

liaison suppose différentes articulations en terme d'expression où le sujet constitue l'interface entre individualité et communauté.

La quatrième partie propose deux analyses qui déchiffrent la réalité existante dans ses rapports avec l'extérieur (communication mondiale, organisation économique mondiale, universalité des droits de l'homme) et l'hybridité politique telle que vécue à Toronto. Cette dernière partie est sans doute la plus faible de ce collectif. Est-ce un avatar du genre? Si les trois premières parties construisaient une analyse dense voire touffue du débat philosophique sur les rapports entre individu et communauté, l'on se retrouve confronté à des analyses qui prennent le risque de sonder l'actualité, de mettre en pratique les constats théoriques. Sans que cet essai se révèle concluant, il a le mérite de traiter de la question de l'identité du sujet confronté à la mondialisation. La notion d'hybridité permettrait de transcender ce phénomène. C'est une dynamique bien mise en évidence par les psychologues sociaux : l'individu se construit une identité en kaléidoscope qui lui permet de s'adapter en fonction du contexte. Ces identités ne sont pas forcément concurrentielles ou contradictoires. Elles coexistent et sont activées en fonction des besoins de l'individu.

Pour conclure, on se trouve face à un ouvrage passionnant, riche en réflexions, en solutions, mais qui pose la question de l'engagement. Comment faire pour que les enjeux de philosophie politique puissent se traduire en action politique concrète? Ce n'est certes pas l'objectif à poursuivre, mais l'on demeure pensif lorsque l'on observe la gérance des affaires quotidiennes tant économiques que politiques. L'on souhaiterait que les gouvernants aient davantage de culture philosophique et de vision au-delà de l'instant.

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Dean F. Oliver and Laura Brandon (foreword by J. L. Granatstein) — *Canvas of War: Painting The Canadian Experience, 1914 to 1945*. Vancouver and Toronto: Douglas & McIntyre, 2000. Pp. xiii, 178.

Aesthetically, *Canvas of War* is a beautiful book. The large (10"×10"), well-designed format by Peter Cocking and the 110 high-quality colour reproductions make it a handsome addition to the short list of three titles available in the area of Canadian war art.

There are two main sections, World War I and World War II, each of which deals with two subjects: Canada's part in the war and the official war art programmes initiated and conducted by the Canadian government from 1916 to 1918 and again from 1943 until 1945. The artworks, accompanied by captions, are grouped according to the respective programmes under which they were produced and are interspersed throughout the text. No specific authorship is given for any of the sections, nor for the explanatory captions referring to the visual material, so it must be supposed that Dean Oliver, senior historian, and Laura Brandon, curator of war art, both at the Canadian War Museum in Ottawa, collaborated on all the text.

The sections on warfare are economical and enthusiastic. Sir Arthur Currie was “the brilliant Canadian militia officer” (p. 29); the counter-offensive at Amiens was “a brilliant success” (p. 46); the Battle of Vimy Ridge was “a brilliant military achievement” where “modern Canada, as a proud, independent, confident nation-state, was born” (p. 29). The Canadian Corps “became possibly the finest fighting formation on the western front” (p. 43) and by August 1918 was “perhaps the best rested and most powerful fighting formation in the Allied order of battle” (p. 46).

The Second World War, an endeavour complicated by Prime Minister Mackenzie King’s cautious nature, the surrender at Hong Kong, the defeat at Dieppe, and the commitment of Canadian forces to the apparently less newsworthy theatres of war in Sicily and Italy, is treated with more restraint. Even so, “Canadians ... had helped save the world from unprecedented evil”, and “eased into the post-war world a proud, confident democracy made secure by the sacrifices of its citizens-in-arms” (p. 153). Complete with three maps, the narratives of the World Wars are handy encapsulations of familiar ground: numbers of troops, arms, generals, strategies, offensives, conscription, the home front, the role of women, and the political background.

Less familiar is the story of the two official war art programmes. Here, where the historical record could have been expanded, the accounts are cursory, not footnoted, and comprise less than one-third the length devoted to the war narratives. Max Aitken (Lord Beaverbrook, 1916), his assistant, the art critic Paul Konody, Sir Edmund Walker, and Eric Brown of the National Gallery of Canada are duly credited as the driving forces behind the 1916–1918 programme. In World War II, the sometimes clandestine efforts of Vincent Massey, Canadian High Commissioner to Great Britain, H. O. McCurry, the National Gallery’s director, Colonel A. F. Duguid, and Major C. P. Stacey succeeded in establishing an official war art programme by 1943.

The discussion of the war art programmes is helpful but off-hand. No significance is given to whether an artist was Canadian or British, nor which artists were part of the official programme and which were not. These considerations matter. It matters that an artist paints within the tradition of one culture or another; it matters if an artist is or is not given instructions on how or what to paint. The official war artist works within a complex set of contingencies — what the artist sees, what has been requested, what should be shown, what cannot be shown. How each artist resolves these contingencies makes war art a uniquely difficult genre with a long history, and deserving of a Canadian context.

By way of conclusions, the authors state that, whereas the First World War produced “a collection of international stature” (p. 54), the Second World War “paintings portray a positive war” and “in an often depersonalized manner” (p. 156). None of these assertions is explained with reference to the paintings; however, the wishful but debatable thesis is offered that the earlier war art programme was somehow responsible for the artistic legacy of the Group of Seven.

J. L. Granatstein, Professor Emeritus at York University and Director and CEO of the Canadian War Museum at the time of the book’s publication, states in his foreword that the Great War not only “changed the way artists painted” but also “largely created the style with which the Group of Seven, for instance, viewed the Canadian

landscape” (p. xiii). A variation on this theme reappears a bit later in the book: “Much of the familiar landscape painting of the Group of Seven, for example, owes its genesis to sights seen and recorded in the mud and trenches of the western front” (pp. 54, 58). These are problematic claims, since A. Y. Jackson’s *Terre Sauvage*, painted in 1913, so closely resembles both his wartime works *A Copse, Evening* (1918) (p. 64), and *Gas Attack, Liévin* (1918) (p. 65). Of the three other Group members involved in the war, Fred Varley was sent overseas only in 1918; Arthur Lismer and Frank Johnston were commissioned but never left Canada. Whatever effects the Great War may have had on the Group of Seven, a style of painting was not one.

In view of this book’s subtitle, and because the paintings are so visually dominant, I expected that its central concern and unifying theme would be the relationship between the events of the war, the official art programmes, and the paintings themselves. However, the authors have been satisfied to present this relationship only in a material, not in an intellectual manner, perhaps in the hope that the physical proximity of paintings and text would create a synthesis. Unfortunately, this synthesis does not occur, and the many striking images produced by Canadian war artists continue to elude explanation.

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Judith Pallot — *Land Reform in Russia, 1906–1917: Peasant Responses to Stolypin’s Project of Rural Transformation*. Oxford: Clarendon Press, 1999. Pp. viii, 225.

The land reforms undertaken by the tsarist regime in its last decade (1906–1917) have long been at the centre of historiographical debates in Russian and Soviet history, yet there has been until now no English-language monograph of these reforms. Judith Pallot’s meticulous and original account of the Stolypin agrarian reforms not only fills a gap, but provides a sophisticated analysis of the complex interactions between reform ideology, administrative practices, village institutions, and peasant culture. The author’s stated goal is to evaluate the state’s attempt to transform and modernize rural Russia and to elucidate peasants’ response to this “project of social engineering” (pp. 1–2). Pallot convincingly argues that the fundamental misunderstanding and miscommunication between state and peasantry fatally distorted the reforms and undermined the reformers’ dreams of creating an independent and progressive peasantry freed from the constraints of communal agriculture.

Pallot’s book considers all stages of implementation of the reform, and the argument can be summarized in three broad themes. First, the author considers the ideals underlying the land reform project. She deftly cuts through debates over the primary intended purpose of the 1906 land legislation, debates that cannot be resolved since reform meant different things for different people. Instead, the author examines how land reorganization was represented both to the public and to local officials responsible for implementation. If doubts, nuance, and debate existed within the top eche-