

by J. Monk Mason in 1765; and when, in 1808, Gifford's edition of my favourite dramatic poet appeared, it was a gratification to observe that many of the same emendations and criticisms had likewise occurred to that able commentator. A sufficiency of original observations that have escaped Gifford, however, remain to induce me to publish them for the amusement, if not the instruction, of the admirers of the English drama considered in a literary point of view.

To begin with the EMPEROR OF THE EAST, a play, which was the parent of Lee's Theodosius or the Force of Love, and which is one eminently adapted for scenic representation and histrionic talent:

The main spring upon which its plot hinges is the jealousy entertained by Theodosius of his new raised empress Eudocia, and a very early opening of it occurs in the scene in the first act in which Athénais (afterwards Eudocia) presents her petition and relates her story to Pulcheria. In reciting her father's dying words

The greatness thou art born to, unto which
Thy brothers shall be proud to pay their service——

she is interrupted by Paulinus, who had first introduced her, and who adds,

And all men else who honour beauty.

This is particularly remarked by Theodosius, who is a concealed spectator, and upon his simple interjection here, "Umph," is built a considerable part of that speech in scene 5 of Act IV. in which he recalls to mind every circumstance of suspicion.

———Must I read,
Writ in the table of my memory,
To warrant my suspicion, how Paulinus