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tant contribution to the history of colonial Brazil, it is a welcomed contribution to the expanded histories of art and visual studies.

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Lima, Valéria. J.-B. Debret, *Historiador e pintor: a viagem pitoresca e histórica ao Brasil (1816–1839)*. Campinas, SP: UNICAMP, 2007. 325 pp.

Araújo, Ana Lúcia. *Romantisme tropical: l'aventure illustrée d'un peintre français au Brésil*. Québec: Les Presses de l'Université Laval, 2008. 269 pp.

These two scholarly studies are welcome contributions to our greater understanding of the cultural and artistic history of Brazil during the nineteenth century, and the role that Europe, particularly France, played in its formation. Valéria Lima and Ana Lúcia Araújo provide us with detailed, thoroughly researched and illuminating studies (one in Portuguese and the other in French) that afford a panoramic view of Brazil's cultural heritage. They achieve this goal through their focused analysis of the work of two French artists and travelers to Brazil, Jean-Baptiste Debret (1768–1848) and François-Auguste Biard (1799–1882), respectively.

In addition to making the nineteenth century come alive in readable style, these two books complement each other well, not only in covering different time periods within the century in question, but also in the way that each artist highlighted focuses on a different interpretation of Brazil. Debret, based in Rio de Janeiro, was an artist who brought to the limelight the architecture, politics and daily life of urban spaces; Biard, on the other hand, left the city he found too influenced by an "African presence," preferring the tropical forest and depictions of indigenous peoples. Both volumes address the dichotomous pull between the primitive or savage and the civilized, typical of a colonial discourse designed to represent to a European audience keen on the exotic, a nation still in the process of being formed, yet auspiciously propelled forward by the dislocation of Portuguese power to the New World.

Valéria Lima's *J.-B. Debret: Historiador e pintor* is exhaustively enlightening, filled with intricate historical facts and socio-cultural associations, yet never presented in a tedious or redundant way. This volume is at once remarkably meticulous, affording close visual analysis of individual artworks, and far-reaching in its tangential, yet significant, coverage of European intellectual and artistic history. At every juncture, in fact, Lima supplies background knowledge beyond Debret and Brazil, to situate artist and place within a broader scope of cultural production and exchange. Despite this multidimensional context, Lima's attention to Debret is precise and inclusive, focusing, as the title indicates, on his artistic purpose as a painter and historian.

The flow of Lima's narrative is seamless and captivating, and her arguments are clear and convincing. She is careful to point out the interconnectivity that exists in Debret's own trajectory, between art, history and politics (140) while at the same time including in-depth biographical material to afford the reader insight into Debret's personal life and career choices. For instance, one of Debret's motivations for going to Brazil at age forty-eight had been the loss of his only child, a fact widely documented, yet Lima supplies a fuller picture of his grief and subsequent impetus to leave France. Moreover, the reader is afforded an extensive look into Debret's training as a young Neoclassical artist, featuring in greater detail his interactions and associations with his influential cousin, the artist Jacques-Louis David.

In organizing her study, Lima takes her cue from her subject and the non-chronological structure he gave to his three-volume *Voyage pittoresque e historique au Brésil*. In addition to an instructive introduction, Lima's chapters are thus thematic and fluid, and arranged as follows: Chapter One focuses on Debret's life and travels to Brazil and back, providing background information on his early training and experience as an artist, his voyage to and residence in Brazil, as well as his life back in France after fifteen years abroad. Lima, indeed, insists on this fact: that Debret's long sojourn in Brazil shaped his professional career and personal life (which perhaps separates him a bit from direct comparisons to such travelers like Biard, who experienced much briefer stays in Brazil). Chapter Two concentrates on the three-volume set itself, having determined that in Debret's own eyes *Voyage pittoresque et historique au Brésil* was intended as a historical tribute to Brazil in the form (and scale) of a "national biography" (102). It also was to become, as Lima indicates, a crowning achievement in the artist's own career (99).

Chapter Three situates Debret's ambitious oeuvre within the genre of nineteenth-century travel literature, drawing parallels and describing the elements that clearly locate Debret's work within this genre, and its faithfulness to romantic Orientalism. At the same time, Lima's careful reasoning questions his strict adherence to this genre, highlighting characteristics in Debret's work (in comparison to the work of other artists in Brazil) that do not conform to its ideals. Chapter Four articulates Lima's most significant argument: driven by a mindset that was influenced and informed by the Enlightenment, Debret believed in historical progress, manifested in the form of advances to civilization (264). He witnessed these advances in Brazil through cultural miscegenation, and what he considered to be its positive aspects: the union of the strength and physical resistance of the black and indigenous populations to the superior skills and intelligence of the European white population (299). According to Lima, Debret, therefore, envisioned his *Voyage* as a historical document that respectfully portrayed Brazil as an emergent nation-state and, moreover, one elevated to civilized status (129 and 245). As a civilized country, Brazil could, thus, in Debret's eyes, affirm its rightful place on an international scale (306). To support her thesis, Lima establishes tight parallels between Debret's work

and that of Jules Michelet and his images of France, in order to make this point with compelling skill. For Debret, then, as an experienced resident of Rio de Janeiro—the capital and center of Portuguese rule—his vision of Brazil as a civilized nation was dependent precisely on the added element of the savage, or “other.”

As expected from a scholarly study of this caliber, the volume includes extensive footnotes and bibliographic references, including primary and secondary sources. One obvious criticism—more directed at the limitations of the publisher, rather than those of the author—is that the illustrations, albeit plentiful and well-positioned within the chapters—are small and reproduced exclusively in black and white, even when some of the originals are watercolors.

Like Lima’s study, Ana Lúcia Araújo’s *Romantisme Tropical* is an impressive analysis that captures the life and work of a single artist, François-Auguste Biard. Biard left a comfortable life and established career at age sixty to travel to Brazil, where he remained for two years, mostly in the wilds of Espírito Santo and the tropical forest of the Amazon. In addition to offering an accomplished and engrossing biographical rendering of Biard and his *Deux Années au Brésil*, *Romantisme Tropical* also presents a sweeping history of a genre—the illustrated literature of South American travel—and of its rich historical period. Araújo successfully frames her arguments around the French notion of tropical romanticism and its unambiguous boundaries between a civilized Europe and a savage Brazil, in order to contextually situate Biard’s artistic contributions. In Araújo’s capable hands, *Romantisme Tropical* reaches beyond Europe’s fascination with the exotic in the nineteenth century into subsequent time periods, stretching all the way to the present by way of links to other visual media, including photography and film.

Well organized and methodical, including an informative introduction and conclusion, Araújo’s book is divided into seven clearly-defined chapters: Chapter One focuses on Biard’s life and artistic career. Chapter Two examines nineteenth-century Brazil and its historical and artistic context before Biard’s arrival. Chapter Three concentrates on Biard’s travels to Brazil. Chapter Four offers a general analysis of Biard’s work on Brazil. Chapter Five focuses on two subjects Biard found distasteful: the city (meaning Rio de Janeiro) and its African presence. This chapter articulates the closest parallels and divergences between Biard and Debret and establishes sharp contrasts between the two artists and their works (see pages 147 to 154, in particular). Chapters Six and Seven examine the core of Biard’s illustrations, within the setting he found most mythical and appealing: the jungle. In Chapter Six, Biard examines different representations of the Brazilian forest, seen as a space of action that feeds the European imagination. Chapter Seven focuses on different representations of indigenous peoples, based on Biard’s personal interactions with them as his models. Araújo defines these interactions as episodes that alternated between conflict and cooperation. In these last chapters, bolstered by Biard’s strongest artworks, Araújo’s arguments shine.

It is in these final chapters that Biard comes alive as a character featured in his own art. His presence as subject matter—self-portraits pepper his work—gives credence to Araújo's major thesis in which she defines Biard as an artist who embodies multiple roles. Moving beyond the role of draughtsman, she states, he also saw himself as adventurer, naturalist and ethnographer. It is no wonder that "adventure" is a prominent word in Araújo's title. According to Araújo, especially as a mature artist, Biard was able to express a freer, more personalized view of Brazil than artists who were allied with the Crown and part of an official artistic mission, such as Debret. Biard was thus at liberty to insert his own personal views—and biases—into his oeuvre, by way of a style expressed through exaggerated humor and mockery, bordering on caricature. In his prints, Biard was often depicted as a hero (242) in relationship to his non-idealized—even demonized—indigenous models, a contrast that underscored the sharp delineation between civilized individual versus savage. For Biard, then, operating within the paradigms of the tropical romanticism Araújo brings to light, the civilized individual (represented by the artist himself as protagonist and hero in his prints) would continue to maintain a superior status over the native savages, as Brazil would remain the exotic "other," lasting object of European fascination.

Ana Lúcia Araújo's *Romantisme Tropical* fittingly concludes with a substantial list of bibliographical sources and a useful list of illustrations. The illustrations themselves, well distributed throughout the chapters, are boldly printed and better proportioned than those in Lima's volume.

In sum, anyone wishing to gain considerable insight and knowledge into the cultural and artistic history of nineteenth-century Brazil, as well as detailed knowledge of two fascinating individuals who made Brazil the subject of their art will no doubt choose to include these two volumes within his or her personal holdings.

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Horne, Gerald. *The Deepest South: The United States, Brazil, and the African Slave Trade*. New York: New York UP, 2007. Illustrations. Notes. Index. 341 pp.

With mixed success, Gerald Horne's *The Deepest South* argues that the expansion of Brazilian slavery in the early nineteenth century recast the politics of slavery in the antebellum US. Horne begins with the valuable premise that "US slavery is better understood in hemispheric terms," contending that "the pivotal role played by Brazil in the mind of certain leaders of the Slave South [mattered] to the point where . . . it bolstered their idea that they could prevail in the Civil War [and] also served as a refuge once that conflict ended so disas-