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THE "FIDLER" IN UPPER CANADA.

THE Reader, on looking at the title of this Article, will probably expect an account of some itinerant Gentleman who has laid a wager that he can extract a certain sum from the pockets of the Transatlantic charitables by the influence of cutgut. Or perhaps those of our Classical readers who, like the worthy father of the Apostolic Adam Clarke, pursue the system of agriculture laid down in the Georgics of Virgil, may hope to find a description of some superhuman Paganini, who, like Orpheus or Amphion of old can, by the music of a Cremona, set the forests a dancing, and at every note clear an acre, without leaving even a single fibre of a single root to check the course of the glittering ploughshare. Glad, indeed, should we be, could we with truth announce such an expeditious mode of subduing forests, and extracting stumps; nay, we would instantly select some favorite spot, as our own romantic Hawthornden, and convert our Editorial goosequill into a gardening hoe. But, alas! we are the bearers of no such welcome tidings. The "Fidler," we are about to exhibit to our readers, is as miserable a scraper, as ever led the orchestra of a Barn Theatre; his instrument is cracked; his bow is greasy; his bridge has almost broken down. The performer, (alas! for the ears of Mori

or De Beriot, were they to hear him!) corresponds with his instrument. He is so short sighted, that he cannot read his notes aright; he has no ear—in short, *Qui Bagpipes non odit, amet, tua carmina, Fidler.*

In sober truth, however, the Fidler, we have thus far introduced, is not a Fidler by profession, but a Fidler by name, and by nature—he is no less a person than "the Rev. Isaac Fidler, for a short time Missionary of Thornhill, on Yonge Street, near York, Upper Canada," and his instrument which we have alluded to in such very complimentary terms, is nothing more nor less, than a book, which the reverend Fidler has *composed*, under the title of "Observations on Professions, Literature, Manners, and Emigration in the United States and Canada, made during a residence there in 1832." This is his *theme*, and now for our *variations*.

Of the Fidler's strictures on the United States, we do not intend to take much notice; the Americans are fully able to fight their own battles, we intend to confine ourselves principally to those portions of the work, descriptive of Upper Canada.

Be it known then to all men by these presents, that Isaac, of the musical cognomen, "at the latter end of 1831, left England for