

we see the Canadian soul entire." (Jeanne Paul-Crouzet, *Poésie au Canada*, Didier-Privat, 1946.)

(2) "Too many of us are unaware that even today Canada has first-rate writers. Our country extended so warm a welcome, and rightly so, to Ramuz, who acquainted us so well with the customs and language of our Swiss neighbours, that we should consider it a pleasant and an urgent duty not to let it be ignored any longer, for example, that Gabrielle Roy, author of *Bonheur d'occasion*, provides us in a very well written novel with a picture of manners and customs that is new for us and singularly appealing. I could mention a great many others who have recently come to my attention, but that would merit a detailed study of Canadian literature far beyond the scope of a mere letter.

"I should be unhappy, however, to omit the name of Félix-Antoine Savard who, in *Menaud maître-draveur*, has written, in a style which might serve as a model for many of our venturesome beginners, pages which I have read with heart-warming emotion. This is the very moving tale of a peasant family, especially of its head, which to the very death remains faithful to its race and to its faith . . . which are ours. With as great precision at least as in *Maria Chapdelaine*, we are introduced to the way of life and the picturesque language of our kinsmen beyond the seas." (Louis Artus, "Lettre de Montréal", Paris, *Les Nouvelles Littéraires*, July 24, 1947.)

(3) "The novel is not the only genre honoured in Canadian literature: it also has its scholars such as Canon Sideleau, editor of an excellent anthology, *Chansons de geste*; its historians such as Jean Bruchési, author of a useful *Histoire du Canada*; and numerous gifted poets such as Alain Grandbois or Choquette, of whose verse Mme Jeanne Paul-Crouzet published a short time ago an interesting anthology . . . We should inquire more often into what is being written abroad in our language, especially when, as in Canada, it is being used and faithfully preserved by our own kinsmen." (Emile Henriot, "La Littérature canadienne", Paris, *Le Monde*, November 25, 1947.)

These opinions show that the dominant characteristic which attracts the attention of the critic as well as of the reader in France is not primarily the language but the originality of Canadian writing. Indeed, the more Canadian authors draw their inspiration from national sources, the more authentic they will be and the greater interest they will arouse.

Other Arts

In this article emphasis has been placed on Canada's literary output, but we must not forget the other arts, especially Canadian music. Since music speaks an international language, Canadian musicians do not have to cope with the same problems as do Canadian writers. In music, what counts above all is inspiration and the originality in the work. Precisely because our contemporary music reveals these characteristics, it is receiving an increasingly warm welcome in French musical circles.

Young Canadian musicians have grouped together in Paris and from time to time organize concerts of Canadian works which are meeting with a very encouraging success. The albums of music recorded by the Canadian Broadcasting Corporation are most valuable for, thanks to them, the works of Canadian composers can be heard through either the French broadcasting system or through music associations. A project which will no doubt have considerable influence in this same field is the organization in Canada of the *Jeunesses Musicales*, whose programme provides for an exchange of artists between Canada and France. Thus our young musicians will have the opportunity of visiting throughout France, and Canadian compositions will come to be widely known.