

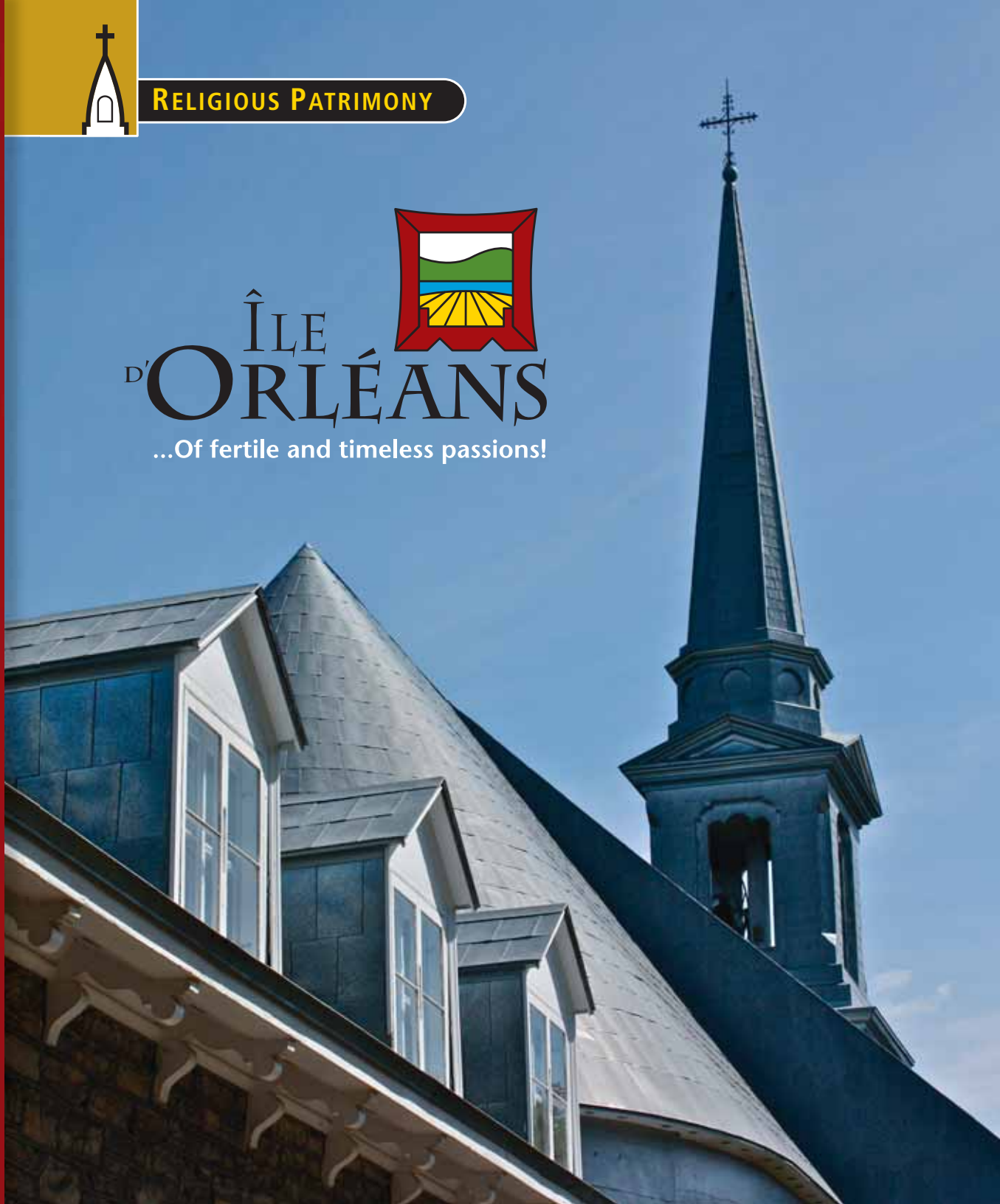


RELIGIOUS PATRIMONY

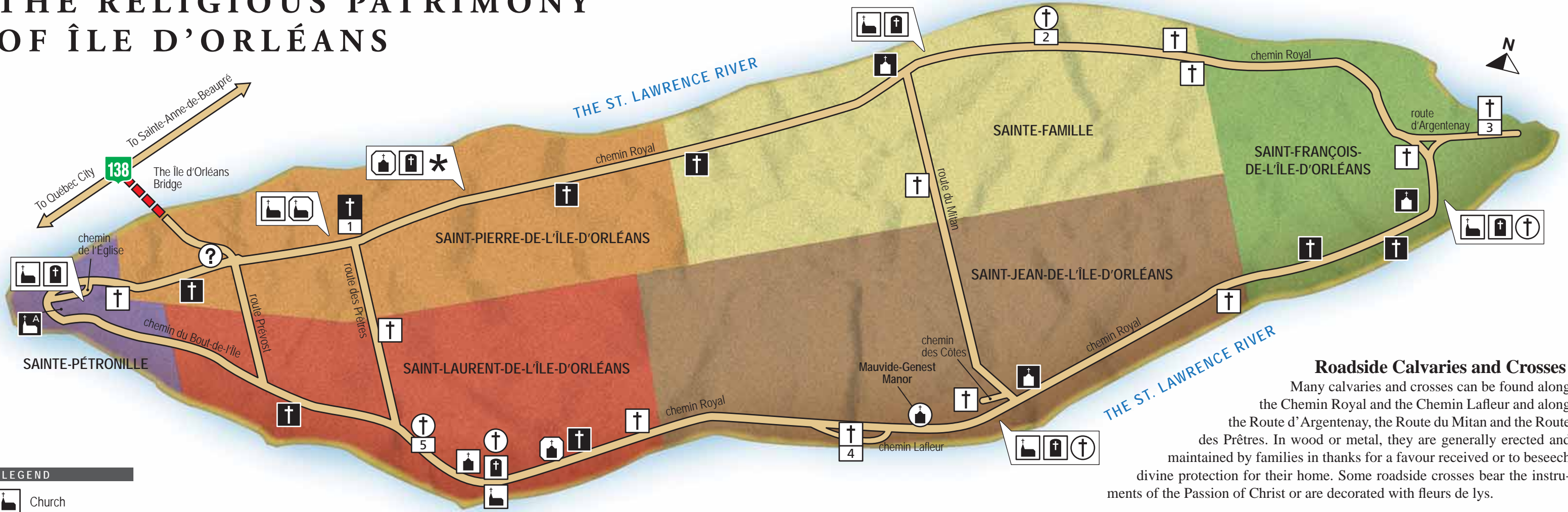


# ÎLE D'ORLÉANS

...Of fertile and timeless passions!



# THE RELIGIOUS PATRIMONY OF ÎLE D'ORLÉANS



## LEGEND

- Church
- Old church
- Anglican chapel (private property)
- Procession chapel
- Procession chapel (private property)
- Former procession chapel
- Roadside cross (accessible to the public)
- Roadside cross (private property)
- Cemetery
- Calvary
- Oratory
- Tourist Information Centre
- Here lies Félix Leclerc

## Québec City regional map



**Roadside Calvaries and Crosses**  
 Many calvaries and crosses can be found along the Chemin Royal and the Chemin Lafleur and along the Route d'Argentenay, the Route du Mitan and the Route des Prêtres. In wood or metal, they are generally erected and maintained by families in thanks for a favour received or to beseech divine protection for their home. Some roadside crosses bear the instruments of the Passion of Christ or are decorated with fleurs de lys.



1  
Painted wood, c. 1995



2  
Metal, in memory of our forebear Robert Gagnon, c. 1909



3  
Painted wood



4  
Painted wood and metal



5  
Protected by a small shelter, Gosselin family, 1941



# WELCOME TO ÎLE D'ORLÉANS, PROUD REPRESENTATIVE OF THE QUÉBEC CITY REGION

# THE RELIGIOUS PATRIMONY OF ÎLE D'ORLÉANS

Today Île d'Orléans is the jewel of the Québec City tourist region and the beauty of its landscape, its agro-tourism and historical, architectural and maritime heritage delight its visitors.

## The religious patrimony of Île d'Orléans

The Île d'Orléans historic district, established in 1970, has eight churches, six procession chapels, five calvaries, nineteen roadside crosses and an oratory. The Sainte-Famille, Saint-François, Saint-Jean and old Saint-Pierre churches, built under French Régime, and the Sainte-Famille procession chapel are classified historic monuments. The Saint-Laurent, Sainte-Pétronille and new Saint-Pierre churches and St Mary's Anglican chapel have a no less rich history. They were all built by renowned architects or contain work by well-known artists and craftsmen. This guide to the religious patrimony of Île d'Orléans is your opportunity to discover them.

## Opening hours of the churches

Most churches are open to the public from mid-June to mid-October. For their opening hours, please enquire at the Tourist Information Centre located at the entrance to the island. The churches' opening hours are, however, subject to change.

Tourist Information Centre of Île d'Orléans

Tel.: 418 828-9411 – E-mail: [accueil@iledorleans.com](mailto:accueil@iledorleans.com) – Web site: [www.iledorleans.com](http://www.iledorleans.com)

## Our visitors are the guardians of our patrimony

This souvenir brochure is your guide to help you discover the religious patrimony of Île d'Orléans. We ask our visitors to help us to preserve these historic sites and buildings and the fragile and valuable artistic treasures they contain. We wish to inform visitors that discretion is also required during religious services.

## Our volunteers welcome you

Access to the various sites of religious patrimony on the Île d'Orléans would not be possible without the work of a hundred or so volunteers. These residents of the island actively contribute to the accessibility of churches by giving generously of their time and offering an assiduous welcome typical of the island residents' hospitality. The Comité du patrimoine religieux sincerely thanks these volunteers for their important contribution to making this valuable heritage accessible to all. The committee also wishes to thank the Dunn family from Sainte-Pétronille.

This brochure is also available in PDF format in French or English on the web site

[www.iledorleans.com](http://www.iledorleans.com)

## TABLE OF CONTENTS

<b>Sainte-Famille</b> .....	6
<b>Saint-François</b> .....	8
<b>Saint-Jean</b> .....	10
<b>Saint-Laurent</b> .....	12
<b>Sainte-Pétronille</b> .....	14
<b>Saint-Pierre</b> .....	16
<b>Some vocabulary</b>	
Exterior architecture .....	18
Interior decor .....	19
Typical church plans .....	20
Glossary .....	21
<b>Timeline</b> .....	20
<b>Bibliography</b> .....	22





# SAINTE - FAMILLE

## The first parish on Île d'Orléans

Founded in 1661, the "Island parish" opened its registers in 1666. It was dedicated to the Holy Family, to whom Monsignor François de Laval was greatly devoted. In 1679, four more parishes were founded on Île d'Orléans. The Sainte-Famille parish's canonical erection took place in 1684. A rare example of French religious architecture, the stone church, whose construction was begun in 1743, replaced an older chapel located a few metres further north.



Heavily damaged by British occupation in 1759, the church was soon restored. In 1807, the towers were raised three metres and equipped with belfries. The central bell tower was destroyed by lightning in 1823 and rebuilt twenty years later. In 1868, the sun dial was replaced by a large window in the semi-circular arch over the portal.

The church was classified a historic monument in 1980 and is noteworthy for its monumental features and remarkable façade, whose five niches contain statues representing the extended Holy Family, including St. Anne and St. Joachim.

## Two ornamental influences

The interior decor was created over two succeeding work projects and illustrates two dominant influences in the first half of the nineteenth century. In 1812, the sculptor Louis Basile David decorated the false vault with panels of lozenges and floral motifs inspired by the Holy Trinity cathedral and typical of the Montreal Écores workshop under Louis Amable Quévillon.

In 1825, the architect Thomas Baillairgé designed chancel retables and the lateral chapels and sculpted their principal features. No doubt planning on redoing the chancel, he defied its architectural logic by placing pilasters without taking into account the where the ribs of the apse come down. In 1833, the entablature was extended following his designs into the transept and nave.



## Work produced under French Régime

Several elements of the decor date back to the period of French Régime. The tabernacle of the high altar, made in 1749 by François Noël and Jean-Baptiste Antoine Levasseur, was decorated with chiselled and gilded flower buds typical of rococo style. The bas-relief of the Father Eternal is an anonymous piece.

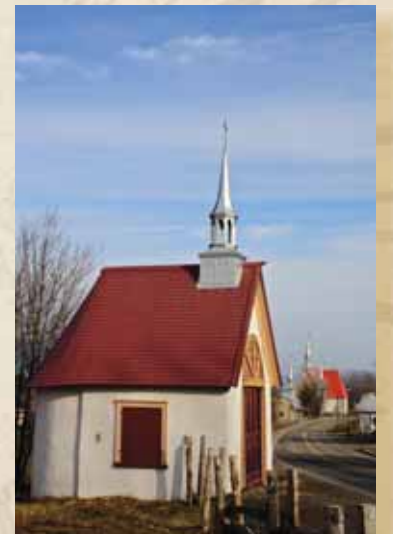
In addition to five canvases by François Baillairgé, the church holds a large painting depicting the Holy Family with the baby Jesus looking at the cross, the symbol of his future Passion. This painting, a rare authenticated piece by the Recollect artist Claude François, known as Brother Luc, was executed during his fifteen-month stay in New France in 1670-71.



## The church in miniature

In 1764, the remains of the deceased buried near the site of the first church were relocated to the present-day cemetery, which has been expanded several times. The charnel house, built in 1933 by a former parishioner, Jean-Baptiste Prémont, is a replica in wood of the church.

The Sainte-Famille parish also has a procession chapel, which was classified a historic monument in 1981. This stone building was constructed in the first half of the nineteenth century.





# SAINT - FRANÇOIS

## A witness to history

Before new parishes were founded, missionary churches served residents who lived at a distance from Sainte-Famille. A chapel built in 1678 was dedicated to St. François de Sales. According to custom, this name was in honour of Michel François Berthelot, seigneur of the island at the time. The church's registers were opened in 1679. Another wooden chapel was built in 1707 some 90 metres south of the present-day church. The parish's canonical erection took place in 1714.



In 1732, the parishioners decided to build a new, stone church. Construction began two years later and the building was open to worship in 1736. A two-lantern tower originally crowned the building. Above the façade's portal, in its semi-circular transom, an oculus is surrounded by three niches. A low wall in stone encloses the parish, made up of the church, the principal cemetery with a calvary with two statues and a children's cemetery flanking the north wall of the church.



## A dramatic fire

In 1985, an automobile struck the façade of the church, which gave way approximately 15 centimetres. On 1 June 1988, when the building's restoration had barely been completed, another car ran into the façade and knocked down the door, setting off a fire which ravaged the building, which was classified a historic monument in 1957. The tabernacle of the high altar built by the Levasseur brothers, the magnificent interior decor and the retable created by André Paquet, Raphaël Giroux and Léandre Parent from plans by the architect Thomas Baillaigé were lost, as were the pulpit and the decorative back of the churchwardens' pew built by Louis Xavier Leprohon.

Deep regret over the loss of this invaluable patrimony led to the decision in 1991 to rebuild the church and solidify its surviving walls, without restoring the sacristy built in 1815. The church's bare interior walls, painted in simple white, are evocative of the state of traditional churches before they are decorated. They help us to appreciate the building's elegant proportions, the purity of its volumes and the perspicuity of the layout, inspired by the Recollet model, whose chancel is narrower than its nave.

## Historical graffiti

In 1988, the church's restoration brought to light a sign of the British occupation of 1759. As the English fleet approached, Île d'Orléans was evacuated. The British then established a camp on the island.



Saint-François church and presbytery served as a military hospital and lodgings. When a layer of plaster was removed some graffiti was discovered, written by David Chapman, second gunner on the *Neptune*, the flagship of the Saunders fleet during the Seven Years' War (1756-1763).

## A patiently restored statue

The three statues in the niches of the façade, sculpted in 1955 by Denys Morisset, were almost completely destroyed in 1988.

Some twenty years after the fire, the stone sculptor Marc Côté succeeded in restoring the sculpture in the round depicting St. François de Sales, which is now housed in the church along the wall to the north of the nave.





# SAINT - JEAN

## The seafarer's parish at the water's edge

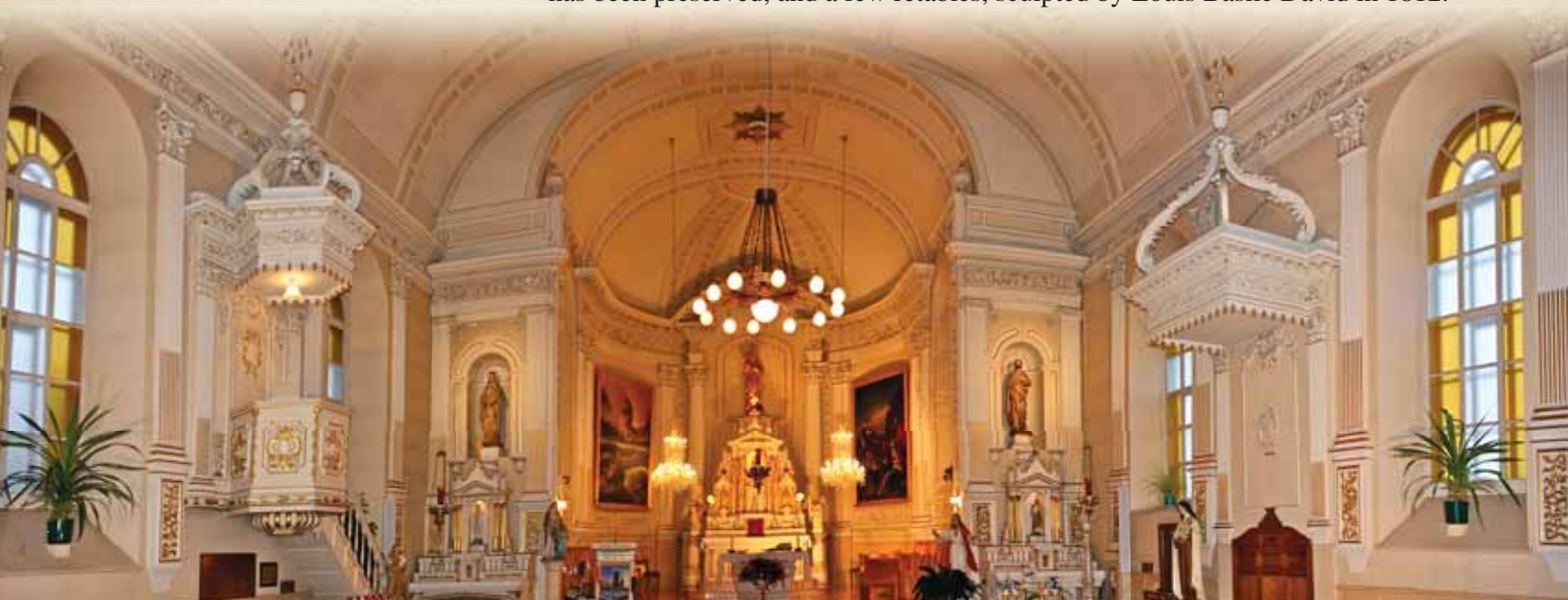
Around 1675, the Séminaire de Québec built a wooden chapel just to the west of the present-day church. In 1678, Monsignor François de Laval dedicated the mission to St. Jean, in memory of Jean de Lauson, grand senechal of New France, who was killed by Iroquois on the Maheu River close by. Its registers were opened the following year. In 1694, Monsignor Jean-Baptiste de Saint-Vallier erected the parish and dedicated it to St. Jean-Baptiste, his patron saint. Its canonical erection took place in 1714. The parish has a long maritime history : the graves of numerous ships' captains and sailors can be found near the river in the cemetery enclosed by a low stone wall.



Construction of the stone church began in 1734. With its Recollect layout it is quite similar to the Saint-François-de-Sales church built at the same time. In 1852 the building was enlarged with two bays facing west. At the front of the church, the architect Louis Thomas Berlinguet designed an elegant screen façade in neo-classical style, with a triangular pediment and lateral window fins concealing the roof without detracting from the vertical sweep of the bell tower. The church was classified a historic monument in 1957.

## An elaborate interior design

The church's interior design was created in 1831 by the sculptor André Paquet from drawings by the architect Thomas Baillairgé. It incorporates older elements, such as the pulpit and churchwardens' pew, one of the rare examples whose canopy has been preserved, and a few retables, sculpted by Louis Basile David in 1812.



## Remarkable works of art

Well-known sculptors and painters did some of their best work at Saint-Jean-Baptiste church. Antoine Plamondon was responsible for the two paintings in the chancel and the one in the nave. The Stations of the Cross, installed in 1884, is one of the rare series on canvas in Quebec. The 14 stations were created in the workshop of the nuns of Bon-Pasteur.

The tabernacle and the tomb of the high altar, as well as the statues of St. Peter and St. Paul, were created in 1876 by David Ouellet. The fine Virgin by Louis Jobin and the St. Jean-Baptiste were sculpted in 1884. In the niches above the lateral altars, the statues of the Virgin and Child and of St. Joseph were imported from Munich.



The decorated back of the baptismal font, sculpted in 1857 by Joseph Dion, is situated to the front of the place of worship, behind the façade. According to tradition, newborn children were baptised before advancing further into the church as a symbol of their entrance into Christian life.



## A gisant of St. Concord

The tomb of the Blessed Virgin's altar has contained a gisant sculpture of St. Concord since 1881. Martyred in Rome around 235, she was baptised by St. Laurent. She is called upon for reconciliation, concord and peace; it is said that she was installed to mark the end of a dispute amongst parishioners concerning the location of the school.



# SAINT - LAURENT

## A church facing east in the Christian tradition

In 1675, a wooden chapel was built some 100 metres to the west of the present-day church, in a spot called L'Arbre-Sec. In 1678, Monsignor de Laval erected the parish, which he dedicated to St. Paul. The church's registers were opened the following year. In 1697, the seigneur Michel François Berthelot, adviser to the king and count of Jouy and Saint-Laurent, donated land to the church council. A stone church, dedicated to St. Laurent, was built there immediately on a section of the present-day cemetery. The Saint-Laurent parish's canonical erection took place in 1714.

The present-day church was begun in 1860 and opened to worship the following year. According to a Christian tradition dating back to the eleventh century, it was built to face east. The chancel, containing the high altar and the relics, faced the rising sun, symbol of the Light of the World brought by Jesus. The architect Raphaël Giroux adopted a layout in the shape of the Latin cross, inspired by the Jesuit model, with its transept housing lateral chapels. A neo-classical portal adorns the overhanging central section, over which rises an elegant bell tower.



## Procession chapels

These chapels, signs of popular devotion, were generally built at equal distances from the parish church and were gathering places during processions and religious celebrations. Unusually in Quebec, the Saint-Laurent parish's two procession chapels have been preserved : the wooden chapel is dedicated to the Virgin and the stone chapel to St. Anne.



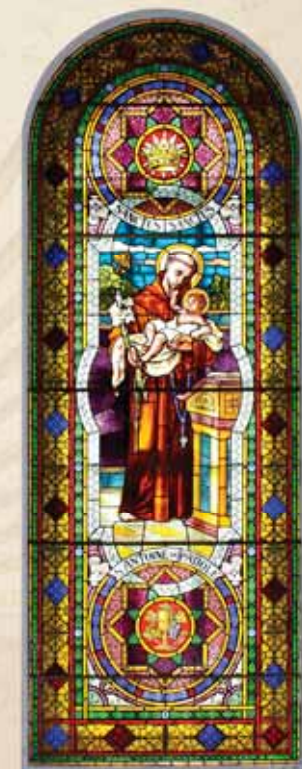
## A church in which the new and the traditional are found side-by-side

For the interior design, created in 1863, the architect Charles Baillairgé turned his back on neo-classical canons and innovated by substituting plaster decorations (moulds) for motifs sculpted in wood. The great ribbed arches of the false vault, the openings and the niches rest on decorative brackets.

The high altar, sculpted by Adolphe Dion in 1872, occupies the centre of the chancel, girdled by stalls in black walnut. The statues in gilded wood, attributed to the sculptor Jean-Baptiste Côté, depict the Good Shepherd in the centre and the apostles Peter and Paul on each side. The brackets of the arches of the apse appear to rest on sconces in the shape of angels.

## The chancel's large paintings

In the absence of retables, three large paintings adorn the chancel. Above the high altar, the painting entitled *Le Martyre de saint Laurent*, painted by the Italian artist Vincenzo Pasqualoni, was purchased in Rome in 1874. The two other paintings come from the workshop of the nuns of Bon-Pasteur. They depict the Transfiguration and the Rest of the Holy Family in Egypt, the latter known as *La Sainte Famille trinitaire*, a favourite theme of the painter Antoine Plamondon.



The stained glass windows, created in 1900 by the master glassmaker Wallace J. Fischer, who worked for the firm Bernard Leonard, depict the woman of Samaria and St. Anthony of Padua. In the late nineteenth century, stained-glass work rivalled painting in its artistry.



# SAINTE - PÉTRONILLE

## A fine site for two churches

In the mid-nineteenth century, construction of a pier at Beaulieu point brought steamboat traffic and seasonal residents. Every summer, the well-off elite gathered here. In 1867, a Protestant church was built by the Anglican community. Fifty or so Catholic families, with the support of the seasonal residents, secured the creation of a new parish and permission to build a church. The canonical erection of Sainte-Pétronille de Beaulieu came in 1870.

## Sainte-Pétronille, also known as Bout-de-l'Île (Tip of the Island)

Unlike other places of worship on Île d'Orléans, one must leave Chemin Royal to reach Sainte-Pétronille church, by way of a tree-lined road. Standing on high ground, it proudly commands the south-west tip of the island, beside the former Beaulieu lands. This name refers to Jacques Gourdeau de Beaulieu, who married the seigneusse Éléonore de Grandmaison in 1652. Opened to worship in 1871, this stone church with irregular layers was built to the plans of the architect Joseph Ferdinand Peachy. Its bell tower, designed by the architect David Ouellet, was completed in 1873.

Inside, the church seems today to be relatively bare for a nineteenth-century religious building. The wood panelling gives it remarkable acoustic qualities. The interior design was created in 1888 by David Ouellet. The high altar and lateral altars were sculpted two years later. The small altar in the centre of the chancel, built in 1970 by Herménégilde Émond, a Sainte-Pétronille cabinet-maker, contains a few elements of the former pulpit. The baptismal font, inspired by traditional art, was created in 1996 by Conrad Lapointe, a sculptor in Saint-Pierre.



## The spiritual daughter of St. Peter

Petronilla was Roman by birth, the daughter of Titus Flavius Petro and the granddaughter of the emperor Vespasian. According to tradition, she was baptised by St. Peter and acknowledged from that time on as his spiritual daughter. *The Golden Legend*, written in Latin between 1261 and 1266, reports that she was the daughter of St. Peter and St. Perpetua, born before he became an apostle of Jesus. At the time of Charlemagne, St. Petronilla became the patron of the kings of France and was seen as the “eldest daughter of the Church”. This parish, broken off from Saint-Pierre, thus took the name Sainte-Pétronille.

## An unusual symbol

The high altar statue shows St. Petronilla with a surprising symbol: a broom! According to tradition, as a girl, suffering from fever, she humbly performed chores whenever her health permitted.



## St Mary's Chapel: a discreet presence

A well-kept secret about Sainte-Pétronille is that it is the site of an older Protestant church, built to the plans of the architect Edward Staveley south-west of the golf course. St Mary's Chapel, for the use of the Anglican community of Île d'Orléans, is open only occasionally. This small wooden church in neo-gothic style has an apse with cut-off corners. The chancel is lit by stained-glass windows in the form of a triptych, created by master glassmaker Wallace J. Fischer in 1904.





# SAINT - PIERRE

## The eldest and the youngest

Unusually, two churches can be found at Saint-Pierre: one, right on Chemin Royal, is recognized as the oldest church in Quebec, while the other, back off the road, is a modern building dating from the mid-twentieth century.

A wooden chapel, dedicated to St. Peter, was built in 1673. The first resident priest opened the registers in 1679. The parish's canonical erection took place in 1714 and was dedicated to St. Peter and St. Paul; the name Saint-Pierre-et-Saint-Paul was also adopted for the municipality of the parish in 1855. In the end, however, only Saint-Pierre entered into common usage.

The stone church was built between 1717 and 1719. Its chancel was extended by 5 metres in 1775. The bell tower, constructed in 1788, was replaced in 1830. That same year, a wooden sacristy was built back-to-back with the apse, and was replaced by the present-day brick structure in 1900. Threatened with demolition, the building was acquired by the Quebec government in 1954. The old church was classified a historic monument in 1958; this designation includes the sacristy and the old cemetery.



The new church was built in 1955 to plans by the architects Charles A. Jean and Roland Dupéré, visibly influenced by the formal innovations introduced by Dom Paul Bellot, an architect and monk, in particular in the large parabolic arch on the façade. Inside, the vast nave, flooded with light, has no pillars, providing the every member of the congregation with a perfect view of the chancel.

## A second cemetery

Around 1955, a new cemetery was built along Chemin Royal, not far from the old parish wall. A procession chapel, built before 1850 near the public thoroughfare, was rebuilt in 1968 in the cemetery to serve as a charnel house. On one modest tomb you will undoubtedly find several pairs of shoes, a tribute to Félix Leclerc, songster of Île d'Orléans and all of Quebec.

## A magnificent building and decor

The tabernacle and tomb of the high altar were sculpted by Pierre Émond in 1795. On each side of the tabernacle proper, predella (or gradins) support chandeliers lighting the chancel. Above the tabernacle, the monstrance, crowned with a baldachin, reveals the ostensory containing the holy host. The tabernacles of the lateral altars were sculpted by Émond in 1800.

The sculptor André Paquet, dit Lavallée, created the interior decor from plans by the architect Thomas Baillairgé. Work on the interior took place from 1831 to 1849 and included three retables, the decorated arch, the entablature, the gallery (or organ loft) and the churchwardens' pew (decorated on the back). The pews were replaced in 1856 and the pulpit in 1905.

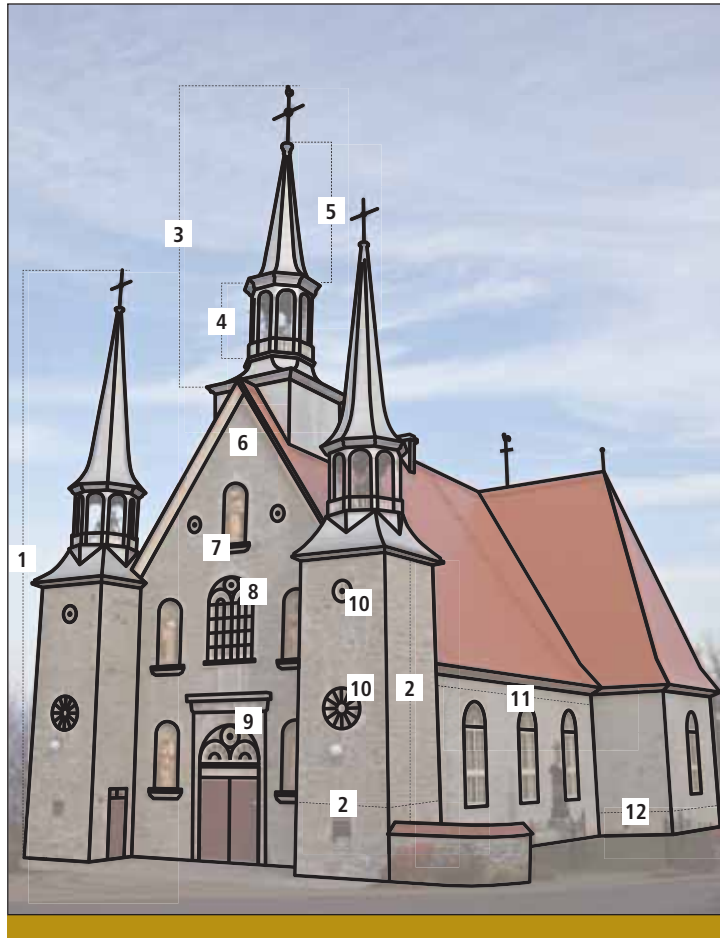


## An ingenious heating system

In cold weather, the church was heated with two stoves: the sheet-metal pipe in the middle of the nave is evidence of a bygone era. Hot bricks were placed among the pews, whose doors were closed to keep in the heat.

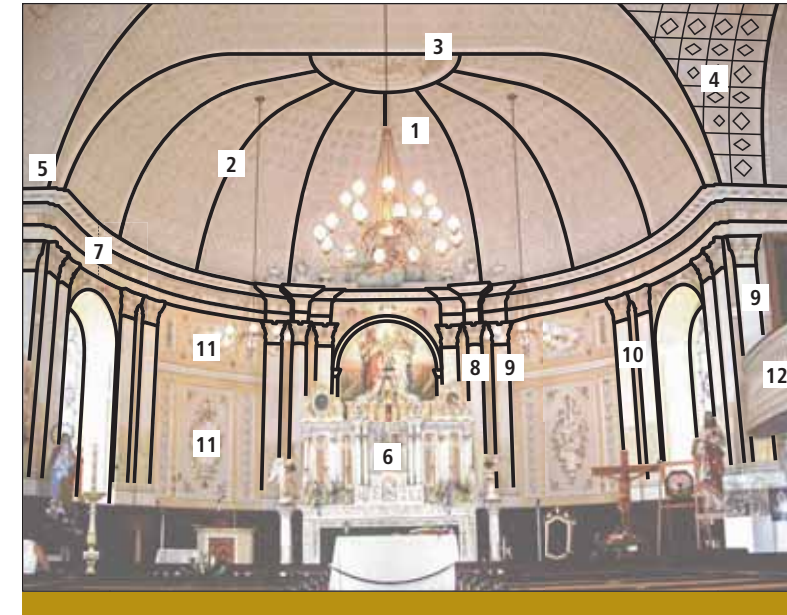






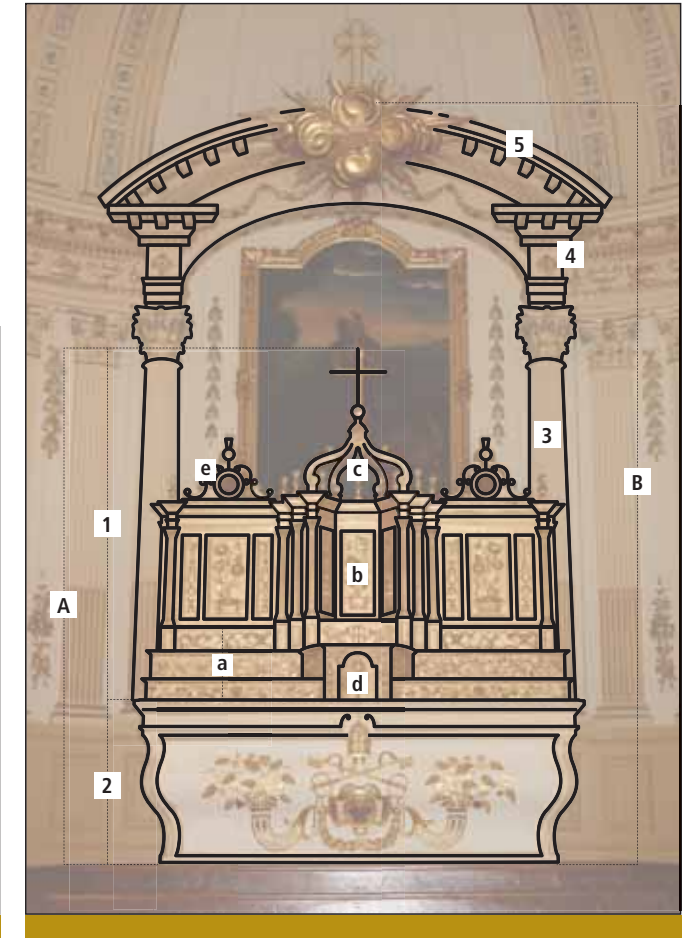
- 1 bell tower
- 2 tower
- 3 steeple
- 4 lantern
- 5 top of spire
- 6 gable
- 7 niche (to hold a statue)
- 8 large window in a semi-circular arch
- 9 portal
- 10 oculus
- 11 long wall
- 12 right arm of transept

- 1 screen façade
- 2 portal
- 3 Palladian or Serlian window
- 4 triangular pediment
- 5 oculus
- 6 corner spandrel
- 7 window in a semi-circular arch
- 8 semi-circular transom
- 9 pilaster
- 10 entablature



**Church chancel**

- 1 half-dome false vault
- 2 ribbed semi-circular arch
- 3 obtuse or depressed arch
- 4 panels of lozenges
- 5 springing of the false vault and ribs
- 6 tabernacle of the high altar
- 7 entablature
- 8 column
- 9 pilaster
- 10 twin pilasters
- 11 trophy
- 12 lateral gallery



**A high altar**

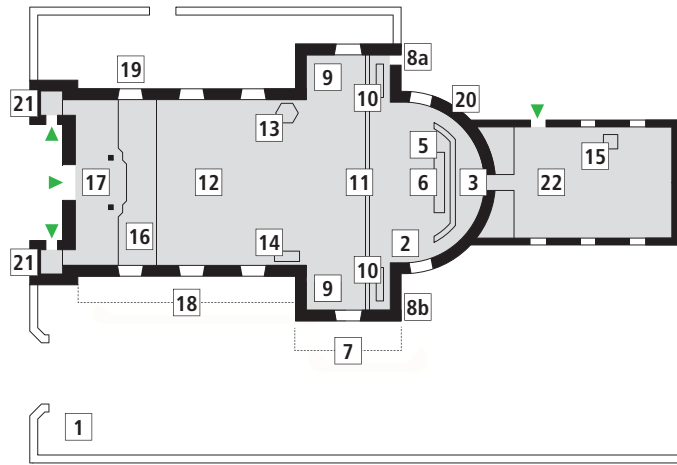
- 1 tabernacle of the high altar
- a predella (or gradins)
- b monstrance
- c crown: baldachin or dome surmounted with a cross
- d tabernacle (properly speaking)
- e reliquary
- 2 tomb of the high altar

**B retable**

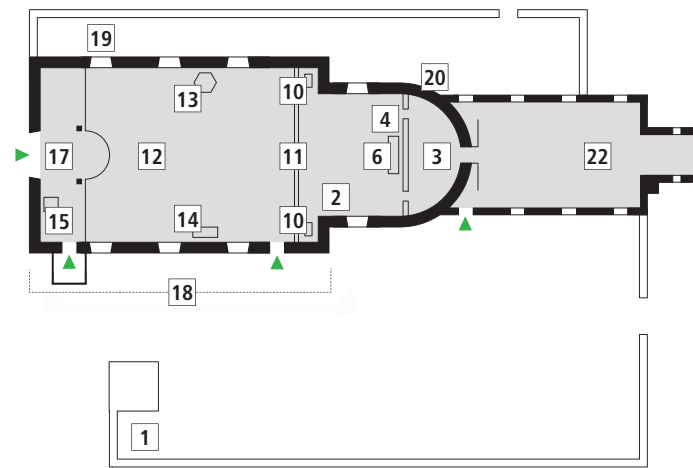
- 3 column
- 4 entablature
- 5 arched fronton with discontinuous base



Jesuit plan



Recollet plan



- |  |                              |                                    |
|--|------------------------------|------------------------------------|
| 1 parish wall                              | 8b right arm of the transept | 16 gallery                         |
| 2 semi-circular chancel                    | 9 lateral chapel             | 17 organ loft                      |
| 3 apse (semi-circular part of the chancel) | 10 lateral altar             | 18 side wall                       |
| 4 retable in the form of a triumphal arch  | 11 communion table           | 19 case bay (marked by an opening) |
| 5 multi-sided retable                      | 12 nave                      | 20 semi-circular apse              |
| 6 high altar                               | 13 pulpit                    | 21 tower                           |
| 7 transept                                 | 14 churchwardens' pew        | 22 sacristy                        |
| 8a left arm of the transept                | 15 baptismal font            |                                    |

Missionary chapel, opening of the registers, canonical erection

Missionary chapels generally served parishioners living far from the church. A parish was founded when its registers were opened for baptisms, marriages and burials. This date could precede that of the canonical erection, the bishop's decree which officially founded the parish under canonical law.

Roadside Calvaries and crosses; Stations of the Cross

A Calvary depicts the scene of Christ's Crucifixion. It is composed of the cross, with or without Jesus' body, his mother Mary and his beloved disciple John. It sometimes includes the good and bad thieves crucified alongside Jesus. The roadside cross commemorates the Saviour's Agony. It sometimes carries the instruments of the Passion of Christ, particularly the spear, the crown of thorns, the three nails, the hammer, the pincers and the sponge. The Stations of the Cross illustrate the fourteen scenes or stations which retrace the Passion of Christ.

Emblem and Symbol

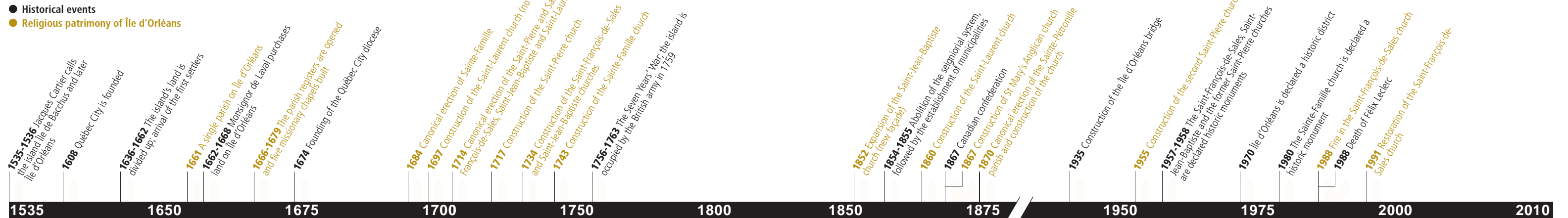
In art, an emblem is an accessory associated with a figure which enables us to recognise them. Keys, for example, are associated with St. Peter to suggest the power delegated to the Church by Jesus Christ, while St. Paul is represented by a sword, the instrument of his agony. A symbol is the depiction of an idea or a figure by a sign; for example, the dove which depicts the Holy Spirit.

Church furniture

The pulpit is a small elevated rostrum from which the priest speaks to those in the church. It is made up of the base and the sounding board, which is generally surmounted with an Angel playing a trumpet. The sounding board directs the voice of the speaker towards his listeners. Placed facing the pulpit, the churchwardens' pew is reserved for the members of the congregation in charge of the financial affairs of the parish. It may be surmounted with a canopy (a kind of baldachin). The baptismal font is a basin on a pedestal used in baptisms and is traditionally located at the back of the church or in the sacristy. The pulpit, churchwardens' pew and baptismal fonts are sometimes completed with a decorative back, or dorsal in French, a painted or sculpted wall panel placed behind these elements.

Neo-classical, Neo-gothic and Rococo styles

Rococo is an ornamental style characterised by whimsical lines and decorative elements inspired by shells and vegetation. Neo-classical style uses elements from Greco-Roman Antiquity (columns, entablatures, pediments). Neo-gothic style refers to forms from the Middle Ages (particularly the gothic arch or ogival) which were brought back into fashion by English Romanticism.





BÉLAND, Mario and Denis CASTONGUAY. “Œuvres d’art de l’ancienne église de Saint-Pierre”. Commission des biens culturels du Québec. *Les chemins de la mémoire. Biens mobiliers du Québec*. Volume 3. Québec City: Les Publications du Québec, 1999, pp. 79-83.

BOURQUE, Hélène, Donald DION and Brigitte OSTIGUY. *L’île d’Orléans, un enchantement*. Québec City: Éditions du Chien rouge, 1999, 48 pp.

CÔTÉ, Jacques. *St-François, île d’Orléans*. Sainte-Foy: Éditions Saint-Yves, 1979, 117 pp.

FONDATION DU PATRIMOINE RELIGIEUX DU QUÉBEC. *Inventaire des lieux de culte du Québec*. [http://lieuxdeculte.qc.ca]

GAGNÉ, Louise, with Murielle GAGNÉ-FLEURY. *Saint-Laurent en l’Isle . . . Souvenances, 1679-1979*. Saint-Laurent: Corporation des Fêtes du Tricentenaire de Saint-Laurent, 1979, 205 pp.

LÉGARÉ, Denyse. “L’île d’Orléans. La ferveur religieuse au 18<sup>e</sup> siècle”. Fondation du patrimoine religieux du Québec. [http://www.patrimoine-religieux.qc.ca/ileorleans/ileorleans.htm]

LESSARD, Michel. *L’île d’Orléans. Aux sources du peuple québécois et de l’Amérique française*. Montreal: Éditions de l’Homme, 1998, 415 pp.

LÉTOURNEAU, Raymond. *Sainte-Famille, l’ainée de l’île d’Orléans*. Québec City: Corporation des Fêtes du Tricentenaire de Sainte-Famille, 1984, 688 pp.

LÉTOURNEAU, Raymond. *Un visage de l’île d’Orléans: Saint-Jean*. Saint-Jean: Corporation des Fêtes du Tricentenaire de Saint-Jean, 1979, 436 pp.

LORTIE-PARENT, Marie-Jeanne and Jean-Pierre PARENT. *Deux coqs de Saint-Pierre m’ont raconté . . . 1679-1979, paroisse de Saint-Pierre, île d’Orléans*. Saint-Pierre: Corporation des Fêtes du Tricentenaire de Saint-Pierre, 1979, 232 pp.

LUSSIER, Isabelle and Caroline ROY. *La Côte-de-Beaupré et l’île d’Orléans*. Québec City: Éditions GID (“Une histoire d’appartenance” series, vol. 5), 2002, 239 pp.

MINISTÈRE DE LA CULTURE, DES COMMUNICATIONS ET DE LA CONDITION FÉMININE DU QUÉBEC. *Répertoire du patrimoine culturel du Québec*. [http://www.patrimoine-culturel.gouv.qc.ca/RPCQ/recherche.do?methode=afficher]

NOPPEN, Luc. *Les églises du Québec (1600-1850)*. Québec City and Montreal: Éditeur officiel du Québec/Fides, 1977, 298 pp.

ROY, Guy-André. “Ancienne église de Saint-Pierre”, “Chapelle de procession, Sainte-Famille (Île d’Orléans)”, “Église de la Sainte-Famille” and “Église Saint-Jean”. *Les chemins de la mémoire. Monuments et sites historiques du Québec*, vol. 1. Québec City: Commission des biens culturels du Québec, Publications du Québec, 1990, pp. 267-68, 271-73 and 283-84.

ROY, Guy-André and Andrée RUEL. *Le patrimoine religieux de l’île d’Orléans*. Québec City: Ministère des Affaires culturelles (“Les cahiers du patrimoine” series, vol. 16), 1982, 311 pp. [http://www.ourroots.ca/f/toc.aspx?id=1891]

ROY, Pierre-Georges. *L’île d’Orléans*. Québec City: Commission des monuments historiques de la province de Québec, Louis A. Proulx, 1928. Reprinted by Librairie Garneau and Éditeur officiel du Québec, 1976, 571 pp.

“Sainte-Famille, en l’Île d’Orléans”, Histoire Québec, vol. 6, no. 2 (2000). [http://www.histoirequebec.qc.ca/publicat/vol6num2/v6n2\_12s.htm]

TRAQUAIR, Ramsay and Charles-Marius BARBEAU. Four articles on the churches Sainte-Famille, Saint-François-de-Sales, Saint-Pierre and Saint-Jean, published in the *Journal of the Royal Architectural Institute of Canada* and later reprinted as offprints: Montreal: McGill University Publications, series 13 (“Art and Architecture” series), nos. 13 and 14 in 1926 and nos. 22 and 23 in 1929.

TURCOTTE, Louis-Philippe. *Histoire de l’île d’Orléans*. Québec City: Atelier typographique du Canadien, 1867, 164 pp. [http://www.google.ca/books?id=p7MNAAAQAAJ&hl=fr]

## The Religious Patrimony of Île d’Orléans

### Research and writing

Denyse Légaré, historian of art and architecture  
Paul Labrecque, geographer and geo-historian

### Translation

Timothy Barnard

### Coordination

Nancy St-Hilaire, culture and communications officer, CLD of Île d’Orléans

### Île d’Orléans religious patrimony committee

Vincent Aubry, tourism development adviser, Québec City Tourism  
Michel Drouin, Île d’Orléans priest  
Pierre-André Fortier, education and history consultant  
Julie Harvey, cultural and communications officer, CLD of Île d’Orléans  
Diane Jacques, tourism development adviser, Québec City Tourism  
Steve St-Charles, tourist agent, CLD of Île d’Orléans  
Henri-Paul Thibault, history and patrimony consultant

### Inventory of roadside crosses and calvaries

Élodie Simard, architectural intern, under the supervision of Roger Chouinard, architect, MRC of Île d’Orléans, head of the Architecture and Patrimony department of the historic district of Île d’Orléans, summer 2009.

### Photography and graphic design

Geneviève Pinard, Catapulte design  
Marc-Alexandre Desnoyers, Catapulte design

### Printing

Graphiscan Info-Couleur Inc.

This publication was made possible by financial support from the Entente de développement culturel de la MRC de L’Île-d’Orléans (Ministère de la Culture, des Communications et de la Condition féminine, MRC and CLD of Île d’Orléans), the Québec City Tourism, the Bureau de la Capitale-Nationale and the CLD of Île d’Orléans.

ISBN 978-2-9811818-3-1 (PDF)

ISBN 978-2-9811818-2-4 (printed version)

Also available in French – ISBN 978-2-9811818-0-0

Legal deposit – Bibliothèque et Archives nationales du Québec, 2010

Legal deposit – Library and Archives Canada, 2010

©CLD of Île d’Orléans

3912 Chemin Royal, suite 405, Sainte-Famille QC G0A 3P0

Tel.: 418 829-0297

E-mail: cldio@cldio.qc.ca

Web site: www.iledorleans.com



**Front cover:**  
Sainte-Pétronille church and  
Saint-Jean church ornamentation

**Page 5:**  
Saint-Laurent church sculpture and  
Sainte-Famille church oculus

**Page 23:**  
Saint-Laurent church sculpture



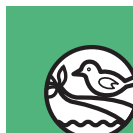
Discover other thematic tours of Île d'Orléans in French or English, which can be downloaded from the web site [www.iledorleans.com](http://www.iledorleans.com) and are available in printed versions at the tourist information centre and bureaus below.



**ARTISTS AND ARTISANS**



**HISTORIC AND CULTURAL SITES**



In preparation

**LANDSCAPE INTERPRETATION**

**Tourist Information Centre of Île d'Orléans**

490 Côte du Pont

Saint-Pierre-de-l'Île-d'Orléans QC GOA 4E0

Telephone: 418 828-9411 or 1 866 941-9411

Fax: 418 828-2335

E-mail: [accueil@iledorleans.com](mailto:accueil@iledorleans.com)

[www.iledorleans.com](http://www.iledorleans.com)

Tourist Information Bureau of Québec City Tourism  
(Borough of La Cité–Limoilou)

835 avenue Wilfrid-Laurier, Québec City QC G1R 2L3

Telephone: 418 641-6290 or 1 877 783-1608

Fax: 418 522-0830

E-mail: [info@quebecregion.com](mailto:info@quebecregion.com)

[www.quebecregion.com](http://www.quebecregion.com)

Tourist Information Bureau of Québec City Tourism  
(Borough of Sainte-Foy–Sillery–Cap-Rouge)

3300 avenue des Hôtels, Québec City QC G1W 5A8

Telephone: 418 641-6290 or 1 877 783-1608

*Entente*

de développement culturel  
de la MRC de L'Île-d'Orléans



Culture,  
Communications et  
Condition féminine

Québec

Bureau de  
la Capitale-Nationale

Québec

Québec  
Québec City Tourism