

me refiero a Juan Marinello. En el campo de la apreciación crítica empiezan a sobresalir Felix Lizaso, José Antonio Fernández de Castro, Francisco Ichaso, Alejo Carpentier y otros varios que se inician ahora, pero cuyas primicias son ya pruebas evidentes de aguda perspicacia y sutil ingenio. Mucho prometen los nobles arrestos de esta juvenil parvada y mucho hemos de esperar de su generoso esfuerzo. Por de pronto ha logrado conmover la modorra intelectual en que vegetaba el cubano desde hacía años y poner en un aprieto la rutina académica tradicional.

MANUEL PEDRO GONZÁLEZ

UNIVERSITY OF CALIFORNIA AT LOS ANGELES

VIRGILIO DÁVILA. *Un libro para mis nietos*. San Juan, P. R., Tip. Venezuela, [1928], 126 págs.

El conocido y popular poeta puertorriqueño, Sr. Virgilio Dávila, acaba de publicar su quinto libro de versos, manifestando una nueva modalidad poética, que en él no conocíamos: versos para niños.

Cuando aparecieron sus dos primeros libros, *Patria*, 1903, y *Viviendo y Amando*, 1912, Virgilio Dávila se destacó prontamente como poeta erótico-patriótico. Mas tarde su abundante producción lírica hace un definido sesgo hacia el criollismo y publica sus ya agotados libros regionales: *Aromas del Terruño*, 1916, y *Pueblito de antes*, 1917; obras que marcan una culminación de habilidades técnicas y de sensibilidad.

Después de doce años de intermitente silencio, el poeta nos sorprende con los frutos de una nueva vendimia: *Un libro para mis nietos*, libro sencillo, tierno e ingenuo. Sin lucimiento ni modalidades nuevas, Virgilio Dávila permanece fiel a su vieja tradición poética, y depura con rigurosa sencillez las dos etapas anteriores en esta obra que parece escrita expresamente para los escolares que cursan la primera enseñanza.

No obstante, a medida que se progresa en la lectura de sus tiernos versos infantiles, va surgiendo rica y espontánea la vieja vena patriótica, y volvemos a encontrar en la sección *Siempre vivas*, al noble poeta que se inició en 1903, publicando *Patria*.

Libros sin pretensiones, llanos y profundos, nos hacen falta para modelar el espíritu dúctil de las nuevas generaciones. El de Virgilio Dávila tendrá seguramente el unánime aplauso de nuestros niños, ajenos casi siempre a cordialidades de esta índole.

A. S. PEDREIRA

UNIVERSIDAD DE PUERTO RICO

MIGUEL DE UNAMUNO. *The Agony of Christianity*. Translated by Pierre Loving. With an Introduction by Ernest Boyd. New York, Payson & Clarke, 1928, 183 págs.

Among the works of don Miguel de Unamuno are three capital books which partially convey his unique approach to life. *En Torno al Casticismo* preached the desideratum of the Europeanization of Spain; to him traditionalism and the policy of severing the Spanish people from the culture of the West were suicidal and contrary to the spirit of genuine culture. *Vida de Don Quijote y Sancho Panza* proclaimed the religious necessity for the heroic life, the life of the ideal, adherence to vitalism and faith; it launched a vigorous attack against complacency, provincialism, and mediocrity. These two were evangelical books—for others. His quintessential credo is contained in *Del Sentimiento Trágico de la Vida*, written in the height of his creativity. With an intensity that burns away all meannesses and resistances, he makes us aware of the tragedy which is our human destiny: the impossibility of having our private hunger for immortality, the perpetuation of our flesh-and-bone existence, guaranteed by knowledge and reason. This dialectic analysis is turned into a vital struggle; the suffering caused by it receives no surcease—it is a tragedy that has no reconciliation; hence, he and we remain unpurged after living through the titanic clash released by the confrontation of existence and universals.

*The Agony of Christianity* is a continuation of this theme. *Agony*, for Don Miguel, has its Greek etymological meaning,—struggle. (The English words *agony* and *agonistic* approach this special meaning of Unamuno. Cf. Milton's peculiar usage in *Samson Agonistes*.) One may grapple with an enemy, man, animal, or inanimate thing, without uttering sickly moans on account of the suffering. Christianity is for the individual, something incommunicable; personal, not societal. Don Miguel's real service to the West has been his insistence that the central problem of all problems is the individual. The nineteenth century "hammered away" for the group, for humanity. August Comte deified mankind. Everyone talked of the race, forgetting that the race, humanity, society are merely abstractions, not realizing that the individual whole, the one which makes all the rest possible, thus underrated, is really paramount. Christianity has been socialized. Within the Church, people have been saying passive obedience, implicit faith, contains salvation; those from without the Church, that life must be made a plenitude in this world. Christianity exacts the celibate life, the negation of society. A man to live like a Christian must be as solitary as a monk, but even a Carthusian monk must come from the group.