

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

were, of course, different degrees of involvement, not all of which was unwelcome. Many American transportation projects, for example, depended on British investment. On the other hand, many antislavery northerners demurred from allying with British visitors who spoke out against slavery. Over time, assuming the existence of a hidden British role behind every contentious issue became a habit. Politicians exploited this tendency in order to connect with voters and shape public opinion. Such charges gained added heft from the fact that, while references to Britain's involvement were exaggerated, they were often not entirely baseless.

Haynes maintains that US territorial expansion was driven in part by fears of British "encirclement." John Tyler's interest in annexing Texas, for example, was heightened by concerns that the weak republic was at risk of becoming a British satellite, and James K. Polk's interest in waging war with Mexico was intensified by reports that Great Britain had excessive control of the Mexican government and designs on California.

Americans' anxiety subsided after the war with Mexico, both because their territorial expansion was so immense and because Britons—including the Duke of Wellington—acknowledged their achievement. In the 1850s, politicians, finding that "transatlantic scapegoating" lacked its earlier resonance, became less inclined to resort to it (291). Subsequent American victories, including the nation's impressive showing at the 1851 Crystal Palace exhibition, further increased American confidence.

In *Unfinished Revolution*, Haynes convincingly demonstrates the importance of understanding Americans' complex relationship with Great Britain in order to understand the early republic and its issues. The work can serve as a model for studies of American foreign relations. It is engagingly written and effectively combines the foreign and the domestic, the cultural and the political.

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*Colonization and Its Discontents: Emancipation, Emigration, and Antislavery in Antebellum Pennsylvania.* By BEVERLY C. TOMEK. (New York: New York University Press, 2011. 304 pp. Illustrations, notes, index. Cloth, \$39; paper, \$24.)

*Colonization and Its Discontents* is an interesting and useful contribution to the ever-growing historiography of nineteenth-century American antislavery movements. Through case studies and a reexamination of secondary literature, Tomek weaves a nuanced and complicated narrative surrounding antislavery reform in Pennsylvania. Perhaps what makes Tomek's work so successful is that her book strays from the often-told story of the struggle for emancipation in