

is now worth exactly double that number of pounds; and it may be confidently anticipated that every acre of the new plantations will yield six hogsheads of wine, when its vines shall have come into full bearing. Visiting some of the "added" vineyards in which this was already the case—the plants being trained high, contrary to old Médoc custom, and set in virgin soil—I noticed that the grape-crop was enormous, with regard alike to the number and size of the bunches. The majority of these young *vignobles* lie low, on land that was formerly arable or pasturage, and are consequently visible from the river. My attention was repeatedly attracted to them by their conspicuous luxuriance, as we skirted vineyard after vineyard of renown on our downward run from Bordeaux to Loudenne, and I was informed that, taken one with another, they might be regarded as the most successful experiments in viticulture made within the memory of living man, and as fraught with promise of rich reward to their enterprising proprietors.

Just after we had got fairly clear of Bordeaux, and before we arrived at the "Meeting of the Waters," we entered the so-called "Château region," and came in sight of the first of a long series of mansions studding Garonne-Gironde's left bank, and bearing names familiar to every connoisseur of claret in Europe and America. In the riverain districts of the Médoc there are between sixty and seventy of these châteaux, the least celebrated of which has furnished a title of honour to some pure, wholesome and generous variety of red wine, while a few of them are synonymous with choice and costly growths only to be met with at the tables of Fortune's favourites, among whom may assuredly be reckoned their original producers, the great *vignerons* of La Gironde. The first, overlooking the river from a slight eminence, half-a-mile or so from the water-side, was Château Cantemerle, a fine high-roofed house pleasantly shaded by tall trees, and flanked on either side—as are most of the Médoc châteaux—by its press-houses and copperages, storage and cellarage. I may here observe that the "castles" of the Médoc are seldom architecturally true to their somewhat high-flown designation, being for the most part unassuming structures enough; commodious, solidly built, one or two-storeyed country houses. Few of them can advance any claim to considerable antiquity, unless it be in the shape, here and there, of a more or less ruined and uninhabited tower of the feudal period, left standing in the park or grounds of the château to which, in all probability, it gave its name little more, at the utmost, than a century ago. Immediately after Cantemerle comes a double string of châteaux—Poujet, Kirwan, Tertre, Dauzac, Palmer, Therme, in the front line, with Le Prieuré, D'Issan, Becker and Rauzan in the rear. The next château is that of Margaux—one of the four famous *premiers crus*—a stately three-storeyed mansion with a lofty Greek portico, approached by a broad avenue of fine forest trees. Between Margaux and St. Julien, in the following order, stand the Châteaux Camensac, Belgrave, Latour-Carnet, Beychevelle—formerly belonging to Duc d'Épernon, Grand Admiral of France, in whose honour all vessels passing his castle were compelled to strike their topsails, *unde* Beychevelle, a corruption of "Baisse Voile"—Talbot, Saint Pierre, Duluc, Langoa and Lagrange. Château Latour and Château Lafite, each the headquarters of a "first growth," are the next two mansions of striking appearance. The busy little town and port of Pauillac lie between them, and among their more renowned neighbours are Châteaux Pichon-Longueville Gruaud-Larose, Mouton, and Léoville—such a complex of treasure-yielding vineyards as no other country in the world can show within a six-mile radius. A little beyond Pauillac, in the Commune of St. Estéphe, the châteaux within sight of the great river, which here attains a width of from ten to eleven kilometres, are separated by long stretches of *vignobles*, one estate running into another indiscriminately, that is, to the tourist's eye, unacquainted with local landmarks. Walls and hedges there are none; the favourite indication of a territorial boundary appears to be a sort of martello-tower, cropping up in a haphazard kind of way where the demand for such a structure might be least expected—as, for instance, in the middle of a fifty-acre vineyard, or on a bit of waste land by the roadside, half-a-mile or so from any human habitation. Between Pauillac and Loudenne the principal châteaux along the Médoc bank of yellow Gironde are Cos-Labory, Le Crock, Montrose, and Calon Ségur.

Château Loudenne, which belongs to Messrs. W. and A. Gilbey, is the model wine-producing estate of the Médoc. To this fact the Government of the Republic has itself borne conclusive testimony by conferring the Gold Medal of its Ministry of Agriculture upon the firm in question, "for the best-managed property in the Department of the Gironde." The estate, upon the purchase and improvement of which over £70,000 have been expended by its present owners, came into their possession fourteen years ago. At that time only 60 of its 470 acres were planted with vines, chiefly old and exhausted plants, and the whole property, its previous proprietors having been lacking alike in capital, intelligence, and energy, was *en pleine décadence*. Situated, however, at the junction of the Haut and Bas Médoc districts, midway between Bordeaux and the sea, it offered the exceptional advantage of direct communication by water between the vineyards of the Gironde and the United Kingdom, and was selected by the Gilbeys as the most convenient spot whereupon to collect and store their large purchases of the various Médoc growths previous to shipment. On acquiring Loudenne they proceeded to construct a harbour on the river, extensive farm buildings,

comfortable cottages for their work-people, a new *cuvier* or press-house, and vast *chais* (stores) capable of holding 10,000 hogsheads of wine. The outlay on these improvements amounted to over £33,000, and further large sums were sunk in the replanting of the old vine-lands, as well as in preparing corn-growing and meadow land for vine cultivation and planting with new stocks. At the present time 232 acres of Loudenne are "under vines," and the production of wine has increased from 180 hogsheads (1875) to nearly 1,200 hogsheads (1889). The château, with its handsome stabling, offices, press and store houses, harbour, park, and woods, is one of the most striking objects on the left bank of the Gironde, and its accessorial buildings are described by Feret, the author of the standard French work, "Bordeaux and its Wines," as being "of a magnitude and completeness never before attempted in any wine-producing country of the world." These constructions occupy the crest of the Loudenne *croupe*, and are nearly on a level with the residential mansion—a long, turreted, red-roofed building, for the most part one storey high, consisting of a *corps de logis*, and two wings pierced by sixteen windows in the face fronting the river. It forms three sides of a quadrangle, containing several fine suites of apartments; the turrets abound in bedrooms, approached by tortuous flights of stone stairs; the old chapel in the *corps de logis* has been secularised, and is actually the biggest guest-room in the house, with the former sacristy for a dressing-room. Between the long ranges of "offices" attached to the main building on its either rear flank—one containing the great dining-room and kitchens, etc., of the château proper, as well as a huge *salle à manger* and ball room for the vintagers, the other the kitchens, bakeries, and larders, specially devoted to the commissariat of the labourers employed on the estate—are flower gardens and shrubberies, above which tower two magnificent magnolia-trees, well nigh as old as the château itself. Both in front and at the back of the picturesque old mansion the vineyards all but adjoin the pleasure grounds, from which they are only separated in one direction by a broad flagged terrace overlooking the river, and in the other by a private road commanding a fine view of the wine country belonging to the Communes of St. Yzans and St. Estéphe—a picture of peace and plenty, made up of verdant hills and valleys, flecked with white hamlets and dotted with gray church towers—the prettiest of all the pretty landscapes upon which I gazed at different times during my three weeks' sojourn in the Médoc.—*W. Beatty-Kingston, in Fortnightly Review.*

ART NOTES.

OUR notice of the water colour section of the O. S. A. Exhibition is unavoidably postponed till next issue.

It is reported that the Municipal Council of Florence proposes to turn the famous Church, Santa Croce, into a Pantheon to hold monuments of all kinds, beginning with a tablet to Garibaldi.

THE sales of pictures at the London Academy this year have been notable. Jan Van Beers' "Smile" brought \$20,000: at the rate of \$40 the square inch, one London paper remarks.

A POPULAR lecture on "The way pictures are evolved" was delivered by T. M. Martin, R.C.A., at the Presbyterian Ladies College, Bloor Street West, when the lecturer described the mental processes through which works of art take form before they are produced on canvas to a large and attentive audience.

MR. PAUL PEEL, the young Canadian painter, at present in Paris, has been awarded the gold medal of the *Salon* for his painting "Après le Bain." When we consider the large number of paintings (10,000) submitted and Mr. Peel's comparative youth it will be seen that the honour is greatly enhanced. Mr. Peel enjoys the distinction of being the first Canadian—indeed, the first inhabitant of this continent—to attain this prize.

FOR the benefit of the English visitors the Paris *Salon* catalogue this year contains translations of the names of the French pictures, and very curious are some of the results. For instance, the hare and the tortoise fable is labelled "The hare and the turtle;" for the tilting of lances appears "Tilding of Lances;" a craft going to sea is rendered "The Disappeared Boat;" "An Alm" is placed beneath another picture; unshod becomes "unshoed;" while "The Shoemaker's Home," "A Prize of Good Conduct," and "Playing the Truants" indicate a failure to grasp our English idioms.

ALMA TADEMA has become a target for botanists, says the *New York Times*, because in his picture of Roman times, "Eloquent Silence," he has introduced a fine specimen of a flower invented and patented by Jackman in 1855. The best joke on Alma Tadema was when he introduced the flower of the "Jerusalem artichoke" into a picture of ancient Oriental life without dreaming that the sunflower in question was an American plant, which gets its name, Jerusalem, by a popular mispronunciation of *girasol*. W. L. Wyllie, R.A., has just painted the depths of the sea and introduced a red anemone, which only lives on rocks at the level of the tide. Some of the critics are having a good deal of amusement out of these slips of the brush.

THE annual meeting of the Ontario Society of Artists was held on Tuesday at the Toronto Art Gallery when Hon. G. W. Allen was elected President; Wm. Revell, Vice-President; and R. F. Gagen, Secretary; M. Hanna-

ford and J. Smith were elected Auditors. The Vice-President's report showed that a great increase had taken place in the work of the Society, and that public interest in its welfare was evidenced by the greatly enlarged subscription list of the Art Union, while the prospects for the future were brighter than ever. The number of members now on the list, including artists, sculptors, architects, and designers, is fifty-five, while the present Exhibition bears evidence to the progress made. Altogether a very satisfactory showing. TEMPLAR.

MUSIC AND THE DRAMA.

TORONTO CONSERVATORY OF MUSIC.

THE following programme was performed at the usual fortnightly *matinee musicale* given by students of the above institution in the Y.M.C.A. Lecture Hall. All the selections were performed in an artistic manner, and reflected great credit both on the pupils and their teachers. Piano, Minuet and Presto from G Major Sonata, Haydn, Miss Bessie Parsons; Piano, Polish Dance, Op. 3, No. 1, Scharwenka, Miss Flora Shuttleworth; Piano, Valse Brillante, A flat, Moszkowski, Miss Alice Sanders; Vocal, "Song of Florian," Godard, Miss Tena Gunn; Piano, Berceuse, Chopin, Miss Jessie Bustin; Elocutionary, "The Clown's Baby," Vandergrift, Miss Louise Allan; Piano, Ballade, Op. 7, Rheinberger, Miss Via McMillan; Vocal "Three Wishes," Pinsuti, Mrs. T. M. Quigley; Piano, (a) Nocturne, Op. 37, No. 1, Chopin, (b) Valse, Op. 64, No. 1, Chopin, Miss Franzie Heinrich; Vocal, "She Wandered Down the Mountain Side," Clay, Miss Lizzie Adair.

MR. V. PERRIE HUNT, of the Toronto Conservatory of Music, has been appointed organist and choir master of Zion Congregational Church, College Street. His services commenced on Sunday, June 1st.

THE "Catholic Young Ladies Literary Society" which enjoys the distinction of being the only one of its kind in the city gave a mixed entertainment on May 28th. The chief feature of the evening was the singing of Miss Marie Strong, who gave Mercadante's "Ah s'estinto" and Cowen's familiar song, "The Children's Home," the latter, with violin *obligato*. Both pieces received repeated recalls.

THE closing concert of the Torrington orchestral last Friday evening drew a considerably larger audience than did the preceding one, despite the presence of royalty and the "pomp and circumstance" of a military spectacle on Front street. Three of the "Wagner evening" items were repeated—the grand duet from "Der Fliegender Holländer," the introduction to Act III. and the stately bridal chorus from "Lohengrin" and the powerful though somewhat crude overture to "Rienzi." Ardit's quaint gavotte was also repeated and was well received. The Jadassohn serenade (op. 47) is one of the best known works of this facile composer and though the introduction only was given with its rather prominent string writing, it was so well received as to warrant its re-production next season. Brouet's fantasia for flute exhibited Mr. Arlidge's pure round tone and excellent *technique* to great advantage, and the flautist had to respond to a well-deserved encore. "The Dutchman" duet proved, as before, too heavy for the singers, though it was given conscientiously and with fair dramatic power; but neither voice was of sufficiently heavy *timbre* for such exacting music. Mrs. Adamson played artistically De Beriot's difficult seventh concerto and Mr. Clarke was as usual quite equal to himself. Mr. Torrington has reason to be proud of his organization.

ACCORDING to the latest advices from London, the subscription list for the season of Italian opera at Covent Garden Theatre amounted to no less than \$175,000, a sum which transcends anything in the record of opera in London. Fortunately for Londoners, they are not weighed down as the New Yorkers are by an incubus of Wagner and his long-haired, unwashed interpreters. The Covent Garden season will extend over ten weeks and include a minimum of fifty performances.

SARDOU'S Cleopatra, in which Bernhardt is to appear, is by no means a new piece of work, nor is it founded upon the Shakespearean story of the Egyptian queen. The play was written by Sardou in collaboration with Emile Moreau several years ago, and originally intended for an Odéon production with the great Sarah, as now, in the title *role*. Difficulties arose, plans were changed, and the appearance in it of Jane Hading was semi-publicly announced. Nothing came of this scheme either, and perhaps fortunately, for the part is one by no means suited to Hading's capabilities. Now once more has Bernhardt seized upon the idea of playing Cleopatra with her customary feverish enthusiasm, nor does it appear unlikely that the part will enable her to make perhaps the greatest hit of her wonderful career.

ATTENTION is directed to the report of the nineteenth annual meeting of the Dominion Bank published in another column. The general prosperity evidenced by the statement presented to the meeting must have been highly gratifying to the stockholders, no less a sum than \$80,000 being added to the already large reserve fund, which, if it continues to increase in the same ratio, will soon equal the paid up capital of the bank. The general statement evidences a sound and flourishing *status quo*, and reflects great credit on the business management of the institution. After the election of Directors for the ensuing year, Mr. James Austin and the Hon. Frank Smith were re-elected President and Vice-President respectively.