



Review: [Untitled]

Reviewed Work(s):

The Brazilian Photographs of Genevieve Naylor, 1940-1942 by Robert Levine
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The author suggests that Welles reached the apogee of his career when Roosevelt and Churchill met at Argentia in August 1941 which resulted in the Atlantic Charter for a post-war world. But Churchill initiated the charter's points, and Welles only edited the language to suit Roosevelt's purposes. Although Welles took a prominent part in conference details, Churchill and Roosevelt determined the outcome. Welles also participated in other important European foreign affairs, such as efforts to prevent World War II, relations with the Soviet Union, Zionists and Jewish emigration to Palestine, and De Gaulle versus Vichy. Nearly all frustrated both Roosevelt's and Welles's efforts to shape the results.

Welles had his greatest foreign policy successes not as a global strategist but in helping to redefine U.S.-Latin American relations. He early concluded that to improve hemispheric relations, the United States had to respect the sovereignty of its neighbors, to end military occupations, and to consult as equals. Welles advocated the basic ideas of The Good Neighbor policy before FDR popularized them. At the 1936 Buenos Aires conference Welles successfully laid a foundation for obtaining cooperation on hemispheric security, and Welles's views and negotiating skills also dominated the 1942 Rio Conference that helped to consolidate Latin American support for the United States against the Axis powers. Thus, Welles's greatest diplomatic achievements were in Latin America.

Welles, the author, has written the best account about his father's diplomatic career, far superior to Frank W. Graff, *Strategy of Involvement: A Diplomatic Biography of Sumner Welles*. It is full of fresh details and incidents that promote a fuller understanding of U.S. foreign affairs and reveal the depth of State Department internal intrigues. The family anecdotes, many amusing, and the tragic ending of Welles's career and life make this a memorable and thoughtfully compassionate account of a son's reconstruction of a father's life.

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The Brazilian Photographs of Genevieve Naylor, 1940-1942. By Robert Levine. (Durham: Duke University Press, 1998. Pp. 155. Illustrations. Notes. \$59.95.)

In addition to its overtly economic and political goals, Franklin Delano Roosevelt's "Good Neighbor Policy," (1933-1947) also had a cultural agenda: to sensitize American audiences to Latin American cultural traditions and to promote cultural exchanges between Latin America and the United States. Brazil was particularly targeted because of its size, political and economic influence, and its strategic geographic location. Carmen Miranda, Aurora Miranda, Ary Barroso, Aloysio de Oliveira, and a host of other entertainers

and artists traveled from Brazil to the United States while Americans such as Orson Welles, Walt Disney, and Genevieve Naylor went to Brazil to strengthen cultural ties and capture images of Brazil for the home front. Both the U.S. State Department's Office of Inter-American Affairs (O.I.A.A.) and President Vargas's Department of Print and Propaganda engaged in propagating positive images of Brazil to the American public.

In 1940, Naylor, a young photojournalist arrived in Brazil with her husband, Misha Reznikoff, to photograph images of Brazilian society for the O.I.A.A. Naylor transcended her official task and the restrictions imposed upon her by the Vargas government and the O.I.A.A., however. She traveled through Brazil photographing Brazilians from all walks of life leaving behind a rare glimpse of Brazilian social life in the 1940s.

In this superbly organized and edited work, Robert M. Levine has managed to place Genevieve Naylor into her proper historical context while evoking Naylor's spirit through a host of carefully selected photographs. Moreover, this work allows the student of history to appreciate Naylor's role in preserving images of ordinary people in a country obsessed with providing 'glorifying' national images to the international community. Indeed as Levine correctly reports, Naylor "documented scenes that otherwise would never have been recorded." (p. 42)

The 101 black-and-white photographs included in this volume were all taken between 1940 and 1942. No common theme runs through the photographs, although they succeed in documenting various aspects of Brazilian life in the 1940s under Getulio Vargas' dictatorship, the *Estado Novo* (1937-1945). Naylor photographed official parades and statutes, public performances such as carnival and religious processions but she was also able to take intimate pictures of individuals and groups on the street and inside their homes. Some of the photographs document poverty in urban and rural situations while others depict Brazilian landscapes and architecture. Many also capture various aspects of the Brazilian upper class.

At the bottom of every photograph, Levine provides short and concise descriptions or commentaries. These descriptions offer possible explanations to the contemporary viewer but we are never certain of the story behind the photograph or how Naylor came to photograph it. Photograph number one, for example, captures a portrait of Getulio Vargas flanked by other framed family portraits, *suggesting* as Levine points out, how Vargas's presence pervaded the "fabric of normal life." (p. 55) At least ten of the photographs focus on or include children in various moods. Indeed, Naylor seemed particularly interested in evoking innocence, curiosity and quiet dignity. The majority of the photographs capture people in public spaces: Brazilians taking a trolley (photograph 3); street performers (photograph 4); carnival scenes (photographs 25 and 26, and the series from 32-35, for example); or simply of people walking or relaxing outdoors (photographs 5 and 50 depict groups of people waiting for transportation).

Naylor's images of the private sphere are also included here. Photograph 31 shows a man dressing for carnival, while photograph 38 captures men at rest with a young boy inside of a tenement room. Photograph 41 is representative of the entire collection: the expressive gesture of a woman draws the viewer in as it questions. Levine's description is appropriately ambiguous: "perhaps she is performing, or . . ." (p. 95)

Unfortunately, the descriptions do not tell us exactly when Naylor took the photographs nor do we know precisely where she photographed them. Levine reminds us in his introduction, however, that Naylor "frequently photographed subjects against backgrounds devoid of clues that would have dated them." (p. 45) In some cases, clues within the photograph will allow the sleuth to place the image in its proper historical and geographical context. At the same time, it is curious to note that many of the photographs taken in natural light and without fast film or strobes, could have been taken today.

Although an outsider, Naylor avoided exoticism when photographing her subjects. She also avoided extremes. Her photographs do not show dire poverty or anguish nor do they show opulence or over-indulgence. She is able to capture the human spirit: ordinary people from all walks of life at work, at play, or simply resting. This work is a gem to be admired. Levine has produced another valuable document of immeasurable importance to students of Latin America.

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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, 1997. Pp. 456. Illustrations. Notes. Bibliography. Index. Appendix. \$59.95.)

In many ways *For Social Peace in Brazil: Industrialists and the Remaking of the Working Class in São Paulo, 1920-1964* is an old-fashioned book—in the very best sense. It takes elites, their institutions and their ideas, seriously. In doing so, it challenges reigning interpretations of labor history, modernization, the state, elites, and the dilemmas of politics in the twentieth century.

Focusing on São Paulo, Brazil's industrial dynamo, Weinstein tells the story of how modernizing industrialists variously sought to reorganize industrial production by rationalizing factories and workers. After uneven private-sector efforts to Taylorize nascent Brazilian industry in the 1920s, a self-proclaimed leadership of large-factory owners began to push Fordism as a means of promoting national industry and securing social peace. Through a