

1. Those in which he depicts Scottish peasant and town life, "The Ayrshire Legatees," "Annals of the Parish," "The Steamboat," "The Provost," and "The Entail."

2. Historical novels after the fashion which Sir Walter Scott had made popular, "The Spaewife" and "Rothelan."

3. Two narratives, in which he combines pictures of Scotch and English mercantile life with the romance of emigration, novels which might be called guide-books for intending settlers in the United States and Canada, "Lawrie Todd" and "Bogle Corbet."

4. Political novels or novels of social reform, "The Member" and "The Radical."

As we have already indicated, Galt is at his best in the novels of the first class. He is most original and most entertaining in his depiction of the life and humours of the Scotch parish or borough. But it cannot be said that he has failed in his attempts in historical fiction. Although marred by serious faults, both "The Spaewife" and "Rothelan" are interesting and convincing. The third class of novels, the emigrant books, are in part a record of his own experiences, results of his own observations in the world of commerce and in the grotesque sphere of American backwoods life; in their painful fidelity to the actual these novels might well have been wholesome correctives to Fennimore Cooper's fascinating but unreal romances of the forest. "Lawrie Todd" and "Bogle Corbet" are valuable works, not only because they opened up a new path in fiction, but because they have had so few successors. There is abundant material in settler's reminiscences in Canada for healthy and absorbing fiction bearing on the hardships and perils of the immigrants of the first half of the XIXth century, but very few novelists have followed in the path blazed by John Galt.

In the fourth field which this restless romancer entered, the sphere of politics and social reform, the encouragement meted out to him by the public was nil, and yet his two short novels, "The Member" and "The Radical," give an excellent idea of the jobbery which prevailed in English parliamentary circles in the 'thirties, and the seething radicalism which for a time threatened England with a revolution. "The Radical" was intended to be a burlesque, covering the agitators of the day with ridicule, for Galt was a professed Tory. And yet, as he writes, he is charmed by the arguments which he puts into the mouths of the would-be reformers, and the reader feels that the Tory author at heart must have been converted by his own eloquence. In these short works near the close of his career, Galt seems to have regained something of the terse and vivid power of "The Annals" and "The Provost." He had given himself free range in various fields, and it cannot be said that he failed in any one of them; it is true that he failed dismally to win popularity after the publication of "The Entail," but we believe that all of these latter works, which we have just mentioned, might well stand the test of republication for twentieth century readers in respect to style, variety of incident, graphic power of description, and humorous delineation of character.

Galt's crowning merit as a stylist is his clearness. Although he is not elegant, he is never obscure, and is usually forceful. Much of the forcefulness of his style is due to the fact that he knows how to adapt his language to the particular character with great skill. Both "The Annals" and "The Provost" are written in character. *The Reverend Micah Balwhidder* has a whimsical, precise, and yet picturesque style, with just the requisite tincture of theological phrases and metaphors culled from the Bible, a style which would persuade the very