

into voting for [Hugo Chávez]" (629), and of occurrences such as Rosario Murillo's "overt hostility" to Mayra Jiménez (55).

This extensive analysis ends with a conclusion in which Henighan tries to update his study for publication by adding in a section that he fittingly titles "Ortega's Nation." Though this study of three of the authors' works from 2007-2011 is thought-provoking in light of Daniel Ortega's reelection in 2006, Henighan's last chapter is definitely his weakest, perhaps because he combines analysis of Ramírez's novel *La fugitiva* and two more of Cardenal's poetry collections, along with the historical context. However, this final chapter will provide him with material for what will (hopefully) become his next research project since both authors have continued to publish profusely since the end of Henighan's study.

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JAVIER KRAUEL. *Imperial Emotions: Cultural Responses to Myths of Empire in Fin-de-Siècle Spain*. Liverpool: Liverpool University Press, 2013. x + 206 pp.

Among the shortcomings of scholarship on Spain's *Generación del 98* is the following: while the catalyzing event of *el desastre*, that is, Spain's 1898 military defeat by the United States, is conventionally described from the Spanish perspective as having induced national trauma, humiliation, and mourning, essays written by Spanish intellectuals in the years surrounding 1898 tend to be analyzed as more-or-less rational arguments for national renewal. Too often the emotions that impelled writers like Miguel de Unamuno, Ángel Ganivet, and Ramiro de Maeztu to put pen to paper - emotions that are legible in their essays - are overlooked. In *Imperial Emotions: Cultural Responses to Myths of Empire in Fin-de-Siècle Spain*, Javier Krauel makes the welcome argument that the "emotional investment" underlying essays like Unamuno's *En torno al casticismo* (1895), Ganivet's *Idearium español* (1897), and Maeztu's *Hacia otra España* (1899), along with Catalan intellectual and politician Enric Prat de la Riba's *La nacionalitat catalana* (1906), must be addressed if we are to properly understand these texts (2).

A common feature of these essays, *La nacionalitat catalana* excepted, is their ambivalent characterization of Spain's imperial legacy. This theme lends coherence to Krauel's readings, which follow a preliminary chapter on Spain's 1892 commemorations of Columbus's "discovery" of America. Krauel focuses specifically on the emotions of mourning (Unamuno), melancholia (Ganivet), indignation (Maeztu), and shame and pride (Prat).

In the book's second chapter, Krauel analyzes Unamuno's *En torno al casticismo* as "an incomplete work of imperial mourning." Citing the young Unamuno's critical view of the Spanish empire, Krauel contends that for the Basque writer, *casticismo* represented "the spiritual component of a dead [imperial] social formation that nonetheless still inhabits the present" (92). Krauel deserves praise for drawing out the imperial dimension of a text so often viewed as an inward-looking attempt to locate the Spanish soul within Castile's landscape and rural culture. His argument is novel, and will certainly be of interest to Unamuno scholars.

In the third chapter, Krauel interprets Ángel Ganivet's ambivalent characterizations of the Spanish empire in his *Idearium español* as a form of melancholia. Comparing Unamuno and Ganivet, Krauel writes that while *En torno al casticismo* "is a text that reflects a Freudian economy of mourning," and is designed to substitute severed imperial ties with the consoling fiction of *intrahistoria*, *Idearium español* "is a melancholic text that comes to terms with the loss of imperial ideals not by disavowing them, but rather by identifying with them" (116). Krauel also observes Ganivet's openness to a "future [Spanish] conquest of Africa once the nation's regeneration is complete" (118). Indeed, Spain's nineteenth and early twentieth century colonial presence in Morocco and the future Equatorial Guinea is generally omitted from accounts of 1898, the year that allegedly marked the end of the Spanish empire, and Krauel is correct to allude to this oversight. It would have been interesting if Krauel had expanded upon the ways in which the *Generación del 98* represented (or silenced) Spain's activities in Africa - though this is likely a theme for another book.

Krauel's fourth chapter, on Maeztu's *Hacia otra España*, is his most convincingly argued. And as an attempt to bring attention to Ramiro de Maeztu, whom Krauel characterizes as "by and large, a forgotten intellectual figure" within the Spanish canon, it makes a significant contribution (125). Why is Maeztu less prominent than, say, Unamuno or José Ortega y Gasset? Krauel argues that the hyperbolic Maeztu is "an inconvenient intellectual figure, one whose writings project an emotional excess that is not easily assimilated by the institutional structures of canon-formation" (126). Instead of dismissing the strong emotion underlying Maeztu's denunciation of Spain's war in Cuba, Krauel identifies Maeztu with the Nietzschean figure of the critical historian, for whom indignation is appropriate. While Nietzsche's influence on Maeztu has been attested, Krauel astutely observes the apparently unnoticed presence in *Hacia otra España* of Nietzsche's ideas on historical writing, as outlined in "On the Uses and Disadvantages of History for Life" (1874). This

observation adds a depth to Maeztu's text that I had not previously appreciated.

Krauel's final chapter addresses Enric Prat de la Riba's *La nacionalitat catalana*. As Krauel notes, in this essay Prat conveys an "optimism about the current state and future prospects of the Catalan nation" that "stands in sharp contrast to the elegiac pessimism of *fin-de-siècle* Spanish letters" (147). If Unamuno, Ganivet, and Maeztu were forced to confront Spain's imperial failure, how could Prat avoid the proverbial elephant in the room - particularly given his embrace of imperialism as a value? Krauel looks to Prat's rather shocking praise in *La nacionalitat catalana* for Theodore Roosevelt - the future U.S. president who advocated war with Spain and served as a "Rough Rider" in Cuba - as evidence that the Spanish empire was for Prat "a source of shame" (149). Though importantly, Prat did not believe that Catalonia could be implicated in the empire's failure. But how could this be, given that so many Catalans had participated in Spain's imperial project? The answer seems straightforward: by mentally decoupling Catalonia from Spain, such that the failure of the Spanish empire would not impede the prospects for future Catalan imperial success. Krauel's analysis once again held my interest, though given my prior unfamiliarity with *La nacionalitat catalana*, I wish that he had described Prat's imperial project in greater detail, especially in terms of his support for an Iberian Federation in which Catalonia would participate. How did Prat reconcile his Iberianism with his advocacy for a Catalan empire? This question goes unaddressed.

In sum, *Imperial Emotions* is an original, well-written, and well-argued book that adds new layers to our understanding of an important and highly charged period in Spain's political and intellectual history. Most significantly, it proposes novel strategies for integrating the emotional content of Unamuno, Ganivet, Maeztu, and Prat's essays into our understanding of these texts as proposals for Spanish (and in Prat's case, Catalan) national renewal.

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SARAH LEGGOTT AND ROSS WOODS, EDS. *Memory and Trauma in the Postwar Spanish Novel*. Lewisburg: Bucknell University Press, 2014. 174 pp.

Grief can be specific and real, and often times it is concretely poignant. But it can also remain hidden and amorphous or camouflaged intentionally