

Canada published regularly articles by exiled French writers — among others, Bernanos, Maritain, Laugier, Yves Simon, Gabriel Marcel, Rev. Father Couturier and Jules Romains; and publishing-houses helped to make this intellectual co-operation still closer by printing unpublished works or new editions of the French classics. This collaboration allowed French intellectuals to discover the contribution which our writers could make and, on the other hand, inspired in the latter confidence of what they could accomplish. These seeds of co-operation and partnership were to go on bearing fruit after the war.

Works Becoming Known

Although the French public has been able, during the past few years, thanks to art exhibits and to the work of the National Film Board, to become acquainted with certain aspects of Canada's artistic life, the work of Canadian writers, for which there are no such easy means of reaching the French public, has not been so favoured. But, fortunately, this situation has now improved considerably. Exhibitions of books, organized, with the help of the Canadian Embassy, not only in Paris but in the main provincial centres such as Strasbourg and Orleans, have made known to a large public the literary output of the writers of French Canada. On the one hand, well-established publishing-houses in France have added to their catalogues representative works of the new French-Canadian literature. Gabrielle Roy, Roger Lemelin, Germaine Guevremont and François Hertel have now appeared with their elders, Dugas, Ringuet or Desrosiers. Just recently, Robert de Roquebrune published in Paris a volume of memoirs. A few young poets, among others Eloi de Grammont and Béland, have also published collections of their poems in France. Moreover, with the establishment in Paris of a branch of the *Editions Fides*, a more systematic distribution of Canadian books is now being organized, which will permit the French reader to keep himself acquainted with our writers.

Now, although certain intellectuals in France have been disturbed by a strain of nationalism which has been apparent in the work of young Canadian authors, the political aspects of this criticism ought not to obscure purely literary considerations. The fact that French writers as well known as Duhamel, Gilson, Jérôme and Jean Tharaud and Aragon have thought it necessary to participate shows the importance of these discussions. The marked change in the Canadian mind as a result of this country's political independence and its active participation in international life not unnaturally has found expression in a certain independence of thought in the work of Canadian authors.

French critics have been studying the literary output of French Canada with new attention. The leading Paris papers, *Les Nouvelles Littéraires*, *Le Figaro Littéraire* and *Le Monde*, and reviews such as *L'Age Nouveau*, *Esprit* and *La Vie Intellectuelle* are prepared to devote detailed articles to Canadian writers. In 1946 a well-known university figure, Mme Paul-Crouzet, analysing some of the best Canadian poets with attention as close as she would have given to French classics, suggested that these deserved a place in the text-books used by students of French secondary schools in order that they might be read and studied along with their own national poets. Even if French literary critics, somewhat disconcerted perhaps by certain linguistic characteristics or by themes already over-exploited in France, have sometimes passed severe judgment on the works of Canadian writers, they are not indifferent to Canada's literary output and readily acknowledge its value. A few years ago, when the *Prix Fémina* was awarded for the first time to a Canadian writer, Gabrielle Roy, the members of the jury took into account only the intrinsic merit of the work and were not influenced, as certain unfriendly critics suggested, by extra-literary considerations.