

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

editorial

BY JEAN-PAUL MORISSET

A centennial and a universal exhibition. Now, here is a situation that beckons us to pause and to reflect.

This is the year for looking back on the one hand, and looking ahead on the other. Yet, we find ourselves hemmed in, restrained by the narrow field of vision we have created for ourselves.

Restore Louisbourg? Why not? But it is a matter of sad fact that while herculean efforts are being made at Louisbourg, we in Quebec seem bent on demolition, on allowing things to fall into ruin, on encouraging ugliness. This is the case with Quebec, the Ile d'Orleans, the Laurentians. We need, perhaps, a new sensitivity, a new respect for what is ours, whatever it may be.

As for the future, we may safely say that, all too often, we view it from the point of view of the past. It is both amusing and tragic to find that in this, the hour of the United States, with the Soviet Union and China on the horizon, we still measure things in terms of the late British Empire. Funny and sad, too, that in the hour of Henri Saxe, we spend time comparing Harold Town with the Group of Seven. And in this day of international exchanges, there is the unilingual Joe Smith, finding reason to speak French only in France. And Baptiste, of course, who speaks only French in Ottawa and Toronto — and then only English when he vacations in Miami Beach.

What then, you ask? Let us say that after one hundred years the time has come to put aside our adolescent thoughts. We have cried and fretted long enough. We need cool heads and we must keep our feet firmly on the ground. We have imitated and now we must create. We have followed long enough to be able now to walk alone. Let us stop destroying and begin building. Let us take our place in the world of 1967.

french cartography

BY M. MADELEINE AZARD-MALAUURIE

Maps today are generally considered to be the products of science but in the days of the early explorers, they were regarded from an artistic point of view as well. In fact, with the coming of the Renaissance in the 16th century, imaginatively-decorated maps became prize possessions, being commissioned by the wealthy as art works for the walls of palaces and for their libraries.

The French were late moving into this domain but during the reign of Henry II much was done. At Dieppe, for example, a school for pilots was set up and people like Desceliers, Jean Rote, Guillaume Le Testu and the Parmentier brothers were soon to spread the fame of France. One of the master works of Dieppe is the atlas of Le Testu dated 1556 and dedicated to Admiral de Coligny. One page is reserved for Canada. The fine lines, the freshness and softness of the water colors and the rich, fantasy-like ornamentation make it a master work among 16th century miniature art pieces. Le Testu, of course, was not only a mariner but also an artist.

This ornamental painting was a mixture of realism and fantasy but when he painted the savage country that was Canada, it was realism based on the accounts of Cartier. The maps of the time were often wild fantasy with great monsters appearing on the surface of the seas but the French had moved into the new world and in the atlases, such as the one credited to Vallard, the noblemen were there surveying the Indians, the contours of the St. Lawrence and the huge trees that made up the forests. (Le Testu's original atlas will be shown in the Section du Souvenir Français in the French Pavilion at Expo 67.)

Leaving the Renaissance period behind and going into the Golden Age of New France at the time of Frontenac, one finds an artist whose whole output was devoted to the Canadian landscape. He was Jean Louis Franquelin, royal hydrographer, a man who spent 25 years travelling, observing and drawing and who would be a source of reference for geographers of the following century, particularly in the area of the Great Lakes. This man, who was familiar with all the known areas of North America, was above all an artist.

With Franquelin, however, it was more than a matter of fine drawing and rich ornamentation. He drew maps in the real sense of the word. Following the course of the St. Lawrence in 1699, for example, he situated the island of Montréal with certainty. Some 25 maps are directly credited to Franquelin and combining fantasy with realism, he managed to tell an exciting story of the Canada of that era with Indians and wild animals prominently featured. Very little is known of this man but his work gives the impression that he was modest and

likeable. One of his maps was definitely in the category of a master work.

Franquelin knew the secret of the fine line in drawing and understood the harmony of good grouping and was, in effect, a landscape artist. But it was in his city scenes, particularly those of Québec, that he really excelled. One of Franquelin's maps will be shown at the French Pavilion at Expo 67.

louisbourg and france

BY MAURICE BERRY

In 1713, King Louis XIV signed the Treaty of Utrecht and ended the long War of the Spanish Succession which had pitted the French against the English. Immediately after the signing of the treaty, Pontchartrain decided to organize the Ile Royale, last French position on the St. Lawrence waterway. He established two permanent centres, a commercial port which became Port Dauphin and a naval base in a protected bay which had been the Havre à l'Anglais. In 1714, the first plans were laid for the fortification of the naval base of Louisbourg and work was to proceed for the following 20 years. The lines of the city were drawn in a regular manner, much in the way of a Roman city.

The fortified complex of Louisbourg included the striking Batterie Royale which focussed directly on the passage of entry as well as another battery situated on the Ile de l'Entrée. All of these works had been designed by the engineers of the king, trained at the school of Marshall de Vauban. The military engineers were also great architects and the quality of the material was a major consideration in every work, as were the decorative arts. The importance of royalty, for example, was reflected in the beauty of the architecture that went into the entrance. The great fortified entrance to the bastion of the Dauphin offered similar qualities of beauty.

Louisbourg was thus a reflection in a far-away land of a powerful and beautiful century—the century that came to be known as that of Louis XIV. It was perfection on a grand scale and it took a modern industrial revolution to remove it from the classic age. After the siege of 1768, the fortress of Louisbourg was pretty well demolished but the city was virtually intact until Pitt decided in 1760 to eliminate what remained of the fortifications. Soon the city became an empty place and a fishing village took its place during the last century. The Canadian Government, conscious of the past, has since decided that Louisbourg should be restored.

renaissance of louisbourg

BY PIERRE MAYRAND

In 1724, Verrier, the chief engineer, wrote a reassuring note to the king about Louisbourg. "The king," he wrote, "can count on having the strongest place in America." Within a half-century of existence Louisbourg became the flourishing capital of Ile Royale but it was razed in 1760 on the orders of Pitt.

Founded in 1714 because of the loss of Newfoundland and Acadia, sanctioned by the Treaty of Utrecht, it had a population of 4,000 and a most efficient string of fortifications, comparable in fact to those of Quebec and New Orleans. Its construction cost the royal treasury more than 4,000,000 pounds. This gigantic effort was destined, however, to fall into total ruin and oblivion. It was "the boulevard of Quebec" and its defeat in 1758 would be the decided prelude to the conquest of Canada.

For two centuries, the fortress lay dormant among the moss. Then in 1928, it was declared a historic site and in 1940 it became a national park. Its partial reconstruction was decided upon in 1960 as a means of attracting the tourist trade. A veritable army of historians, archaeologists, architects, engineers and workmen was mobilized for the immense task of restoring the site. The celebrated remains of the old governors will be exhumed. Many art objects, dishes, pottery and medals among them, will recall the past. The treasure of the Chameau, estimated at \$700,000, will be taken out of the ocean. Finally, walls will be erected.

The fame of Louisbourg is linked to the grand age of the French, as was the case with Quebec and New Orleans. Together, they represent a legacy from Vauban, the "father of engineering." On this basis alone, the reconstruction of Louisbourg was justified.