OUR LITERARY LETTER. & Co., Beston,

Tennyson's "Queen Mary." EDITORS MORNING STAR:-Before recording our own opinion of the merits of Tennyson's drama, let us quote certain passages relating to it, from three private letters to us lately by as many distinguished litterateurs, all of them poets.

The first of them, a lady of exquisite genius and scholarship, whom we have been sometimes disposed to think of as the American Browning, thus alludes to "Queen

"Upon a first perusal of the tragedy, I acknowledge to a feeling of decided disappointment.

"It seemed so tame for Tennyson. "But a closer examination has revealed many beauties; and certainly, now and then, we encounter a scene of masterly dra-

ing our expectations of what is to follow, to a high pitch. Such expectations one regrets to find (upon the whole) unfulfilled!" "What do I think of 'Queen Mary?" "-(writes a second correspondent, the most

vigorous and original of our younger Southwestern authors)+"What-do I think of Queen Mary? Why, first, little or nothing! Per se, the drama is not destitute of merit; and if such a poet for example, as Robert Buchanan in Bughand; or such youngernsparants as S - -, or F - -, in this coun try, had written it, I should have said the work was full of promise; but as the last, elaborate production of a Tennyson, it is unspeakably disappointing; I had almost

added, exasperating!" In the ascending scale of condemnation, our third correspondent, the most fastidious and recherche of critics, writes: "I have been greatly astonished by 'Queen Mary!' There seems no discoverable reason why Tennyson should have so completely aliandened his old manner. One looks inva a for traces of those exquisite notes that sounded in 'Locksley Hall? The Dream of Fair Women," the Hdylls' and other masterpieces. What is the necessity of such a writer giving the world such a those who unjustly deny his dramatic power, for there is not a character in all this rather fraud (!), that Tennyson, the matchless melodist of other days, never wrote it. But of course this view is wholly improbable? And now, let us attempt to discover who among our friendly correspondents seems to have touched the key-note of truth in this

First, as to Tennyson's choice of a subject: Although "outside the enchanted Snakspen can circle," the varied record of England's history does present periods and personages of more dramatic interest than the period and personages associated with "Queen Mary;" nevertheless, the time of her reign is a singularly striking one.

A grand transitional epoch, with an hundred forces moral, religious, intellectual, and political at work; presenting, number-less fierce contrasts in life and opinion; oftering too, a series of wants compressed into the shortest space, and several really majestic scenes ready made to the Dramatist's hand—we cannot see why such a pe riod, properly treated, should not have formed the material for a Tragedy of the very highest order. In fact, the period itself was by no means ill-chosen; but it is in the selection of his heroine, that Tennyson radically blundered. He could have portrayed the unfortunate Queen, with sufficient distinctness, and yet have concen-trated his attention and that of his readers upon a character as much fairer than Mary's, as the person of the lady who owned it was lovelier, and her intelligence broader and finer. Whom can we mean but the lady Jane Grey? Or, if determined to reject her as a heroine, why in the name of all the dignities and amenities of art, should be have thus excluded her from his drama altogether.? 11198 The tenderest and sweetest face, the most

angelic soul looking down upon us through the mists of ages; a character clearly historical, yet surrounded with romantic pathos, what a foul she would have made to the pecvish, ugly, fanatical and disappointed Mary !

But as the drama now proceeds, the wretched individuality of the Queen is almost unrelieved. How is it possible to sympathise with such a woman? even to teel any special interest in her? Loving to absolute distraction, a cold-blooded Tyrant, twelve years her junior, spending her time between lamentable whinings, or flerce gusts of passion because of his absences and infidelity, and the roasting of her heretical subjects, (quite as much it would seem to vent her personal evil hamors, as to advance the true faith); a woman without dignity, reticences, self-respect, or any of produces upon our minds is disgust, ever, so slightly qualified by half contemptuous

Around this morbid, love-sick creature, move most of the noted personages of her time and realm. There is Gardiner, per haps in point of broad, vigorous character, ization, the most successfully drawn of all the dramatis persona; then, happily con-trasted with this rough sketch of the Chan cellor, we have delicate, exquisitely finished portraits of Cardinal Pole, of Howard, and

We doubt whether a fairer specimen of the general style of the work, could be quoted, than the passages which follow Com . c. 3rd, Scene 4th, wherein Pole and Garanier are interlockors, the somewhat tender hearted Cardinal Legate reasoning on the side of mercy to English herebics, and justifying the same by poney; while Gardiner goes in like the bloody dog he was, for confiscations, burnings, justical murders, and the whole beautiful pro-

gramme of ecclesiastical tyranby: Cardinal Pole-Yet others are that dare And their strong torment bravely borne,

begets An admiration and an indignation, And hot desire to imitate; so the plague

Of schism spreads; were there but three or four salude a miss Of these misleaders, yet I would not say Burn ! and we can not burn whole towns;

they are many, As my Lord Paget savs. 483 8 8998 248

Gardiner—Yet, my Lord Cardinal— Pole—I am your Legate; please you let me Methinks that nader our Queen's regimen We might go settler than with crimson

And streaming lash. When Herod-Henry Began to batter at your English Church,

This was the cause, and hence the judg-ment on her. She seethed with such adulteries, and the tle in Florida in October.

Of many among your churchmen were so That haaven wept and earth blush'd. I would advise That we should thoroughly cleanse the Before these bitter statutes be requicken'd.

So after that when she once more is seen

White as the light, the spotless bride of Christ himself on Tabor, possibly
The Lutheran may be won to her again; Till when, my Lords, I counsel tolerance.

Gardiner-What, if a mad dog bite your hand, my Lord. Would you not chop the bitten finger off, Lest your whole body should madden with

the poison? would not, were I Queen, tolerate the heretic, No, not an hour. The ruler of a land Is bounden by his power and place to see His people be not noison'd. Tolerate them! Why? do they tolerate you? Nay, many of them

Would burn-have burnt each other; call they not The one true faith, a loathsome idol worship? Beware, Lord Legate, of a heavier crime Then heresy is itself; beware, I say, Lest men accuse you of indifference

matic force; giving us an idea not only of actual, but of reserved power, and thus rais-Tainted with Lutheranism in Italy.

Mary-I come for counsel and ye give me feuds, Like dogs that set to watch their master's gate, If IIV 9.10100000, when the thief is e'en within the walls,

To worrying one another. My Lord Chancellor. You have an old trick of offending us; And but that you are art and part with us In purging heresy, well we might, for this Your violence and much roughness to the Legate,

Have shut you out from our councils. You are fresh from brighter lands. Retire with me.

His highness and myself (so you allow us)
Will let you learn in peace and privacy
What power this cooler sun of England hath
In breeding Godiess vermin. And pray Heaven That you may see according to our sight. Come, cousin. [Execut Queen and Pole, &c. Gardiner—Pole has the Plantagenet face,

But not the force made them our mightiest Fine eyes-but melancholy, irresolute-

A fine beard, Bonner, a very full, fine But a weak mouth, an indeterminate-ha! Bonner-Well, a weak mouth, perchance.

Gardiner- And not like thine To gorge a beretic whole, roasted or raw. Place by the side of Cardinal Pole, the type of "the scholarly, foreign bred, of such a writer giving the world such a epicurean ecclesiastic" averse their temper pem? It is no answer to the sucers of ment to all cruel persecutions, yet "hurried into them by men of stronger will"the sturdy, relentless English Bishop of Winchester, at one moment resisting Papal stupid and pompous work which approaches aggressions, at another cunningly comprothose he has already drawn in Elaine; Godiva, the Princess, Dora, Vivien, Enid, Guinevere, and many others. Whilst I read manners, and recherche tastes of the Italian 'Queen Mary' the conviction once or twice | bring into stronger relief the burliness and bamptiousness (!) of his British brother ! Lord Howard and Lord Paget, toe,

form admirable foils to one another. Howard, subsequently commander of Queen Elizabeth's fleet against the "Invincible Armada," is tolerant from the innate generosity and amiability of his nature.
"Paget," au contraire, is tolerant from mere

Howard, (remarks an English critic clear-ly), would not burn poor l'rotestant boars, but he is highly indignant that they should venture to express an indecent resentment at being burned, or to predict retributively the downfall of "the Pwosp;" and there is a true touch of humor in his Lordship's driving the "brace of cursed crones," Joan and Tib, out of St. Mary's Caurch for merely uttering such a prediction; and this only a few minutes after his having commiserated "all heretics of the poorer 'sort'" Yet, as he angrily remarks,-

How should reverand Prelate or crown. Brook for an hour such brute malignity ? Out what an acrid wine has Luther brewed! Of the miner characters introduced and well painted in a few masterly touches, are Sir Ralph Bagenhall and the unfortunate Wyatt. The Princess Elizabeth, though apparent in a few short scenes only, defi-nitely appeals to the imagination, and is made to "live and act" in no misty or doubt-

ful fashion. Cranmer's execution, and the scenes immediately preceding it are, as might have been expected, full of pathos, while the Joans and Tibs, and lower personages of the tragedy, are presented with a quain traisemblance and homely power. Some of the rural scenes are charming. From one of these we extract the "Milkmaid's Song."
It is perfect, of its kind.

Milkmaid (singing without) Shame upon you, Robin, Shame upon you now! Kiss me would you? with my hands Milking the cow?

Daises grow again, Kingcups blow again,
And you came and kiss of the milking the COW, OL

Robin came behind me, Kiss'd me well I vow; Cuff him could I? with my hands Milking the cow! Swallows fly again, And you came and kiss'd me milking the

Come, Robin, Robin, Come and kiss me now; Help it can I? with my hands Milking the cow? Ringdoves coo again,

All things woo again, Come behind and kiss me milking the cow Such are n few of the unquestionable merits of "Queen Mary." What are its faults ? operatuer what is the one great fault, which must forever exclude it from the rank of first-class Tragedies? This seems to us its utter lack of that imaginative fusion; that interpenetrative and all-pervading force, which make of Shake-speare's Dramas harmonious entities, com-plete wholes, (like so many breathing worlds), instead of a more series of p ctures and scenes—each more or less successful by itself—but so destitute of a necessary and absolute unity, that each stepe put the book aside, knowing that whatever interest belongs to succeeding scenes is, comparatively, an independent interest.

It is proper for us to remark also, that
Tennyson's style is abominably over-

He could find it in his heart to omit lady Jane Gray, but a half dozen nobodies; mere supernumeraries, are admitted, who jabber a few useless words and then charti-

cally disappear.

To be brief, for space fails us, "Queen Mary" as an artistic Historical Tragedy, tried by any high standard, is a failure; as a series of historical pictures, however, belonging to the same reign, and chrouologically connected, the work is both interesting and instructive.

In one aspect, it is a phenomenon. It shows how, by the rigid exercise of will, a shows how, by the rigid exercise of will, a Poet of Tennyson's age, can throw his rat usel and better style behind him, and appear in artistic habitaments which no mortal could, (unless duty informed) have recognized as his!

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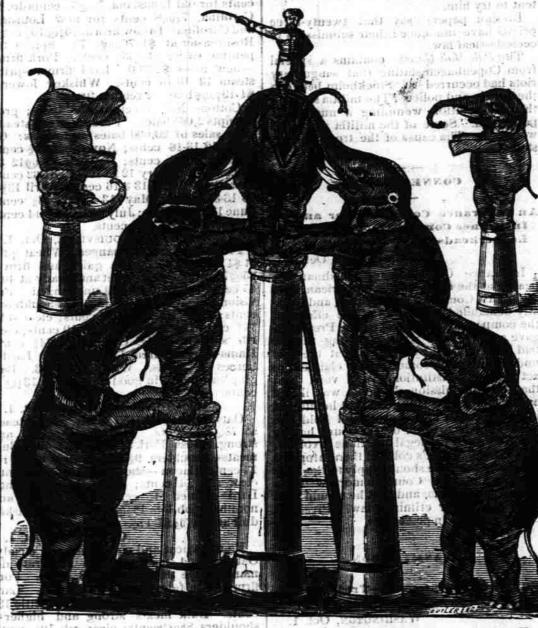
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respleadent with oriental beauty, caparisoned in rich nickle-plated armor; banners, flags, emblems &c. Representing Egypt.

SIXTH. THE CELESTIAL GOLDEN CHARIOT DRAWN BY 22 BEAUTIFUL SHETLAND PONIES. Magnificent and richly adorned with rich carvings of oriental design in gilt and scarlet, surmounted by a canopy, the entire leagth graped with red, white and blue; festooned in folds suspended with cords of blue and gold, the whole forming

A Picture of Artistic Oriental Splendor, Dazzing and bewildering to behold, Representing China.

SEVENTH. FAIRY CINDERELLA CHARIOT,

Of exquisite workmanship and mode DRAWN BY THE ONLY TRAM OF ZEBRAS EVER SEEN IN HARNESS, REPRESENTING AFRICA.

EIGHTH.

The Egyptian Chimes, An entirely new and novel feature in the annals of exhibitions, has been gotten up at an expense of \$10,000 by the proprietors of the Leviathan Consolidation, with a view to place before the public features that are pleasing and different from all the ordinary traveling exhibitions.

A Reguler Full Chime of Church Bells Eight in Number, their Combined Weight

being 2,500 Pounds,

Arranged upon a splendid vehicle of ponderous weight, and chimed by mechanical invention all the latest airs of the day, and will appear in the Grand Pageant REPARENTING THE NEW YORK TRINITY CHURCH

In addition to the above wonderful works of art will appear daily in the public streets. fifty cages, done and vans of Wild Beasts, Roman War Charlots, &d., together with the entire Combination of Howes' GREAT LONDON CIRCUS HIPPODRONE AND SANGER'S ENGLISH MENAGERIE OF TTRINED

THE VALARINA DE COMME Forming a scone of dazzling splendor over two miles in length, never before equalled in the world. Remember "The Great London's" Free Exhibition

For particulars see Pictorials, Programmes, and our Illustrated Pictorial, the Advance Agent.