

tious novel while at college, but gave it up after writing two or three chapters. Duncan Campbell Scott has published one little book of short stories, excellent so far as they go, but, up to the present, he has produced nothing more, at any rate in book form. Isabella Valancy Crawford, William Wilfred Campbell,<sup>1</sup> Jean Blewett, Frederick George Scott, Louis Fréchette, and others of our poets, have made random attempts at writing fiction, but apparently have regarded it rather as a recreation from the more serious work of writing poetry. This attitude, of course, never yet brought success, and never will. In fact, the qualities that go to make a successful poet rarely produce a successful novelist.

The short-story has been a very popular form with Canadian novelists, especially of late years. Most of our writers who have done more sustained work in fiction, have at one time or another attempted the short-story, not realizing, too often, that the short-story requires a distinct gift, and that it can no more be successfully written by *any* novelist, than a sonnet may be written by *any* poet, or a miniature painted by *any* artist.

Mr. Gilbert Parker has published, so far, three volumes of short-stories, "Pierre and His People,"<sup>2</sup> (his first contribution to fiction), "An Adventurer of the North,"<sup>3</sup> in which the adventures of Pretty Pierre are continued, and "The Lane that Had no Turning."<sup>4</sup> The scenery of the first two books is in the Canadian North-West, and the latter is placed in Quebec. Mr. Parker holds the unique position of having written the best short-stories as well as the strongest romances of all our Canadian novelists.

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1. Since the above was written Mr. Campbell has written an excellent piece of fiction, for one of the leading London periodicals, and is now engaged upon a second novel; which in a measure tends to weaken the argument against poets as novelist.

2. Toronto, 1892.

3. Toronto, 1895.

4. Toronto, 1906.