sold to Life and published January 17, 1955. Morris recounted selling the Cartier-Bresson Russia story first in the United States, then in Europe to Paris Match, followed by Picture Post, and Epoca.

According to Morris' account, he recommended the cover image with the idea that the *Life* logo would fit well in the upper righthand corner. The title "A Penetrating Look at the People of Russia" implies a critical perspective and the subtitle "Military Appraisal at Moscow Trolley Stop" gives a subtext to the two men looking at the waiting women, while emphasizing military control fig. 12.

Morris also recounts that *Life*'s managing editor Ed Thompson, in an effort to secure the story from Cartier-Bresson, wrote directly to the photographer on October 8 stating, "As I told John, it would be our plan not to try to read anything into it that isn't there... We would follow your captions as closely as possible...Speaking from my standpoint, this could be the high point so far in relations of *Life* and Magnum." Through these exchanges and this window into the process of publishing the photographs, it is clear that Life sought out opportunities like this rare coverage of Russia because it supported their weekly fascination with all things Cold War related, and alleviated the problem of the constant control of their official photographers, giving them an opportunity to provide a less controlled view of Russia. Cartier-Bresson traveling with his wife on a tourist visa, as a European and not an American, for example, gave him an advantage in covering Russia over American *Life* correspondents. Correspondents' freedom was a regular topic of editorial discussion in internal memos, regarding both logistical visa issues and constant control of what was photographed.

The photographs tell the story of Cartier-Bresson's journey and frequently quote him. While he had more freedom than other *Life* photographers, the magazine text is quick to point out that the photographs were taken under Soviet control. Cartier-Bresson's own recounting of his experience differs a bit. The *Life* text reads,

"Cartier-Bresson took pictures only where he had permission to do so and with a frankly nonpolitical camera. In 10 weeks, he says, he got only "a fragmentary image." But the image is a notable one. Cartier-Bresson richly fulfilled his mission, which was to show human beings in the streets, in shops, at work and at play, anywhere I could approach them without disturbing reality."

The "Direct Image" of the People's Daily Life includes images of street scenes, shopping, school children, social scenes in the city park, and a large spread of theatrical and monumental Soviet sport culture. Life uses Cartier-Bresson's photographs and seizes the opportunity to give Life readers an exclusive view into the elusive country featured every week in the magazine in different ways to adapt to their own political agenda fig. 13.

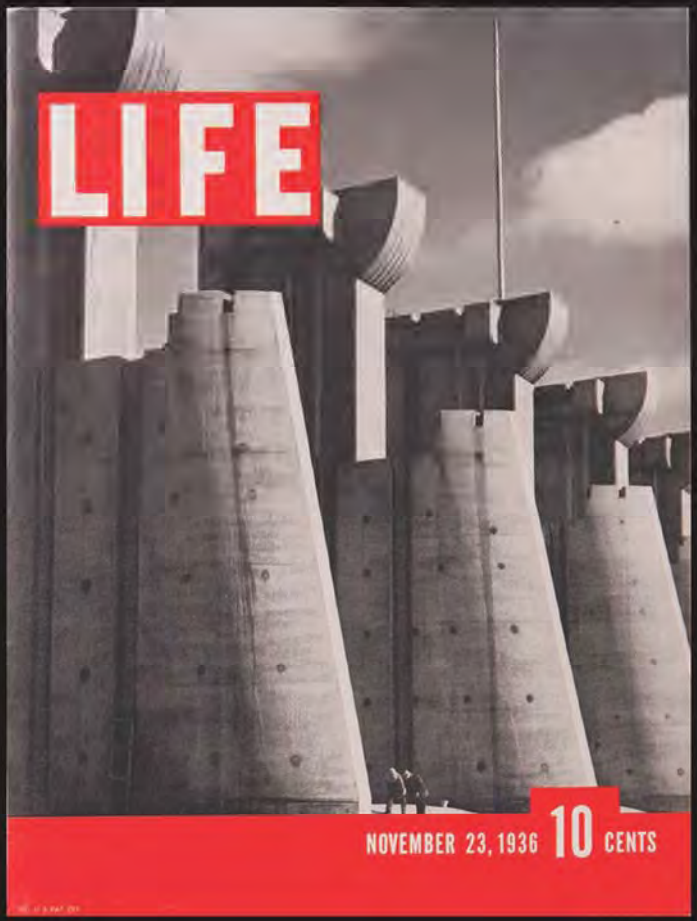
Two weeks later, in the January 31, 1955 issue, readers first come upon an eight-page story on the "Vanished Splendor of Russia" which reminisces

Margaret Bourke-White Cover for *Life* (1936)

FPO—When, in the fall of 1936, Margaret Bourke-White made the photograph that would grace the inaugural issue of Life magazine, she was already well ersed in representing the subjects of American modernity—its factories, machines, and skyscrapers. She had been working for Henry Luce, the publisher of Life, since the inception in 1929 of his Fortune magazine, which (as its name suggested) was oriented toward American big business, with occasional forays into subjects of larger social interest. Life promised to be a new type of mass publication, a wide-circulation magazine that would reach a broad public and display what Luce called "the tremendous unrealized power of pictures."

Bourke-White arrived in Fort Peck, Montana, late in October 1936, just one month before the debut issue of Luce's Life was set to hit the newsstands. Her photographic subject, the Fort Peck Dam, was a massive project administered by the Public Works Administration, a federal agency created under the New Deal. Construction on the dam had begun three years before, and it would still be another seven years before it would begin to generate electricity. beneath massive concrete piers that rise like skyscrapers (or modern pyramids) behind them.

From her first photographs of factories and machines taken at the Otis Steel mill in 1927–28, Bourke-White included working bodies. She records, with deliberate care and attention, these figures in particular poses. The two workers in the Fort Peck photograph are depicted in an act of labor. Turned slightly toward each other, with bent waists and hands on their knees, they make gestures that suggest inspection and mutual consultation. This was not a candid shot; Bourke-White was known to have subjects hold their positions for as long as fifteen minutes while she took her photographs. Yet as a picture of labor, the Life cover is conflicted. These literally and figuratively marginalized workers point to the tenuous state of American labor at this moment. The body of the worker—its physical vulnerability set against the rigidity and strength of the seemingly endless concrete piers—is a powerful metaphor for the position of labor not just during this time of economic failure, but also as measured



WAITING, the young mother leans forlornly against the window, showing sympathy and looking for Maude's arr

Nurse Midwife

MAUDE CALLEN EASES PAIN OF BIRTH, LIFE AND DEATH

PHOTOGRAPHED FOR LIFE BY W. EUGENE SMITH

Some weeks ago in the South Carolina village of Pineville, in Berkeley County on the edge of Bull Hole Swamp, the time arrived for Alice Cooper to have a baby and she sent for the midwife. At first it seemed that everything was all right, but soon the midwife noticed signs of trouble. Hastily she sent for a woman named Maude Callen to come and take over.

After Maude Callen arrived at 6 p.m., Alice Cooper's labor grew more severe. It lasted through the night until dawn. But at the end there was a baby safely delivered of a healthy son. The new midwife had succeeded in a situation where the fast-disappearing "granny" midwife of the South, armed with superstition and a pair of rusty scissors, might have killed both mother and child.

Maude Callen is a member of a unique group, the nurse midwife. Although there are perhaps 20,000 common midwives practicing, trained nurse-midwives are rare. There are only nine in South Carolina, 300 in the nation. Their education includes the full course required of all registered nurses, training in public health and at least six months' close observation. As professionals they are far ahead of the common midwife, and as far removed from the granny as astronomy is from zoology.

Maude Callen has delivered countless babies in her career, but obstetrics is only part of her work. To 30,000 people in a thickly populated rural area of some 400 square miles veined with muddy roads, she must try to be "doctor," dietician, psychologist, budgeter and friend (pp. 147, 148). To those who think that a middle-aged Negro without a medical degree has no business meddling in affairs such as these, Dr. William Fichtenau, director of the Berkeley County health department, has a ready answer. When he was asked whether he thought Maude Callen could be spared to do some teaching for the state board of health, he replied, "If you have to take her, I can only ask you to join me in prayer for the people left here."

WEARY BUT WATCHFUL, MAUDE SITS BY AN MOTHER DURIN

FRIGHTENED AND SICK, the pregnant mother is helped by Phoebe Gadsden, the first midwife she called. Mrs. Gadsden, a practicing midwife who attended Maude's classes (pp. 149, 151), has helped at several deliveries but felt that this one needed special attention and so decided to ask Maude to come and supervise.

MAUDE GETS READY in the kitchen by lamplight. In addition to the sterilized soap and gloves, her equipment consists of about $1/2$ yards of each item: scissors, cloths, bits of cotton, solution, cord ties, Lysol, surgical gauze and mask and a blood-pressure gauge. Her deliveries are always made under urgent conditions.

IN DEEP PAIN, the 17-year-old mother writhes, mumbling prayers while Maude Callen holds her hand. She could do little to relieve pain because she is not permitted to administer any drugs. The mother was worn out and took over at the beginning of her ordeal, having previously gone through a period of false labor.

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BOND