

the deadlocked big states selected Epitácio as a compromise president in 1919; in turn, it was transformed by that moment of power. The book's most important contribution is its second part, which opens original approaches to the functions of marriage and kinship for Latin American elites. Lewin argues that nineteenth-century Brazilians relied heavily on cousin marriage because it helped to define who should or should not belong in extended kin networks, *parentelas*. The most common type of cousin marriage, marriage of the children of brothers, bound men together "and meant that the family core approximated a segmented patrilineage" (p. 154). By the twentieth century, the generation of Epitácio Pessoa "revolted ideologically against patriarchy and parentally imposed marriage" (p. 173), and through exogamous marriage often defined networks as groups of brothers-in-law: "the principal plane of political coordination had become an extended sibling axis" (p. 201).

This tautly argued, pioneering essay will stimulate fruitful debate. It suggests lines for further research, as the keystone of the evidence for its complex theory of marriage is a statistical analysis of a single, incomplete genealogy. And it invites controversy over the roles of women, as it interprets marriage patterns almost entirely from the point of view of men's strategies and interests. Its theoretical rigor sets a new standard for debate on the upper-class family; not the least of its contributions is to propose a uniform scholarly vocabulary for Brazilian kinship.

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*Negros, estrangeiros: Os escravos libertos e sua volta à África.* By MANUELA CARNEIRO DA CUNHA. São Paulo: Editora Brasiliense, 1985. Notes. Photographs. Tables. Appendix. Bibliography. Pp. 231. Paper.

Cunha's book on Brazilian former slaves who returned to Africa is an important contribution to the historiography of Afro-Brazil and Africa. Freed blacks or people of color did not necessarily subscribe to antislavery sentiments in Brazil. Manumission was an essentially individual matter. Blackness and slave status were presumed to go together, unless the contrary was demonstrated. Freed Africans were neither entitled to civic rights nor enjoyed the protection of "home" governments. By 1831, Brazilian legislation proscribed the entry of freed Africans into Brazil because they were considered "troublemakers" and "subversives." After the Malê rebellion of 1835, it was increasingly difficult for Africans to feel comfortable. Of the 216 pages in the book, 100 are devoted to life before Nigeria. Finally in Nigeria, a new mix of groups included returning Afro-Brazilians, Afro-Cubans, and Sierra Leonians in the 1830s. Lagos was perceived as a secure place for freed slaves, as well as providing an opportunity for some former Afro-Brazilians to become prosperous slave traders (p. 109).

Cunha's discussion of the "reinvention" of Brazilianity in midnineteenth-cen-

ture Lagos is excellent. The taste for Brazilian products and the perception of “Brazilians” as trendsetters in lifestyles had a counterpart on the other side of the Atlantic, where there was a demand for African products such as cola nuts, palm oil, and cloth. These “Brazilians” were seen as “aggressive go-getters” and worthy of being courted by British colonial officials, at least temporarily. But increasing Euro-racism in church and public service dashed their earlier hopes of serving as trailblazers of British colonialism (à la Dahomey). After initial euphoric reactions to “discovering” a ready-made group of Catholic faithful (after 1862), missionaries quickly came to despair about “keeping the faith” alive among them (p. 172). There was no guarantee that these Brazilians were interested in serving as models of Catholic lifestyles.

The end of the book is rather surprising, even disappointing. Perhaps in an effort to reinsert her theme into a theoretical mold, the author left out Lagos altogether, creating the impression that the concluding chapter is separate and perhaps detachable from the rest of this good study. She thus misses the opportunity of closing on a challenging note consistent with her careful research. Her book, nonetheless, is an important reminder of the twists and turns which have characterized Afro-Brazilian culture at home and abroad, a fact often lost in the mistiness of “racial democracy” but worth reemphasizing in this centennial year of abolition.

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*Escravos brasileiros do século XIX na fotografia de Cristiano Jr.* By PAULO CESAR DE AZEVEDO and MAURÍCIO LISSOVSKY. São Paulo: Ex Libris, 1988. Photographs. Pp. 115. Cloth.

Published for the centenary of abolition, this collection of 77 lucid *carte-de-visite* images of Carioca bondsmen between 1864 and 1866 offers stunning visual information about the face of urban slavery in Brazil. Four brief essays precede the full-size photographic reproductions: a biography of the photographer, José Cristiano de Freiras Henriques Júnior, by Paulo Cesar de Azevedo and Maurício Lissovsky; and short discussions of the photographs by Moniz Sodré, Manuela Carneiro da Cunha, and Jacob Gorender. These disappoint; they are speculative, not based either on research or on careful content analysis. The contribution of the book lies in the exquisite photographs themselves, the most detailed images of slave men and women—taken from five separate collections in Brazil—ever published in a single volume.

The captionless *cartes* overflow with visual data. Young black women stand elegantly before the lens in handsome dress, at ease, posed in the same manner as members of the upper class. A teenage girl wears a headcover that evokes Islamic Africa. Fruit sellers carry trays laden with wares and infants strapped tightly to