

excite most interest when they depict situations of risk and peril. In the case of both again much generalizing and refining are fatal to the highest success. The story-teller is most read who can best describe particular incidents of thrilling interest, and the preacher is sure of the largest audience who understands best how to denounce particular errors and sins; for while close psychological analysis in this sphere is of course needed also, the pulpit is not the true place for it.

That moral insight and moral earnestness are the strongest elements of George Eliot's many-sided genius is apparent from the fact that those of her works in which the ethical side is not made most prominent are the least read and the least influential, powerful and valuable as they are in many directions. But even in "Daniel Deronda" we have moral lessons which we could not well spare. For example the wholesome discipline of Gwendolen, and the episode of Lapidoth's theft of his daughter's ring, one of the most delicate and subtle pieces of moral pathology ever attempted. Her greatest works all bear the stamp of an effort made to trace the history of typical human souls, under natural tendencies, common temptations, and the stress of disciplinary trial. In "Adam Bede" the story of Hetty makes even a more powerful sermon than the marvellous discourses put into the mouth of Dinah Morris. In "The Mill on the Floss," that inexpressibly beautiful story and most consummate work of art, Tom Tulliver mirrors the character of thousands of young men who grow up to be diligent, correct, and successful, and have no appreciation of the inmost needs of those who are nearest to them, and so convert into mere dull dwelling houses homes that might be made Edens of happiness and grace and his sister is a no less profitable study for the other sex, who can be taught through her pathetic yet victorious history, that duty is above and better than perpetual deference to self, even when the claims of inborn inclinations seem imperative, and their denial leads to isolation and death. Again the most valuable part of "Romola" is not the revivification, with all the wealth of learning and graces of imagination, of the Florence and its people of four hundred years ago, but the career of Tito Melema, portrayed for all time as the most subtle and impressive delineation of the *facilis descensus Averni* to be found in the whole range of imaginative