

being translated "defense," instead of "barrier," with other blunders equally unpardonable. Yet the fascination of the original, and its power to fix the attention, triumph over these disadvantages, and over the violence done to probability in the general plot, and over the extravagance of many of its details. The gross, sensual, and often licentious descriptions in which the author indulges, in some scenes, and still more, such sentimental immorality as is involved in the sympathy demanded for Hardy's love and intrigue with a married woman (he being represented as the model of a high-minded philanthropist), make one feel the contrast of such a work with the chaste and pure effusions of Scott's genius. Yet there is much pure feeling, many touches of tenderness in the tale, and many passages fitted to awaken our best affections. Even the false political economy bordering on communism, is redeemed by the tendency of the book to excite sympathy for the sufferings, destitution, and mental degradation of the poor. The dramatic power displayed in many scenes, is of a high order; as when the Jesuit Rodin, receiving his credentials from Rome, is suddenly converted into the superior of the haughty chief to whom he had been previously the humble secretary, and where Dagobert's wife, under the direction of her confessor, refuses, in opposition to a husband whom she loves and respects, to betray the place of concealment of two young orphans, the victims of a vile conspiracy. In this part of the narrative, moreover, the beauty of the devotional character of the female mind is done full justice to, while the evils of priestly domination are exhibited in their true colors. The imprisonment of a young girl, of strong mind and superior understanding, in a madhouse, until she is worked upon almost to doubt her own sanity, are described with much delicacy of feeling and pathos, and make the reader shudder at the facility with which such institutions, if not subject to public inspection, may be, and have been abused.

The great moral and object of the whole piece, is to expose the worldly ambition of the Romanist clergy, especially of the Jesuits, and the injury done, not only to the intellectual progress of society at large, but to the peace and happiness of private families, by their perpetual meddling with domestic concerns. That the shafts