Still, there are real differences between the Canadian and American service cultures. Despite conscription crises, Canada has depended on volunteers to fight wars and fill present-day forces; American wars until the 1990s were fought by masses of draftees. In consequence, suggests English, Canada tolerates no loss of rights on the part of service members; the United States allows considerable constraints. In Canada, service is increasingly a job; in the U.S. it is linked to an anachronistic and even politicized patriotism.

Americans, English suggests, might even have something to learn from Canadian experience. After focussing exclusively on full-scale combat, U.S. doctrine must now adjust to peace support missions and "Operations other than war" that Canadians have practised for 40 years. Like Canadians, American military personnel grow older, are more likely to be married, and tent to place priority on family responsibilities. Like NDHQ, the Pentagon now deals with civilian leaders without military experience. Smaller, unified, and ahead of the curve in experience, "the armed forces of Canada", English concludes, "may be in a better position than the American services to weather the storms of the future and at the same time, provide a model for its larger allies to emulate" (p. 151).

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FORTH, Christopher E. — *The Dreyfus Affair and the Crisis of French Manhood.* Baltimore, MD: Johns Hopkins University Press, 2004. Pp. xii, 241.

By the 1890s, Christopher Forth tells us, France was suffering from a crisis of manhood. Increasingly working in sedentary occupations, challenged by newly assertive females and increasingly visible homosexuals, French men feared that they — and society at large — were losing their virility. This is consistent with what a number of scholars have recently claimed (most notably, Venita Datta, *Birth of a National Icon*, 2002, and Robert Nye, *Masculinity and Male Codes of Honor in Modern France*, 1993). By and large they have seen the crisis in terms of a general reaction — mostly by the political right — to the forces of modernity. It comes as no surprise that anti-Dreyfusards should ridicule effete intellectuals and Jews, contrasting their physical feebleness with the robust virility of the army. But Forth argues that the preoccupation with manhood was equally intense among the partisans of progress — the Dreyfusards. They couched their defence of Dreyfus in classically masculine terms, stressing their courage and their virile search for the truth, and pointed to the essentially female characteristics of the gullible anti-Dreyfusard mobs and a typically feminine resistance to the truth on the part of Dreyfus's antagonists. Forth makes his case through a detailed and subtle examination of the discourse of both sides in the affair with particular attention to the graphic representations in the popular press.

What does all of this tell us about the Dreyfus Affair? Forth is never entirely clear about the exact connection between the crisis of masculinity and the Affair itself. He acknowledges that the crisis of masculinity can hardly explain the Affair since,

among other things, the same crisis was also apparent at the same time in the United States. At times Forth suggests that the Dreyfus Affair may have intensified the perceptions of a crisis of masculinity, but this is not a theme he develops. At most, the crisis of masculinity helps explain why the defenders and antagonists of Captain Dreyfus couched their case in the language they did. But this depends on the author's chosen interpretation of the various discourses and representations, all of which turn out to be grist for his interpretive mill. This leaves the reader wondering what kind of evidence, if any, could not be integrated into his interpretive framework.

A classic example is the Dreyfusard representation of truth. Following a long allegorical tradition, truth is invariably represented as a naked woman — naked, one must assume, because she represents the naked truth. This is a problematic strategy for Dreyfusards, Forth argues, because they, too, have deep misgivings about increasingly assertive women, are dubious about women's ability to handle the truth, and generally prefer their truth to be virile. They get around this problem (since for some reason they cannot just scrap the allegorical tradition) by presenting images of women that are "abstract" and thus cannot to be confused with real, live, breathing women who might not be ideal standard bearers for something as noble as truth (p. 156). Two of the four illustrations of women as truth to be found in his book, however, are not the least bit abstract, but very real and portrayed with some considerable anatomical precision. Three illustrations feature naked women, representing truth, attempting to escape deep wells, symbols of the obscurantism of the anti-Dreyfusards. In one case (figure 11), a woman is shown struggling to emerge from a well, her efforts obstructed by two anti-Dreyfusards who have piled various bits of military equipment on the well's lid. The author claims that the woman is struggling "in vain" to emerge from the well and concludes that this indicates a certain "ambivalence" about the ability of Truth, as woman, "to persevere on her own" and an implicit suggestion "that external [and presumably male] assistance may be needed" (p. 160). If this is what the cartoonist intended to suggest, he certainly went about it in an odd way. In the first place, external assistance is nowhere in sight. Secondly, it is not at all obvious from the picture that the woman's struggle will be "in vain"; in fact, she seems to be doing a fair job of extricating herself from the well. Certainly the two anti-Dreyfusard characters seem to think so, since the caption reads, "Despite all our efforts, I'm quite afraid that she's getting out!" A second cartoon (figure 12) shows a woman, described by the author as "frail", at the bottom of a well asking unseen figures at the top whether she will get out that year. Because a bucket attached to a rope can be seen in the well, "escape certainly seems possible". Forth therefore concludes that the artist deliberately meant to suggest that the "female form of Truth", unlike "its virile essence", simply is not up to the task of scampering out of the well (pp. 162–163). The woman in the well is not the least bit "frail", however; she has a robust build and a well-developed muscularity. Moreover, anyone who has ever tried it (perhaps neither the cartoonist nor the author) knows that pulling oneself up a dangling rope is a formidably difficult task for even the fittest (and most virile) male. A third cartoon (figure 13) shows a woman emerging from a well and scattering a half dozen panicky anti-Dreyfusards. As she steps out of the well, she is greeted by a figure who appears to be a troubadour. "Aha," says the author; the presence of the troubadour indicates "that a

degree of courtship ... was required to coax this bashful entity from concealment". Therefore "Truth, in the female form, cannot emerge without the intervention of heroic male helpers" and is "incapable of agency herself" (p. 163). Nothing in the cartoon suggests that the woman did not escape from the well unassisted; nor is there anything in her hastily sketched face to suggest bashfulness (apart from the act that she is, of course, naked). A final cartoon (figure 14) shows a naked woman in the arms of a French magistrate appearing at the door of the court that was retrying the Dreyfus case in 1899. She carries a mirror — another allegorical symbol of truth — and the magistrate declares, "Madame is with me." To Forth this suggests that "Truth has become domesticated, appearing as a proper lady". Really? She is after all stark naked! He concludes that at least one subliminal message of this cartoon is that "Dreyfusards could indeed get dates!" Well, maybe. At least as plausible, to the sceptical observer, is that Dreyfusard cartoonists wanted to spice up their heroic message with a bit of softcore salaciousness.

Forth has an interesting section on the growing obsession with obesity. Anti-Dreyfusards had much fun at the expense of the notoriously corpulent (before his crash diet) Émile Zola. (Presumably they had to adopt different tactics with Zola's Dreyfusard ally, Georges Clemenceau, a physical fitness freak if ever there was one.) He notes as well that Jews and homosexuals were believed to be particularly prone to the disease of obesity (p. 197). But this proposition is not really supported by many of his cartoons, which typically contrast puny Jews and homosexuals with robust, not to say obese, soldiers and generals. One is tempted to conclude that political cartoonists, at all times and at all places, are prone to deride, and exaggerate, the physical characteristics of their targets.

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FORTIN, Jean-Charles et Paul LAROCQUE — *Histoire des îles de la Madeleine*, Sainte-Foy, Les Presses de l'Université Laval, 2003, 399 p.

Le numéro 15 de la collection « Les régions du Québec » porte sur les Îles-de-la-Madeleine et, d'une certaine manière, il s'agit du troisième sur les régions maritimes du Québec, après ceux sur la Gaspésie et la Côte Nord. Le livre est divisé en trois grandes sections regroupant huit chapitres.

Comme toute bonne monographie régionale, celle-ci débute avec une description du territoire n'ayant rien à envier à aucun autre ouvrage du même genre. La première période historique comme telle couvre trois thèmes conventionnels en histoire canadienne qui sont la présence amérindienne, la présence d'exploitants européens des ressources marines et la venue des premiers explorateurs. La longue période 1660–1750 se déroule sous la juridiction continue du régime français. Jusqu'en 1751 au moins, les îles font l'objet d'une exploitation saisonnière par plusieurs entrepreneurs qui, dans certains cas, en sont également les propriétaires, ou du moins les bénéficiaires d'un semblant de monopole d'exploitation.