

When James Concannon died in 1911, his and the Wente family name had come to mean Livermore wine. Two Wente sons were James's pallbearers. Later two family sons, Ernest Wente and Joseph Concannon, were the sole Livermore representatives to the 1915 Panama Pacific Exposition in San Francisco.[57]

NOTES

1. Peninou, *San Francisco Viticultural District*, 7-8; *Viticultural Commission Directory*, 1891, 10-17; *Centennial Yearbook of Alameda County*, Oakland, 1876, 485-486.
2. *History of Washington Township*, Niles, California, 1904, 92, 129.
3. Frona Wait, *Wines and Vines of California*, San Francisco, 1889, 85, 168; See also PWSR, 9/30/1887; Vintage Magazine, op.cit.
4. John L. Beard's profitable holdings were in no way related to his father's misfortunes.
5. For excellent before-and-after photos see Peninou, *CWA*, 235-237; Vintage Magazine, May 1981, 20-23; Sullivan, *Companion*, 97, 128. The ruins are located in Fremont's Irvington District, across from the Western Pacific tracks.
6. PWSR, loc.cit. Jill Singleton, historian at the Fremont Local History Museum, provided me with Gallegos information from her files. Even more important was the 1937 correspondence of A. J. Salazar, son-in-law of Gallegos and neighbor winegrower, supplied me by the Wine Institute.
7. Amerine & Joslyn, *Table Wines...*, Berkeley, 1970, 563-564.
8. Peninou, *CWA*, 236-237.
9. Much of this Hilgard information comes from his massive correspondence files at U.C. Berkeley Bancroft Library. Also see Maynard Amerine, "Hilgard and California Viticulture," Hilgardia, July, 1962; WTQ, January 2009, 3-5.
10. There is an 1897 map of the estate on the internet with the DSQHR report of a CSU archeology class, May 16, 2011.

11. PWSR, 7/16/1891; Museum of Local History (Fremont), Jill Singleton's "Lost Wineries...," Sept. 2014.
12. PWSR, 5/27/1887.
13. PWSR, 3/16/1888; *Viticultural Commission Report*, Sacramento, 1888; *Commission Directory*, 1891, 14, lists vine varieties and acreage at Linda Vista.
14. Bonfort's 6/10/1890; PWSR, 5/20/1891, 7/5/1891, 3/21/1982.
15. San Francisco Call, 11/8/1898; PWSR,11/30/1898.
16. Livermore Herald, 8/17/1901.
17. PWSR, 1/8/1890.
18. American Wine Press, 4/1/1907.
19. PWSR, 6/30/1915. For an excellent photo of the winery see Philip Holmes and Jill Singleton, *Irvington, Fremont*, Arcadia Publishing, 2011, 41.
20. Wines & Vines, 12/1/1939; Livermore Herald, 8/6/1904, PWSR, 8/31/1899. Roz and I had an excellent bottle of his Cabernet at Berkeley's Pot Luck Restaurant in 1968.
21. Frank Schoonmaker, *American Wines*, New York, 1941, 113-114.
22. PWSR, 4/20/1895, 3/17/1896; Peninou, *Napa District*. 125-127.
23. Leon D. Adams, *The Wines of America*, Boston, 1973, 251-252.
24. Schoonmaker, 116.
25. Isetti, 72-73.
26. PWSR, 11/30/1900, 1/31/1912; Adams, loc. cit.
27. See WTQ, January 2014, 31-32.
28. Livermore Herald, 10/2/1897.
29. PWSR, 4/1/1887, 1/20/1888.
30. PWSR, 2/3/, 3/16, 10/12/1888.
31. The American commissioners' report had the two wines' producers reversed.
32. Wait, 96, 154-171.
33. Bonfort's, 2/25/1887.
34. Alta California, 7/16/1873; Livermore Herald, 2/16/1882; PWSR, 10/20/1892.
35. William A. Bullough, *The Blind Boss & His City*, Berkeley, 1979; PWSR, 6/5/1885.
36. PWSR, 9/8/1889; Bonfort's, 10/10/1889.
37. PWSR, 2/20/1892.
38. PWSR, 3/16/1888, 8/22/1889; Livermore Herald, 10/28/1899.
39. PWSR, 10/8/1889.
40. Vintage, January 1981, 40-43.
41. PWSR, 4/9/1886, 10/8/1889; Livermore Herald, 3/24/1887.
42. PWSR, 5/6/1893, 11/20/1893; *California Viticultural Commission Report...1893-94*, Sacramento, 1894, 52.
43. PWSR, 6/30/1902, 10/30/1904; American Wine Press, July 1902; San Francisco Call, 5/4/1893.
44. Livermore Herald, 4/9, 10/11, 10/25, 11/1, 11/8/1913, 8/7/1915; San Francisco Call, 9/26, 11/7/1913.
45. PWSR, 10/8/1889; Livermore Herald, 10/20/1900, 12/20/1902.
46. J. M. Guinn, *History of California...Coastal Counties*, Chicago, 1904, 319; Oakland Tribune, 7/28/1989. See Fenestra Winery's website for a detailed timeline for the True property.
47. Wines & Vines, March 1988, 15, Dec. 1989, 16.
48. Livermore Herald, 8/9/1883.
49. PWSR, 11/20/1893, 12/6/1893; 1/20/1894.
50. Janet Newton, *Vineyards and Wineries of the Livermore Valley*, Livermore Heritage Guild, 1983, 27-28.
51. PWSR, 5/24, 6/21/1889.
52. No such operation is listed in the city directory. Perhaps Wait had her notes mixed. For a close look at numerous questions about Wait's sources, see Thomas Pinney, "The Strange Case of Frona Eunice Wait...," in WTQ, January 2013, 17-19; Wait, 164-165.
53. Viticultural Commission, *Directory*, 1891, 17.
54. Alemany is a distinctly Catalan name.
55. Livermore Herald, 10/18/1883.
56. Livermore Herald, 1/22/1891.
57. Livermore Herald, 12/27/1912.


HILGARDIA

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HILGARD AND CALIFORNIA VITICULTURE

MAYNARD A. AMERINE

UNIVERSITY OF CALIFORNIA • BERKELEY, CALIFORNIA

Amerine's excellent 23-page study of Prof. Eugene Hilgard includes an extensive bibliography of Hilgard's published works on viticulture. See Note 9 above.

NOTES ON A CELLAR-BOOK

BY

GEORGE SAINTSBURY

Trinc!

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON
1920

TO

R. K.

ONE OF THE BEST OF FELLOWS
THE BEST POET AND TALETELLER OF HIS GENERATION
AND ONE THAN WHOM
NO LIVING ENGLISHMAN
HAS DONE MORE TO FOSTER THE SPIRIT
THAT WON IN 1914-18
I OFFER
THIS MY FIRST AND LAST DEDICATION
IN PLACE OF
THE MANY REVIEWS AND THE MANY BOTTLES
OF WHICH
BY SOME CANTRIP OF FORTUNE
IT HAS NEVER BEEN MY LOT OR LUCK
DURING SOME THIRTY YEARS ACQUAINTANCE
TO OFFER HIM
ONE

G. S.
(BATH, *Easter*, 1920)

The "R. K." to whom George Saintsbury dedicated his *NOTES ON A CELLAR-BOOK* is Rudyard Kipling.
See Thomas Pinney's "Kipling on Wine" this issue.