

tion to the present. In the section dealing with contemporary Brazil, he captures the dynamics of Brazil's transition from authoritarianism back to democracy as well as any account I have seen, and in such a way that the neophyte can easily grasp the complexity and the incongruities that make up its political economy. Once Schneider has established the foundations of modern Brazil, he surveys the developments in Brazilian culture which make that country a unique national state in Latin America. Lastly, he flags for the reader the significance of Brazil in the modern world: its emergence as a regional actor dominant not only within the South American continent today, but of increasing significance on the world scene.

The particular strength of this book is the mass of material the author synthesizes in such a way that the reader can grasp the importance of Brazil (a country whose size, diversity, and complexity place it in a category apart from all other countries in Latin America) as an emerging power in the Western Hemisphere. While Latin American specialists know that in the Western Hemisphere Brazil alone matches the continental dimensions of the United States, few others are prepared to recognize Brazil's potential as an emerging and vibrant economy, society, and political system with the capacity to extend its influence far beyond its borders during the coming century. But even Latin Americanists who are not Brazilian specialists will profit from this book, for it opens up a cultural and political world in the Americas that is both profoundly different from that of the hemisphere's Spanish-speaking countries and poorly understood by those accustomed to think of Brazilian politics as simply a variant of Hispanic American patterns and processes. In the past, Brazil has approached the threshold of becoming a regional power only to enter into crisis. But Schneider makes clear that Brazil has now become a powerhouse with sufficient economic weight to make its influence felt throughout South America. Through MERCOSUL (Mercado Comum do Sul), Brazil has become a country to be reckoned with in the realignments that have come to characterize post-Cold War international relations.

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*Brazilian Images: The 1940s Photography of Genevieve Naylor.* By ROBERT M. LEVINE. New York: Reznikoff Artistic Partnership, 1996. Video. 29 Minutes. VHS Format. \$80.00.

In 1995, Brazilian historian Robert Levine was fortunate to come across the catalog of a small exhibit of photographs by the American Genevieve Naylor that had only come to light after her death in 1989. In the 1940s Naylor had participated in an OIAA assignment to document Brazil for the U.S. government's education and publicity departments, which planned to use the images as part of a campaign to inform Americans about the Brazilian people's potential as wartime allies. Over 1000 photographs from this project had been in storage and in the possession of Naylor's son, Peter Reznikoff. Their fortuitous discovery and the subsequent contact between Levine and Reznikoff have resulted in a short docu-

mentary video and a soon-to-be-published book, *The Brazilian Photographs of Genevieve Naylor, 1940–1943* (Duke University Press). Even more significant than the discovery of the photographs, which by themselves are remarkable documents of Brazilian life at mid-century, is the fact that Naylor was able to complete her assignment and capture the country's extraordinary diversity, while still avoiding the censorship imposed by the dictatorial administration of Getúlio Vargas. The video is but a brief introduction to what promises to be an important publication about everyday life in Brazil during the 1940s, and one that will certainly counter the false image promoted by the Vargas administration.

Vargas would only approve propagandistic images that showed Brazilians as contented workers participating in the industrial progress of a modern nation. It was an elitist view that paid little attention to the true plight of the poor and the dark-skinned majority. Although Naylor could not focus on squalor (it was not part of her assignment and would open her up to the risk of deportation), she was intent on recording the unique diversity of Brazil's culturally heterogeneous population and treating each member of society with respect. Class distinctions are evident in her work.

For two years and nine months Naylor journeyed through Brazil, capturing the people not only with the eye of a journalist, but with the eye of an artist. It was her artist's intuition and sensitivity that enabled her to arrange her figures as black-and-white tableaus in aesthetically captivating compositions, with no manipulation. She masterfully juxtaposed the past with the present, and the young with the old; and she took pictures of people from all walks of life, set against backgrounds that vary from the vast expanses of nature to sleek modern architecture.

In this perfectly edited video, over one hundred of her images come to life with music and motion to paint a picture of Brazil and its many moods and faces. However, although technically skillful, the video is more than just a documentary about Naylor's work in Brazil. It succeeds because the images succeed. One only wishes it were longer than the more than one hundred images it contains, and that the images could have been seen by the people they were meant to educate, rather than being hidden away for so long. Nevertheless, the messages of diversity, multiculturalism, persistence, and progress that the images portray are just as valuable tools for tolerance and understanding today as they would have been in the past.

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*Eroding Military Influence in Brazil: Politicians against Soldiers.* By WENDY HUNTER. Chapel Hill: University of North Carolina Press, 1997. Figures. Notes. Bibliography. Index. xiv, 243 pp. Cloth, \$39.95. Paper, \$18.95.

This book joins an increasing number of works that attempt to explain the role of the military in postauthoritarian Brazilian politics. In contrast to academics such as Alfred Stepan and Frances Hagopian, whose analyses stress continuity in the Brazilian system, Wendy Hunter argues that the dynamics of democratic politics have eroded the political influence of the military.