

It is I think a defect in the plot of this play that it is through the medium of Chrysapius, that Theodosius is induced to adopt the stratagem of personating a confessor in order to obtain a conviction of Eudocia's guilt or innocence. It would come with a better grace through almost any other, for Chrysapius is not only represented throughout as particularly attached to the empress, but, when she is banished from the emperor's presence, it is Chysapius who says, "in the mean time I'll dispose of you." It looks therefore like a contrivance between them, and it takes much from the interest of the scene between Theodosius disguised and Eudocia, to suppose that the interview has been pre-concerted. Her soliloquy, previous to the entrance of Theodosius, it is true, appears intended to do away with that idea, but it is done clumsily.

Part of that soliloquy, as well as when she says in the scene with the pretended confessor

When I shall suddenly be insensible
Of what the world speaks of me——

implies an expectation of immediate death, which does not seem to be warranted. She is nowhere sentenced to die: on the contrary, Theodosius bidding her see him no more, adds,

The sting of conscience ever gnawing on thee,
A long life be thy punishment.

These are, however, but very trifling defects in this excellent drama.

From the Emperor of the East, the transition of idea is easy to the personage who was lately Emperor of the West. The following lines appeared about five years ago in a London paper,