material; Anderson, however, is quick to draw only one conclusion. As Nancy Shoemaker has noted elsewhere (American Indian Quarterly, vol. 16, no. 4) there are also problems with the dating of evidence Anderson uses to document change.

Nonetheless, I believe Anderson’s work is an important contribution to gender studies and to studies of the early-contact period. It provides a challenging reading of early Jesuit-Native relations.

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In a climate of increasing emphasis on gender in historical analyses, an insightful study on the construction of gender in children’s clothing gains special ascendancy. Louise Gagnon successfully explores the symbolic meaning of clothes and the place childhood occupied in the nineteenth century. Awarded the Edmond-de-Nevers prize by the Institut québécois de recherche sur la culture, this well-researched and innovative study provides an important contribution to the growing scholarship on clothing in Canada.

L’apparition des modes enfantines au Québec begins with a discussion of childhood and children’s costume drawn from Philippe Aires and Jean-Jacques Rousseau. Gagnon affirms that a case study of clothing reveals the bourgeoisie conception of childhood, since parents were responsible for selecting children’s attire. The second part of the book examines how children’s clothes symbolized innocence and investigates the similarities between women’s and children’s clothing styles. The final section looks at the distinctiveness of bourgeoisie boys’ clothing in a gender- and class-based comparison.

Throughout the book, Gagnon brings the rigour of ethnographic inquiry to her analysis of urban bourgeoisie children’s clothing in nineteenth-century Quebec. Richly illustrated with photographs from the William Notman collection and paintings by Théophile Hamel, Cornelius Krieghoff, and Antoine Plamondon, the book supplements these sources with artifacts, postmortem inventories, store ledgers, and prescriptive and travel literature.

Following Gagnon, nineteenth-century styles reflected an individual’s economic role in society. Drawing on evidence from costume collections and photographs, Gagnon analyzes how clothing for girls and boys differed according to their economic contribution. Since women and children were economically inactive, their clothing was similar and reinforced their inferior role in the family economy. A transition occurred for boys when they began to contribute to the economy and hence donned appropriate elements of traditional masculine attire (p. 121). During this stage, boys’ dress displayed the dual influences of gender as they moved from the female world to the masculine: “son costume, à la fois différent de celui des
femmes et de celui des hommes, ait eu pour fonction latente d’évoquer l’existence
d’une phase de transition entre la dépendance et l’autonomie économique” (p. 136).
Gagnon argues that this practice was only relevant to boys since they experienced
a temporary economic dependence on their father. Unlike her masculine counterpart,
a girl’s dress changed only in size, length, and colour over her life cycle. Gagnon’s
selection of Notman photographs lends visible credence to this hypothesis.

In a comparative analysis of clothing between habitants and the bourgeoisie,
Gagnon demonstrates that habitant boys’ clothing displayed a consistent masculine
style. Since these boys worked from an early age and did not spend their childhood
in a feminine and inactive world, their expression, and certainly clothing, adopted
masculine traits. Women’s dress also differed from the bourgeoisie model of
Victorian innocence. Bourgeoisie girls’ clothing symbolized both the purity of their
premarital life by the colour white and innocence by its length, décoletté, and
short-sleeve styles. Based on limited iconographic sources, Gagnon contends that
the habitants were less preoccupied with the protection of innocence because their
children were dressed identically to their parents. Krieghoff’s paintings depict girls
in similar clothing as their mothers and boys in the same attire as their fathers (p.
105). Worthwhile here would have been an analysis that placed more emphasis on
the sources themselves. Comparisons drawn between formal, indoor clothing in
photographs and paintings of everyday, outdoor rural dress must be put into context
before one can draw general conclusions on gender construction in clothing. What
was the desired image created in studio photographs and paintings? How represen-
tative are they of everyday or formal dress? Gagnon’s conclusions assume that
Notman’s photographs captured the styles of everyday clothing of bourgeoisie
children, as Krieghoff’s paintings accurately reflected the habitants’ dress.

Notwithstanding the obvious appeal this book will have to folklorists and costume
historians, it should also be in the library of any scholar interested in childhood,
gender studies, material culture, and semiotics.

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in Eastern Ontario*. Montreal and Kingston: McGill-Queen’s University Press,

With this second book, the author continues her fruitful research into Loyalist
refugees in the 1780s. From an earlier study of the ideology of the Loyalist elite in
New York and Massachusetts, her focus has shifted to women who rarely were
motivated by ideology, but became refugees through war. Their harrowing stories
recounted here add texture to the brutality of war in colonial North America. Their
experiences were “more disorienting” (p. xv) than those of Patriot women and the
challenges far greater. If, as some argue, Patriot women’s role within the North