

While Goldstein includes few personal details of Girard's life, he successfully navigates the archive and demonstrates how central Girard was to Philadelphia's trade with China. Overall, Goldstein's contribution is a positive one. His concise description and analysis of Stephen Girard's role in the China trade provides a helpful starting point for any scholar interested in learning more about Girard and early nineteenth-century trade.

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*William Birch: Picturing the American Scene.* By EMILY T. COOPERMAN and LEA CARSON SHERK. (Philadelphia: University of Pennsylvania Press, 2011. 376 pp. Illustrations, notes, index. \$75.)

With *William Birch: Picturing the American Scene*, Cooperman and Sherk offer the reader two publications for the price of one: Cooperman's explication of the life and career of the artist who created the first set of engraved American views ever published in the United States and Sherk's admirably edited version of Birch's autobiography and personal papers. Thus, the first biography *and* autobiography of this important American artist are included together in one lavishly illustrated volume. While students of Philadelphia art and art history are no doubt familiar with the work of Birch's *père et fils*, the history of the elder Birch's extensive patronage networks in Great Britain, detailed in Cooperman's first two chapters, will be new to many readers. Likewise, Cooperman's exploration of Birch's second and less successful publication, *The Country Seats of the United States*, is a welcome contribution to the field of Anglo-American landscape studies.

While the biographical explanation of Birch is exceptionally strong, the art historical deconstruction of the images he produced is less so. Fortunately, also published in 2011 is Wendy Bellion's *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America*, and Bellion's chapter "Sight and the City"—a study of "embodied vision" in the drawings and engravings executed by William Birch and his son Thomas for *The City of Philadelphia*—is a critical complement to Cooperman's foundational work. It is wonderful to have two such extensive studies of Birch appear in publication at the same time, and it would behoove those libraries that specialize in the histories of American art, the early American republic, print, and Philadelphia to purchase both books. Hopefully so doing will encourage students of early America to pursue more studies of Birch's work, such as the lesser-known *Country Seats of the United States*—particularly as it relates to British country house traditions and their translation into a supposedly more democratic America.

The publication of Birch's letters of introduction, lists of subscribers, and autobiography add a new dimension to studies of patron networks both in

eighteenth-century London and in early nineteenth-century Philadelphia. These are included as beautifully laid out appendices at the conclusion of Birch's *Life and Anecdotes of William Russell Birch, Enamel Painter*. These appendices also provide insights into how paintings were hung in the early republic (see, for example, appendix E, which lists paintings Birch exhibited at Green Lodge) and the prices achieved by artists in the same period (appendix G, containing Birch's book of profits). This book makes these primary documents of the visual culture of early Philadelphia, formerly only available in the archives of the Athenaeum of Philadelphia or in the private Marian S. Carson collection, generally accessible. The full color plates illustrating not only Birch's engraved publications but his fragile and rarely seen miniatures make the work a scholarly contribution as well as a thing of beauty.

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*Unfinished Revolution: The Early American Republic in a British World.* By SAM W. HAYNES. (Charlottesville: University of Virginia Press, 2010. 400 pp. Illustrations, notes, bibliography, index. \$29.95.)

In *Unfinished Revolution*, Sam W. Haynes explores the United States' complex relationship with Great Britain between the War of 1812 and the Civil War. Americans—"painfully self-conscious" regarding their nation's lack of sophistication (39)—envied their former mother country's power and culture and craved its approval. At the same time, Americans saw British intrigue behind every challenge to their young nation, from British manufacturers' competition with domestic industry to British agents' attempts to prevent US territorial expansion. Haynes maintains that only after war with Mexico did they believe their nation had grown sufficiently and earned Great Britain's respect, causing their paranoia and feelings of inferiority to subside.

American concerns with Great Britain in the early republic are not surprising, but Haynes makes a convincing case that understanding Americans' wish to both "repudiate and emulate the ancien regime" is crucial to understanding the major events of the era (2). The United States' provincial nature and lack of cultural achievements gave rise to a "national inferiority complex" (66). Americans found devastating British criticism such as Frances Trollope's scathing, best-selling *Domestic Manners of the Americans* and the Reverend Sydney Smith's question, "who reads an American book?" (30). Some American theatergoers gained satisfaction by heckling British actors who had slighted their host country. It was "a risk-free form of retribution" (87).

Americans winced at British criticism, and they were concerned with Great Britain's potential to involve itself in US financial and political affairs. There