

Luisa Elena Delgado, Pura Fernández, and Jo Labanyi, eds. *Engaging the Emotions in Spanish Culture and History*. Vanderbilt UP, 2016. ix + 300 pp.

One of the greatest strengths of Delgado, Fernández, and Labanyi's engaging and timely volume is that the essays it integrates constitute a coherent whole, which is an outstanding achievement given its vast chronological and geographical scope. This seamless integration, however, in no way detracts from the value of each piece. Each essay in *Engaging the Emotions* contributes to the volume's goal to include modern Spain in wider academic discussions on the evolution of the affective sphere. The volume begins with Mónica Bolufer's "Reasonable Sentiments," an essay that analyzes the articulation of the Enlightened vision of emotions that impacted public discourse on the affective sphere in the modern era. Bolufer correctly points out that Enlightened thinkers did not believe there was an inherent contradiction between reason and sentiment, but rather relied on the concept of sensibility that reconciled the intellectual and the affective spheres. Several contributors respond to Bolufer's valuable argument, which enhances the volume as a meaningful whole.

One of the most fascinating pieces in *Engaging the Emotions* is Wadda Ríos-Font's "'How Do I Love Thee.' The Rhetoric of Patriotic Love in Early Puerto Rican Political Discourse," which traces the formation of the narrative of Puerto Rican identity and its interplay with the ways in which the foundations of the Spanish nation-state were laid at the Cortes de Cádiz. Pura Fernández's "Emotional Readings for New Interpretative Communities in the Nineteenth Century" examines how anxieties produced by the political instability of nineteenth-century Spain conditioned the emotional investment of mostly female readers into a genre that allowed them to expand their repertoire of emotional and cognitive skills. In "Emotional Contagion in a Time of Cholera," Rebecca Haidt discusses a mid-nineteenth-century rearticulation of social responsibility for the ailing poor and sheds light on its reliance on the Enlightenment view of sympathy. Lou Charnon-Deutsch's essay, "'Hatred Alone Warms the Heart.' Figures of Ill Repute in the Nineteenth-Century Spanish Novel," deftly analyzes the commonalities between literary representations of despised and feared groups in nineteenth-century Spain and connects them with anxieties aroused by the formation of the new world order of nation-states. Rafael Huertas contributes to this line of thinking by looking, in his "Emotional Writings inside the Asylum," at the writings of patients interned in the Leganés asylum between 1860 and 1936 in order to analyze the rise of the modern state apparatus that polices and records affect.

"A Sentient Landscape" by Juli Highfill allows readers to transition to the study of emotions in the twentieth century with an analysis of the impacts on and expansion of the affective sphere by the advent of cinema as mass entertainment. Javier Krauel's brilliantly researched "The Battle for Emotional Hegemony in

Republican Spain” documents the struggles for power over the affective sphere during the Second Republic. Krauel’s approach adds much needed nuance to the study of the trajectory of emotional responses to the Republic. Maite Zubiaurre’s “Love in Times of War” invites the readers to ponder how the fear of female sexuality led even the ostensibly pro-women liberal intellectuals to argue, during the Spanish Civil War, that women’s freedom to express their emotions and sexuality endangered the Republic. This essay speaks to the gendered nature of the political discourse on emotions, an issue that Krauel also productively discusses.

Javier Moscoso’s “From the History of Emotions to the History of Experience” fills a lacuna in our understanding of the varying modes of expression that arose from the trauma of the Civil War. His study of the images and accompanying captions authored by a Republican sailor offers a glimpse into the legacy of the war that is often overlooked in studies that concentrate on purely textual or less intimate expressions. In “Affective Variations. Queering Hispanidad in Luis Cernuda’s Mexico,” Enrique Álvarez applies a queer reading to the collection of poetry that Luis Cernuda published in 1952 while exiled in Mexico. This is precisely the kind of reading that has been absent from the scholarly approaches to the poet’s *Variaciones sobre tema mexicano*.

The volume moves into the post-Transition era with Helena Miguélez-Carballeira’s “Sentimentality as Consensus,” a timely and necessary study of the manner in which a sentimentalized vision of Galicia normalized its subordinate relationship with the hegemonic Castilian nationalism. Jo Labanyi’s “Emotional Competence and the Discourses of Suffering” explores the first season of the popular television series *Amar en tiempos revueltos* and its contribution to processing the memory of the Spanish Civil War. Labanyi places the discussion of the series within the context of the memory debates that took place in Spain in the first decade of this century. Francisco Ferrándiz offers another valuable contribution to the study of Spain’s memory wars with his “From Tear to Pixel,” an essay on the affective conflicts that accompany the exhumation of mass graves from the Civil War. Luisa Elena Delgado moves the conversation to the global economic crisis of 2008 that had a particularly powerful effect on Spain. Delgado’s “Public Tears and Secrets of the Heart” offers an insightful and crucially important analysis of how political and business interests manipulate the public affective sphere in the service of legitimizing the neoliberal response to the crisis. Finally, *Engaging the Emotions* closes with an afterword, “Shameless Emotions,” by the best-selling writer Antonio Muñoz Molina. This short essay constitutes a beautifully written paean to the emotions, which too often are considered insignificant or unworthy of address by artists and those who study their work. Muñoz Molina’s words offer the perfect closing statement to this impressive collection of essays. Overall, this volume constitutes a necessary step in the study of how Spanish artists address the affective sphere, yet it leaves some important

lacunae that remain to be filled. It does not study the Franco era, for instance, with the same attention given to the Civil War and the democratic period. Scholars interested in affective studies will undoubtedly find *Engaging the Emotions* a useful resource in expanding our understanding of the articulation of emotions in different periods of the country's history.

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