
plays of Rosario de Acuña and the articles of Carmen Burgos challenged social standards and Catholic dogma. Acuña did so by revolutionizing female roles in Spanish theatre, while Burgos fiercely advocated for the legalization of divorce. Both women were heirs of Krausism and, most importantly, strove for women's equality.

To conclude, *Krausism and the Spanish Avant-garde* constitutes an innovative study that confronts the traditional understanding of culture in Spain during the turn of twentieth century. Rubio's new approach to Spanish cultural studies fits better within the European context because the author places Spain on the same level as other countries, rather than separating it from the rest of the continent. Rubio demonstrates that Krausism and its evolution within the Spanish cultural landscape effectively invigorated and reshaped national culture. Even though the book contains occasional convoluted philosophical digressions and some far-fetched arguments, its train of thought is overall quite self-explanatory and can be followed easily. Still, Rubio's work provides a new thread of discussion in Spanish cultural studies and illustrates the need to revisit traditional understandings of the field.

Darlene J. Sadlier. *The Portuguese-Speaking Diaspora: Seven Centuries of Literature and Arts*. Austin: U of Texas P, 2016. 314p.

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In *The Portuguese-Speaking Diaspora: Seven Centuries of Literature and Arts*, Darlene J. Sadlier makes a concerted effort to cover seven centuries and several continents of literary and artistic works from the Lusophone diaspora. This richly documented study provides an account of topics ranging from the Portuguese imperial project, the diaspora, race in Africa, Casa dos Estudantes do Império, Lusotropicalism, and Africa in the global economy.

Sadlier compares and contrasts different perspectives on the imperial enterprise. Through a close analysis of a wide range of literary texts, archival documents and the works of local artisans, she discusses the impact of the Portuguese presence in Africa. Taking as a point of departure *Os Lusíadas*, an epic poem written by Luis Camões, Sadlier shows how the praised images of discovery of new lands, peoples and riches were increasingly conflated with the images of corruption, failure, moral decline, and loss. In addressing iconic images produced by artists in Africa, the chapter points to the ways the expanding empire produced a hybrid culture that drew inspiration from Portugal and its colonies.

Sadlier next explores varied perspectives on slavery in nine-

teenth-century Brazil. From Antonio Vieira's inconsistent and contradictory attitude towards slavery to the hybrid culture of Caldas Barbosa's music, Sadlier critically revisits key authors such as Cruz e Souza, Luis Gama, Gonçalves de Magalhães, Machado de Assis and Gilberto Freyre. She is able to compare and contrast the most diverse views on slavery, unveiling a far more ambivalent facet of Brazilian society. The critical examination of competing discourses is also central to her study on the fascination for the Orient in Portuguese literature. Sadlier elaborates on the literary works of Eça de Queirós and Camilo Pessanha in order to demonstrate how the two authors dismissed the perception of the Far East as a yellow peril to Western civilization, while also praising them for their sensibility, talent, and dedication.

The coexistence of competing images is also central to the discussion on scientific-geographic Portuguese expeditions in Southern Africa and the works of Eça de Queirós and José Eduardo Agualusa. As Sadlier notes, scientific expeditions in Africa gained a new impulse after the increasing interest of other European nations in claiming a territory in Africa and the Brazilian independence from Portugal in 1822. The government-supported scientific explorations produced maps and drawings of peoples, lands, and wildlife. They not only reported to the presence of Portuguese customs and habits into African interior but also, as in the case of Brito Campelo, urged the government to carry out its civilizing mission. After providing an overview of the literature produced by nineteenth-century Portuguese explorers, Sadlier introduces the work of José Eduardo Agualusa who establishes an intertextual dialogue with *A correspondência de Fradique Mendes*, one of the last works of Eça de Queirós. In Queirós's novel, the Fradique Mendes fictional adventurer offers a sharp criticism on Portugal's upper middle class. In *Nação Crioula*, Agualusa adopts the guise of Fradique Mendes to establish the "centrality of African colonies to the foundation and consolidation of the Portuguese empire" (Sadlier 132). Chapter 5 investigates more specifically the African presence in Portugal or, more precisely, the foundation of the Casa do Estudante do Império and its monthly journal *Mensagem*. Created to socialize African students into imperial colonial leaders, the Casa became a privileged space where key figures from Angola, Mozambique and other African colonies met and shared their ideas for an independent future. Sadlier's thorough study of *Mensagem* enables us to better understand the contradictions within the group and the reason why it was censored by the Portuguese government.

The sixth chapter revolves around Gilberto Freyre's notion of *Lusotropicalism*, which was consolidated after his tours of the Portuguese colonies sponsored by the Salazar regime. As discussed by different scholars, Freyre's emphasis on miscegenation and fraternity was adopted with some adaptations by the increasingly isolated imperial regime of Salazar. There were,

however, voices contrary to the claim of *Lusotropicalism*, as seen in the works of political activist Mário Pinto or films that reflect on feelings of alienation and displacement from native Africans living in Portugal. The films provide a vast field for the exploration of race relations, ethnicity and migration. This same questioning is present in “War in Africa and Global Economy: Leaving Home and Returning.” As the chapter title points out, the emphasis is on the trauma of war, a feeling of nostalgia, the issue of the returnees and the Portuguese presence in China (Macau). Through an analysis of more contemporary films and novels, Sadlier traces different ways of deconstructing an official, celebratory discourse. Unfortunately, Sadlier restricts her analysis to the content and socio-historical context, without making any allusion to the stylistic approaches of the different filmmakers, which would add an extra layer of complexity to her analysis.

Written for a broad English-speaking audience, the author contextualizes each topic by supplying essential historical, political and literary background information. She constantly draws parallels between authors and their historical moments so as to provide the reader with familiar points of reference. Her analysis creates important links between cultural productions and society, but there is no attempt to go beyond the socio-historical criticism with a theoretical approach to the material. With this extremely valuable addition to the field, there is no doubt that Sadlier’s work will stimulate other researchers to develop other intellectual enterprises.

Stephen Silverstein. *The Merchant of Havana: The Jew in the Cuban Abolitionist Archive*. Nashville: Vanderbilt UP, 2016. 205p

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In *The Merchant of Havana*, Stephen Silverstein studies the prevalence of “Jewishness” in nineteenth-century Cuban “abolitionist” writings that treat the Cuban identity crisis and socio-economic reconfiguration. Drawing on texts of different genres and using an informed historical review as context for his argument, he uncovers the different ways that Cuban texts of the period refer to the “notional,” “figurative” or “metaphorical” Jew to represent foreigners who are seen as a threat to Cubans’ socio-economic condition and their identities. Thus, the continental Spanish and English, to name the most significant, are associated with the Jews, who continued to be stereotyped in the nineteenth century and were regarded as participants in Cuba’s socio-economic plight. Due to questions of race and identity, “colored” people are