

covering patents, designs, copyright and trade marks, but the name of the Canadian publisher was not given. In this way French books were made available to the Canadian public, and at the same time the names of the original French publishers were kept before the public. A separate licence was required for each book published, and the book was reproduced to resemble the original as nearly as possible. A royalty payable by the Canadian publisher on the retail price of the book was fixed. The proceeds will be handed over to the French publishers on completion of an agreement between the two governments.

Once this step had been taken there was a tremendous boom in French publishing. Ambitious young men **with ideas** about publishing, who could not have entered the business before **the war** without considerable capital, now began publishing on a shoestring. General literature books were given publicity on a scale never attempted before in French Canada, both through newspaper advertising and through the mail, and sales rose rapidly.

The possibilities of the Canadian market had never been fully explored before, and certainly had never been realized by French publishers. A few examples will serve to show the increase in sales (overall sales figures are not available). Before the war about 1,000 imported copies of L'homme, cet inconnu by Alexis Carrel were sold in this country; since 1940 18,000 copies have been printed here. Possibly 50 copies of E. G. Rimbaud's complete poems were sold in Canada before the war; when the book was published in Canada 9,000 copies sold in the first year alone. These are not exceptions but the general experience. The same applies to Canadian books. When Maria Chapdelaine by Louis Hémon, which has become a Canadian classic, appeared in 1916 the first edition of 1,200 copies took over seven years to sell; by contrast, L'Histoire de la littérature Canadienne-Française by Berthelot Brunet, published early in 1946, sold about 2,000 copies in the first month.

Before 1939 a French publisher in this country would print perhaps 1,000 or 1,500 copies in a first edition, or up to 3,000 of a book which promised to be in good demand. This first edition would last two or three years and perhaps never sell out completely. To-day a first edition is seldom under 3,000 copies and often runs to 5,000.

Books published by French firms in this country fall into four classes: school and religious books, general literature by Canadian authors, reprints of French classics, and French books by foreign authors published for the first time in Canada. It is impossible to obtain accurate figures on the proportion of each class published since a great many French books, including large publications of importance, are produced by small concerns in rural areas, by booksellers and even by individuals.

In the five years 1940-44 members of La Société des Editeurs Canadiens du Livre Français, which embraces all the major French firms, published more than 1,600 titles, including Canadian books and some assigned to them by publishers in New York, Rio de Janeiro, Buenos Aires, Santiago, Mexico City and London. More than 1,000 were reprints of titles originally published in Europe. They included 130 books of general literature (poems, novels, stories); 70 books of history and geography; 80 works of philosophy and sociology; 200 children's books; 30 books on current events; and 160 manuals. Many of these volumes have sold 25,000 copies and the majority 10,000, so that at a conservative estimate it is safe to say that 16,000,000 copies of French books were produced in this country in the five-year period. The numbers have increased considerably since then.

A remarkable feature of this expansion is the production in Canada of more than 200 children's books which were previously obtained almost solely from France and Belgium. French-Canadian firms have established