both, and the combination produces a result attractive alike to the reader, who has never seen the "vexed Bermoothes," and to one who has dwelt there always. It is divided into two parts, historical and descriptive. The history of the islands, for the general reader, at least, has the merit of almost complete novelty, and is told in a style at once simple and direct. From the successive wrecks which had given the Somers Islands such a bad name, from the days of struggle and starvation of its early inhabitants, through slavery times, until, feeling neglected by England, it was, not unwillingly, robbed of its English gunpowder to help our Washington fight English troops, and then of its struggles as a whale-fishing, shipbuilding, not too loyal colony, until the outbreak of our civil war, and then of the glorious days of blockade-running, Mr. Hayward picks out of his mass of documents the salient details of Bermuda's history, and so builds up a story that has no dull moments. In the chapter on literary associations, he has brought together in entertaining fashion pretty much everything that has been said about Bermuda, from Shakespeare to Mark Twain; and even one familiar with the island will probably be surprised to learn how many men of letters have written of it. And they all praise its amenities—all save Anthony Trollope, who, in contrast to our author, says: "It seems to me there can be no place in the world as to which there can be less to be said than there is about this island." The last four chapters deal with Bermuda of the present, and are in the nature of a guide book. Taken together, the two parts of the book are a history and a description of a place singularly interesting and comparatively unknown. The book is well printed, although its photographic illustrations lack somewhat in artistic merit and fail to give the atmosphere of the "Enchanted Islands," as only the pencil of an artist adequately could do.

Zeitschrift für Kolonialsprachen is a new periodical, edited by Professor Meinhof of the Hamburg Colonial Institute, the first number of which appeared this month at Berlin.

An album-like book, "Photographing in Old England, with Some Snapshots of Scotland and Wales," by W. I. Lincoln Adams, editor of the *Photographic Times*, is the literary and photographic record of a summer tour. It addresses chiefly the public of amateur photographers, and gives practical advice as to outfit, developing facilities, and choice of view. Excellent is the counsel that prints should be ruthlessly trimmed until they come into some sort of compositional unity. The publishers are the Baker & Taylor Company.

The publishers, G. Laterza e Figli of Bari, have undertaken the publication of what will virtually be a complete *corpus* of Italian literature from its origins to the present day. The coöperation of the most distinguished scholars of Italy has already been obtained, and some six hundred volumes are promised, each edited with a minimum of critical apparatus, but a maximum of textual accuracy, by the scholar most competent to deal with it. The volumes which have already appeared—two containing Bandello's novels, one of Gozzi's "Memorie," and a fourth containing a representative collection of "Lirici Marinisti" edited by B. Croce—give a most favorable impression of the series, both as to its scholarly character and its outward garb. The same publishers have also collected a half-dozen of Signor Croce's earlier essays on seventeenth-century literature under the title of "Saggi sulla Letteratura italiana del Seicento."

The death is reported in his sixty-seventh year of James C. Brogan, a scholar of distinction, and a writer, translator, and compiler for several encyclopædias. He was born in Ireland and educated at Maynooth College, but came in early manhood to this country. Before the breaking of his health he had reviewed a number of books for the *Nation*.

James Frothingham Hunnewell died recently in Boston, after having been in ill-health for six months. He was born in Charlestown in 1830, and during his long life wrote extensively on history. Among his works are: "Bibliography of Hawaiian Islands and Civilization of Hawaiian Islands," "The Lands of Scott," "Bibliography of Charlestown and Bunker Hill," "Voyage of the Missionary Packet," "The Imperial Island," "The Historical Monuments of France."

Dr. Ludwig Holmes, a Swedish clergyman, who was decorated by King Oscar II for his eminence as a poet, died last week in Philadelphia. He was born in Sweden in 1858 and received his early education there. He spent the greater part of his life in Illinois, and there held important offices in the church. King Oscar honored him in 1897 with the jubilee token in silver, and in 1901 with the blue ribbon, which is the highest award for literary merit. Five years later Dr. Holmes was knighted with the insignia of the Cross of the Order of Vassa. His best-known work is a volume called "Dickter af Ludvig."

Science.

THE AFTERMATH OF DARWINISM.

Charles Darwin and the Origin of Species. By E. B. Poulton. New York: Longmans, Green, & Co. $3.

Concealing Coloration in the Animal Kingdom: Being a Summary of Abbott H. Thayer's Discovery. By Gerald H. Thayer. New York: The Macmillan Co. $7 net.

No chapter of Darwinism has held naturalists more entranced than that concerning the rôle of color of animals. Before Darwin it was recognized that the color of an animal might serve to protect it from enemies, adapting the animal to its environment, and thus fulfilling a "purpose." Color was *designed*, in brief, for protection from foes, and these foes likewise were designed to pursue each kind of animal and destroy it, the relation being so cunningly devised that the balance of nature was maintained.

After Darwin the origin of color was explained by its usefulness either in leading to escape from enemies or in allowing an easier approach to a victim. The former kind of coloration is known to-day as protective coloration, the latter as aggressive resemblance. A further development of the same theme has led to the recognition of mimicry and warning coloration. Mimicry means resemblance to another kind of animal or plant, either through a similarity in coloration or more especially through a resemblance in form. Warning coloration means that the animal, being noxious to possible foes, advertises its offensiveness by exhibiting itself conspicuously.

These matters have received elaborate treatment in two recent publications. Professor Poulton of Oxford, an ardent disciple of Darwinism, has brought together in book form some six lectures and addresses published in connection with the recent centenary celebrations of Darwin's birth. G. H. Thayer, the son of the artist, A. H. Thayer, applies and develops the views of his father in regard to the rôle of concealing coloration in animals.

With the exception of certain highly questionable hypotheses relating to mimicry in the butterflies of North America, there is little that is new in Professor Poulton's book. The author goes over the old ground with obvious relish, and has little to say, except what is derogatory, about the splendid advances that have been made since Darwin's time in the study of variation and heredity. The occasion may excuse, perhaps, the sentimental tone of the addresses, but hardly the lack of critical judgment. If the scientist sometimes advertises his emancipation from that very human weakness, credulity, he has only to read what has been written on this topic of animal coloration to humble his pride. Starting with a reasonably good case, the advocate of the rôle of protective color in nature is led by insensible steps to the wildest flights of undisciplined imagination.

This is well illustrated also in Mr. Thayer's beautiful book. With great skill and insight he points out some of the remarkable ways in which animal coloration might serve as a protection. His admirable illustrations of the effects of counter shading draw attention to a matter of interest to every student of nature. His photographs make good his claim that the lighter undercolor so prevalent in animals serves to make them invisible to us, and therefore *presumably* to some of their enemies, but whether the protection is needed or of vital importance to the animal as a protection against its enemies is a point taken for granted rather than demonstrated. His account, moreover, of the rôle of protective markings of animals, while full of interest, yet impresses the naturalist as too often a feat of the imagination

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rather than a contribution to zoölogy. For example, many of the cases that the naturalist has described as warning coloration because they have seemed to him to be obviously conspicuous are cited by Mr. Thayer as in reality protective if looked at from the right point of view. The case of the skunk made invisible by his white stripes that break up his contour against the sky line—the sky line, that is, of the grub on which he feeds—will appear fantastic, to say the least; and when roseate spoonbills and red flamingoes are projected against glowing sunsets and sunrises, one wonders whether this is art or science. The artist forgets that the devices which on a large scale seem to him to protect the animal, occur also in microscopic animals, where they can scarcely be supposed to represent all the shifting scenes of the forest; and while this difficulty does not, of course, disprove the conclusion that the larger markings may be useful, yet something more than an enthusiast's account of the possible protection offered will be necessary to establish the view that such effects have any significance in the battle for existence.

The death is reported from his home in Stamford, Conn., of Uriah Cummins, in his seventy-eighth year. He was the inventor of thirty successful mechanical devices. Besides writing upon scientific subjects he was the author of tales, historical and fanciful, dealing largely with the Indians of western New York.

The death is reported of Désiré-Jean-Baptiste Gernez, the French physician and chemist. He was born at Valenciennes in 1834, and studied at the Ecole Normale Supérieure, in which he was appointed professor in 1881. He wrote numerous scientific treatises, and in the sixties collaborated with Pasteur in the study of vines and the diseases of silk worms.

Dr. Henry Wurtz, chemist and scientist, died at his home in Brooklyn last week in his eighty-third year. Dr. Wurtz, who was born in 1828, was a graduate of Princeton University and also of the Massachusetts Institute of Technology. He was chemical examiner in the United States Patent Office at the beginning of the civil war, as well as professor of chemistry in the National Medical College at Washington. Subsequently he was editor of the New York *Gas Light Journal*, and was one of the judges at the Philadelphia Exposition. He wrote numerous scientific treatises and discovered and named the minerals Huntilite and Animikite; the mineral Wurtzilite was named after him.

Drama.

"THE THUNDERBOLT."

"The Thunderbolt" of Sir A. W. Pinero, first played in England more than a year ago with a comparatively small measure of public success, was presented in the New Theatre here on Saturday night, and proved to be a work of rarely high quality. A popular piece it is not likely to be, for the humor of it is drab and cynical; the story, although both interesting and dramatic, is devoid of romance or sensation, and the personages, drawn with admirable veracity, are, with two exceptions, wholly unattractive. But as a genuine play, reflecting the manners and morals of a class and a period, and deriving its significance from the revelation of character under the stress of circumstance, it is, perhaps, the highest achievement of its author. Some of his most successful productions—"The Gay Lord Quex," "The Second Mrs. Tanqueray," and "The Notorious Mrs. Ebbsmith," for instance—models of stage craft in their way, are more or less suggestive of insincerity, of a calculated theatricalism, but "The Thunderbolt" is free from all suspicion of this sort. Neither in topic nor in treatment does it provide any cheap or glittering bait for the multitude. On the contrary, it is one long, bitter, satirical attack upon hypocrisies and meannesses common to all mankind, but attributed especially, in this instance, to the smug British middle class provincial. The immediate theme is the heartless and abominable conduct to which professedly respectable and religious persons will resort in order to maintain a false position or procure pecuniary gain.

To illustrate it—the story need not be given in detail—Pinero introduces a family group consisting of a reputed rich contractor, James Mortimore, his brother Stephen, and a sister, Rose, married to a Col. Ponting—all eminently respectable folk, who, for many years, have ostracized another brother, Edward, who has "gone into beer." When Edward dies, however, leaving a vast fortune behind him, without any apparent will, they all assemble in his house, like birds of prey, eager to seize upon their inheritance as next of kin. They all know that Edward had an illegitimate daughter, whom he worshipped, and whom they had expected to be his heiress, but they tacitly agree to ignore her moral rights and leave her to shift for herself. Only a fourth brother, Thaddeus, a poor musician, who has outraged their finer feelings by marrying Phyllis, the daughter of a small tradesman, for love, upholds the actual, if illegal, rights of the orphan. It turns out—and the scheme is handled with extraordinary naturalness and dexterity—that Edward really did make a will leaving his whole estate to his daughter Helen, and that Phyllis, finding it accidentally, and tempted beyond her strength, destroyed it. At the moment when "the family" are about to grasp their fortune—the expectation of which already has led them into various absurd extravagances—Thaddeus, too honest to profit by the fraud and resolved to save his wife at all hazards—declares the existence and purport of the will, and accuses himself of its theft and destruction. The scene of the confession, perfectly natural in its occurrence, is one of the most ingenious and, because it is natural, one of the most truly dramatic that any modern dramatist has devised. And it is wrought with a realism that is a triumph of minute observation. In general effect it is sordid, mean, repulsive, but it is undeniably and horribly true. On cross-examination Thaddeus contradicts himself so hopelessly—and here, too, Sir Arthur's cleverness is brilliant—that his wife's guilt is made manifest. Thus all the claimants, pillars of British respectability, are put at the mercy of the illegitimate child whom they have conspired to defraud. She, a proud, intelligent, honest, self-reliant creature—pitying Phyllis, who has made full confession, and satisfied with her father's recognition—declines to assert her rights, and, incidentally condoning a felony, agrees to an equal division of the estate, counting herself as one of the family.

But the value of the piece consists not in the incidents of the story, but in the vigor and truth of its satire and the veracity of its characterization. All the personages have their distinct personalities and are absolutely alive. And they are embodied with artistic fidelity at the New Theatre. Louis Calvert, Albert Bruning, A. E. Anson, Ferdinand Gottschalk, and E. M. Holland are the most distinguished figures in an eminently satisfactory cast. The performance was a striking illustration of the advantages of the stock system.

Oscar Wilde's whimsical comedy, "The Importance of Being Earnest," was revived in the Lyceum Theatre, on Monday evening, with considerable but not brilliant success. In London it has just had a very long run, but there it probably was better played. The piece shows its age very clearly. Some of the particular social follies which it ridicules have made way for others, and much of the humor—never wholly original—long ago became conventional. But the farcical situations and the epigrammatic cynicism of the dialogue, are still potent sources of amusement. Every scene bristles with smart phrases, but the wit in them is seldom of that rich quality which will bear reflection or repetition. Much of it is tricky, shallow, or obvious, and nearly all of it is suggestive of labor under the lamp. Flashes of anything resembling inspiration are rare. Nor is the satire in itself effective, for there is no energy or purpose behind it to make it real. All is conceived in the same light mood of indifference or even of utter cynicism. As drama, of course, the piece is of no account. It is insignificant and preposterous. But it will always be more or less amusing to persons seeing and hearing it for the first time. The present representation is only moderately good, none of the players being oratorically capable of giving full effect to the artificial dialogue.

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