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A Second Letter to Mr. Falkener, Then Ambassador to Constantinople. The magistrates of our police, who are constantly employed in rectifying abuses of this kind, were, to the last degree, surprised at it: You will, I hope, forget them, sir, as they are forgotten by the world, and receive this second mark of my respect: It has been translated, and acted with so much success, and the author of it Edition: Hill, a man of letters, and one who seems to understand the theatre better than any English author, did me the honor to translate this piece, with the design of introducing something new on your stage, both with regard to the manner of writing tragedies, and of repeating them. I shall speak, by and by, of the representation. The art of declaiming was for a long time among you entirely unnatural; most of your tragic actors expressed themselves more like poets seized with rapturous enthusiasm than like men inspired by a real passion. Several of your comedians were even more intolerable; they roared out their verses with an impetuous fury that was no more like the natural tone than convulsions and distortions are to an easy and noble carriage. This air of riot and tumult seemed entirely foreign to your nation, which is naturally sober and grave, even to such a degree, as frequently to appear cold and unanimated in the eye of a stranger. Your preachers never indulge themselves in a declamatory tone, and you would laugh at a pleader at the bar, who should work himself up into a passion: Our actors and actresses also, particularly the latter, were guilty of this for many years. Lecouvreur was the first who broke them of it: The same change which Lecouvreur affected on our stage, Mrs. Cibber brought about on yours, in the part of Zaire: A novelty that must appear still more extraordinary to a Frenchman is, that a gentleman of your country, a man of rank and fortune, should condescend to play the part of Osman. It was an interesting circumstance to see the two principal characters represented, one by a person of condition, and the other by a young actress not above eighteen years of age, who had never repeated a line before in her life. Why should it be more extraordinary for people to write than to dance in public? You had a strange custom, which even Mr. Addison, the chastest of your writers, adopted, so often does custom get the better of sense and reason; I mean, the ridiculous custom of finishing every act by verses in a different taste from the rest of the piece, which verse usually consisted of a simile. He proscribed this custom, well knowing that passion should always speak its own language, and that the poet should disappear, to make room for the hero. This is not the place to examine whether it be right or wrong to put so much love into our dramatic performances: I will even allow it to be a fault, but it is a fault which will always be universal; nor do I know what name to give that fault, which is the delight of all mankind: Society principally depends on the fair sex: Racine makes Titus say: Your Dryden makes Antony say: The suns were wearied out with looking on, And I untired with lovingâ€” It is very difficult to conceive that Antony should ever really talk thus to Cleopatra. In the same play, Cleopatra speaks thus to Antony: It is this veil to which, to a right mind, they are indebted for all their charms: The translation of Zaire has, almost throughout his whole piece, strictly observed those decencies of the stage which are common to us both; but there are, at the same time, some places where he has entirely adhered to ancient customs. For instance, when in the English piece Osman comes to tell Zaire that he can no longer love her, she answers him by rolling upon the ground: To say nothing but what we ought to say, and that in the manner in which it ought to be said, is a point of perfection which the French have come nigher to than the writers, myself excepted, of other countries: You ought to submit to our rules of the stage, as Edition: Happy are those, sir, who like you, can unite them.

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to Alzire, in which he praises Mme de ChÃ¼telet's erudition, raised in the belief that Mahomet is her de facto father, obeys (calendrierdelascience.com). However, this self.