

goddess-like, by divine right, Queen Anne presented herself largely as a frail human being who, though she ruled by God's will, understood her position within a constitutional monarchy. Sharpe suggests that after the Glorious Revolution, English monarchs did not, or could not, make themselves the focal point for culture, politics, and society in the realm that they once had been. Even so, the success of later monarchs like Queen Victoria at crafting a meaningful public image suggests the power that representations of authority maintained (and perhaps still maintain) over people.

A short review can only scratch the surface of the arguments and details of this large and important book. The work speaks to historians, literary scholars, and art historians alike. One of its chief advantages is its sophisticated interdisciplinary approach to the subject. At the same time, the work is not without flaws. It does assume an "image is everything" point of view that not all readers may fully accept. Also, Sharpe's perspective tends more heavily toward the monarchs he investigates; the book focuses on the creation and projection of the royal image far more than on the reception of it. Nevertheless, *Rebranding Rule* is an excellent piece of scholarship, exhaustively researched and engagingly written. The book will be essential reading for scholars of the later seventeenth century, who will find much of value in Kevin Sharpe's final opus.

Donna Merwick, *Stuyvesant Bound: An Essay on Loss Across Time*. Philadelphia: University of Pennsylvania Press, 2013. xx+ 219 pp.  
Review by LAURA CRUZ, WESTERN CAROLINA UNIVERSITY

Peter Stuyvesant, the long-serving and often beleaguered Director General of the New Netherlands colony, is a complex historical figure and many historians have wrestled with his character, his actions, and his legacy. Donna Merwick joins these ranks with her slender volume, *Stuyvesant Bound: An Essay on Loss across Time*, in which she focuses her analytical eye on the final days of the Dutch colony in the Americas, and Stuyvesant's decision to give it up without a fight. On the surface, this would appear to be a rather conventional historical exercise, i.e. a biography of a major historical figure, concentrated on a particularly

significant crossroads in the history of colonial America. Such a reading would do a disservice to the subtleties imbued throughout Merwick's text and the implied commentaries she makes through Stuyvesant.

The subtitle is the first clue that this is text with multiple meaning. *An Essay on Loss Across Time* can be construed as a double entendre, as Merwick uses the case of Stuyvesant's legacy to suggest her distinctive way of perceiving the past. A popular audience might wonder if Merwick suffers from a sort of increasing morbid obsession, as her other book titles include *The Shame and the Sorrow* and *Death of a Notary*, but an expert historian would likely sense that her language reflects her wrestling with her relationship with the historical actors that populate and enliven her accounts. In this case, Merwick expresses her grief in not being able to be somehow close to her central character, but she also grieves for historical death, or for the distance between the historian and the past that forever keeps us apart from the subject of our studies. In *Stuyvesant Bound*, she endeavors to show him as she wants to believe he really was and not bound by the trappings of modernity that have crept in to our own worldviews, but very much bound to his own particular, perhaps unrecoverable past.

Throughout the text, she depicts Stuyvesant's decisions as bound, or constrained, either by his own choices or by the circumstances in which he operated. While other historians have examined the complex power relationship between the colony and the distant governance of the West India Company, Merwick's treatment is more personal, as evinced by her frequent use of the first person and statements of intimacy, such as "in my early reading-journeys with him..." (62). Her depiction of Stuyvesant is as a flawed, but still admirable human being, who navigates in a tightly constricted space between his sense of duty to his country, his supervisors, and his constituents and his own sense of justice, morality, and self-preservation. In the frequent written contestations between Stuyvesant and his employers back in Amsterdam, she reads not primarily as a power conflict, but rather a form of psycho-social performance. From the WIC Directors, she describes the correspondence as "a bundle of pending or half-settled reproaches" (8) and Stuyvesant's responses as "a defensive craft" (9) or "self-fashioning" (163) that dealt as much with what was on the

paper as what was not. Other historians, she suggests, have been led astray by reading these documents too literally.

This latter ties to Merwick's explicit aim, which is to (partially) exonerate Stuyvesant and restore the complexity of his historical legacy by freeing him, partially, from the bounds of the written text. Her treatment of him is achingly empathic and she, in turn, admonishes those historians who have judged him by standards that would have been foreign to Stuyvesant himself. As she states plainly, "contextualizations matter." (108) In one example, the New Netherlands colony, she points out, may have been profoundly rural, but that does not allow historians "to deny him [Stuyvesant] those liberal values that have been, rightly or wrongly, conceived of as seeded in cities" (27). In another, she takes historians to task for blaming Stuyvesant "for personally legitimating an intolerance that would not otherwise have prevailed." (29). From Merwick's perspective, Stuyvesant's own spiritual views, as well as those of the colonists, cannot be captured in simple dichotomies (i.e. tolerant/intolerant; religious/secular) but rather she remarks that "their living present had a spaciousness in which those mysteries about human existence helped to shape their lives." (83) This almost poignant lament for the spaciousness of belief, lost to us in modern times, is indicative of the language of loss found throughout the text.

This longing to understand the past is a primary aspect of Merwick's implicit aim, which is to confront readers with a different way of understanding the past. Just as this text is not a simple revisionist biography, nor is it a simple attack on previous presentisms. In many ways, her treatment is about the heartbreak of historical distance, about what will remain elusive about the past, but at the same time it is an affirmation, even a tribute, to how loss is a shared experience across time. It is not by accident that she focuses her attention on a period of profound loss for the central character. While not all readers may fully relate to the questions Stuyvesant faced such as "what was it like to lose the power enjoyed in exercising the administrative skills on which he prided himself?" (108); it is more difficult to escape this one: what was it like "to lose the familiar ground of orientation towards a future?"

*Stuyvesant Bound* also serves to resurrect its subject matter to a wider audience. Many in the Netherlands have ignored or brushed aside the history of New Netherlands—it can be seen, after all, a story of failure, or loss. Those who have studied this region, including Merwick herself, have often been American, a tendency that has been bolstered by the herculean efforts to translate most of the records of the colony into English. These authors have found resonance by drawing the historiography of New Netherlands into that of the early U.S. colonies, including a recent interest in cultural contextualization, of which this text is an exemplar. That being said, *Stuyvesant Bound* joins a growing body of texts, written by historians from many places, which suggest that the history of this colony, this place, and this man may have much to tell us outside of the bounds of national historiographies.

Jessica Martin and Alec Ryrie eds. *Worship and the Parish Church in Early Modern Britain*. Farnham: Ashgate, 2013. ix + 250 pp. \$124.95. Review by ROBERT LANDRUM, UNIVERSITY OF SOUTH CAROLINA BEAUFORT.

*Worship and the Parish Church in Early Modern Britain* is a collection of ten essays about public worship in the sixteenth and seventeenth centuries. The “Britain” in the title is a misnomer; there is little material about worship in Scotland, still less about Ireland. It appears alongside a companion volume on private devotion in the *St Andrews Studies in Reformation History* series.

The early modern period witnessed dizzying change in English faith, from Henrician supremacy to Edwardian reform and Marian reaction. Elizabeth’s *via media* brought comfort to many, but that stability gave way to Laudian finery, then Puritan ascendancy, followed by Restoration and another reaction. Worship necessarily followed, evolving according to the whims of monarchs, bishops and, sometimes, the aspirations of the English people. This narrative of haphazard and almost accidental protestantization is a theme of the volume.

For much of the period, English worship was conducted according to Cramer’s *Book of Common Prayer*. Four of the essays follow the story of the *Book of Common Prayer* through its inception to its proscription.