America. To make this work, Bryant needs to play down not just the facts of Spanish prior occupation but also the similarities between Spanish and English settlement, so as to conceal what she calls "the enduring structure of settler colonialism" (p. 229). This sets the scene for a brief discussion of the justifications for divesting Native people of their lands though the Dawes Act, via the appearance of Don Luis in Alice Fletcher's writings on Indian "reform," and the opposition to her from the Osage Francis La Flesche. We then move to Paul Green's play *The Lost Colony*, first staged in 1937. Still regularly performed, this work celebrates the settlement in Roanoke, North Carolina, as rival to Jamestown as the first settlement, and manages to efface Spanish parallels or connections such as Walter Raleigh's extensive interest in South America, as well as issues of slavery and race.

Brickhouse's final text in *The Unsettling of America* not only critiques Green's play and its claims, but actually presents Don Luis as the protagonist and hero. James Branch Cabell's little-known *The First Gentleman of America: A Comedy of Conquest*, written in 1941, uses many of the same sources as Brickhouse and is similarly critical of the suppression of the memory of Don Luis. Cabell even argues the case, here and in a later essay, "The First Virginian" (1947), for him to be seen as the first Gentleman of America, in that he prevented Spanish settlement and enabled the present America to come into being. Only his race has prevented Don Luis from being recognized as such. So, in his devastating critique of the hypocrisies of European colonization and religion, and his portrayal of Don Luis as, in Brickhouse's words, "the forgotten progenitor who stands for the indeterminacy and fundamental impurity of all origins" (p. 73), Cabell seems to have got there before Brickhouse. This is a strange and slippery work, though, and Brickhouse cleverly shows how in fact, for all his subversions and irony, Cabell still ultimately celebrates the creation of an Anglo-America.

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JASPER CRAGWALL, *Lake Methodism: Polite Literature and Popular Religion in England, 1780–1830*. Columbus: Ohio State University Press, 2013. Pp. x + 251. \$69.95.

Jasper Cragwall's *Lake Methodism: Polite Literature and Popular Religion in England, 1780–1830* joins a number of studies that have been written on the subject of Romanticism and religion in

the past ten years or so. Such studies are growing in number, but this book makes a particularly welcome contribution for at least two reasons. First, it focuses not merely on “religion” in general, which some books have done (including my own), but rather on a distinct religious community that occupied a distinct place in the British literary imagination. Second, and still more broadly, Cragwall asks us to go beyond a consideration of Methodism proper in order to reconsider larger historical and theoretical relationships between familiar binary terms such as secular and sacred, popular and polite, low culture and high culture. The purpose of the book is to show how Methodism’s excessive emotional spirituality did not oppose, but rather infiltrated and informed, the higher “polite” political and literary discourses of the Romantic age. This makes the argument theoretically distinct from studies by the likes of John Mee (*Romanticism, Enthusiasm, and Regulation: Poetics and the Policing of Culture in the Romantic Period* [New York: Oxford Univ. Press, 2003]) and Michael Tomko (*British Romanticism and the Catholic Question: Religion, History, and National Identity, 1778–1829* [New York: Palgrave, 2010]), which have tended to characterize religious beliefs in more simple terms—as oppositional forces that need to be either aired or suppressed.

The first two chapters provide a vigorous and convincing account of exactly why scholars need to revisit Methodism in order to understand the dynamics of Romantic literature and culture completely. Cragwall is not the first to be talking about Methodism and Romanticism (of particular note is Richard E. Brantley’s *Wordsworth’s Natural Methodism* [New Haven: Yale Univ. Press, 1975]). But Cragwall’s book, aside from treating a wider range of authors than Brantley’s does, conveys a much deeper sense of the cultural context in which Methodism appears. In chapter 1, Cragwall is careful to note that a great deal of late-eighteenth-century writing confused Methodism with more general terms like “enthusiasm.” At the same time that he takes note of this slipperiness, he also insists upon the specific aspects of Methodism that made it into a lightning rod for critics like Southey and Hazlitt, who criticized Methodists for their appeals to powerful feelings and also for their enviable discipline, organization, and popularity.

After laying some of the groundwork in chapter 1 for the book’s arguments, in chapter 2 Cragwall crisply lays out the religious and political terrain in which Methodism appeared. He makes it clear that the Anglican communion was indeed repressive in its battery of oaths and tests that limited participation in government and social institutions. This idea has been stressed by others who have talked about the religious context of late-eighteenth-century Britain. But Cragwall also

points out how Anglicanism was a set of legally enforced norms and habits rather than a set of “doctrinal commitments” (p. 54). While it functioned as a kind of social glue, it proved to be a weak one that failed to appeal to the passions or to the intellect. This is crucial for what he wants to be saying about Methodism’s emergence. Against the defense of Anglicanism as habit and prejudice to be found in Edmund Burke and Robert Southey, John Wesley appealed to “the heart’s affections and the truth of the imagination” (p. 65), and he did so with a shrewd ambition to open his “culture of the self” to large and economically diverse populations (p. 67). The popularity of this religion—which spoke to the emotions and provided new voices and social visibility to those previously unheard and unseen—produced predictable anxiety among a whole range of authors (including William Hazlitt, Samuel Horsley, Southey, Sarah Trimmer, and many others) that Cragwall summarizes and analyzes throughout this chapter.

Lake Methodism draws on a wide range of sources (both Methodist and anti-Methodist), and part of its more general rationale is that Romanticists need to be considering sermons and other religious tracts along with poetry and novels when they are attempting to account for the literary production of the age. He combines this, moreover, with vigorous and witty writing: the term “bureaucracy of the soul” to describe Anglican practice is only one of many instances in which a superb turn of phrase sums up a whole political or ideological point of view (p. 62). After the first two chapters, moreover, Cragwall proceeds to explore the relevance of Methodism and enthusiasm to key works of Romantic literature. It is hardly surprising that, with Cragwall’s account of Methodism as “the spontaneous overflow of powerful feelings,” the chapter on William Wordsworth turns out to be among the most convincing among them. Concentrating primarily on the 1805 *Prelude* (with glances at other poems like *The Excursion*), Cragwall shows how the poem’s high argument is often misunderstood by those who consider it apart from its connections with Methodist practices. Wordsworth declares that he spoke a “prophecy” to the “open fields” and that his “numbers came/Spontaneously,” and Cragwall hears Methodist echoes in such lines. Despite the Victorian attempt to appreciate these parts of the poem as evidence of its religious seriousness, *The Prelude* (he further suggests) may have been withheld from publication precisely because it too obviously consorted with the “low places” and “rustic company” of enthusiastic religion (pp. 94, 99).

Three more chapters follow that continue to explore Methodism’s largely forgotten presence in Romantic literature and culture. Very

much in the same vein as the Wordsworth chapter, chapter 4, on Samuel Taylor Coleridge, shows how the seemingly buttoned-up orthodoxy of Coleridge's religious prose exhibits numerous qualities associated with Methodist practices. Although many of today's critics accuse Coleridge's later writing such as the *Lay Sermons* of defensiveness and conservatism, Cragwall corrects that view. "What has become critically normative would have surprised the Regency," he writes, "where 'lay sermons'—and Coleridge's in particular—were understood as just the sort of demotic writing and bad speech threatening the nation" (p. 122). Cragwall shifts gears in chapter 5, discussing the works of, and contemporary opinions about, Joanna Southcott, who provides an instance of the very kind of discourse of inspiration and prophecy that Wordsworth and Coleridge seem to be skirting and echoing. Frequently derided in her day for being ignorant, vulgar, and only barely literate, Southcott provoked anxiety and distaste among the purported defenders of Anglican orthodoxy, who simultaneously absorbed and imitated her impassioned inspiration. She thus reinforces Cragwall's consistent argument throughout *Lake Methodism* that apparently more marginal religious cultures are more central for mainstream Romantic literature than they might initially appear to be.

Southcott's inclusion in the book is a bit complicated, of course, since she was not a Methodist, although she did certainly have affiliations with them. But Cragwall justifies the significant place she occupies in his book by linking Methodism (as he did in the introduction) with a wide variety of spiritual orientations. The final chapter, on *Frankenstein*, also continues to widen the religious perspective. It also widens the perspective beyond "Lake" poets as well, which is part of Cragwall's aim as he accounts for influence and resonance beyond the explicit Methodist religion and Lake region (and generation) named in the title. He argues here that Mary Shelley's novel criticizes the "high male romanticism" of poets like her husband Percy by associating Victor's language with the language of religious enthusiasm (p. 218). In references to lightning and electric current, to Gothic supernaturalism, and to death and rebirth, Cragwall finds not only a characterization of Percy Shelley but also a nearly perfect stereotype of the enthusiastic religious believer.

There is much to appreciate in Cragwall's impulse to account for religious enthusiasm that "spills . . . beyond Methodists" (p. 226), but I occasionally yearned—after the book's carefully researched opening chapters—for more sustained specificity about the Methodist community and its political impact. The involvement of Methodists in penal reform and the abolition of slavery (for instance) does not get any

attention in the book, and writers who might have exposed those connections, like Olaudah Equiano or William Cowper, are briefly mentioned or not mentioned at all. The involvement of Methodism in social justice movements ties in loosely with a point that Cragwall makes about the Methodists' "disciplined enterprises" (p. 31)—their adherence to norms and procedures of social order at the same time they fostered a criticism of, and distance from, those norms and procedures. The fact that John Wesley remained within the Anglican Church without breaking from it is duly noted here, and so is the general sense among some Romantic-era commentators that Methodists, far from radical, could seem to be advocating "a new, superstitious conservatism" (p. 39). Most often, though, Cragwall understands Methodism and other forms of religious enthusiasm to be significant for their entirely generalized—one might even want to say ontological—threats to, or subversion of, conventional religious or political authority (Coleridge, for instance, is said to be echoing Methodism insofar as his work engages in the "subversion of rhetorical and social regulation" [p. 139]), and there are similar statements throughout the chapters. This perspective perhaps deflects attention from Methodism's commitment, in many of its inflections, to political revision and reform (rather than more revolutionary upheaval or "subversion").

Despite this reservation, I must return to my admiration and true appreciation for this elegantly argued book. Its careful research and thoughtful readings of Romantic literature will make rewarding reading for anyone interested in the religious culture of the period. They will also pave the way for further work on the specific contours of Methodist and evangelical writing, which (thanks to Cragwall) we can now accept as central to Romantic literary production.

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MARGARET A. LOOSE, *The Chartist Imaginary: Literary Form in Working-Class Political Theory and Practice*. Columbus: Ohio State University Press, 2014. Pp. x + 185. \$59.95.

Despite hopeless infighting among Chartist leaders, divisive (if exaggerated) struggles between moral and physical forces, or the regional politics of the movement, Chartism was in at least one way fundamentally and frustratingly repetitive. The failure of the 1839 petition was followed by two more petitions, both failures,