

regarding same-sex marriage and gender equality in recent years despite the furious opposition of the Church shows that this influence is not what it used to be. Finally, Finchelstein provocatively argues that the concept of a society led by powerful leaders and divided between a “true” nation and internal enemies, central to Argentine fascist and nationalist traditions, also surfaces in the human rights discourse expressed by the *kirchnerista* national administrations of 2003-2015. By arguing that there was still a war in the 1970s between “heroes” and “villains,” this discourse only inverted the roles assigned to each side by the former military rulers without questioning the central premises. This polemical argument, presented in a manner that carefully avoids restoring legitimacy to the military’s claims, is at the center of ongoing political and historiographical struggles regarding memory, politics, and human rights in Argentina.

In summary, Finchelstein offers a valuable new perspective on one of the most dramatic periods of Argentine history. The book’s sophisticated theoretical framework, transnational dimension, and dialog with several bodies of historiography make it recommended reading for anyone interested in this topic in Argentina and elsewhere.

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ROBERT M. BUFFINGTON: *A Sentimental Education for the Working Man: The Mexico City Penny Press, 1900-1910*. Durham: Duke University Press, 2015.

It is painfully difficult to write about working class folk in any time or at any place. Mexico is no exception, for the documentation is scarce. Robert M. Buffington has discovered in the penny press of Mexico City what he believes is a passageway into the minds of urban workers. Buffington examines in detail three penny press newspapers in Mexico City over the course of the first decade of the twentieth century. He also references another eight such newspapers at least once. This is fascinating material.

There are questions that arise immediately. It is not clear just how representative the penny press was of the sentiments of the popular classes. The author does not discuss how often these periodicals appeared (daily, weekly, monthly), how many issues are extant, how many issues the author examined, or how large the circulation or readership. We have no figures for literacy or anecdotes about poor *capitalinos* passing on the newspapers to others, so as to gauge the size of the audience and thus assess the impact of the penny press. The author admits the

problem (p. 144): “the exact makeup of the penny press’s diverse readership is impossible to determine” and this was a mystery to their editors as well. He then concludes that the popularity of what he labels “street talk columns” indicated a widespread, distinct audience that presumably included working people. How he determines diversity or popularity is not evident.

From the texts of the newspapers Buffington discerns that their publishers had an agenda to reshape the habits and morals of the poor. He does not explore (at least not successfully) who the owners, publishers, editors, columnists or reporters were. He does not explain why these folks had an agenda. Why did they care? And, if it is likely that the editors did not know who read their newspapers, then how could they claim that they were trying to civilize the urban masses?

The book consists primarily of a series of direct quotes, mostly from poems (the Spanish originals followed by the author’s translations) that were published in the three periodicals, long analyses of these poems, and a series of wonderful illustrations, also published in the three newspapers, and long analyses of these. There is an entire chapter given to the street talk stories that relate the lives of two working class friends, Pitacio and Chema, who appear in a column “Desde la estaca” (From the Stake) in *La Guacamaya*, one of the three often quoted newspapers. The interpretations of the poems, illustrations, and columns are painstaking with careful attention to contemporary meanings of words and phrases and scrupulous examination of visual nuances. These interpretations of the media are quite enlightening in their detailed explanations and contextualization. The satire in particular was very clever.

For all his care, however, it is not clear that the author has gotten into the heads of the urban working class and if and how they would have identified the complexities he illuminates. He may have gotten into the heads of the columnists and artists, but of course, we do not really know who they were any more than we know who read the penny press. How do we evaluate the mindsets of people when we do not know who they are?

The longest chapter (Five) not surprisingly examines the penny press’s treatment of what we now call *machismo*, but in the era under study was known as *donjuanismo*. The author widens his scope to include *costumbrista* literature, early nineteenth century romance novels. The newspapers presented *romances callejeros* (street romances), examples of which Buffington scrutinizes in great detail, though it is hard to follow his argument about how the editors’ agenda was to modify the behavior of working class males by satirizing donjuanismo. Because we do not know exactly who the audience was, how can we know if they understood that what they read was satire or whether or not the stories merely reinforced the disapproved behavior?

In Buffington's rendition, obviously learned and theoretically sophisticated (at least for an historian writing literary criticism), the penny press seems an alternative universe. What in the end can we discover about the lives of working folks by reading and closely examining the imaginary writings of unidentified editors and columnists? How do we know, for example, that street romances had any semblance to real interpersonal relations?

Buffington maintains throughout that the real strength of the penny press, aside from its well-discussed literary merits, particularly as satire, was the newspapers' evocation of the streets of Mexico City, the everyday life of the city. What is interesting is that while Mexico City was certainly a noisy, unhealthy, dangerous, quite miserable place to live at the turn of the twentieth century, these conditions—surely that could or should have led to protest—produce a rather mild, humor-filled reaction (if the reaction is from the working class). There seems to be a disconnection between the penny press and the outbreak of Revolution in 1910. Simply put, how does the urban proletariat go from laughing at the wit of the penny press to fighting with the battalions of the Casa del Obrero Mundial?

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**JOHN F. COLLINS: *Revolt of the Saints: Memory and Redemption in the Twilight of Brazilian Racial Democracy*.** Durham: Duke University Press, 2015.

This is a book about transformation, loss, redemption, race, history, urban space, nation, state, citizenry, and memory. Grounded in the urban core of the city of Salvador, Bahia, John Collins fashions this ethnography of the Pelourinho (Pillory) into a far broader, self-reflexive text that is a methodological reflection as much as an ethnography of space. A preface and lengthy introduction set the stage for the study of the urban core of the city that has come to be seen as the most African-influenced region of Brazil. They also introduce the story of Collins as ethnographer in Salvador, and some ambitious and complex methodological questions. Seven chapters and a conclusion follow. In many ways, Chapter 1 is as much about Collins as it is about his interlocutors, presenting key persons and institutions that form the focus of his study. Chapter 2 turns to efforts in Brazil to patrimonialize historical sites, in particular, the work of the IPHAN (National Institute of Historical and Artistic Heritage). The next chapter then turns to an analysis of how social scientists from the IPAC (Bahian Institute of Artistic and Cultural Patrimony) create and shape the process of turning the

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