

emphasized the differences, he would have been able to reconstruct a more nuanced picture.

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*Más allá de la pantalla: cine argentino, historia y política.* By ALBERTO CIRIA.

Buenos Aires: Ediciones de la Flor, 1995. Photographs. Tables. Notes. xiii, 287 pp. Paper.

The author of this collection of essays, Alberto Ciria, is well known for his work on the history of twentieth-century Argentine politics. Here he adds personal reminiscences and his passion for the movies to political and cultural analysis in an interesting melange that is sometimes a bit too charming.

The book is arranged on the conceit that the essays are like films which make up a cinema bill. Ciria begins with a short subject, "Lo que el cine me enseñó." His approach is deliberately personal, even autobiographical, beginning with memories of his own childhood, growing up after the 1930s in a Buenos Aires apartment building on the ground floor of which was a movie theater specializing in Spanish films. Ciria's interest in films was encouraged by his father (who took him to see Spanish films), his mother and aunt (who preferred Argentine productions), his uncle (who was most interested in those from Hollywood), and, later, by friends (with whom he discovered French, Italian, Mexican, German, and Soviet cinematography).

In the book's first major section, and feature presentation, Ciria analyzes the Aries film production company through a reading of selected films made between 1956 and 1991, with special attention to the content and context of *El jefe* (1958), *La fiaca* (1968), *La Patagonia rebelde* (1974), *Plata dulce* (1982), and *La noche de los lápices* (1986), as well as a few picaresque comedies and police thrillers.

The next two essays (coauthored with Jorge M. López) fall under the title "Intervalo." Each provides a quick examination of the work and context of an internationally renowned Argentine film maker: Leopoldo Torre Nilsson (1924–78) and María Luisa Bemberg (1922–95).

The second major essay focuses on the aesthetics of the Argentine film industry and the world market constraints it confronted from 1983 to 1989. Ciria includes tables on foreign and domestic films' relative shares of the Argentine market and on the numbers of spectators who attended screenings of the most popular Argentine productions. These include not only films such as *Camila* (1984), *La historia oficial* (1985), and *Sur* (1988) that were acclaimed by foreign critics, but domestically popular productions like *Los Parchís contra el inventor invisible* (1981), *Los colimbas se divierten* (1986), and *Rambito y Rambón, primera misión* (1986). Unfortunately, since these totals seem to be summed strictly on the basis of calendar years, the totals do not accurately reflect the aggregate audience and relative ranking of films that were screened in two successive years.

For those insomniacs and night owls who choose to remain in their seats, the col-

lection concludes with a *trasmoché* segment made up of three “shorts” on miscellaneous themes from tango and *fútbol* to remakes and melodramas.

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*El “48” chileno: igualitarios, reformistas radicales, masones y bomberos.*

By CRISTIÁN GAZMURI. Santiago de Chile: Editorial Universitaria, 1992. Illustrations. Maps. Tables. Appendixes. Notes. Bibliography. Index. 276 pp. Paper.

In this book, drawn from his doctoral dissertation for the Université de Paris I, Chilean author Cristián Gazmuri offers a historical account of Chile’s new political culture and sociability of the mid–nineteenth century. In it Gazmuri, a student of innovative French historian Maurice Agulhon, combines elements from intellectual, cultural, political, and social history to explain a momentous period of Chilean life when a new liberal political culture took shape.

Gazmuri closely follows the composition and ideological profile of the Chilean “Generación del 48,” made up of a select group of intellectuals and politicians (including several Europeans as well as individuals from other Latin American countries) who played key public roles in the midcentury and afterward. In addition, he examines important historical factors that contributed to giving the actors and events of the “Generación del 48” significant influence over Chile’s subsequent political development. Among such factors, Gazmuri highlights Chile’s particular political juncture (division within the “Pelucón” party prior to a key presidential election), the social growth and political activism of artisans, the California gold rush, and news about the 1848 revolutions in Europe. The latter are considered to have had a major impact on Chile’s social, political, and cultural life in 1848 and afterward.

*El “48” chileno* goes beyond traditional intellectual history and offers an informative discussion of both the overall shape and character of Chile’s larger society as well as of some features of its popular political culture. For instance, while it looks at the nature and composition of Chile’s politically heterogeneous oligarchy and discusses some collective biographical aspects of the “Generación del 48” and its *afrancesado* members, it also examines the growth and profile of the artisan sectors. These included over a thousand European immigrants, some of whom, like their Chilean peers, were active in insurgent politics through the 1840s and early 1850s. Similarly, Gazmuri’s work analyzes the artisans’ political ideology, culture, and new forms of sociability. To be sure some such forms, for example the 1850 Sociedad de la Igualdad, incorporated not only egalitarian artisans but also elite individuals, in particular the young Chilean *afrancesados*, a group of young oligarchs and members of the middle classes either educated in France or under the spell of French literary and philosophical doctrines.

The nature, composition, extension, ideology, and evolution of this Sociedad de la Igualdad are studied at length, for this group played a central role in the political events of 1850 and 1851, which encompassed popular mutinies, military revolts, and a