

“belles lettres,” as other more serious departments of literature, and the mere inspection of a series of my numbers must give the lie, both to those general declamations, and to that petulantly false denunciation of the Quebec wiseacres; (which I am fond of recurring to, in order to keep the blush of shame and guilt upon the face of the poor creatures;) I think referring to those accusations is a good introduction to the continuance of what I began in my eighteenth number, (vol. I. p. 187,) and again hinted at in No. 93, (vol. III. p. 232,) namely, a series of remarks and criticisms upon the plays of Philip Massinger. Referring my readers therefore to those numbers, I recommence with

THE RENEGADO,

A play, which tho', in point of language, is far from being the best of this author's, was, on account of the bustle, and variety of incident with which it abounds, a great favourite on the Stage in its day, and must still be read with interest by all who are lovers of dramatic effect.

In Scene II, of Act 1, Donusa, says;

——— “We must
Receive him like ourself, and not *depart* with
One piece of ceremony———

Depart is here used for *part*, in the same manner as, in the language of conveyancers, *determination* is used for *termination*, and *depasture* for *pasture*. Though obsolete in common language, lawyers are too fond of whatever adds length and intricacy to their writings, to discard the most unnecessary syllable.

From the introduction of the two Turks in the scene of the bazar, and the speeches given to