even argue that such accusations of effeminacy have much more power and are more politically wounding when hurled by the right at the left; the left/center-left's attempts to the do same are and were meet with ridicule. This pattern is easily discernable in multiple national contexts, particularly in Europe and the United States. As Forth's book insightfully shows us, the crisis of modernity and its ineluctable ties to the ongoing 'crisis of masculinity' may have had their genesis in the late nineteenth century but possess amazing staying power in the early twenty-first century.

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Rachel Devlin, *Relative Intimacy: Fathers, Adolescent Daughters, and Postwar American Culture* (Chapel Hill: University of North Carolina Press, 2005).

American culture after World War II was greatly affected by two phenomena: the growing popularity of psychology and psychoanalysis, as well as the emergence of teenagers as a distinct group or subculture. Rachel Devlin's book, *Relative Intimacy: Fathers, Adolescent Daughters, and Postwar American Culture,* examines how these two phenomena intersected in the 1940s and 1950s with particular emphasis on how the father-daughter dynamic was envisioned by psycho-analysts, novelists, playwrights, advertisers, and the legal community.

Devlin begins by discussing how one prominent psychoanalyst, Helene Deutsch, re-imagined the debate concerning the development of adolescent girls in the 40s and 50s. Whereas the development of teenage boys was always defined as a quest for independence from most forms of parental authority, Deutsch argued that the developmental arc of teenage girls was intimately tied to a strengthening relationship with their fathers. Adolescent girls were expected to remove themselves from their mothers in order to properly make the transition from dependent child to independent adult, but they were also expected to rediscover their father and embark upon a relationship that frequently took on erotic overtones, ranging from abstract father-daughter fantasies to incestuous acts. As unseemly as all this sounds, Deutsch and her followers, most notably Phyllis Greenacre and Peter Blos, concluded that adolescent girls who were denied a healthy paternal relationship were more likely to encounter problems on the road to adulthood.

In chapter two Devlin examines the public debate over perhaps the most talked about adolescent developmental problem of all: juvenile delinquency. Devlin points out that Deutsch and company saw the denial of the Oedipal relationship as a contributing factor in the rise of criminal behaviour among teenage girls during the postwar years. As in previous eras, female delinquency during

the 40s and 50s was framed along sexual lines, but with a twist: psychoanalysts, many of whom were being hired as advisors by the country's emerging juvenile court system, pointed to paternal neglect, rather than socio-economic conditions, as the primary cause of delinquency. Teen girls, in short, were getting in trouble because daddy was not paying them enough attention.

Chapter three finds Devlin switching gears somewhat by discussing how the father-daughter relationship played out in consumer circles. Devlin has dug through a number of interesting sources (including magazine advertisements, advice columns, and even stage plays) to illustrate how the father-daughter relationship was often seen as a defining aspect of the consumption habits of teenage girls in the early postwar years. The formula was simple: daughter wants a dress, daddy consents and provides her with the money to buy the dress, thus strengthening their relationship through an odd mix of consumerism and paternal approval. Here Devlin offers one of her most intriguing arguments insofar as historians of adolescence are concerned—the idea that affluence did not necessarily lead to independence or 'separateness' for teenagers, but rather that it reinforced teen dependence by reinventing the breadwinner ideal. Ultimately, Devlin argues that spending patterns for teen girls may have been contingent on the economic power of their fathers.

Devlin devotes chapter four to looking at how adolescent rituals such as debutante balls and marriages were affected by the emerging father-daughter dynamic. Central to this chapter is her reading of *Father of the Bride*, Edward Streeter's best-selling 1948 novel about a confused father in the weeks leading up to his daughter's wedding. The book and the movie that followed were immensely successful, and Devlin uses this to support her argument that *Father of the Bride* and its many imitators represent the ritualistic presentation of the father-daughter ideal through popular culture. The most interesting part of the chapter, however, deals with how African-Americans presented such rites of passage in magazines such as *Jet* and *Ebony*. Devlin has found that black debutantes, unlike their white, middle-class counterparts, were often featured alone in pictorials, their fathers nowhere to be found. Devlin argues, quite convincingly, that mainstream views of the father-daughter dynamic could not be replicated in African-American circles due to the fear of black male sexuality.

Relative Intimacy ends with an examination of the father-daughter relationship in literary circles. Here Devlin makes a number of interesting points that will appeal to students of both history and English literature. Her most intriguing argument concerns the works of Hugh Hubert, an American novelist whose humorous, yet sexually-charged short stories may have influenced Vladimir Nabokov's masterpiece *Lolita* and William Styron's critically-acclaimed first novel *Lie Down In Darkness*, among others. Although difficult to prove in any definitive manner, Devlin claims that the characters and plot developments in both novels are strikingly similar to those found in Hubert's wildly popular

short stories (Devlin even goes so far as to suggest that Hugh Hubert's name may have been the inspiration for Humbert Humbert, the hapless widower in *Lolita* who lusts after his twelve-year-old stepdaughter). However, the ultimate argument in this chapter is that these somewhat scandalous novels, all of which featured incest as a central plot element, failed to provoke outrage amongst literary critics and academics because the father-daughter relationship had become such a common trope in American culture after the war. Outrage was impossible because "the stage had already been set for such an intellectual endeavour by the relentless eroticization of the father-daughter relationship on all levels of culture..."(170). Tales of incest, if we are to believe Devlin, had become old hat by the time *Lolita* and *Lie Down In Darkness* found their way into American bookstores.

While I am intrigued by many of the arguments presented by Devlin in *Relative Intimacy*, a number of questions seem to go unanswered. For instance, I was left wondering just how ubiquitous this new view of father-daughter relationships really was—did the views of Deutsch, Greenacre, and Blos represent consensus within the social scientific community or were they merely the views of a very vocal minority? Unfortunately, Devlin does not really discuss their ideas within a larger disciplinary context. Renowned sociologist Talcott Parsons is mentioned as a friendly supporter of Deutsch's theories, but the reader is left wondering whether these views were greeted with acceptance, derision, or indifference by her friends in academia. Devlin's arguments, in other words, may have been strengthened with a discussion of how this new approach to adolescent development was received by Deutsch's peers.

Similarly, Devlin fails to contextualize the impact of Deutsch's theories on the discussions of juvenile delinquency. My objection here is not that these theories were not part of that discourse, but rather that they may have made a much smaller dent on the discourse than Devlin would like to admit. A simple glance at any popular magazine or newspaper during the 1940s and 1950s tells us that poverty and a lack of leisure facilities, not paternal neglect, were most often quoted as the number one contributor to juvenile delinquency, be it of the male or female variety. The Oedipal interpretation certainly played a role in the debate over juvenile delinquency, but I would argue that Devlin has exaggerated its importance.

The final chapter concerning literary representations of the father-daughter relationship is also problematic. Devlin's claim that novels with story lines involving incest failed to provoke outrage is overstating things somewhat. For instance, how do we explain the scathing review of *Lolita* by renowned literary critic Edmund Wilson, a good friend of Nabokov's, who dubbed it "repulsive," "unreal," and "too unpleasant to be funny?" (Erica Jong, *New York Time*, 5 June 1988.) Or how about author Kingsley Amis, who dubbed it a "moral failure," or John Hollander, a contributor to the *Partisan Review*, who referred to

it as a "tremendous perversity?" (Frederick Smock, *The Courier-Journal*, 15 May 2005.) Even the ultra-liberal *Village Voice* described *Lolita* as "three hundred pages of sex in the head," declaring in the end that it was simply "too many, and too much." (Jerry Tallmer, *Village Voice*, 3 September 1958.)

Despite all this, Devlin's work is quite fascinating and very readable. She has a keen eye for popular culture and she has done an excellent job explaining how psychoanalysis seeped into many areas of American culture after World War II, be it in legal discourse, advertising, the stage, or the world of letters. Unfortunately, I cannot help but think that the father-daughter psychoanalytic paradigm, while certainly a unique and colourful feature of postwar American culture, was not as pervasive as Devlin would have us believe.

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Helen Harden Chenut, *The Fabric of Gender: Working Class Culture in Third Republic France* (University Park: Penn State Press, 2005).

Helen Chenut's *The Fabric of Gender* is both a chronological and thematic history of the knitters of Troyes in the late nineteenth and early twentieth centuries. While the title might make one envision a piece almost entirely focused on the dynamics of gender, it is, in fact, a full history of the life of the knitters in the proper spirit of both gender and class history. Gender is just one thread of this book, which is a balanced and thorough look at the social, political, and consumer lives of these industry-specific French workers in the Third Republic.

The book is actually slow to get to gender, spending time setting up the context of workers' lives in the Aube, explaining the growth of the knitting and cotton hosiery industry (*bonneterie*), the history of family work on a local level, and the transition from merchant to industrial capitalism, particularly as practiced by the mill-owners of Troyes.

Looking at the knitting industry most intensely from 1900 through the Popular Front, Chenut touches on a number of themes, including: the political leanings and engagement of the knitters, employers' and workers' concerns, the feminization of the industry, and prevailing ideas of skill, technology, and consumer practices. She returns to each of these topics a number of times throughout eight chapters, and while the format is highly organized (as noted, conveying both a chronological tale and thematic telling) Chenut's format does, on occasion, mean the repetition (or re-setting up) of ideas addressed in previous chapters.

Beginning with the strike of 1900—generally perceived as a failure as workers' wage and hour demands were not met—Chenut explains the interwoven nature of working-class politics, class consciousness, and the local politics of Troyes and the Aube. It is not that gender or women were marginal to the