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*Buffalo Bill in Bologna: The Americanization of the World,
1869–1922 (review)*

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The analyses provided by Channing in *Lincoln's Speeches Reconsidered* often provide fascinating nuggets of insight and reveal familiar Lincoln speeches in a new light. His examination of Lincoln's eulogy on the death of Henry Clay in 1852, for example, shows that Lincoln's take on Clay's career was quite unlike those of other Americans who memorialized the Great Compromiser. While others focused on Clay's efforts to effect sectional compromises, Lincoln attempted the "daring innovation" of arguing that "Clay's opposition to slavery was long-standing, principled, and at the heart of his legacy" (115). This is a fascinating and largely unique take on Lincoln's eulogy of Clay, and one that is admirably sensitive to the speech's larger historical context.

But there are drawbacks to Briggs's overall approach. At times he makes tenuous connections between Lincoln's speeches and other major American texts like *The Federalist Papers*, or speeches by Daniel Webster and John C. Calhoun. Moreover, he seems at times to have failed to adequately consult the burgeoning historiography on Lincoln's speeches, giving his arguments a somewhat exaggerated suggestion of originality. At one point, for example, Briggs argues that Lincoln's prewar speeches "remain in relative obscurity." But there is in fact a very rich literature on Lincoln's Lyceum Address alone, not to mention works by Harold Holzer, Richard White, Allen Guelzo, Douglas Wilson, and others that offer the same sort of deep, close reading of Lincoln's speeches that is so highly valued by Briggs.

Nevertheless, *Lincoln's Speeches Reconsidered* is a valuable intellectual history of Lincoln's speeches and developing thought on the issues of democracy, slavery, and self-government. Briggs takes Lincoln seriously as an American thinker and is highly sensitive to context in doing so. As such, his book offers an important contribution to the literature on the nation's sixteenth president.

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Brian Dirck

BUFFALO BILL IN BOLOGNA: The Americanization of the World, 1869–1922. By Robert W. Rydell and Rob Kroes. Chicago: University of Chicago Press. 2005.

This study of the impact of American mass culture on the rest of the world examines the "mobilization of cultural and ideological resources on a scale unimaginable in a preindustrial society," which lacked mass transportation and communication facilities (4). The authors note that the tensions between the powerful and seemingly powerless inhibit the ability of rulers to maintain cultural hegemony. People of all races, classes, genders, and value systems select those aspects of mass culture that appeal to them and, conversely, reject those they found less attractive. Thus analyses of mass culture need to take the audience response to a particular product into account, a process which was and is informed by the recipients' own culture.

The authors observe that the period from the end of the Civil War to the end of World War I was the time when the United States first existed as a unified nation, its regions brought together by the first transcontinental railway and the speed of communication made possible by railways, telegraphy, and telephones. The study ends with radio, quickly commercialized in the United States as background music (Muzak), which the authors believe is a fitting metaphor for the pervasiveness of American mass culture, if not its banality.

The study begins with an examination of the ante-bellum origins of mass culture in Phineas T. Barnum's American Museum shows. Variety shows attracted large audiences after the Civil War. In emulation of the new industrial giants, the Theatrical Syndicate of the 1890s owned over 500 theaters across the nation and ensured a mass market across

for entertainment. Wild West Shows and circuses not only amused their audiences but also gave them a national vocabulary of shared interests and visions of America, as did the popular dime novels of the late-nineteenth century, the rags to respectability stories of Horatio Alger, and popular western novels such as *The Virginian*. Inexpensive photography further democratized the nation's recreation as even quite modestly-circumstanced individuals could capture their own private and not so private Kodak moments.

Some American intellectuals of the World War I era (the Young Americans) rejected mass culture as corroding cultural sensibilities and dehumanizing. Others embraced it as liberating and democratic. Some European commentators such as W. T. Stead, Matthew Arnold, Max Weber, Maxim Gorky, and Johan Huizinga aired their concerns over the Americanization of culture and its presumed debasement. Others, including Antonio Gramsci, defended American culture and pointed to the Babbitts in European society. For most, however, Americanization had negative connotations threatening European art forms.

The authors conclude their examination of the development of mass culture in the United States and its reception in Europe by calling for a second volume which would consider the importance of the Marshall Plan in exporting U.S. values to war-torn Europe. This book is less about Buffalo Bill in Bologna than about the development of new cultural forms in the United States. There is little on Africa, Latin America, or Asia, so perhaps the authors could consider post-World War II cultural dispersion.

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WHEN THE GIRLS CAME OUT TO PLAY: The Birth of American Sportswear. By Patricia Campbell Warner. Amherst: University of Massachusetts Press. 2006.

Patricia Warner's book seeks to "explain the origins of American sportswear, the most important clothing of the twentieth century and beyond" (5). This broad, relatively casual clothing category became a dominant mode of dress for American women following World War II, but in this book it stands for much more than a conventional means of attire. Warner argues that the roots of this style stretch back to the 1860s and that an examination of its development can illuminate many aspects of change in women's roles during the intervening time period.

The type of everyday dress today designated as sportswear grew from a more literal type of sports clothing—clothing that reflected women's increasing participation in athletic activity during the late nineteenth and early twentieth centuries. The book describes women's successive involvement in croquet, skating, tennis, swimming, and bicycling during the late 1800s. Warner shows that despite the boundary-bursting implications of women's public participation in such activities, the threat to middle-class Victorian gender ideology was contained by requiring these women to appear in clothing that adhered to the highly gendered, constraining clothing styles of the era. She then describes a separate tradition of female athletics that developed in physical education classes among the growing cohort of women attending college during this period. In private, single-sex settings, more latitude in the development of clothing alternatives was socially permissible. As the humble gym suit evolved it became more practical, physically liberating, and revealing. Eventually, graduates of these institutions transported this practical approach to dress into the world, influencing both the way women dressed and their role in the wider culture.

Warner makes good use of accounts and images from contemporary women's magazines to provide support and some vivid details. The second half of the book makes even more effective use of numerous photographic archives to trace the development of col-