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d'une attaque contre Lunenburg, en juillet 1762, témoigne de la persévérance des Amérindiens (p. 249). En effet, les Britanniques ont renouvelé leurs traités de paix et d'amitié avec les Wabanakis en 1760 et 1761 afin de pacifier un adversaire encore puissant.

Dans sa conclusion, Lennox affirme que « territory had to be known before it could be controlled » (p. 250) et qu'il faut comprendre l'histoire du Nord-Est à la lumière d'un concours d'identités géographiques rivales, basé sur la mobilisation de connaissances. Si la conquête de la Nouvelle-France et l'expulsion des Acadiens permettaient en fin de compte aux Britanniques d'imposer leur vision territoriale de la Nouvelle-Écosse sur le pays, Lennox illustre la nature de ce processus au-delà des événements militaires « by the way territory was imagined, recorded, and described » (p. 250). Son effort louable pour souligner l'importance des Mi'kmaq fait écho à deux ouvrages – *An Unsettled Conquest: The British Campaign Against the Peoples of Acadia*, de Geoffrey Plank (2003), et surtout, *Mi'kmaq Treaties on Trial: History, Land and Donald Marshall Junior*, de William Wicken (2002). Quant à son étude des documents officiels, elle s'inscrit dans les tendances récentes de l'historiographie transatlantique de l'Acadie et du monde atlantique, aux côtés de *The Acadian Diaspora: An Eighteenth-Century History*, de Christopher Hodson (2012), et de *Something of a Peasant Paradise? Comparing Rural Societies in Acadie and the Loudunais, 1604-1755*, de Gregory Kennedy (2014). D'ailleurs, l'idée du Nord-Est fait écho à d'autres ouvrages consacrés à l'histoire régionale, entre autres *New England and the Maritime Provinces: Connections and Comparisons*, de Stephen J. Hornsby et John G. Reid (2005). Les forces particulières de *Homelands and Empires* résident dans le traitement de la lutte territoriale selon les différents acteurs historiques, amérindiens et européens. En même temps, l'effort de l'auteur pour toujours présenter les visions impérialistes comme des inventions avant 1763 par opposition aux « vraies » terres ancestrales des Amérindiens pose certains problèmes. Lennox insiste trop parfois sur les qualités supposément « imaginaires » de l'Acadie et de la Nouvelle-Écosse ; par exemple, il faut aussi noter la présence d'une société rurale acadienne bien implantée et en pleine croissance jusqu'en 1755. En fin de compte, Lennox soulève de nouvelles questions passionnantes sur la coexistence potentielle de différentes visions identitaires sur le même territoire. Accessible à un vaste lectorat, cet ouvrage bien rédigé sera une référence incontournable pour retracer l'histoire du Canada atlantique et celle du monde atlantique au XVIII<sup>e</sup> siècle.

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LERNER, Jillian – *Graphic Culture: Illustration and Artistic Enterprise in Paris, 1830-1848*. Montreal: McGill-Queens University Press, 2018. Pp. 252.

Jillian Lerner's *Graphic Culture* is a remarkable example of interdisciplinary scholarship that brings to vivid life the burgeoning publishing world of July

Monarchy France through careful analysis of its players, products, and practices. Working across the disciplines of art history, social history, and cultural studies, and centred on the graphic culture and artists of the 1830s and 1840s, Lerner has produced a stunning account of what must have been an exciting two decades to be a graphic artist in Paris. In crisp prose she chronicles the invention of modernity in art and visual culture and shows how the interplay of word, image, and taste harnessed the social anxiety that characterized the period to forge a visual language that would shape contemporaries' understanding of a society in flux. These prints, Lerner contends, are marked by their creators' acute awareness of the moment, and, slipping as they do between authority and uncertainty, they serve as compelling archival evidence for the study of an unstable culture. The book traces this reflexive thread through the work of the most important illustrators of the July Monarchy—Daumier, Devéria, Gavarni, Grandville, among others, alongside their publishers—bringing these figures from margins to centre and demonstrating the innovation of their contributions and their power as cultural influencers.

Lerner bookends her chapters with an introduction that cogently explains the key questions, terms, methodology, and structure of the book and a brief conclusion that looks ahead to our own contemporary visual culture, further crystallizing the significance of these understudied images and figures. Arguing that the July Monarchy was the crucible of French modernity, the author breaks new ground in art history by challenging the “anti-commercial bias” that has left the vast majority of illustrations of this period, apart from political caricature, unexplored (p. 10). Her stated goal is “to understand how sketches of fashions and manners were consciously positioned within old and new systems of visual representation and actively embedded in social and economic history” (p. 4). Methodologically, she proposes to read “graphic culture” writ large, that is, through a wide variety of prints, panoramic literature, press articles, biographies, and other historical accounts, to produce a heterogeneous corpus of analysis. By “researching both historical factors and representations of those historical factors” she balances her discussion of the visual with historical analysis and suggests that images themselves exerted influence over manners even as they purportedly represented them (p. 16). Lerner's choices are judicious, allowing her to showcase her considerable skill as a reader of visual culture even as she excavates the social history surrounding the different objects she examines.

Chapter 1, “The Illustrator of Modern Life,” identifies the illustrator, who often came from the lower classes, as a broad, ill-defined category and explores the growing cultural impact of visual representations on daily life. Lerner focuses on both the plethora of contemporary descriptions of the social type of “the illustrator,” who was becoming increasingly visible, and the historical conditions of his vocation, which often began in fine arts training and expanded to include more immediately lucrative pursuits. She also offers a lucid description of the lithography process as well as an overview of the types of illustrations produced by each artist, thereby providing a rich resource for scholars and students of illustration and graphic artists. Engaging productively with multiple theorists of visual culture (Crary, Marcus, Schwartz, Siegfried) and surveying the key scholars

of print and illustration (Bann, Hahn, Higonnet, Kaenel, Mainardi) she makes the important claim that the “quotidian prints” considered in her book “should be central to any account of how the discourses of modernity and the modern artist developed in nineteenth-century France” (p. 42). It is in this sense that Lerner’s book fills a gap in art historical accounts and opens up an interdisciplinary space of exploration for scholars from a variety of fields.

Subsequent chapters (2-5) treat topics that pertain more specifically to individual figures working in this industry and the social and commercial ecosystems they inhabited. Chapter 2, whose title, “The Editor as Ragpicker,” cleverly appropriates the visual and textual metaphors of associated with social type of the *chiffonnier*, and circles around publisher Pierre-Jules Hetzel and his 1842 anthology and city guide, *Le Diable à Paris, Paris et les Parisiens*. The author leads with a magisterial reading of the book’s frontispiece image (by Gavarni), deciphering it in careful detail as a cultural and textual key. Like the works she analyzes, Lerner foregrounds images and presents them as evidence of both “social representation” and “social reality” (p. 67). Chapter 3, “Marketing Vision: Publishers, Posters, and Parisian Types,” also opens with a persuasive visual analysis that spotlights the *mise en abyme* of publicity within the illustration itself. The chapter focuses on marketing strategies as they were incorporated into publications and argues that social taxonomy was a common thread in these works that aimed to attract different segments of the viewing/reading public through distinct visual strategies.

Like the preceding chapter, chapter 4, “The Hours of Her Day: Fashion Prints, Feminine Ideals, and the Circle of Achille Devéria,” begins with a deft and gripping analysis of a print depicting a Parisian *fashionista* lounging with a book of illustrations. The chapter develops a reading of Devéria’s 1829 print series depicting leisurely, well-dressed women within the construction of nineteenth-century “middle-class femininity,” which increasingly relied upon fashion, possessions, social settings, and activities to define and reproduce itself (p. 115). Lerner refers to Devéria’s “artistic sociology” in her discussion of the artist’s integration of his own family and circle of friends into the illustrations he produced and proposes that this significant series of lithographs, which predates the explosion of fashion illustration that was about to emerge, existed on the “infra-thin edge of artistic and commercial production” (pp. 124, 134). Chapter 5, “Gavarni’s Costumes: Masquerade and the Social Theatre of Paris,” traces the history and practice of costume design and spectacle through a focus on the *débardeur*, a hybrid costume usually worn by women that upset both social and gender conventions. This chapter closes on Gavarni’s self-portrait as dandy and returns to the book’s guiding themes—artistic self-consciousness and undecidability—both emblematic of the emerging modern age.

The book’s brief conclusion keenly observes the relevance of this early history of visual culture, noting that already “relations between people ... were increasingly self-conscious, performative, and mediated by images” (p. 173). The new media of the July Monarchy foreshadows our own age in which images and their endless circulation both shape and reflect identity. The artists Lerner

investigates were in sync with their time, embracing structures of capitalism to exploit “tropes of rebellion and transcendence to competitively position themselves and their products within it” (p. 163). Showing us how to read prints as both historical artifacts and cultural representations, Lerner has written a captivating and richly researched history of the decades of radical transformation of media culture that will be of great use to scholars of visual culture, art history, social history, and French cultural studies.

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LITTLE, J. L. – *Fashioning the Canadian Landscape: Essays on Travel Writing, Tourism, and National Identity in the Pre-Automobile Era*. Toronto: University of Toronto Press, 2018. Pp. 327.

It was all about the landscape, it seems, when nineteenth-century travellers and tourists looked out their railway carriage windows or (more likely) from the deck of a steamer and recorded their impressions of Cape Breton, Quebec’s Eastern Townships, the Labrador coast, or the lakes, mountains, and shorelines of British Columbia. In *Fashioning the Canadian Landscape*, historian J. I. Little has brought together eight previously published essays with two new contributions, along with an introduction and afterword, all of which foreground the role conceptions of landscape played in male travellers’ and tourists’ impressions of the Dominion. Little argues that notions of the picturesque inflected the accounts left by Canadian and British writers, no matter where the writer’s gaze happened to land. Like their contemporaries in other parts of the world, these men were primarily interested in creating representations of landscapes that accorded with their own set of values, those of order, respectability, and British civilization. These depictions, Little argues, also were used in the service of nationalism, particularly for Canadian and British writers who saw geography as playing a critical role in the development of national identities and characters. In contrast, the American writers whose work Little examines were more interested in searching out quaint *habitant* culture, the “romantic folk culture” of Cape Breton’s Highlands (p. 8), or views of the sublime along the coast of Labrador. Yet, no matter what the writers’ national vantage point, for the most part their accounts saw people and their varied histories as being of less interest than scenery, a pattern in travel writing about Canada that, according to Little, persisted long into the age of automobile travel and tourism.

Republishing one’s own work as a collection of essays has its pitfalls, not least of them being that readers may find few new insights. To some extent Little has avoided this problem by providing some new material and by writing a clear introduction and afterword; the former frames these essays well, while the latter suggests the ways in which scholars of twentieth-century tourism and travel in Canada might take up, expand upon, and test his insights and arguments. Furthermore, journal articles and book chapters in other collections do not have