

*The Warrior, the Voyager, and the Artist: Three Lies in an Age of Empire*. Kate Fullagar. New Haven: Yale University Press, 2020. xii + 306 pp. \$40. Hardcover ISBN: 9780300243062.

Joshua Reynolds, Ostenaco, and Mai. Three different men who lived very different lives during the tumultuous eighteenth century. On the surface, little seems to connect Reynolds, the preeminent artist in Great Britain; Ostenaco, a Cherokee warrior and diplomat; and Mai, originally from Ra'iatea, who sought to secure weapons from the British to defeat the Bora Borans who had invaded Ra'iatea. The three men were never in a room together. They did not exchange correspondence with each other. Although Reynolds painted portraits of Ostenaco and Mai, he did not spend much time with each man. In sum, their interactions were extremely limited. That said, this is not simply a book about three disconnected and extremely different lives. Indeed, Kate Fullagar contends that all three lives, when studied alongside each other, offer new ways of understanding empire in the eighteenth-century.

*The Warrior, the Voyager, and the Artist* advances two major arguments. First, Fullagar asserts that “Indigenous people were less impressed with Europeans than Europeans were with them—or at least less impressed than Europeans have ever since liked to believe” (6). In addition, Ostenaco’s and Mai’s lives demonstrate that “the intrusion of empire into Indigenous societies was momentous but never total” (6). Scholars have long noted European obsession and fascination with Indigenous people throughout the world. Fullagar, in arguing that Indigenous people like Ostenaco were less impressed with Europeans than the other way around contributes to a much broader project of provincializing Europe. She illustrates, as other scholars have done as well, that Europeans did not always approach Indigenous people from positions of great power and influence. Indeed, Indigenous people often regarded Europeans as, variously, bit players, backwards, ill-informed, blunderers, a nuisance, and barbarous – all terms that Europeans would have applied in various contexts to Indigenous people. Europe, in other words, should not always be the center of the story. Furthermore, and relatedly, discussions of empire often feature Europeans imposing their will on powerless Indigenous people. Without ever denying the cruel realities of empire and imperialism during this period, Fullagar demonstrates how people like Ostenaco and Mai found spaces to maneuver, opportunities, and attempted to make empire work for them, rather than for the British. In sum, Fullagar allows readers to think about empire from the perspectives of Ostenaco in the Americas and Mai in Ra'iatea and argues that events in what might once have been called the periphery of empire were no less important and worthy of attention than events that occurred in the metropole.

Second, Fullagar argues that Britons, with Reynolds serving as the main exemplar, “had more conflicted attitudes toward empire in the eighteenth century than the record of later imperialism indicates” (7). As stated above, Fullagar seeks to offer a more nuanced view of empire, not an apology. She suggests, like the scholars of U.S. history who have recently given much more attention to groups who rejected ideas about empire, that readers should understand empire and its discontents, not just empire and its proponents. Through skillful analysis of Reynolds’s paintings, Fullagar demonstrates that he felt very conflicted about empire, as did more of his contemporaries

than historians have acknowledged. Reynolds, some of his contemporaries charged, was the ultimate amiable chameleon who sought to please everyone and presented to the world an impenetrable affable veneer. That makes his discontent about empire all the more fascinating and all the more noteworthy.

Life writing, specifically New Biography, the approach Fullagar employs, enriches the history of empire by placing three biographies in conversation with each other. Indeed, Fullagar's claim that their experience add "new faces to a history in need of a reboot" (5) is spot-on. By discussing empire from the perspectives of Ostenaco and Mai, Fullagar illustrates how Indigenous people often paid less attention (or more derisive attention) to Europeans than some scholars have argued. Furthermore, their lives also show how Indigenous people sought all the opportunities and maneuverability they could in regard to European empires. Reynolds captures the far more prevalent ambivalence about empire in Great Britain. Fullagar employs a wide array of sources – including government documents, letters, and newspapers – to illuminate the three lives. This was not an easy task. Europeans produced many sources about Ostenaco and Mai and, consequently, these sources should be used carefully. Reynolds left a vast array of material but much of it has little to say about his attitudes toward empire. These challenges notwithstanding, Fullagar uses the sources carefully and judiciously to explore each man's connection with empire. Furthermore, the book moves across many different geographic regions, from North America to Great Britain to Africa to Tahiti to Ra'iatea and offers a compelling history of empire in the eighteenth-century world.

Ostenaco, Mai, and Reynolds offer three striking examples of the many and varied meanings of empire in the eighteenth-century. Ostenaco's life demonstrates that "the colonial intrusion into Cherokee country threatened land and health but never overtook the Cherokees' sense of themselves as a people or their core ideals" (250). Mai's life reveals "less empire's incompleteness or compromises than the limits of its interests to Indigenous people" (250). Reynolds's life displays the diversity of opinion in Britain about imperialism. This book will certainly work well in graduate seminars and will appeal to anyone interested in the history of the eighteenth-century world, empire, race, art history, and global and transnational history. *The Warrior, the Voyager, and the Artist* is a deeply researched and well-written example of how New Biography can shed new light on old questions.

Evan C. Rothera, University of Arkansas – Fort Smith