

his degree. Later he returned to Acadia to occupy the chair in English for a few years. Thus, Wolfville knew him in his bright and lively youth and in his accomplished, cultured manhood. The best years of his life, however, were given to Dalhousie.

De Mille began his career as a novelist when quite young. He commenced with short stories dashed off rapidly in odd moments. Then he advanced to long stories of school life, the chief of which was the B O. W. C. Series, founded on facts connected with the life of himself and chums at old Acadia. These are very interesting to us who are having similar experiences. They show that life was very much the same in the old days as in those of the present. They had then the equivalent to the junior expedition, the troubles with the ruder element of the place, the racket in the boarding hall and all such accompaniments of school and college life. We will not consider these stories from a literary point of view, though they contain some pretty descriptions of scenery and some graceful historical allusions. They are mainly natural, rousing school stories. They were eagerly sought by the American youth and found a ready sale.

He next devoted himself to novels of love and sensation. These were very hastily thrown together, but they caught the popular eye and though they did not last long they were much read while they endured. They appeared in the magazines such as Harper's, and later in book form. They flowed with great rapidity from his pen and showed that he wrote not for fame but for pecuniary remuneration, a fact sad to tell but nevertheless true. The want of revision was evident and the style was frequently very faulty. But in many places he rose to a real sublimity of description, delicacy of delineation and masterful handling of a situation that could not fail but impress the reader with the power that was lying dormant in the breast of the writer and that needed only effort and industry to make him produce a great novel.

Among the stories which he wrote at this time may be mentioned, "The American Baron" and "The Castle in Spain," the rollicking fun of which would break the sternness of the gloomiest man in the world. The ridiculous situations, the harmonious interweaving of the various complications of the plot in the startling denouements, the picturesqueness and freshness of his character portraiture, all are very enticing to the reader. His humor it has been said, is like Thackeray's, with sting, rollicking and infective. The situations are sometimes overcoloured and unnatural, but we can forgive this, our sympathy is so great for the writer and his creations that we can throw off the critical spirit, overlook his frailties and give ourselves to solid enjoyment in them.

"Cord and Crease" represents another phase of his work. Here he is more serious but not so pleasing. There is more thought but not so much individuality, his grasp of nature is more