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From an examination of the influence of mid-sixteenth century Chinese pottery on Portuguese porcelain to representations of the Chinese in mid-twentieth century Brazilian samba, Ana Paulina Lee's *Mandarin Brazil: Race, Representation, and Memory* examines circumoceanic memory in order to understand the construction of race and the racial Other in Brazil. The wide array of examples that Lee uses throughout the book, from Plato and Aristotle to street murals in Rio de Janeiro, not only allows readers to grasp how Brazil has historically viewed China and the Chinese but also provides a wider view on how race was constructed in Spanish and Portuguese American colonies, Brazil, the U.S., and Japan. Lee's book is thoughtfully researched and also provides impeccable close readings that seek to expand our understanding of the Luso-Hispanic world and its interactions with Asia.

Typically, when scholars discuss the presence of the Chinese in the Americas and the Caribbean, they comment on the Manila-Acapulco Galleon Trade, the arrival of Chinese coolies, the Cuba Commission Report, and the establishments of Chinatowns throughout the Americas. While Lee's book also touches on these examples, she also goes beyond them, carefully explaining to her readers the origin of words and concepts that emerged in the Americas, such as coolie, chino, and mandarin. For example, in the introduction, she traces the common belief that *coolie* came from the Tamil word for menial laborers and introduces new research that instead considers the sixteenth-century Portuguese rule of Goa and how they coined a neologism for common laborers. This word then traveled back to Europe and the Americas via trade, becoming "a homogenizing moniker for all unskilled and indentured laborers from India and China" (4). Thus, Lee's book goes beyond previously published scholarship that focuses solely on the movement of peoples from Asia to the Americas and, instead, considers the movement of ideas, policies, and cultural productions.

Lee's book is comprised of six chapters, a preface, an introduction, and a conclusion. The book progresses historically, guiding its readers to untangle the "racial, eugenic, and liberal ideologies" that have shaped the existing image of Brazil as a racial democracy (11). The first two chapters, "Brazil's Oriental Past and Future" and "Emancipation to Immigration," trace Portugal's encounter

with Asia, the establishment of the caste system, the history of slavery in Brazil, narratives of whiteness and miscegenation, early Chinese diplomatic visits to Brazil, and the emergence of Sinophobia. Here, Lee is most interested in tracing the systems at place in both Portugal and Brazil that allowed for Chinese labor migration and resulted in the establishment of racial hierarchies. In particular, Lee's examination of the abolitionist journal *Revista Illustrada,* published during the late nineteenth century, illustrates the vast repository that this journal was for racial representations as a whole. While Lee's analyses of these illustrations tie Chinese immigrants to whites and blacks, it is how she also uses literature to tie these to Brazil's independence and indigeneity that exemplifies the depth of research that went into this manuscript. Moreover, the inclusion of these illustrations in the chapters makes it a valuable source not only for graduate students but also professors and undergraduates who are looking to include more primary sources into their course materials to establish existing racial narratives that were present in late nineteenth century Brazil.

Chapters three to five function together, interweaving literature and diplomacy. In the third chapter, "Performing Yellowface and Chinese Labor," Lee examines Arthur Azevedo, Sampaio Moreira, and Aluísio Azevedo's late nineteenth-century theater. Here, she traces the etymology of the word *mandarin* and introduces Tong Jing Xing, a Cantonese merchant, through Moreira and Azevedo's *O Mandarim* and the Azevedo's *Fritzmac.* Her close reading of *O Mandarim* considers the portrayal of the Chinese body and Chinese sexuality and how these suggest the impossibility of assimilation for Chinese migrants. Indeed, she writes, "[t]o assimilate into Brazilian society, a transformation must occur at the microscopic level, permeating every aspect of the Mandarin, down to his biological and genetic coding" (77).

Introducing readers to this trope of the Mandarin, Lee continues to build on representations of Chinese by examining the works of Machado de Assis and Eça de Queiroz in the fourth chapter of her book, "The Chinese Question in Brazil." In order to do this, however, Lee grounds herself in U.S. racial history, tracing how those contemporary anti-Chinese narratives influenced both writers. She then goes on to examine a Machado de Assis poem written under the pseudonym H. Pito, "Chinoiserie," which she translates into English completely. While other contemporaneous writers looked to Europe and created Orientalist narratives, Lee argues that "Chinoiserie" and Machado's translations of Judith Guatier's *Le Livre de Jade* use Orientalist symbols to argue that the coolie trade impeded the march toward abolition. In this chapter, she also introduces Eça de Queiroz, his diplomatic missions to Cuba to advocate for Portugal's claim for Chinese, and his publication of "Chinezes e Japonezes" in 1894.

Lee continues her discussion of literature through Eça, Aluísio Azevedo, and Luis Guimarães Filho in the fifth chapter, "Between Diplomacy and Fiction." Here she argues that [d]iplomatic representations affect the form that new fictions take on or experiment with, and poetic possibilities may enable new imaginaries to emerge within the political" (114). Continuing from the previous chapter, she introduces and analyzes Eça's short story "Singularidades de uma rapariga loira" and his novella *O Mandarim*. Both of these works, she argues, attempt to persuade Brazil to not receive immigrants from "this devastated China, spreading uncontainable Chineseness" (124). In the rest of this chapter, Lee introduces Aluísio Azevedo's novel *O Cortiço* and his posthumously published notes about Japan, *O Japão*, as well as Guimarães Filho's collection of travel writing, *Samurais e mandarins*.

The final chapter, "The Yellow Peril in Brazilian Popular Music," is particularly interesting, weaving together Chinese representations with Brazilian popular music, such as samba. Here, she moves into the twentieth century by introducing Getúlio Vargas, his policies, and the construction of cultural citizenship. Most fascinating is the introduction and analyses of carnival marcha and samba songs that introduce Chinese sexuality. Through a discussion of João de Barro's "Linda Mimi," Lee breaks down for the reader the etymology and history of the word *china* and compares representations of Chinese female sexuality to Puccini's *Madame Butterfly*. Further on in the chapter, she examines the tropes of Fu Manchu in other Brazilian songs, such as André Filho and Durval Melo's "Carnaval na China," Benedito Lacerda and Haroldo Lobo's "Pagode na China," and Haroldo Lobo and Nestor de Holanda's "Dança chinesa." She argues that these songs about China and the Chinese "aided in fortifying Brazilian nationalism during times of geopolitical conflict" (158-59).

While Lee's *Mandarin Brazil* offers a conclusion titled "Imaginative Geographies of Brazil and China," which examines how twentieth-century Brazilian intellectuals Gilberto Freyre and Antônio Gomes do Carmo linked Brazil and China in their histories, her book also goes beyond these late nineteenth century and early twentieth century examples continue to exist alongside and influence contemporary Brazilian society. She states, "How histories of racialization perform, create, destroy, transpose, and suture the physical and symbolic realms of memory that exist as an aspect of us require that we recognize and interrupt their disciplinary power" (175). Indeed, the examples in this book allow readers to study the past in order to look at present-day situations.

In summary, I enthusiastically recommend Lee's book as a contribution to Brazilian, Asian, Latin American, Asian American, and Race and Ethnic Studies. Those interested in Performance Studies and Gender and Sexuality Studies would also benefit from reading Lee's work. Its careful interweaving of history, politics, and literature from Asia, Europe, and Latin America, which spans

five centuries, is meticulously researched and richly conveyed to its readers. While Asians in the Americas have historically been rendered to the margins of scholarship, Lee's book seeks to center these subjects and their literary representations, foregrounding literature and cultural productions in a field that is dominated by historians and anthropologists. It is of no surprise that it won the Latin American Studies Association Brazil Section's Antonio Candido Humanities Prize in 2019.