

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.

Hunter's "rational choice" perspective claims that following the return to democracy in 1985, a self-interested emphasis on reelection, engendered by the change to electoral politics, has driven Brazilian politicians to disregard the military's legislative wishes. Hence, unpopular attempts by the military to weaken labor rights in the constitution of 1988, to garner a larger share of the national budget, and to exert dominance over Amazonian policy have failed.

Developments in postauthoritarian Brazilian politics are described early in this work, but the interpretation offered is fuzzy. Hunter often contradicts her own points. The argument that the military failed to obtain a strict antistrike law in the 1988 constitution because elected politicians did not want to alienate organized labor is followed by the somewhat contrary assertion that military influence led to 1989 legislation regulating strikes. The law may not have been as strict as the military wished, but it did produce the desired effect of lessening the severity of labor strikes.

To strengthen her analysis, Hunter briefly compares Brazil with Chile, Argentina, and Peru. She maintains that despite variations from one country to another, the validity of the rational choice approach, according to which electoral competition pressures politicians to deflate military influence, is evident in these democratizing nations. Hers is a brave attempt to bolster this thesis, but the comparisons lack enough depth to be of great value and become distracting asides that in themselves are worthy of a separate volume. Moreover, while militaries throughout the world seek to preserve institutional prerogatives, comparing the Brazilian military only to those of other Latin American countries carries its own set of problems.

Missing in this work is a well-developed sense of the Brazilian military as an institution and its historic role in society. What emerges is not a picture of waning influence but one of a politically adept military compromising in areas where institutional integrity and national security are not threatened. Rather than experiencing an erosion of its influence, the military has adapted to national and international change in order to sustain a preeminent place in the national polity.

The passage of time will show whether or not the rational choice proposition has substance in the case of Brazil. Nevertheless, this book will stimulate debate on the nature of postauthoritarian Brazilian politics. For that reason alone, Hunter has done a service to those interested in the evolution of the Brazilian military and political system.

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For Social Peace in Brazil: Industrialists and the Remaking of the Working Class in São Paulo, 1920–1964. By BARBARA WEINSTEIN. Chapel Hill: University of North Carolina Press, 1996. Photographs. Illustrations. Tables. Appendix. Notes. Bibliography. Index. x, 435 pp. Cloth, \$59.95. 24.95.

This book focuses on the origins and roles of SENAI (Serviço Nacional de Aprendizagem Industrial/National Service for Industrial Training) and SESI (Serviço Social da Indústria/ Industrial Social Service). These were public agencies created by government