

These two—individual and group—are opposites. When apprehended with the heart, the tragedy ensues, the *agony* begins. Other antinomies in Christianity create *agony*: Hellenized Judaism or Platonized Pharism. Pauline Christianity conjoined the Greek ideal of the immortality of the soul to the Judeo-Pharisaic hope of the resurrection of the flesh. Because of this dichotomy, "Duplicity is the essential condition of the agony of Christianity and of the agony of our civilization" (p. 140); the living Christian soul wrestles continuously. Don Miguel brings the world of existence and thought into the same arena. And the gladiatorial struggle begins.

Antinomies like body and soul; faith and reason; passion and thought; science and religion; Utopia and practical politics; ethics and current morality, this is but a partial list of these opposites—each is a good yet incomplete, for the contrary cries for integration into our lives. Pascal was painfully aware of this subject. (See his *Pensées* 412 and 413.) The Christian soul must always be a being divided into polarities: war is the price paid for the dreamed peace.

In this book are two chapters on two Frenchmen, Pascal and Père Hyacinthe, who in their respective centuries, the seventeenth and the nineteenth, lived the *agonistic* life. The chapter on Charles Jean Marie Loyson (1827-1912), known as Père Hyacinthe, perhaps is the only essay of appreciation in recent years appearing in English on this stalwart tortured man, who lived in this country in the middle of the last century and exerted some influence. Don Miguel recognizes in these two sons of rationalistic France his brothers in spirit, for they like him lived *agonistically*; they were heretics in the sense: "For a heretic, *haereticus, alperixós* is he who chooses a doctrine for himself, he who thinks freely (freely?), he who can think freely concerning the right doctrine, he who can create it, create anew the dogma which others declare they profess" (p. 143).

The Agony of Christianity is a translation of a translation. Unamuno upon his return from his exile to the Canary Islands delivered the manuscript to Jean Cassou (born in Bilbao, of Spanish and French parents) for its conversion into French. Mr. Pierre Loving gives us this translation from the French. *The Agony of Christianity* makes the fourth book of Unamuno's cast into English. Don Miguel must chuckle at this translation of a translation, for he himself expresses the desire to retranslate his translated work into Spanish to better savour it.

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JAIME TORRES BODET. *Contemporáneos*. México, Herrero, 1928.

Por una de esas extrañas paradojas frecuentes en el mundo de la cultura, los escritores vanguardistas de América dan casi siempre muestras de mayor templanza que sus colegas de allende el Atlántico. Parece ser que a la juventud de los pueblos americanos debería corresponder una mayor ansia de novedad y más aguda agresividad juvenil. Sin embargo, ocurre lo contrario. En tanto que en España la falange moza ataca valores con furiosa iconoclasia y se da a toda clase de ensayos extravagantes (hoy no tanto como en años pasados) los escritores de la misma edad en América tratan de encontrar las nuevas rutas del pensamiento y del arte con una medida digna de todo elogio. Éste es el caso de un grupo tan distinguido como el de la revista "1928" de la Habana donde destacan escritores de talento como Jorge Mañach, Juan Marinello y Francisco Ichaso, y este es el caso también de la mayoría de los jóvenes mexicanos. El nuevo libro de Torres Bodet es una confirmación más de nuestro aserto.

El autor, que es quizá la figura más visible de la juventud mexicana, no abjura del novecentismo, por el contrario declara abiertamente su fe en los tiempos nuevos. *Contemporáneos* es un alto ejemplo de equilibrio crítico. T.B. define con medida las aspiraciones de su generación, critica sin estridencias ideas en las que no encuentra orientación firme para el porvenir, y al juzgar a poetas y escritores de la vanguardia, temple su entusiasmo y con gran independencia de criterio señala defectos y prisas allá donde los encuentra.

El libro comienza con unas reflexiones sobre la novela cargadas de buen sentido y de atinadas observaciones en las que el autor manifiesta su desacuerdo con las ideas de Ortega y Gasset. También réplica a las teorías del gran pensador español es el capítulo titulado "La deshumanización del arte." El resto se ocupa, salvo dos o tres capítulos, de la poesía actual en España e Hispanoamérica: "Cuadro de la poesía mexicana" y "Notas sobre la poesía argentina" dan de un modo conciso una síntesis completa de la poesía contemporánea en México y la Argentina.

En todas las páginas se advierte una sostenida y honrada preocupación por el arte nuevo y por el futuro literario de América.

A. DEL R.

HUGO WAST. *Black Valley*. New York, Longmans, Green and Co., 1928, 302 págs.

In *Black Valley* Hugo Wast, one of Argentine's foremost and most prolific writers, unravels the story of strange, proud,

hostile, and passionate people, caught in the spell of the haunting and exciting atmosphere of a wind-swept world. It is strikingly contrasted with the beauty and glory of Argentine landscape.

The author, introduced to the American public through the lucid translation of Herman and Miriam Hespelt, takes us to a remote land, a land of grand romantic gestures, great love and hatred, of Castilian gravity and fierce class distinctions. Against this background, Hugo Wast with a masterly hand paints a moving tragedy.

One will remember longest not the plot nor the clear and strongly drawn characters but the background of the story and Wast's study of the primitive society of the mountaineers and peons of the province of Córdoba, the imperious overlords of the land and the lawless individualism which characterizes the pursuit of love and power. He will not forget the land of storms, of overwhelming silence and supreme beauty as fitting scene for terror and tragedy.

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