Over Prairie Trails (1922), which is still one of the best evocations of the mingling of beauty and dread in the prairie landscape, and followed them with a series of flawed, massive novels in which he applied European naturalism to the struggle of prairie farmers against both the land and their own passions. *Settlers in the Marsh* (1925) is the most darkly realist of his works, but Grove had too grandiose a mind to be a consistent naturalist, and his most ambitious book— and one of the true Canadian classics— was a symbolic epic on the onward march of mechanization, *The Master of the Mill* (1944).

Grove's urban counterpart was Morley Callaghan, who accepted the lessons of an undecorated prose learned from his friend Ernest Hemingway, and in the 1930s published a series of novels that read like laconic moralist parables, notably *Such Is My Beloved* (1934) and *They Shall Inherit the Earth* (1937); these novels admirably caught the ways of life and speech in the growing Canadian cities.

In poetry the centre of the ferment of the years between the wars was Montreal, which still had a vigorous anglophone culture. Modernism found its first Canadian expression when F.R. Scott and A.J.M. Smith worked together on the *McGill Fortnightly Review*, and published in it a kind of verse that was cosmopolitan in form, since it took cognizance of experimental trends in both Britain and the United States, but sought to locate itself firmly in a Canadian setting, and to find the rhythms of speech appropriate to the place. Because of the difficulties of publishing in the Depression years, neither Scott nor Smith brought out a book during the 1930s, but with a few other poets they published in 1936 an anthology— *New Provinces* —that marked the beginnings of Canadian modernism and also of a separate Canadian literary tradition. Smith became a great anthologist, and his collections, such as *A Book of Canadian Poetry* (1943), *The Oxford Book of Canadian Verse* (1960) and *Modern Canadian Verse* (1967), not only displayed the growing variety of Canadian poetry, but also served a critical purpose by defining a tradition, a pattern of increasingly felicitous adaptation by poets to the spirit of an emerging national culture. Smith's anthologies are still the best introductions to Canadian poetry up to the mid-1960s.

During the 1940s Montreal remained a notable centre for English-language poetry, and F.R. Scott was joined there by such younger poets as Irving Layton, Louis Dudek, P.K. Page and the English poet Patrick Anderson; while at the same time, in Toronto, Dorothy Livesay, Earle Birney and Raymond Souster were beginning to write and publish. The work of all these poets appeared in two historic Montreal journals, *Preview* and *First Statement*, which in 1945 united as *Northern Review*; and in the equally historic *Contemporary Verse*, which Alan Crawley published in Victoria and which became the centre of a poetry movement in western Canada.

The development of a national literature is dependent on a great many factors, emotional and even material. The modernist movement in poetry and the realist movement in fiction during the 1930s might have been ephemeral if World War II had not in many directions increased the Canadian sense of existing as a separate nation, finally detached from the old imperial links with Britain and anxious to defend itself from being absorbed into a continental culture in North America. And any national literature depends for its survival on the development of the kind of infrastructure which we often call a "literary world", meaning the kind of ambiance in which writers are in touch with each other, in which responsible criticism develops, and in which there is a reasonable certainty of publications through a network of publishers, periodicals and media willing to use literary material. That a fair number of writers should earn enough to work without having to depend on academic appointments or journalistic chores, is also one of the signs of a real literary world.