

two-thirds of these households employed only one servant, and most employers came from the commercial and professional classes. By contrast, the sex, age, and ethnicity of servants did change from one period to the other. While half of the servants in Quebec City in 1818 were male, by the 1870s, 90 percent were female. There were more servants under the age of 16 in the early period, when service might be construed as a form of apprenticeship as well as a means of support. Increased immigration and mobility also affected domestic service. The majority of servants in the early period were born in the city where they were employed, but, by 1871, the majority were immigrants or migrants from rural areas. As in the United States, Irish women were over-represented in domestic service in all cities, including Quebec City, where they constituted a third of those employed.

Although Lacelle argues that domestic service in both periods was based on a contractual rather than paternal relationship, she portrays the conditions of service as being more onerous in the latter part of the century. She shows the existence of a more formal separation between master and servant in the 1870s, as demonstrated by the adoption of uniforms rather than the ordinary clothes worn in the earlier period. The incorporation of back stairs in house design also created a clear line of demarcation. In addition, servants had to work longer hours, as "polite society" chose to dine later in the evening. Lacelle accepts the thesis that technological change did not lessen work because it was accompanied by a demand for high standards of performance. Somewhat surprisingly, however, is the little attention she gives to the impact of technology on conditions of work.

The greatest strength of this study is its meticulous and innovative use of a wide range of documents to recreate the lives of servants, who left no written record. Census records are the most important source but they are reinforced by many other types of

documentation. House plans reveal the cramped rooms beside kitchens that were provided to servants as bedrooms, and the narrow stairs, introduced after 1850, that served to separate them from the rest of the household. Household inventories complement the plans by showing the spartan nature of their bedroom furnishings, sharply contrasting with opulence found in the rest of the house. Wills detail the bequests sometimes left to the few fortunate servants, as well as the lack of such consideration in the majority of cases. Court records indicate that servants, like other young people, committed crimes, but, despite the difficult conditions of life, only a small proportion appear to have turned to theft, drunkenness or prostitution. Evidence given at trials also gives some sense of how servants spent their leisure time in the early part of the century. These records compensate for the lack of literature, household manuals, memoirs and diaries dealing with servants in Canada. Even though problems created by the absence of records is a frequent refrain throughout the book, Lacelle has succeeded in recreating the everyday life of urban domestics during the 19th century.

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Peiss, Kathy. *Cheap Amusements: Working Women and Leisure in Turn-of-the-Century New York*. Philadelphia: Temple University Press, 1986. Pp. xi, 244. Illustrations.

In 1983, rock star Cyndi Lauper popularized the lyrics "when the working day is done, oh! girls just want to have fun." Kathy Peiss, in her groundbreaking and highly entertaining study of working women and leisure in turn-of-the-century New York, convincingly argues that the preoccupation with leisure by young women has both a long history and serious implications for historians. Peiss's

examination of the culture of young, working women, which includes "the customs, values, public styles and ritualized interactions expressed in leisure time", is set in the larger context of redefinition, reorganization and commercialization of leisure that took place in the late 19th and early 20th centuries.

In keeping with much of the recent literature in the relatively new field of "leisure history", Peiss rejects the "trickle-down" theory of cultural change, which assumes that new social forms were pioneered by bohemian intellectuals, then transferred to a wider middle-class audience and finally to the working classes. Models of cultural hegemony and social control employed by historians in the 1960s and 1970s, she notes, tended to reinforce the view that the working classes, controlled and manipulated by social reformers and entrepreneurial promoters of new cheap amusements, were passive recipients of cultural messages. Recent interpretations have shown a greater sensitivity to cultural change as a complex and dynamic two-way process in which, Peiss argues, "hegemonic intentions are accommodated, resisted, and reshaped in a variety of ways." The singular contribution of *Cheap Amusements* to this growing literature is its convincing demonstration that the new leisure culture was clearly delineated along gender as well as class lines; and that working women were not mere bystanders observing the process of cultural change, but active participants in the creation of a new heterosocial and sexually expressive working-class youth culture that was ultimately popularized for a broader audience. The experience of a relatively small population of young, white working-class women in Manhattan - identified by some historians as the foundry of the new mass culture - thus has ramifications beyond the boundaries of New York City.

In the first three chapters Peiss examines the relationship of working women's leisure to the larger pattern of working-class social life. In the "homosocial world" of working-class