

poetical skill on the marriage of his Royal Highness to the Princess of Saxe-Gotha.

We learn from Mr. Gray's dedication of *ELMERICK*, that the Prince of Wales interested himself in the success of this tragedy by honouring it with his presence, and it is but reasonable to believe that the play was acted at Drury-Lane Theatre through the influence of the same royal patron.

The success was much greater than was expected from a tragedy written on so simple a plan, and with so antiquated, though so excellent a moral, as the necessity of universal and impartial justice.—It had novelty at least to recommend it: it was bold as well as hazardous in the poet, to introduce a scene where the man intrusted by his prince with the government of a kingdom, makes use of his delegated power against the consort of his royal master, and puts her to death for an injury committed against his own wife.

There could not have been a more proper actor chosen for the part of Elmerick than Quin: unacquainted as he was with passion, and incapable to express it, he always gave weight and dignity to sentiment, by his look, voice, and action.

When Elmerick, in the following invocation to Heaven, offers up the queen to justice, the audience felt with awe the force of Quin's elocution.