Check for updates

agriculture of Bengal" (207), which he produced in the 1790s. He shows us in India a progression that will play out in other parts of the empire: visual representation begins with landscape and then progresses to costume, manners, crafts, and the like as colonial agents bring additional "aspects under observational scrutiny and taxonomic classification, for the purposes of the exercise of Company control over its peoples" (241). In chapter 7, Quilley provides a glimpse into the ways that objects collected in India were gathered in English collections, either folded into national collections or sequestered in private collections.

Two other chapters deal with the East India Company's investment in China and Southeast Asia. In chapter 4, Quilley takes the fascinating story of the Pacific Islander Lee Boo as an opportunity to consider the East India Company's focus on Indonesia in its attempt to expand the China trade. Chronologically, the company's engagement with Palau and Indonesia falls between the celebrated Cook voyages and the Macartney Embassy to China and therefore fills an important gap in the visual culture of exploration and the Asian trade. In chapter 6, Quilley engages in a close reading of George Chinnery's group portrait, titled *On Dent's Veranda*, c. 1842, which also appears on the book's cover.

With *British Art and the East India Company* Quilley makes another major contribution to scholars' understanding of art and empire. The study offers productive ways to meld polite and commercial narratives with the growing literature on slavery, exploration, and empire. I suspect that many will be unpersuaded by the strong form of Quilley's argument. For the East India Company to be "the single most important influence on their [visual art's] production, formation and development in Britain" (12), a number of arguments still need to be made or strengthened. How, for example, does the mainline tradition of English landscape painting relate to the stories and aesthetic prerogatives presented here? And yet Quilley problematizes and historicizes terms central to art history: fine art, culture, civilization, and corporate responsibility. If corporate responsibility feels like an outlier on that list, this book suggests otherwise.

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Ephraim Radner and David Ney, eds. *All Thy Lights Combine: Figural Reading in the Anglican Tradition*. Bellingham: Lexham Press, 2022. Pp. 447. $32.99 (cloth).
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"Figural reading" in the works of a wide historical range of voices within the Anglican tradition connects the varied essays in the engaging *All Thy Lights Combine: Figural Reading in the Anglican Tradition*, edited by Ephraim Radner and David Ney. Radner and Ney are right, early in their introduction, to explain what is meant by "figural reading," as the overlapping interests of readers—history of exegesis, literary theory, practical theology, the role of the Bible in Anglican history and practice, convictions about authorial intent and fixed meanings versus the reciprocal nature of textual engagement—may allow for some false starts. Radner and Ney take a generous approach: "figural reading" includes both the premodern senses of scripture and the theological perspective that scripture can reveal a certain wholeness to God's world and the givenness of life. This is broad indeed and yet allows a capacity for a diverse array of essays to contribute to a conversation whose surprising harmony—perhaps intentionally?—reflects the subject at hand, that all the "lights" (all the stories and characters of scripture) combine into a seamless whole. The title is a nod to this very claim made by George Herbert in one of his poems. The fifteen authors and their prosopographical subjects, beginning with Thomas Cranmer and William Tyndale and concluding with C. S. Lewis and

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Lionel Thornton, present scripture as containing complex layers of meaning and significance which captivate mind and heart. They point to a tradition that insists, through repetition of prayer and biblical meditation, that the stories of scripture unite both to create a unified narrative and to make sense of the world we creatures inhabit.

Two large claims seem to be at work through these essays, one a bit more subtle than the other. First, there is a key hermeneutical thread, one highlighted by Hans Boersma in the foreword and carried throughout these essays, that the scriptures interpret readers as much as readers interpret the texts. On the one hand, we witness in these variegated figures from Anglican history—bishops and reformers, poets and preachers, scholars and pastors, clergy and layfolk—a conviction that scripture echoes itself with repeated imagery and that the Bible is rich with narratives that double back on earlier narratives. This is simply the perseverance of ancient patterns of Bible reading: the *quadriga*, the four senses of scripture, namely the literal (or, debatably, historical), the allegorical, the tropological (or moral), and the anagogical (or eschatological). But it is more than the *quadriga*. It is also the conviction that scripture is regularly referring to a narrative universe that it is also always creating or perhaps uncovering. This contrasts with modern tendencies to reduce scripture to moral instruction and an Enlightenment approach that operated with a more limited and literal method: Song of Songs, for example, could not possibly be about the love of Christ for his church; Psalm 45 is about the warrior king David, not Christ. These figures from the Anglican tradition instead rely on the richer and more ancient course of reading the Biblical texts. On the other hand, however, the claim is not merely about the inner workings of the Biblical canon. As Radner puts it in his discussion of Cranmer, scripture can be and should be the divine instrument of human transformation; the story absorbs the individual and the community in the vision and assumptions of these figures. Many of the figures examined in these essays, especially those early ones associated with England's sixteenth-century reformation, advocated an immersion in scripture—the purpose of daily Morning and Evening Prayer in the Church of England—which did not simply instruct and inform communities but rather gathered the world up into scripture's narrative cosmos. This is scripture engaging its readers: the reader is transformed by participating in God's self, which may be located in the word. The subsequent essays unpack some of the sacramental possibilities inherent in this instrumental understanding of scripture; for example, John Tyson's chapter on Charles Wesley.

Second, and perhaps more subtle, is the claim that "figural reading" is normative to the Anglican tradition itself. The argument is gentle and gracious and thus much appreciated because any discussion of what is normative for Anglicans invites energetic counter-claims. And yet this figural approach—both the internal layering of stories and the external dynamic, formative power—persists through the distinctly Anglican figures examined. There are, as one might expect, essays on Hooker, Donne, and other usual suspects, and these are certainly helpful. Torrance Kirby, for example, offers a hardy exposition of Hooker's integration of Neo-Platonic philosophy and Reformed soteriology, arriving at the conclusion that Hooker understood God to be *law*. Yet there are chapters here covering figures not on the usual Anglican *catena*, for example, Henry Mansel, Christina Rosetti, and Lionel Thornton. Jeff Boldt, covering Thornton, captures well one of the larger themes of this collection, that is, reading the Bible as a whole. Scripture stands behind all history, Thornton reasoned, and, as scripture is God's word, the words themselves have a bearing on the whole of life. No part of the canon can be ignored or denied because the word has a bearing as a whole; all thy lights—all the stories—combine. This is, again, that gathering of all life into scripture's cosmos.

Radner and Ney also include, as an appendix, Morning and Evening Prayer from the 1662 Book of Common Prayer along with a lectionary. This addition puts into perspective a philosophical conviction at work: this collection of academic essays is not merely an intellectual exercise but presents formative possibilities. While *All Thy Lights Combine* certainly will be helpful to historians of the Anglican tradition, the purpose of the book—perhaps like the argument

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being presented over and again in these essays—is to demonstrate the comprehensive power of scripture in Anglican practice, the way scripture traces a story of creation and recreation, and, when engaged, may provide a certain narrative wholeness to life and reality. Just as the stories of scripture each find their place to form a whole, so, too, do these insightful essays.

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ESTHER SAHLE. *Quakers in the British Atlantic World, c.1660–1800*. People, Markets, Goods: Economies and Societies in History 18. Woodbridge: Boydell Press, 2021. Pp. 218. $25.95 (paper).
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Esther Sahle's *Quakers in the British Atlantic World, c.1660–1800* is an important study of the Quaker mercantile community in eighteenth-century London and Philadelphia. Quaker prominence and success in business and industry is well known, but Sahle argues that a historiographical myth surrounds the reasons for the movement's economic success. This has traditionally been explained by three factors. First, Friends' business ethics that gave Quaker merchants a reputation for honesty and fair dealing, making them trustworthy trading partners. Second, a formal structure that disciplined members who failed to settle their debts. And finally, close kinship ties that arose from a strict doctrine of marital endogamy. All of this suggests a culture of Quaker exceptionalism: that there was something unique about Quaker structures, morals, marital formation, and business practices that explain their prominence in commerce during this period. But was this really the case?

Adopting a comparative and empirical approach to the Quaker communities of London and Philadelphia, Sahle interrogates the extent to which principles of Quaker business ethics, discipline, and marital endogamy translated into the actual business practices of Quaker merchants. Over eleven chapters, Sahle offers an important intervention into a scholarship "rooted in a flawed methodology" (9). After an introduction and outline of the origins and history of the Society of Friends, Sahle focuses chapter 3 on the merchant communities that evolved in the port cities of London and Philadelphia. Sahle effectively shows that while Quaker merchants were numerically prominent and that the scale and reach of their overseas networks set them "apart from others," they were not disproportionately wealthy (53). Sahle underscores the importance of communal bonds in establishing trading contacts and emphasizes the wide variety of trading endeavors in which Friends were involved. This included commercial activities not consistent with the movement's testimonies, especially trade involving weapons and slave-produced goods and the buying and selling of slaves.

In chapter 4, Sahle compares Quaker business ethics to those of their Anglican and other nonconforming contemporaries. Sahle shows that Quakers and non-Quakers shared similar ethical concerns, especially about covetousness and the vices associated with it. More discussion about Friends' stance toward luxury and the rigors with which they enforced their testimonies on "plainness" would have enhanced Sahle's tentative conclusion that, even if these business ethics were shared, Friends may have followed these moral codes "with more vigor than others" (74).

In chapters 5 to 8, Sahle questions the extent to which the meetings in London and Philadelphia enforced matters relating to business integrity in practice. Employing meeting minutes and records of disownment, Sahle shows a "dramatic" increase in the policing taking place in Quaker communities from the mid eighteenth century: she regards the numerical increase in

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