

Poetry and painting are closely allied, both aiming to

Arrest the fleeting images that fill
The mirror of the mind, and hold them fast.

If earnest Protestants have been indifferent or hostile to these pursuits, we must ascribe it either to the lack of general mental culture, or chiefly to the fact that these talents are too often made subservient to sensuality and to idolatrous worship. Even Quakers know how to foster art not only in its homely yet hallowed application to family portraits, but also in producing historical paintings and embodiments of chaste and truthful and ennobling conceptions.

But allowing that "Catholicism is the religion of Art," would that be a safe ground for preferring it? Would not the same train of thought lead a man to prefer classical Paganism to even Popery itself? It is sad to find authors indulging in such flimsy reasonings in regard to religion, instead of appealing "to the law and to the testimony," where they would find the real scope of the true faith to be, not to "sacrifice to the graces," but to "save sinners."

Bating the above-mentioned grounds of dissatisfaction, the work under review may be commended for its chaste style and its decided ability. A reader of intelligence and taste will find in it much to admire. B. D.

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