

Marilyns, Laurens, Doris, or their Errols, Tyrones, Garys, Henrys, to dance with the sound of Louis Armstrong, Little Richard, and Elvis Presley songs, to dream with a better world that maybe looks like the United States from the afternoon movie sessions, from Frank Capra movies, from Norman Rockwell illustrations, but bearing in mind the conscience of the difference without mistaking it for inferiority.

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The political tension initiated in the Vargas government lasted until the military coup of 1964, clearly sponsored by the United States. In spite of the feelings of the Brazilian opposition expressed in the usual statement *Yankees go home*, declared in graffiti in some walls by students, the truth is that the North American presence was definitely engraved in the genetic code of Brazilian culture, for good or bad. We would never split up with America anymore, everything that was ours had been influenced by American culture, in such a close cultural inter-breeding as it was once the mixture of cultures that formed us. So much so that nowadays we cannot even distinguish what is North American influence and what is really ours. Some consumption items became so or even more indispensable than feijoada and cachaça. How would it be possible today to think about Brazilian popular music without recalling the decisive influence of jazz? How to think of a whole generation, currently fifty years old, who was not interested in politics but lived intensely the age of rock and roll? We were a part of the same global village, which also involved senses and emotions.

6. Including cultures

The most famous singer in Brazil, Carmen Miranda, came to the United States in 1939 and became a Hollywood star in the 1940s. When she came back to Brazil for a visit, the critics said that she came back Americanized. Indeed, in her movies, Brazil and Brazilians were represented as a colored mixture of everything that, from the USA's naive view of the universe, was Latin American: rumba, salsa, merengue, mambo, cha-cha-cha and, even sometimes, our samba. Carmen's exaggerated characterization, with huge tropical fruits in her head and absolutely far-fetched clothes for Brazilian standards were also a Hollywood invention. But, as it was very well-shown by Woody Allen in *Radio Days*, in that unforgettable scene of the family dancing to a song by Shirley Temple, the mixture won over the USA. Americans share this characteristic with us: they have a culture open to what comes from outside, they let their culture be influenced by others, but always changing them to something new, something characteristic and much like America.

This seems to be the intelligent manner to deal with America, its style and its destiny, so different from ours. America still fascinates us with its beauty, vitality and the greatness of its culture. To incorporate its elements, love even more their Avas,

the Office for the Coordination of Interamerican Affairs was created. Walt Disney's visit to Brazil in 1942 was part of the effort towards increasing the area of influence of the United States over South America. Disney came to launch his movie, *Fantasia* and received several tributes here. After Walt Disney's visit, his studios created the cartoon *Alô, amigos*, in which Donald Duck would act with a character that represented Brazil and was created especially for the movie: Zé Carioca.

The cultural approximation policy was followed by an increase in the economic relationships between both countries. This process happened during the Cold War, when the United States started to interfere directly in the internal businesses of its neighbors from the Southern Cone. In the political plan, there was a lot of pressure against governments that expressed nationalist thoughts or any attraction to communism. Although the presence of the Catholic Church, also opposed to communism, was very strong in the medium sectors of society, the college youth was strongly influenced by Marxist ideas in the 1950s and 60s. The reality of underdevelopment, poverty, and concentration of wealth expressed in the large estate in the country and in big-city slums stimulated the propagation of Marxist ideals in Latin America.

The Brazil that went through the war under Getúlio Vargas' dictatorship with the aid of United States implemented its industrial complex, starting with the creation of Companhia Siderúrgica Nacional. After the war, Vargas was deposed and the elected president adopted a liberal line of politics, opening the market to a flood of unnecessary products that consumed the foreign currency accumulated during the war. The return of Vargas to power in 1951, through direct vote, marked the return of nationalist politics, which defended the creation of Petrobras, aiming at ensuring that the exploration of Brazilian petroleum was exclusively national. This nationalist impulse had strong opposition among Brazilian Liberals, in favor of unrestricted access to the market. The pressures on Vargas led him to commit suicide on August 1954.

What is important to us here is that the image of the United States was then despised by nationalists, who would try to ban even the entrance of products consumed by the population, such as soaps, toothpastes, candy, toys, cloths, and soft drinks. It was an uneven fight, which obviously failed. The development of the marketing industry followed the process of press renewal and ensured the familiarization of Brazilians with those products, which were already seen and desired in the movies and in the just created Brazilian television.

Fradique and other authors indicated inferiority of the American people, were, to Lobato and Anísio, synonyms of a special wisdom before life, of a new form of revolutionary culture that deserved its own philosophy, a philosophy that awarded legitimacy to the American lifestyle.

The American Nietzsche is yet to come, transforming into philosophy and imposing to the world, as a new dogma, the joyful impetuosity of the great vandals who are creating tomorrow's world. One shall deify, as the most pleasant thing to our fundamental instincts, the hammer blow that a Tunney uses to defeat a Dempsey. One shall deify the boldness of removing from cathedrals the religious mysticism in order to offer them, multiplied in increasing impetus, to commerce, to the movies, to the radio. One shall also deify "more, more, more" what one does not miss by thinking as Greeks do: "yes, but more until when?" One shall then remove the word "until". "Until" limits, and why should one limit? (Monteiro Lobato, 1948,p.122-3).

True discoverers of America, if one—Lobato—had the enterprising spirit of the modern capitalist, making it easier for him to identify with such a society, the experience of Anísio, a man of the spirit, was deeper. He took from it an almost spiritual reference: the mirage of a new Brazil built from a philosophy of work value, the only one that could save it. This was the experience that would be implemented in the education secretariat of Rio de Janeiro between 1932 and 1935, a modern project that would have revolutionized education in Brazil, had it not been aborted by the same backward forces.

5. Definitive invasion

It was after the Second World War that the stream of inspiration coming from Europe was finally overcome by the one coming from the United States. Journalist Paulo Francis recalls in his memories how he watched the beginning of this American cultural flood in his childhood, especially concerning cinema and music: "We saw the world through the point of view of Hollywood, of Sinatra and Bing Crosby", he explains. It was not spontaneous and natural, it was a war effort: the deliberate politics of the American government to transform its culture into an export product. The world of North American culture started to invade our country intensively as of 1940, when

Lobato was one of the well-educated Brazilians from his time who would rather go to the United States instead of going to France. He was the first person to translate Henry Ford's books, in whose work he saw the solution to the problem of national backwardness. He thought that if even the blind and the disabled could work, as Ford proved, race could not be considered an element to justify any hindrance to progress. At that time, the thesis that attributed the blame for our backwardness to the interbreeding of the population was still effective. Monteiro Lobato's admiration for the United States shall be present in all his work, especially in the book he wrote on the country: *America*.

(...) the old forms of European art will not fit in America. The rhythm of life became too accelerated for what satisfied the Greek and still satisfies the French fulfils the life of those who live in this Maelstrom.(...)

A technical synchronization in the world occurred here. Everything, houses and societies, developed at the same time, all of a sudden, as a mushroom. Just because of rush, urgency to construct, is that they looked to Europe and took it as a model. It was the phase of the temporary. Hereinafter, in the construction of the definitive, America shall take everything from itself, what it does in architecture and music, it shall do in every other field. (Monteiro Lobato, 1948, p. 256)

It's a revealing exercise to compare Lobato's attitude to the culture produced in America, especially its clear adhesion to jazz, to the attitude of comedian Mendes Fradique, strong fighter of the growing Yankee influence over Brazil. If Mendes Fradique sees North Americans as barbarians that destroyed the Greek-Roman culture, Lobato sees in the same barbarians the expression of a new force, asking for a new philosophical basis.

America has been badly misunderstood by those who expect to find in it only the classical forms of universal artistic creation. The bad observers forget to notice the "something else" that America is bringing, the new, the unknown, in its urge to run away from the status quo of the European civilization. The least understanding people call them Barbarians, forgetting that barbarians were those who created all European civilization after annihilating, with ax blows, the Greek Roman civilization. ((Monteiro Lobato, 1948, p.121).

The American spirit, its pragmatism, its fondness for sports, its insatiable tendency for the creation and accumulation of material wealth which, to Mendes

“big children with good teeth” and their civilization was characterized by: *More machine than book, more automobile than poem, more steel than intelligence.*

The practical sense and efficiency, which provided North America with its great material progress, were disdained because, in accordance with the author, the capacity to produce technological innovations was not a superior way to use intelligence. From his point of view, high spirits should rise above the productive mass. Mendes Fradique was afraid of the ominous consequences of the Yankees’ advance, and their utilitarian mentality over the world. To him, the fondness for modern rhythms such as *jazz, ragtime and fox trot* would be a demonstration of *lower feelings, weird appetites, deafening of conscience, and glorification of brutality*, tendencies resulting from the influence of North American culture.

Brazil went through great political and cultural disturbances in the 1920s. One of the most significant movements was the Modern Art Week of 1922. This event brought together Brazilian artists and scholars in the city of São Paulo and marked the beginning of the modernist movement, which intended to revolutionize Brazilian aesthetic and cultural standards. However, modernists kept looking for inspiration in Europe to find new stuff. It is interesting to think that the Brazilian modernist movement was not aimed at the greatest sign of modernity, the United States of America. On that same decade, the USA was going through a wave of cultural evolution and progress. Music, cinema, architecture, the press, the radio, everything would be transformed into the cultural capital of USA, New York. Even there, a modernist movement interfered in American poetry with innovations. Not a thing of this shift affected Brazilian artists and scholars who wanted to revolutionize our culture.

4. The discovery of America

Only two important Brazilians from the 1920s developed their view of the world from the American experience: educator Anísio Teixeira and writer Monteiro Lobato. Anísio came to the United States for the first time in 1927. He was then, in spite of his scant years of age, the director of Bahia’s public formation. At the *Teachers College* of Columbia University, he changed his entire view of the world. In New York, Anísio became a big friend of Monteiro Lobato, who was Brazil’s cultural attaché in the United States between 1927 and 1931.

harmed by abolition. The federative format and the economic liberalism that they defended actually provided the control of the State by these same landlords and a bigger freedom to control the politics of their states without rendering accounts to central power. All of this contributed to deepening inequalities.

3. Presence and rejection: initial assaults of the North American culture

Together with this general panorama of inequalities, the elites of the big Brazilian cities were aware of what was going on around the rest of the world. And, as we know, at that point in time, the capital of the rest of the world was Paris. Until the third decade of the 20th century, most Brazilian artists and scholars were completely fascinated and influenced by Parisian culture. In the most elegant places, people used to speak French and, in Rio de Janeiro, even conferences were held in French.

It was after the First World War that we started to be influenced by the United States, through their movies. Then, North American movies and music started to win the world's hearts, changing the culture of other peoples. Brazilian popular music would suffer the influence of jazz since 1920s. Curiously, it was through Paris that jazz arrived here. *Os oito batutas*, a music band formed by black Brazilian artists who traveled to Paris on a tour, took the trip to find out what was new in the world of music. Jazz bands were a huge success in the City of Light and *os oito batutas* ended up incorporating the frantic noise of the metals to Afro-Brazilian rhythms. This influence was decisive for the success of samba in Brazil.

However, the growing North American influence on general habits could not find equivalence in the reality of Brazilian well-educated elites. A good example of this attitude was found in some articles published by the journalist, comedian, and writer Mendes Fradique during the 1920s. According to this author, the growing influence of North America in the world, to the detriment of the “delicate European civilization of the 19th century,” brought as a consequence the brutalization of the aesthetic sense. Mendes Fradique rejected everything that was related to the North American culture, starting with the love for sports that started to rule among the Brazilian youth against arts and literature. A healthy look and strong muscles would imply, to Mendes Fradique, low intelligence and sensitivity. He would also claim that Americans are nothing but

The years following independence were very turbulent, and only in the Second Reign, started in 1840, monarchy would enter a stable phase. Although the Brazilian economy was strongly subordinated to British capital and trade, from the cultural point of view, French influence was dominant. The attraction for France obscured any possible fondness for North America and left a mark on Dom Pedro II's reign. The Brazilian emperor was a well-educated man who appreciated science, arts, and literature and, due to his dynasty, was intimately connected to European reigning houses. He would marry an Italian princess and, following the monarchic tradition, would have his two daughters married to European princes.

Dom Pedro II went to the United States of America in 1876. He traveled to several states of the federation and ended the trip taking part in Philadelphia's international fair. It was a most successful meeting and Dom Pedro impressed the North Americans with his informality and aversion to the rituals and ostentation of those in the power. He was very successful and, in the elections for President of the United States in 1877, he had more than four thousand votes only in Philadelphia.

However, after a series of events that we will not mention here, Dom Pedro was deposed in 1889. The republic was established, clearly inspired in the American model: adopting the federative form and a constitution inspired in that of the United States. Even in its new name, Brazil would get inspiration from its rival, being called then the Republic of the United States of Brazil, which, however, was far from bringing us the progress and freedom that characterized the great nation of the north.

Some of the original flaws identified by Hipólito da Costa persisted in the independent Brazil. The country started its history getting loans with English banks; its economy was exclusively based on agriculture, with emphasis on the monoculture of coffee and sugar. All manpower used in economically productive services was comprised of slaves and another source of wealth was the trafficking of slaves from Africa to Brazil. This elite of farmers and slave traffickers was dominant in a system in which elections were usually fraudulent, which generated too little social mobility throughout the 19th century.

The abolition of slavery in 1888 threw in the suburbs the masses of ex-slaves without any qualifications to enter the job market. The industrial expansion that started in the 20th century privileged the groups of European immigrants who started to arrive to the country. The republic was proclaimed with the support of coffee farmers who felt

Inquisition still dominated within Portuguese territories. Hipólito argued that the origin of Portugal and its colonies' backwardness came from this lack of freedom. Corruption and privileges, associated with a culture in which work was not valued and religious prejudice kept science from advancing, characterized Portuguese society and were transmitted to Brazil by its settlers.

2. America's attempts

In colonial Brazil, the North American experience inspired the first political movement towards independence and a republic. This movement, historically known as *Inconfidência Mineira*, happened in 1889 and was strictly repressed by the Portuguese crown, but left a seed of fondness for the republican way of governing. In 1808, the invasion of Portugal by Napoleon's troops caused the transference of the seat of the Portuguese government from the metropolis, Lisbon, to the capital of the colony, Rio de Janeiro. This change would bring a wave of progress to Brazil and eventually, would cause Brazil's separation from Portugal in 1822. After independence, in which the Portuguese crown's main heir was the protagonist, the model adopted was monarchy, since this was the political tradition we inherited and it was, in that turbulent setting, a factor of stability. Therefore, in the beginning of Emperor Dom Pedro I's reign, the establishment of a republic along the North American pattern was not even considered.

However, in the debates at the 1823 Constituent Assembly, the dispute between federalists and centralists transferred the discussion to the form in which the great territory of Brazil should be politically organized. Federalists took the successful example of the "good America," the English America, to insist that the federative model should be adopted in Brazil. In October 1823, a popular journalist, João Soares Lisboa, quoted the English America as an incomparable example of fast development, wealth, civilization, and strength, but centralists argued that, in the United States, separation took place following the union. That is, the voluntary association of its originally separated units formed the United States. In the Spanish America, that did not happen and what was witnessed was the formation of several new independent countries marked by revolutions. The centralists were afraid that, if Brazil chose the federative model, this division would end up dismantling the country. This thesis prevailed, with the power concentrated in Rio de Janeiro and in the hands of the Emperor.

always hear and a branch of our sociology has decided to carry out comparative studies among the three American colonial experiences and their consequences: the Hispanic, the Portuguese, and the English.

The differences between the English America and the Portuguese America were well understood by a Brazilian who traveled to USA from 1788 to 1800. Hipólito da Costa, who would soon become the first Brazilian journalist, traveled to the USA in a special mission for the Portuguese government. His job was to spy the agrarian and manufacturing progress and, if possible, to steal some seeds and silkworms to try and adapt them to Brazil. Hipólito traveled throughout the United States and, as he recorded in his diary, during the trip, he was surprised by the simple lifestyle of this young nation and by the democratic character of its institutions. He would be deeply impressed with the system of American prisons, which were, in his opinion, real houses of correction, where labor worked as a rehabilitation factor. He would compliment the simple cleanliness of women's dresses and the friendliness of American military officers. Hipólito saw that the elections in New York were essentially honest and was impressed with the complete freedom of the press in the USA.

Hipólito believes that the construction of North American society over such peculiar bases was due to its origins. Its people started to be formed during religious persecutions, which happened more intensely in England during Charles II's reign (1660/1685). They made the "Quakers" run away to Pennsylvania, the Puritans to New England and the Catholics to Maryland. From his point of view, due to this origin, North Americans always had an inclination towards freedom and religious tolerance. In the 20th century, sociologist Viana Moog would share a similar point of view, that our settlers kept looking back to Europe and to the past while the pioneer that emigrated to North America turned his back to Europe and to the past, freeing himself from them. They kept elements from the past that were useful and left what they deemed obsolete, setting up what the author calls pragmatic conservatism. Thus, the American pioneers were creating elements, while our settlers accepted to be predator elements.

Due to the trip, Hipólito da Costa was able to establish a comparison between the institutions and habits of the United States and what he had seen and known in Brazil and Portugal. There, we were still under the absolutist regime, in which the press and the parliament were forbidden; no one thought of carrying out elections and the power of the Church was overwhelming. In the beginning of the 19th century, the

suggests, is a very intimate version of our history, which, I believe, can be useful for those of you who are interested in Brazil. Also in the same package and with the same intention, I include my children's book: "Slaves' history."

In the lecture I am giving today, I will tell you not only a little bit of Brazilian history, but will also suggest a way of seeing and analyzing Brazil and its relationship with USA.

My son asked me once why he wasn't blonde and I found it very funny, because I also wanted to be blonde when I was a kid. My dream was to go through some mutation and be transformed into one of those pretty girls with golden locks that I used to see in the TV series. Everyone from my generation in Brazil wanted to be like those charming characters of the TV shows, to live in comfortable houses, cut the grass from the yard, and have modern electrical appliances. But we also wanted to have that laid-back style, that modern behavior of those TV families: the father who arrived from work and sat in his comfortable armchair smoking his pipe, the mother in her dresses and aprons so pretty and clean, always happy and smiling. We grew up seeing, listening, singing, breathing, using and wishing: artists, songs, soaps, toothpastes, clothes that either were imported or reproduced clothes worn in the United States.

But this magnetism we feel for North America is closely connected to our history and reveals a lot of ourselves. All the tradition of the Brazilian social notion is based on what their formula of success was and the reason for our failure. According to Maria Alice Rezende de Carvalho:

The mirage of North American society, free and egalitarian, product of its people's continuous activity of and its honest ambition to prosper; has become the criterion for the assessment of virtue and greatness of modern societies and the bases on which the sociological optimism of South Americans rested. (CARVALHO, p. 198)

1 - The discovery of America by Hipólito da Costa

Throughout our history, comparison with the United States has been a very recurring theme. America has always been seen as a clearly successful experience of a republic, so why did they advance and we didn't? This is the question that we Brazilians

We, The Americans, and America

Isabel Lustosa

Fundação Casa de Rui Barbosa

Good morning. To start, I would like to thank Professor Héctor Fernández for inviting me here. I think this is a great opportunity to uncover a little more this part of South America where Portuguese is spoken.

Before getting into the text, I will say a few words about some of my works, most of which have been included in the books I bring to donate to the library of this institution. My first book, *História de presidentes*, published in 1989, collects information on all the presidents of the Republic of Brazil while Rio de Janeiro was the capital – between 1889 and 1960. The theme was addressed by using the image that those presidents left to the people and to the press. This research opened a new field for me, the field of Brazilian history studies from the perspective of caricature and humor, striking features of the relationship between Brazilian voters and their government. When I was doing my research to write this book, I found a comedian from the 1920s that published a much peculiar book: “Brazilian History by the Confused Method”. The discovery of this forgotten author, Mendes Fradique, who was also a caricaturist, showed me interesting possibilities of studies about Rio de Janeiro’s bohemian and intellectual environment in the beginning of the 20th century, with the huge influence of its caricaturists and humor journalists. I dedicated my Master’s dissertation, which was later published as a book, to the study of these themes. I also published a book on another caricaturist, Nássara, where the musical and carnival soul that characterized the 1930s in Brazil is also present. Throughout the following years, I published a series of articles on politics, culture and press in Brazil, which later I transformed into another book.

In my doctorate I kept working with the Brazilian press, but I chose to focus on its origin, which happened during the process that resulted in our independence on September 7th, 1822. This is my main investigation line nowadays and my doctoral thesis arose from it: *Printed insults: The War of Journalists in the Independence* (2000); *The Birth of the Brazilian Press* (2002); and the biography of Dom Pedro I (2006). In addition to these books that I bring to your library, I include the most recent: “Brazilian history explained to my kids”, released in Brazil this month and which, as the title