

as essential context. Indeed, as it stands *Wildlife, Conservation and Conflict in Quebec* is still a substantial historical study. It ought to be of interest not only to Canadian historians, but also to historians of conservation and social movements more generally.

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LADERMAN, Scott & Edwin Martini (eds.) – *Four Decades on: Vietnam, the United States, and the Legacies of the Second Indochina War*. Durham and London: Duke University Press, 2013. Pp. 344.

“All wars are fought twice, the first time on the battlefield, the second time in memory” (p. 132), declares Viet Thanh Nguyen, one of the eleven contributors of *Four Decades On*. The edited volume analyzes the legacies of the Vietnam War which ended in April 1975, when Communist troops unified the country under Hanoi’s rule. To justify the need for such a book, the editors Scott Laderman and Edwin Martini cite the lack of research on the war after 1975 (p. ix) and propose to offer more. This work gathers scholars from various backgrounds as well as from different generations. There is no clear thematic or theoretical articulation though, and it seems to move along a time loop: the first and the last chapters underline the importance of the late 1960s in understanding postwar Vietnam, while almost all other essays proceed from 1975 to the present. From this, two themes emerge, war memory and post-1975 transnational relations. To Laderman and Martini, all the essays in this collection demonstrate that there is a link between nation and narration (p. 11) and that “official narratives must contend with the ways in which memory, conflict, and trauma are inscribed in and out through artistic expression, cultural commodities, and everyday life” (p. 12).

Ngo Vinh Long studies the last years of the Republic of Vietnam in Saigon and shows how political, social and economic bankruptcy eliminated political and social diversity even before the Communist victory of April 1975. The next five essays focus on war memory. Walter Hixson studies the cultural rehabilitation of the war through Hollywood movies and the creation of the war memorial, whereas Alexander Bloom insists on its consequences on both American war experience and presidential discourse. Heonik Kwon reveals that despite the Cold War logic of the conflict, families in their private sphere in Vietnam perform “ambidextrous practices” (p. 98), allowing those who mourned a revolutionary martyr to have a greater leeway in commemorating their sons fallen for South Vietnam. Schwenkel studies sites of memory and highlights how visitors reflect on the experience of all sides of the conflict. English literature and American studies scholar Viet Thanh Nguyen shows that compassion in various memoirs does not translate into a desire for peace, nor self-identification with the opposite camp, but manifests itself in resounding calls of despair and hope.

The following essays focus more on transnational relationships between Vietnam, the United States and even South Korea since the *Đổi Mới*, the economic liberalization engaged in Vietnam since 1986. Mariam B. Lam highlights how film-making, an industry starting under French colonial rule, faced new challenges after 1994 in terms of international cooperation, funding and their subsequent tension over editorial lines. Scott Laderman's studies American economic protectionism against the Mekong delta's catfish. The next two chapters offer insights into environmental issues in Vietnam. Anthropologist Diane Niblack Fox suggests new economic and psychological avenues for studying agent orange, whereas Charles Waugh depicts how Vietnamese cope with the environmental consequences of economic liberalization. Concluding the volume, Bruce Franklin excavates the origins of the POW/MIA issue in Nixon's strategy to "wreck the negotiations, shift the apparent goal of the war" (p. 264) back in 1969, to become one founding myth of American politics: that the United States were the victims of the war.

One could express, however, three criticisms of this book: its political undertone, a loose structure, and the lack of theoretical conceptualization. Although this book aims to stand out from the historiography by its transnational and multidisciplinary approach, the reader should not expect a global perspective on all respects. No essay addresses the situation in Cambodia, Laos or even the *travail de mémoire* of the Vietnamese diaspora. Most importantly, the book conveys one particular interpretation of the conflict. Hixson's and Franklin's chapters—the latter is a reprint from a 2000 publication—bring a relentless critique of American intervention in Vietnam, ignore recent historiographical trends and ignore or minimize important events following 1975 which influenced the American memory-making process – the Vietnamese occupation of Cambodia, the Ethiopian pro-Moscow coup or the Soviet's invasion of Afghanistan. Even original contributions to this book suffer from what specialists would call an orthodox straightjacket. For example, Ngo Vinh Long's essay is commendable for exploring the years between 1973 and 1975 but its depiction of Saigon as a US-backed dictatorial regime repressing a civil society reminds everyone of the antiwar generation's penchant for reducing Ngo Dinh Diem to an American puppet. Though it is correct to claim that this book is a transnational and multidisciplinary effort, the lack of any revisionist participation misses the opportunity to overcome the main legacy of the war: forty years later, orthodox and revisionists can still not have a constructive discussion.

Second, the book's organization is confusing. A few themes such as war, memory or reconciliation appear in a few essays but there is no common thread binding them together. While the war legacies should be the focus of this book, many discuss how the conflict is fought again in memories after 1975, while others – although interesting – hardly ever refer to it. Laderman's chapter does not even mention the war. Lam's and Waugh's essays could also develop this question further with regards to cinema and environment. This raises an important question as to significance of the conflict today: Is the Vietnam war *un passé qui ne passe pas* to take German historian Nolte's and French historian Rousso's expressions about Vichy France? Or is everyone trying to forget and focus on

the new challenges brought by globalization? A book can address both issues, but without a clear structure, these essays give a disconcerting picture of the war legacies.

Finally, the book lacks a clear theoretical framework. The opening and closing essays root the origins of postwar relations in the late 1960s, years before the war ended. To which historical time does the post-1975 era refer to? Is war memory being fought over before the conflict ends? Ngo Vinh Long and Franklin provide an answer, but Laderman and Martini remain silent. Nor do the editors define the meanings associated with Vietnam. They assert that naming the war is a matter of perspective thus each contributor was free to use Vietnam, Việt Nam or Viet Nam. However, a more systematic use of Việt Nam as a highly disputed nationalist vision, the Socialist Republic of Vietnam as the state ruling from Hanoi, and Vietnam as the reification of a war experience, would have served as a common ground all those approaches. *Four Decades On* might prove interesting to students approaching the post-war years as it provides chapter-sized versions of both older and more recent studies, as well as a few original ones – thus justifying an award from Choice magazine Outstanding Academic Title in 2013. But to the specialist, it still lacks a more precise theoretical framework to become a truly collective and integrated work, lying at the intersection of various fields of study.

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MATTHEWS-GRIECO, Sara F. (dir.) – *Cuckoldry, Impotence and Adultery in Europe (15th-17th century)*, Farnham, Ashgate, 2014, 294 p.

Étudier l'adultère dans l'Europe de la Renaissance et constater le double standard dans le traitement judiciaire des femmes et des hommes n'est pas une conclusion, mais plutôt un point de départ pour l'équipe réunie autour de Sara F. Matthews-Grieco pour le projet qui a donné naissance à cet excellent livre. Les auteurs y reprennent le dossier de l'adultère féminin pour en explorer la facette masculine, soit les maris cocus et leur place particulière dans les sociétés patriarcales de la première modernité. Les dix contributions de cette entreprise interdisciplinaire qui allie histoire, littérature, théâtre et histoire de l'art privilégient une approche culturelle qui révèle certains des comportements intimes des élites de la Renaissance. En filigrane de ces histoires de cocuage se profilent les modèles familiaux élitaires, où des hommes plus âgés épousent de jeunes femmes de qualité qu'ils peinent à satisfaire, et les stratégies de réseautage et d'ascension sociale qui poussent certains maris cocus à fermer les yeux lorsque leur épouse fait la conquête d'un puissant personnage. Les désordres sexuels féminins remettent également en cause les bases de la masculinité en semant le doute sur la virilité et sur l'autorité des maris trompés, auxquels sont associés des symboles de reconnaissance, tels les cornes, qui permettent à la fois de les identifier publiquement mais aussi de créer entre eux une forme de solidarité.