This paper will examine relationships between the culture of US settler colonialism, libertarian political theory, and the representation of Islam in American popular culture through an interrogation of Rose Wilder Lane’s infamous 1943 tract Islam and the Discovery of Freedom. A slim volume of hagiographic ruminations on the first century of Islam and its significance for the emergence of individuality as the wellspring of freedom, Islam and the Discovery of Freedom draws upon—and rewrites—an unvariegated, Orientalist history of early Islamic empire to locate the historical origins of capitalism on the Arabian peninsula, before reimagining US modes of territorial expansion as part of a similarly chivalrous, patriarchal form of commercial free association. As in her mother’s well-known Little House series of children’s books, in Islam and the Discovery of Freedom, Lane presents the family, not the individual, as the basic unit of society, while championing an unabashedly patriarchal form of masculinity as the necessary condition for proper social reproduction. Where Laura Ingalls Wilder characterized her father as the terrestrial representative of divine providence and its ordination of gender and sexual norms, Lane casts her father—Wilder’s husband, Almanzo—as a latter-day echo of the Prophet Mohammed, a point underscored by the supposed origin of Almanzo’s name in a family history of Crusading. Lane’s work thus pushes back against covenantalist renderings of Manifest Destiny, finding in it no particularly redemptive purpose, but one that manifests the unfolding logic of history lived under the sign of capital. Her work, in this sense, extends Thomas Carlyle’s attempt at developing an aesthetics of bourgeois valor through an examination of the heroic as manifest in the history of Islam, while inverting nineteenth century associations between Indians and Arabs through an recourse to the figure of the cowboy.