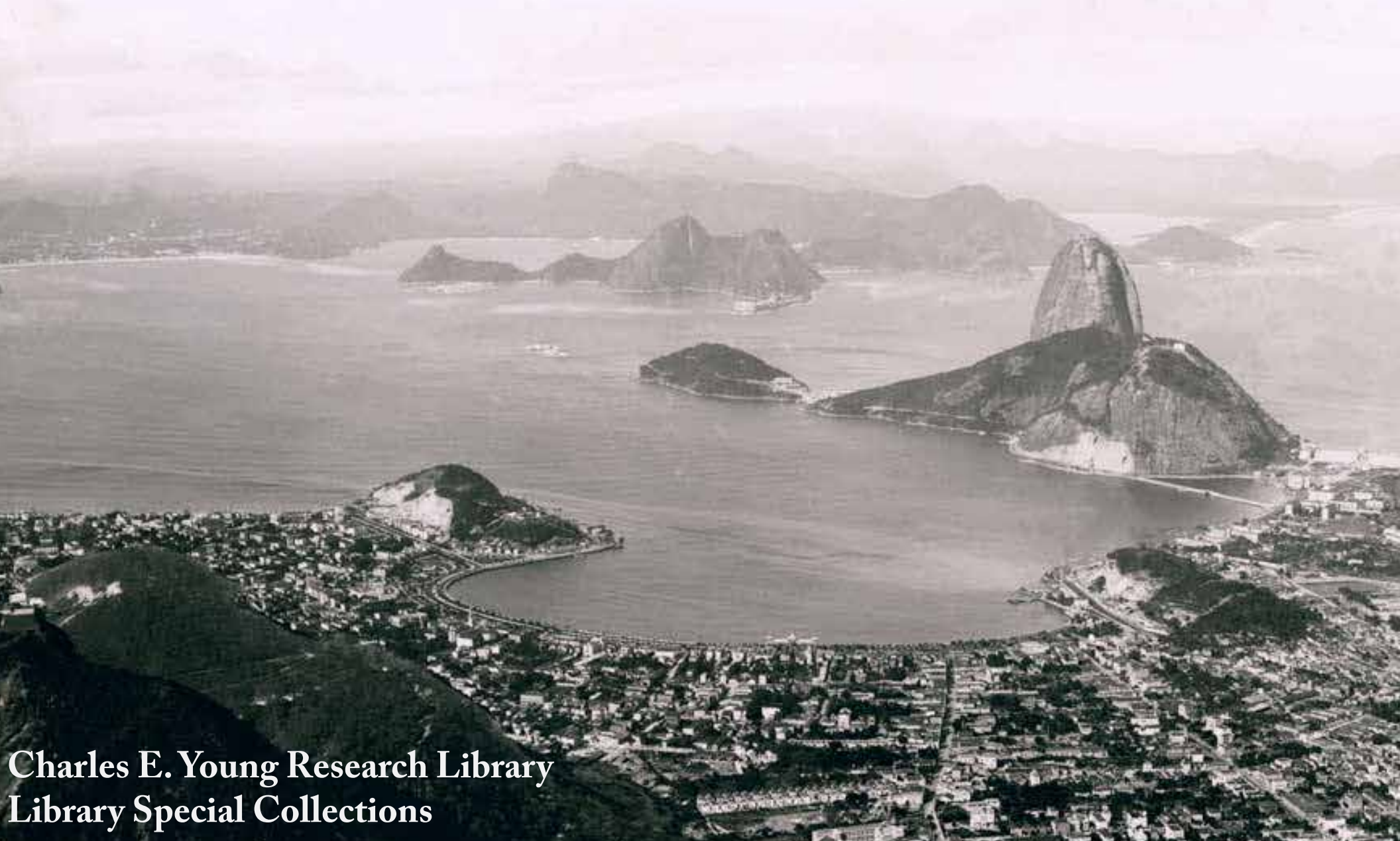


Rio de Janeiro

Two Centuries of Urban Change. 1808-2008



Rio de Janeiro

Two Centuries of Urban Change, 1808-2008

An exhibit

sponsored by the Charles E. Young Research Library
Library Special Collections,
the Department of Spanish and Portuguese,
and
the UCLA Center for Brazilian Studies

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Rio de Janeiro

Two Centuries of Urban Change, 1808–2008

Rio de Janeiro is a magical place, a city of fabled beauty and dramatic contrasts, where nature and the human hand have joined to create a landscape of panoramic views and iconic images—Guanabara Bay, the peaks of Sugarloaf and Corcovado, the rows of royal palms, Copacabana and Ipanema beaches, the arcs of the eighteenth-century aqueduct, the Avenidas Rio Branco and Beira-Mar, the statue of Christ the Redeemer, historic churches, and hilltop shantytowns known as *favelas*.

This exhibit shows how over the past two hundred years artists and photographers have repeatedly been drawn to these images in a process of icon building within a dynamic context of urban growth and modernization. Such visual presentations reflect not only the changing times through which the *cariocas*—people of Rio—have lived, but are tied to their indomitable spirit as manifested in Carnival, popular music, beach culture, and daily life. Transcending persistent problems of poverty and crime, Rio is internationally acclaimed for its fun-loving atmosphere and its people, who call it the “marvelous city.”

Materials selected for this exhibit, principally from the Research Library Department of Special Collections, illustrate the depth and variety of UCLA’s collections on Rio de Janeiro. Printed books, periodicals, and photographs are featured, as are to a lesser extent manuscripts, maps, films, original artworks, lantern slides, stereocards, chapbooks, and ephemera.

Rio de Janeiro

Panoramic Rio

The dramatic topographic features of the city, its environs, and Guanabara Bay have inspired the production of panoramic images from the engravings of the early nineteenth century to the digital color photographs of today.

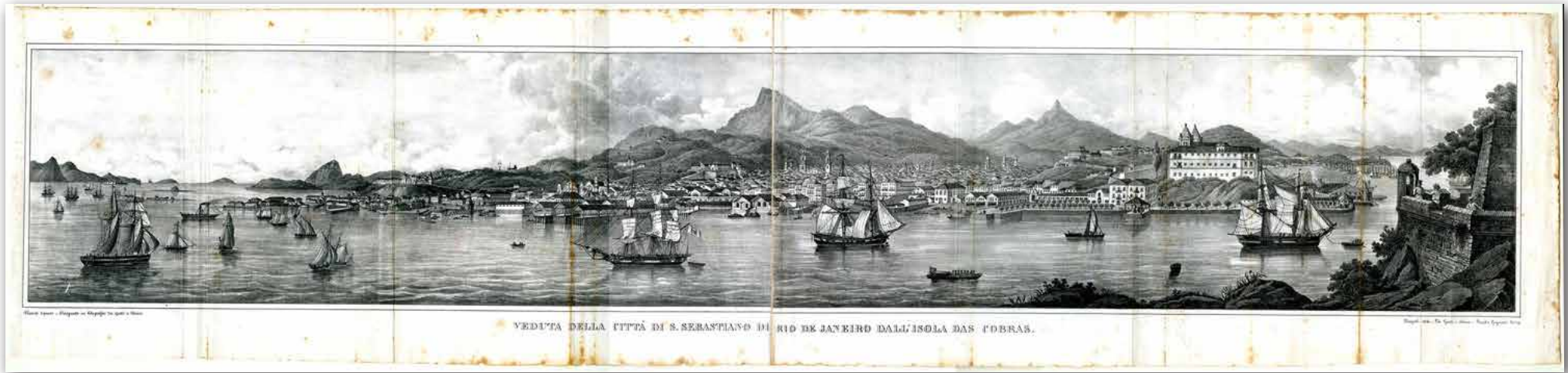


Rio de Janeiro



Lieutenant Henry Chamberlain, 1796-1843. *Views and Costumes of the City and Neighbourhood of Rio de Janeiro, Brazil, From Drawings Taken by Lieutenant Chamberlain, Royal Artillery, During the Years 1819 and 1820, with Descriptive Explanations.* Rio de Janeiro: Kosmos, 1974.

During the year he spent in Rio in 1819-1820, where his father was British consul, Henry Chamberlain, naval officer, and amateur artist, documented the landscape, architecture, and scenes of daily life of the city in his richly-detailed drawings, watercolors, and oils. “View of the City of Rio de Janeiro” is reproduced from Chamberlain’s celebrated 1822 album of colored aquatints.



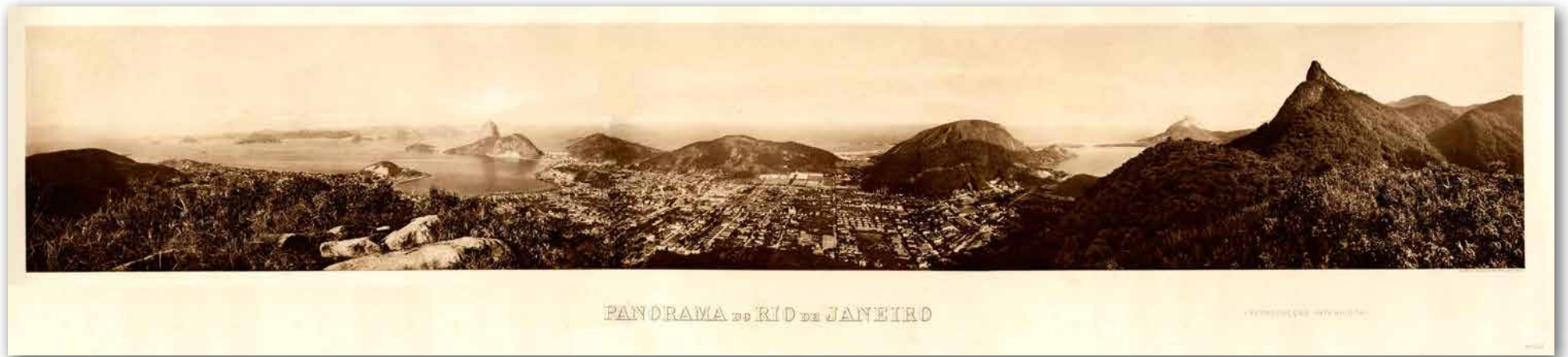
Eugenio Rodriguez. *Descrizione del Viaggio a Rio de Janeiro della Flotta di Napoli*, Napoli: Presso Caro Batelli, 1844.

Lithograph by Federico Gatti and Gaetano Dura of a four-part composite panoramic view of Rio de Janeiro by Baron Karl Robert von Planitz, *Veduta della città di São Sebastião di Rio de Janeiro dall'Isola das Cobras*.



Marc Ferrez. “Baie de Rio Janeiro,” ca. 1880.

Albumen print highlighting various districts of the city and its natural surroundings. Ferrez, of French descent, was a leading pioneer photographer in Brazil in the late nineteenth century.



Hübner & Amaral Cia., *Panorama do Rio de Janeiro*. Berlin: Adolf Ekstein's Verlag, ca. 1925.

Panoramic photogravure of the urban landscape.



Rio de Janeiro

Helmut Batista. Contemporary digital panorama of Guanabara Bay and the city, ca. 2005.

Rio de Janeiro

Iconic Landscape

The peaks of Sugar Loaf and Corcovado blend with the lush tropical landscape and background of ocean and bay to give the city its instant and lasting image of recognition for foreigners and Brazilians alike. Despite its growth to a population of more than eight million in an endlessly modernizing cityscape, it has remained possible from certain vantage points to appreciate nature in its pre-urban state.





FRIGATE IN A SQUALL UNDER THE SUGAR LOAF
ENTERING RIO DE JANEIRO HARBOUR
E. E. VIDAL - JULY 1816.

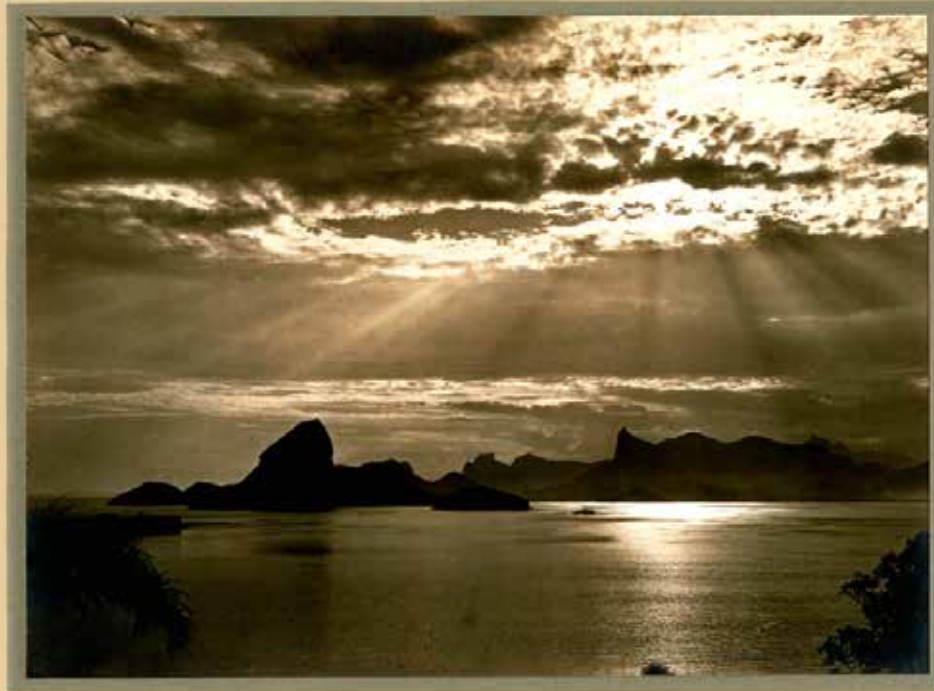
Emeric Essex Vidal, *Picturesque Illustrations of Rio de Janeiro*. Buenos Aires: Libreria l'Amateur, 1961.

Reproduction of a previously unpublished 1816 watercolor by Emeric Essex Vidal, "Frigate in a Squall under the Sugar Loaf entering Rio de Janeiro Harbor."



Marc Ferrez. *Entrée de Rio hors la Baie*, ca. 1880.

Albumen print of the entrance to Guanabara Bay, and view from the hills of Niterói.



PHOTOGRAFIA
HÜBNER & AMARAL
RIO DE JANEIRO

Hübner & Amaral Cia., *Album do Rio de Janeiro*. Berlin: Adolf Ekstein's Verlag, ca. 1925.

A romantic panorama in sepia-tone of Guanabara Bay and beyond.



José de Paula Machado, Parque Nacional Tijuca. Rio de Janeiro: Agir, 1992.

Contemporary color photograph of Tijuca National Forest in Rio de Janeiro, showing Corcovado and Sugar Loaf.

Rio de Janeiro

Royal Capital and Independent Empire

An era of urban change began in 1808 when the Portuguese Crown, fleeing the armies of Napoleon, transferred its seat of empire from Lisbon to Rio de Janeiro. With its elevation to capital, three centuries of colonial restrictions were lifted, and the character of the city changed economically and culturally, as well as politically. Trade expanded as the Brazilian ports were opened to the world. The influx of immigrants and slaves swelled, new cultural institutions were established, and printing was permitted for the first time. Foreign artists, later joined by local photographers, chronicled this transformation, creating an explosion of visual imagery, which continued through the years of the independent empire until its overthrow in 1889.





J.B. Debret et Ja. V. del.

Lith. de Thierry Frères Succ^{rs} de Engelmann & C^o

DÉPARTÈMENT DE LA PRINCESSE LÉOPOLDINE.
à Rio de Janeiro.

Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement*. Paris: Firmin Didot frères, 1835.

Hand-colored lithographs of drawings by Jean Baptiste Debret of Carnival scenes and portraits of King D. João VI and Emperor Pedro I. Debret, a French artist, came to Brazil with the French cultural mission in the second decade of the nineteenth century, and served as painter to the royal and imperial courts. His work is highly prized for its esthetic and documentary qualities.



SCÈNE DE CARNAVAL.



PAUVRES. MARCHANDE D'ATAÇAÇA.

Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement.* Paris: Firmin Didot frères, 1835.



NUDEAU D'AVANT SCÈNE EXÉCUTÉ AU THÉÂTRE DE LA COUR, POUR LA RÉPRÉSENTATION D'APPARAT,
à l'occasion du Couronnement de l'Empereur D. Pedro I.

Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement.* Paris: Firmin Didot frères, 1835.



J.B. Debret del.

Lith. de Thierry Bache, Sous l'Égide de l'État.

ESCLAVES NÈGRES, DE DIFFÉRENTES NATIONS.

Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement.* Paris: Firmin Didot frères, 1835.



LE DINER.



LES DÉLASSEMENTS D'UNE APRÈS DINER.

Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement.* Paris: Firmin Didot frères, 1835.

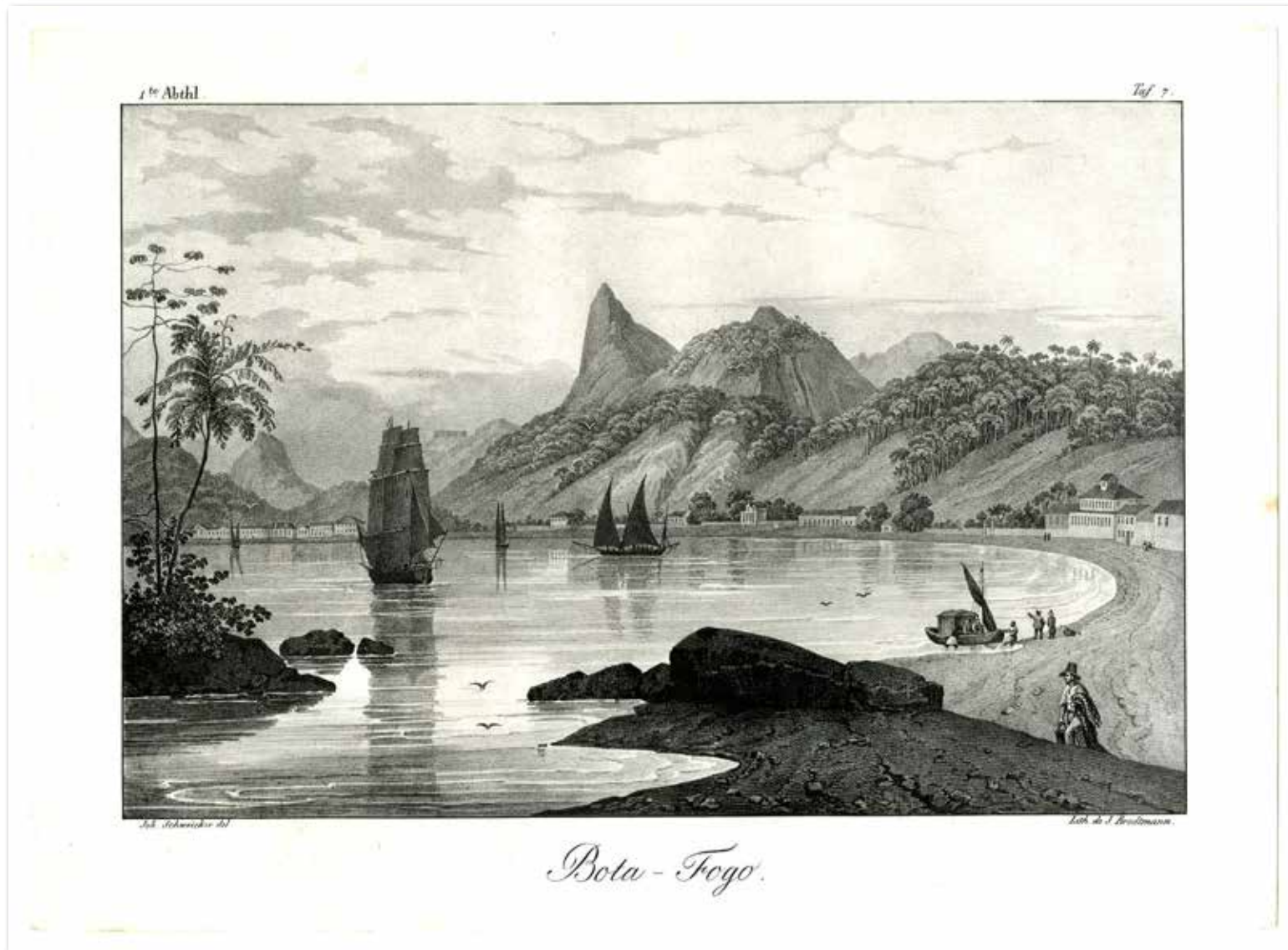


LE ROI DON JOÃO VI.

L'EMPEREUR DON PEDRO II.



Jean Baptiste Debret. *Voyage Pittoresque et Historique au Brésil, ou, Séjour d'un Artiste Français au Brésil, Depuis 1816 Jusqu'en 1831 Inclusivement.* Paris: Firmin Didot frères, 1835.



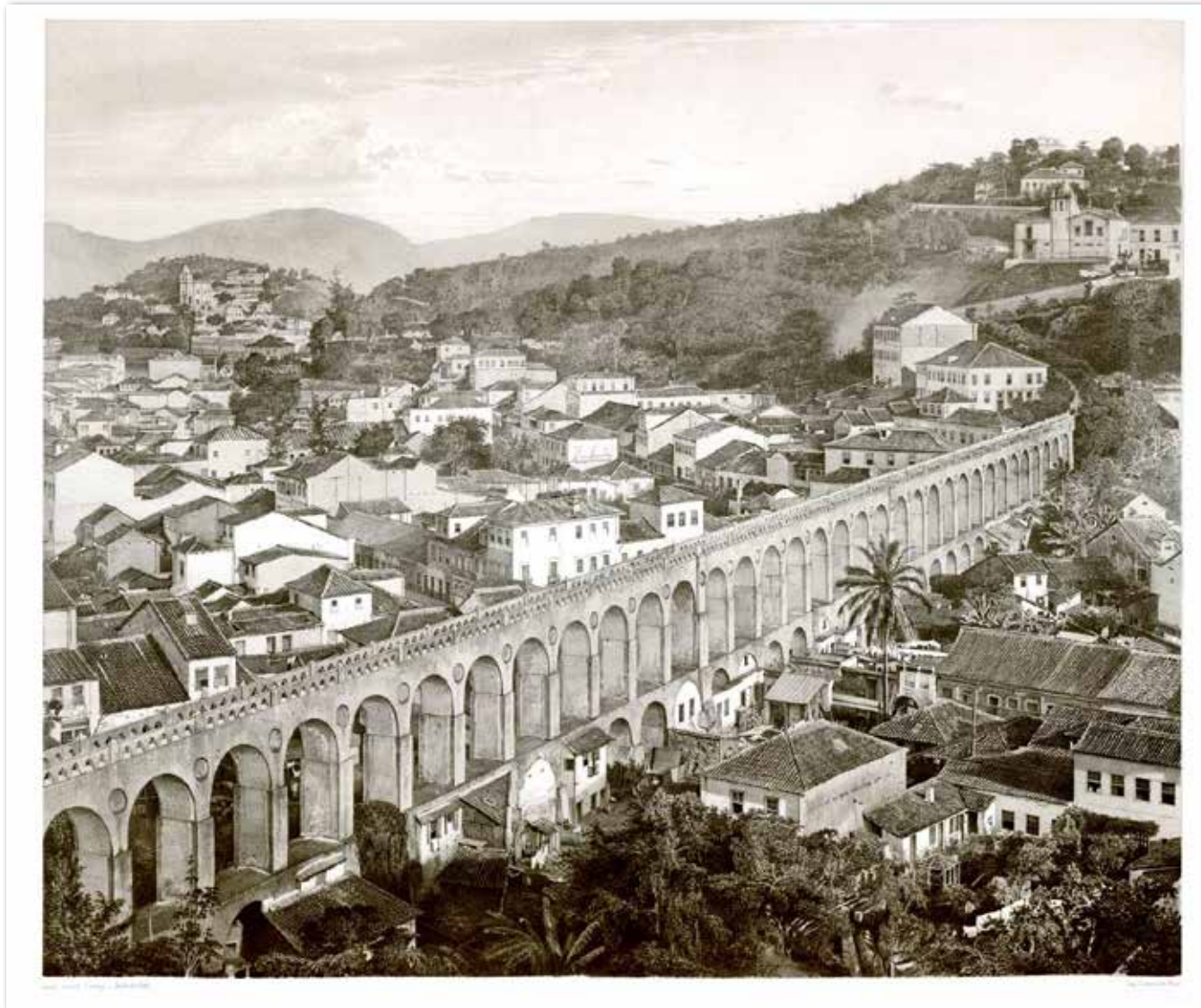
Johann Moritz Rugendas. Das Merkwürdigste aus der Malerischen Reise in Brasilien. Schaffhausen: J. Brodtmann, 1836.

The German artist Rugendas published a series of 100 lithographs on Brazil. Among these are some of the early depictions of the expanding city and its new suburbs as represented by a view of downtown from Glória hill (plate 5) and development around Botafogo Bay (plate 7).



Johann Moritz Rugendas. Das Merkwürdigste aus der Malerischen Reise in Brasilien. Schaffhausen: J. Brodtmann, 1836.

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Charles Ribeyrolles. Brazil Pittoresco: Historia, Descrições, Viagens, Instituições, Colonisação. Rio de Janeiro: Typographia Nacional, 1859.

The mid-century photographs of Victor Frond were transformed into lithographs by Paris artists in a collection compiled by Ribeyrolles. The Arcos, an eighteenth-century aqueduct, brought water to the city and later served as a pathway for streetcars.



Hermann C. Raebel.



ALDANONDO Y MARTINEZ

FOTO.

Hermann C. Raebel.



ALDANONDO Y MARTINEZ

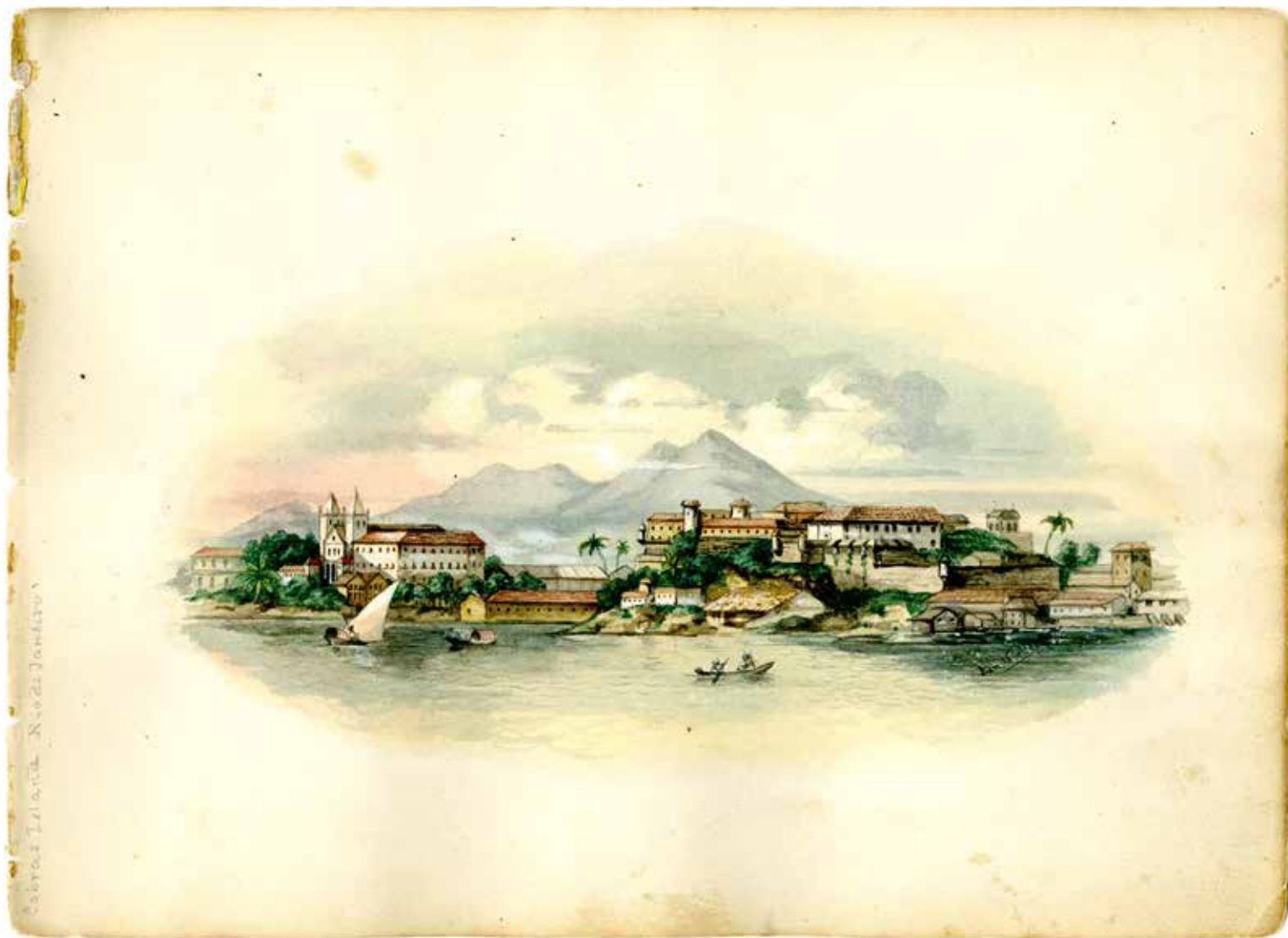
FOTO.

Hermann C. Raebel.



Hermann C. Raebel. *Rio de Janeiro*. Original watercolor, ca. 1866.

While on patrol in the South Atlantic, United States Navy Lieutenant Hermann Raebel painted 46 watercolor views of landscapes and daily life in various Latin American cities. The watercolors displayed here were gifts of Darvel Lloyd and family, descendants of Raebel.



Cobras Island - Noord-Jambiwa

Hermann C. Raebel. *Cobras Island*. Original watercolor, ca. 1866.



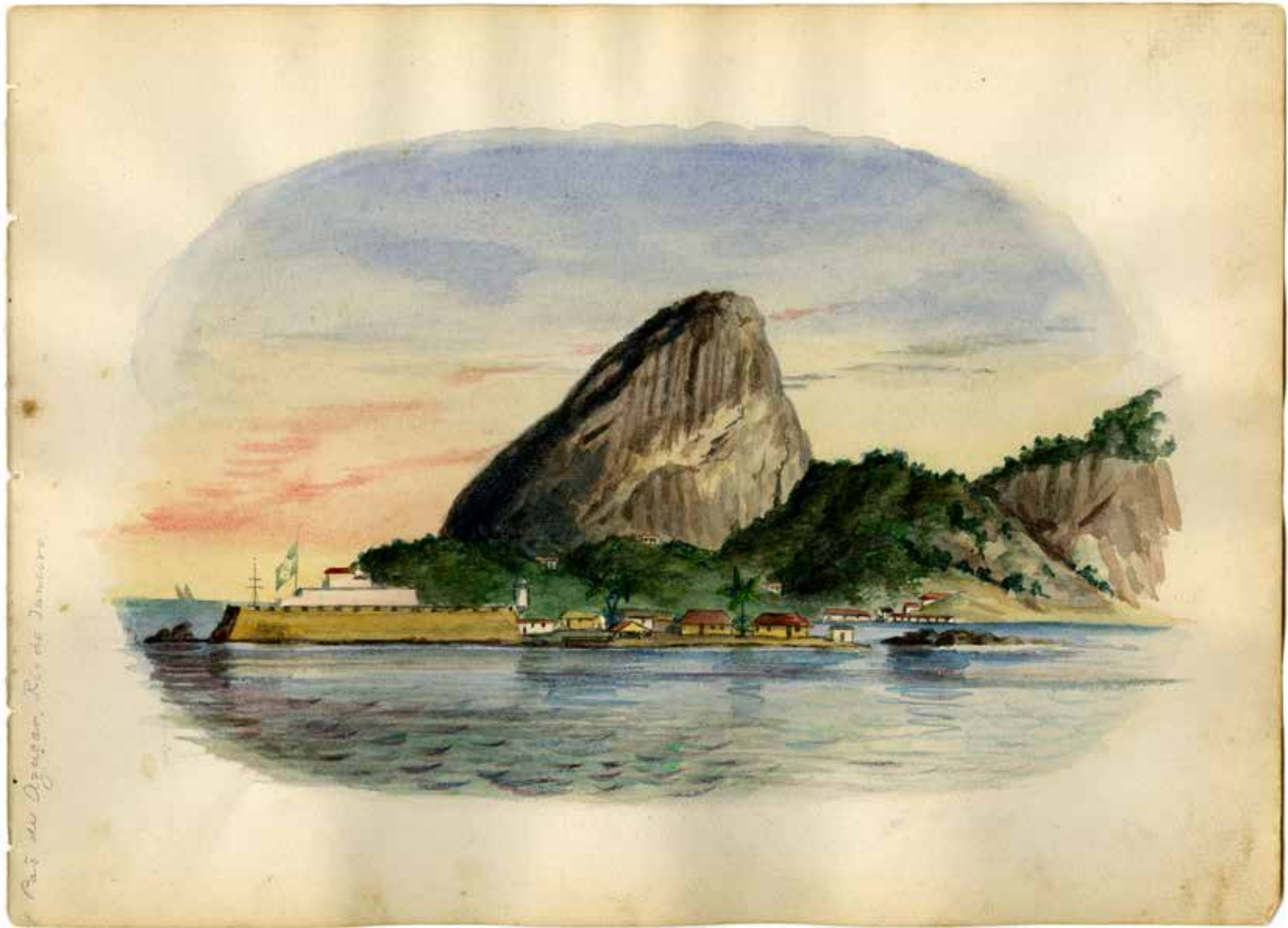
Gloria Hill. Rio de Janeiro. 1866.

Hermann C. Raebel. *Gloria Hill*. Original watercolor, ca. 1866.



Misericórdia, Rio de Janeiro

Hermann C. Raebel. *Misericordia*. Original watercolor, ca. 1866.



Hermann C. Raebel. *Pao de Azucar*. Original watercolor, ca. 1866.

La Jauira Oct 8th 1866.
de Bonifacio.



H.C. Raebel
Vis. N. 1866

Hermann C. Raebel. *Don Pedro I.*
Original watercolor, ca. 1866.



Hermann C. Raebel. *Botafogo Bay*. Original watercolor, ca. 1866.



Characteristic scene in the streets of Rio

Hermann C. Raebel. *Street Scene*. Original watercolor, ca. 1866.

Rio de Janeiro

The Republic

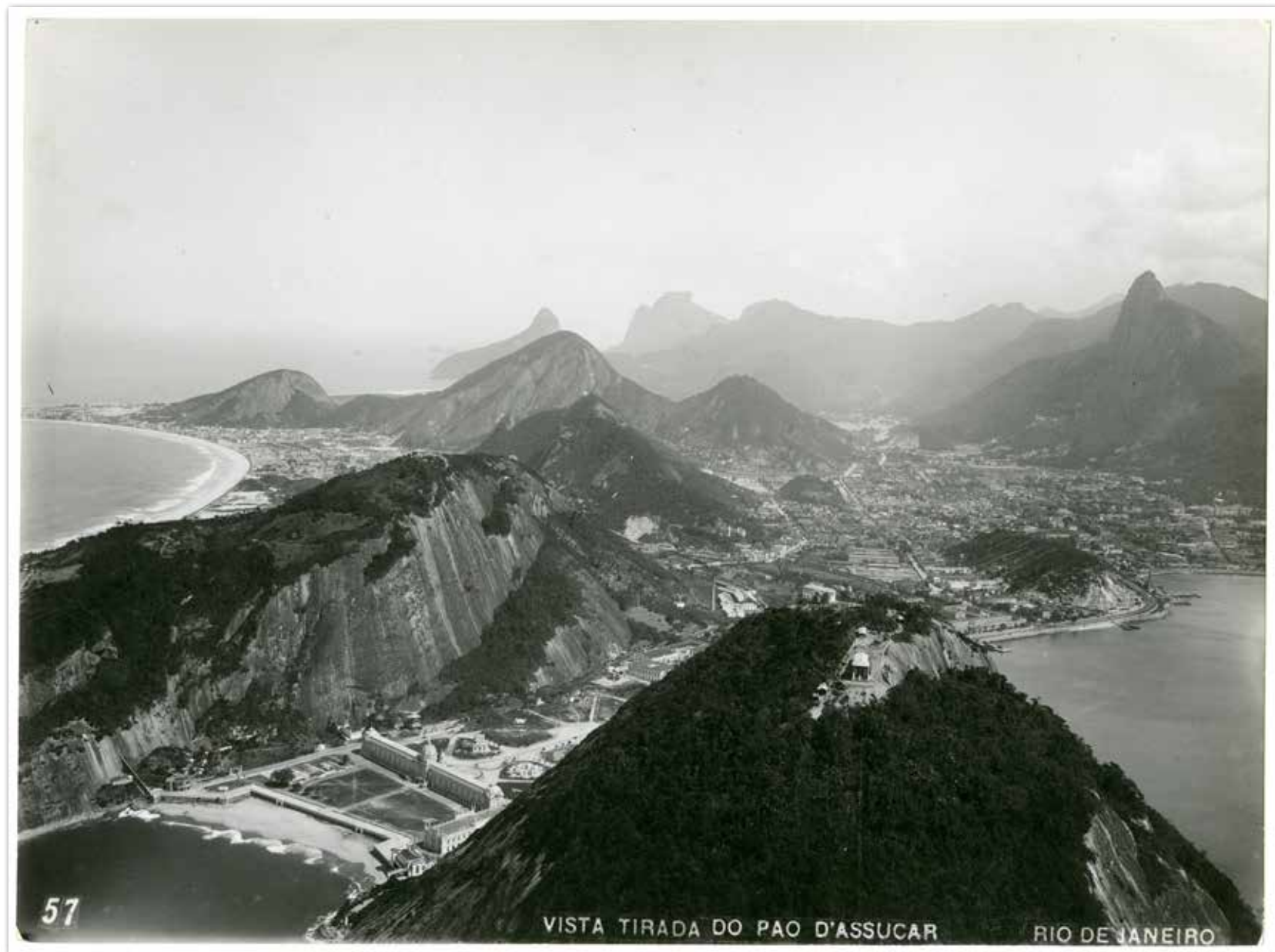
The dynamics of Rio de Janeiro's development accelerated even further with the long-anticipated end of slavery in 1888, and the establishment of the Republic a year later in 1889. Parisian-style modernization ensued, reflected in the demolition of the old city and the creation of broad boulevards. Other improvements changed the city, such as the construction of improved docks, the extension of bay-front, and later, beachfront avenues, the creation of new residential suburbs to the south and industrial areas to the north, the development of sanitation and public health systems, and improved urban transportation. Transformations—at times radical—have continued over the ensuing decades to the present day. Foreign models and local styles of architecture and landscape design have blended into the natural setting to give Rio de Janeiro its distinctive image, while the growing slum districts of the favelas have shown a different side of informal urban expansion.





Gilberto Ferrez. *A Muito Leal e Heróica Cidade de São Sebastião do Rio de Janeiro: Quatro Séculos de Expansão e Evolução: Iniciativa de Raymundo de Castro Maya em Comemoração do IV Centenário da Fundação da Cidade.* Rio de Janeiro, 1965.

City map by Carlos Aenishanslin, highlighting the important civic, religious, and military sites in Rio de Janeiro of 1914.

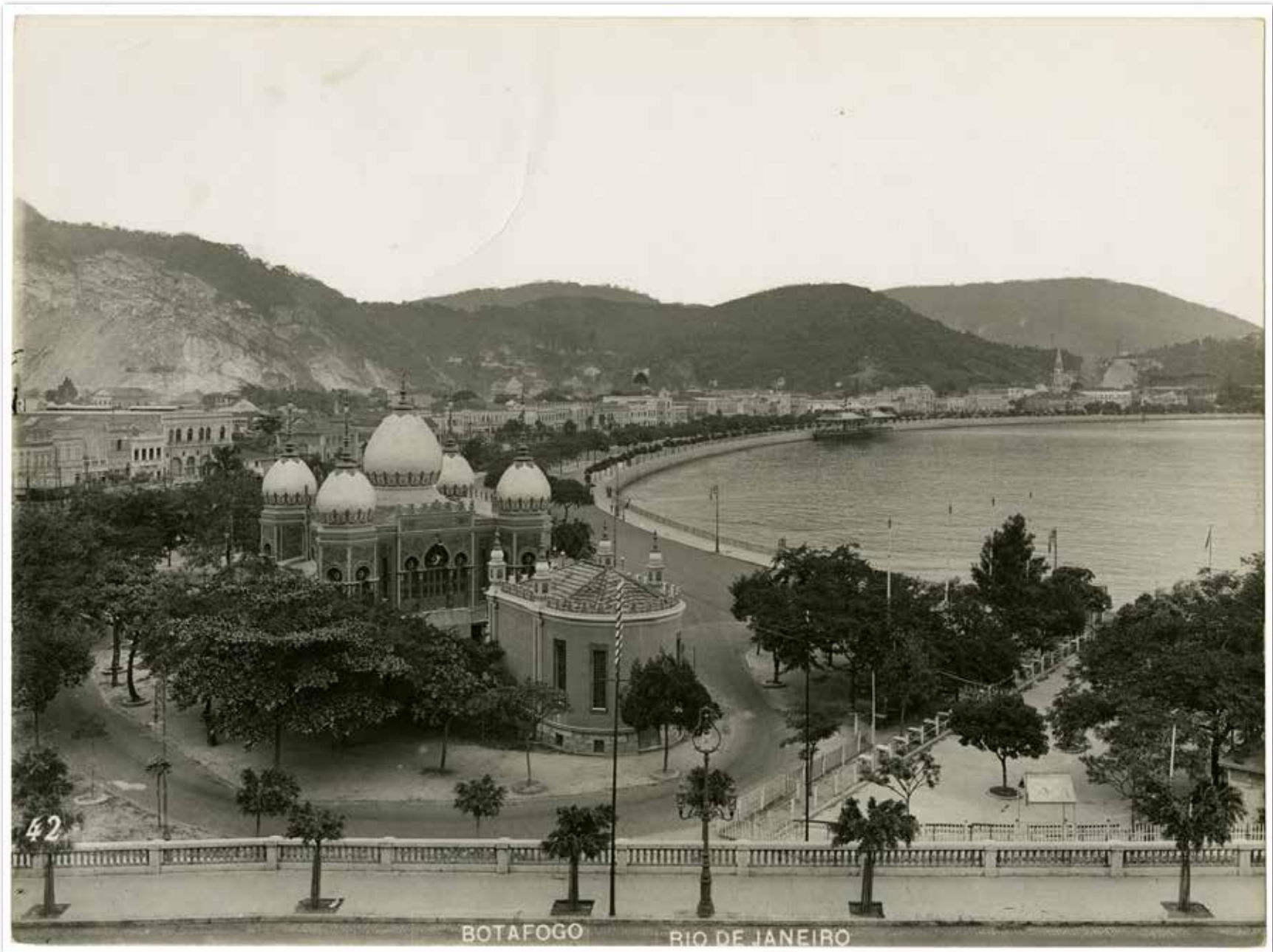


Vista Tirada do Pao D'Assucar. Rio de Janeiro: Maison Chic, ca. 1910.

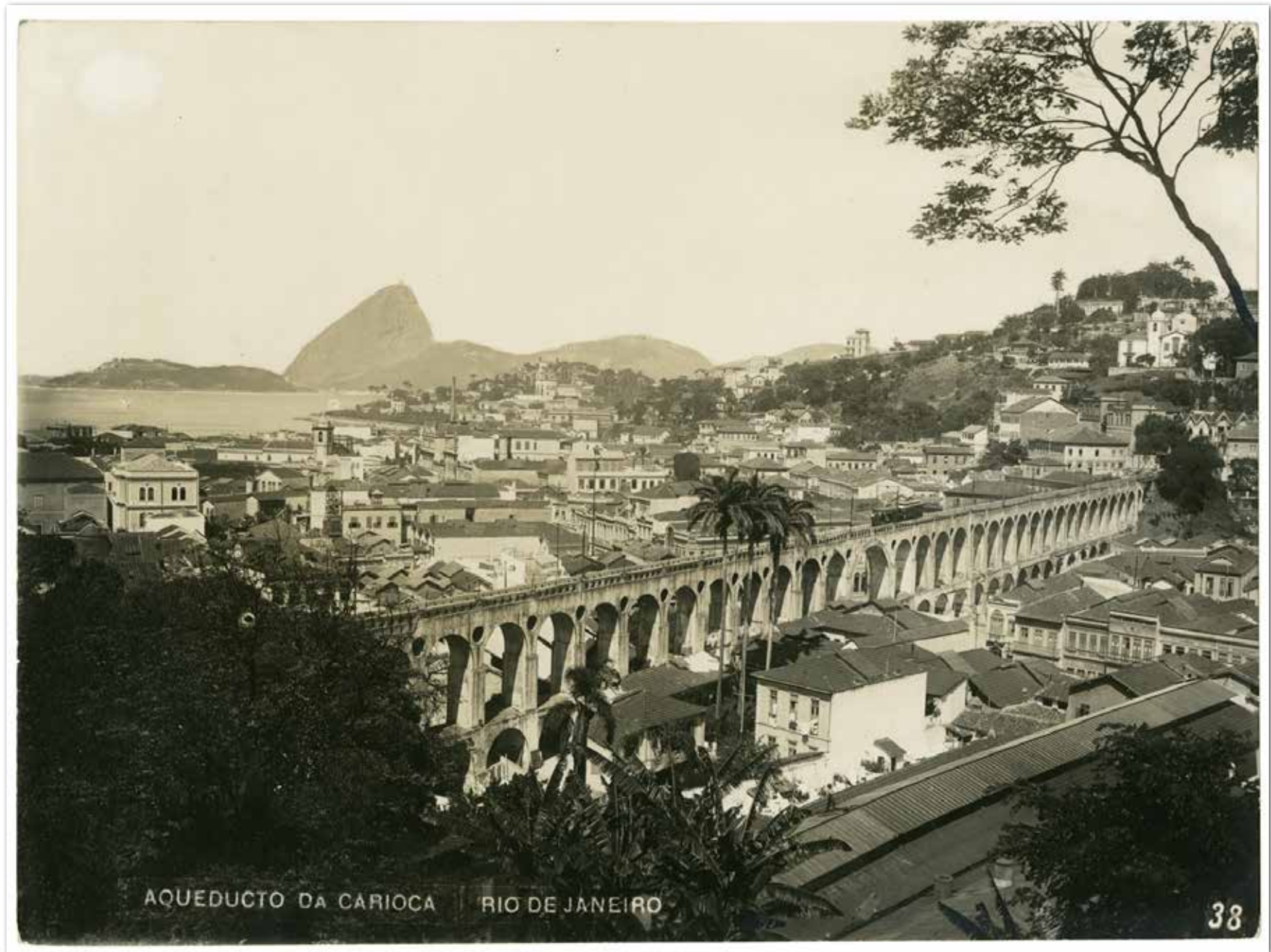
The store Maison Chic sold postcards and other widely popular photographic views of the city.



Caminho Aereo Pao D'Assucar. Rio de Janeiro: Maison Chic, ca. 1910.



Botafogo. Rio de Janeiro: Maison Chic, ca. 1910.



Aqueducto da Carioca. Rio de Janeiro: Maison Chic, ca. 1910.



Avenida do Mangue. Rio de Janeiro: Maison Chic, ca. 1910.



Avenida Rio Branco. Rio de Janeiro: Maison Chic, ca. 1910.



Avenida Beira-Mar. Rio de Janeiro: Maison Chic, ca. 1910.



Panorama Visto do Corcovado. Rio de Janeiro: Maison Chic, ca. 1910.



Praça Marechal Floriano. Rio de Janeiro: Maison Chic, ca. 1910.



MORRO DO CASTELO

via. 141 (MGRJ)

"Embora fosse um sítio histórico, o morro havia se transformado em local de residência de inúmeras famílias pobres, que se beneficiavam dos aluguéis baratos das antigas construções aí existentes. Situa-se, entretanto, na área de maior valorização do solo da cidade, a dois passos da Avenida Rio Branco, daí porque era preciso eliminá-lo, não apenas em nome da higiene e da estética, mas também da reprodução do capital".

Maurício Abreu

MORRO DO CASTELO

via. 141 (MGRJ)

Foram usados todos os recursos disponíveis para o desmonte do Morro do Castelo até seu completo arrasamento: desde a picareta, o martelo, a marreta até os processos hidráulicos, tudo foi válido para a rápida conquista de uma grande esplanada. Prevaleceu, acima de tudo, a fúria devastadora que não se deteve nem diante dos prédios históricos como o Colégio dos Jesuítas, onde moraram os padres Anchieta e Nóbrega e estudaram, entre outros, Cláudio Manoel da Costa e Álvares Peixoto.



MORRO DO CASTELO

via. 141 (MGRJ)

"A fachada da igreja (de Santo Inácio) teve destacado papel formal e sua influência não se restringiu às obras jesuítas. Serviu, com seu frontão triangular austero, como protótipo para uma série de igrejas paroquiais e capelas edificadas no Rio de Janeiro do século XVII ao início do século XIX, e a sua destruição foi uma perda irremediável".

Sandra Alvini

DESMONTE DO MORRO DO CASTELO

Mela, 50/56/1802 (MGRJ)

"O ritmo ainda parecia muito lento a Carlos Sampaio, que havia visitado São Paulo e observado o sistema de mangueiras hidráulicas, usado no aterro da Várzea do Carmo. A adaptação desse sistema teria como vantagens mais rapidez e diminuição dos custos de transporte de terra, que deixaria de ser carregada em vagonetes para ser lançada, transformada em lama pela força dos jatos d'água, no litoral fronteiro à Rua Santa Luzia".

Carlos Kessel



Memória da Destruição: Rio, uma História que se Perdeu (1889-1965). Rio de Janeiro: Prefeitura da Cidade do Rio de Janeiro, Secretaria das Culturas, Arquivo da Cidade, 2002.

In the quest for additional central city space, hills were leveled for building sites, and the earth was used as infill in the bay, providing space for new transportation systems, large avenues, and the Santos Dumont airport. Shown here is the hydraulic destruction of Morro do Castelo.



Lembranças do Rio de Janeiro. Rio de Janeiro, [ca. 1929]. Photograph of the Copacabana Palace Hotel.

This construction heralded a major high-rise expansion of the Copacabana suburb, which, in the ensuing decades, became one of the most densely settled places in the world. In a note scribbled on the back of the photograph, a tourist declared: “The Copacabana Hotel is the finest hotel in all Brazil.”

Rio

Rio de Janeiro

Cityscapes, Old and New

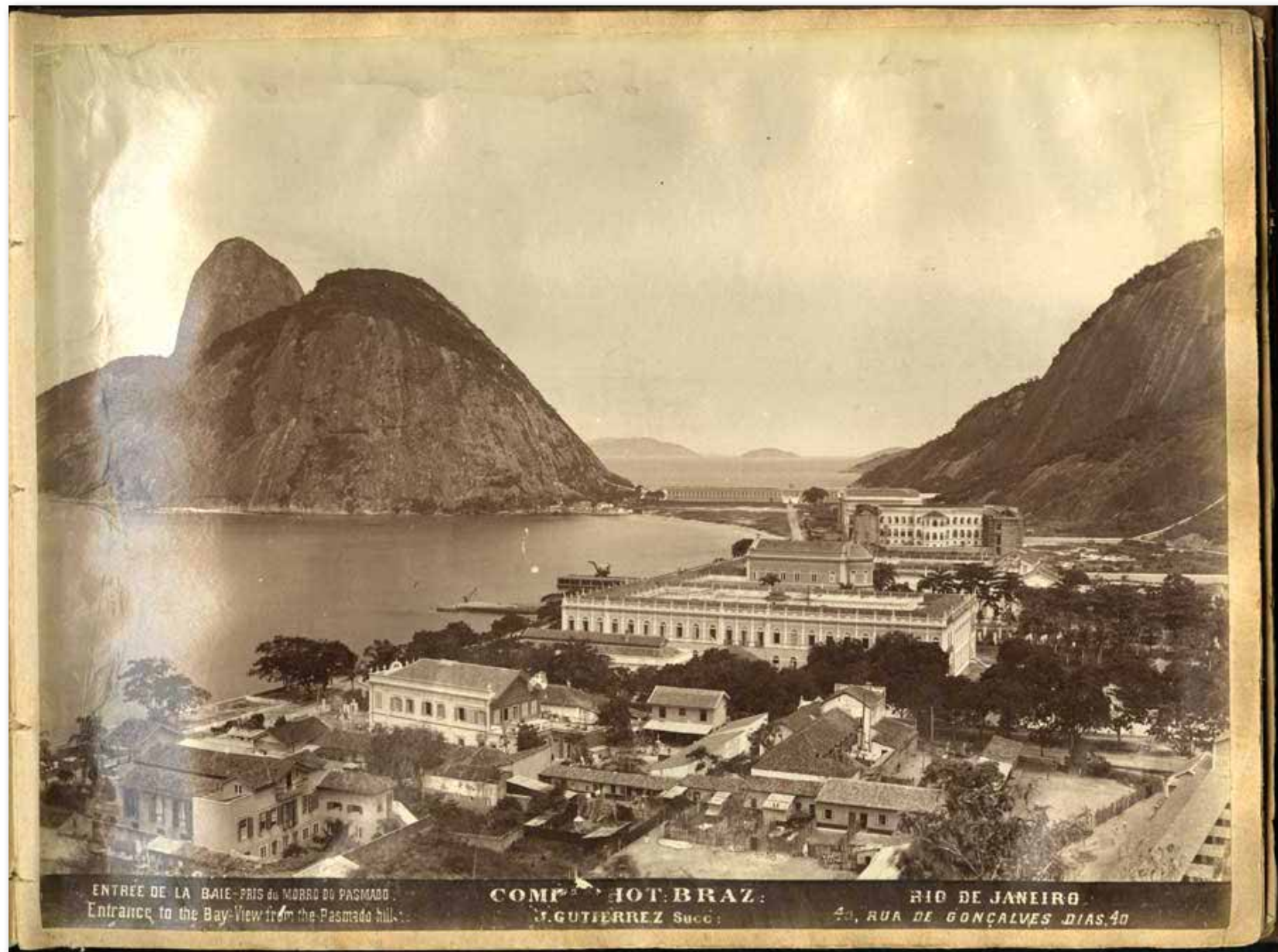
The dynamic and successful modernization of the city, accompanied by the substantial expansion of favelas, have resulted in widely held negative images produced by two hundred years of often conservative and elitist waves of urban reforms. The bad press emphasizing poverty and crime, both at home and abroad, time and again dampens the enthusiasm for the more positive aspects of life in Rio de Janeiro.





Juan Gutierrez. Album, ca. 1893.

Sepia-tone albumen prints of Rio de Janeiro by the Spanish photographer Juan Gutierrez, who worked in Brazil in the 1890s. "View of the City from the Ilha das Cobras" shows the downtown port.



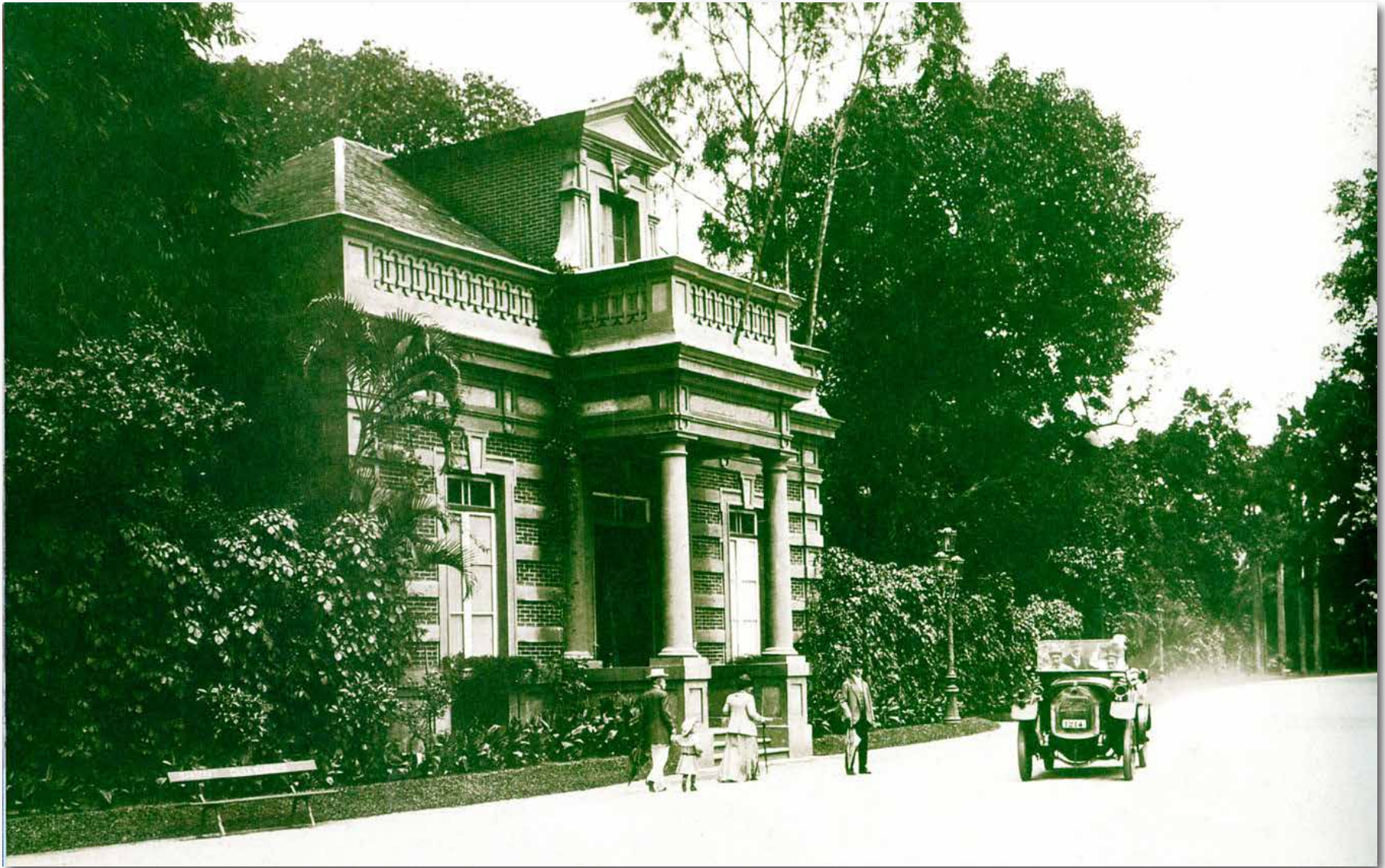
ENTREE DE LA BAIE - PRIS du MORRO DO PASMADO.
Entrance to the Bay - View from the Pasmado hill.

COMP. PHOTO BRAZ.
J. GUTIERREZ Succ.

RIO DE JANEIRO
43, RUA DE GONÇALVES DIAS, 40

Juan Gutierrez. Album, ca. 1893.

Sepia-tone albumen prints of Rio de Janeiro by the Spanish photographer Juan Gutierrez, who worked in Brazil in the 1890s. "Entrance to the Bay" shows the growth of the city and its suburbs.



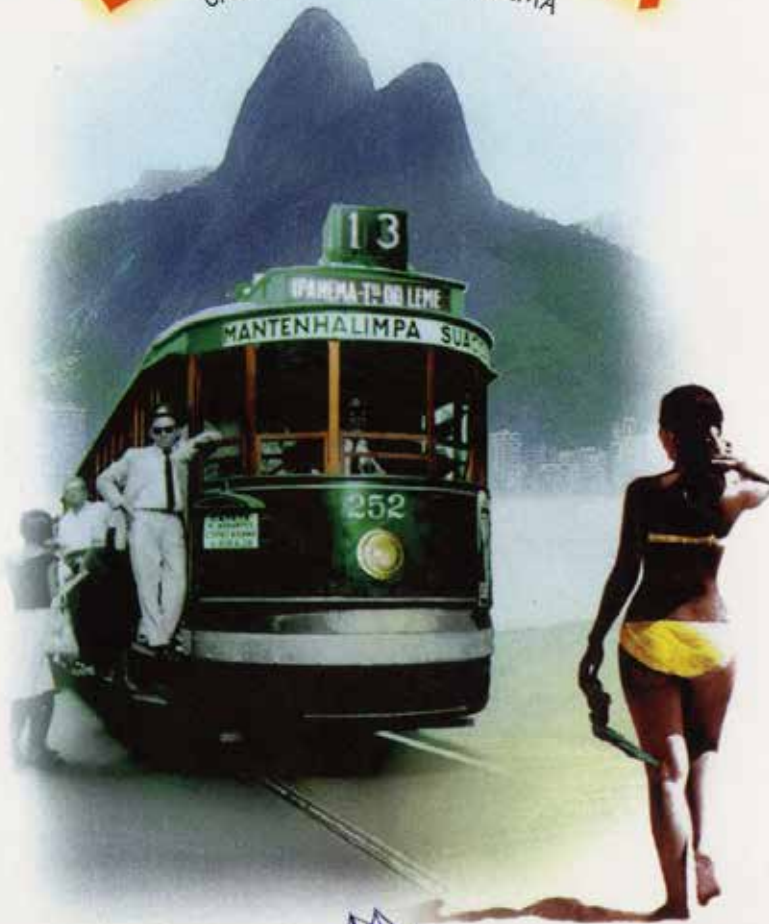
Rio de Assis: Imagens Machadianas do Rio de Janeiro. Rio de Janeiro: Casa da Palavra, 1999.

In 1822, D. Pedro I was acclaimed Emperor of Brazil from a small wooden palace in Campo de Santana, now Praça da Aclamação. The growing sense of the urban change that followed in downtown Rio and its suburbs, depicted by the Brazilian writer Machado Assis (1839-1908) in many of his stories, is captured in this passage in “Conto de Escola,” from his 1896 collection *Várias Histórias*: “[I] paused between S. Diogo hill and Campo de Santana, which wasn’t then a park, an upper-class project, but a rustic space, more or less infinite, crowded with washerwomen, grass, and donkeys on the loose.”

Ruy Castro

ELA É CARIOCA

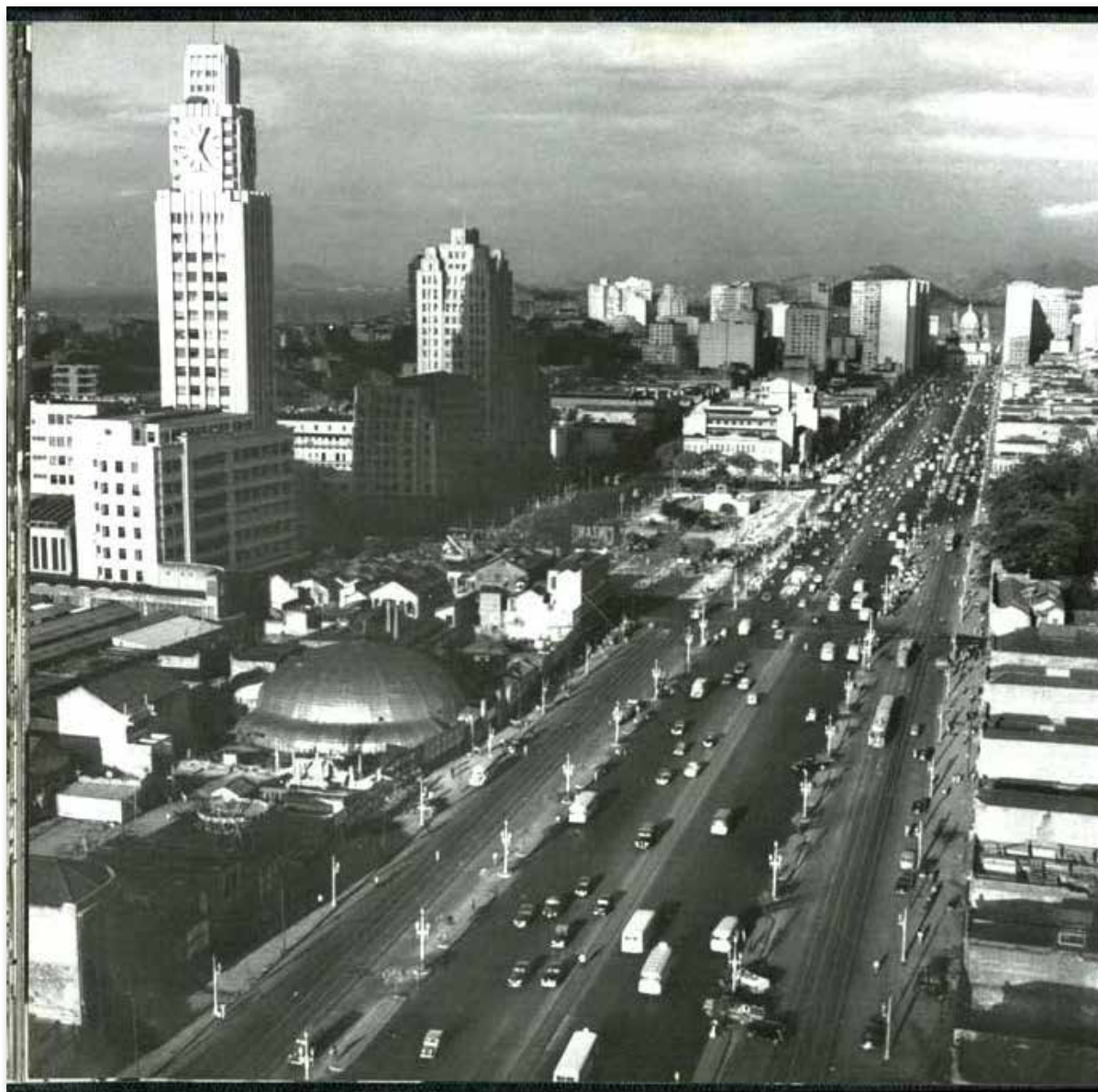
UMA ENCICLOPÉDIA DE IPANEMA




COMPANHIA DAS LETRAS

Ruy Castro. *Ela é Carioca: uma Enciclopédia de Ipanema*. Rio de Janeiro: Companhia das Letras, ca. 1999.

The cover illustration combines references to the iconic landscape, the extension of electric trolley (“bonde”) service to the beachfront suburbs, and the ubiquitous figure of a bikini-clad “*garota de Ipanema*.”



Avenida Presidente Vargas. A abertura dessa ampla via, uma das maiores do mundo, exigiu o sacrifício de numerosas quadras do Velho Rio. Na foto, à esquerda, as torres da Estação de Ferro Central do Brasil e do Ministério da Guerra; distando-se, ao longe, a Candelária. A fotografia do direito apresenta nos a fachada do templo e outra perspectiva da mencionada avenida.

President Vargas Avenue — Many blocks of old-fashioned streets have been pulled down for the opening of this ample thoroughfare which is said to be one of the widest in the world. On the left side, the towers of the Railway Station and of the Ministry of War. Farther on, towards the sea, stands the Candelaria Church. The right side of the picture shows the façade of the temple and a visual perspective of the Avenue.

Nas páginas seguintes:
A artística abóbada da Candelária e a silhueta do Corcovado, em cujo cimo se ergue a imagem da Cristo Redentor (38 metros de altura), visível de quase todas as partes da cidade.

On the following pages:
The artistic vault of Candelaria and Corcovado's silhouette with the Christ's Statue on its top (38 meters high) which can be seen from any part of the city and miles away from the sea.

Rio de Janeiro. Rio de Janeiro, Brasil: Departamento de Turismo e Certames, Prefeitura do Distrito Federal, ca. 1955.

The first of two views, by the Brazilian photographer Salomão Scliar, of the Avenida Presidente Vargas, the broadest boulevard of the city, which was cut through after 1930 as a modernist extension of the urban planning symbolized earlier by the Avenida Rio Branco.



Rio de Janeiro. Rio de Janeiro, Brasil: Departamento de Turismo e Certames, Prefeitura do Distrito Federal, ca. 1955.

The second of two views, by the Brazilian photographer Salomão Scliar, of the Avenida Presidente Vargas, the broadest boulevard of the city, which was cut through after 1930 as a modernist extension of the urban planning symbolized earlier by the Avenida Rio Branco.

Claudia Braga Gaspar PESQUISA E TEXTO

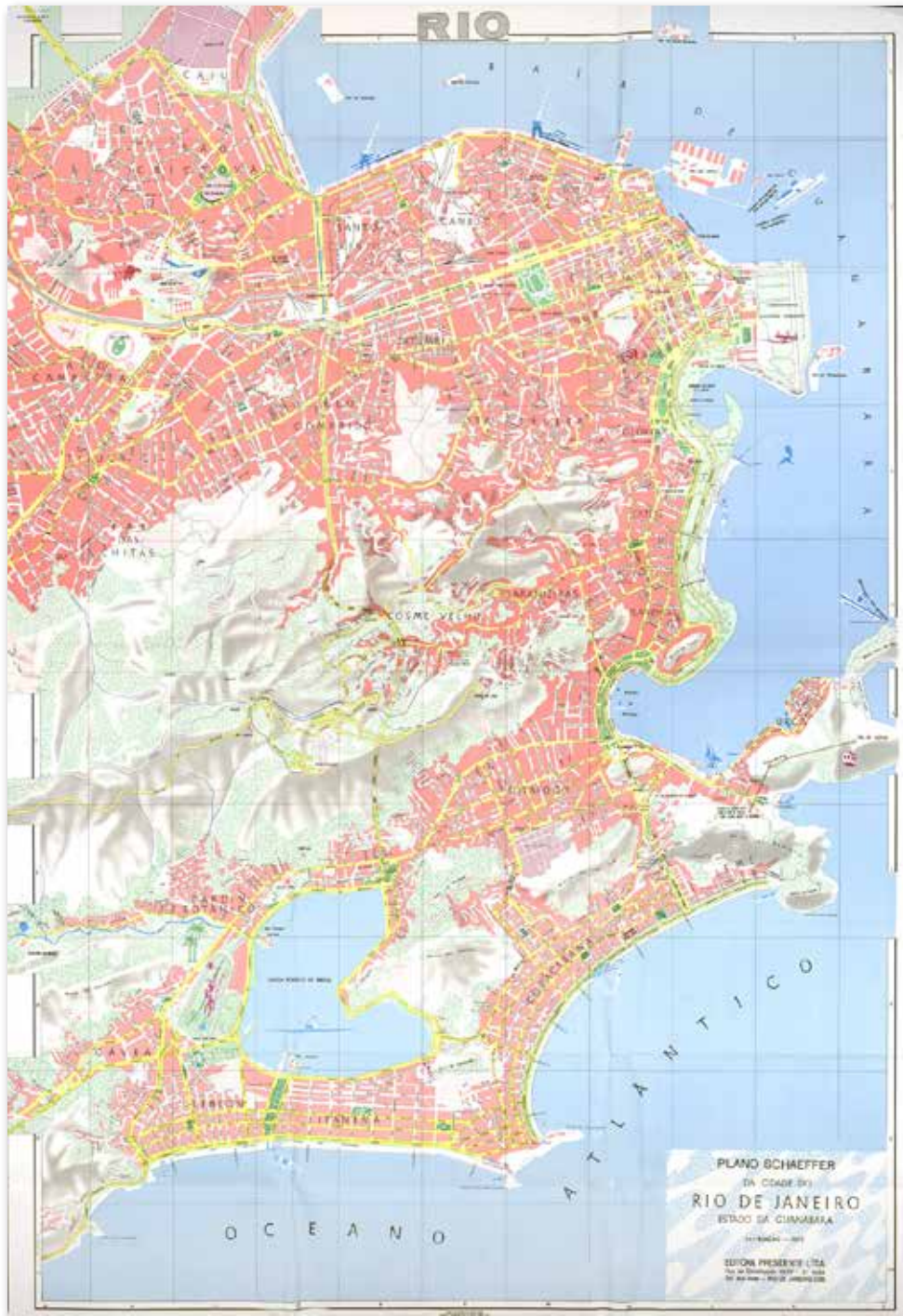
Marcos Sá Corrêa APRESENTAÇÃO

Orla Carioca *História e Cultura*

METALIVROS

Claudia Braga Gaspar. *Orla Carioca: História e Cultura*. São Paulo: Metalivros, 2004.

Beach scene of growing traffic congestion and young surfers in the 1950s and 1960s.



**The Schaeffer Map of Rio de Janeiro.
Rio de Janeiro: Editora Presidente,
1973.**

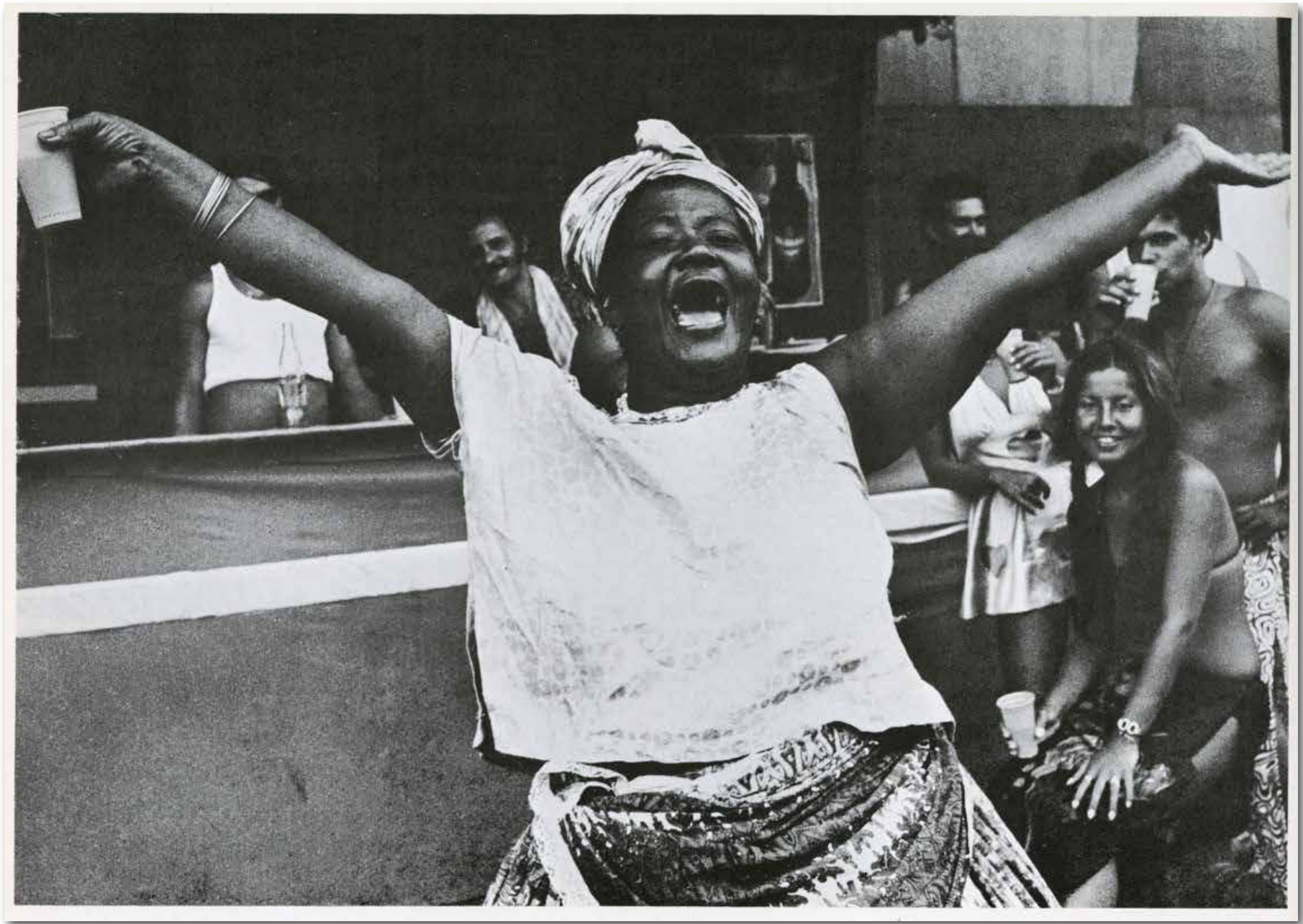
A typical tourist map showing the various districts of the city and major features such as Santos Dumont airport, the aerial tramway to Sugar Loaf, the Jockey Club, the Lagoa Rodrigo de Freitas, and the major beaches.

Rio de Janeiro

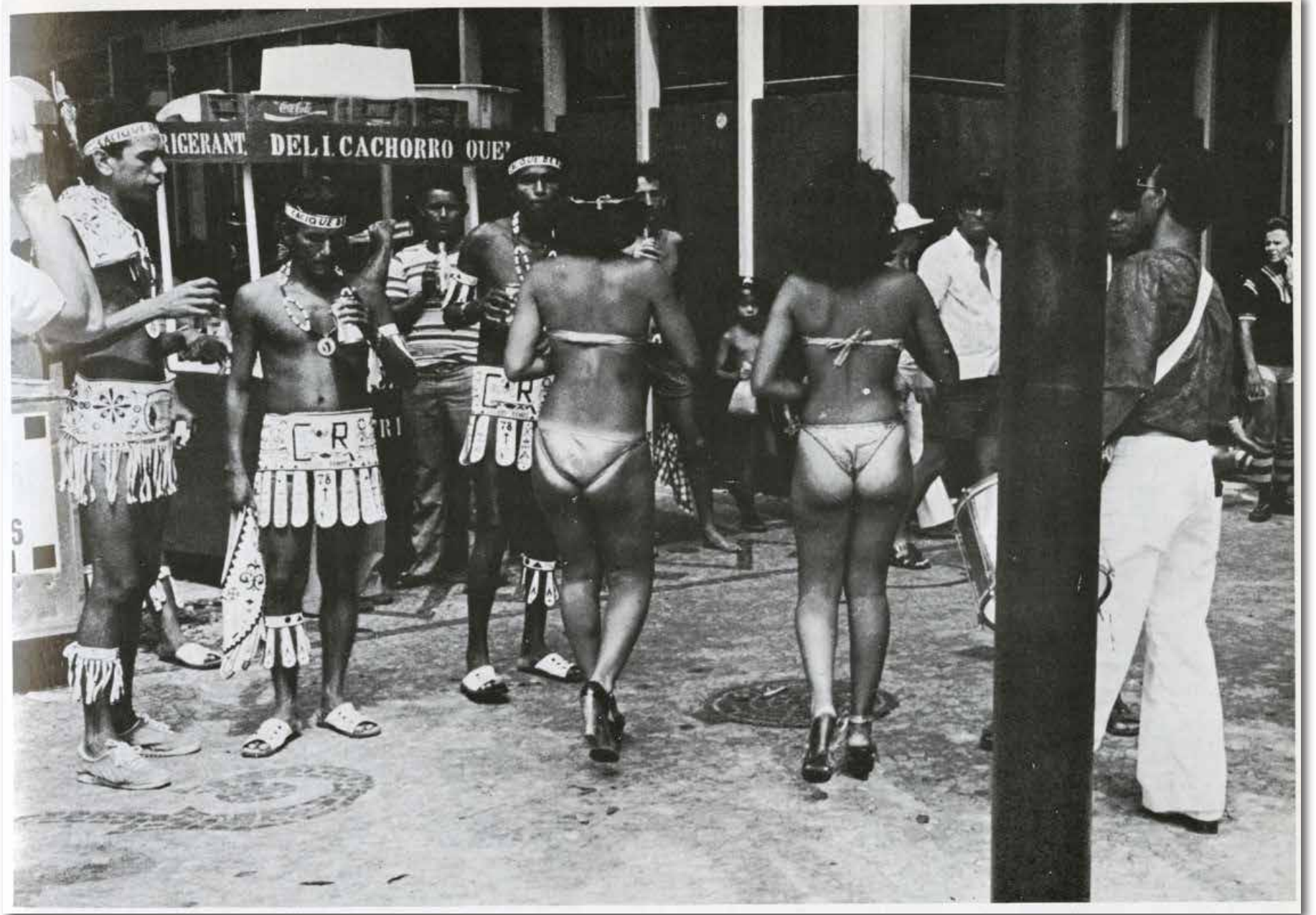
Modern Diversions and Lifestyles

Rio de Janeiro has been at the center of Brazil's development of vibrant urban popular culture. Carnival, soccer mania, beach culture, and music --- choro, samba, bossa nova, and MPB --- have influenced the city's distinctive patterns of life, and contributed to the stereotypical images of the fun-loving *cariocas*.





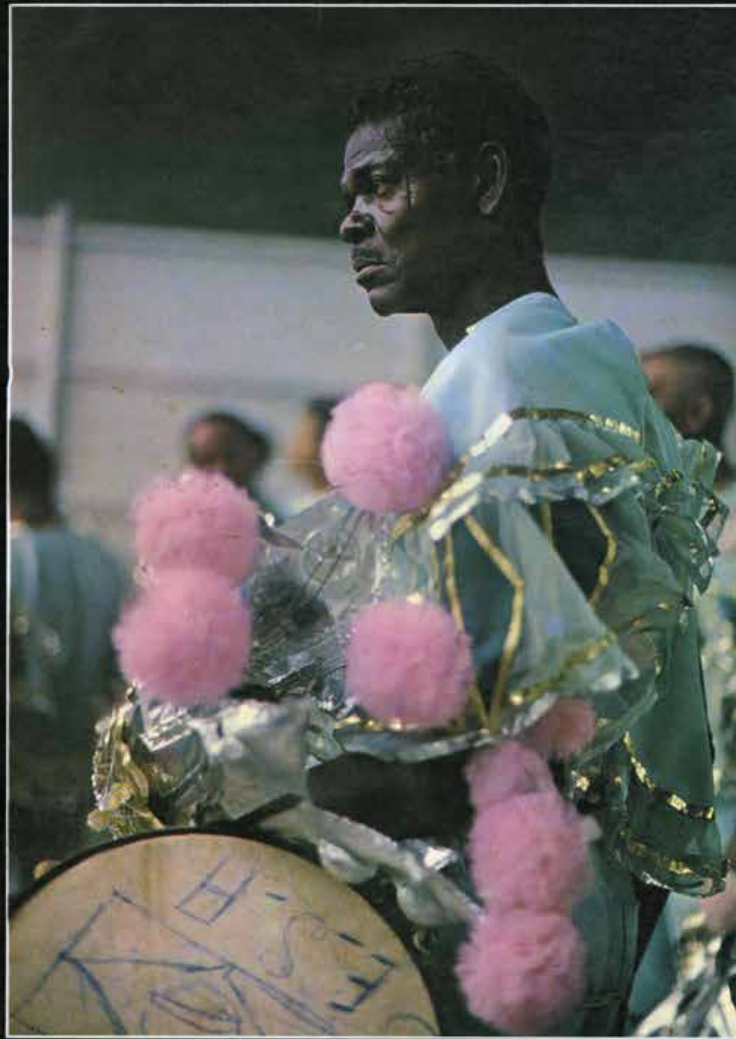
Bina Fonyat. Carnaval. Rio de Janeiro: Editora Nova Fronteira, ca. 1978. (Image 1 of 2.)



Bina Fonyat. Carnaval. Rio de Janeiro: Editora Nova Fronteira, ca. 1978. (Image 2 of 2.)

Carnavais de Guerra

O Nacionalismo no Samba



Dulce Tupy



Dulce Tupy. *Carnavais de Guerra, o Nacionalismo no Samba*. Rio de Janeiro: ASB Arte Gráfica e Editora, 1985.

Carnival in Rio is one of the most exuberant popular celebrations in the world, involving all social classes and attracting visitors from around the country as well as from abroad. The illustration displayed here shows different popular elements dressed as *baianas*, native Brazilians, and beach-goers.

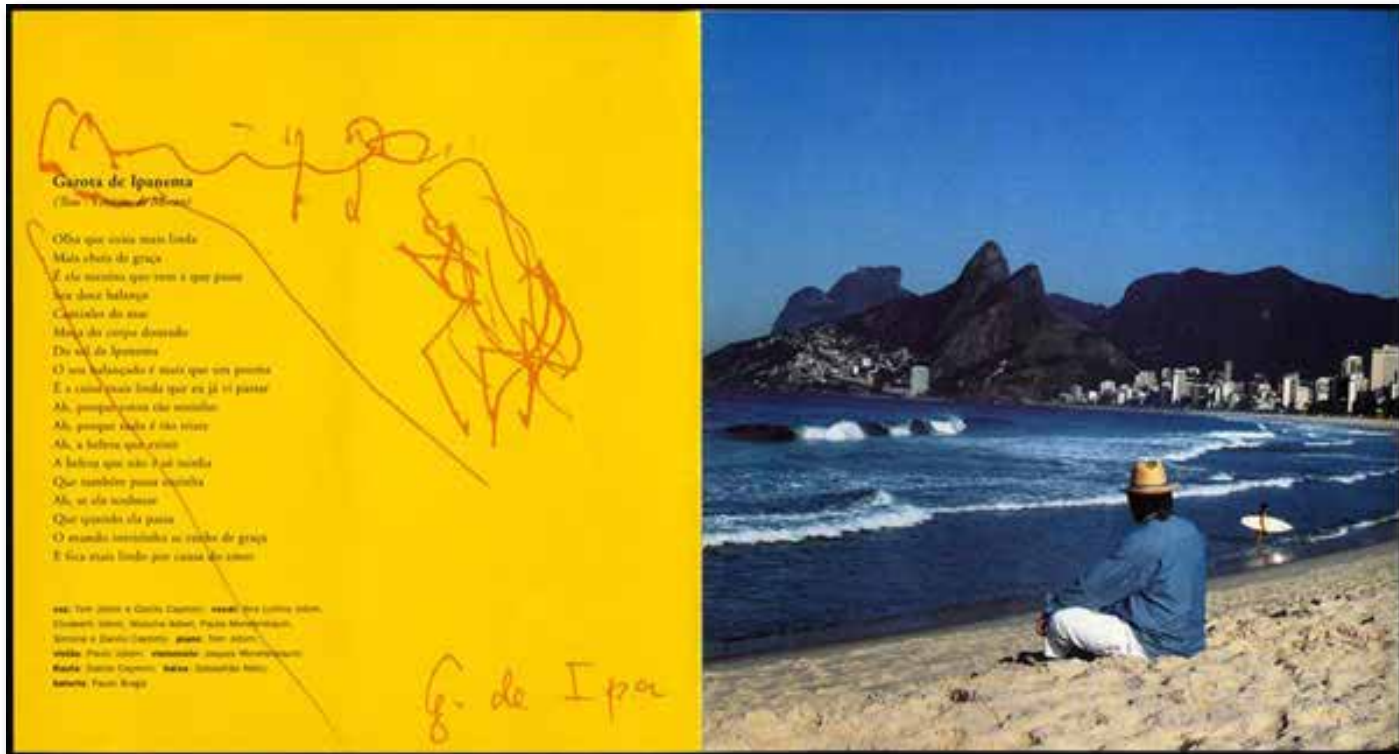


36-37-38. LE STADE MUNICIPAL DE MARACANA.



André Maurois. *Rio de Janeiro*. Paris: Fernand Nathan, ca. 1951.

Photograph by Jean Manzon of Maracanã, the largest soccer stadium in South America. Opened in 1950 to host the World Cup tournament of the Fédération Internationale de Football Association (FIFA), Maracanã provides the setting for Brazil's soccer mania.



Tom Jobim. *Inédito*. MSI Music Corp., 2005.
Stan Getz. *Garota de Ipanema*.

The Bossa Nova of Antonio Carlos (Tom) Jobim and other young musicians swept Brazil and the rest of the world in the late 1950s. “Garota de Ipanema” (“The Girl from Ipanema”) became one of the all-time international hits thanks in part to the collaboration of stars like saxophonist Stan Getz and Frank Sinatra.





54, 55. The Sambodrom — architect: Oscar Niemeyer.
56. The Confeitaria Colombo.
57. The Confeitaria Colombo.

Ingo Latotzki. *Rio de Janeiro*. New York: Parkstone Press, 2001.

A group of photographs showing the formalized Carnival parades and Sambadrome beneath the scene of a growing favela, in sharp contrast with Rio's leading café from the Belle Époque, the Confeitaria Colombo.



A baiana de Carmen, brejeira e sensual, quer nos palcos ou nas telas, exigia o Technicolor, e a Fox soube utilizar sua versatilidade como cantora e comediante para dar aos seus fãs alívio das angústias vividas durante os anos de guerra.

Carmen's baiana, naughty and sensual, whether on stage or screen, cried for Technicolor and Fox learned to use her versatility as a singer and comedienne in order to give her fans respite from the turmoils experienced during the war years.

TECHNICOLOR BABY

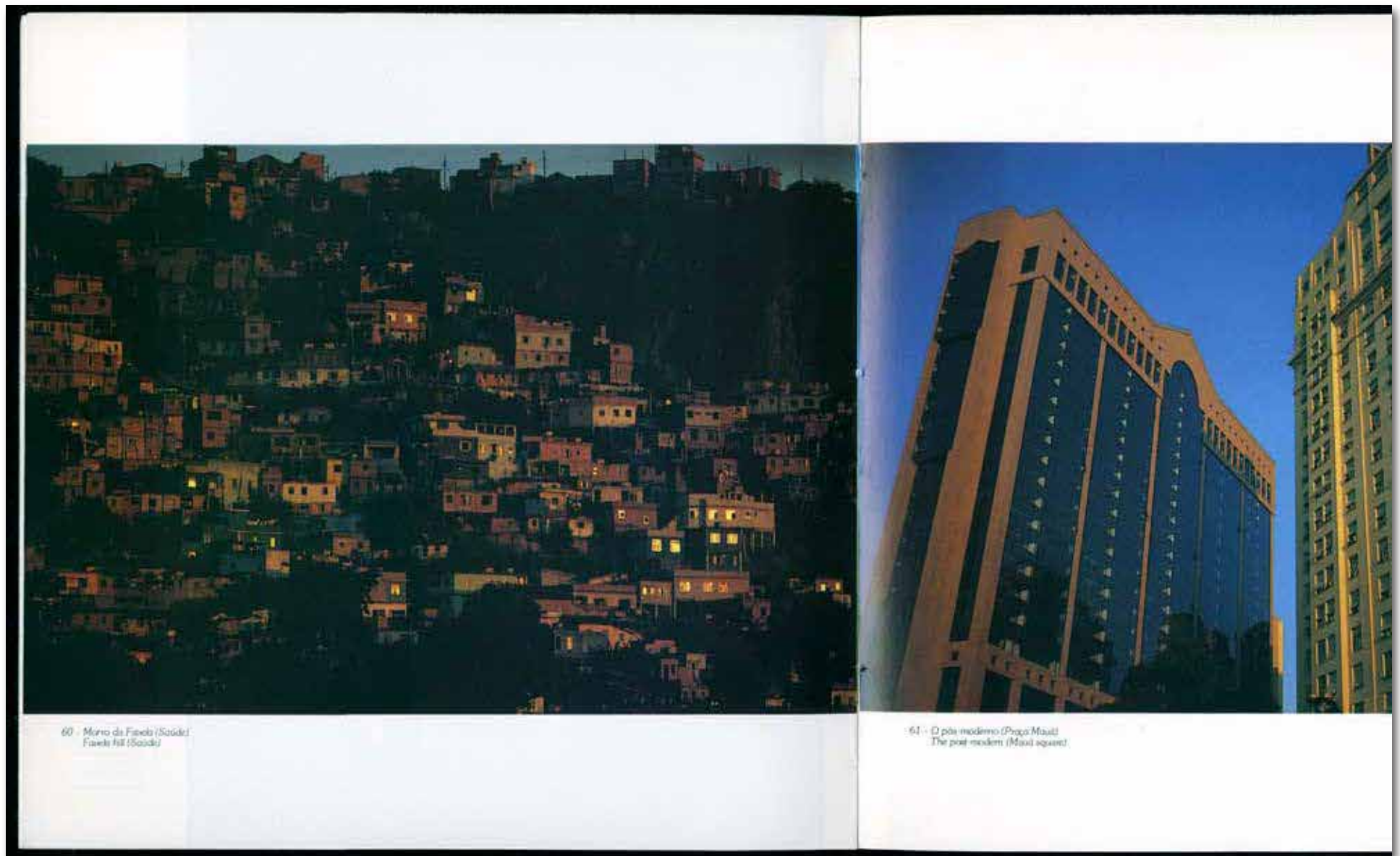


Tempo de ensaio: Hermes Pan, o célebre coreógrafo, ensaia com Carmen para sua dança-apoteose em "Uma Noite no Rio".

Rehearsal time: Hermes Pan, the celebrated choreographer, rehearses with Carmen for her big number in "That Night in Rio".

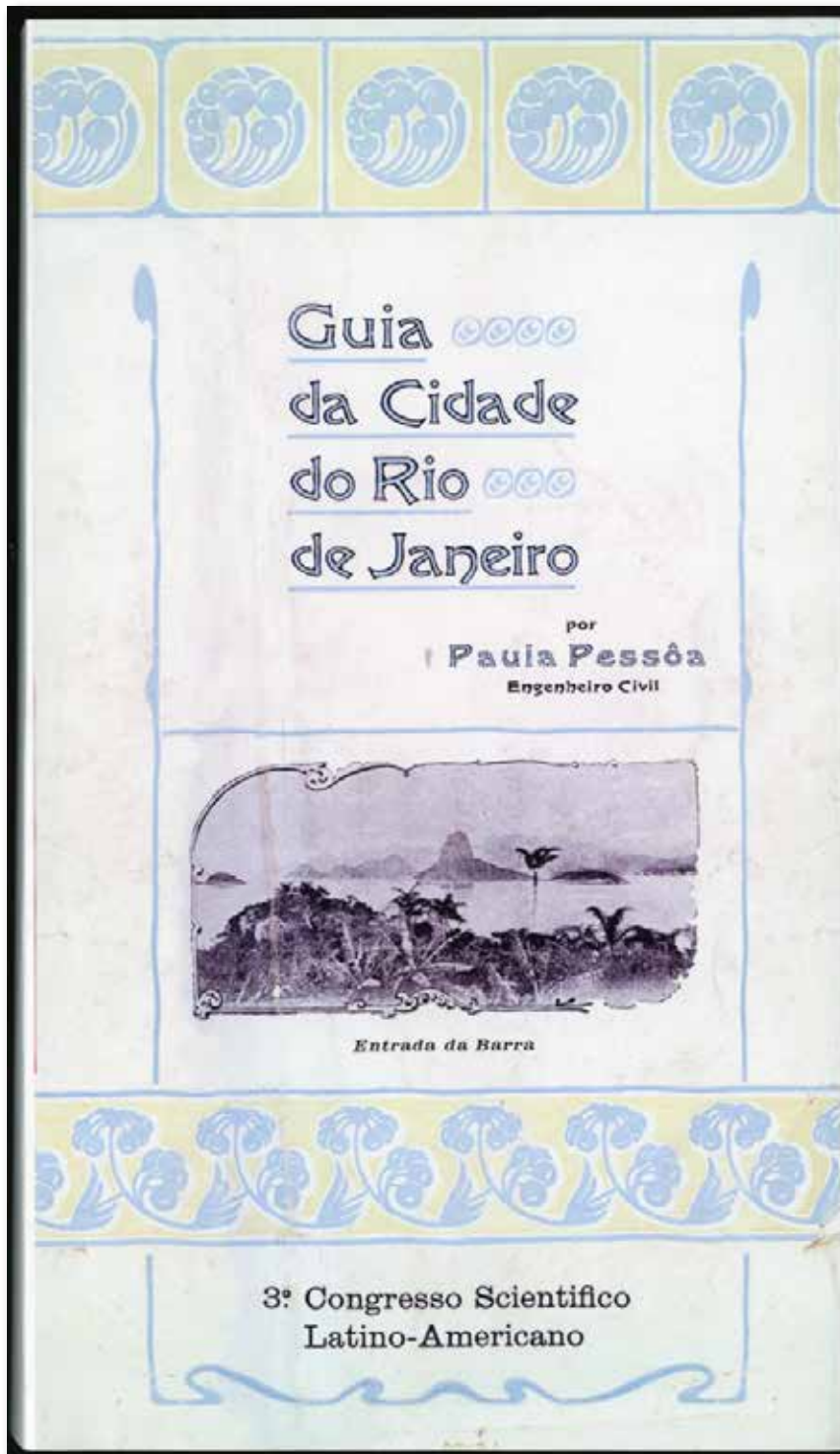
Carmen Miranda Para Sempre. Rio de Janeiro: Museu de Arte Moderna, 2005.

Portuguese-born samba singer and Rio superstar Carmen Miranda (1909-1955), a key precursor of Tropicalismo, gained international fame promoting Brazil in Hollywood, where she became one of the highest-paid artists—and by some accounts, the highest-paid woman in the United States.



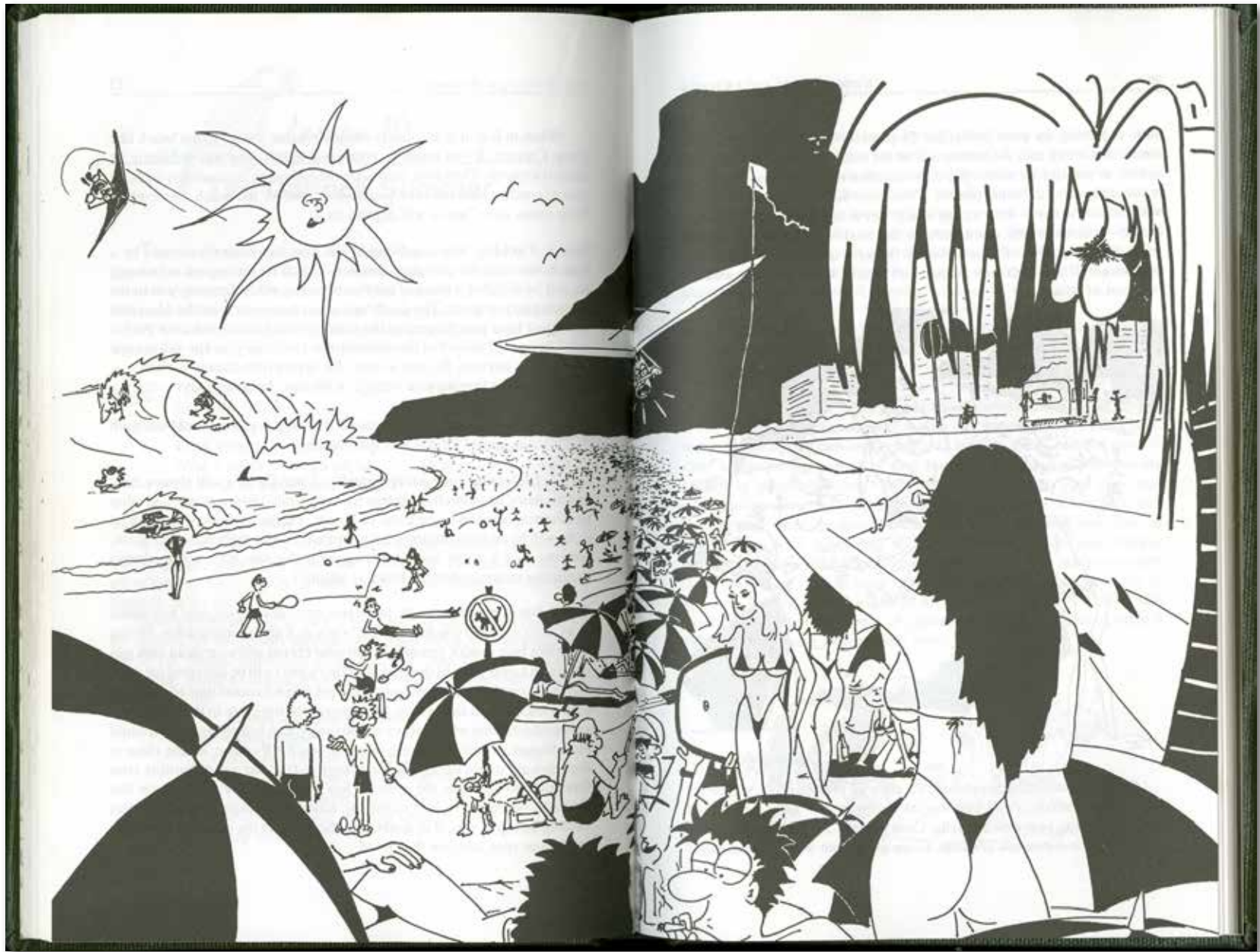
Lembranças do Rio de Janeiro. Rio de Janeiro, [ca. 1929]. Photograph of the Copacabana Palace Hotel.

This construction heralded a major high-rise expansion of the Copacabana suburb, which, in the ensuing decades, became one of the most densely settled places in the world. In a note scribbled on the back of the photograph, a tourist declared: “The Copacabana Hotel is the finest hotel in all Brazil.”



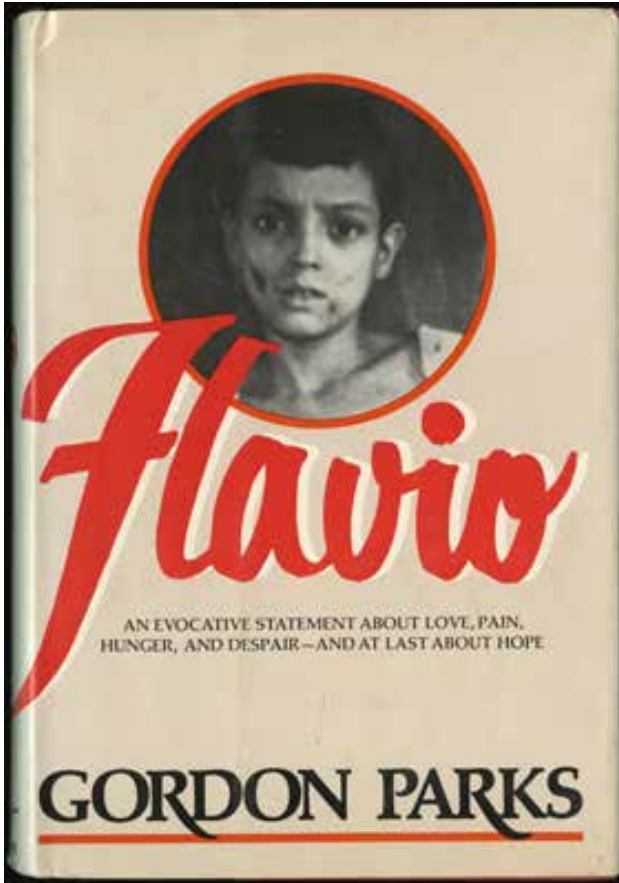
Paula Pessoa. *Guia da Cidade do Rio de Janeiro*. Rio de Janeiro, 1905.

An early tourist guidebook to the city. Visitors began flocking to Rio de Janeiro in the early 20th century, and tourism has risen steadily up to the present day.



Priscilla Ann Goslin. *How to Be a Carioca: The Alternative Guide for the Tourist in Rio*. Rio de Janeiro: Twocan Press, c. 1992.

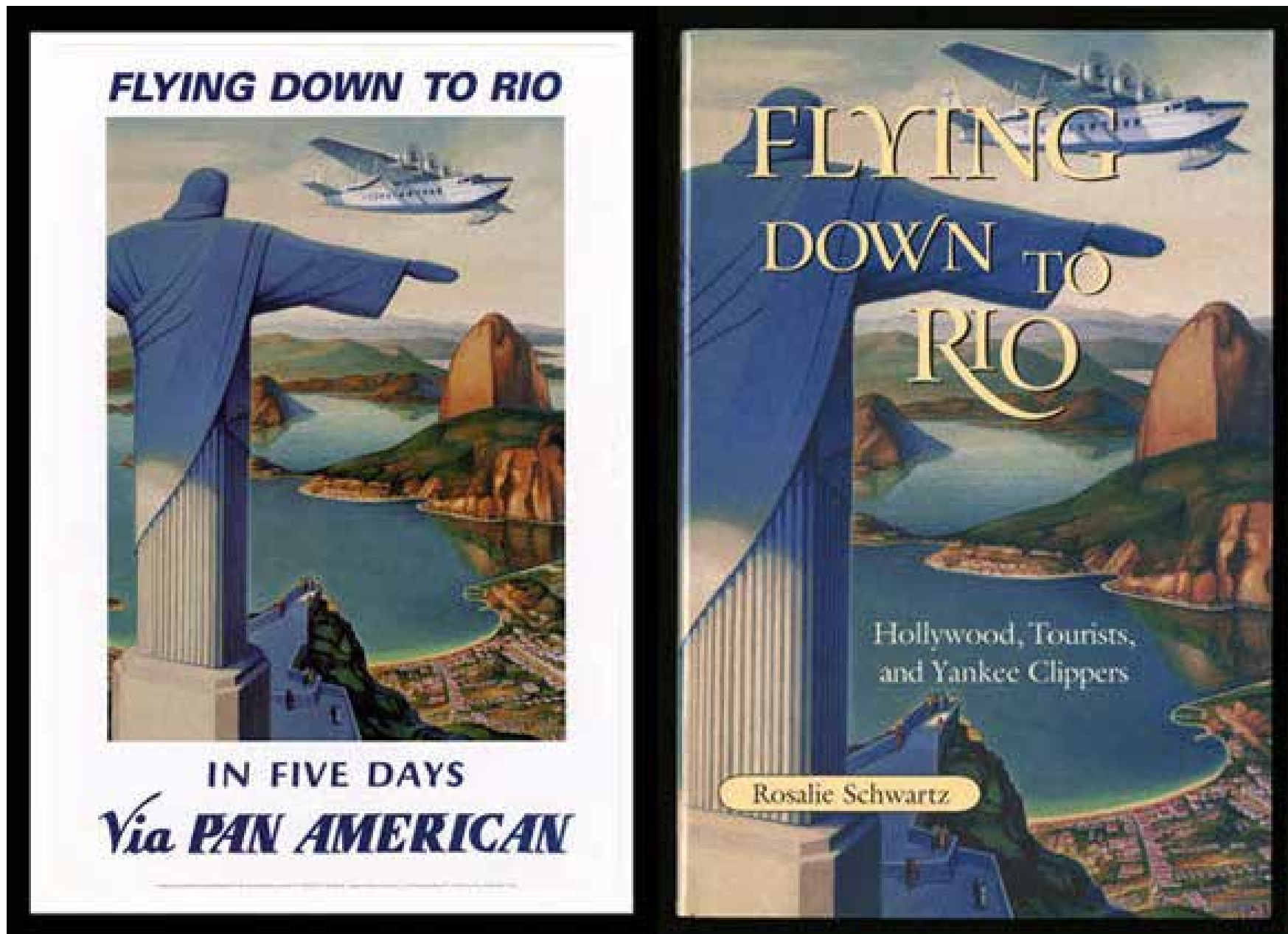
By the 1990s, tourists were even humorously advised to become cariocas.



Life. v. 50, no. 24. (June 16, 1961), pp. 86-98.

Gordon Parks. *Flavio*. New York: W.W. Norton, 1978.

On special assignment from *Life*, Parks traveled to Brazil in 1961 to photograph the slums of Rio. His photo essay, "Freedom's Fearful Foe: Poverty," documented the poverty and social misery of the Da Silva family, whose young son, Flavio, was dying of asthma and malnutrition. Parks later expanded his portrayal of the boy, and his life in the favela, to include a 1964 documentary film, and the 1978 biography, *Flavio*.



FLYING DOWN TO RIO



IN FIVE DAYS

Via PAN AMERICAN

**FLYING
DOWN TO
RIO**

Hollywood, Tourists,
and Yankee Clippers

Rosalie Schwartz

Rosalie Schwartz. *Flying Down to Rio: Hollywood, Tourists, and Yankee Clippers*. College Station, Texas: Texas A&M University Press, 2004.

This cover was taken from the poster created for Pan American Airways by Paul George Lawler in the 1930s.



Bernard Herman. *Rio de Janeiro*. Rio de Janeiro: Editions du Pacifique, 1980.

This view of a favela, with contrasting advertising billboard, represents two aspects of contemporary Brazilian life in Rio.

Rio de Janeiro

Ephemera

Images of Rio have repeatedly appeared in ephemeral formats, including postcards, stamps, currency, commemorative medals, glass lantern slides, stereocards, and chapbooks, or *folhetos*, of *literatura de cordel*.



1000

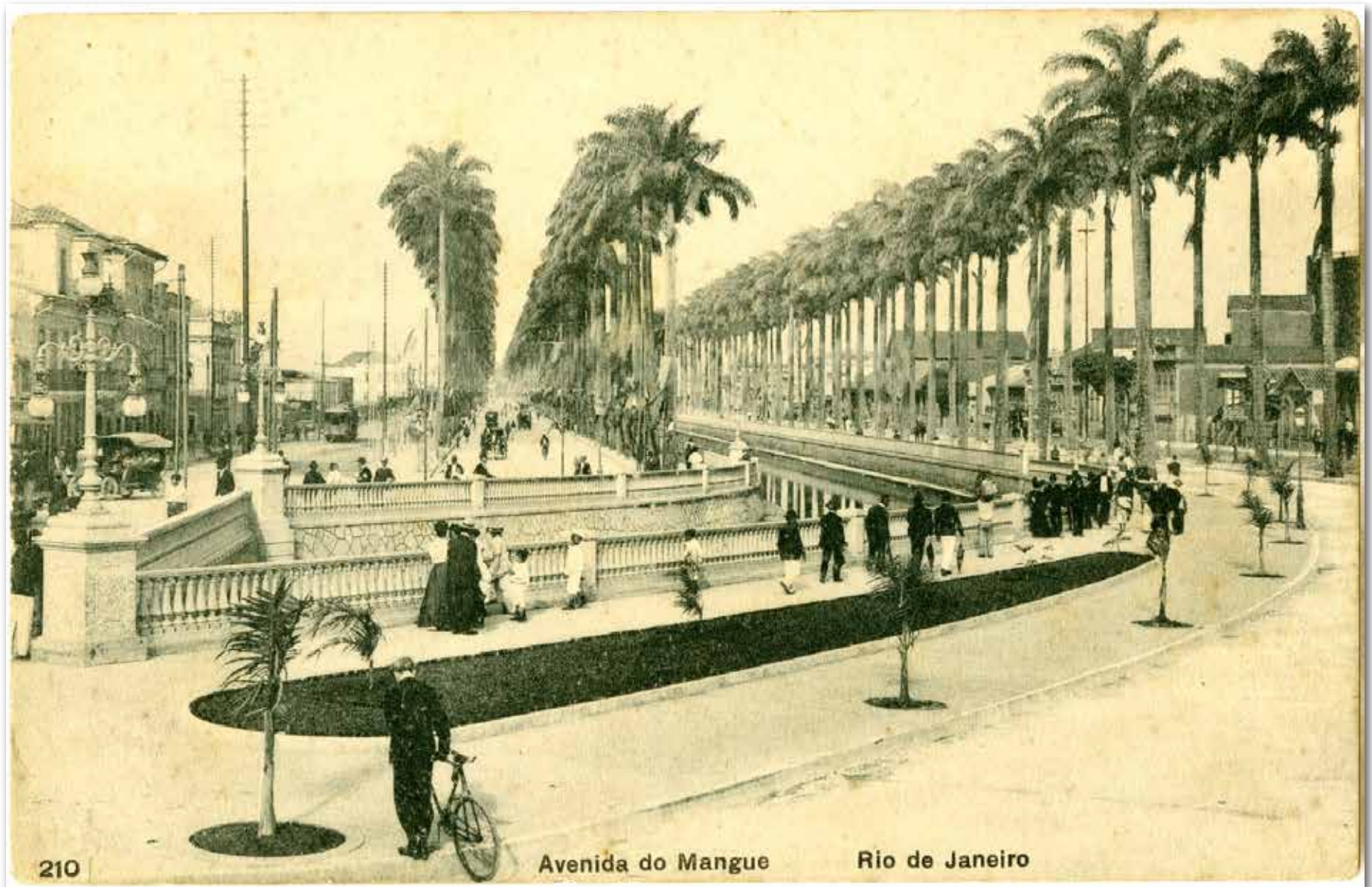
RIO DE JANEIRO - RUA 1ª DE MARÇO EM 1905

MIL CRUZADOS



Rio de Janeiro "Botafogo" Avenida Beira Mar.

Postcard.



Avenida do Mangue, Rio de Janeiro.

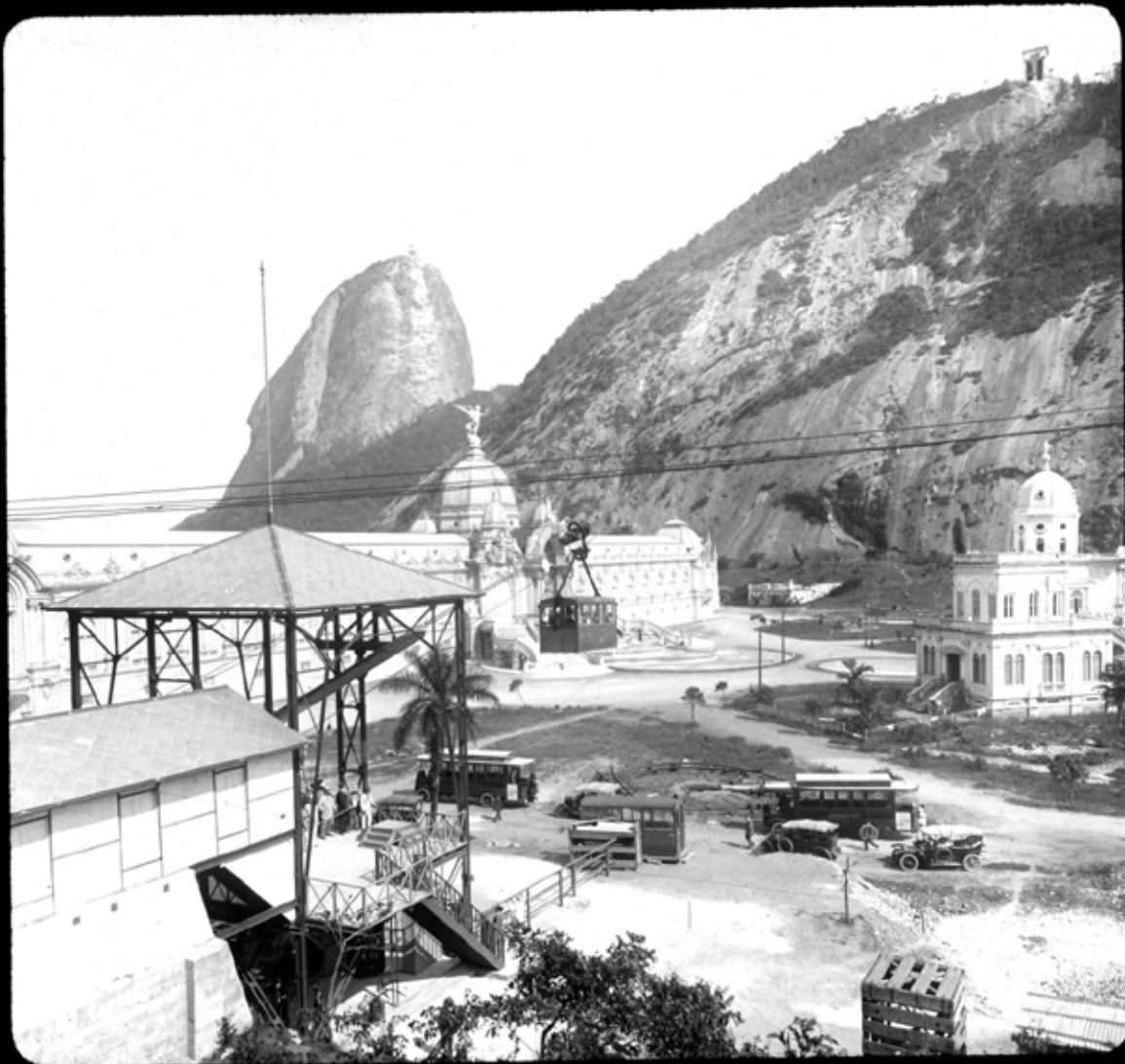
Postcard.



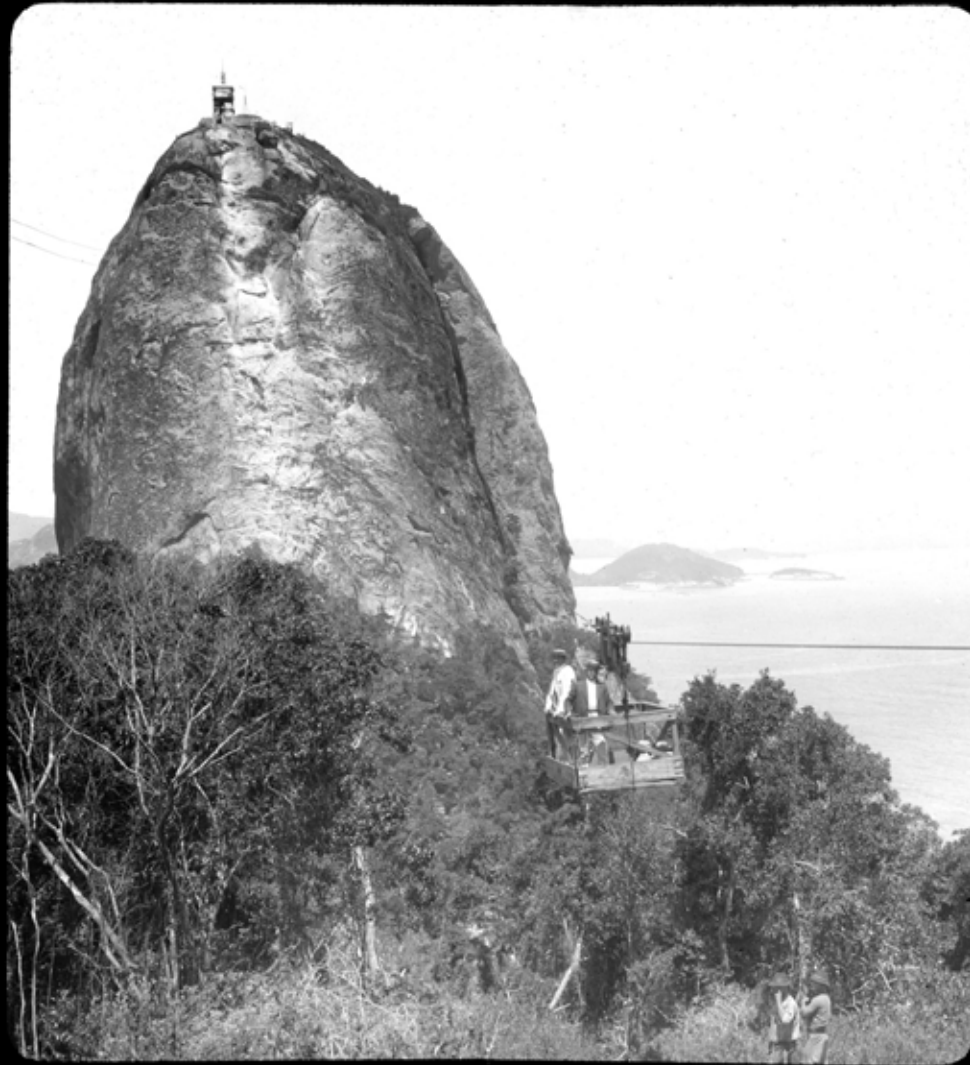
Photo album.



Slide. Palm tree-lined street.



Slide. Cable car at base of mountain.



Slide. Sugarloaf mountain.



Slide. View of city and ocean.



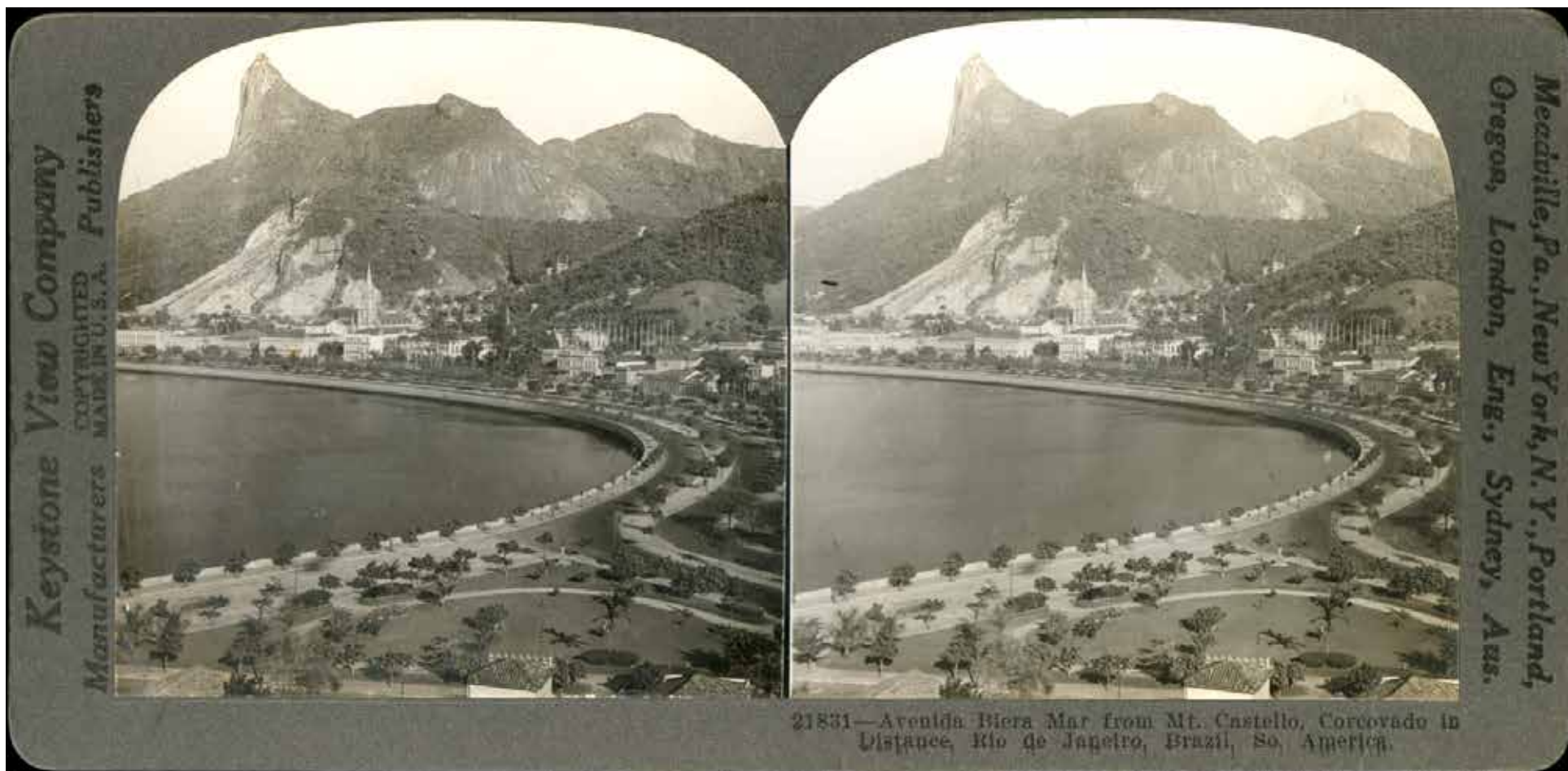
Slide. View of buildings.



Slide. View of city street.



Lantern slide. Shaded Avenue in Tijuca, a mountain top suburb of Rio de Janeiro.



Keystone View Company
Manufacturers

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Oregon, London, Eng., Sydney, Aus.

21831—Avenida Biera Mar from Mt. Castello, Corcovado in
Distance, Rio de Janeiro, Brazil, So. America.

Lantern slide. Avenida Biera Mar from Mt. Castello, Corcovado in Distance, Rio de Janeiro.



Lantern slide. Palm-Fringed Rua Viscounte de Itauna and Mangue Canal, Rio de Janeiro.



Lantern slide. Avenida Rio Branco from Hotel, Avenida on a Holiday, Rio de Janeiro.

Autor: ZACARIAS JERÔNIMO DA COSTA

— AS MARAVILHAS DO —
RIO DE JANEIRO



Foleto of Literatura de Cordel.



Bronze medals, front and back..



Silver medals, front and back.

1.000 cruzados

Banco Central do Brasil (República), estampa A, 1987.
Impressor: Casa da Moeda do Brasil, Rio de Janeiro.

Reverso: Látex e policromia, em calcografia, ofsete e tipografia.

No centro, vista da rua Princesa de Marjão baseada em fotografia de 1905. O trecho reproduzido, conhecido por Boulevard Cascelier, era o ponto final das linhas de bondes à tração animal da antiga Companhia de Carris Urbanos. À esquerda, o Hotel do Globo, no mesmo lugar onde funcionava a popular confeitaria que deu nome ao local. No lado oposto, vê-se a Igreja de Santa Cruz dos Militares, sagrada do prédio do Tribunal Regional Eleitoral, construído originalmente para abrigar a sede do Banco do Brasil, e, finalmente, os Correios.

Esta cédula recebeu, em 1989, o carimbo de 1 cruzado novo, correspondente à nova unidade monetária em vigor a partir daquele ano.



AVENIDA BEIRA-MAR

10.000 réis

Tesouro Nacional (República), 17ª estampa, 1925.
Impressor: American Bank Note Company, Nova Iorque.

Reverso: Verde, em calcografia.

No centro, painel com vista da avenida Beira-Mar, vendo-se, em primeiro plano, um dos dois pavilhões octogonais que ficam nas extremidades do belvedere conhecido como Terraço do Passeio Público. Mais adiante, parte do morro de Santa Teresa e o morro da Glória, com a Igreja de N. S. da Glória do Outeiro, tendo mais à sua frente a chaminé da Companhia de Esgoto City Improvement. Ao fundo, o morro da Urca e o Pão de Açúcar.

Este desenho foi reproduzido posteriormente, com alteração na cor, no reverso da cédula de 10.000 réis da 14ª estampa (1918) do Tesouro Nacional.

200.000 réis

Tesouro Nacional (República), 17ª estampa, 1936.
Impressor: Waterlow & Sons Ltd., Londres.

Reverso: Vermelho-escuro, em calcografia.

No centro, a avenida Beira-Mar e os jardins da praça Paris, vendo-se o chafariz dos golfinhos. Em primeiro plano, o Silogeu, prédio onde funcionava a Academia Carioca de Letras e a Biblioteca e Museu do Instituto Histórico e Geográfico Brasileiro (IHGB), demolido na década de 1970, para a construção de sua nova sede. Vê-se, ainda, o morro da Glória com a Igreja de N. S. da Glória do Outeiro, e, na extremidade, o Hotel Glória. Ao fundo, o morro da Urca e o Pão de Açúcar. É interessante notar o crescimento do bairro da Urca.



GLÓRIA

500.000 réis

Banco do Brasil (República), 1ª estampa, 1923.
Impressor: American Bank Note Company, Nova Iorque.

Reverso: Laranja, em calcografia.

No centro, painel com vista do bairro da Glória, vendo-se, em primeiro plano, o relógio da Glória e o largo de mesmo nome; tendo no centro o monumento ao 4º Centenário do Descobrimento do Brasil, com a estátua de Pedro Álvares Cabral, antes da sua transferência para o Jardim da Glória, à esquerda. Ao fundo, a Igreja de N. S. da Glória do Outeiro.

Este desenho também foi reproduzido, com alteração na cor, no reverso do bilhete de 20.000 réis da 1ª estampa (1927) da Caixa de Estabilização.

Currency.



1000 Cruzados, front and back.