

THE ANTIDOTE

Published every Saturday at the offices, 171 and 173 St. James Street Montreal. It is issued by the JOURNAL OF COMMERCE plant and machinery, in time for the evening suburban trains. Personal inquiries may be made of the proprietor. Subscription ONE DOLLAR per annum, single copies FIVE CENTS. May be obtained at all the leading stationers and newsdealers in Montreal, Toronto, Quebec, Hamilton, Ottawa, London, Halifax, St. Johns, Kingston, Winnipeg, Victoria, Vancouver, &c. All communications and remittances should be addressed "THE ANTIDOTE," 171 and 173 St. James Street, Montreal. We do not undertake to return unused MSS. or sketches. Published by M. S. FOLBY at the above address.

OUR PRIZE LIST

TO any one obtaining for us One Thousand new annual subscribers before 1st January, 1893, we will send one first-class Upright Seven Octave Piano-forte; for Five Hundred subscribers we will give one first-class ticket to Europe and return; for Two Hundred and Fifty subscribers, one first-class Sewing Machine; for One Hundred subscribers, a Gold Watch; or Fifty subscribers, a New Webster's Dictionary, Unabridged; and for Twenty-five a Silver Watch.

ADAPTATION.

Adaptation in literature has been both warmly defended, and ruthlessly condemned, by critics who have ranged themselves on the opposite sides of the controversy. The practice is neither more nor less than stealing we have heard some exclaim, which, if true, would make Shakspeare the greatest of literary thieves, for we cannot recall one of his plays which was not borrowed or adapted from some legend or novel, previously written. The dramatist altered the characters and plots to some extent, but he certainly made use of old foundations on which to erect his structures. And we maintain there is nothing unfair in this for the adaptations are not simple copies or translations of the originals, but may be likened to a different tune played upon the same instrument, by other, and may be more accomplished fingers. The old saying that "there is nothing new under the sun" is still true of human passions and feelings, which are the stuff that dramas, novels and many essays are composed of, and love and mercy or hate and revenge are the notes of a large amount of literary music if we may use the simile. Could Lew Wallace have written "Ben-hur" had he never read the New Testament? If the father of Charles Dickens had been different to what he was, it is more than probable we should never have laughed over the stupendous adaptation of Wilkins Micawber. Novelists and dramatists, however great, all adapt both from reality and fiction, giving a new version to an old song, the same strain, varied

more or less, running through the melody. The love between man and woman commenced in Eden, and yet we never appear to tire of fresh adaptations of the music. The friendship of David and Jonathan is thousands of years old, but we did not seem to find it stale when repeated in George Warrington and Arthur Pendennis. A clever author seizes his idea (or if you prefer it borrows it) and dishes it up to suit his readers, in other words adapts it, and we cannot see that he should be blamed for so doing.

Let us not be misunderstood, we draw a very deeply marked line between the adaptation we have described, and the pilfering which occasionally occurs in literature, and no condemnation can be too severe for him who publishes as original a book of travels in a country he had never seen, and the whole of which book he had copied almost literally from the real author. Likewise to take the description of scenery from guide books, ornamenting the same with illustrations from photographs and claim the credit therefor is simply contemptible. We might also name some of the predatory practices of a few play-writers and even novelists, but think we have said enough to define the difference between legitimate adaptation and literary stealing.

Music and the Drama.

As the season advances we are given an opportunity of witnessing good acting and hearing good music. The concerts given by the New York Symphony string quartette in Association Hall were of the latter class; yet this may be said with some reservation. No one will deny to Herr Brodsky an advanced technical knowledge of the violin, but he pleased us more in his quartette playing than in his solos. There is too much coldness—too little color—in his playing; even in the quartettes his violin was too loud for the second violin and viola. He wants a little reserve. We probably expected too much of Herr Brodsky because of praise bestowed on him by capable amateurs in Montreal. The playing of Jan Koert, 2nd violin, and Otto Novacek, viola, left nothing to be desired, but their instruments lacked sufficient power with the leader's strong and rather forced instrument. Anton Hekking's 'cello playing was masterly. We were glad to see that he had courage enough to give Schumann's "Traumerel" in one of his well deserved encores. Such gems cannot be heard too often. The

"Traumerel" is like "a thing of beauty," "a joy forever."

Willard's stock dramas, "Judah" and the "Middleman," drew crowded houses at the Academy of Music lately. It is evident that Mrs. Thomas does not mean to be beaten in the race for good actors—which seems to be benefitting the players of Montreal the present season.

Remeny's bow-arm has not yet lost its magic. Who can outrival him, with his weight of years, in such pieces as Mendelssohn's famous Concerts, or in some of Chopin's delicate and ethereal compositions? We are not favored with them in Montreal. We do not hear Joachim, Sarasate, Isaie. They can't spare them in Europe. Remeny's two concerts in Windsor Hall, Thursday and Friday, were thoroughly enjoyed by the genuine lovers of the "King of Instruments." More might be said, but where's the use in criticising an artist in the seventies? *Vive Remeny!*

Jules Hone of this city, the well known violinist and composer, has been elected a member of the French-Belgian-Swiss Society of Musical Composers. Mr. Hone's compositions number so far about twelve pieces, chiefly for violin and piano-forte, which apart from their musical merit, are chiefly remarkable for the ease, by means of the usual signs, with which the violin player is led along seemingly very difficult passages. Some of the best players in Montreal are or were pupils of Mr. Hone.

Wise and Otherwise.

The following advertisement appeared the other day in the Fremden-Liste, at Baireuth. "A young solid lady, knowing the German, English and French language seek a place in a family as lady society or by children. The young lady go also outland. Ask in the exp. of the stranger lists."

A correspondent vouches for the accuracy of the following: "My brethren," said a preacher, "such a man is like the captain of a crewless vessel on a shoreless sea. Happy would such a man be could he bring his men safe to land."—Tid Bits.

"I should like to know," said Eve one day. "whether you consider yourself of more importance than I am." "Well, my dear," replied Adam mildly, "I don't know as I would put it just that way, but you must admit that you are a side issue."—Washington Star.

Although of eight love backs the sense, Of this thing we are sure, That he can tell the difference Twixt a rich man and a poor,