

hôtels-Dieu are investigated. The author addresses the challenges in the creation of a holy quarter with reference to the available contemporary architectural documents and methods in France during the Gothic period, discussing, for example, the preservation of wooden sculptural models, the “gabarits”. Further in this vein, he relates the results of a recent study which interprets the sketch book of Villard de Honnecourt as a possible recopying of the assortment of designs at one “chantier”.

On balance, though devoid of critical apparatus, this is a useful work in its treatment of the cathedral as an organic part of the city. My quarrels are with format more than with foundations, though the two are inevitably interrelated for the professional audience. For the admirer of medieval cathedrals, the author makes a significant contribution to our general knowledge.

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E. Estyn Evans — *Irish Folk Ways*. London and New York: Routledge, 1957; reprint, 1988. Pp. 324.

This sixth reprinting of E. Estyn Evans' *Irish Folk Ways* underscores the work's deserved reputation as the classic book on the subject. While more specialized studies of Irish folklore have appeared in the last three decades, Professor Evans' masterful introductory survey of traditional Irish rural life has not been superseded or significantly contradicted. Professor Evans combined extensive professional background as an ethnographer, geographer, and archaeologist with years of personal observation and conversations throughout Ireland to compile this amply illustrated and beautifully written study.

Professor Evans declares his subject to be “the living past” (xiii). He emphasizes how essential an historical sense is to a geographer, who is interested primarily in variations in space rather than time, “without a knowledge of the past, he will not fully observe the present” (xiii). His own words eloquently express the value of his research:

Nothing less than the whole of the past is needed to explain the present, and in this difficult, task we cannot afford to neglect the unrecorded past. The crafts of arable farming, of animal husbandry and the home industries have done more to shape our instincts and our thoughts than the trampling of armies or the wranglings of kings which fill the documents from which history is written (xiv).

Irish Folk Ways focuses on the material and customary traditions of rural Ireland. Although the literary and musical dimensions of Irish folklore are outside the scope of the book, Professor Evans is keenly aware of how closely intertwined the artifacts and customs are with the traditional beliefs and world view which permeated all aspects of Irish folklore. Moreover, the broad range of Professor Evans' own interests is repeatedly apparent, as when he points out how the traditional association of fertility and decay, of life and death, so apparent in household, farming, and life-cycle customs is also central in the works of recent Irish dramatists.

Chapter one, "Ireland the Outpost", presents the reader with essential information about the history and peasant culture of Ireland. Underscoring the diversity which is apparent even in this ancient and traditional culture, Professor Evans discusses the various cultures which have influenced Irish folk tradition. He notes that because there is a greater variety of survivals in Ulster than in any other part of Ireland, "in some ways, this most British part of Ireland is also the most Irish" (8).

Professor Evans surveys the physical geography of Ireland in chapter two, "From Forest to Farmland". He demonstrates the close adaptation of folk culture to its environment in a discussion that ranges from megalithic burial monuments to the field systems and clachans of recent centuries. The interaction between man and environment is further underscored in chapter three, "From Bally to Booley", which analyzes Ireland's smallest unit, the townland or bally, and seasonal nomadism or booley. According to Professor Evans, such transhumance, a consequence of difficult and marginal conditions such as are found in Ireland, was also an important means of preserving and transmitting ancient traditions.

Professor Evans analyzes the physical features of traditional Irish dwellings and their contents in chapters four through seven. Here, again, he enriches his description of houses and artifacts by discussing both their antiquity and the customs and beliefs associated with them. He demonstrates how both recent outbuildings and children's games provide clues to old methods of housebuilding and how a line from *Hamlet* about Ophelia's suicide illuminates ancient traditions involving potsherds. A sequence of illustrations of cooking pots, spanning four thousand years, suggests the essential continuity of form and function over the centuries.

The relationship between form and function is central to his discussion of the hearth and the artifacts associated with it. For example, ever-present turf smoke generated furniture designed to keep heads low. Likewise, methods of suspending cooking pots over the fire indicate the woman's functions were best carried out on the left side, her traditional place at the hearth.

Professor Evans provides detailed discussions of the physical features and the antiquity of farmyards, fences, ditches, outbuildings, wells, and a wide variety of farming implements and practices in chapters eight through thirteen. The synergistic relationship between the people and their environment is reiterated when Professor Evans points out how the rarity of fine weather for planting and harvesting is clearly related to "the Irishman's capacity for bouts of strenuous work, and his more notorious addiction to spells of complete idleness" (141). He punctures other traditional stereotypes about the Irish peasant when he remarks that the donkey is a relative novelty in rural Ireland, despite the popular romantic image of the bare-footed colleen bashfully hiding behind a creel-carrying donkey. The wealth of data he provides in chapter fourteen, "Turf and Slane", greatly enriches the reader's knowledge of another popular symbol of rural Ireland, peat.

Chapter fifteen, "Home-Made Things", which explores the economic self-sufficiency of Irish folk ways also demonstrates how supernatural beliefs permeated Irish folk culture. The significance of the most important local craftsman, the blacksmith, demonstrated how the practical and the magical were inseparable in Irish rural life. Likewise, nearly every plant, natural or cultivated, had practical, medicinal and magical uses, thus illustrating what Professor Evans refers to as the people's "spiritual as well as physical links with mother earth" (200).

Professor Evans moves from farming to fishing in chapters sixteen and seventeen which survey the artifacts and customs associated with rivers and the sea from which no part of Ireland is more than sixty miles. His focus further expands in the final four chapters where he discusses the social and magical dimensions of Irish rural life, as exemplified in fairs, in religious festivals such as the gatherings, patterns and pilgrimages which marked feast days and the traditional quarter days, and in life-cycle customs at wedding and wakes. A wide-ranging discussion of the antiquity and richness of Irish folk beliefs and customs, especially those associated with hills, trees, wells, and stones, concludes this masterful and classic study of Irish folk ways.

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Jean-Marie Fecteau — *Un nouvel ordre des choses : la pauvreté, le crime, l'État au Québec, de la fin du XVIII^e siècle à 1840*. Outremont (Québec), VLB Éditeur, coll. « Études québécoises », 1989, 287 p.

La fin du 18^e siècle et la première moitié du 19^e furent marquées en Occident par la transition décisive au capitalisme. Véritable charnière entre l'Ancien Régime et le nouveau, cette période allait être le théâtre de mutations profondes à tous les plans de la vie sociale : montée de nouvelles élites, redéfinition des rapports de classe; transformation des structures de production; urbanisation... Ce désagrègement de l'ordre ancien allait aussi se traduire par l'enracinement du paupérisme urbain et l'accroissement conséquent de désordres, désordres que les autorités allaient tenter d'endiguer par la mise en place de mesures destinées à les réprimer.

Depuis ces récentes années, nombreux sont les auteurs qui ont fait l'analyse de ces mesures dites de contrôle social par lesquelles les États occidentaux ont tenté d'avoir la haute main sur la gestion du crime et de la pauvreté. Cependant, aucun ouvrage d'envergure traitant de cette question n'était encore paru au Québec avant que la synthèse que nous propose ici Jean-Marie Fecteau ne vienne combler ce vide historiographique. D'entrée de jeu, l'auteur règle un problème lexical qui n'a rien d'anodin. Bien que centrale dans ce type d'analyse, la notion de contrôle social demeure généralement très vague et peut être interprétée de façon fort large ou étroite selon l'auteur ou le lecteur. Fecteau y substitue donc ici le terme de « régulation » sociale auquel il donne une définition nuancée : « Un compromis fragile, toujours remis en question, entre l'exercice de la domination par les classes dirigeantes et la pratique de la résistance des classes populaires. » De plus, afin d'offrir au lecteur un contraste marqué entre l'ancienne logique répressive et la nouvelle, Jean-Marie Fecteau divise son étude en deux tranches chronologiques, de 1791 à 1815 et de 1815 à 1840, la décennie 1810-1820 marquant ainsi un tournant décisif à cet égard. La première période, 1791-1815, s'inscrit donc sous le signe de la continuité, puisque c'est un modèle de gestion de l'assistance et de la criminalité typique de l'Ancien Régime qui se perpétue au Bas-Canada. Certes, faces aux problèmes engendrés par l'effritement de l'ancienne structure sociale, les instruments de gestion traditionnels sont la cible de certaines critiques. Cependant, aucune véritable solution de remplacement n'est offerte et l'on assiste plutôt à la mise à jour d'institutions anciennes. Ainsi, en ce qui a trait à l'assistance, l'étude de toute la gamme des mesures d'entraide —