

in building roads through the forest primeval, in founding hamlets which were to become in future years large cities, and in trying to satisfy jealous and unreasonable directors in England, who knew nothing about the difficulties of life in the wilderness. At the end of five years, after he had done an immense amount of work of a practical character, and had not only laid the fortunes of the Canada Company, but had established his claim to the future regard of Canadians as an empire-builder, Galt was forced to resign his lucrative position amid the most humiliating circumstances. He was certainly the victim of rank injustice and never recovered from the blow to his credit and fortune during the remainder of his life.

Owing to his preoccupation with colonising affairs, only two novels came from his pen during this period, "The Omen," in 1825, and "The Last of the Lairds," in 1826. During a busy year, in which, among other activities, he founded three settlements, Guelph, Goderich, and Mel-drum, Galt wrote to Blackwood, "What would you think of a series to be called 'The Settlers' or 'Tales of Guelph?' The idea has come often across my mind, and the materials are both novel and abundant." But, as Mrs. Oliphant remarks, "In his first leisure time he began to write not of a new empire in the woods, but on the hackneyed theme, 'My Landlady and Her Lodgers,' a story of old London." The fact of the matter was that Galt was too joyful in his new sphere of activity, wherein he stood next to the Governor of the Province in importance, to paint the *gaucheries* of the new civilisation in the wilderness. It was easier for him to hark back to old-world lodging-houses than to record his own bewildering impressions of the eventful career of a coloniser.

But when the fine rapture of doing things was over, when he had had his last fling as an actor instead of a

recorder of events, he settled down to his old life of a literary hack in London. And, as with broken spirits and broken health, he took up his pen once more, he instinctively began to write a story of emigration and life in the woods. "Lawrie Todd" is founded on the story of the life of Mr. Grant Thorburn, a seed-merchant of New York, whom Galt met in America. Mr. Thorburn held a strong belief in special providences and had that peculiar individualism which characterises a self-made man in a new-world community. Galt was very successful in painting not only *Todd* and characters of various types met with in the woods, but the romance, if such it can be called, of land settlement in the wilderness. "Lawrie Todd," in 1830, and "Bogle Corbett," in 1831, are emigration stories and opened up a new world of description and adventure for old-world readers. Both novels are marred by a didactic and peevish tone, due to Galt's disappointment and sense of injustice done to him by the Canada Company and to the desertion of his friends. Between the publication of his emigration stories Galt wrote "Southennan," an inconsequential presentment of the customs and manners of Scotland in the reign of Queen Mary. He called this novel a drama, with explanatory notes interwoven, "The construction of which," he says, "was as simple as the Iliad itself."

Having written his biography of Byron and his "Lives of the Play-ers," this marvellously prolific author, who stuck doggedly to his work in spite of misfortunes and ill-health, which would have crushed any other man, turned out no less than three novels in the year 1832, "The Member," "The Radical," and "Stanley Buxton." The two first named represent his skill in the field of the political novel. They give striking pictures of English politics in the days of rotten boroughs and the agitation which attended the passing of the