

If, like the action which these scenes relate,
 The whole appear irregularly great;
 If master strokes the nobler passions move,
 Then, like the king, acquit us, and approve."

I have heard from Roberts, an old comedian, who was well acquainted with Mr. LILLO, that his tragedy of ARDEN OF FEVERSHAM was written before the year 1736. How it came to lie dormant till 1762, when it was first acted in the summer season, I have not been able to learn. I have already observed, that it was the fate of this writer to have several of his plays acted to disadvantage. ARDEN is a strong instance of it; for excepting the principal character of the play, which was acted with great judgment by my friend Mr. Havard, we cannot say that much justice was done to this pathetic tragedy by the actors.

The part of Alicia was given to a raw young actress, unacquainted with the stage, and utterly incapable of comprehending, much less of representing a character which required the strongest expression of violent and conflicting passions.

The writer of The Companion to the Theatre, in the life of LILLO, does justice to ARDEN, and speaks with rapture of the effects produced by the representation of it, but at the same time he has absolutely omitted this tragedy in his Dictionary or List of Plays. However it is
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