

de l'official, il a une légende qui évoque le tribunal, mais une image qui dépeint l'évêque (J.-L. Chassel).

Le champ n'est plus en friche, mais il demande à être encore labouré pour que l'on comprenne bien la place du réseau judiciaire que l'Église catholique a mis en place avec autant d'ingéniosité au Moyen Âge.

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BLANCHETTE, Jean-François – *Du coq à l'âne: L'art populaire au Québec*. Ottawa: University of Ottawa Press, 2014. Pp. 338.

The whimsical charm of “folk” or “popular” art has long captivated collectors and laypeople alike as an authentic reflection of a given society or geographic region. Nuancing the work of professional craftsmen and academic artists, pieces made by the self-taught have held audiences' attention and delight using geometric shapes, vivid colours, symbolic iconography, and experimental materials and techniques. The formation of collections at the Shelburne Museum, the Abby Aldrich Rockefeller Folk Art Museum at the Colonial Williamsburg Foundation, the Winterthur Museum, the American Folk Art Museum, and the Museum of Early Southern Decorative Arts by the 1960s attests to the longstanding interest in these highly original and varied artistic traditions in the United States.

Following an exhibition sharing the same title and also organised by Jean-François Blanchette at the Canadian Museum of History (then the Canadian Museum of Civilisation in Gatineau, Québec) in 2008-2009, this iteration of *Du coq à l'âne: L'art populaire au Québec* is a welcome scholarly addition and cultural counterpoint to the often Anglo-centric narrative of North American folk art. Blanchette's title, a play on the French expression “du coq à l'âne” (literally “from the rooster to the donkey” but denoting that which passes from one thing to another), recalls the diverse variety and quality of Québec-made pieces held in public and private Canadian collections. The volume's catalogue covers an astoundingly large range of artistic media including devotional objects, furniture, metalwork, painting, sculpture including models and miniatures, textiles, and toys. These and other pieces provide an aesthetic meeting point for the proud Gallic rooster, the Canadian beaver, the maple leaf, and even the Québec-born celebrity strongman Louis Cyr and prime minister of Québec Maurice Duplessis.

Blanchette never truly defines folk art in any specific way, relying on a more abstract, interdisciplinary approach that explores various material objects and more impermanent media such as graffiti in relation to themes such as family, religion, and rebellion. His consideration of “popular art” within a trajectory of contemporary expression and developing notions of self-identity in Québec is especially notable. The volume introduces seven prominent living Québec folk artists, all interviewed by Blanchette, including Léon Bouchard, Michel Fedak,

Clémence Lessard, Raymond Massicotte, Fleurette Solomon, Jacqueline Tremblay, and Michel Villeneuve. Biographical, connoisseurial, and historiographic in his analysis of archival materials and the production of Québec folk art past and present, Blanchette casts the art objects themselves as a symbolic bridge between tradition and modernity. Noteworthy works include a number of Tremblay's eggshell and vegetable paint works on canvas, such as the 1979 *Les bûcherons* (collection of the Canadian Museum of History), a scene that depicts traditional hand axes and horse-drawn sledges used alongside chainsaws.

Among the volume's greatest contributions is its comprehensive treatment of the visionary Canadian folk art connoisseur Nettie Covey Sharpe. Born in Saint-Augustin-de-Woburn near Lake Mégantic in 1907, the bilingual Covey Sharpe focused her scholarly and collecting efforts on the traditional arts of Francophone Québec beginning in the 1930s. Following on the heels of Marius Barbeau and a contemporary of Jean Palardy, she sought out antique objects of the sort often relegated to attics, tossed in the street, or even destroyed by their owners. Eager to preserve, share, and valorise the artistic heritage of Québec, she regularly loaned parts of her collection to institutions including the Royal Ontario Museum. Covey Sharpe's biography is made all the more endearing through excerpts of a 1983 interview conducted by Blanchette in her eighteenth-century home at Saint-Lambert, a staging ground for the formation of her collection. Covey Sharpe's foresight ultimately led to the Canadian Museum of History's acquisition of part of her extensive collection of historic and contemporary Québec art in the 1970s. The rest, along with her house, was acquired by the Museum upon her death in 2002 and forms the largest single collection of Québec folk art in the world to date.

Although the volume aims to chronicle four centuries of popular art in Québec, the catalogue is strongest in its coverage of the period 1850-2000. The seventeenth and eighteenth centuries are largely reduced to a few pages describing the origins of folk art traditions and regional styles in French Canada. The earliest examples in the catalogue and the only ones dated to before circa 1800 are a pierced tin lantern and a pair of carved and painted wooden sculptures depicting the Virgin and Child and Saint Joseph (collection of the Canadian Museum of History). Described as being mid-eighteenth century in date, the sculptures were among the pieces acquired by the Museum in 2002 from the estate of Nettie Covey Sharpe, who found them in Saint-Narcisse-de-Beaurivage. Also surprising was the absence of the colourful and emblematic *ceinture fléchée* from the catalogue. The omission of early examples of Québec art is regrettable, if not understandable given the scarcity of such objects relative to later pieces, the lack of or oftentimes provenance for many of those dated to the seventeenth and eighteenth centuries, and the largely anonymous nature of self-taught craftsmanship before the nineteenth century. A cast iron tobacco cutter or cleaver (collection of the Canadian Museum of History) also formerly owned by Covey Sharpe is perhaps the most provocative evocation of Québec's early colonial history and folklore. Made in the nineteenth century and found in Saint-Michel-de-Bellechasse, the cleaver features a weighted end taking the form of a female figure contained

within a spherical enclosure. It is interpreted as an allusion to the execution of the infamous Marie-Josephte Corriveau, hanged for her husband's murder and whose body was subsequently displayed in a cage or gibbet in Québec in 1763.

Despite the historical limitations of the catalogue, Blanchette's volume is to be commended for reinserting Québec within a wider art historical, ethnographic, and cultural framework that underscores the complexity and nuance of its folk traditions. It is further enhanced by a stellar bibliography and a useful chronology of relevant exhibitions held from 1974 to 2014, including *Du fond du cœur : L'art populaire au Canada/From the Heart: Folk Art in Canada*, a 1983 exhibition spearheaded by Blanchette. Strongest in its analysis and presentation of Québec folk art of the nineteenth and twentieth centuries, *Du coq à l'âme : L'art populaire au Québec* is a valuable complement to the original 2008-2009 exhibition. A testament to Blanchette's continuing scholarship and curatorial expertise, it further underscores the significance of the Canadian Museum of History as a repository and centre for the study of Québec's historic and living artistic heritage.

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CONRAD, Margaret et al. – *Canadians and Their Pasts*. Toronto, University of Toronto Press, 2013, 235 p.

À l'ère des médias sociaux et des technologies numériques plusieurs historiens s'interrogent sur le rapport qu'entretiennent les Canadiens avec l'histoire et leur passé. Quel rôle joue l'histoire dans la vie des Canadiens ? De quelle manière l'histoire permet-elle de définir les identités collectives et individuelles ? Quelles sources historiques les Canadiens considèrent-ils comme fiables ? Comment ces derniers entrevoient-ils l'histoire et l'avenir ? Voilà autant de questions à l'origine de l'étude nationale et bilingue « Les Canadiens et leurs passés » ([www.canadiansandtheirpasts.ca](http://www.canadiansandtheirpasts.ca)) menée par une équipe de chercheurs chevronnés provenant de six universités canadiennes (Université Laval, Université du Nouveau-Brunswick, Université Carleton, Université York, Université du Manitoba, Université de la Colombie-Britannique). Financée par le conseil de recherches en sciences humaines du Canada, l'étude s'inspire de projets similaires menés en Europe, aux États-Unis et Australie. Au moyen d'un sondage téléphonique auprès d'un échantillon représentatif de plus de 3400 citoyens provenant de toutes les régions, les auteurs voulaient sonder la conscience historique des Canadiens à l'aube du nouveau millénaire. Jamais dans l'histoire canadienne une étude aussi vaste n'avait été menée dans le domaine de l'évaluation historique avant cette enquête. À titre de chercheur et de didacticien, les résultats de l'étude « Les Canadiens et leurs passés » sont tout aussi fascinants que surprenants.

Divisés en huit chapitres, l'ouvrage présente de manière succincte les résultats de l'étude en ce qui a trait aux activités personnelles et à la crédibilité des