A HANDBOOK OF WINE

A 001 113 754 4
UC SOUTHERN REGIONAL LIBRARY FACILITY

A HANDBOOK OF WINE

A HANDBOOK OF WINE

How to buy, serve, store and drink it, *by*

Wm. J. Todd

Director of
FINDLATER, MACKIE, TODD & Co., Ltd.
LONDON.

Jonathan Cape
Eleven Gower Street, London

TP
548
T56h

First published 1922
Second Impression 1922
All rights reserved

PREFACE

THIS book on Wine is designed as a practical handbook for the amateur, the consumer. It will not confuse him with the jargon of the expert and the specialist; nor bore him with details, to him irrelevant, of process; nor with photographs of famous châteaux; nor with the history of Wine from Noah onwards.

It is designed, indeed, to give the reader such knowledge as is necessary for him to buy wisely, to store safely, to serve correctly, and to drink with greatest enjoyment. Terms in ordinary use are explained in a glossary. The illustrations are explanatory, not merely decorative.

It is not, of course, possible to cover anything like adequately the whole winefield. This would need an encyclopædia rather than a handbook. Attention must be chiefly directed to giving a workaday acquaintance with the representative wines of the ordinary market—enough to stimulate the would-be connoisseur to pursue his own researches. He will realize what the writer realizes only too keenly—how inadequate mere words are to convey even the essential differences, let alone the subtle characteristics of the various members of this great family.

Perhaps the best thing this little handbook can do is to set up the amateur with a little knowledge on which he can build more, to warn him off snags and superstitions, and give him a few

practical hints for the better preservation and enjoyment of his purchases. This I have attempted.

So far as process is concerned I have given the barest outline in untechnical language and have avoided abstruse disquisitions on ferments, euzymes (endrotryptase, hexosephosphatase, carboxylase), saccharomycetes, and the like as not calculated to induce the proper temper in the Wine drinker! Scientific gentlemen will invent names like these to make their achievements look more difficult.

I am, of course, aware that there are many merchants in all trades who like to keep their particular trade a mystery. I cannot agree with them. The more the consumer knows about Wine the better appreciation he will be likely to have of it. It is not as if it were an unpleasant subject.

Wine is a gracious, a kindly, even a noble commodity. A world without the vine would be unthinkable. The bounty of Nature and the accumulated skill of man are poured out in the making of Wine. You will find praise of it in the Bible and in most of the poets, from Homer to Chesterton—not always the wisest praise. It has played a long part in history—not always entirely creditable. But that is life, and does not dismay a man. I may be permitted, perhaps, to quote from Dr. Saintsbury.*

* 'Notes from a Cellar-Book,' by George Saintsbury. Macmillan, 1920.

'One may . . . boldly say, with a certainty of saying the truth, that for every evil deed that fact or fancy or the unscrupulous exaggeration of partisans can charge on alcohol, it has prompted a hundred good ones; that for every life it has destroyed or spoiled it has made thousands happy; that much of the best imaginative work of the world has been due to its influence; and that as has been amply shown of late it has given "more power to the elbow" of stout workers and fighters in the best of causes.'

But, as I have said, it is not for me to write of Wine from the heroic point of view or with the scholarship and fine fervour of a Saintsbury. A suggestion was made to me by a budding connoisseur that such a book as this—simple, practical, concentrated—would be useful, and finding there was none such in existence I set to work to make it. I hope it may be of service.

I propose to resist the obvious temptation to be drawn into the current controversy over Prohibition. This much, however, I will permit myself. Connoisseurship, the appreciation of Wine for its savour, does much to kill the drinking of Wine merely for its effect. No hard drinker can be a true connoisseur. Excess kills the palate. And I am sure that if Wine came again into general favour and reduced the drinking of spirits, the main plank of the

Prohibition* platform would collapse. The wine-drinking countries are notably the sober countries. We need not forget the time when our three-bottle-men did themselves and a fine gift of Nature no good. But times are changed and manners with them. Nobody wants to go back to three-bottle days, nor could a man in a modern world do his work on that too liberal ration.

My acknowledgments are due to Mr. Joseph Thorp, to Mr. André L. Simon, and to Mr. G. A. Keeler and others, who have helped me in various ways with suggestions and criticism and the thankless task of proof-reading.

Wm. J. TODD.

FINDLATER'S CORNER,
LONDON BRIDGE, S.E. 1.

* An intelligently and wittily written little book, 'Fermented Beverages,' by J. H. Moore (Harrison, 1/- net), may be consulted for an acute criticism of the 'Report on Alcohol: Its Action on the Human Organism' (H.M. Stationery Office, 1918), issued at the instance of the Liquor Control Board. It is particularly sound on the distinction between the alcohol used for laboratory experiments and the alcohol in the decently potable form of wine, spirits, etc., which ordinary mortals use and enjoy, and challenges conclusions based only on experiments with the former.

CONTENTS

Chapter I

INTRODUCING WINE

'THE wine you like is a good wine!'—a phrase invented by some alert salesman to make his customer go away happy with a low-priced commodity—is no more essentially true than 'The picture you like is a good picture!' or 'The music you like is good music!' There is a better and a worse in Wine as in Art, which can be perceived by one whose taste has been trained by experience and knowledge; and it is obvious that the more exquisite savours of wine, as the higher pleasures of Art, can only be enjoyed by those who have given intelligent attention to the matter.

I am afraid that there are not wanting men with a spurious air of connoisseurship who make pretence to knowledge and perceptions they do not possess. It is no bad thing to be armed against the foibles of these amiable, if irritating, people. It has been my own fortune occasionally to be taught my own business, and it is not always easy to be as polite as the occasion warrants! The fact is that knowledge of wine requires a long apprenticeship and experience as well as some sort of special gift or flair. The specialists who can attribute a given wine to the actual vineyard it came from, or who can tell of what manner of oak the cask was made in which another wine was exported, are

obviously exceptional, even though the skill of professional tasters is astonishing. Such tasting is commonly specialized, a man concentrating on Clarets, or Burgundies, or Ports—really expert knowledge of more than one type being beyond the capacity of any ordinary man, however well instructed. And an expert of this calibre may be allowed to be a little impatient if an amateur and callow judgment be set up against his own, so laboriously acquired. However, life is full of such troubles, which must needs be borne with dignity and resignation!

But certainly wine is an exceedingly complex and subtle commodity. It will well repay study; and a certain modesty in the student will be no bad qualification for success. Modesty in the expert also is no bad thing and no sign of lack of knowledge.

For a proof of its subtlety let it suffice to point out that the wine of one level of the Côte d'Or differs perceptibly from that of another; that weeds in a vineyard affect the quality of the wine from the grape, while more obviously, of course, different soils with the same breed of vine; different vines; climate and process; all produce their very different wines, and the work of time comes to crown the labours of man.

Praisers of past ages may be inclined to suppose that the old wines were better in their day than the new. The mellowness and delicacy

that age has given them, and the too easy acceptance at their face value of the legends of the wine table, prevent a just comparison. The progress of viticulture and the fuller knowledge we possess of soils and the bacteriology both of health and disease, make it probable that never was wine better made than now, even allowing for the long-drawn-out ravages of the phylloxera vastatrix, the grape louse, that little beast of a green fly which emigrated from America to France about the sixties of the last century in some vine stocks, and has caused untold damage and anxiety ever since, especially in the periods 1868-1873 and 1882-1885, when it halved the output of the French vineyards.

Of course there are many factors, mostly of late origin, which threaten to be increasingly unfavourable to the continued production of good wine.

Since the rather heavy Whisky of the hardy Northerners began to be lightened with grain, and Whisky came to be popular as a beverage and a symbol of hospitality—say about the eighties—an increasing indifference to wine in these Islands has to be recorded. Now what the Scotsman said, 'All Whusky is good Whusky,' is not true, but it is true that there is very much less variety among good Whiskies than among good wines. I cannot see any one likely to give utterance to such praise as fell from

Dr. Middleton when he was invited by Sir Willoughby Patterne down into that 'inner cellar sacred from the butler,' if the cellar were merely stocked with the choicest available samples of Whisky :

'A chirrup was in the Doctor's tone.'

'Hocks, too, have compassed age. I have tasted senior Hocks. Their flavours are as a brook of many voices; they have depth also. Senatorial Port! we say. We cannot say that of any other wine. Port is deep-sea deep. It is in its flavour deep; much the difference. It is like a classic tragedy, organic in conception. An ancient hermitage has the light of the antique; the merit that it can grow to an extreme old age; a merit. Neither of Hermitage nor of Hock can you say that it is the blood of those long years retaining the strength of youth with the wisdom of age. To Port for that! Port is our noblest legacy! Observe I do not compare the wines; I distinguish the qualities. Let them live together for our enrichment; they are not rivals like Idæan Three. Were they rivals a fourth would challenge them. Burgundy has great genius. It does wonders within its period; it does all except keep up in the race. It is short-lived. An aged Burgundy runs with a beardless Port. I cherish the fancy that Port speaks the sentences of wisdom, Burgundy sings the inspired ode. . . .' And when the learned Doctor actually

got down to the Port: 'I will say this. . . . I will say that I am consoled for not having lived ninety years back or at any period till the present, by this one glass of your ancestral wine.' Doctor Middleton had others to follow, and did them full justice, and did not join the ladies that evening. 'Ladies are Creation's Glory,' says he, 'But they are anti-climax following a wine of a century old.'

That passage still lives in *The Egoist* to gladden the heart of a wine-lover and to let us know how far we fall short of our fathers in the appreciation of a noble gift of Nature.

Though, indeed, we still have Mr. Saintsbury with us to tell us that Port. . . 'is incomparable when good. It is not a wine of all-work like Sherry. Mr. Pendennis was right when he declined to drink it with his dinner. It has not the almost feminine grace and charm of Claret; the transcendental qualities of Burgundy and Madeira; the immediate inspiration of Champagne; the rather uncanny and sometimes palling attractions of Sauterne and Moselle and Hock.'

I think, too, that the increasing restaurant habit, if it has widened the number of those who drink wine on occasion, has diminished the number of those who take a pride in their cellar. It has, moreover, rather tended to overstress the relative importance of Champagne,

which has become too exclusively the wine of hospitality. As a matter of fact, the really exquisite flavour and bouquet of the finest wine cannot be appreciated in the vitiated atmosphere of a crowded restaurant. Perhaps I may be allowed here to protest against a growing habit of smoking at dinner with the sorbet (or without). The Russians, who drink their wines full and sweet, are responsible for this custom; it has no sense or fitness in a country which has always had some reputation for delicate appreciation of the finer and drier wines. It is not to be wondered at that private hosts will not bring out their finer Port for guests who will persist in smoking a cigarette with it. A cigarette with a glass of Sherry (I don't mean at, but before dinner), perhaps, but with Port, Claret, Burgundy, Madeira of any age, Champagne, Hock —No! by Jove! However, that's a matter of individual opinion, I suppose.

What is less open to question is this: that as there *are* sensitive people who do distinctly object to tobacco smoke when drinking fine wine, it is a courtesy in the smoker-drinker to abstain when sitting at Wine with such an one. And I venture to think that such self denial will be rewarded by the hero coming to the tasting of his wine with a palate not rasped and deadened. A little abstinence for a few hours before an expected treat of this kind will be well rewarded

not only in the fuller appreciation of the fine wine, but of the, I hope, admirable cigar which is to follow it. It is, by the way, commonly said that it was the fashion of the long cigar, set by King Edward, that gradually led to a decline in the consumption of the finer Clarets.

As a factor on the other side, one may note that the war gathered into various regimental messes many youngsters who had grown up in a too exclusively whisky-and-soda age, and introduced them to the solemnity of the mess Port. Not that it was always of a very great age or of a very enlightened type. But it served as an introduction, and the acquaintance has been continued—which is all to the good.

The two most severe handicaps to the wine industry are unwise and excessive taxation (unwise because the excess leads to reduction of net return as was proved in the instance of cigars) and Prohibition in America. These factors, together with the chaotic condition of trade and the failure of old markets (incidentally there is a glut of wine due to these two latter causes) may lead to the discouragement of production of wine in France, Spain, Portugal, and Italy, which are our chief sources of supply. Even in that part of America which manages to escape drought, spirits are more in demand, because easier supplied and more concentrated.

As to prices, while no stability has been

reached nor can be reached for some time, wine will unquestionably be much more expensive than before the war. It is a disadvantage which it shares with other commodities heightened by more than its fair share of taxation. But there is this to be said of wine, that if quality is sought instead of bulk, and if a little first-rate be preferred—as by a connoisseur it will be—to much second-rate, the best wine is not beyond the reach of the modest purse. It is a question of adjustment, a balancing of the satisfaction to be derived from easy habit or fastidious choice. Different temperaments will make different answers. I think I have sufficiently indicated what I believe to be the more excellent way. Let me quote again a few words of that discreet wine-buyer and wine-drinker, Dr. Saintsbury: 'There is no money, among that which I spent since I began to earn a living, of the expenditure of which I am least ashamed, or which gave me better value in return, than the price of the liquids chronicled in this booklet. . . . They pleased my senses, cheered my spirits, improved my moral and intellectual powers, besides enabling me to confer the same benefits on other people.'

There are those of an ascetic turn who think that to bestow attentions on such things is beneath the dignity of a high-souled man. Perhaps. For myself I am content to hold a

brief as counsel for wine and to believe that what is worth drinking is worth thinking about. Which reminds me that in a certain college of one of our older universities (where a sense of the dignity of good wine still exists and an old-time generosity of hospitality), a certain don was lamenting that his college had for some years been ruled by some high-minded men who had neglected to lay down wines for their successors and so help hand on the torch of hospitality. What they had *not* neglected was to drink, with disdain possibly, but still with regularity, the wine stored by their predecessors. Hence the don's lament and whatever moral you will!

Wine that delights the eye with its jewelled colours, the nose with its exquisite bouquet, the palate with its delicate savours—that needs, in fact, three senses to appreciate it, bountiful product of Earth and Sun and the wit and toil of man—Gentlemen, I give you 'Wine.'

Chapter II

ON WINE IN GENERAL

WINE, for my purpose in this little handbook, is the fermented product of the grape. The dubious ginger and the fearsome elderberry do not come into our survey.

The essence of the process of wine-making is as follows: The grapes are collected and the juice pressed out either by treading or by more or less developed mechanical contrivances. The juice or 'must' ferments—which is to say that the sugar in the grape juice, is converted into alcohol. The chemistry of fermentation—the action of yeast—is a complex matter. It is sufficient here to say that it is a bacteriological process in which living micro-organisms increase and multiply, needing the active co-operation of oxygen from the air. The primary fermentation therefore takes place with free access to the air. The young wine is run off into casks or vats which are covered from the air for the secondary fermentation, in which the wine, at this stage a turbid liquid, clears by throwing a deposit. After a few months the bright wine is racked—that is, separated from the deposit into a clean, sulphured cask. Not yet clear enough, it is 'fined' by the addition of white of egg or gelatine which, combining with the tannin in the wine, makes a further deposit

and also carries down suspended particles. Variations of the essential process are employed, according to the character of the wine to be produced. In from two to four years the wine is mature and ready for bottling, as in the case of the Burgundies, Clarets, Champagnes, Hocks, etc., or for further maturing in the wood as in Port and Sherry. It may be worth while here noting the terms 'natural,' 'made,' and 'fortified.'

'Natural' wines, such as the still wines of France, Germany, and Italy, are wines whose diverse characters mainly depend, not on special process, but (as all wines, including these, of course, depend) on character of vine, soil, aspect, climate, and vintage weather. They are matured according to the 'natural' process generally described above and untouched thereafter.

The 'made' or manufactured wines, such as the sparkling wines, Champagne, etc., have added to them a liqueur consisting of fine wine-brandy and sugar in greater or lesser quantities.

These classifications are not absolute. For instance, there is occasionally added to Burgundy in the *cuve* a certain proportion of fine sugar if there be disclosed a deficiency of that factor in the 'must.' But this rather by way of making up a known deficiency from the normal, not by way of absolute addition. The deficiency was found to render the wine unstable, hence the curative treatment.

The 'fortified' wines—Port and Sherry—are treated with an addition of wine spirit which, checking the normal process whereby the sugar in the grape juice is converted into alcohol, leaves the wine characteristically sweet to a greater or less degree as determined by the discretion of the makers. These wines are also 'blended' and 'coloured' The colour in honourable wines is made by boiling down wine till it is a dark, thick liquid; it is obvious that less expensive and less wholesome additions can be made by unscrupulous makers of inferior wine. Of course, the main colouring of Port, as of the natural red wines everywhere, is from the colouring matter in the black grape skins. But the longer Port is kept in wood the lighter it becomes, and to demand, as the English market has constantly demanded, old Port of a deep colour has necessitated refreshing old stock with newer full-coloured, full-bodied wine. Fashions in colour (an unessential) have, in fact, had much to do with the modification of much fine wine to its disadvantage.

A special warning has now to be issued with regard to Port. Once, only the wine shipped by certain well-known shippers was usually described and sold as Port, and the standard of quality was maintained in the interest of preserving established reputation. Now any wine grown in the Douro district can be so sold,

including some horrific concoctions. Forewarned is forearmed. On the other hand, it must be recognized with regard to Port specifically (what I have noted with regard to wine in general), that the adulteration and trickery and absence of standard such as brought Port into such disrepute in the mid-Victorian days, is now nothing like so common; and as a result Port of good shippers has fully recovered its favour.

It may be truly said that the general terms, Claret, Burgundy, Sherry, etc., are much too general to denote specific quality. The genius of wine really lies in the particular grape used. Every kind of vine gives a distinct character to its product, and the most celebrated wines are made from distinct varieties of grape. Wine from the Palomino grown at Xeres is very different from the *Mantico castellano* grown in the same district, and the term Sherry does not adequately cover the two wines, and so of the various French wines classified by district or group terms.

It is interesting to note that the temperate climate with high summer temperature is the best for wine-producing. In the cold countries the grape cannot ripen. In countries like England, where the mean temperature is not lower than in some wine-producing countries, the normal summer heat is insufficient. In the

equatorial territories the vine does not prosper. France is the most favoured country, and produces the greatest diversity of character in her wines. Other wine-producing countries, roughly in the order of their quantitative output, are Italy, Spain, Algeria, Germany, Russia, Argentine, Chile, Portugal, Greece, Austria and Hungary (late Austria-Hungary), the United States (chiefly California), Peru, Roumania, Turkey, Cyprus, Brazil, Servia, Tunis, Australia, Switzerland, Uruguay, The Cape, Corsica, Bolivia, The Azores, The Canaries. Madeira, Bulgaria, Canada, Mexico, Persia, Luxembourg, and Egypt.

While the general character of wine depends on the factors of the vine itself, the climate, the soil, the aspect (and in 'made' and 'fortified' wines, the process), specific quality depends on the particular vintage, which is, to say, on weather.

Wine is savoured both by the sense of taste and the sense of smell (if these be really separate senses as I understand has been philosophically disputed). The eye also comes into the business, and some astonishing stories are told of connoisseurs (quite sober, *bien entendu!*) desperately chagrined by being unable to tell whether they be drinking Port or Sherry when blindfolded.

It is to my mind rather a mournful thing to see the factors that make for taste and bouquet

stated in terms of acids, salts, albumen, ethers. Let us, then, wave away the chemist as a dull (if clever) dog, and look at the matter from the point of view of the owner of the cellar, the wine-drinker as such.

We all know that well-made wine of a good year will improve with age, will lose certain rawnesses or harshnesses of taste, will refine upon certain delicacies and subtleties of bouquet. Age, in fact, is a great factor in the making of fine wine. But not so often is it remembered that wine can undoubtedly be kept too long, and nothing save occasional trials can with certainty establish what is the best age for any given wine except in very general terms. The wines with the greatest alcoholic strength will go on maturing and improving for the longest time. A Port or Sherry will thrive for eighty or ninety years and more. A good Burgundy need not be too old at forty, nor a Claret even at fifty. Champagne is probably at its best at from twelve to fifteen years (bottling in magnum will add to its maturing period perhaps another four to six years). It is a tragic thing, in view of the brave hopes of the generous soul who laid down good wines, for his sons to go down to some prized and ancient bin and bring forth with pride a wine that has passed its period and lost all its character and charm. This, of course, apart from any such

disaster as the perishing of corks. An occasional bottle should be taken from the noble hoard and sampled to see if all be well. And if the condition be such as to delight the heart, then by all means consume the generous fluid that has waited so long for its hour, and do not risk disappointing it by keeping it imprisoned until its character deteriorates.

As to the prices of old wine, caprice, scarcity, special reputation will dictate them, apart from a standard addition to original price representing interest, risks, and rent, which was about 5 per cent. per annum before the war, and is now round about an unstable 7 per cent.

A word is necessary on the links between the vine and the customer, the grower, the broker, the shipper, and the merchant (the big merchant being often his own shipper). The broker does the necessary work in an exceedingly complex trade of collecting from the innumerable individual vineyards and delivering to the various shippers to their order. The merchant deals direct with the shipper for his own calculated general trade needs and the known needs of his personal customers. This does not mean, of course, that the merchant of repute does not visit the wine districts personally. The various specialists in the firm each go to their own territory in quest of special qualities, peculiarly delectable parcels, etc. The above apparatus of

business merely means that no merchant can go over and collect the various casks in his own van and bring them over in his own ship. If he did, certainly your wine 'would cost you more.'

A word perhaps in fairness ought to be said of the grocer and the term of reproach 'grocer's wine.' A grocer selling the branded product of a good wholesale house is doing a quite legitimate trade. He does not attempt in the ordinary way of trade to deal in the finer wines, and nobody would be likely to seek them at his shop. But there is here obviously nothing to quarrel with. It is with the innocent-looking bottle labelled, say, 'Beaune' (*tout court*), of which the contents have never been near any vineyard of that famous district, that the trouble begins. The fact is that place and district names have come to be freely used as mere descriptions of (alleged) character, not as denoting real place of origin. It is a difficult practice to stop. The same difficulty appears in the Hotel Wine List. An expert is no better off than a layman as he takes up his wine list and reads St. Emilion, Pommard, etc. He must fall back on his knowledge or estimate of the reputation of the hotel or on the price. If he is wise he will ask to see some one who knows about the wine—in a first-class restaurant the wine waiter may be sufficiently instructed. He will not ask the ordinary waiter, who is not likely to know anything worth

knowing of the matter in hand, though he will probably not have the sense to say so, but will assume that if you are so confiding as to ask him you won't be very likely to catch him out.

The gist of all of which is that fundamentally one has to bank upon the good faith of the man who knows what is in the bottle and puts his reputation behind it—that is, the wine merchant, or, in the restaurant, the proprietor. In each case it is a question of confidence. Obviously a commodity of such value as wine, and so easily manipulated, gives an opening to roguery. The protection to the buyer is the experience and the knowledge of the seller, the merchant who knows not only by test of tasting the character and quality of the wine he is selling, but the actual derivation and authenticity of it through the guarantee of the shipper.

The jealously-guarded standards of the official classification of *e.g.* the French vineyards, the classified five growths of the Médoc, of the two growths of Sauternes, the established *Crûs* of St. Emilion and of the Burgundies, the makers' brand-name of Champagne—these are part of the apparatus of securing honest dealing. But ultimately it is the last link between the customer and the merchant which must bear the strain. I hope I have not overstressed this important point.

Chapter III

THE WINES OF FRANCE

IN this and the following chapters on the specific wines I have deliberately restricted the notes to the chief wines of current consumption so as not to confuse the reader by an indigestible mass of information, much of which would anyway be irrelevant to his purpose.

THE WINES OF BORDEAUX

The term Claret, as we use it in England, is generally understood as a description of a red wine from the Bordeaux district (department of the Gironde), the finest wine-bearing group of vineyards in all France, and therefore in the world. Actually it should embrace all wines, white and red, in this district; but Sauternes and Graves are not popularly known as white Clarets. There is thus a certain lack of definiteness in the term, but certainly it cannot be honestly used as a trade description of the wine of any other district or country, and the qualification, Australian, Californian, Spanish, must be added, according to country of origin.

Claret is a relatively simple wine in its process of vinification, containing the least amount of sugar, alcohol, and acid—these substances being, of course, present in all wines, the proportion giving the specific character. Claret is unfortified with any spirit and therefore will

not keep sound for more than a few hours, certainly not more than six or eight, after being opened. It is a sensitive wine, easily spoiled by bad treatment. When maturing in bottle it should be kept at an even temperature of 60° Fahr.; never subject to vibration nor exposed to sunlight or strong daylight. Fine Clarets will mature for thirty or even forty years in bottle.

The general character of fine Claret is a delicacy, lightness, softness, and elegance of taste and bouquet as compared with other wines. The queen of wines! Descriptions of Claret may be otherwise confusing to the amateur, and need a little explanation. Vague territorial descriptions, as Médoc, St. Emilion, give no clue to specific quality except that the very vagueness of the descriptions suggests the fact that they may be inferior wines of a good district trying to claim some of the credit of the better wines from such districts. Similarly, well-known district names, Margaux, St. Julien, are thus vaguely used. The name of the actual *Château* not merely some vague place name will appear on the bottle of wine that is produced by that particular château. The formal official classification of the various classed growths is usually a sound guide to the standard of the wines included.

The classifications are obviously not infallible nor absolutely exclusive. There is still

room for the judgment of the merchant and the connoisseur to find good wines outside the lists, and perhaps occasionally less good wines within it, though it is fair to say that the standards are zealously maintained, as far as the vagaries of the weather year by year permit.

All Clarets need a full six months in bottle before they can be drunk with any pleasure. The classed growths, as also the lesser growths, are never bottled till they have been two years in wood, and they require a good time in bottle to come to perfection. Old Clarets will throw a deposit, and, of course, with great age, lighten in colour. They should be brought from the cellar very carefully a few hours before consumption. Some Claret connoisseurs prefer to bring them up the night before. The bottles should be stood up to allow the deposit to settle. An hour or two before drinking, the cork should be very gently drawn, and, to avoid splashing and frothing, the wine poured through a funnel with a curved end which directs the wine down the sides of the decanter, which must be thoroughly clean and should be slightly warmed. The bottle should be tipped very gently, so that the pouring may be stopped immediately any signs of deposit appear.

Claret should be drunk at the temperature of a comfortably-warmed room, say 65° to 70° Fahr.

Claret, at a formal dinner where there are

several wines, is served with the entrées or roast.

Besides the bottle (reputed quart, actually 0.76 litres) and the half-bottle (reputed pint, 0.37 litres), the Magnum or double bottle (1.50 litres), the Jeroboam (4 litres), and the Imperial (6 litres) are sometimes used for bottling the red wines of Bordeaux. Wine bottled in large bottles takes longer to come to perfection, but develops qualities through obscure reactions within the bulk that are not attained by the same wines aged in smaller bottles.

FINE CLARET VINTAGES

Of the Last Half-Century

Year	*Quality*	*Yield*	*Year*	*Quality*	*Yield*
1870	Good	*Large*	1900	Excellent	*Large*
1871	Excellent		1904	Fair	*Large*
1874	Good	*Large*	1907	Fair	
1875	Excellent	*Large*	1908	Good	*Small*
1877	Good		1909	Good	*Small*
1878	Good	*Large*	1911	Good	*Small*
1887	Fair		1912	Fair	*Large*
1888	Fair	*Large*	1914	Good	*Medium*
1889	Good		1916	Good	*Small*
1890	Excellent		1917	Good	*Small*
1893	Excellent	*Large*	1918	Excellent	*Small*
1896	Fair	*Large*	1919	Excellent	*Large*
1898	Good	*Small*	1920	Good	
1899	Excellent				

The Gironde is divided into six main districts: Médoc, Graves, Sauternes, Entre deux Mers, Côtes, Palus.

It may be said that the wines of the Médoc are the classical characteristic red Clarets of the finest general quality. They are lighter than those of the Côtes (St. Emilion and Pomerol districts) which are nearer to the fuller, heavier character of Burgundy.

It should be noted that the fourth wine in the first growths, Château Haut-Brion, is actually a wine from Pessac in the Graves district.

THE CLASSED GROWTHS OF THE MÉDOC

First Growths.

Château.	*Commune.*
Château Lafite	.. *Pauillac*
Château Margaux ..	.. *Margaux*
Château Latour	.. *Pauillac*
Château Haut-Brion ..	.. *Pessac*

Second Growths.

Mouton-Rothschild ..	.. *Pauillac*
Rauzan-Ségla	.. *Margaux*
Rauzan-Gassies	.. *Margaux*
Léoville-Lascases ..	.. *St. Julien*
Léoville-Poyferré ..	.. *St. Julien*

Second Growths.—continued.

Château.	*Commune.*
Léoville-Barton	.. *St. Julien*
Durfort-Vivens	.. *Margaux*
Lascombes	.. *Margaux*
Gruaud-Larose-Faure ..	.. *St. Julien*
Gruaud-Larose-Sarget ..	.. *St. Julien*
Brane-Cantenac	.. *Cantenac*
Pichon-Longueville ..	.. *Pauillac*
Pichon-Lalande ..	.. *Pauillac*
Ducru-Beaucaillou ..	.. *St. Julien*
Cos d'Estournel	*St. Estèphe*
Montrose	*St. Estèphe*
Third Growths.	
Kirwan	.. *Cantenac*
Issan, d'	.. *Cantenac*
Lagrange	.. *St. Julien*
Langoa	.. *St. Julien*
Giscours	.. *Labarde*
Malescot St. Exupéry ..	.. *Margaux*
Brown-Cantenac ..	.. *Cantenac*
Palmer	.. *Margaux*
La Lagune	.. *Ludon*
Desmirail	.. *Margaux*
Calon-Ségur	*St. Estèphe*
Ferrière	.. *Margaux*
Marquis-d'Alesme-Bekker	.. *Margaux*
Fourth Growths.	
St. Pierre	.. *St. Julien*

Fourth Growths.—continued.

Château.	*Commune.*
Branaire-Ducru ..	.. *St. Julien*
Talbot	.. *St. Julien*
Duhart-Milon	.. *Pauillac*
Poujet	.. *Cantenac*
Latour-Carnet	*St. Laurent*
Rochet	*St. Estèphe*
Beychevelle	.. *St. Julien*
Le Prieuré	.. *Cantenac*
Marquis de Terme ..	.. *Margaux*

Fifth Growths.

Pontet-Canet	.. *Pauillac*
Batailley	.. *Pauillac*
Grand-Puy-Lacoste ..	.. *Pauillac*
Grand-Puy-Ducasse ..	.. *Pauillac*
Lynch-Bages	.. *Pauillac*
Lynch-Moussas	.. *Pauillac*
Dauzac	.. *Labarde*
Mouton-d'Armailhacq ..	.. *Pauillac*
Tertre, du	.. *Arsac*
Haut-Bages	.. *Pauillac*
Pédesclaux	.. *Pauillac*
Belgrave	*St. Laurent*
Camensac	*St. Laurent*
Cos-Labory	*St. Estèphe*
Clerc-Milon	.. *Pauillac*
Croizet-Bages	.. *Pauillac*
Cantemerle	.. *Macau*

GRAVES

The term *Vin de Graves* is given to the wines grown on the gravelly soils of the Graves district. These wines have body, beautiful colour, finesse, very pronounced sève, and fine bouquet. Among them may be noted (besides the Château Haut-Brion classed with the first of the Médoc) :—

Château.	*Commune.*
La Mission-Haut-Brion	*Pessac*
Pape Clement	*Pessac*
Bon-Air (Ier Crû)	*Merignac*
Camponac (Ier Crû)	*Pessac*
Haut Bailly	*Léognan*
Larrivet-Haut-Brion	*Léognan*
de Chevalier	*Léognan*
Carbonnieux	*Léognan*
Olivier (Ier Crû)	*Léognan*
Smith Haut Lafite	*Martillac*

The white wines are generally dry, and the best have high bouquet and flavour, such as :

Château.	*Commune.*
Laguloup	*Léognan*
La Louvière	*Léognan*
Ferrand	*Martillac*
Lalanne-Monplaisir	*Villenave d'Ornon*
du Bouscaut	*Cadaujac*

The white wines of Graves are drunk with oysters and fish.

SAUTERNES

The commune of Sauternes lies south of the Bordeaux district. This and the communes of Bommes, Fargues, Preignac, and Barsac, are grouped as the 'Sauternes-Barsac districts.'

Sauternes are of golden colour—soft, sweet, and highly perfumed. They are ideal sweet light wines, warming and comforting without being heady or bilious. The most famous of these is the Château Yquem, which is in a class by itself.

THE CLASSIFICATION OF SAUTERNES

Grand First Growth.

Château.	*Commune.*
Yquem	*Sauternes*

First Growths.

La Tour-Blanche	*Bommes*
Peyraguey	*Bommes*
Lafaurie-Peyraguey	*Bommes*
de Rayne-Vigneau	*Bommes*
de Suduiraut	*Preignac*
Coutet	*Barsac*
Climens	*Barsac*
Guiraud	*Sauternes*
Rieussec	*Fargues*
Rabaud-Promis	*Bommes*

Second Growths.

Château.	*Commune.*
de Myrat	*Barsac*
Doisy	*Barsac*
d'Arche	*Sauternes*
Filhot	*Sauternes*
Broustet-Nérac	*Barsac*
Caillou	*Barsac*
Suau	*Barsac*
de Malle	*Preignac*
Lamothe	*Sauternes*
La Montagne	*Preignac*

LEADING GROWTHS OF ST. EMILION, POMEROL, ETC.

Ausone (Ier Grand Crû) ..	*St. Emilion*
Belair (Ier Grand Crû)	*St. Emilion*
Magdelaine (Ier Grand Crû) ..	*St. Emilion*
Beauséjour (Ier Grand Crû) ..	*St. Emilion*
Canon La Gaffelière (Ier Crû)	*St. Emilion*
Fonplégade (Ier Crû)	*St. Emilion*
Pavie (Ier Crû)	*St. Emilion*
Coutet (Ier Crû)	*St. Emilion*
Petrus (Ier Crû)	*Pomerol*
Trotanoy (Ier Crû)	*Pomerol*
Nenin (Ier Crû)	*Pomerol*
Roussillon	*Néac-Pomerol*
Pomys (Crû Bourgeois Supérieur)	*St. Estèphe*

CHAMPAGNE

The process of vinification of the famous sparkling wines of Champagne is very complex. In outline it is as follows: The grapes are pressed (black grapes mainly, but the skins, stalks, and pips are at once separated from the juice), then fermented in vats, and when the wine has become limpid in the winter it is racked, put into large casks, and thence transferred to bottles in the spring. The process of fermentation finishes in the bottle, the sugar remaining in the liquid being transformed into carbonic acid gas. Champagnes are liqueured by the addition of a syrup where a sweet rather than a dry wine is demanded. The wines made for and shipped to England are generally dry (brut or nature).

Champagnes mature quickly, and are at their best after from eight to fifteen years. They are (unlike Burgundies and Clarets) known under the name of the shippers. The best Champagnes come from the arrondisements of Rheims, Epernay, and Chalons.

In the making of Champagne, wines of different vineyards of the same vintage (often with a substantial addition of older wine) are blended together. It is for this reason that the finished wine is not known under a local name but by the name of the shipper.

A vintage Champagne is therefore rarely a

vintage wine in the ordinary sense of a wine made solely from the grapes of one fine season. Champagne is rather made to a standard which each shipper carefully maintains for his reputation's sake. Among leading brands the following may be named in alphabetical order:

Ayala & Cie, Ay.
Binet (Veuve), Fils & Cie, Rheims.
Bollinger, J., Ay.
Clicquot-Ponsardin (Veuve), Rheims.
Delbeck & Cie, Rheims.
Deutz & Geldermann, Ay.
Duminy & Cie, Ay.
Goulet (Veuve), Geo., & Cie, Rheims.
Heidsieck & Cie (Monopole & Dry Monopole), Rheims.
Heidsieck, Charles, Rheims.
Irroy, E., & Cie, Rheims.
Krug & Cie, Rheims.
Lanson, Père & Fils, Rheims.
Lemoine, J., Rilly-la-Montage, and Rheims.
Moët & Chandon, Epernay.
Montebello (Duc de), Marenil-sur-Ay.
Mumm, G. H., Rheims.
Perrier-Jouët & Cie, Epernay.
Piper-Heidsieck, Rheims.
Pol Roger & Cie, Epernay.
Pommery & Greno, Rheims.
Roederer, Louis, Rheims.
Ruinart, Père & Fils, Rheims.

CHAMPAGNE VINTAGES

Of the Last Half-Century

Year	*Quality*	*Year*	*Quality*
1870	Good	1899	Good
1872	Fair	1900	Fine
1874	Excellent	1904	Excellent
1878	Very good	1906	Very fine
1880	Very good	1909	Fair
1883	Fair	1911	Very fine
1884	Fine	1913	Fair
1889	Excellent	1914	Fine
1892	Fine	1915	Good
1893	Fine	1917	Fine
1895	Very fair	1919	Fair
1898	Fine	1920	Good

BURGUNDY

Burgundies are the wines that come from the Haute-Bourgogne (Côte d'Or), Basse-Bourgogne (Yonne, etc.) of Maconnais (Saône et Loire), and Beaujolais (Rhône).

They are, in general, fuller in body and of greater alcoholic strength than Clarets. No jury can decide which of the two wines deserves the crown. 'If Burgundy is the king, then Claret is the queen of wines,' says Saintsbury. It is well to hear the judgment of an enthusiast, Mr. André L. Simon. 'Burgundy is the most fragrant of all red wines, is equally pleasing to the eye and to the olfactory sense; it possesses a fine clear dark-red colour which no mixture of grape-juice, spirit and sugar can ever approach. Burgundy fulfils on the palate the promises held out by its fine colour and charming bouquet; soft and velvety, Burgundy never is 'sugary;' warm and generous, it never is 'spirity;' delicate, it never is vapid as the last sip is swallowed. Burgundy leaves in the palate a most pleasing 'farewell,' never a watery or fiery taste. The popular belief that Burgundy is a heavy, inky wine is due, like many such beliefs, not to facts, but to fiction. The black vinous brews sold under the name of 'Burgundy' or the appellation 'Burgundy-type' by retailers often more ignorant than dishonest, are a gross libel upon the highly-bred, delicate. and delicious wines of

Burgundy.' A characteristic passage which, as the reader will guess, is quoted for its warnings as well as for its appreciations.

Among the best wines of the Côte d'Or vineyards may be mentioned :

Vineyard.	*Commune.*
Chambertin	*Gevrey*
Clos de Vougeot	*Vougeot*
Romanée-Conti	*Vosne*
Nuits St. Georges	*Nuits*
Nuits-Prémeaux ..	*Prémeaux*
Corton	*Aloxe*

whilst many fine wines come from Pommard, Volnay, Beaune, Chassagne, Savigny, etc.

Red Burgundy is, at a formal dinner, drunk with the roast. Burgundy will go on maturing for thirty or forty years. For decanting, use the same procedure as with Claret.

BURGUNDY VINTAGES
Of the Last Half-Century

Year	*Quality*	*Yield*	*Year*	*Quality*	*Yield*
1870	Excellent	*Large*	1898	Fair	*Fair*
1874	Excellent	*Large*	1899	Very good	*Small*
1877	Good	*Average*	1900	Excellent	*Large*
1878	Fair	*Large*	1904	Good	*Large*
1883	Good	*Large*	1905	Fair	*Large*
1885	Good	*Large*	1906	Good	*Medium*
1886	Good	*Small*	1907	Fair	*Small*
1887	Good	*Fair*	1908	Excellent	*Large*
1888	Fair	*Large*	1911	Excellent	*Small*
1889	Excellent	*Average*	1912	Fair	*Large*
1890	Good	*Fair*	1915	Very good	*Small*
1892	Very good		1916	Good	*Small*
1893	Good		1917	Good	*Small*
1894	Good		1918	Fair	*Large*
1895	Good		1919	Excellent	*Small*
1896	Good	*Large*	1920	Good	

MACONNAIS & BEAUJOLAIS

Wines from the Maconnais and the Beaujolais. The Maconnais comprises in the department of Saône et Loire the arrondissements of Macon, Autun, etc. The most esteemed wines of this district are those from Macon and its environs. Nor do the wines from the Beaujolais (arrondissement of Villefranche in the Rhone) lack either lightness, *finesse*, or good taste.

Celebrated wines of this district include: Romanèche, Thorins, Moulin-à-Vent, whilst Pouilly (from the communes of Fuissé and Solutré) is the most famous white wine hereabouts.

CHABLIS

The white wines of Chablis are sometimes incorrectly spoken of as white Burgundies. In reality their character is very different. They are of good alcoholic strength, and vigorous without the alcohol being too pronounced to the palate. They have body-delicacy and charming aroma, and are distinguished also by their remarkable whiteness of colour and limpidity.

They are the favourite wines for consumption with oysters. They should be served cold. Chablis will go on maturing for years.

CLASSIFICATION OF CHABLIS

The Chablis wines are now classified by the leading brokers as follows :

The principal crûs of Chablis.

Premiers Crûs.

Vaudésir
Les Clos
Valmur
Grenouille
Blanchot
Les Preuses
Bougros

Deuxièmes Crûs.

Chapelot
Montée de Tonnerre
Mont de Milieu
Montmain
Vaillon
Fourchaume
Séchet
Chatain
Beugnon
Les Forêts
Les Lys
Les Epinottes
Vaulorent

Troisièmes Crûs.

Pargues
Soyat
Valvan
Buteaux
Vieilles Voies

Many villages round about Chablis also produce white wines of good quality.

VERMOUTH

Vermouth is the product of the southernmost vineyards of France. The basis is a white wine

fortified with spirit and aromatized with various herbs and other aromatic and tonic materials. French Vermouth has in general a drier character than the Italian.

Is much in favour for apéritifs, and is excellent with aerated water as a beverage.

Chapter IV

THE WINES OF SPAIN & PORTUGAL

THE WINES OF SPAIN

SHERRY

THE wine of Spain *par excellence* is Sherry, a name once restricted to the products of the vineyards of Jerez de la Frontera in the province of Cadiz, but now extended so as to cover the vineyards of the South of Spain.

Good Sherry has a well-developed bouquet and aroma, a fine and delicate taste with varying degree of alcoholicity according to type and age. Very old Sherries reach eventually a good strength.

Sherry has great value as a restorative, and is prescribed by Spanish physicians when we should prescribe Brandy. It is said that it is the only wine of which one can drink while smoking without losing some of its savour. Of Sherry alone it is said 'It improves in the decanter.' It maintains its excellence unimpaired for many days.

It is made of white grapes only, which are crushed lightly in a press, and after a short fermentation the pulp is again pressed, native earth burnt to a dust being sprinkled on the pulp

as an essential part of the process. The second fermentation lasts about three months, when the young wine is racked into fresh casks. When the wine falls bright, the decision is made whether the quality be good enough to make into Sherry proper, in which case it will be racked off, fortified with Brandy, and left to ferment without further disturbance. If of poor quality it is reserved for distilling.

The style or type of the ultimate Sherry depends very largely on the development of the 'flor' in the secondary fermentation. Quality can only be determined with time. Three main types emerge: fine, clean, dry, and delicate; a fuller and richer wine, Raya; and a third composite type with the cleanness of the Fino, another full body of the Raya-Palo Cortado.

The wines, however, are shipped not under these names, but the Finos as *Amontillado* and *Vino del Pasto*, the Cortados as *Oloroso* and *Amoroso*, the Rayas as *Golden*. Other well-known names are *Palo Cortado*, *Old Solera*, *Montilla*, *Marcharnudo*, *Manzanilla*, *Maduro*, *Modinetta*, *Molino*, in addition to the usual English acceptive titles: Pale full, Pale Brown, Old Brown, etc.

Sherry is very definitely a blended wine. And the making of Sherry is an expensive and long process. Cheap Sherries, therefore, are likely to be false or faked or bad Sherries.

Sherries are sweetened and coloured to meet requirements of taste and fashion. Dry Sherry alone or with Vermouth is an excellent appetizer. A good full Sherry mixed with aerated water is a refreshing beverage.

Sherry, being a fortified wine, is bottled with an air space, not right up to the cork.

Among the more important Sherry shippers may be named :

Duff Gordon & Co. ..	(Port St. Mary)
Garvey & Co.	(Jerez)
Gonzalez, Byass & Co. Ltd. ..	(Jarez)
Mackenzie & Co. Ltd.	(Jerez)
Manuel Misa	(Jerez)
Williams & Humbert	(Jerez)
Pedro Domecq	(Jerez)

SHERRY VINTAGES
Of the Last Half-Century

Year	*Quality*	*Yield*	*Year*	*Quality*	*Yield*
1870	Good	*Average*	1898	Good	*Small*
1873	Good	*Small*	1900	Good	*Small*
1874	Fair	*Small*	1901	Good	*Large*
1877	Good	*Large*	1903	Very good	*V. small*
1878	Fair	*Small*	1904	Very good	*Large*
1879	Good	*Large*	1905	Good	*Average*
1880	Good	*Large*	1906	Good	*Small*
1882	Excellent	*Large*	1908	Good	*Large*
1885	Good	*Large*	1909	Excellent	*Large*
1887	Good	*Small*	1911	Good	*Small*
1890	Good	*Small*	1913	Excellent	*Small*
1891	Good	*Small*	1914	Fair	*Medium*
1892	Good	*Small*	1915	Good	*Small*
1894	Good	*Large*	1916	Excellent	*Large*
1895	Good	*Large*	1917	Good	*Medium*
1896	Good	*Small*	1920	Good	*Small*
1897	Good	*Small*			

TARRAGONA

Tarragona is a sweet dark red or white wine which comes from Catalonia. The wines of the neighbourhood of Mataro are much sought after. The Priorato reds are held the most in esteem, as are the white wines of Villafranca de Panades. Other wines are the Malvoisie (made at Sitjes, with the grape-vine of this name), the Muscat, the Grenache, the Rancio, the Panades, and the Macabeo.

Tarragona is especially noted for its Priorato (dry, *musque*, sweet, and even syrupy). The Maduro and Cardona from this district are much in demand.

Tarragona in England is quoted under such descriptions as :

Blended Tarragona.
Spanish Red or Pure Tarragona.
Special Tawny (Spanish Red).
Tarragona, medium light.
Tarragona, rich, full-bodied.
Tarragona, sweet red wine.
Tarragona, sweet, full, etc.

The term ' Tarragona Port ' is now illegal.

MALAGA

Malaga is the wine grown on the hills round the town of this name. Malaga blanc is a *vin*

fin, which the French describe as *liquoreux* (sweet), and very delicate. *Malaga color* is a dark wine. It is the product of a mixture of Malaga blanc and one or the other of two preparations known respectively as *Arrope* and *Color*. There are other varieties of Malaga, such as Malaga Muscat, etc. Malaga wines are exported exclusively from the Port of Malaga.

Malaga is sold in butts like Sherry. A fine old dark 1800 vintage (therefore over 120 years old) was quoted on the market not long ago. This shows the great length of time this wine can be kept in wood.

Other well-known Spanish wines are Rioja, red (often called 'Spanish Claret'), and Rioja, white (sometimes described as 'Chablis character'), from La Mancha—the famous district of Don Quixote.

There are also Valdepeñas and Valencia wines, etc.

THE WINES OF PORTUGAL

PORT

While the vineyards of France are for the most part on gentle slopes, the black grapes from which Port Wine is made grow on the rocky terraced hills of the mountainous regions of the Douro in the north of Portugal. Port is now

defined, by formal agreement incorporated in a Treaty of 1916, as 'a fortified wine produced in the Douro region and exported through the bar of Oporto.' No wine not answering to this exact description can be sold now as Port, even with a qualifying name, as, 'Tarragona Port.' The grapes are tipped into shallow granite troughs and trodden by the *trabalhadores*. At a certain stage in the fermentation the process is checked by the introduction of Brandy. The newly-made wine is run off into vats. When the wine falls bright (the cold winter weather of these regions helping to this end) it is racked from its lees. A second racking is given in the warmer spring weather, and the wine is stored in casks.

The three classifications of Ports—Vintage, Ruby, and Tawny—need a word of explanation.

Vintage Ports are the finer wines bottled young (i.e. when about two years old) and matured in the cellar. It is these wines that have really made Ports famous in England, as, being bottled thus early, they retain the vintage character and full fruity flavour, ruby colour, and fine bouquet. In the process of maturing in bottle they form the well-known crust.

Only years in which climatic and atmospheric conditions have been favourable to the perfect ripening of the grapes and successful harvesting have any chance of coming into the category of 'vintage years,' for under such circumstances

alone can the wine be expected to possess the necessary fruit and flavour and sufficient fullness of body to throw the firm crust in the bottle. The consumer, if he would consult his purse should buy Vintage Ports early—that is, as soon as the wine merchants have bottled them. A further advantage, which every regular Port buyer knows, is that it is better for the wine to be thus 'laid down' and kept in the buyer's own cellar, free from disturbance of any kind, to be opened at the owner's discretion or that of his successor.

To preserve the true vintage character all Vintage Ports should be bottled within a period —varying with the particular vintage and wine —of from two to four years from the date the grapes were gathered. Purchasers should always assure themselves as to the bottling date before taking delivery of Vintage Ports.

Ruby Ports stand half-way, in character as in treatment, between Vintage and Tawny. They are good wines, kept in wood for some time before being bottled. They may be of one vintage or a blend. They have lost some of their depth of colour and strength in the wood, but have more body and colour and character than Tawny.

A Tawny Port is a Port that has been slowly maturing in wood instead of in bottle. Ports so stored lose their deep red colour. They are

more suitable for consumption in hot climates, but many people in the United Kingdom prefer them to the vintage varieties.

It is a curious fact that whereas Sherries were formerly largely shipped to India—a hot country—on account of the benefits that accrued to the wine either through the motion of the boat or the effects of the change of temperature, Ports are sometimes shipped to cold countries, such as Newfoundland, and stored there for several winters in the very cold and bracing climate. They thus become extremely soft and free from such qualities as are supposed to be conducive to gout, etc. At the same time they retain their freshness and characteristics of true Port.

Decanting Port. When a Port is decanted the white splash on the punt-end of the bottles should be kept uppermost. The decanter must be dry and clean. If not dry, rinse it out with a little—a very little—of the wine. The bottle must not be shaken, even when the cork is withdrawn. If the cork breaks or there is any dust, use a strainer or piece of muslin, but avoid either, if possible. Do not allow any sediment to pass into the decanter. In a well-bottled Port the wine will usually pour out bright to the last. Wine only recently received from the merchants should be stood upright if wanted for immediate use. Stand the wine upright for

say, twenty-four hours in the dining-room to enable it to acquire the temperature of the room. By this means any crust that may have slipped will also settle. At any rate, all old vintage wines ought to be decanted two or three hours before being consumed. This will allow the wine to develop its bouquet and flavour—to expand them, as it were, after its long confinement. The same remarks apply to all old-bottled wines, whether Vintage Ports or not.

Besides the Ports shipped from Oporto the Lisbon red wines, of a similar type to Ports, grown in the neighbourhood of Lisbon, are also well known. Since the Treaty already referred to, these wines have been largely sold under their proper denomination of 'Lisbon.' Generally speaking, they are not so good as the wines from the Douro, as they lack their fine qualities, but some of them come up to the standard of Port of fairish quality.

Port is sold, like Champagne, under the name of the shipper or merchant-shipper. Among the well-known Oporto shippers may be noted :

Butler, Nephew & Co.
Cockburn, Smithies & Co.
Croft & Co.
Delaforce, Sons & Co.
Dixon.
Dow (Silva and Cosens).
Ferreira Bros.

Feuerheerd Bros. & Co. Ltd.
Fonseca & Co. (Guimaraens & Co.).
Gonzalez, Byass & Co.
Gould, Campbell & Co.
Graham, Wm. & John, & Co.
Hunt, Roope & Co.
Mackenzie & Co. Ltd.
Martinez, Gassiot & Co. Ltd.
Morgan Bros.
Offley Forrester Ltd.
Rebello Valente (Robertson Bros. & Co. and G. Simon & Whelon).
Sandeman & Co.
Smith, Woodhouse & Co. Ltd.
Tait, Stormouth & Co.
Taylor, Fladgate & Yeatman.
Van Zellers & Co.
Warre & Co.

PORT VINTAGES

Of the Last Half-Century

Year	*Quality*	*Yield*	*Year*	*Quality*	*Yield*
1870	Very good		1904	Fair	Large
1873	Very fine		1905	Fair	Small
1875	Excellent		1908	Very fine	Large
1878	Excellent		1910	Fair	Small
1881	Good	Large	1911	Very good	Small
1884	Very good	V. small	1912	Excellent	Medium
1887	Fine	Large	1914	Fair	Small
1889	Fair	Large	1915	Good	Medium
1890	Good	Large	1916	Good	Large
1891	Fair		1917	Very good	Large
1896	Fine		1919	Fine	Average
1900	Excellent		1920	Good	Small
1901	Fair	Large			

MADEIRA

From Madeira comes a fine wine, popular in England at the end of the eighteenth century, and now much less in demand than its quality deserves. It is a rich, generous wine, a delightful alternative to Port, especially in hot weather. Connoisseurs note it as the exquisitely fit accompaniment of turtle soup. Its alcoholic strength is due to the young wineberry being kept in heated chambers for some months, whereby the watery elements largely evaporate. The best sweet variety is Malvoisie; the best dry—White Sercial.

Chapter V

OTHER WINES

THE general English prejudice in favour of dry wines may have had something to do with the fact that Italian wines have not had the vogue which the best of them deserve. For Italian taste is on the whole in the direction of sweet, heavy, or crude and rather fiery wines.

Chianti, the best known, from the vineyards of Tuscany, is a light, reasonably dry, and easily digestible wine. It is often judged too hastily from rather raw, new, and fiery samples first tasted perhaps in some Soho adventure. Matured, it is a delightful wine with fine bouquet and clear character which ought to commend it.

Italian wines used to have the reputation of not travelling well. But much has recently been done by introduction of more scientific methods to remedy this defect. This was particularly true of Asti Spumante, the Champagne of Piedmont. Made from muscatel grapes, and over-sweet, it was also apt to go cloudy in bottle. Study of the methods of the Champagne has produced a drier, clearer wine which stands exporting. From Piedmont, too, comes the Vermouth di Torino, an increasing favourite as an apéritif, a beverage (mixed with sparkling minerals it is a most satisfactory drink), and as an ingredient of the all-conquering cocktail. The ideal Italian Vermouth should be of a

bright reddy-gold colour, not too sweet, aromatic, and of full vinosity—in other words, a fine wine, not the mawkish syrup which occasionally masquerades as the authentic.

Marsala, the Sicilian 'Sherry,' ought to maintain its position in England, where it has always had its backers. The whisky-soda habit has tended to oust it. It used to be a great favourite of professional and city gentlemen in mid-Victorian days. It is, in general, heavier in both body and colour than Sherry, and perhaps the less dry types are the best as well as the most characteristic. It is Dr. Saintsbury who notes the 'sometimes fearfully acid' qualities of the dry Marsalas. Marsala ages well, and is a generous wine. The island wines of Capri (and Ischia)—the elegant dry and light Capri is called 'the Chablis of Italy'—the characteristically named Lagrima Christi and the Falerno (rather richer and sweeter wines these two latter) are not without merit and reputation.

Other wines favoured by Italian opinion are the red Valpolicella of the Venetian district, the white Soave of Verona, the Burgundy-like Barolo and Barbera of Piedmont, the Castelli Romani of the province of Velletri, the Montesfiascone of the province of Viterbo—known also as Est—though we will spare the reader the story of Bishop Fugger and his '*Est, Est, Est.*'

THE WINES OF GERMANY AUSTRIA, AND HUNGARY

It is not likely that for some years to come the wines of Germany will recover their popularity, a fact which no keen patriot and ententist need regret. But a natural prejudice should not prevent one testifying to the fine quality of many of the German pre-war wines—in particular to the Johannisberger, which has the reputation among connoisseurs of being the finest flavoured wine in the world; the Steinberger, Rauenthaler, Geisenheimer, Marcobrünner, Rudesheimer, Niersteiner, Liebfraumilch, and the rest of the white Rhine wines which we classify under the general name of Hock.

Of the Moselles—a lighter wine that has no long life—the best are Piesporter, Oligsberger, Brauneberger, Zeltinger, and Berncasteler Doktor. The trade in the sparkling Moselles and Hocks of the better quality was in keen competition with the lesser wines of the Champagne. Those of the worse quality suggested perhaps a little too much the triumphs of German chemistry.

A few red Hocks (which Dr. Saintsbury advises as a cure for insomnia) of the Aar district—Walporzheim, Bodendorff, and Ahrweiler—have some reputation, but nearly all the fine wines of Germany are white.

Scientific viticulture and careful process built up the reputation of these wines. The wines of the Alsace-Lorraine territory now returned to France were almost entirely for local consumption, and the cession does not affect the balance of the wine trade very notably.

It was the Hungarian Tokay—'less a wine than a prince of liqueurs' with 'the colour and price of gold'—that gave reputation to the now dismembered Empire of Austria-Hungary as a wine country. Authentic Tokays are very rare to-day. It is a sweet wine, and perhaps for that reason never much in demand in England.

OTHER EUROPEAN WINES

The wines produced in the Balkan countries, in Greece and Turkey, in the islands of the Western Mediterranean, in the Crimea, need no comment, as the quality is such as not to appeal to our taste, and they are made mainly for local consumption. The same may be said of the wines of Asia, though Palestine is developing as a wine-producing country, and exports now some 300,000 gallons of wine mainly to Egypt, Turkey, and the countries of the Eastern Mediterranean. A negligible quantity comes to England.

THE WINES OF ALGERIA

Algeria, the great North African colony of France, is an important wine area, being now the fourth largest wine-producing country in the world. These wines, produced by French methods, embody essential qualities not found in any other wines, except those of France, to which country Algeria exports a goodly quantity. The wines are soft and vinous, entirely free from coarseness and earthiness, and keep well. Both red and white wines are made, and approximate in character to well-known French types.

THE WINES OF SOUTH AFRICA AND AUSTRALIA

The best of the wines of these two dominions deserve attention for their intrinsic qualities, not merely because they are Empire products. 'Patriotism adds no bouquet'—an epigram which is true if cynical.

In the middle of the seventeenth century the vine was being cultivated in South Africa, and by the end of it the craft of wine-producing had made considerable progress.

In Australia serious vine-cultivation may be dated from the thirties of the last century. South Australia and Victoria have always been the most successful areas. The dreaded phylloxera appearing in 1880 in Victoria and New

South Wales gave a check to the industry. Australia consumes seven-eighths of its output of wine.

Both countries have followed the practice of naming their wines after their European prototypes. From South Africa we have Wynberger Chablis, Tafelberg Hock, Schoongezicht Hermitage, and (less specifically) Veldt Burgundy, Veldt Claret, Africander Claret. From Australia we have Cabernet, Hermitage, and Riessling, named from the parent stock of the imported vines. The practice had its convenience, but it is open to question whether it would not have been better for both countries to have taken the larger, though perhaps in the end sounder, road of building up the reputation of the native wines independently. They are apt to suffer, unjustly often, from the inference that a name like Tafelberg Hock conveys a suggestion of inferior imitation.

Neither country has made any serious attempt to export any other than young beverage wines which naturally, however admirable in native quality, are harsh and raw compared with the mellowed vintage Clarets and Burgundies of France.

The quality of the Australian branded 'Burgundies' is consistently maintained—the science of wine-production has made great strides in Australia in recent years—and if they

are not precisely wines for connoisseurs, they are sound and wholesome beverages for citizens of modest means.

It is to be hoped that the serious condition of the South African wine market, owing to price inflations and manipulations, is only a temporary trouble.

Chapter VI

HOW TO BUY AND STORE, SERVE AND DRINK WINE

IT does not seem to be too gross an assumption for me to make that in the purchase of wine the layman will need advice. Wine is not an altogether easy commodity to judge. It can, of course, at worst be dishonestly tampered with or misnamed; at best it is subject to changes, during its years of maturing, which only very experienced judgment can detect or foretell with any degree of assurance.

Well-known houses, such as Berry Bros., Harvey of Bristol, Hatch Mansfield, Hedges and Butler, Justerini and Brooks, and, I hope I may add, my own firm, can be relied on to put themselves and their long experience very completely at the service of the customer. He should feel no qualms about claiming special personal attention, and need have no hesitation in talking round the subject of his ideas and preferences. The intelligent wine merchant will welcome the interested customer even if he be not a 'big' one. Wine happens to be a very interesting subject, and anyway, quite apart from a certain natural professional pride which the merchant may feel in his job and the technique of his job, an interested customer is a retained customer and probably a good recommender.

It is a wine merchant's business to find for a customer the wine he wants, not merely to sell what he happens to have. When you are sampling wine see that your choice pleases eye and nose and palate; see, moreover, that you are buying it because you like it, not because you think you ought to like it.

It seems to me much better to invest one's predetermined outlay in fewer wines that are good rather than more that are second-rate. I hope it is not snobbish to suggest that as wine is so often a medium of hospitality a man gets an added 'bouquet' out of his guests' appreciation.

Naturally one will buy beverage Clarets, Burgundies, etc., for normal constant use, and dessert and vintage wines for occasional special use or for entertaining. When buying Clarets, Burgundies, and all French light wines (wines in general that will not keep when opened), buy a certain proportion of half-bottles which, though slightly dearer in proportion than bottles, will, by the opening of a fresh half-bottle instead of a bottle, prevent the waste of good wine.

Wine merchants are always glad to store the purchases of customers whose houses lack suitable accommodation, and will deliver their wine in reasonable instalments as directed. Wine bought in magnums and other large bottles takes longer to 'come round' than wines

in smaller-sized bottles; but, on the other hand, the longer period allowed for maturity of the larger bulk develops qualities unattainable in the smaller quantities.

The more the customer knows about wine the better for both customer and merchant. But I do not advise the private consumer to back his knowledge by buying wines as a speculation or investment unless he is content with the excitement of the gamble as an alternative to profit. This merely means that the layman is quite unlikely to have anything like the specialized experience of those against whom he is pitting his judgment.

Another important piece of advice to the customer who would buy economically is: buy ahead of your immediate requirements and don't leave till the last minute. Let your wine merchant know in good time that he may be able to look round for what you want, and so buy at, for you, a favourable price. Laying down young wine that is well succeeded and of fine promise is, of course, in the long run a great economy as it is a great interest.

Entries of all purchases should be made in the cellar book, of which the pages should be ruled so as to allow of entries of all purchases (merchant's name, price, quantities, year of vintage, number of bin); and of consumption (with notes of character and condition of wine).

THE WINE-CELLAR

There is little to say about the wine-cellar save that it should be of equable temperature, 53° to 58° Fahr. Depth underground will preserve it from climatic changes of temperature and from undue vibration. It is necessary to see that no heating apparatus is in any way affecting it. Wine contains living organisms, and substantial changes of temperature can easily change their condition materially. The cellar must be dry.

It is important that every bottle or group of

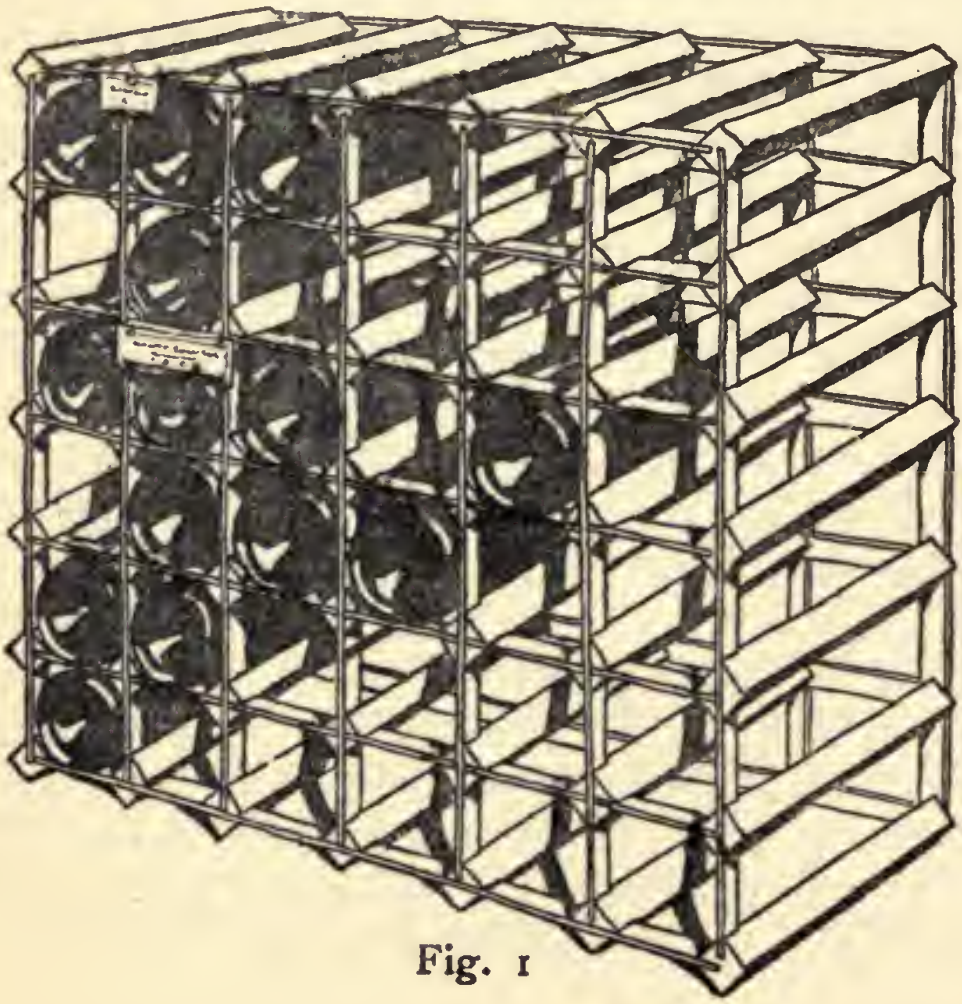

Fig. 1

bottles should be readily accessible without moving other bottles. The wine, once binned, should be left undisturbed so far as is possible till it is drunk. Fig. 1 shows a convenient form of bin.

The bottle should always be on its side. In the case of Port-bottles the splash-mark should be uppermost, and always kept uppermost when being moved. Sparkling wines soon become flat if stood on end. The most convenient, cheapest, and most compact bins are those of strip-iron and wood made up in two-dozen units.

If no cellar is available, as in many modern houses and, of course, flats, care should be taken to keep one's immediate supplies (it is assumed that the wine merchant will hold the bulk of his customer's stocks in his cellars), in a place that is dry, not likely to be subject to excessive vibrations (as a cupboard under a much-used light staircase might be), not near any heating apparatus, and not with outside walls. This is to say that we must try, as far as possible, to approximate to the qualities of a good, dry cellar. Wine should not be kept in strong light.

The 'bottle' of wine contains two 'reputed pints.' The reputed pint is somewhat less than the imperial pint (British standard measure). It is natural that France, predominant in the wine trade, should have dictated the universal measure. A few years ago Claret was specially bottled in imperial pints, but this caused great

complications and extra expense, and the practice has been discontinued.

The wine owner needs a few tools and gadgets for his greater comfort and better security of his treasure. First of all a decent corkscrew. The narrow gimlet corkscrew (Fig. 2), though suitable for the smaller beer cork, is not safe to use for wine. It may easily pull away, bringing the core of a perished cork with it.

The corkscrew in Fig. 3, drawn to the same scale as Fig. 2, is to be recommended. The section of the screw is flattened and edged, thus giving a better bite on the cork.

N.B.—The brush should be used to brush away fragments of dust, wax, or cork *after* care-

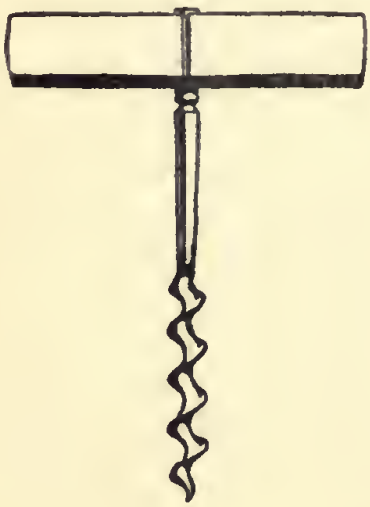

Fig 2

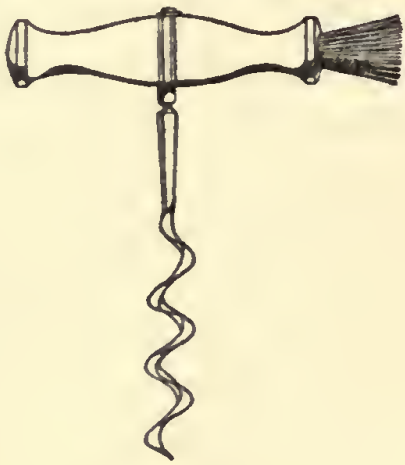

Fig. 3

fully removing the sealing-wax, but *before* drawing the cork. After the cork is drawn, the brush is more apt to push the particles into the bottle than to remove them.

In the case of an obstinate cork nothing is better than the double-lever extractor (Fig. 4),

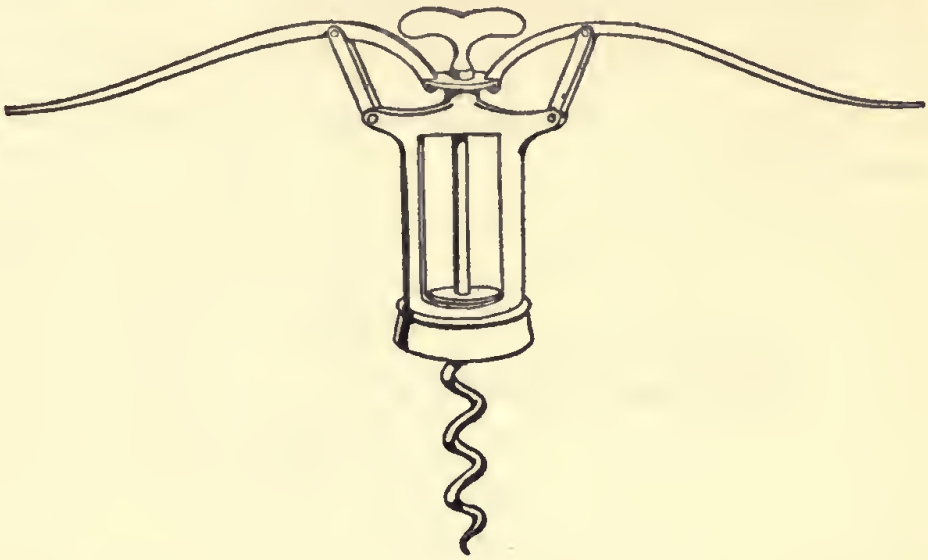

Fig. 4

but care must be taken at the beginning of the stroke to see that the cork is coming and that the screw is not merely pulling through.

The tongs (Fig. 5) should be at hand to save the wine if any such accident should happen to the cork. They are heated to a cherry-red; the neck is gripped just under the flange—when the glow has passed away (from half-a-minute to a minute). Remove the tongs, and, dipping

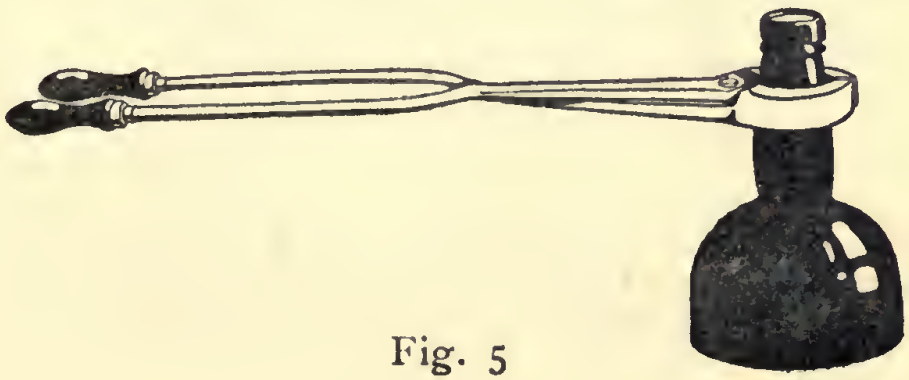

Fig. 5

a feather or piece of rag into cold water, apply it to the neck where the tongs have held it. It will come off easily and cleanly.

The Crown cork-opener (Fig. 6), for aerated water-bottles, is now an indispensable accessory for the cellar.

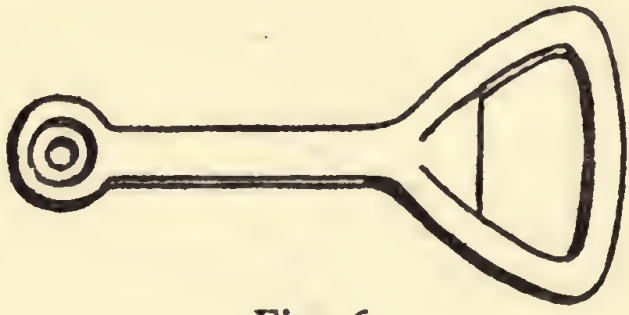

Fig. 6

Hand-guards. When drawing a cork a guard should always be used. A cloth at least, or a leather guard which is slipped over the neck (Fig. 7). One can never be sure there is not a flaw in the bottle, and a dangerous cut to hand or thigh is not worth risking. There exists a

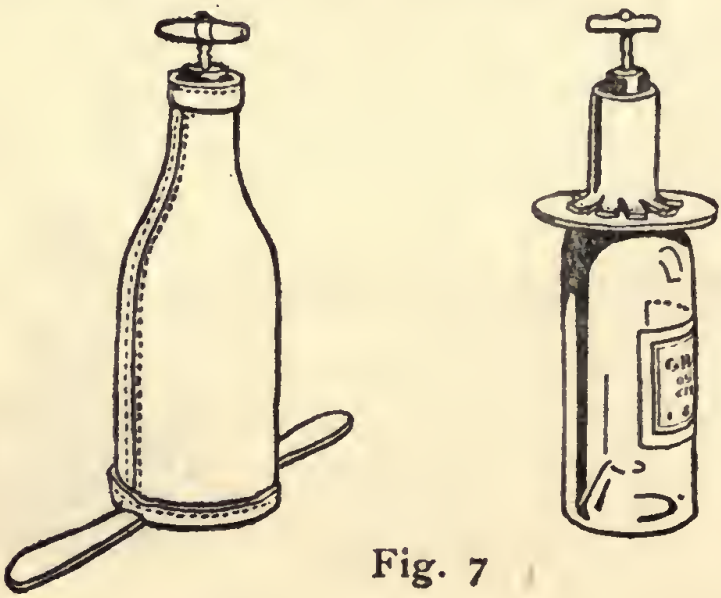

Fig. 7

device with elevating gear like a turret-gun (but something smaller) for steady pouring of a fine old crusted Port. This seems to me overdoing it a little. Still, to do justice to a really old wine, 'twere best if the host—and anyway, this is an impressive piece of 'business,' as they say in the theatre—go down to his cellar and bring up the treasure in his own hands. No deputizing can be adequate.

The basket (Fig. 8), except in restaurants where the bottle and cork are produced as evidence of good faith, also seems to me something of a superstition. There is obviously, except with the most tender handling, apt to be

Fig. 8

a 'back swish' as the basket is set down. Better decant at once and eliminate the basket; or (in the restaurant) decant from the basket and

dismiss it with its bottle, and enjoy the pleasure of the look of a fine wine in the decanter. The eye helps the palate in all drinking of good wine.

I cannot quite agree with Dr. Mathieu's case against decanting, though distressed to find myself with, I imagine, most of my fellow wine merchants in opposition to such an authority. Dr. Mathieu asserts quite truly that the wine in process of being decanted takes up oxygen, which changes the taste and perfume of the wine. Agreed. But the wine, anyway, must reach the oxygen before being drunk, unless we are to drink it at one draught from the bottle; and

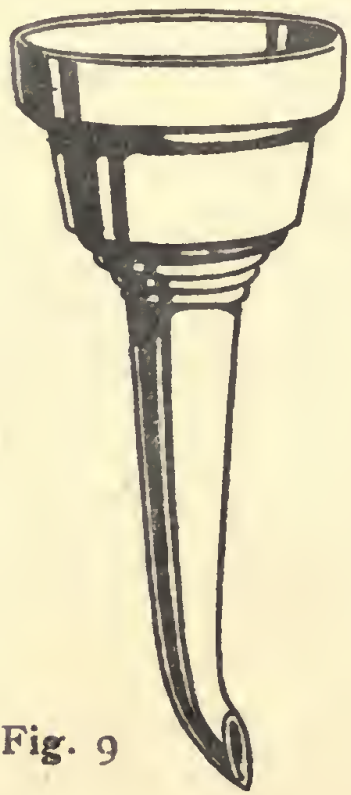

Fig. 9

there is surely more likelihood of the back swish of the bottle, whether poured from basket or hand, disturbing the sediment than really careful decanting. But the connoisseur-scientist's somewhat ecstatic description of how wine should be served and drunk seems to me so valuable that I add it as a footnote to this chapter.

The decanting funnel (Fig. 9) is recommended for decanting good wine. It should always be perfectly clean—boiled, in fact, before use—and should be warmed to the temperature of the wine which is being decanted. The turned end of the funnel directs the wine down the side of the decanter and prevents 'frothing.'

The little hard wood 'swizzler' (Fig. 10) is much in vogue with folk who do not care for highly-aerated waters or extra fizzy drinks. If

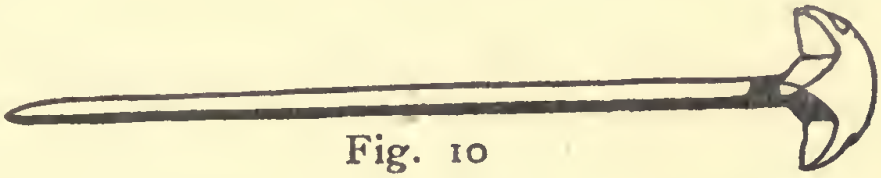

Fig. 10

'sizzled' round in a glass of champagne it effectually releases the gases and reduces the effervescence.

For 'cups,' a double glass vessel (Fig. 11) is indispensable. The inner container holds the ice and is removed just before serving. The ice should not be put directly in the wine, because it may not always be perfectly clean, and because it dilutes and often 'clouds' the wine.

Fig. 11

Decanting should always be done carefully. All wines throw some deposit; the deposit, in a sound wine, indicating improvement. This deposit is not required for consumption, and should be left in the original bottle when decanting. Its presence in the decanter spoils not only the appearance but the flavour of the wine. When decanting *very old wines*, such as Port, it is best, if possible, to remove the neck of the bottle below the cork with the tongs as above described.

When opening Champagne, remove all wire

and foil before releasing the cork. Many a bottle of good wine has been spoiled by allowing the contents to run over mouldy string and rusty wire. Do not put ice *into* Champagne, but only *around* the bottle. Wine drunk too cold loses much of its fine flavour.

It is not, by the way, safe to decant two bottles of wine into the same decanter, not merely in case there should be anything wrong with one of them, but because a supreme accidental character of one specially-favoured bottle may well be lost. Respect each bottle of your fine wine as having temperament, individuality.

Having your good wine to decant, into what sort of vessel are you to decant it? In general terms one answers: Into a vessel which shall show off to best advantage the colour of the

A B C

Fig. 12

wine, which means certainly first of all into a vessel of pure white glass. Custom has decided that Port and Sherry shall be poured from solid, heavy, broad-based, or onion-bellied decanters (A). But let all other wines be decanted into caraffes of the more delicate-stemmed shape here illustrated (B and C).

This allows the light to shine through, and the connoisseur will probably add that the simpler the form and the less embellishment in the way of cutting there is the better, as few things are more beautiful on the well-set table than the way the lights are reflected from the simply-curved surfaces of fine glass.

Glasses are an even more important matter, affecting more directly the savour of the wine. Of course, fashions change and are wont to be arbitrary. The present fashion which looks askance at coloured glasses (except on the shelves of a cabinet), is eminently sane, and should be maintained. Obviously the wine's the thing, and, if there is nothing the matter with it, white glass is its best setting. Coloured glasses have been used to disguise the fliers or suspended particles in certain white wines. But this is not sufficient excuse, and the discreet host will set his face against them. Wine is not drunk with the completest appreciation by any one who does not understand the part the eye plays in the full enjoyment of it.

Then there is shape and size of glass. No doubt your scientist will assert that neither size nor shape, neither material nor colour of a vessel, can affect the tasting of the wine. Well, there are plenty of subtleties in wine which are beyond the reach of scientific analysis. This matter of the vessel is one of them. Drink any good wine from a thick, white teacup and see what a difference it makes. The ideal wineglass, whether lighter or heavier, should be smooth-lipped. But I cannot do better than illustrate

Fig. 13

Fig. 14

and describe the types of glasses, recommended by various specialists on different wines, whom I have consulted on the matter.

For Champagne the best glass is *not* one with the saucer-shaped bowl, because that lets off the carbonic acid gas in the wine too quickly and it goes flat. The ideal is a tulip-shaped glass (Fig. 13) with a deep star cut at the bottom of the bowl. This sets up a steady stream of bubbles which makes the wine look its best while keeping it lively longer than the shallow-bowled glass.

The shape suggested for the ideal glass for Clarets, Burgundies, and white wines (Fig. 14) gives the colour its best showing, and the inward

curve of the lip of the generous bowl concentrates the bouquet.

My Port expert says, 'for the drinking of Port Wine the shape of the glass is not so important as that it should be large and clear . . . Connoisseurs love to drink *old* Port out of *old* glass, and a fine Port seems to show its ruby colour and to give out a more exquisite bouquet from a fine

Fig. 15

old *cut* glass.' This authority evidently appreciates the æsthetic factor in wine-savouring. The Sherry expert recommends a thin long glass only half-filled (Fig. 15).

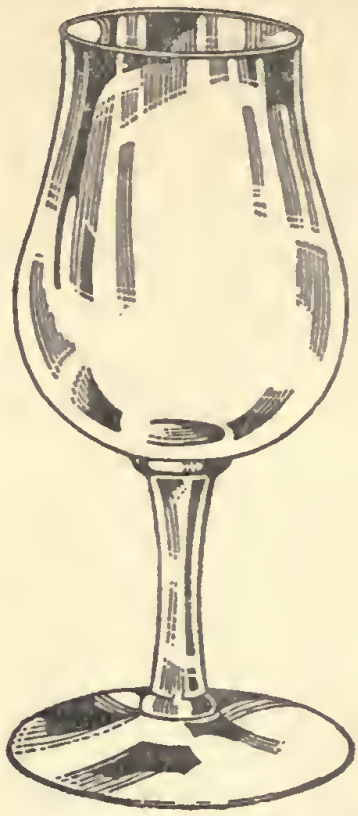

Fig. 16

My Brandy expert says, 'Old Liqueur Brandy cannot be properly tasted from a small glass holding only the quantity to be consumed.'

In general, the idea is that the glass (Fig. 16) should not be too small but large enough to give the bouquet a chance; and not filled to the top. There is no need to go to the lengths, depths, and breadths of the largest 'ballon' used sometimes for old Brandy. There is something slightly ridiculous, perhaps, in the sight of a teaspoonful of this liquid, however precious and generous, being solemnly swished round in a glass of the capacity of a pint. But it is important that the glass be large (at least one-third of a pint capacity), and that it should be

narrower at the top. The glass should also be warmed by the hand, or even warmed at the fire as they do at La Reserve in Beaulieu. In fact, a good deal of trouble is worth while to get at the full savour of this King of Liqueurs.

For the general run of liqueurs which, however pretty and pleasant, are not to be compared with *fine Champagne*, one may allow complete liberty of choice as to shape and colour of the glass.

Beautiful glass of fine clear-ringing quality well repays its cost as an embellishment of the hospitable table. Cheap dull glass does not give those exquisite points of high light which are more beautiful than anything reflected from the precious metals.

Fine glass should be finely washed in hot water, then rinsed in cold, and polished with a soft, but not fluffy, glass-cloth.

Decanters should never be washed inside with sodas and soaps, patent or otherwise. They can be cleaned by shaking small shot about in them.

The following table will show at a glance with what foods the various wines are served. Wine should be served 'at the temperature of the room,' should not be put in the fender, but stood up, with the cork out, in the dining-room some time before dinner. If there be a fire the bottle (or the decanter if the wine be already decanted) may be put on the mantelpiece, but not nearer the heat than that.

Wines & When to Serve Them

French	*Spanish*	*Italian*	*Portuguese*	*Dish*
Vermouth	Dry Pale Sherry	Vermouth		Hors d'Œuvre
Graves* Chablis*				Oysters
	Sherry*	Marsala*	Madeira*	Soup
Sauternes* Chablis* Alsace* Lorraine*				Fish
Claret†		Chianti†		Entrées
Fine Claret† Fine Burgundy†		Chianti†		Roast
Champagne*				Game
			Madeira*	Pastry
			Port†	Cheese
	Malaga†		Port†	Fruit
Brandy† Liqueurs†				Coffee (after)

The aforegoing table outlines the Wines, etc., to be served for dinners, etc., on state or formal occasions. For informal dinners it is frequently the practice to serve only one wine throughout—Claret, Burgundy, or Champagne.

*Serve at cool temperature or 'off the ice' in summer.

†Serve at temperature of room.

In general, still white wines should be served with oysters and fish. Red wine with roasts. Sweet wines, such as Sauternes, are good with any bird.

A good wine should never be served with a salad or any other dish that has been seasoned with vinegar or sugar.

If, say, two Clarets are served at any one sitting, the younger wine should be drunk before the older.

It is most important to avoid drinking the Burgundies and Clarets with their high proportion of tannic acid, the wines fortified with spirit, and *a fortiori*, spirits themselves, with oysters or any shellfish. These liquors protect such food from the dissolving action of the digestive juices, with results that may be extremely inconvenient.

As this handbook is about to go to press the Paris Wine Week has come to a satisfactory end, and there is talk of an English Wine Week to continue the good work. From the *Times* I may take this summary of a speech by Dr. Louis Mathieu, Professor of the Faculty of Science at Bordeaux. It comes with the double authority of a scientist and a connoisseur, and develops ideas contained in this and other chapters :

'There are three factors to be considered in this scientific examination—the wine, the taster, and circumstances which surround him. For the wine there are its colour, its clearness, its bouquet. The taster's capacity of appreciation depends upon his ancestry, age, sex,

education, temperament, health, and mood. The variation in delicacy of sensation produced by a particular wine upon all these factors in the taster is, declares Dr. Mathieu, a mere matter of mathematics to be reduced to a table of formulæ.

'But Dr. Mathieu's science changes to lyricism when he considers scientifically how wines should be drunk at dinner. The great principle is to have a crescendo of effect upon one's sensory apparatus. For this reason the stronger wines should be kept till the last—first, because the weaker wines seem even weaker after strong ones, and, secondly, because as the dinner progresses one's sensibility diminishes. It would therefore be heresy to drink port after soup, as that would kill all the wines that followed. It would also be an error to end a meal with dry champagne. But, Dr. Mathieu complains, no one any longer knows how to drink or to eat.

'According to this authority the proper order of wines at dinner should be Chablis or Pouilly, with oysters and fish; with the entrée, Beaujolais, light Burgundy, or Bordeaux; with the roast, and above all with game, the *grands crûs* should be chosen, a Château wine, a Vougeot or a Chambertin. With roast veal Beaune or Pommard should be drunk, or perhaps dry Champagne. Champagne, sweet or demi-sec, should be taken with dessert, and before coffee a glass of port in the English fashion. Afterwards, Cognac or Armagnac.

'And, of course, you cannot appreciate the savours of these wines unless you are deliberate and elegant in your tasting. The room, the table, the company, the shape and quality of glasses, make a difference; and also, though Dr. Mathieu does not mention it, the sound of the names of the wines. Could any liquid bearing such a name as Margaux, Latour, Chambertin, or Clos du Roi, taste wholly ill?'

Agreed!

Dr. Mathieu's recommendations in a lecture during the Paris 'Wine Week' on the drinking and serving of wine are here summarised.

'As for the temperature, white wines should be a few degrees colder than the room, and in hot weather full-bodied wines may even be iced. Red wines, on the other hand, should have had time to take the temperature of the room, a matter of two or three hours, and there is no objection to their being a degree or two above it. But it must be remembered that if wine is at too high a temperature all its finer qualities will disappear, and the particles which it gives off will be so loaded with alcohol that perfume, bouquet, and aroma, will become indistinguishable. The wine-glass should be as thin as possible, so that the wine may be affected by the heat of the hand without delay, and it should be of a bulging shape, with its opening smaller than its body, so that the perfumed particles given off by the wine may be inhaled, as it were, concentrated through a funnel. The glass should never be much more than half full, and the connoisseur will begin by tilting it gently, so that his eye may enjoy the varying beauty of its colour as its depth above the glass changes. Then with the glass steady, he will inhale the bouquet of the wine through his nose, and the appreciative powers of the sense of smell should be assisted by an artifice which will be less effective if the wine has been decanted. The base of the glass should be held between the thumb and the first finger, and a rotatory movement of gradually increasing speed given to the liquid. This movement assists the vaporization of all the volatile principles in the wine and brings a larger surface of it in contact with the air. A good wine offers a complete scale of perfumes, varying in delicacy, subtlety, and power. The expert alone can distinguish accurately between his sensations and describe

them by comparison with those caused by more familiar odours. The warmth of the hands will be applied until the perfect temperature has been reached.

'Finally, it is the turn of the palate, already prepared by what has gone before. The wine should be drunk as birds drink water, in little sips, to be rolled attentively round the tongue, for each part of the tongue has its own special sensibility. Before swallowing, the lips should be pursed up and a little air drawn in to mingle with the wine, now at the same temperature as the mouth. This action will be rewarded by a new series of perfumes. It is important that the wine should not be allowed to stand long in the glass before it is taken, and the true *gourmet* knows that his taste is best in the morning when he is fasting. Violent exercise is disastrous to the taste, and there should be no noise or conversation to distract and hamper that mental concentration which is necessary if the full beauty of a great wine is to be felt and appreciated.'

A NOTE ON BRANDY

It is impossible to take leave of the subject of wine without a note on Brandy, the spirit distilled from wine. In its finest form that of a matured *fine Champagne* of anything from fifty to ninety years—surely no liquid under heaven can compare with it! And did not Dr. Johnson call it the drink of heroes—though he was probably thinking of a coarser form, and more of it than is lovingly swished round in the warm 'ballon' of the connoisseur.

The pre-eminent Brandy is the Cognac, distilled from the wines of the Charentes. Good

Spanish Brandy is made, and Australian and Cape Brandies are not without their qualities. The most celebrated Brandy-producing districts in the Charente area are The Grande or Fine Champagne, The Petite Champagne, The Borderies, The Premiers Bois, the Fins Bois and the Bons Bois.

Brandy is distilled from wines that are sour and harsh, and, indeed, the harshest wines seem to produce the best Brandy. The wine is poured into the stills before separation, that is with the head, and this is thought to encourage the production of ethers. Brandy is matured in the wood, whence it extracts a certain amount of colouring matter and tannin. As in the case of wine, the spirit must not be kept too long in the wood or it becomes 'tired.' The process must be arrested by bottling. Brandy is manipulated in the course of making, colouring and sweetening matter being added, not by way of adulteration, but to obtain the desired character and appearance. Old Brandy is best drunk after black coffee, which prepares the palate for it.

Perhaps it may be said with regard to restaurant Brandy liqueurs, that all is not '48 that says so! Certain renewals and fortifications may well have taken place. As with wine, the restaurant's reputation must be the diner's guarantee. But it is well to train oneself to judge Brandy, not by the label, but by the

palate. Fifty years may be long enough for a good Brandy to develop its generous mellowness, subtlety, and fragrance to the full. A Brandy will not necessarily be better because it bears an older date. The palate must be the judge.

BRANDY VINTAGES
Of the Last Half-Century

Year	*Quality*	*Yield*	*Year*	*Quality*	*Yield*
1870	Fine		1905	Fine	Large
1875	Very fine*	Large	1906	Very fine	Large
1878	Very fine	Large	1908	Good	Small
1884	Very fine		1909	Fair	V. small
1887	Fine		1910	Good	V. small
1890	Fine		1911	Excellent	V. small
1892	Fine	Small	1912	Fair	Medium
1893	Fine	Large	1913	Good	Small
1895	Good	Small	1914	Excellent	Large
1896	Good		1914	Good*	
1898	Good		1916	Good*	Average
1899	Very fine		1917	Excellent*	
1900	Fine	Large	1919	Very good	
1902	Fair	Small	1920	Good	Small
1904	Fine	Large			

*Too dear for distillation.

A GLOSSARY OF TERMS

Age, Ageing. The characteristics of age in time are: first, progressive softening up to a point (mainly due to deposition of tartar, hence tartar is so often found on the insides of casks); and, secondly, the development of bouquet of a secondary nature (due, it is thought, to the action of micro-organisms).

Beeswing. A light, filmy, floating 'crust' in some old Ports, supposed to be something like an insect's wing in appearance.

Beverage Wines. Opposed to vintage wines. Wines of average quality and strength (and price) suitable for drinking in large quantities and regularly.

Body. That quality in a wine which gives it the appearance of consistency and vinous strength. Merchants speak of a 'full' wine or wine with body, as opposed to a light, cold, or thin wine.

Bond. Wines or spirits, etc., are kept 'in bond,' and are in the State-controlled warehouses till the duty is paid on them.

Bouquet. The odour or perfume of fine wine—appreciated by the sense of smell as opposed to sève, which is aroma appreciated by the sense of taste.

Brut. Of Champagne, with no added sugar or liqueur. 'Nature' means the same.

Butt. Large cask for Sherry or Malaga or Ale, 108-140 gallons.

Château-Bottled. Special wines bottled at the Château where grown, instead of by the wine merchant. Similarly, 'estate-bottled.'

Château-Bottling. Descriptive of wines bottled at the cellars of the Châteaux (generally *classified* wines) where the wines were grown. At most Châteaux the privilege of Château-bottling is only granted in good vintage years. At the Château Lafite, Château-bottling was not allowed from 1885 to 1905 (1915 also excepted); at Château Mouton Rothschild it was not allowed from 1883 to 1906 (1915 also excepted), and similar remarks apply to several other of the high-classed growths. Château-bottling has never been accorded at all at :

Château Léoville Barton
Château Langoa Barton
Château Giscours
Château Beychevelle
Château Pontet Canet

whilst at Château Yquem (white wine) it was suppressed in 1910 and 1915.

Cordial. A lighter kind of liqueur made by infusion of alcohol and sugar with fruit juices. The term is not very explicit.

'*Corked.*' Wine that is corked tastes mouldy; it also smells bad. The actual cause of corkiness is still in dispute. Corked wine is rare, and wine-drinkers in a restaurant should be careful before they make the charge. No restaurateur would refuse to replace a corked bottle or would make a mistake about the condition. A few particles of cork-dust falling into the wine do not constitute 'corked' wine—as has been occasionally thought by innocents. Sometimes the corks of the bottles are too porous or of inferior quality, and give the wine a bad taste, this taste the French term 'goût de bouchon.'

Crû. Growth. A particular growth is described as 'premier crû,' 'grand crû,' etc.

Crust. A deposit in old wines, especially Port, Burgundies, and red wines generally. Rest after bringing up from the cellar, and careful decanting, are necessary to prevent the crust 'slipping.' It should remain in the bottle, and not be allowed to pass into the decanter or glass. Ports are always marked with a white splash on the upper side of the punt-end of the bottle, and this mark should be kept upwards when re-binning or decanting.

Cuvée. Contents of a cellar; also the different products of pressure of one vine which fill

many vats; more particularly applied to Champagne, but sometimes to Burgundy.

Dry. Opposed to sweet—with no excess of sugar.

Ethers. Certain, at present unanalysable, components found in old wines, whiskies, etc., giving character to the bouquet. The presence of ethers in still or sparkling wines, or in spirits, show maturity.

Fine Champagne. 'Grande' or 'Fine' Champagne is the official description given to finest quality *Brandies* from the Grande or Fine Champagne district. (Not to be confused with wines of the Champagne district).

Fiery. Applied to raw spirits or raw wine; meaning is obvious.

Fining. The process of clarification of a wine by introduction of albumen, e.g. white of egg or other suitable medium.

Fliers. Light, whitish, fluffy particles that float in white wines or rest at the bottom, looking like a light sand. An effect apparently of transportation to colder countries than the country of origin. They do not affect the taste of the wine. The cure is to rest the bottles in a warm temperature, say about 70° Fahr.

Fortifying. By the addition of wine-spirit, e.g. to Port and Sherry in the making.

Frappé. Of sparkling wine, iced sufficiently for the table.

Green. Of young, immature wine.

Grande Champagne. See 'Fine' Champagne.

Hard, Harsh. Obvious terms applied to taste of wines, generally those with excess of tannin.

Hogshead. Of Port, 57 gallons; of Brandy, 60 gallons; of Beer and Cider, 54 gallons; of Claret, etc., 46-48 gallons.

Jeroboam, Magnum. Bottles for Clarets and Champagnes. Magnum, double bottle, 4 reputed pints; Jeroboam, double magnum.

Must. The grape juice before it becomes wine by fermentation.

Nature. Same as 'Brut' (dry).

Oeil de perdrix. Of Champagne, used by the French; of White Burgundies and Champagnes which exhibit unexplained phenomenon of a slight pinkish tinge. That of Meursault (Côte d'Or) is considered the type of this quality.

Oidium. A mildew disease of the vine.

Phylloxera. Phylloxera vastatrix: an insect pest destroying the vine. Appeared in France 1865, and was at its worst 1868-1873.

Pipe. Cask for Port and Tarragona wines, 56 dozen bottles or 115 gallons.

Proof. A standard to estimate alcoholic strength of a spirit. In the United Kingdom proof

spirit at 60° Fahr. contains 57.06 per cent. of absolute alcohol by volume, 49.24 per cent. by weight.

Puncheon. Large cask for Brandy, 120 gallons; Rum, 114 gallons.

Racking. Separating the bright wine from the deposit, as Claret from its lees.

Re-corking. After many years in bottle the corks of some wines become rotten; it is necessary to draw the old corks and replace with new, and to label the wine 're-corked" (e.g.) '7/2/21.' Thus, a Madeira say after twenty to twenty-five years would be re-corked.

Ruby. Term to describe a Port midway between Tawny and Full—of a reddish tinge.

Sève. This word is generally employed to indicate the vinous strength and the aromatic savour which develops at the time of tasting, embalming the mouth and continuing to make itself felt after the passage of the wine through the mouth. It is composed of alcohol and aromatic particles, which are dilated and evaporate immediately the wine is warmed by heat of the mouth, etc. The sève differs from the bouquet in that the latter disengages itself or becomes apparent the instant the wine comes into contact with the *air*, and that it does not indicate the presence of any

spirit, and flatters the smell rather than the taste.

Solera. Of Sherry : double butts of stock wines used for maintaining the standard of shipped Sherries.

Stalky. A harshness due to final pressure of the pulp.

Tawny. Refers to colour and character of Port; of wines that have matured in wood (contrast with Ruby and Vintage).

Tun. Large cask of 252 gallons; is now rarely seen; generally means, in quotations, its equivalent of four hogsheads.

Ullage. An ullaged cask or bottle is one, some of the contents of which have leaked, evaporated, or been extracted.

Vin Ordinaire. Used of wines of poorer quality in comparison with the finer wines of same district.

Vintage Wines. Of wines of high character. Used principally of Ports, Clarets, Burgundies, and Sauternes; shipped under their respective years.

Well-succeeded. (Fr. Très réussi): a term to express the fact that a given wine displays the best characteristics of its particular growth, and has fulfilled the expectations formed of it. Thus the 1880, 1888, 1893, 1895, 1896, 1899, 1900, 1905, and many

later vintages were all well-succeeded wines of Château Lafite.

Woody. A wine may become tainted from a defective or rotten stave in the cask. If discovered early enough the wine may be saved by racking off into a clean, well-sulphured cask.

'*Worn*' (or '*tired*'). Of Brandy: from being too long in cask. Also of Clarets, etc., that have been left too long in bottle.

UNIVERSITY OF CALIFORNIA LIBRARY
Los Angeles
This book is DUE on the last date stamped below.

4-WEEKS
URL-LD
JUN 27 1991
MAY 3 1 1991

3 1158 01322 1501

UC SOUTHERN REGIONAL LIBRARY FACILITY
A 001 113 754 4