

War to the War of 1812. Elspeth Martini follows the Ojibwe chief and Methodist missionary Shawundais as he traveled to London to petition for recognition of his people's rights as original owners of their land north of Lake Ontario. Three more essays draw comparisons between the experiences of indigenous peoples in North America and those elsewhere in the British Empire. Kate Fullager explores the connections between two late eighteenth-century visitors to London, the Cherokee warrior Ostenaco and the Ra'iatean refugee Mai. Joshua L. Reid focuses on attempts to gain control over marine space and resources in the Pacific region through a comparative study of the Makah of northwest North America and the Māori of New Zealand's South Island. Justin Brooks stretches the definition of *indigenous* through an examination of imperial policies toward negotiated rule in North America, Scotland, and India in the early eighteenth century. The remaining essays explore indigenous experiences in Australia, West Africa, the Pacific islands, New Zealand, the Persian Gulf, and the Cape of Good Hope. This breadth is to be commended, although some readers may be disappointed by how little attention is given to the Indian Ocean region.

Despite their diversity, many of these essays share common themes. Rebecca Shumway's analysis of Fante sovereignty in early nineteenth-century West Africa and Tony Ballantyne's examination of missionary activities in New Zealand, as well as the essays by McDonnell and Calloway, consider the different ways indigenous peoples took advantage of the competing agendas of traders, settlers, missionaries, and governments. Bill Gammage and Jennifer Newell explore the ecological environments that the British encountered in Australia and the Pacific, respectively. Fullager, McDonnell, Ballantyne, and Martini offer detailed biographies of individuals who recognized or resisted the opportunities and threats of engaging with empire. Reid's study of the Pacific West and Sujit Sivasundaram's examination of the Persian Gulf challenge the historiographical focus on land by exploring the importance of marine space to indigenous peoples and imperial powers.

Facing Empire is a stimulating and wide-ranging introduction to global indigenous his-

stories. The essays are high quality, and the editors effectively draw out similarities in how the histories, rivalries, expectations, and interests of indigenous peoples defined the terms of encounters.

Jon Chandler
University College London
London, England

doi: 10.1093/jahist/jaz375

Future History: Global Fantasies in Seventeenth-Century American and British Writings. By Kristina Bross. (New York: Oxford University Press, 2017. xvi, 225 pp. \$74.00.)

Kristina Bross's *Future History* explores "the literature of an early moment of globalization" (p. xi). Each of the book's five chapters focuses on a specific piece of Anglophone writing in which the authors imagine England's place and role in the world and the future such a role would bring about. Bross calls this genre of writing "colonial fantasy" (p. 18). The authors of each of these tracts, she writes, "imagine[d] the past, present, and future, at times counterfactually, to construct a glorious time to come for England or its people around the world" (*ibid.*). While most of the tracts are rooted in millennialism—or what Bross calls a "nationalist eschatology"—*Future History* shows how this genre of "colonial fantasy" melded religion, politics, and economics to begin developing a literal world view that encompassed and reflected the emerging global context of the momentous political and economic changes of mid-seventeenth-century England and its burgeoning empire.

Bross's work should be understood historiographically along with works such as Alison Games's *The Web of Empire* (2008) and Carla Gardina Pestana's *Protestant Empire* (2009), which examine the extension of England in the world both before and during the earliest years of its imperial project. *Future History* provides a new lens on this development by focusing less on England's place in the story of the world and more on understanding the world's place in the story of England's eschatological future, in both the religious and political senses. In addition to developing a fuller sense of

how the English understood their relationship with the rest of the world in the middle of the seventeenth century, Bross's work (along with the books mentioned above), point toward the English origins of the enlightened cosmopolitanism that would emerge more fully in Britain in the eighteenth century.

Beyond her valuable historical argument about "the worlding of the English imagination in the seventeenth century," Bross adds significantly to the value of the book by foregrounding the process of research and the construction of archives throughout (p. 10). Each of the book's chapters is followed by a "coda." These miniessays describe how she found the tract featured in the chapter, how it came to be included in the archive in which she found it, and the contexts and questions raised by the source in the research and writing process. These sections are often interesting and engaging and would be particularly useful in both undergraduate and graduate historiography, methods, or public history courses.

Future History should be of interest to scholars of early modern Britain and early America, particularly those interested in the origins of the British Empire, early modern English literature, early modern religion, colonial North America and the Caribbean in an imperial context, the English Enlightenment, and early modern historical culture. Chapters of *Future History* can be profitably assigned in courses on seventeenth-century England, the first British Empire, early modern English literature, early American literature, and early modern Anglophone religion.

Michael D. Hattem
Knox College
Galesburg, Illinois

doi: 10.1093/jahist/jaz376

Revolution Song: A Story of American Freedom. By Russell Shorto. (New York: W. W. Norton & Company, 2018. xvi, 622 pp. \$28.95.)

In *Revolution Song* Russell Shorto tells the story of the American Revolution through the eyes of six protagonists: George Washington; British secretary of state for the American Department during the revolution George Ger-

main; Venture Smith (Broteer Furro), a West African slave fortunate to have landed on Fisher's Island in what would later become Long Island Sound; a Seneca Indian named Kayé-thwahkeh, known to the colonists as Cornplanter; Abraham Yates, a shoemaker from Albany, New York, with a healthy disdain for elites; and a precocious young woman named Margaret Montcrieff, who joins the story late and flits about the book's pages like a moth.

It seems unfair to judge a book published by Norton and targeting a popular audience by the standards of conventional scholarship. Indeed, in his two introductions to the book (it has both a preface and a prologue), Shorto announces that he will eschew preaching and teaching and (social) science for "narrative song" or "art" (pp. xii, 9). This is a bold, even audacious characterization of what he is up to here. How does the artist fair?

If the measure of art is its ability to illuminate the world anew, the outcome is mixed. On the upside, Shorto's turn to prosopography highlights the astonishing hypocrisy of America's Founding Fathers bemoaning their "enslavement" to Parliament while systematically robbing, kidnapping, dehumanizing, and/or exploiting virtually all others they contacted. Shorto is not the first to tell this tale. But the injustice at the core of the nation's founding comes alive in his deeply researched portraits in a way that social history cannot convey. Moreover, by treating his motley cast with equal sympathy, Shorto leaves us to conclude that the blame for the nation's original sins lies less with particular men than with the imperfections of mankind. The founders prevailed, so their flaws stand out, but the other cast members were hardly more commendable (perhaps with the exception of Smith). This is a hard argument to confirm or refute, but it is food for thought and, indeed, humility.

On the downside, Shorto's inclination to squeeze six biographies into a single book comes at some stylistic and substantive cost. The book unfolds in an endless series of rapid-fire director's cuts, with a few pages about this protagonist followed by a few pages about that one, and so on (and on) until a somewhat disappointing denouement. More than distracting, this practice inhibits character and idea development in places and inspires rhe-