

THE ANTIDOTE

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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.

DINNER.

Much has been written about dinners and those who give them. There are both public and private dinners, heavy and light ones; dinners which are dull and stupid, and others just as charming and enjoyable. There are hospitable dinners, intended entirely to give pleasure to those who are invited, and there are others which are simply affairs of duty, and are accepted as such. There are the jovial pleasant dinners where everyone talks and laughs a great deal, and there are the dreary counterparts where the silence is almost unbroken, and where, if a joke is attempted, it falls so flat that the one who tried it shudders painfully, and retires into his shell for the remainder of the evening, probably muttering something about "casting pearls before swine." We have ourselves been at such banquets, and sat through ten seemingly interminable courses, bearing manfully the hosts' funeral efforts at hospitality, and breathing a prayer of thankfulness as we put on our overcoat and took our departure when the ordeal was over.

But we cheerfully acknowledge we have also been to the other kind of dinners, where joy and gladness reign, and where neither host nor hostess appear to have an invisible sword of Damocles hovering above their heads. No; the lady's smile is not a mask to cover the frown, but a reflection of the heart within, she having no fear that the dishes will not be well cooked, and her husband has the delightful consciousness that the wine is all right. Then, best of all, the company consists

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of those who like to meet one another, and this is the true art in arranging a dinner party. It is little short of madness to invite Hexamer, the celebrated geologist who thinks more of a stone twenty thousand years old than of a pair of bright eyes which first saw the light in 1874, it is folly we say to ask him to meet Miss Primrose, to whom the next ball is of more importance than the age of the Pyramids. What can the two have to say to another? You might as well ask Mr. Gladstone to meet a chimpanzee and yet how many dinners are rendered insufferable by thus attempting to mix oil and water? In our youth we found ourselves beside a somewhat mature dame, whom we had escorted to the mahogany, and to whom we were expected to make ourselves agreeable. The soup having become a reminiscence of the past, we put on our company smile and enquired whether she had seen the last "Punch." "I don't take the paper," was the reply, "I consider it coarse and vulgar." Staggerer number one! as Mr. Richard Swiveller would have observed, but we bore up, suffering defeat after defeat with a heroism we trust has been put down to our credit. But it was of no avail and at last we were crushed, when having asked a harmless Scriptural conundrum, she informed us that she never jested upon solemn subjects, deeming such to be bad taste. We metaphorically threw down our arms and gave up the fight, eating our dinner in silence thereafter, but we could not help questioning the taste of our host and hostess in their assortment of their guests. We dare say the above lady had her good points, but are sure she did not enjoy that dinner any more than we did.

We should always feel better and more charitable after a good dinner, and so we do, provided the company is suitable. Ask those who have interests in common together; Miss Primrose will talk fast enough to young Dandelion, and old Hexamer's remarks about the glacier period will be duly appreciated by Miss Bluestocking, all of which goes to show that for dinners to be successful the guests as well as the dishes require attention. You do not serve caper sauce to roast beef, nor do you bring in oysters when the sweets are put upon the table. Let us show the same care in mixing our company and then may "— good digestion wait on appetite
And health on both."

MENU MUSIC.

We continue our notices of the new music recently published by Robert Cocks & Co. of London, England. Among the pieces for the pianoforte is "Seraude Napolitaine" by R. Palmieri, a characteristic, easy and effective composition in B flat. By the same composer we have a Menuet which can lay fair claim to be placed alongside of the better class of modern compositions of the name.

"Shakespeare's Flowers" is a set of original compositions for the pianoforte, of which the series, No. 1, has for its suggestive legend Perdita's words in the "Winter's Tale," beginning with "Bold Oxlips, and the Crown-Imperial"; No. 2 is from Ophelia's words in "Hamlet": "There's Pansies, that's for thoughts"; No. 3 is also from Perdita's beautiful words in "Winter's Tale":

"Daffodils that come before the swallow
dares,
And take the winds of March with
beauty."

All three are characteristically beautiful and reflect high credit upon the composer, Isabel Hearne. "Braganza Valse" is a composition by Charles Godfrey, Band Master of the Royal Horse Guards. There is a pleasing Spanish flavor about this piece which has been played with immense success by all the leading bands and orchestras. The title page contains a beautiful chromo lithograph, of a Spanish exterior. In "Happy Darkies" we have a lively Barn Dance by Arthur E. Godfrey; the colored title page is highly amusing. "Country Bumpkins" is the name of a new polka by the same composer, with rustic title page and figures engaged in a dance, which appears more like a north country reel than a polka, but the music itself will compare favorably with the best of the modern compositions of the kind. "The Tonst" is the name of a set of waltzes by the same composer which has for its legend the well-known words in Sheridan's comedy, beginning: "Here's to the Maiden." The music as given in the play is made the theme for the opening number, and is adroitly introduced and suggested at intervals to the end of the Coda. "Hermosa" is the name of another set of waltzes by Florence Fare, whose "Innamorata" and "Creole" waltzes have become so popular of late; the title page of this composition is a handsome chromo lithograph of a danseuse and tambourine, &c.