

and beauty that lies behind the dolorous aspects of human suffering. With the help of a magic mirror through which he can read men's hearts, he rediscovers these fairies in the invisible heaven which everyone carries within him. At this point the voices of the critical intellect are stilled, and Man in the higher sense has found himself.

Notwithstanding its pseudo-modernity, this drama remains at bottom traditional. It renarrates the four encounters of Buddha, with old age, disease, death, and wisdom. And just as Channa, Buddha's guide, explained to his deeply moved master the meaning of each sight, so Copo de Nieve's two super-intelligent animal companions make illuminating comments about the deeper significance of his encounters. The outstanding character of this kind of play is its moralizing tendency. In fact, future historians will look upon them as upon the morality plays of our age. One could almost transform the *Laguna de los Nenúfares* into one of them by calling Copo de Nieve the Human Soul, Optimio, the Human Heart, Atrabilis, the Human Intellect, the several fairies God's Angels and Ambassadors, and the realm of truth and beauty which Copo de Nieve discovers, that "Kingdom of God which lies within us."

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FRANCISCO AGUSTÍN. *Ramón Pérez de Ayala, Su vida y obras.*
Madrid, Crítica, 1927.

This book on Ramón Pérez de Ayala is symptomatic of the new spirit in the young literary world of Spain. Here is a writer who begins his career with love and admiration for a man of a generation one removed from his own. His book treats of the triune personality of Pérez de Ayala, the poet, the novelist, and the essayist. As it is a book of a lover in love with the beloved object, it tells us of the emotions of the lover instead of defining the traits of the object with precision and comprehension.

Sr. Agustín is handicapped as a critic because he lacks a set of concepts independent of those found in the writings of the author whose work he summarizes. The created world of Ayala can be known through reading Ayala, but the critic's job of giving the underlying philosophy of the author's work is outside the book,—in the critic. Ayala's output is hard to pigeonhole; it is difficult to translate his intuitive stuffs into concepts. For he is an intellectual. The reader enjoys his work without effort; but he needs the critic's guidance to enable him to see the system

of the creator of *Belarmino y Apolonio*, *Tigre Juan*, etc. Here is where Sr. Agustín fails in his task. There is much analysis but no synthesis in his work. (It is really a short cut to the writings of Ayala for those who want that without the trouble of reading him for themselves.)

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JUAN B. HUYKE. *Las pequeñas causas. Comedia en tres actos, en prosa.* San Juan, P. R., Tipografía "Correo Dominical," [1927], 67 págs.

Niños sin padre. Comedia en un acto, en prosa. San Juan, P. R., Negociado de Materiales, Imprenta y Transporte, 1927, 18 págs.

Mañana de prueba. Comedia en un acto, en prosa. San Juan, P. R., Negociado de Materiales, Imprenta y Transporte, 1927, 18 págs.

Juan B. Huyke, el distinguido educador y político puertorriqueño, temporalmente alejado de la política activa por los deberes que le impone su cargo de director de la instrucción pública de su país, dedica sus ratos de ocio a las letras. A treinta volúmenes alcanza ya la lista de sus obras, que comprende novelas, poesías, libros de texto, y artículos políticos, pedagógicos y de inspiración para la juventud. Sus últimas producciones son del género dramático.

Huyke es el apóstol de la americanización de Puerto Rico. Cree que su país debe orientarse hacia una íntima y permanente asociación con los Estados Unidos porque en esa asociación está la felicidad de aquella Antilla. A predicar este ideal americanista con la palabra y con la pluma ha dedicado los mejores años de su vida. Su producción literaria es, quizás, la fase menos importante de su apostolado, y se resiente de su carácter utilitario y tendencioso. A Huyke le preocupa muchísimo menos el arte puro que la vida cotidiana puertorriqueña. Si su obra no tiene todavía un alto valor estético, tiene al menos el mérito de reflejar algunos de los problemas que más preocupan hoy a la sociedad puertorriqueña. El buscar tema e inspiración en su propia tierra es ya un acierto.

Las pequeñas causas plantea el problema de los casamientos mixtos en Puerto Rico. La experiencia de los últimos treinta años revela que los casamientos de norteamericanos con puertorriqueñas son generalmente felices y los de puertorriqueños con norteamericanas generalmente desgraciados, sobre todo cuando el hogar formado por padre puertorriqueño y madre norteamericana se establece en la Isla. Hay, claro está, excepciones.