

ence between these states is well defined by Mr. James,—“An emotion is a tendency to feel, and an instinct is a tendency to act characteristically when in the presence of a certain object in the environment.”

It would seem that this type of fictional writing came in with George Eliot, and that she was the first of our English novelists to write of moods, to describe the progress of thought, to develop mental characteristics, and to dissect human souls. Other writers described the outward peculiarities, the symbols which pointed to mental eccentricities, but George Eliot went to the basis of the whole matter, and dealt with the brain itself from which spring our strongest emotions. It is a conscious psychological analysis of the mind which George Eliot and the modern Continental writers make, as opposed to the unconscious analysis of the earliest poets such as Homer and Virgil. Sophocles seems to press toward a psychological analysis in his direct and logical conclusions, but he ranks as a Philosopher rather than a Dramatist.

There are two well-defined sources of emotion,—the one from within, the other from without; the one arising directly from a mental disturbance, the other from some physical cause. We may accept or reject the James-Lange Theory as to the cause of emotion, but it remains certain that an emotion from whichever source it springs, upsets the functioning of both brain and body, and creates a chemical change. Not to go at length into a discussion, such change may continue indefinitely in the system causing various ills, physical and mental. Empiricism leads many