Enkidu [...] drank the beer—seven jugs!—and became expansive and sang with joy! He was elated and his face glowed. He splashed his shaggy body with water, and rubbed himself with oil, and turned into a human.

Epic of Gilgamesh, Sumeria, c.2500 BC

Egyptian Memorial Stone of a Syrian Soldier Drinking Beer, c1350 BC. © Bettmann / Corbis

GRAPE AGAINST THE GRAIN

Wine drinkers tend to have a condescending view of beer, regarding it as less sophisticated than their preferred tipple. But are they missing something? And is beer not becoming more and more like wine? **Jim Clarke** compares and contrasts the production and appreciation of two great beverages, from terroir to "air-oir"

Once upon a time, to drink beer was to be human. The peoples of pre-Hellenistic Mesopotamia and Egypt were well aware that the cultivation of grain signified civilization, as did consuming it—as bread or, in its liquid form, as beer. And these were not just lowest-common-denominator consumables; historical texts from the Fertile Crescent distinguish between more than 20 types of beers and how to make them—a craft enjoyed by all classes of society.

Wine changed much of that. By the 7th century BC, beer's cachet, though not its ubiquity, was already beginning to falter. Reliefs depict the Assyrian king Ashurbanipal (reigned 668–627 BC) drinking wine from a shallow goblet in celebration of a great victory; beer would have been consumed from a jug with a straw to filter out grains and husks (*see image*). Wine—imported, since it could not be produced in quantity locally—was expensive; conspicuous consumption came to the fruit of the vine very early.

The Greeks, by contrast, had a climate well suited to grape growing and preferred wine from the outset. Turning the original Mesopotamian view on its head, in their eyes only barbarians drank beer. The Greeks also began speaking about the qualities of different growing areas, grapes, and aging wine in ways a modern wine drinker would understand. As with many things, the Romans aped the Greeks in this regard. Much of the Roman Empire (and the European portion in particular) was well suited to grape growing, both in its early days and as it expanded; all of today's major European wine regions fell within the Roman Empire at its height.

For much of the world today, the Greco-Roman supposition holds: Wine is diverse, sophisticated, and supports connoisseurship; beer is simpler, plebeian (barbaric, actually; even the Roman plebes drank wine of some sort), and more a vehicle for inebriation than a beverage to be enjoyed in its own right. In truth, however, ancient and even medieval beer didn't lack diversity, and neither does today's. Contemporary restaurants and bars such as Churchkey in Washington, DC, or Brasserie 4:20 in Rome support lists of more than 500 beers, and these are not merely 500 subtle variations of the pale, yellow lager that most people envisage beer to be.

Industrial evolution

To get to grips with beer's contemporary reputation, we really need to go back to the years of the Industrial Revolution, when beer was very nearly reduced to a one-note wonder. Beer is inherently more susceptible to industrialization than wine. Its base ingredients, malted barley and hops, are both storable and transportable. In fact, in terms of freshness and flavor (and economy), it is preferable to transport the raw ingredients rather than the finished beer. Grapes, on the other hand, are best vinified close to where they were grown. Doing otherwise requires refrigeration—so much so that it didn't become a regular practice anywhere until the Australians made a habit of it in the 1970s.

As the Renaissance took hold, beer production slowly moved out of the home and into the commercial arena. Until then, beer had been made for domestic consumption, just like bread, and often by the same people—the women; in one English town (Brigstock), fewer than one in ten brewers were men. Industrialization came first to the beer-producing countries of northern Europe. In England, the earliest effect was to lessen the role of the publican on the final product with the introduction of porter, generally dated to 1722. Until that point, the publican had been expected to create a pleasing blend by mixing fresh and stale beers from casks to order. Porter, by contrast, was a complete, *prêt à boire* beer that expedited service, provided consistency across venues, and put brewers rather than publicans in control of quality and their brand. It also developed in London just as the city was growing rapidly to accommodate expanded trade and manufacturing, and it took the name of some of the working-class laborers who did the grunt work of industrialization. In the country, the landed classes continued to drink pale ales, very often brewed on-site at the manor; these styles, too, soon joined the commercial market, when brewers in Burton-on-Trent came to dominate the export market.

New tools for brewers proliferated in the 19th century, including the steam engine (enabling power and larger-scale brewing), the thermometer, and the hydrometer. The latter, in particular, changed beer recipes dramatically, because it revealed that pale malts were the most efficient at providing sugars for fermentation. Whereas earlier recipes for porters and brown ales would have used mostly darker malts, brewers adapted and began using mostly pale malts with just a small proportion of very dark malt for color and flavor.

Industrialization meant consistency, batch to batch, year to year—and this, incidentally, brings us to the first crucial difference between beer and wine appreciation: Even today, vintage character plays little part in beer connoisseurship. When a brewer's ingredients vary, he or she adjusts the recipe accordingly. Hops, for example, contribute bitterness to beer, and they are susceptible to vintage variation. But should a shipment of hops be low in alpha acids (which provide the bitterness), the brewer can simply use more.

More broadly, wine lovers celebrate (and sometimes bemoan) wine's variability with old saws like "There are no great wines, only great bottles." But in his book *Grape and Grain*, author Dr Charles Bamforth praises beer's consistency as a virtue that he feels wine can rarely, if ever, achieve. Whether wine even aspires to it is debatable; aside from exceptions such as Non-Vintage Champagne or Port, the most consistent wines tend to be associated with lower-quality mass-market brands. Similarly, perhaps, Dr Bamforth criticizes today's smaller American breweries for failing to match the consistency of large brewers like Anheuser-Busch and MillerCoors. He is pretty much in the minority among beer writers in this regard, although the 1990s microbrewing boom (and subsequent bust) saw a lot of flawed products, and similar problems can be found in emerging microbrewing scenes in the likes of South Africa. Beer drinkers of all stripes are becoming increasingly aware of inconsistencies in beer due to poor draft maintenance, light exposure, or warm environments, particularly during transport. The use of "drink by" dates, originally by Samuel Adams but now by most brewers, craft or otherwise, is probably responsible for this awareness.

> Ancient and even medieval beer didn't lack diversity, and neither does today's. Restaurants and bars such as Churchkey in Washington, DC, or Brasserie 4:20 in Rome support lists of more than 500 beers

By the end of the 19th century, much beer, as served here in a French café, was lager, made possible by refrigeration

Pierre Bonnard, *Le Petit Café* (1900) / Musée Albert-André, Bagnols-sur-Cèze, France / © ADAGP, Paris and DACS, London 2012 / The Bridgeman Art Library

From Pilsen to the world

There is a fine line between consistency and standardization, however, and there is no doubt that the beer industry as a whole was moving dangerously close to the latter in the late 19th and 20th centuries. Perhaps the key step in this journey came, paradoxically, with the development of an entirely new, high-quality style. On October 5, 1842, Josef Groll, a Bavarian brewer hired by the Czech town of Pilsen, unveiled a brew that would go on to dominate the international market by World War I. Pilsner combined a new malting technique, yielding a paler, clearer color than had been seen previously and a smooth, crisp character owing to the local hop variety (Saaz), soft local water, and the Bavarian practice of lagering (fermenting and then aging the beer at very cool temperatures in cellars or caves). The last practice gave the category its broader name, lager (of which Pilsner is a specific variety), and is tied to a variety of yeast, *Saccharomyces carlsbergensis* (ales being fermented by *Saccharomyces cerevisiae*).

This beer, appealingly fresh and elegant, especially in its preferred glassware—a tall, narrow, tapered glass that shows off the beer's color and head—was the height of sophistication for beer in the 19th century; ironically, it's the grandfather of the commonplace, boring, pale yellow lager that many people think of when the word "beer" is uttered today.

Many factors helped the spread of Pilsner and similar lagers. Pale malt's efficiency contributed, allowing brewers to get more from the same volume of malt while at the same time making other malts rarer and more expensive. In 1871, the invention of modern refrigeration made year-round beer production and lager fermentations possible in all parts of the world. That same year, the unification of Germany made the Bavarian *Reinheitsgebot*, a beer-purity law first introduced in 1516, into national law, consigning a host of local beer styles using spices or other ingredients to the historical dustbin. Similarly, the influx of German immigrants pushed aside older British styles in the USA quite quickly; on the eve of World War I, most brewing texts in the USA were in German.

The 20th century was a story of slow decay for beer diversity in most countries. In the USA, Prohibition dealt a blow to both brewing and winemaking. In other countries, new legal restrictions, war shortages, and competition also trimmed the beer business. Among other changes, economic pressures led to beer becoming weaker in most countries; commoditization and competition made 5–6% ABV the accepted norm. A wide range of strengths was more typical before World War I. The Dutch brewery De Molen and beer historian/blogger Ron Pattinson recently recreated a stout from a recipe last brewed in London on July 8, 1914; the resulting beer had 10.3% ABV. Unlike wine, where the same number of grapes can, climate and weather permitting, produce more sugar and therefore more alcohol, it takes more malt to yield a stronger beer. In fact, brewing gets less efficient as more malt is used, so doubling the alcohol requires more than twice the amount of malt. As brewers stretched their grain supply to cut costs, stronger beers faded from the market. Belgium became seen as a haven for strong beers (based, in actuality, on just a handful of examples, like Duvel and some of the Trappist beers) due to a heavy tax on distilled spirits that inspired these breweries to court that market—a result of bureaucracy, not agriculture or industry.

For the most part, however, pale lager dominated the 20th-century beer market, determining the survival of most breweries. The resulting beers became almost interchangeable—commodities rather than products—and

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margins grew razor-thin as price became the significant differentiating factor. In most countries, consolidation followed as regional breweries failed to keep up and were absorbed. The USA had peaked in the 1870s with more than 4,000 breweries; 100 years later, that figure had fallen to 40.

Where allowed, adjuncts, largely in the form of rice or corn, became endemic, thinning the malt flavor but providing cheap, fermentable sugars to save money on the more expensive malted barley. These were the beers that, in 1982, led Monty Python's Eric Idle, performing at the Hollywood Bowl in the guise of an Australian philosophy professor, to declare American beers to be "like making love in a canoe"—that is to say, "f**king close to water."

But in 1976, the same year the Judgment of Paris had heralded the arrival of California wine on the international stage, the state was also giving birth to a revolution in beer. In Sonoma, former Navy engineer Jack McAuliffe founded New Albion Brewing, making ales like those he had enjoyed while stationed in Scotland and elsewhere. The brewery faltered and closed after only six years, unable to produce enough beer to turn a profit—or meet demand. Despite its collapse, the first microbrewery had already inspired others, including Ken Grossman, whose Sierra Nevada Brewing Co has become one of craft beer's most successful brands.

Today, the USA has rebounded to more than 1,900 breweries, working in a wide range of styles. Furthermore, brewers abroad, inspired by American developments, have also entered a new period of creativity. Outside the classic beer nations—the UK, Belgium, and Germany—American brewing has instigated the growth of entirely new scenes in Scandinavia, Italy, New Zealand, and Japan.

What do we talk about when we talk about beer?

It is these breweries that make lists like those at Brasserie 4:20 or Churchkey possible, as well as dynamic beer programs at fine-dining establishments like La Gavroche in London and Eleven Madison Park in New York. Per Se restaurant in New York has presented dinners paired with Brooklyn Brewery beers, hosted by brew master Garrett Oliver. Their place in such culinary hot spots isn't much disputed, but the language and culture of beer and wine still face a great divide.

For one, there is little sense of place, of terroir, to beer, excepting local traditions preserved by the vagaries of history—Germany's pre-lager holdouts like Dusseldorf's Altbiers, Cologne's Kölsch, or the remarkable liquid-barbecue Rauchbiers of Bamberg, for example. For that matter, American brewers are working their way through the world's catalog of beer styles, replicating and riffing on them: Kölsch from Kansas, smoked beer from Alaska. Even extinct styles such as gruit, a spiced beer from the days before hops, are grist for the mill, with varying degrees of historical accuracy.

Hops, actually, could be said to offer a sort of terroir; the plant itself is a vine, and it responds like grapevines to local conditions: soil types, drainage, airflow, temperature, and so forth. They are strongly associated with their growing areas, and display different characteristics when grown elsewhere. For example, Hallertau, a classic German hop, tends to develop higher alpha acids—more bitterness—when grown in New Zealand. But breweries adjust their recipes and need not be located near their hop source. Jim Koch, founder of Boston Brewing Co, makes advertising hay from his annual trips to Germany to source hops, and New Zealand has developed several breeds of hops that are faddishly popular with American and European brewers. Nelson Sauvin, grown in Nelson on South Island, is coveted for its grapefruit/passion-fruit aromas; it owes the second half of its name to its aromatic similarity to New Zealand's Sauvignon Blanc.

A brewery's water source used to predetermine what sorts of beers it could make, adding another potential element of terroir to brewing. The hard water of Burton-on-Trent lends itself to dry, bitter pale ales; the more delicate, floral, and crisp malt character of Czech Pilsners was enabled by the local soft water; dry stouts thrived in Dublin because of the high bicarbonate levels in the water there. While many traditional breweries still rely on local water—the monks of the Trappist brewery Rochefort work carefully with local farmers to protect their water supply—most craft brewers can and do treat their water on a case-by-case basis, adding or filtering out mineral content as needed.

Today's brewer, then, can choose what sort of beer to make in a way no winemaker can. A Willamette Valley winemaker who wants to make a Syrah must source grapes from a few hours away in the Rogue or Columbia Valley and await the harvest. A brewer in nearby Portland (known as Beervana for its multitude of breweries, brew pubs, and bars) can decide to add a beer to his range and be brewing in a matter of days.

The brewery, in fact, is much more analogous to the kitchen than the winery—the brewer a chef, not a winemaker. We expect chefs to put their own stamp on a tuna tartar or Caesar salad and are only disappointed when they get it wrong; craft-beer drinkers approach beer styles much the same way. While organizations like the Beer Judging Certification Program have tried to define styles of beer for competition purposes, few brewers feel beholden to them.

Pushing the limits

One by one, brewers have pushed the components of beer to their limits, or the limits of the beer drinker's palate. Higher alcohol, for example, has become a defining characteristic of the craft-beer movement, an area where brewers felt inclined to see (or show) how far they could go. BrewDog, in Scotland, produced a series of beers—Tactical Nuclear Penguin, Sink the Bismarck, and finally in 2010, The End of History—which pushed the alcohol up to 32%, 41%, and 55% respectively. These were very limited-production beers, perhaps more marketing gimmicks than anything else; the 11 bottles of The End of History to be released were packaged in taxidermied roadkill (seven stoats and four squirrels, most dressed in black tie, *see below*). The high alcohol levels were achieved, in part, by freezing the beer and skimming off the ice, leaving a more concentrated beer behind; from the US government's perspective, at least, this made them distillates and not beers at all.

High-alcohol beers made from conventional brewing techniques have nonetheless reached into the 20s—Samuel Adams Utopias and Dogfish Head's Worldwide Stout being well-distributed examples—but 7–10% ABV is more usual. The trend toward higher alcohol has no environmental or agricultural cause, unlike the effects of climate change or hang-time on wine; it's an active choice by the brewers.

After the arms race that led to BrewDog's over-the-top creations, some writers, importers, and brewers have been calling for a renewed focus on so-called session beers, which can be consumed in significant quantity over the course of an evening, similar to the calls for wines of moderate strength that a couple can share with dinner and still drive home afterward. Will Shelton, previously of Shelton Bros Imports, a prestigious American craft importer, founded the ironically named High & Mighty Brewing Co to focus on moderate-alcohol beers, and its entire production falls in the 4.5–5.5% range without sacrificing flavor.

Another area of experimentation is hops, for both their aromatic qualities and bitterness. The bitter bite and piney grapefruit notes of American Cascade hops are two of the defining characteristics of West Coast IPA, a New World style now much emulated. Hop bitterness went through the same rigmarole of excess as alcohol, and touting high IBUs (international bittering units, which indicate the amount of bittering hops used, even though the perceived result may differ) remains a common marketing trope.

In contrast to wine, there is little controversy in the brewing world about non-traditional ingredients. Germany is the only country to take serious issue with these adjuncts; elsewhere, for the most part, governments have legislated against adjuncts only when they impact on public health. Belgian brewers traditionally add Curaçao orange peels and coriander to their *witbiers*, lending a citrusy aroma to what has become the craft style most embraced by non-enthusiasts. (With MillerCoors's Blue Moon Belgian White, it's also the style large-scale brewers have capitalized on most successfully.) Belgian beers frequently "chaptalize" their stronger beers with sugar, raising the alcohol without making the beer too heavy; malt sugars are more complex and varied than the glucose in grapes, and some don't ferment, so higher-alcohol beers can become very rich otherwise.

Breweries are playing with a wide range of non-traditional ingredients as well. Some explore local, even farm-specific, products; Wolaver's (organic) Will Stevens Pumpkin Ale,

> Some brewers deliberately use barrels to cultivate Brett in their beer. The bugs drift into the wort while it cools in the brewery's attic, the windows open to the breeze. Beer may be well on its way to a concept of "air-oir"

from Vermont, is named for the local pumpkin farmer who supplies them, and Sierra Nevada's Estate Homegrown Ale uses organic barley and hops grown on the brewery's estate in Chico, California, clearly inspired by the state's wineries. Others go for exoticism—Dogfish Head's Pangea makes a point of using materials from all seven continents, for example. Espresso, chocolate, and pumpkin are all commonplace today, as are a wide range of spices.

Oak barrels—old news in the world of wine—have become a popular part of the brewers' toolkit over the past decade. The Scottish beer Innis & Gunn is a vanilla-and-butterscotch concoction that will evoke the excesses of 1990s California Chardonnay for most wine drinkers. Firestone Walker in Paso Robles also uses new oak, directly inspired by the local wine scene. Producers sometimes use barrels that have previously aged rum, Scotch, or even wine, introducing aromatic elements from those liquids into the beer—a practice winemakers would find unacceptable.

Brett and the call of the wild: "air-oir"?

It is, however, an older tradition of barrel use that really raises eyebrows among winemakers—even if it may also be the means to bring terroir to beer. In the Senne Valley, southwest of Brussels, brewers deliberately use barrels to cultivate Brettanomyces yeast, *Pediococcus* bacteria, and other microbes in their beer. The bugs (including ambient, conventional *Saccharomyces* yeast) drift into the wort (unfermented beer) while it cools in shallow, open-top tanks (*koolschips*) in the brewery's attic, the windows thrown open to the breeze. The beer's character is dependent on the wild microflora and microfauna that prosper locally in the fields and cherry orchards. Lambics and gueuze, the two beer types made this way, are protected terms under Belgian and EU law—not exactly appellations, but similar.

So-called sour, or wild, ales are the latest frontier for craft brewers. The bacteria create acid in the beer, and since Brett, given time, can break down sugars that *Saccharomyces* can't, these beers, which are complex, earthy, and dry, are —somewhat ironically, given the dread with which many winemakers hold Brett—extremely vinous and wine-like. In fact, Flemish red and brown ales are referred to as "the Burgundies of Belgium," and the comparison is apt.

Several American brewers are already working with inoculated bacteria and Brett, and a few are cultivating their own local microfauna. Six Point Craft Ales, in Brooklyn, is fermenting wild microbes from the breezes of New York Harbor for one of its beers; if its results are consistently different from, say, the Coolship series at Allagash in Maine, beer may be well on its way to a concept of "air-oir."

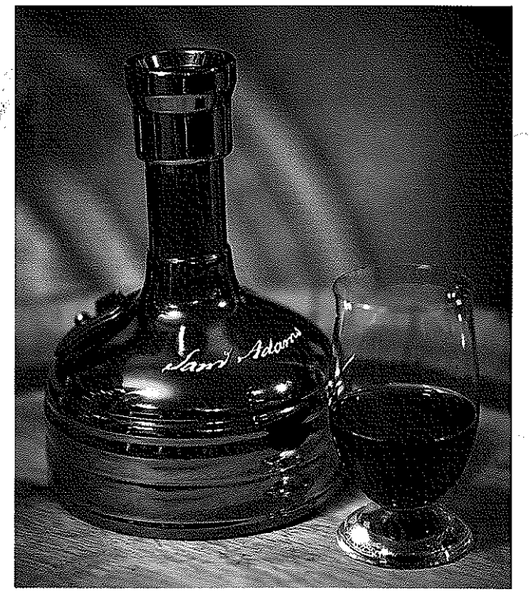
Beer drinkers didn't turn to these sour beers to emulate wine, but in other regards they've been eager to go head to head with the grape. Beer staked a serious claim as an accompaniment to food in 2003, when Brooklyn Brewery's brewmaster Garrett Oliver published *The Brewmaster's Bible*. The book provides an overview of today's beer styles and what they pair well with. Oliver, a bit unusually, also knows wine well, so his comparisons are apt and well informed, even though the polemic, pro-beer message sometimes exaggerates wine's difficulties with, for example, asparagus.

Other books, such as *He Said Beer, She Said Wine*, a collaboration between Dogfish Head founder Sam Calagione and sommelier Marnie Old, are more tongue in cheek. Beer has been found to work particularly well with chocolate (long considered a "problem food" for wine) and cheese (rather the opposite), inciting some beer fans to thumb their nose at wine, leaving wine drinkers nonplussed—if they take any notice at all. A typical flaw in many beer-pairing recommendations will be familiar to anyone who has ever taught "Wine 101"—that of focusing on aromatic components rather than structural elements like fat, acidity, bitterness, or sweetness. In 2010 at Savor, an annual beer-and-food-pairing event held in Washington, DC, a citrus-scented chocolate was paired with a Belgian-style blond ale on the basis of the shared citrus aromas. In truth, the beer was too dry to match the richness of the chocolate, which dominated entirely and made the beer taste bitter and thin. Chefs and brewers are catching on quickly, though, and pairing events don't lack for interest; beer dinners have been the single most popular type of organized beer event in the USA for the past couple of years.

Beer is also aping wine's educational models, eschewing the term "beer sommelier" in favor of the newly coined "cicerone." A three-level certification process began in 2008, and there are now more than 8,000 certified beer servers, 330 certified Cicerones, and four Master Cicerones. The knowledge tested includes brewing materials and techniques, defining and recognizing beer styles, and service questions about glassware, draft systems, and the like, modeled very much on the Court of Master Sommeliers.

In other respects, the beer community works to stay down to earth; beer geekery is acceptable, but beer snobbery smacks of, well, wine, which, contrariwise, often struggles to be more accessible without sacrificing nuance and sophistication. Beer criticism, perhaps because it is younger (or has a younger readership) than wine writing, has embraced crowd-sourced, online ratings much more readily; a brewery's publicity cites ratings from BeerAdvocate or RateBeer, websites where beer geeks post their scores and tasting notes, whereas wine has yet to place any marketing value in scores from Snooth or CellarTracker. Beer's most influential critic, the late Michael Jackson ("I don't sing, I don't dance, I don't drink Pepsi"), never embraced numerical scores; more writer than critic in some ways, he focused more on the story behind the beer. That suited the emergence of beer's recovered diversity, but with a more established scene it may be that evaluative criticism is more called for today. Interestingly, in December 2011, *Beer Advocate* switched from an A-to-F scoring system to a 100-point system resembling that of many (American) wine magazines.

Lesser critical influence in the beer world may be related to beer's affordability; trying new beers is a relatively low-risk hobby. If prices continue to rise, critics could become more influential. For that matter, Jackson actually encouraged brewers to raise their prices on their premium beers. "The term 'fine wines' is widely understood to imply a complexity of character that appeals to a discerning minority—but commands a much higher price than a generic choice," he says in his book *Great Beers of Belgium*. "Brewers, marketers, retailers, and consumers must come to the same understanding if the world's finest beers are to retain their integrity."



Samuel Adams Utopias is among the beers that increasingly resemble wine

There are relatively few collectible beers, which also mitigates critical influence; most beers, after all, have limited lifespans and can be evaluated readily upon purchase. Some beers —higher alcohol, bottle-conditioned (the carbonation derived from fermentation in the bottle), or brewed with Brett (which can continue fermenting for a few years after bottling)—do age well, developing more complexity and interest. Barley wines, a traditional British high-alcohol beer, begin to resemble Tawny Port over time; the JW Lees Harvest Ale is vintage-labeled so buyers can age it suitably (and compare the not-so-different vintages).

Whether ageworthy or not, certain limited-production beers are so coveted that an auction market has developed. While not achieving enough profitability to interest professional auction houses, creative individuals are selling their bottles on eBay, bypassing laws regarding the sale and shipping of alcohol with carefully worded disclaimers; they are selling the bottle itself for its collectible value and disavow responsibility for the (intact and alcoholic) contents. A bottle of Fullers Vintage Ale 2008 was recently listed for $44.95; a Firestone Abacus, a barrel-aged barley wine, for $59.95; and one seller was offering the Samuel Adams Utopias 2011 (its 25% ABV beer) for $385. The Firestone's suggested retail price when the beer first appeared was $14.99. Investment-grade beer is unlikely, or a long way off. The Utopias, for one, may indeed develop for decades, but for now there's no track record to invest in. Nevertheless, some serious beer fans are turning a quick profit with these limited-edition beers.

The new beer consumer doesn't make it easy for breweries. One loss, bemoaned in particular by the older, larger breweries, is brand loyalty, which has never been lower. In the 1970s, drinking Bud or Miller was an identity choice not unlike being a Cowboys or Yankees fan. Today, beer drinkers are more loyal to their favorite style of beer than to a particular producer; IPA drinkers will order whatever IPA is on tap rather than another style of beer, regardless of the producer. This puts them in a position that wineries have faced for some time, since wine drinkers typically show more loyalty to a grape variety (or region) than to a particular producer. With both wine and beer, more serious drinkers are, of course, discerning about both factors.

In addition, craft-beer drinkers who do enjoy stylistic variety often have a "checklist" mentality, being more eager to try a new beer than revisit one they've already tasted. Seasonal beers, along with variety packs for off-premise beers, have accordingly become the fastest-growing categories as brewers attempt to diversify their portfolio and keep drinkers coming back without the onus of maintaining an unworkably large inventory. In any case, craft beer in the USA and Europe continues to enjoy double-digit expansion, even as beer overall slides a point or two each year. Calagione recently predicted that, in five to ten years' time, craft beer could make up 10 percent of beer sold by volume, and up to 20 percent by value; the US Brewers Association puts those numbers at 4.3 percent and 6.9 percent as of 2011, not including non-US craft brands. According to the market-research group Nielsen and the trade publication *Wine Business Monthly*, in 2010, wines sold at prices $20 or higher accounted for less than 5 percent of total sales by value. If most beer sold is still industrial lager, it can be argued that industrial wines (such as low-end California and Australia) make up a similar proportion of that market. With the rise of craft beer, a parity—of artistry? craft? connoisseurship?—has been achieved, even if perceptions and mutual respect lag behind under the weight of the past. ■