A World of Their Own Searching for Popular Culture in the French Countryside


Peasants into Frenchmen represents an idea of a fixed traditional civilization the French countryside

1960s

"Mandrou and the first generation of historians had bequeathed the field five dominant convictions about early modern popular culture. First was the existence of a single, homogenous culture, or "mental universe," in the countryside. Second this mental universe was "authentic" perhaps, but also "primitive"" 96

"The fourth conviction ... popular culture was "immobile and passive"–until, at the very least, the eighteenth century, when it lost its autonomy, if not its very claim to existence." 96

is there an idea that while the locus of prehistory is in the French countryside, the history of the historic is in the cities and villages, not in the rural, "archaic" countryside?

have to be careful about discussing the issues of local engagements with archaeology, cannot "indigenize" them

French historical profession has enduring attachment to Thirdy Republic and Durkheimian notions of solidarity

1990s histories continued to focus on mondernization and politicization leaving the folk to their rural landscape

"Indeed, the French peasant lost some of the symbolic and political allure it had carried in the 1970s, when he stood for self-determination and resistance and, as Susan Carol Rogers noted, a "soul of France" threatened by mass culture (La Fin des paysans)." 103