ment in the Guyanese timber industry and South African involvement in the mining of gold and precious gemstones. The long-term advantages for the Guyanese nation, the supplier of these raw materials, remain questionable.

This was evident during the 1997 Christmas season, when protests resulting from high unemployment closed commerce in the Guyanese capital. The very measures demanded by multilateral lending institutions and enacted to bring about economic stability had resulted in skyrocketing unemployment and widespread political unrest. In the "back-of-the-envelope" calculations by the World Bank in its preliminary 1995 report that assigns a value to a country's natural resources and divides this value by the population figure, Guyana registered a hypothetical annual income of $90,000 per capita. Yet in 1996 the actual annual per capita income for Guyana was a mere $560. Colchester's book provides a convincing argument that if Guyana is to experience sustainable prosperity and social equity, important policy measures protecting its social and natural resources must be put in place.

Guyana, Fragile Frontier is the fourth book in a series by Colchester, founder and director of the World Rainforest Movement's Forest Peoples Programme, on the political ecology of tropical forest peoples and tropical forest resource exploitation. Two related books in this series are *Forest Politics in Suriname* (Utrecht, 1995) and *The Struggle for Land and the Fate of the Forests* (Penang, Malaysia, 1993), an overview of deforestation edited by Colchester and Larry Lohmann. *Guyana, Fragile Frontier*, the latest in this series, is an important contribution. Colchester brings to the discussion over 20 years of reputable research and publication in the ethnohistory of trade in the Americas. His political ecological perspective combines the insights of anthropology, political economy, and history. The argument is well documented and fills an important gap in the literature on Guyana and on the impact of international trade on the economies, polities, and natural resources of the New World tropics. Like the others in the series, this volume will be of great interest to a variety of audiences. It will be a valuable resource to both scholars of Latin American political economies, as well as to advocates of the rights of indigenous peoples and the preservation of tropical rainforests.

JANET M. CHERNELA, Florida International University

The Brazilian Photographs of Genevieve Naylor, 1940–1942. By ROBERT M. LEVINE. Durham: Duke University Press, 1998. Photographs. Map. Notes. x, 155 pp. Cloth, $59.95. Paper, $24.95.

At the close of the twentieth century we are sophisticated consumers of visual information, aware of its vulnerability and limitations as documentation. Yet photographic images like those made by Genevieve Naylor in Brazil in the 1940s still convey a sense of the people, place, and times in a way that no other medium can. There is an immediacy and, as Robert M. Levine points out, a wealth of often incidental detail that elicits our empathy and enriches the images as historical documents.

Genevieve Naylor worked in Brazil between 1940 and 1942 as a photographer for the Office of Inter-American Affairs (OIAA). In keeping with President Roosevelt's Good Neighbor Policy, she was to portray Brazil for United States audiences in a positive manner, as a reliable wartime ally and member of the "democratic family of nations" (in fact, Brazil was a dictatorship at the time). She was also to please her Brazilian hosts and promote goodwill between the two nations. Naylor's photographic assignments were issued by the Brazilian Departamento de Imprensa e Propaganda (DIP), which promoted a progressive and patriotic image of Brazil under President Getúlio Vargas's Estado Nôvo. As a North American, Naylor was able to work with greater freedom in this period than her Brazilian counterparts, whose work was firmly controlled by state censorship. For this reason, her Brazilian photographs offer an unofficial, informal view into the lives of ordinary people in that period that is unusual and valuable to historians. Departing from her assigned topics (wealthy residential areas, "yachts and beautiful girls," beach scenes, golf clubs, etc.), Genevieve Naylor photographed what interested her: people, often shot at close range, engaged in the activities of daily life, and other subjects that she considered picturesque.

Naylor's artistic training and background—first in painting, then as a photographer—in the fertile ambiance of New York City during the 1930s is apparent in her stylistic preferences and her choice of subjects. The blacks and mulattos, children, dancers and musicians (carnival celebrants), and scenes of street life that she photographed in Brazil are reminiscent of the work of the Photo League, including Aaron Siskind's Harlem Document (completed in 1940) and Helen Levitt's shots of children on the streets of New York. Genevieve Naylor worked in Harlem for the Works Progress Administration (WPA) in 1938 before joining the Associated Press, becoming one of the first women photojournalists. The strongest influence on her work was that of Henri Cartier-Bresson, whose agile camera captured life in apparently artless, contrapuntal compositions with occasional touches of surrealism.

Genevieve Naylor and her artist-husband, Misha Reznikoff, were part of the New York art world associated with abstract expressionism, jazz, and the left-wing politics of the New School for Social Research. However, Naylor's genteel background provided her with the ability to move in diplomatic as well as artistic circles. She maintained a balance that allowed her to satisfy her employers as well as the DIP and OIAA, while photographing the subjects that interested her.

Genevieve Naylor's Brazilian photographs were exhibited in a one-woman show at New York's Museum of Modern Art in 1943. The show later traveled to other United States cities. I found myself wondering in what other contexts her work may have appeared and how the United States and Brazilian agencies under which she worked might have employed her images. After the war she went to work for *Harper's Bazaar*, where her documentary style was adapted to the photography of haute couture and advertising. As a portraitist, she was the personal photographer of Eleanor Roosevelt. Other sitters included John F. Kennedy, Frank Sinatra, and Jackie Robinson.

Robert M. Levine has restored Genevieve Naylor's Brazilian photographs to the

historical context in which they were created: the wartime Good Neighbor Policy and Brazil's Estado Nôvo. He also gives us the cultural background from which Naylor experienced and photographed Brazilian life from 1940 to 1942. In doing so, he complements the reader's understanding of both the photographs and the history of U.S.-Brazilian relations during World War II. His presentation is clear and thorough, although the captions are occasionally problematic when they reiterate what is revealed in the pictures or when Levine's interpretation seems overly subjective. More frequently, the captions add valuable historical information that enlarges our understanding of the image.

The Brazilian Photographs of Genevieve Naylor, 1940–1942 is a welcome, interesting, and historically valuable addition to the sparse literature on Brazilian photography. In his presentation and discussion of these unusual images of Brazilian life during the 1940s, Robert M. Levine brings together the interests of a social historian with those of a historian of photography, contributing to both disciplines in his endeavor.

STELLA M. DE SÁ REGO, University of New Mexico

Family and Favela: The Reproduction of Poverty in Rio de Janeiro. By JULIO CÉSAR PINO. Contributions in Latin American Studies, no. 10. Westport, Conn.: Greenwood Press, 1997. Maps. Tables. Notes. Bibliography. Index. x, 199 pp. Cloth, $55.00.

Julio César Pino has produced a concise study that demonstrates how the explosive growth of favelas, the famed shantytowns of Rio de Janeiro, was nearly inevitable—"the nightmare side of Brazilian economic growth in the twentieth century" (p. 162). By providing a data laden analysis of the historic trajectories of three of the city's squatter settlements, the book contextualizes what appears to be an anarchic rise in Rio's favela population.

Sketching a generational portrait of poverty from the early 1940s through the 1960s, Pino argues that the rural migrants who began flocking to the "marvelous city" in the 1930s could not form the basis of a stable working-class population because the small-scale industries of the metropolitan area created relatively few jobs that paid a living wage. Most migrants to Rio found work in construction, domestic service, or commerce, not in industry. It was the failure of Rio's economy to incorporate these migrants that created a "subproletariat" consisting of workers who "[sold] their labor as a commodity to survive but [who lacked] job security, steady wages and union organization" (p. 30). At the same time, inflation and high rents in the city center drove poor migrants either to seek shelter on its steep, uninhabited hillsides or on cheaper land on the outskirts. Hence the creation of favelas.

By incorporating information gleaned from the private papers of favela residents and neighborhood associations, as well as from city and church archives, the author is able to describe patterns of family organization, employment, education, housing conditions, and political involvement in three squatter settlements. While initially the three