

mismo período (judíos, masones y jesuitas), en una de las misiones más altas de las humanidades: enseñarnos a desconfiar de los discursos afines a nuestra ideología y a escuchar desde la distancia las emociones, estando atentos a su seducción y manipulación. A su vez, el trabajo de la historiadora Mónica Bolufer sobre la historia de la sensibilidad en la España del XVIII delimita el complejo tránsito conceptual entre razón/sensibilidad, en los planos social/individual y masculino/femenino.

Los artículos de Juli Highfill (cine de los años 20 en España) y de Enrique Álvarez “Queering Hispanidad in Luis Cernuda’s Mexico” son deliciosos modos de incorporar en la textura de la crítica la hapticidad sensorial del discurso del afecto cinematográfico y poético, respectivamente. El México creado por Cernuda, igual que el Puerto Rico de Power y Giralt o la Galicia democrática de Helena Miguélez-Carballeira exponen los límites del concepto de “cultura española” y los expanden a través del consenso del sentimiento, exponiendo la idea de nación como otro de los discursos susceptibles de percibirse a través de la emoción construida en consenso, compartida y creada. Exploran estas ideas recién mencionadas hasta sus últimas consecuencias Jo Labanyi en su análisis de la “competencia emocional” en *Amar en tiempos revueltos*, Francisco Ferrándiz en “From Tear to Pixel: Political Correctness and Digital Emotions in the Exhumation of Mass Graves from the Civil War” y Luisa Elena Delgado en “Public Tears and Secrets of the Heart: Political Emotions in a State of Crisis. Estas tres contribuciones representan por sí mismas un tríptico útil para leer críticamente las emociones del presente más inmediato. Este sería más difícil de contemplar a través del lenguaje del afecto, un tema presentado por Javier Krauel en “The Battle for Emotional Hegemony in Republican Spain (1931-1936)”. El volumen acaba con un epílogo del novelista Antonio Muñoz Molina titulado “Shameless Emotions” que traza desde su perspectiva personal el rechazo de la emoción impuesta por la crítica literaria a la literatura, y cómo esta siempre se deja seducir por el lenguaje de la emoción.

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KAROLINA ENQUIST KÄLLGREN. *María Zambrano’s Ontology of Exile: Expressive Subjectivity*. Cham, Switzerland: Palgrave MacMillan, 2019. 177 pp.

This unmissable monograph is aimed at anyone keen to get a solid understanding of María Zambrano’s core contribution to intellectual

history, namely, poetic reason and how it relates to many of the pivotal philosophical debates of twentieth century Western thought.

María Zambrano's Ontology of Exile offers the reader a systematic and detailed philosophical analysis of Zambrano's work, positioning the evolution of her ideas both in relation to the vicissitudes of her own biography and to the philosophical tradition from which her poetic reason emerged and evolved. Karolina Enquist Källgren's central original thesis is that Zambrano's philosophical project constitutes "one extended elaboration on subjectivity and exile" (5). In other words, her main argument is that Zambrano's notion of the subject is "constituted by acts of expressive creation" (3) which are deeply rooted in her exile ontology. Enquist Källgren's interpretation of expressive subjectivity offers a framework which encompasses the different dimensions of Zambrano's work, specifically, her epistemology, ontology, aesthetics, theology, ethics, and politics. This brings welcome cohesion to what is often described as a fragmented and hermetic, yet seemingly inexhaustible, body of work.

The book offers a systematic analysis of expressive subjectivity, taking the reader in a journey through the different stages that marked Zambrano's arguably ever-lasting exile. The book is arranged in six chapters. After an introductory Chapter 1, which sets the stage by presenting and contextualising the research, Chapter 2 explores how – during the late 1920s and early 1930s – subjectivity and agency for Zambrano were mainly connected to political concepts like people and nation. Then, it traces Zambrano's winding journey through exile and how the evolution of her notion of subjectivity is closely linked to what Enquist Källgren refers to as an exile ontology. Chapter 3 focuses on Zambrano's Caribbean years (1939-1952) and on her exploration of individual subjectivity through the figure of the confession and the concept of originary sensing. Here, the author approaches subjectivity from the point of view of embodiment and explores the significance of key recurrent semiotic figures such as the soul, the heart, and the entrails. Chapter 4 starts in 1953, the year that marked Zambrano's definitive return to Europe. This chapter argues how settling in Rome (1953-1964) not only meant becoming part once again of several intellectual circles, but also prompted Zambrano to devote more attention to spatial and architectural figures such as the horizon, the ruin, and the threshold. Enquist Källgren postulates that, in contrast with Kant's architecture of reason, what Zambrano develops is nothing short of an architecture of being. In addition, this chapter also offers a detailed treatment of Zambrano's stance on the new physics, that is, into the theory of relativity and quantum physics respectively. Thoroughly documenting the likely extent of the knowledge and access (both direct and indirect) that Zambrano would have had to Einstein's and Schrödinger's theories, Enquist

Källgren's work disproves previously widely held views, such as Bungaard's (2000), which assumed that Zambrano's treatment of these debates was superficial and undocumented. Chapter 5 covers the period when Zambrano settled in the small hamlet of La Pièce (1964-1984). During this time of seclusion, she produced her most hermetic writing. Enquist Källgren argues that this seclusion led to the development of transcending and generative notions of expression with profound ethical implications. Here the author also explores Zambrano's distinction between sign and symbol, making the point that it is the absence of content in the sign that enables an understanding of the sacred, as it allows God to be both present and absent at the same time (156). Those interested in ontology may find Chapter 5 useful since it contains a number of succinct explanations of Zambrano's use of concepts such as being, life, and reality (see 127). Finally, this is followed by some concluding remarks on poetic reason and expressive subjectivity which comprise Chapter 6.

Contrary to the label of exceptionality frequently associated with Zambrano's style, one of the contributions of this book is that it reinserts her thought into the genealogy of European philosophy. Enquist Källgren highlights and nuances the familiar influence that some canonical authors, from Aristotle and Aquinas to Ortega y Gasset and Zubiri, had on Zambrano, while highlighting other less known influences, such as Kant, which provide new insights into her thought. In addition, Enquist Källgren is careful to also draw attention to the influence that Zambrano herself, particularly during her Roman period, had on other philosophers, writers, and artists, including Agambem, Passolini, and Elsa Morante (3-4).

There is no doubt that this volume contributes decisively to our understanding of the conceptual foundations of poetic reason. On the other hand, while I will not suggest here that the unsystematic quality of Zambrano's thought means that it cannot or should not be analysed rationally, nevertheless, there is still a risk that this may be done at the expense of reducing the scope of poetic reason to a particular philosophical structure or set of ideas. In my view, Enquist Källgren convincingly argues in favour of the need to apply a systematic analysis to poetic reason. Even so, I invite the reader to remain open to the idea that there may very well be aspects of poetic reason which escape such analysis.

In summary, students and specialists of Zambrano's works will find this volume fruitful, as well as scholars interested in European philosophy and the history of ideas in the twentieth century. Conveniently organized chronologically, it is entirely possible to consult individual chapters to find out more about a particular period of Zambrano's long exile, although the reader would benefit the most from following Enquist Källgren's argument from beginning to end.

This is a timely monograph. Following the recent publication of this and other English-language monographs and anthologies devoted to María Zambrano, one can only hope that this signals the long-overdue inclusion of this thinker in the philosophical canon on both sides of the Atlantic, so that her name may appear more often not only next to Ortega's and Unamuno's, but also alongside those of Simone de Beauvoir and Hannah Arendt.

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RYAN D. GILES AND STEVEN WAGSCHAL, EDS. *Beyond Sight. Engaging the Senses in Iberian Literatures and Cultures, 1200-1700*. Toronto: U of Toronto P, 2018. x + 343 pp.

The main purpose of this monograph is to seek more knowledge on “how these sensory contexts are crucial to understanding cultural and literary encounters,” especially from the period selected in this analysis, 1200-1700 (5). In order to achieve that aim, the selected works follow the path marked by a cross-cultural comparison attempting to cover the most popular literary genres of the Iberian Middle Ages and Golden Ages.

The first two essays focus on two masterpieces of Castilian literature, such as *Mocedades de Rodrigo* and *Milagros de Nuestra Señora*. In analyzing the narrative of the young Cid, Ryan Giles chooses the well-known encounter between the hero and the leprous beggar. He tries to prove how the changing perception of fragrances shows the blend between epic and hagiography in the representation of the hero and how Rodrigo's “epic persona can be understood in the context of an emotional, sensory community of warrior saints and redeemed sinners” (26). Similarly, the approach on olfaction taken by Víctor Rodríguez-Pereira to analyse *Milagros de Nuestra Señora* emphasises Berceo as a kind of *connoisseur*. Berceo was therefore quite knowledgeable about the perception of bodily senses in both medieval theology and hagiography, which provided him with convenient keys to narrate the path any believer must undertake towards salvation and how it might be threatened by the wrong perception of the senses.

Emily Francomano continues the journey throughout medieval Castile by selecting the well-known *Libro de Alexandre* to evaluate the link between imperial thought and the legendary scents of Babylon (189-208). The author highlights how attempting to reconcile “the glorification of the pagan hero with his Christian didacticism,” the narrative “must rely upon the senses in order to captivate, delight, and instruct his audience” (205). Still related to