

QUEEN MARY.

Tennyson's Great Drama of England's Most Catholic Reign.

REMINISCENCES OF SHAKESPEARE.

A Grand Picture of an Exceptional Age.

PHILIP AND MARY.

Cranmer in Prison and at the Stake.

AN ESTIMATE OF THE WORK.

The announcement that Alfred Tennyson had written a play was an event which created a sensation in the literary and artistic world that no similar announcement could have created. Expectation was at its height to ascertain whether his endeavor in an untried field was a success; whether in a work of this kind the laureate would sustain his reputation as a poet and win new laurels as a dramatist.

THE SCOPE OF THE WORK.

The epoch chosen for the drama is the reign of Queen Mary of England. It was a field not only unoccupied, but never completely filled, in Shakespeare's accepted as the model of the historical drama. In his play of "Twelfth Night and Henry VIII." Tennyson has partially employed the events of the period with which Tennyson's drama deals; but his work was so purely the work of a back dramatist and his Princess Elizabeth was so completely subordinate to the capacity of an actress of very moderate abilities that it is impossible it should ever find recognition outside of the histrionic efforts of the artist to whose capabilities it was fitted.

A fair acting play, it is not good enough to read. No other dramatist who dealt with the same epoch succeeded nearly so well as Mr. Tennyson, and so it was left to Mr. Tennyson to sweep all previous efforts of the stage and out of our literature and to prove himself the greatest Shakespeare of this age. This is what the great maker of dramatic writing had done with those who went before him, and if the poet laureate has not succeeded in accomplishing this much, it is proof that the claim which the London Times has made for him is unfounded.

THE OPENING OF THE DRAMA.

In many respects, not only in detached and splendid passages, but even in the general method, there are many reminiscences of Shakespeare throughout the work. There is something Shakespearean in the lines put in the mouth of Simon Renard, the Spanish Ambassador, who speaks to the Queen of the night as a great scarerow in her father's time, and as a great scarerow in her father's time, and as a great scarerow in her father's time.

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SECOND CITIZEN. No; it was the Lady Elizabeth.

THIRD CITIZEN. That was after she had been after.

FIRST CITIZEN. Then which is the bastard?

THIRD CITIZEN. Troth, they be both bastards by Act of Parliament and Council.

THIRD CITIZEN. Ay, the Parliament can make every true-born man or a bastard.

OLD NOBLES. Old Nobles, can't it make three bastards?

THIRD CITIZEN. Who's a passing? King Edward or King Richard?

THIRD CITIZEN. No, old Nobles.

OLD NOBLES. He's Harry!

THIRD CITIZEN. It's Queen Mary.

OLD NOBLES. The blessed Mary's a passing!

THIRD CITIZEN. Let father alone, my masters!

THIRD CITIZEN. Answer thou for him, then!

THIRD CITIZEN. Ebi that was more bastard-making began.

THIRD CITIZEN. But if Parliament can make the Queen a bastard, why, I'll tell you, it can make the King a bastard.

THIRD CITIZEN. But why, I'll tell you, it can make the King a bastard.

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Not me, my Lord.

HOWARD. No, for you were not here;

And sit upon this fallen Cranmer's throne.

You sit upon this fallen Cranmer's throne.

For thy great mercy have mercy O God the Son,

Not for slight faults alone, when thou becomest

the Priest and the Father of the mystery wrought;</