

the study. This book provides a valuable extension of Frederick Tolles's seminal work, *Quakers and the Atlantic culture*, particularly due to its expanded consideration of Quaker institutions. This, along with its geographical focus on London, entails a welcome departure from the Great Man approach so persistent in Quaker scholarship. Furthermore, Landes's discussion of the Quakers' commercial network and the interaction of individual Quakers with the wider life of a city allows a social contextualisation of the movement which is otherwise rare. The characterisation of Quaker development primarily as the emergence of Gospel Order – a characterisation which drives Landes's otherwise helpful institutional slant and her argument for London's significance – is somewhat narrow and inevitably inflates her conclusions: greater consideration of the Quakers' diverse theological engagement, the changing historical situation, and the impact of generational shift as catalysts for change would have been welcome. Nevertheless, this should not distract from Landes's contribution: this book will undoubtedly provide important insights for any student of Quaker history, the history of London, or the early modern trans-Atlantic religious milieu.

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Natural theology in the scientific revolution. By Katherine Calloway. (Pickering Studies in Philosophy of Religion.) Pp. ix + 205 incl. 1 fig and 1 table. London–Brookfield, VT: Pickering & Chatto, 2014. £60. 978 1 84893 464 1
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In this interesting book pitched at intellectual historians and philosophers of religion, Katherine Calloway examines the prominent 'metanarrative' within the latter discipline that views providential deism as emerging in Europe as a consequence of the natural theology of the 'scientific revolution'. Specifically, Calloway undertakes a series of subtle analyses of the natural theology of five English authors during the second half of the seventeenth century: Henry More, Richard Baxter, John Wilkins, John Ray and Richard Bentley. These authors have been selected as representative but understudied figures who established 'physico-theology' as a new type of natural theology in the decades prior to the publications of Isaac Newton. Calloway's central point is that an awareness of the diversity of types of approach used by these authors undermines any view of English natural theology as a coherent body of thought, and thereby calls into question the simple trajectory of 'Christian natural theology leads to providential deism' as suggested by the influential works of Leslie Stephen, and more recently Charles Taylor and Brad Gregory. We are advised to think in terms of 'natural theologies' rather than 'natural theology'. In defending this position, Calloway focuses on the different approaches of her authors to understanding the relationship between natural and revealed theology, between abstract reason and the observation of nature, between the study of 'new' knowledge and that of antiquity, and the intended audience(s) of the new styles of natural theology. The book can be read profitably by intellectual historians of seventeenth-century English religious thought, and it can also serve as an introductory text for advanced

postgraduates. While each chapter has something new to say, that on Wilkins stood out. Calloway shows him to have been growing keener with age on the absolute necessity of revelation, and thereby modifies the commonplace positioning of Wilkins as at the forefront of a purely 'rational religion' that equated natural and revealed religion. Calloway does not quite follow through the promised reassessment of the 'metanarrative' that she has sought to undermine: the historical question of what 'providential deism' is and how it emerged is not addressed, and attention is instead directed to how her authors can inform present-day philosophers of religion. Calloway's prose is clear and readable; her analysis is careful, biographically detailed and often witty. Perhaps reflecting the interests of the work's intended audience, her analysis often feels only lightly embedded in the intellectual and cultural context of the period. An identification of who or what prompted these works in the first place is not a concern – the potential deep significance of the fact that the vast majority of the works identified as natural theologies of the scientific revolution were published after 1651 is not discussed. Similarly, the relationship between the two major concepts in the book's title (leaving aside the use of the problematic 'scientific revolution') is not analysed. However, these criticisms should not detract from that the fact that this is an engaging first book which succeeds in being a useful and often original study of seventeenth-century English natural theology.

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Theology and the kinesthetic imagination. Jonathan Edwards and the making of modernity.

By Kathryn Reklis. Pp. xiii + 166. Oxford–New York: Oxford University Press, 2014. \$78. 978 0 19937 306 2

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In her recent and lucid monograph, Kathryn Reklis attempts to engage with the concept of 'subjectivity' as it is presented in early and late modernity. To wit, she argues that the valorisation of autonomous and rational subjects within the burgeoning material conditions of modernity did not exclude the formation of alternative subjectivities. One such alternative subjectivity took the mode of bodily ecstasy *vis-à-vis* religious experience. On this front, Reklis isolates Jonathan Edwards as an implicit endorser and primary validator of embodied ecstasy. Of course, Edwards would never have used the language of 'subjectivity,' and was certainly sceptical of placing any deciding value on embodied ecstasy as a marker of religious affection. But the question is valid: does the theology of Jonathan Edwards allow for the crafting of a 'modern subject' who engages inter-subjectively with the modern world through his or her ecstatic religious body? Reklis thinks that it does. She argues that Edwards's theological anthropology bequeaths to modern theology one scheme by which to imagine a stable subject who resists the threat of fragmentation between aesthetic and material concerns. Following the contours of performance theory, Reklis writes that

In [the] convergence of memory and imagination, stored in the reservoir of bodily gesture, we know what to do when injected into a scenario In the case of Edwards, his revival