

## Abstracts

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### « La génération de la Conquête : un questionnement de l'archive » (Bernard Andrès)

After having presented the manner in which historiography has dealt with the period after the conquest (such as the recent work of Heinz Weinmann, Maurice Lemire and François Dumont), the author proposes a questioning of the archive inspired by Michel Foucault and by a *sociogénèse* of «enunciations»: the relative status of the *document* and the *monument*, the relationship of the first literary texts to social discourse and to the *grands récits* of that period. This will lead to a re-examination of the problems of origin, of originality and the foundation of literature at the end of the 18th and beginning of the 19th century. The concept of an initial generation of writing is examined with a look at the careers of Fleury Mesplet, Valentin Jautard, Joseph Quesnel, Pierre du Calvet, Pierre de Sales Laterrière, Henri-Antoine Mézière, Charles-François Bailly de Messein, Luc de La Corne Saint-Luc, Ross Cuthbert and other Quebec literary pioneers. This generation of the conquest groups writers of all ages around a literary production influenced by the 18th century Age of Enlightenment.

### « La *Gazette littéraire de Montréal* (1778-1779) : notre première oeuvre de fiction ? » (Pierre Hébert et Jacques Cotnam)

La *Gazette littéraire*, founded by Fleury Mesplet and Valentine Jautard in 1778, was destined to last only one year: in June 1779 the imprisonment of the printer and the editor interrupted the circulation of Enlightenment ideas that the paper provided. However, critics have recognized the importance of the *Gazette* as a forum of intense intellectual life where such varied subjects as literature, criticism and the fine arts were discussed.

Yet in this article the authors show that rather than providing a forum for 18th century Canadian intelligentsia, la *Gazette littéraire* is the personal product of Mesplet and de Jautard themselves. Under the cover of several pseudonyms, the two editors manipulate a dialogue that permits them to orient the content of the paper to suit their own

tastes. In unveiling this subterfuge, the authors conclude that in terms of its «enunciation» the *Gazette littéraire* should be classified as a text of fiction and considered in this new light by Quebec literary history.

**« Pierre Roubaud, polygraphe et faussaire au Siècle des lumières »  
(Caroline Masse)**

Pierre Roubaud was one of the greatest forgers of our time. Adept in literary forgeries, he produced a considerable quantity of documents upon which historians of both New France and Canada have continually stumbled. His most famous work, *Les Lettres du marquis de Montcalm écrites dans les années 1757, 1758, 1759* has particularly drawn scholars' attention. Its publication assured it the status of a historical document. New elements reveal, however, certain lesser known aspects of these letters and seem to definitively sort out their disputed attribution. Indeed, a source was overlooked; an autobiographical letter of Pierre Roubaud, written in 1776, that constituted an important piece of evidence in the proceedings which historians brought against him. It is this unpublished source that will be here examined, accompanied by a general look at the historical personage and his writing.

**« La fortune littéraire du *Journal de voyage de Saint-Luc de La Corne* » (Pierre Lespérance)**

The journal of the voyage of Saint-Luc de La Corne, written in 1762 and published in Montreal in 1778, constitutes the first milestone of Quebec literary history. The story of the wreck of the *August* survived in the first half of the 19th century thanks to the oral tradition of Aubert de Gaspé's family. In the 1860's many authors took interest in the text of La Corne. Philippe Aubert de Gaspé Sr., Robert de Roquebrune, Henri-Raymond Casgrain, Archibald MacMechan and Pierre-Georges Roy all brought to the episode of the *August* developments which would considerably modify the original work of La Corne. As this hypertextual game progressed, the stakes became clearly ideological; the men of letters made use of *l'effet La Corne* in order to fuel their own arguments.

**« Notes sur le pictural et le littéraire aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles : le cas de Saint-Luc de La Corne » (Robert Derome)**

The analysis of two pictorial works connected with the writer Saint-Luc de La Corne (1711-1784) demonstrate their interaction with the literary. They consist of a miniature portrait of La Corne painted in

London between 1772 and 1784, which could be attributed to an E. (Edward?) Vaughan, and the reinterpretation of the wreck of the August proposed by Napoléon Bourassa for the decoration of the Parliament building in 1883. This approach will be applied to other writers studied by the ALAQ, a project of which these notes, accompanied by six illustrations, will give a general idea.

**« Aperçus de la correspondance de Joseph Quesnel » (John Hare)**

The best known author of 18th century Quebec, Joseph Quesnel, wrote not only poetry, plays and operas. He also kept up a diverse correspondence with his family and a network of close friends such as the printer, John Neilson, and the lawyer, Pierre-Louis Panet. John Hare, who is presently preparing a critical edition of this correspondence, will here present a brief overview, insisting on the social and cultural as well as historical and literary value of these spirited letters. The Quebec, London, Paris and Bordeaux of the 1780's appear in these letters of which the last takes us up to 1809, the year of Quesnel's death.

**« Monsieur Quesnel ou le Bourgeois anglomane » (Lucie Robert)**

This article presents an archeological reading of *L'Anglomanie ou le Dîner à l'angloise* de Joseph Quesnel, considered here as one of the founding texts of the Quebec literary tradition. While this work can be situated in the same French tradition as Quesnel's other writings, it brings about a new division in the discursive realm by inscribing into a specifically literary formation the new contradictions which permeated the public opinion of Lower Canada. This newly obtained form will serve as a model for a series of new texts produced during the course of the 19th and 20th centuries. Some hypotheses concerning the role that literary salons could have played in the circulation of Joseph Quesnel's play will also here be formulated.

**« L'épreuve du Nez qui voque : des savoirs partagés au ludisme verbal » (Jean Valenti)**

This article concerns two complementary aspects of the act of reading Réjean Ducharme's *Nez qui voque*. The author first examines symbolical knowledge as much in relation to «pre-understanding» as to its deformation. He then examines the conditions under which the interpreter must often re-evaluate discourse in order to arrive at a certain coherence. Then comes the play of language, the parodies and satires which bombard the fiction, calling into question the catalogue

of previous knowledge. This does not fail to arouse a certain discontent, uneasiness or even disorientation as the reader must often revise his interpretation of the perceived message of the text.

**« Jacques Ferron, écrivain : l'arrière-boutique » (Jean R. Côté)**

This article presents an unpublished text by Jacques Ferron; a dedication to Jean Marcel written in January 1966 at the same time that the author of *La Nuit* showed a desire to produce an important and significative literary work. This dedication to Jean Marcel, which will here be the object of an interpretive commentary, constitutes an important proof of this ambition and the strategy adopted by Ferron to accomplish his task, a much more concerted strategy than has been generally imagined.