

Chemistry” of Antoine-Laurent Lavoisier. Priestley’s fame for discovering seven gases, including most famously oxygen (1774–75), is almost overshadowed by his notorious dedication to phlogiston theory. Schofield defends Priestley from the charge that he was a bumbler in the lab by noting, “it ill behooves those who are not discoverers retrospectively to criticize the methods of those who were” (p. 103). In fact, Schofield describes the “brilliance” of Priestley’s experimental defense of phlogiston theory (p. 179), but notes that the antiphlogistians refused to allow the experimental anomalies identified by Priestley to undermine the overall coherence and utility of their theory. Schofield frankly admits that by 1790, the New Chemistry had “left Priestley behind” (p. 189), reducing his subsequent science to anticlimax.

Readers of this journal will naturally be most interested in Priestley’s residence in Northumberland, Pennsylvania, from 1794 to 1804. In this regard, Schofield’s biography nicely supplements Jenny Graham’s *Revolutionary in Exile* (1995). Priestley fled England three years after a “Church and King” mob destroyed his Birmingham house and laboratory on July 14, 1791. Even in remote Northumberland, Priestley’s support of the French Revolution and his unorthodox religious views attracted instant notice in the supercharged partisan atmosphere of the early American republic. Despite being an acquaintance of President John Adams and an outspoken supporter of American independence, the Federalist press attacked him with savage ferocity. Many Federalists regarded Priestley as a French spy. During the Franco-American Quasi-War, Priestley immodestly entered the political arena by publishing *Maxims of Political Arithmetic*, which criticized the Adams administration and its Hamiltonian economic program. Secretary of State Timothy Pickering wanted to deport him under the Alien Act, but Adams demurred. When Thomas Jefferson, another of Priestley’s acquaintances, became president in 1801, the English radical lived the last three years of his life under a friendly government.

Eastern Washington University

MICHAEL F. CONLIN

Beyond the Founders: New Approaches to the Political History of the Early American Republic. Edited by JEFFREY L. PASLEY, ANDREW W. ROBERTSON, and DAVID WALDSTREICHER. (Chapel Hill: University of North Carolina Press, 2004. 435p. Illustrations, notes, index. Cloth, \$59.95; paper, \$24.95.)

Beyond the Founders is a valuable collection of essays that introduces a new way of looking at the political history of the early republic. The editors set out their framework by arguing that historians need only scratch the surface of postrevolutionary political history, recently dominated by “founders chic” (p. 1),

to find groups of Americans both divided and unified by race, political perspective, class, gender, region, nationality, geographic focus, and religion. It is there, in that sea of people with views and aspirations that sometimes coalesced and sometimes conflicted, that the editors find their new political history. Clearly, these new political historians are as interested in constituents as they are in elite leaders, but they are also interested in how various groups utilized ideology and political culture to define their aspirations.

To attain these lofty goals, the editors divide the book into four sections. The first is devoted to how popular politics facilitated systems that fostered nascent nationalism and democratization in the new United States. Jeffrey Pasley argues that the labor to produce a gift for Thomas Jefferson, in this case a giant cheese, signified Jefferson's ideological identification and relationship with working-class Americans. Andrew Robertson emphasizes how people transformed election rituals of deference into rituals of popular politics in the early republic. David Waldstreicher ends this first section by describing how clothes symbolized a person's political, cultural, and economic standing in a world that was undergoing rapid change.

In the second section, the authors suggest that the "politics of identity is as much a legacy of the early republic as it is a late twentieth-century phenomenon" (p. 13). Rosemarie Zagarri investigates how women's actions between the Revolution and the War of 1812 shaped the structure of party organizations. But, by the 1820s, these politically active women were forced to renounce their political allegiances because they upset the stability of the home, the community, and, thus, the country. Albrecht Koschnik, on the other hand, looks at how young Federalists redefined their masculinity in terms of their associations with other men in less formal political settings. Nancy Isenberg examines a moment of hypermasculinity when she uses Aaron Burr's career to uncover the powerful "role of gendered, sexualized discourses in constructing public identities and demolishing public reputations" (p. 130). Richard Newman shows how African Americans, who had little if any formal political power, joined in the same kinds of democratizing trends that were occurring in American politics even as they were increasingly excluded from that world.

In section three, the authors describe the process through which the language of political debate was made into law. John Brooke starts the section by building a bridge between the history that has stressed the priority of law, and lawmaking, with the history that focuses on language. The result is a new public space where historians will find their subjects debating issues of legitimacy and consent. Saul Cornell takes up that theme by showing that, contrary to modern partisans, there was a wide range of interpretations of the phrase "the right to bear arms." Seth Cotlar also works in Brooke's middle ground as he demonstrates that Federalists built on anti-French discourse to pry open space for themselves in a world that was turning against them.

In the final section of the book, the authors attempt to write a “more holistic sort of political history” (p. 17). Andrew Cayton leads the way by showing how competing authorities, the United States and Mexico, provided people unhappy with the rule of either one an imagined, and possibly better, public and private life under the other. Richard John uses the debates over the federal government’s involvement in mail delivery and telegraphy to outline the debate raging over the scope of private enterprise. Reeve Huston finds contemporaneous debates raging in the countryside during the Anti-Rent Wars, which offer him a chance to explore the dialectical relationship between popular movements and party politics. Finally, William Shade offers an overview of the new new political history, rightly concluding that while the authors in this collection eschew a more quantified analysis and stay away from overt (and over-) theorization, they are opening new paths in how they, and we, conceive political history in the early republic.

Cleveland State University

THOMAS J. HUMPHREY

Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America.

By MARGARETTA M. LOVELL. (Philadelphia: University of Pennsylvania Press, 2005. x, 360p. Notes, illustrations, index. \$39.95.)

As one of the first advocates for the study of material culture in American studies and in the history of American art, Margarett M. Lovell remains among its most articulate and persuasive champions. In *Art in a Season of Revolution*, the author, who is professor of art history and director of American studies at the University of California, Berkeley, continues to refine the methods she promoted in one of her earliest courses: the close observation and careful interrogation of paintings, drawings, furniture, architecture, and entire townscapes in order to reach a deep comprehension of colonial American life. This volume is part of the University of Pennsylvania Press series on early American studies (published in partnership with the McNeil Center for Early American Studies), edited by Daniel K. Richter and Kathleen Brown, which explores aspects of early American history and culture (circa 1650–1850).

Art in a Season of Revolution presents Professor Lovell’s intricate weaving of recent revisions of five well-known articles from the last decade with two new essays. The lead chapter introduces the concept of portraits as consumer products—“handmade, unique, bespoke objects” (p. 10)—a key point for the book as each of Lovell’s deliberations involves explications of market conditions in British colonial America and the ways in which artists’ negotiated their positions and devised strategies for the desired reception, sale, and display of their products.

Lovell likes to focus on individual objects and expand outward to the artist and patron, the family, the community, and New England at large, employing