Political Class, 1976). O’Connor’s portrait of the Boston Irish represents a new tendency in the study of the history of Irish Americans. Now our attention is directed towards the regional and local nuances in the strategies of assimilation of this first huge wave of ethnic immigrants to the United States (see, e.g., David M. Emmon, The Butte Irish Class and Ethnicity in an American Mining Town, 1875–1925, 1989, and Dennis Clark, The Irish and Regional Cultures, 1986).

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American modernists frequently sought inspiration and even identity in Europe, so it is only fitting that Duco van Oostrum, a Dutch scholar who has studied and taught on both sides of the Atlantic, in a sense inherits American modernism to us refashioned a modernist Atlantic is itself made new through Oostrum’s cross-gender analyses. Focusing on men writing about ‘new’ women on both sides of the Atlantic in the period 1870–1920, Oostrum provides a dynamic coceptive to studies that approach related issues of cultural identity in isolation.

In pursuing a variety of hybridities—of cultures, gender, and modernity—Oostrum’s book becomes something of a hybrid itself, but does it excelent job of navigating us through what Gilbert and Gubar, whose work he addresses and takes issue with, call the 'no man’s land' of feminist theory. Oostrum begins with the proposition that ‘in a strict binary system, men’s giving voice to women leads to insurmountable problems of representation,’ and uses this premise to recontextualize how cross-gender voicings intersect with cross-cultural writings. In viewing modernism through the Dutch lens, as he calls it, Oostrum introduces most American ideadies to the works of Multatuli and Frederik van Eeden, and their modernist representation of women and ‘modes of resistance’ to the constraints of masculine identity. Henry James and Adams, Multatuli and van Eeden all not only had international preoccupations, but used cross-cultural and cross gender ventriloquins and impersonations (Van Eeden, for example, even sets up communes in Holland and the United States based on Thoreau’s Walden). In a now few critics could hope to emulate, Oostium is able to juxtapose Multatuli’s (Eduard Douwes Dekker’s) Max Havelaar, a canonical Dutch novel about colonialism in Indonesia, with the work which inspired it, Stowe’s Uncle Tom’s Cabin. Through that text’s doctrinaire of separate spheres, Oostrum begins to reveal the cross-referential nature of modernist literary constructions of gender and national identities. Both texts are them both contasted with James’s Wings of A Dove, which, in its community of women, represents another ‘triangulated’ response to Stowe’s representation of gender identity, in this case effectively from both sides of the Atlantic.

Oostrum provides an astute account of how some feminist scholars have reductively
treated these modcinist male writers as unequivocal allies, for example violely
misappropriating Adams as a feminist writer by co-opting his language; James also
emerges for some feminists as an ambiguous figure for recreating, but also partly
exposing, what John Carlos Rowe calls women’s ‘imprisonment in patriarchal culture’
Awe of his own position in this debate about a variety of ‘male feminisms,’ Oostrum
writes of these issues with an engagingly self-conscious sense of how he, as a male critic,
can be implicated in the ‘self-reflexive’ cross-gender projects he critiques, that a
‘feminized masculinity’ annex and possess women. The best evidence of Oostrum’s
ability to integrate disparate, but crucially connected, aesthetic aid ciiiical discourses
coincing in his excellent discussion of the ways social constrainta could silence women,
while men could cotermously operate in a presumably moic empowering ‘religious
aesthetic of silence’.

Fore Oostrum, the permutations of a variety of imposed and self-imposed silences help
contexualize how and why Adams leaves the voice of his wife, who committed suicide,
entirely silent Marian Hooper both speaks aid silences herself through her photography,
commiting suicide by ingesting photo chemicals While Adams silences a woman’s voice
and denies her influence except as religious abstraction in The Education, even here he
suggests a ‘structural’ ithci than imposed or categorical silence; Oostrum ingeniously
reads The Education against Esther and Tahiti, showing how their construction represents
Adams’ deeper conviction that in fact ‘women are at the center of a man’s history.’
Focusing on such ‘signifying silences,’ Oostrum provides a series of vital readings of how
gender intersects with national identity and colonialism, for example demonstrating how
Adams’s experiences in and representation of Samoa should be read against his notions of
American womanhood. Including historical overviews of the most important as well as
most recent criticism, Oostrum offers a useful mapping of the surprising centrality of the
sentimental genre and the doctrine of separate spheres for modernist literature. In
Oostrum’s view, James, like Multatuli, uses the sentimental genre to represent female
voices, but also undercut the genre’s ‘female power.’ Oostrum proposes that James, unlike
Stowe, Less the sentimental doctrine of separate spectics to ieasseit male powei Tracing
through the motifs of sentimental genres, Oostrum concludes that Adams ‘exchang[es]
modern American womanhood for ‘archaic gold girls’ in Tahiti, abandon[ing] a geider
structure of separate spheres for an alternative structure.’ Anyone interested in modernism
and gender studies, and in Adams and James themselves, will find this book eminently
useful; its connections to relatively unfamiliar Dutch authors are especially welcome in
expanding our sense of the relation between modernism, colonialism, and gender identity, a
topic of much recent debate. Oostrum also convincingly shows how many of these Dutch
and American writers appropriate the sentimental genre, and we will hopefully hear more
from him on whether the sentimental conventions Jane Tompkins champions are applicable
to Dutch male writers, or even to American ‘expatriate’ literature.

In situating Adams as one point of origin for contemporary notions of cross-cultural
identity, Oostrum challenges the familiar categories of several literary genres and periods
Ideally, I would also like to read more about the relation between Modernism and
postmodernism, especially along the tragecones of nation and gender. Oostrum invokes as
he writes, part of the postmodern project is to investigate, ierflexively, supposedly natural
categories such as gender and nationality. Oostium's booliably analyzes and interrogates these categories and enables us to move beyond reductive configurations of gender, nation, and literary influence.

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Not Like Us is a cogent analysis of cultural exchange between the United States and Europe since 1945. In twelve broad chapters Richard Pells, professor of history at the University of Texas at Austin, tells the story of how Europeans have ‘loved, hated and transformed’ America, as the subtitle promises. His analysis ranges widely, from cultural diplomacy to mass culture, and throughout the book Pells demonstrates a remarkable breadth of knowledge and a keen eye for unexpected connections between very different kinds of material. The narrative begins with the de-Nazification program in Germany after World War II. It moves through a discussion of the Marshall Plan and the Fulbright Program to a careful examination of attempts by the United States to mobilize intellectuals, artists and academicians in a Cold War of ideas with the Soviet Union. In two key chapters Pells discusses the repertoire of inceptaphors that Europeans and Americans have used to describe each other and then writes about the ‘Americanization’ of European advertising, industry and consumerism. The book reaches its crescendo in the final five chapters where the emphasis shifts to mass culture. It examines the American transmission as well as the European reception, from French New Wave filmmakers’ incorporation of American film noir in the 1950s to the debate surrounding the opening of Euro Disney in 1992. Pells — a film buff and an encyclopedia of popular American Film — writes most knowledgeably and convincingly about narrative film.

Readers who think that Coca-Cola, Michael Jackson and Jim Carey diminish traditional European culture will disagree strongly with the book. Pells argues that Europeans have successfully maintained local, regional and national traditions, and have adapted American culture to fit their own individual or collective needs. There is a certain inconsistency to the booli here. Pells argues, on the one hand, that ‘sometimes a movie is just a movie and a cheeseburger is just a cheeseburger’ (282) to suggest that the impact of American culture has been temporary and negligible. But most of the time he actually argues that American culture has served as a reservoir of cultural knowledge, or as a vital interpretive tool for Europeans to understand their own cultural circumstances. This has been going on at different levels, from American Studies scholars who domesticated the discipline by studying American culture ‘in terms that were relevant to European problems’ (95) to Dutch women’s personal reading of Dallas in the 1980s. Pells believes that Europeans have been active participants in trans-Atlantic cultural exchange, not passive recipients, and he argues that the story of American culture in Europe is a story of adaptation, not domination.