operations came from silk farms located throughout the colonies, and a portion of its reeled product was returned to cocoon raisers for work-up in their homes. Here the account of American silk takes a turn from colony-specific to colony-wide, a move that will find fruition, following independence, in a silk press and in agricultural and sericultural associations addressing a national audience of silk producers. The filature also represents a departure from the mercantilist vision of imperial policy that prioritized raw silk for export, thus heralding the pursuit of silk as "a pathway to forms of greater independence" (385).

The strands of analysis in this study are multiple, and their elaboration occurs on a number of levels. The presentation is, accordingly, complex, empirically rich, and at times dense. Environmental and economic explanations are interwoven with considerations of gender and culture. An impressive technical knowledge of mulberry trees, silkworm biology, climate and weather patterns, and silk fabric is evident in the close reading of sources and makes for refined argument. Plantation slavery, for example, is held to account for relegating silk production in South Carolina to "a peripheral preoccupation associated with peripheral labour" (304). The explanation is economic—peak seasons of plantation labor demand clashed with seasonal labor requirements for leaf harvesting and silkworm feeding. The explanation rests on considerations of the botany of tree culture and the biology of silkworm gestation. Another level of argument concerns gender. Essential to the viability of a raw silk economy is the household labor of women. In the North, this went hand in hand with the appeal of "home rule, homespun, home manufacturing" (388). Women are also present in *Unravelled Dreams* as entrepreneurs, managers, and innovators. On occasion, that presence invests the pursuit of silk with cultural meaning. Two Pennsylvania women, one of them among the first-prize winners of the Philadelphia Silk Society, share in their correspondence their interest in the pursuit of experimental silk production and improved homespun techniques, in terms that echo one of the "motivations of 'honour'" for the "growing appetite for homespun silk" in Pennsylvania—its resonance with traditional Quaker beliefs and practices (381).

Unravelled Dreams situates the story of silk in the United States in the global history of raw silk production, brilliantly so in the initial chapter. This American story unfolds in the Atlantic World, in its northern part. Silk did not, however, make or shape that world, as cotton and sugar have been shown to have done. Early promoters may have entertained for silk such a role. The role actually reserved to it, though globally modest, is here proposed to command another interest, that of enacting, in a novel way, the diversity and complexity of colonialism in America.

George J. Sheridan Jr. University of Oregon

Kate Fullagar. *The Warrior, the Voyager, and the Artist: Three Lives in an Age of Empire*. New Haven, CT: Yale University Press, 2020. Pp. 306. Cloth $40.00.

Kate Fullagar's *The Warrior, the Voyager, and the Artist: Three Lives in an Age of Empire* is a history informed by "two resurgent cultural concerns" in the present: "the possibilities of life writing and the moral legacy of empire" (5). This eminently readable book offers a new history of Britain's "expansionist mission through the tale of three hitherto unconnected biographies" (5): those of Cherokee "warrior-diplomat" Ostenaco (1710s-c. 1780), British "philosopher-artist" Sir Joshua Reynolds (1723–1792), and Ra 'iatean-voyager Mai (1753-c.1780). The two Indigenous men, one from Cherokee lands near Britain's colonies across the Atlantic and the other from islands in the Pacific new to European encroachment, never met one another. Their lives intersected around two things they shared in common though. Both visited London—Ostenaco as part of a Cherokee diplomatic entourage in 1762 and Mai as a traveler on one of Captain Cook's voyages from 1774 to 1775. Both had their portrait painted by Reynolds—the only two Indigenous people Reynolds portrayed his entire prolific career. Using these connections, Fullagar builds a collective eighteenth-century biography arranged around these three men and their worlds.

Although their lives' combined trajectory encompassed much of the eighteenth century, the book focuses mostly on their adult lives, particularly the period between the Seven Years' War and the American Revolution. War played a pivotal role in each of the Indigenous men's biographies, and it was a catalyst for their visits to London—namely, the Anglo-Cherokee War of 1760 for Ostenaco and the conquest of his native Pacific island by Bora-Borans during his childhood for Mai. Each Indigenous man enjoyed (or suffered) a certain celebrity in London. Each, despite his communication skills, was ultimately disappointed in his mission to parlay King George III's support into more power for his people. The British monarchy also shaped Reynolds' life; one of its defining events was his role as inaugural President of the Royal Academy of Art. And yet royal support did not shape each man's life so much as simply intersect with it. Fullagar drives home the point that the same might be said of empire and its effects on their lives. One of the strengths of Fullagar's book is showing the power of personal choices rather than institutions to define these men's lives.

In addition to pushing back against empire as the defining construct of these lives lived within or in contact with the British Empire, Fullagar also corrects previous historical misinterpretations and inattention to these three men. For example, she illuminates Reynolds's—previously unremarked upon—mixed views on empire and their importance to the Royal Academy of Art as well as his own body of work. In fact, among her historiographical contributions is the book's persuasive argument that not just Reynolds but many "Britons had more conflicted attitudes toward empire in the eighteenth century than the record of later imperialism indicates" (7). And, it might be added, this work reveals the same thing for Britons' attitudes toward the American Revolution. Similarly, while other historians have discussed Ostenaco and Mai primarily within the context of "encounter histories," in which Indigenous people tend to play stereotyped roles of assimilation or resistance, Fullagar emphasizes the persistence of Indigenous people and the relatively modest place of empire—and its commodities—in their stories. For Cherokees like Ostenaco, for example, preserving their community mattered more than negotiating trade deals, while Pacific Islanders like Mai were driven more by desire for revenge or religious beliefs than an urge to consume European trinkets. Fullagar presents each man, and each man's society, as more complex and nuanced than they often appear, in modern analyses as well as observations from their own time.

After a prologue, the book is informally divided into two parts, with the first four chapters centering around Reynolds and Ostenaco and the last four around Mai and Reynolds. An "interlude" divides the eight chapters. Centered on the concept of "ornaments," this interlude is the place in the book where the three lives' connections resonate in the most tantalizing ways. As such, it would have been better placed as a prologue. What is currently termed the prologue, in turn, would have made a better introduction, not least as it offers historiographical and methodological analysis better suited to an academic introduction than a prologue. These editorial concerns aside, however, the book's organization is neatly logical, and the musings on the genre of biography in both prologue and epilogue make particularly nice bookends.

Those musings on genre are in fact one of the highlights of the book. Readers will finish the book thinking not just of these three men's lives but of the nature of biography and history. Fullagar situates her work as part of the "new biography" movement—life histories written partly out of interest in the created nature of selves. Fullagar acknowledges that Indigenous people did not have the same sense of individualized self as Europeans and Euro-Americans in the eighteenth century, and that none of the three—Reynolds included—fits "easily into modern idea about selves" (251). Perhaps somewhat ironically, given these acknowledgments, she makes a major contribution to the genre and historiography of new biography, offering a sensitive portrayal of individual lives that elude easy interpretation. Fullagar is refreshingly honest about the limits of her sources, particularly for reconstructing Indigenous lives like those of Ostenaco and Mai. She is nevertheless unafraid to speculate about concerns central to biography, however, such as their motivations and emotional responses to events. While some historians might find this speculation troubling, this reader found it invigorating and fruitful. Speculation is better than silence. That said, it was puzzling that she did not use more evidence that other scholars employ to tell the lives of Indigenous people, such as oral histories and material culture. It is also puzzling that she did not rely more upon the work of art historians or situate her work more thoroughly within the historiography of portraits writ large. Finally, it is disappointing that Fullagar does not engage more fully with women and gender in the book. In both the prologue and the epilogue, Fullagar makes it evident that one of her scholarly lodestars for this book is Natalie Zemon Davis's *Women on the Margins: Three Seventeenth-Century Lives*. And yet in Fullagar's work—even in her discussion of matrilineal Cherokee society—women remain very much on the margins.

Taken as a whole, however, readers will find much to delight as well as intrigue and educate them within Fullagar's book. Although it is not a global history per se, nor does she call it such, it answers the call of historians to embrace global history more fully, especially when telling the history of the eighteenth-century British Empire. Or, in Fullagar's case, the history of its limits.

Zara Anishanslin University of Delaware

Timothy Matovina. *Theologies of Guadalupe: From the Era of Conquest to Pope Francis*. New York: Oxford University Press, 2019. Pp. xii, 221. Cloth $31.95.

Scholars have penned an extensive literature on the history and meanings of the Virgin of Guadalupe, undoubtedly the most popular Catholic devotion in contemporary in Mexico and Latin America. Despite this voluminous historiography, Timothy Matovina provides a fresh perspective on Guadalupan devotion. Although he engages the established debates about the apparition's historicity and the cult's origin and growth, he devotes his concise book, *Theologies of Guadalupe: From the Era of Conquest to Pope Francis*, to examining the history of theological interpretations