

in the kingdom, has been the scene of public shows, for upwards of 700 years. Occasionally, however, the early writings of the Fathers were quoted, concealing their real object, which was Heathen superstition. In England, before the reformation, the history of the Theatre was the same; and afterwards, although we find statutes, which seem to slight and oppose them, and although they were not without some attacks from injudicious moralists, they gradually rose into an estimation that has almost rivalled Greece or Rome, where Generals, Ambassadors, and Magistrates were actors, and a *Rostrum* was raised to the Equestrian order for his merit. Nor has this just and generous regard been defeated—they have proved themselves worthy of it. The tyranny of fanatical Parliaments, and the gloomy fears of Cromwell, alone opposed them. Imposture and usurpation dreaded at once the ridicule of genius, and the enthusiasm of the heart—for falsehood and disloyalty have no Poets. An old writer tells us, that, at the Rebellion, most of the actors went into the Royal Army, *like good men and true, and served their old master in a different and more noble way.*

Before finishing, it might be suggested, that—1st, A Theatre should be erected here, on the plan of some Theatre in Europe, which can be adapted for a general Public Room, for Concerts, Balls, or Meetings. This is accomplished by a moveable floor on the Pitt, or over-laying it; and a few other changes easily and rapidly effected. 2ndly, That it should be open to French and English amateur performers. 3rdly, That any Musical Societies which may be amongst us, should extend to it their influence and assistance. 4thly, That it should be encouraged by being made the place of our Public bodies or Societies to meet.

ON THE INFLUENCE OF A WELL REGULATED ENGLISH THEATRE,

IN MONTREAL.

A well regulated Theatre, to use the language of Shakspeare, "ought to hold, as it were, the mirror up to Nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure."

This definition of the purpose of playing, given by our immortal dramatic bard, has never been more admirably illustrated and justified than in his own Plays, in which we may say with Dr. Johnson,

"Each change of many colour'd life he drew,
Exhausted worlds and then imagin'd new."

From the above description of a well regulated English Theatre, it will readily be concluded that I should wish to banish from it every Piece, containing any thing blamable in sentiment or moral. Still,