

a profitable export business in juvenile books and the home market has also expanded considerably because these books are now sold at prices which compare favorably with American products. The illustrations are not of the costly colour type.

French books, in Canada as in France, are bound in paper and sell much more cheaply than the cloth-bound English books. Libraries and private collectors have the books they want to keep bound with their own distinctive binding.

The quality of French Canadian books has improved in recent years. With few exceptions little attention was paid to design until 1939. Then one firm began turning out artistic work and it was not long before others followed suit.

When Canada began producing French books on a large scale an export market was immediately open, for with the occupation of France and Belgium the French-reading public of the world was cut off from its chief source of supply. Before the end of the war Canadian publishers were exporting to 35 different countries, including every country in South America, Egypt, Madagascar, all the French colonies in the Pacific, India, Africa (Algiers and Morocco), Syria, Palestine, Turkey, Lebanon, the United States and the West Indies. There is a big market in the last two countries, where there are large French colonies. Figures for French books are not obtainable separately, but the export figures at the end of this paper, including both French and English books, show the tremendous increase in the war years.

The reprinting of French titles in Canada under the Emergency War Measures Act came to an end on January 31, 1946, a year after the resumption of trade with France and Belgium. Since then a number of individual contracts have been made between the French publishers and Canadian firms that wish to continue printing their works for this market. A licence is still required, but the terms of the contract are a matter of private arrangement.

Trends in French Canadian Literature: The expansion in French publishing in Canada has not been due entirely to the reprinting of foreign authors. French-speaking Canadians, like their fellow countrymen of English origin, have become increasingly articulate since the 1930's and a new and distinctive Canadian style is emerging. Several young writers who have come to the fore in the past ten years show brilliant promise.

In 1940 intellectual exchanges with France were suddenly interrupted and Canadian writers were thrown on their own resources. Writers of the new generation are making earnest efforts to free themselves from a sterile traditionalism and to build an original literature with roots pushing deeply into Canadian soil, while at the same time preserving an essential communion with the universal. The only discipline they are prepared to accept is in the field of art.

Among the outstanding novelists are Robert Charbonneau, a penetrating psychologist, Gabrielle Roy, whose social novel Bonheur d'occasion is soon to be translated into English by an American publishing house, Jacqueline Mabit, Rog r Lemelin, Germaine Gu vremont and several others. In the field of history Guy Fr gault has acquired a well deserved reputation. Guy Sylvestre and Marcel Raymond are the two leading critics of French Canada. In the field of poetry French Canada is proud to claim Saint-Denys Garneau, Anne H bert, Roger Brien, Robert Choquette, C cile Chabot and Alain Grandbois.