

as a whole the book allows the content of its title – *The Art of Cervantes* – to shine through, reminding us that Cervantes’s masterpiece, more than four hundred years on, yet offers a wealth of material to be illuminated by discerning exegesis, scrupulous close readings, and new critical postures.

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ROSALÍA CORNEJO-PARRIEGO, ED. *Black USA and Spain: Shared Memories in the 20th Century*. New York and London: Routledge, 2020. 291 pp.

Rosalía Cornejo-Parriego’s edited collection *Black USA and Spain: Shared Memories in the 20th Century* unites the scholarly contributions of a diverse, global group of specialists who analyze the impact of a fuller exploration of the relationship between African Americans and Spaniards. Centering my subject position as a black academic born in the USA who has lived in Spain and also identifies both as a Hispanist *and* an Africana Studies scholar, I thoroughly enjoyed learning from the wealth of archival documentation, historical information, and critical interventions laid out in Cornejo-Parriego’s beautifully curated volume. Astute in its analyses, balanced in its thematic coverage, lucid in its prose, and meticulous in its attention given to bibliographic sources and methodological practices, *Black USA and Spain* “focuses on three crucial periods – the Harlem Renaissance and the Jazz Age, the Spanish Civil War, and Franco’s dictatorship – in order to explore the transnational bond and the intercultural exchanges between these two groups, using race as a fundamental critical category” (2). While the editor humbly asserts that *Black USA and Spain* “does not pretend to be comprehensive,” thereby deeming such a mission “an impossible task in just one volume given the wealth of material” (2), I would beg to differ. Over the course of the book’s three parts and conclusion, Cornejo-Parriego and her team of contributors have curated a collection of essays that will, or at least should, stand at the forefront of scholarly discussions centering on Black European Studies as well as the theme of Blackness in contemporary Spain. As the volume’s editor remarks in the conclusion: “[t]his collection of essays attests to the undeniable array of connections that developed between African Americans and Spaniards over the course of the twentieth-century” (275). Of particular interest to a wide, interdisciplinary readership, would be the book’s “new perspectives on the cultural relationships between the USA and Spain, [its discovery of] unexplored dimensions of Spain’s twentieth [sic] century cultural and

intellectual history, and [its] study [of] African American culture within a transnational and international frame of reference" (7).

Cornejo-Parriego divides the book into three parts. Part I, "All that Jazz: Translation, Fascination, and Anxiety," consists of Chapters 1 to 3. The strength of this section highlights the fact that the Harlem Renaissance and jazz, especially in interracial and diasporic senses, were not limited to the United States. Readers will learn about the "difficulty in separating the intellectual from the popular spheres, as the Harlem Renaissance, or the influence of jazz in Spain's intellectual and creative production" (3). In Chapter 1, for example, Evelyn Scaramella "traces the literary history of several Spanish representations of African American performers, artists, and writers from the Harlem Renaissance in literary magazines circulating during the avant-garde period, prior to the outbreak of the Spanish Civil War in 1936" (23). Over the course of two sections, Scaramella "briefly surveys the presence of African American literature and art in print circulation in Spain" (23) and then "surveys how early attempts at translating African American literature reduced black culture to stereotypes" (24). Focusing on gender and feminist reading practices, M. Rocío Cobo-Piñero in Chapter 2 examines "the impact of jazz on the Spanish women writers who belonged to what is known as the Generation of 1927" (52). Chapter three offers a sustained examination of Josephine Baker in Spain: her own ambivalence about the country alongside her preconceived notions of Spanishness. Here, co-authors Cornejo-Parriego and Laurence E. Prescott draw on periodical sources to examine Baker's reception and representation in the Spanish press after she became a star in Paris and during her 1930 visit to Spain.

Part II, "Transnational Readings of the Spanish Civil War," spans four chapters. Karen W. Martin's fourth chapter in the volume, "Not Valid for Spain," serves as departure for this second section. She examines two important aspects: "first, the connection black brigadiers established between European Fascism and US white supremacy; second, Mussolini's invasion of Ethiopia in 1935, which prompted a Pan-African commitment to fighting fascism in the African country" (11). In chapter five, Carmen Cañete Quesada studies several autobiographical accounts by Salaria Kea, a black nurse who served with the American Medical Bureau during the Spanish Civil War. Chapter 6, by Nicole D. Price, explores a different archive: the novel *Juan, el Negro* (1974) by Falangist author Domingo Manfredi Cano (1918-1998) and the film documentary *Invisible Heroes: African Americans in the Spanish Civil War* (2015), directed by Alfonso Domingo and Jordi Torrent. Isabel Soto closes Part II with her seventh chapter titled "'Negroes Were Not Strange to Spain': Langston Hughes and the Spanish 'Context'." She examines passages from *The Big Sea* (1940) and *I Wonder as I Wander*

(1956), as well as several poems and essays. Via her close readings of this diverse assortments of texts, Soto “affirms that Civil War Spain became a space where African American volunteers challenged white supremacist ideology and enabled new representations of black masculinity associated with military heroism and humanity” (13).

Over the course of its four chapters, Part III “Gazing at Each Other in Franco’s Spain” attends to US-Spain relations in a post-Civil War society. In chapter eight, David Miranda-Barreiro’s essay “Black Problems for White Travelers,” considers the evolving nature of the relationship between Spain and the USA. His second concern in this chapter concentrates on colonialist discourses and stereotypes of “Otherness,” thereby interrogating anti-black ideologies and discriminatory policies against African diasporic communities. The volume’s editor, Cornejo-Parriego, uses Chapter 9 to “address again the intertwining of anti-American and *Hispanidad* discourses, but at a larger stage of Francoism” (15). Turning to the 1960s Falangist newspaper *Arriba* – the official voice of Francoism – the author compellingly explores the representation of the African America emancipation movement. In Chapter 10, “Imagining Soul from Barcelona,” Alberto Villamondos takes us to twentieth-century Barcelona where we uncover the comic illustrations of Jordi Longarón. This captivating essay “reinterprets *Friday Foster* as a cultural text and examines how a well-known graphic artist in Spain contributed to a pioneering narrative of female blackness in the context of the American civil rights struggle. The final, eleventh chapter, “In Search of Chester Himes in Spain,” follows in Himes’s *dust tracks* on the rocky roads of Franco’s Spain, in the company of three women. The essay’s author, María Frías, “obtained first-hand, if sometimes contradictory, information about relevant events that took place both during and after Himes’s fifteen years in Moraira” (236). Impeccably researched, meticulously analyzed, and impressively documented, *Black USA and Spain: Shared Memories in the 20th Century* is a must-read book across many disciplines.

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JUAN R. DUCHESNE WINTER. *Plant Theory in Amazonian Literature*. New York: Palgrave Macmillan, 2019. 103 pp.

Plant Theory in Amazonian Literature is the latest in a series of books and articles on Amazonian cosmopolitics and literature in the context of the Anthropocene by Juan Duchesne Winter. This book continues the project