This anthology, the most recent offering in the Multi-Ethnic Literatures of the Americas series, introduces, for the first time, a wide array of works by authors of Luso-American background to English speakers. The editors define the scope of their endeavor as a compilation of the work of Lusophone writers who have been influenced by their experiences in North America. They expand the definition of Luso-American to encompass not only authors of Portuguese, Brazilian and Cape Verdean descent who have grown up biculturally and bilingually in the United States and Canada, but also Lusophone authors whose sojourns in North America as travelers, students, academics, and diplomats have profoundly marked their writings and modes of thinking.

A major strength of this collection is the careful selection of texts. The anthology is divided into three parts: *Portuguese Voices*, *Brazilian Voices*, and *Cape Verdean Voices*, with the first two sections subdivided into thematic groupings ranging from “Origins and Destinations” to “Reimagining the Hyphen.” The genres run the gamut from poetry, the short story, and the crônica to excerpts from longer works including novels, travel diaries, and autobiographies. Each of the authors is introduced by a brief informative biography highlighting his or her connections to North America. Canonical authors including Jorge de Sena, José Rodrigues Miguéis, Gilberto Freyre, and Erico Verissimo appear alongside upcoming writers such as Amy Sayre-Roberts, an American descended from Madeiran immigrants, and Luana Monteiro, a Recife native who spent her adolescence living between Brazil and the United States, where she currently resides.
A great pleasure of reading the anthology is discovering similarities between works such as Sayre-Robert’s previously unpublished “Festa,” set during a religious celebration in a Portuguese community during the Vietnam War, and the selection by established Luso-American author, Kathryn Vaz, whose short story “Fado” focuses on an Azorean community in California’s Inland Empire. Both stories are coming of age narratives told by young girls who confront the death of a loved one. Both explore common motifs: the introspectiveness of the Lusophone communities, the fascination with language that arises from bilingualism, and the quintessential Lusophone characteristic of *saudade*, which as George Monteiro notes in his brief foreword, has enjoyed “a long and viral life among the Portuguese” (ix). Another noteworthy example of overlapping themes and shared concerns occurs in the two earliest works. The first text included in the anthology is an excerpt from the delightful but little known *Autobiography of Charles Peters*. Like many of his compatriots, Peters, a mid-nineteenth century adventurer from Faial, begins his life in America as a whaler in New England. Eventually he crosses the continent, beckoned by the irresistible lure of the California Gold Rush. Born Carlos Pedro Deogo Laudier de Andriado, the young man muses that his exotic-sounding name makes him feel “like an animal encumbered with too long a tail,” (11) inspiring him to Anglicize it. This autobiography is followed by a brief excerpt from John Philip Sousa, the famed American composer. In *Marching Along*, Sousa explains the origin of his family name, proudly asserting his Portuguese ancestry. He concludes tongue in cheek that “about 1992, the name Sousa will supplant that of Smith as our national name” (22). The theme of complex negotiations involved in renaming oneself in order to forge a North American identity is likewise present in several selections from more recent Brazilian immigrants, including Lídia Santos’s “Cowboy Music,” in which the protagonist, a *vaqueiro* from Minas turned country-western singer in the USA, adopts the name Billy Boy.

It is impossible to do justice to the rich tapestry of works in a short space. Perhaps the best adjective to describe the collection is the Deleuzian “rhizomatic,” a concept that covers the multiplicity of origins and diverse destinations of the authors as well as their infinitely variegated experiences in North America. The rhizome lacks a fixed center and has no clearly defined boundaries. It flows like water, filling up empty spaces by temporarily retreating at times but always ultimately moving forward, much like the characters in the works presented here who bravely negotiate the often treacherous channels between experiencing *saudade* for their homelands and reformulating their identities in a new cultural context. In brief, this superbly edited collection will appeal to academics and general readers interested in a myriad of fields, including
Transatlantic Studies, Diaspora Studies, Multi-Ethnic Literatures of the USA, and Lusophone Studies. In conjunction with the inauguration of the *Interdisciplinary Journal of Portuguese Diaspora Studies*, its publication heralds the propagation of what promises to be a fruitful area of critical inquiry.