

*chansons*, inherited from France or spontaneously composed in the parishes, were the only nucleus of artistic expression. There were, it is true, Messire Dollier de Casson's 'Histoire de Montréal,' Père Charlevoix's 'Histoire de la Nouvelle France,' and the 'Relations' of the Jesuits and other missionaries, but these were not indigenous to the country.

From 1760 to 1830 almost the only products of the press were a few books of law and religion and some political tracts. The Church did not favour general education, as unfavourable to obedience. The first history, a school text-book, was published in 1833, by the lawyer Jacques François Perrault, the devoted father of common school education among his people. To no man do the French-Canadians owe a greater debt. But I have no intention of entering into the minutiae of the bibliography, as they are not of general interest. Sufficient be it that a long period of political agitation culminated in a rebellion in 1837, which was soon followed by a real literary awakening, the commencement being the publication of Garneau's 'History of Canada,' in 1845. I shall but deal with four of the most striking names up to our own day, representing aspects of the little school, the poets Crémazie and Fréchette, and the historians Garneau and Sulte.

In style and points of form there is nothing to be learned from them. In these matters they carry a heavy handicap of provinciality. It is the subject and sentiment which have an interest, as the reflex of their unusual world, interior and exterior. Still, it is well to observe that in form Crémazie is of the