

post-Reformation religion in Cornwall" (91). In many respects, this essay most strongly addresses the questions advanced by the editors.

Part two of the collection utilizes cultural measures to understand changes in Christian attitudes in Celtic Britain and Ireland. Sim Innes proposes the use the Gaelic poetry from Scotland found in the *Book of the Dean of Lismore* to determine if one could discover a unique form of Celtic Christianity in the poems, yet the bulk of the essay tries to differentiate between uniquely Scottish poems and those derived from Irish sources. Only at the very end of the essay does he attempt to answer his original question, indicating that the solution necessitates further research. Salvador Ryan presented a more convincing case in demonstrating how the religious poetry in the *Book of the O'Conor Don* reveals much about seventeenth-century religious attitudes in Ireland. Lloyd Bowen discusses the use the reformers made of Welsh history to support the Reformation, although his use of the term "patriotism" in the context of sixteenth-century Wales seems anachronistic. Bernadette Cunningham's essay on Irish intellectual culture, oddly subdivided into an "Introduction" and a "Conclusion," but apparently no other subsections, centers on the shift from secular support of intellectual activity in the late Middle Ages to an exclusively religious patronage. Finally David Jones's essay concerns the influence of Calvinistic theology on Welsh Methodism. Yet a large portion concerns disputes between John Wesley and George Whitefield, neither of whom were Welsh, and only secondarily with Welsh religious leaders. Additionally the essay deals with controversies in the eighteenth and nineteenth centuries seemingly at odds with the time parameter set for the volume.

The introduction and conclusion of the book attempt to gather the threads of these disparate essays into a coherent picture. Unfortunately the resulting tapestry seems more like abstract impressionism, a common problem with collections of essays. Robert Armstrong's conclusion does provide some interesting insights, but the book's central question goes lost in the details.

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***Theology and the Kinesthetic Imagination: Jonathan Edwards and the Making of Modernity.*** By **Kathryn Reklis**. Oxford: Oxford University Press, 2014. xii + 166 pp. \$78.00 cloth.

At just three chapters and some 150 pages, one senses that this book will serve as a prelude to a more thorough investigation of the subject matter, rather than a

complete study. Indeed, with its focus on providing a context and methodology for analyzing certain aspects of Edwards's theology, it in many ways provides a blueprint or road map for how such analysis might be undertaken. Reklis's aim is to understand how Edwards attempted to fashion an understanding of the self in the face of early modern forces of transformation. Rationalism, capitalism, and slavery served to produce an increasingly fragmented or segmented idea of the self, one in which the body in particular was subordinated to a peripheral position. While Edwards was certainly a promoter of and participant in these fragmenting influences, he also recognized their peril to the spiritual well-being of his parishioners, as well as the social harmony so closely connected to religion in his theology.

Reklis extends the recent theological interest in the body and desire to Edwards's rhetorical and theological prosecution of the revivals. As such, the book explores the role that the body played in fostering the shared sense among the leaders of revivals (and their followers) that their experiences were in fact marks of divine effluence, as well as common experiences across time and place (the awakenings as a serial, trans-Atlantic phenomenon). Edwards's concerns about the fragmentation of the self found their answer in his theology of the divine being as an all-consuming beauty. God's being, as an irresistible beauty, draws all things into itself; humans, as a result, have the potential to reflect that beauty and its inherent harmony. The key for Edwards, and one that distinguished his theological anthropology from rationalist critics such as Charles Chauncy, was that God's beauty draws the whole person into divine communion: mind, body, and affections. Thus the body could serve as a potential (though not necessary) marker of God's work and presence, and as such an instrument to shape the understanding of that presence, and foster its continued development.

To conceptualize how the body functioned as a creator and conduit of knowledge, Reklis applies categories of performance theory to Edwards's role as an agent and articulator of revivalism, specifically the categories of scenario, repertoire, and kinesthetic imagination. Edwards's sermonic performances created a repertoire for the acting out of conversion experiences, heavily dependent on the body and emotions. That is, the repetitive nature of revival encounters resulted in a kind of recognized bodily morphology that marked God's work in the soul. Edwards's interpretive writings about the revivals, especially his *Narrative of the Surprising Work of God* (1737), served to create a scenario of universality: a belief that the comprehensive nature of the work of revival and its bodily expressions was an indicator of its divine origin. In all of this the body served as a vehicle of kinesthetic imagination. As the revivals were repeated, bodily gestures communicated the presence of God, but in each instance, the actors had to reimagine what those gestures had been and were to be.

One of the strengths of this study is its attempt to situate Edwards's theology of revivals and of the body in his historical context. Reklis analyzes how

competing public forums (the tavern and the market place), new social relations (slavery), and the broadly shared turn toward epistemological certainty (rationalism and empiricism) undermined the human capacity for social concern, to the extent that they disrupted communal considerations and promoted the autonomy and interest of the self instead. Edwards's theology of the revivals was in part a response to this elevation of the individual over the communal. By insisting that conversion consisted in the "swallowing up" of the self into the divine being, with its perfect relational harmony (beauty), Edwards projected this back into his ideal of a divinely-ordered society, in which human relations would express this divine aesthetic harmony.

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***Anglican Enlightenment: Orientalism, Religion and Politics in England and its Empire, 1648–1715.*** By **William J. Bulmer.**

Cambridge Studies in Early Modern British History. Cambridge:

Cambridge University Press, 2015. xix + 340 pp. \$89.90 cloth; \$49.99

e-book.

Although not a biography, the focal point of William Bulman's study of Anglicanism in the late-seventeenth and early-eighteenth centuries is the Church of England clergyman Lancelot Addison (d.1703), a chaplain and controversialist. Bulman's text follows Addison through his life from school and university to unusually wide and exotic locations for a seventeenth-century cleric, including Tangiers. Addison wrote prolifically on the people, religions, and customs he encountered throughout his life and travels and produced works such as *First state of Mahumedism* and *The present state of the Jews*, both drawing on first-hand contact with Muslims and Jews in colonial territories. As a chaplain he travelled, but, as a writer, he was also part of the figurative 'Republic of Letters.'

Bulman's starting point is Addison's tract *Modest plea for the clergy*, a work of enduring importance that resurfaced in eighteenth-century religious controversies. But the study also ranges widely in place and topic. The "orientalism" referred to in the title is in fact only one aspect of both Addison's scholarly interests and Bulman's study. Intellectual inquiry concerning divine and civil religion, the catechizing of youth, so-called 'Priestcraft,' preaching, and worship occupy the latter section of the text, after Tangiers and orientalism have been left behind.