

Soncini's contention that recent plays about war disrupt dramatic conventions and offer formal innovations could be bolstered with clearer contrasts to previous performances and a more thorough attention to theater history. How does the recent resurgence in documentary dramas like Alan Rickman and Katharine Viner's *My Name is Rachel Corrie* (2005) build from earlier forms like Newspaper Theatre? How is the modern move to eschew linguistic coherence in favor of representation through metaphor different from Absurdist reactions to World War II? While *Forms of Conflict* is not a theater history, its lack of theatrical context reduces the urgency of Soncini's claim that the past two decades have produced exciting innovations and important experimentations in dramatic form.

Soncini concludes *Forms of Conflict* with a fifteen-page list of war plays produced on the British stage from 1991 to 2011. This appendix not only demonstrates the vibrancy of recent British theater but also will be invaluable to theater scholars, historians, and cultural critics interested in contemporary responses to war. Although published as part of the Exeter Performance Studies series, *Forms of Conflict: Contemporary Wars on the British Stage* reaches across disciplines as Soncini intertwines political theory, recent history, and cultural analysis to consider the aesthetic and political significance of modes of representations both real and imagined, on stage and off.

Susanne Shawyer  
 Elon University  
[sshawyer@elon.edu](mailto:sshawyer@elon.edu)

JOSEPH STUBENRAUCH. *The Evangelical Age of Ingenuity in Industrial Britain*. Oxford: Oxford University Press, 2016. Pp. 285. \$100.00 (cloth).  
 doi: 10.1017/jbr.2017.173

Great Britain, in the period between the end of the French Revolution and the middle of the nineteenth century, witnessed tremendous growth and expansion in virtually every industrial sector. Alongside these developments, there was also a significant shift in the way many Evangelical Christians viewed and appropriated technology. Whereas previous generations focused on parishes, revival meetings, and limited publications, this new era of Evangelicals capitalized—sometimes literally—as they produced an ever-increasing array of tracts, Christian art, and other religious paraphernalia. Industrial developments were viewed as a providential gift to society, and many organizations sought to implement these developments in their respective ministries. As Joseph Stubenrauch argues in *The Evangelical Age of Ingenuity in Industrial Britain*, British Evangelicals were not passive spectators on the sidelines of innovation; rather they were eager to seize opportunities to appropriate technological advancements to better suit their respective missions.

Stubenrauch helpfully uses the introduction and first chapter to identify and locate his discussion of Evangelicalism, which is generally limited to Britain, with occasional comparisons to contemporaries in North America. Stubenrauch is careful to present Evangelicalism as a broad movement, representing a diverse range of traditions. Though they were a diverse group, Evangelicals were united by several key traits, and they particularly emphasized a desire to seek the conversion of those outside the fold of Christianity. This particular generation of Evangelicals, Stubenrauch argues, broadened their definition of the external “means” by which they would accomplish this goal, specifically means that were beyond the traditional vehicles of preaching and prayer. As such, the new “means” included a wide variety of productions, among them, as noted above tracts and religious artwork, and even children's toys.

Christians in this period may have entertained guests with dinnerware that featured printed Bible verses while they looked at artists' renderings of the Holy Land. Meanwhile, their children might have played with toys intended to teach the stories of the Tower of Babel or Solomon's Temple. In the balance of the book Stubenrauch provides helpful background to the development of such industries and products, as well as the theological shift that encouraged men and women from various classes to appreciate them.

Having established the Evangelicals' theological basis for their new approach, Stubenrauch focuses the book's central chapters on different facets of their implementation. In the second chapter he surveys the extent to which sentimentalism played a role within broader Evangelicalism. He includes a prominent illustration from the writings and broader legacy of Legh Richmond, an Anglican clergyman whose sentimental depictions of rural life in writings such as *The Dairyman's Daughter*, drawn from his experiences on the Isle of Wight, captivated a subsequent generation of readers. In the third chapter Stubenrauch surveys the broader economic model of several religious tract societies. His detailed analysis of the key societies and distributors shows how an institution such as the London Religious Tract Society could marshal its resources to produce nearly half a billion tracts between 1799 and 1849. More significant, he provides numerous illustrations of Evangelicals from a variety of backgrounds eagerly participating in the purchase and distribution of tracts, quite literally by land, rail, or sea. In the fourth chapter he examines the new and novel means by which Evangelicals went about sharing the gospel in an increasingly urban environment. This section in particular highlights the degree to which many Evangelicals were undaunted by urbanization, and Stubenrauch shows that infrastructure improvements enabled them to more conveniently spread the gospel while traveling. In the penultimate chapter Stubenrauch surveys home life in the early nineteenth century, with a particular focus on ways in which Christian artwork and other products turned their homes into displays for sentimental and practical messages in a variety of forms. In the final chapter, the longest in the book, he focuses on the Great Exhibition of 1851, most famous for its centerpiece, the Crystal Palace. As he discusses Evangelical engagement with the Exhibition, Stubenrauch provides an illustration of all of the previously discussed methods and strategies at work in one central event.

There is much to commend in this book. Stubenrauch has canvassed a wide array of primary sources, and he shows a sharp attention to detail. He has also engaged with—and occasionally corrected—several noteworthy historians of nineteenth-century Britain. The book will be of particular help to individuals interested in Evangelical interaction with culture and commerce. Because the organizations discussed in these chapters largely gained influence and notoriety throughout the balance of the nineteenth century, this study will likely prove to be useful for scholars working in broader areas of British history.

There are, however, some drawbacks to the book as well. The bulk of the research focuses specifically on England, with only a few occasional references to figures like Thomas Chalmers in Scotland. Engagement with a broader geographical landscape of British organizations would have provided a more comprehensive picture of this generation of Evangelicals. Additionally, while Stubenrauch references the entrepreneurial spirit of the age, the study might have benefitted from engaging with a better balance of both individual Christian entrepreneurs and Evangelical organizations, as Stubenrauch's focus tends to favor the latter.

These drawbacks, however, are rather minor in comparison with the broader achievements of the volume. Stubenrauch has set Evangelicals in industrial and commercial contexts, and shown the complexity of their involvement in a rapidly developing sector. Though there were some exceptions, many Evangelicals in the early nineteenth century found inspiration and excitement at the prospect of technological development, and they used it with significant effect.

Thomas Breimaier  
 New College, University of Edinburgh  
[t.a.breimaier@sms.ed.ac.uk](mailto:t.a.breimaier@sms.ed.ac.uk)