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.

K. I. Koppedrayer
Wilfrid Laurier University

Louise Gagnon — *L'apparition des modes enfantines au Québec*, Québec, Institut québécois de recherche sur la culture, coll. « Edmond-de-Nevers », n° 11, 1992, 230 p.

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 similiar 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. l21). 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 premaritial 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 respresentative 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.

Eileen O'Connor
University of Ottawa

Janice Potter-MacKinnon. *While the Women Only Wept: Loyalist Refugee Women in Eastern Ontario*. Montreal and Kingston: McGill-Queen's University Press, 1993. Pp. xvi, 199.

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