

gelical, the best known is that entitled "Glück" (Happiness).

From Berlin is reported the death, in his seventieth year, of Lieut.-Col. F. C. Gerhard von Pelet-Narbonne, a well-known writer on military subjects. Among his works are "Hilfsbuch zur Erteilung des theoretischen Unterrichts im Reiten" and "Aussichten der Kavallerie im Kampfe gegen die Infanterie und die Artillerie."

## Science.

### DARWINISM TO-DAY.

*Darwin and Modern Science.* Cambridge University Press; New York: G. P. Putnam's Sons. \$5 net.

Under the auspices of the Cambridge Philosophical Society, arrangements were made for the publication of a volume of essays in commemoration of the centenary of the birth of Charles Darwin and of the fiftieth anniversary of the publication of the "Origin of Species." In response to an invitation to take part in this celebration, some of the most prominent biologists of the world have written on those evolutionary topics with which they are most familiar. Among the contributors are found not only leading champions of Darwin's teachings—e. g., Haeckel, Weismann, Poulton, Lloyd Morgan—but others who have opened lines of investigation that have thrown a flood of light on problems only incidentally touched on by Darwin, notably such naturalists as De Vries, Bateson, W. B. Scott, and Klebs. Still other writers, who can scarcely be ranked as Darwinians, in the most generous extension of that term, have given voluntary testimony to the broadening influence of Darwin's thought and method. All offer their tribute to a great naturalist. One name alone is conspicuously absent, that of Alfred Wallace.

It is not without significance that Great Britain supplies seventeen of the twenty-nine contributors (ten from Cambridge alone), Germany six, the United States two, France, Holland, and Norway one each—significant as an indication of the place of Darwinism in modern thought. It is sometimes said that Darwinism has become an English asset, and, whether the statement be true or not, certainly in England Darwin has had his greatest following. Germany, too, has felt his influence deeply, and while other countries have also come under the spell, his teaching has never had the same paramount importance as in England and Germany. The absence of contributors from many countries is no less anomalous than the excess from Great Britain.

The present volume is addressed primarily to that nondescript person, the "educated layman," rather than to the specialist, and undoubtedly the chief

value of the essays is for that class for whom they are designed; but the expert also will find much to entertain him and something for his instruction. The choice of topics covers almost the whole range of intellectual interests: descent, natural selection, heredity, psychology, history, religion, language, double stars, and the evolution of matter. While it is true that the revival of interest in the whole philosophy of evolution was directly the outcome of Darwin's writings, it is unfortunate that the distinction between the evolution of living things (organic evolution) and the conception of evolution applied to other spheres is so often disregarded. The laudable effort of these essays to show the far-reaching influence of evolutionary thought may lead still further to obscure this fundamental distinction. Organic evolution is based on the recognized processes of variation, heredity, and survival, which take place through a chain of living beings, each starting with the egg. The application of the idea of evolution to religion, language, double stars, and matter ignores the fact that we are here dealing with an entirely different process.

Any attempt to summarize or to criticise the twenty-nine essays that cover collectively nearly 600 pages, is out of the question. No finer tribute to Darwin's personality has been offered than that of Höfding in his essay on "The Influence of the Conception of Evolution on Modern Philosophy":

His deep love of truth, his indefatigable inquiry, his wide horizon, and his steady self-criticism make him a scientific model, even if his results and theories should eventually come to possess mainly an historic interest. In the intellectual domain the primary object is to reach high summits from which wide surveys are possible, to reach them toiling honestly upwards by the way of experience, and then not to turn dizzy when a summit is gained. Darwinians have sometimes turned dizzy, but Darwin never.

No less significant is the statement that, while Darwin foresaw that his doctrines would occasion "a whole of metaphysics," he himself was reserved before ultimate questions, and his answers to such questions were extorted from him.

Concerning Darwin's special theory of natural selection or the survival of the fittest, these essays have a good deal to say, but they speak very diversely, and the complete ignoring of this theory in several essays is no less marked than its laudation in others. One of Darwin's most formidable opponents, Samuel Butler, admits that "to the end of time if the question be asked, 'Who taught people to believe in evolution,' the answer must be that it was Mr. Darwin." And a more modern expert on the theory of heredity does not hesitate to write:

Not for a few generations, but through all ages, he should be remembered as the

first who showed clearly that the problems of heredity and variation are soluble by observation and laid down the course by which we must proceed to their solution.

After all has been said, Darwin's own estimate hits the mark more nearly than that of either his followers or his opponents:

Hence if I have erred in giving to natural selection great power, which I am very far from admitting, or in having exaggerated its power, which is in itself probable, I have at least, as I hope, done good service in aiding to overthrow the dogma of separate creations.

Historically, Darwin's influence lies exactly here, as he himself surmised; for, whether we accept or deny the efficiency of natural selection to account for the process of evolution, it is a fact that, after 1859, the prevailing theory of special creations died a quick and painful death.

As an expression of modern thought concerning evolution and its tributary studies of heredity and variation no more admirable compilation than these essays has appeared in recent times. We are once more at the turning point; the old is giving place rapidly to the new, and here, perhaps for the last time, the older writers of the earlier Darwinism meet the newer contributors to advancing thought in friendly discourse.

In Prof. Charles L. Poor's "Nautical Science," promised by the Putnams, we look for an account, in language intelligible to the layman, of the astronomical facts and the scientific principles upon which navigation is based. This book will contain a description of the tides and tidal currents, and the most valuable results of researches by our Coast and Geodetic Survey.

Henry Holt & Co. announce for autumn publication two works of physiology entitled, respectively: "Physiology of Man and Other Animals," by Anne Moore, and "The History of the Human Body," by Prof. H. H. Wilder. The former book is an elementary treatment of pure physiology; the latter, intended for advanced students, is a study of technical human anatomy.

On November 11 and 12 will be held in Lampson Hall, Yale University, a conference on the prevention of infant mortality; this being the third mid-year meeting of the American Academy of Medicine. The exhibits by the Boston committee on milk and baby hygiene, and other organizations, are under the supervision of Professor Fisher. Four sessions will be held, at which more than twenty papers will be read by members of the conference.

## Drama.

*Das Drama: Wesen, Theorie, und Technik des Dramas.* Von Dr. Hermann Schlag. New York: Imported by G. E. Stechert & Co.

Few Germans have had the years' ex-

perience of the well-known Weimar professor in the editing and preparation of plays for the Continental stage, and it is not surprising that his latest volume, summing up the impressions of a life in which the theatre has passed through several evolutions, should prove the most notable book of its kind since the publication of Gustav Freytag's "Technik des Dramas." Very likely it surpasses, in some respects at least, Freytag's epoch-making work, for whereas Freytag confined himself chiefly to tragedy and the outward construction of a play, Schlag in his compact pages—containing scarcely less than 160,000 words—has sought to cover the entire field of the playwright, and much more satisfactorily than either Hessen or Nossig has done. Writing from his own observation and experience, Schlag avoids the too scientific bias of Weibrecht, on the one hand, and the Emersonian disorder of Bulthaupt in his four huge volumes, on the other. Apparently, too, he has escaped the mistakes marring Harlan's new "Schule des Lustspiels." Like Bulthaupt, however, Schlag chiefly occupies himself, so far as the foreign stage is concerned, with Shakespeare and Ibsen. These dramatists apart, Shaw alone seems to challenge Schlag's attention; nor does Shaw fare very well at his hands. Herr Schlag admits the talent shown here and there by the "phosphorescent Irishman," but considers that Shaw soon wearies his audience, and holds him, in one stage-direction at least, "absolutely daft"—*ganz verrückt!*

Schlag is one of those who look back, with Goethe, to the good old times "when one could, without trouble, always pick up a repertory from among the plays at hand and lying about loose." He finds the sources of dramatic art-theory chiefly in Aristotle and Lessing, and outlines, in some twenty-eight chapters, the five fundamental laws of dramatic composition. These, according to Schlag, have still to do with *die Handlung, die Charaktere, das Verstandesmäßige, die Sprache, and die Anpassung an die Bühne.*

Two quite practical chapters on the dramatic materials, dramatic methods, the relations of the playwright to his public, and the qualities which the poet must possess in order to become a successful dramatist close, with a good bibliography, this excellent volume.

It is natural that the author of a work of this order should again and again refer to "the modern." Professor Schlag sees in Hauptmann (referred to both as Gerhart and Gerhard) a poet deserving of far more consideration than the rest of contemporary stage aspirants. The praise is not unqualified, however: for he regards Hauptmann as having striven to extricate himself from the naturalistic morass, but as having only partially succeeded, and as having

failed, thus far, to fulfil the promise of his early work. In Sudermann, Schlag sees not a poet, but a fruitful stagecraftsman, who is a good delineator of character and an able word-painter, but who has not begun to do "with his precious talents what the world has a right to expect of him. Hauptmann has failed to climb; Sudermann has positively sunk, year by year, deeper and deeper into the mire of the commonplace and the disgusting. According to our critic, the saviour of the modern stage has, however, appeared in Wildenbruch, who, although he, too, passed through the humiliation of repeated failures following early success, at last, and shortly before his death, gave to the German theatre his *Die Rabenstein-erin*. From this single achievement of Wildenbruch's, one may see that art remains art, and that it matters little whether the poet, when he comes, be romantic or classic, prosaic or prosodic, realistic or idealistic: if only he appears as a true dramatist, he will come into his own. For the future of the dramatic art, this writer is in the highest degree sanguine.

The latest play by Alfred Sutro, "The Builder of Bridges," which is now to be seen in the Hudson Theatre, shows the author's technical skill and instinctive sense of theatrical situation, but is purely commercial, not serious, drama. Although it is smartly written, in places, and contains more than one clever character sketch, it is so insincere in sentiment, and so conventional, as well as so unlikely in action, that it has no value as a reflection of actual life. The heroine, after trading disgracefully on the emotions of two honorable men—to both of whom she engages herself—in order to raise money to settle a thieving brother's defalcation, is finally pardoned by the lover who has been most egregiously deceived, on the ground that she erred simply through sisterly affection. The piece is immoral because of the gloss put upon bad and treacherous actions, and has no special literary or dramatic quality to offer in justification. Whatever success it may have will be due chiefly to the artistic acting of Kyrle Bellew as the complacent hero.

The play Roy Horniman founded upon the main incidents of W. J. Locke's novel, "Idols," which was produced with some success in London, was presented in the Bijou Theatre here on Monday evening. Like the great majority of similar adaptations, it contains but little of the charm, power, or illusion of the original book. In its bare outlines, the tale becomes crude and unsympathetic melodrama. The purely theatrical and unreasonable nature of the plot is clearly revealed. The court episode itself, the main object of the dramatization, is seen, upon the least reflection, to be based upon inadmissible premises. If it be granted that a respectable and happily married woman might, in open court, in a fit of emotional ecstasy, falsely declare herself an adulteress, in order to prove an alibi for an innocent man to whom she owed a great debt of gratitude, and whose lips hitherto had been sealed by

his honorable obligations to another woman, it is utterly inconceivable that a brave and gallant man—such as the beneficiary is described to be—could allow himself to profit by such a sacrifice, even for an instant, when a revelation of the simple truth would save him and hurt nobody. There are other equally glaring improbabilities in a scene which has no real dramatic value other than its alleged realism. The acting at the Bijou is not of first rate quality by any means, but the merely sensational value of the murder and trial scenes may keep the piece alive for a season. The representation is something entirely apart from the book, in spirit and value.

At the MacDowell Club, in New York city, Josephine Preston Peabody will read, on November 15, her new play, "The Piper," which is a re-creation of the Hamelin personage. This play, the first by Miss Peabody to be published since "Marlowe," is to be issued through Houghton Mifflin Co.

David Belasco has three new productions in course of preparation. One is a political play, by William C. De Mille, entitled "The Machine"; another is a play in which Charlotte Walker is to be the star, and of the third he claims the authorship himself, while confessing his obligations to the French. For this production he promises a cast of the rarest excellence, to be secured by some process which the press agent describes as a combination of all the best that there is in the old stock company and the present star system.

The latest historical character to be sacrificed on the altar of costume-melodrama is Sir Walter Raleigh, who is made the hero of a "Romantic Play" at the Lyric Theatre (London) by William Devereux. The gallant soldier, sea-captain, poet, statesman, and historian emerges here as an inferior swashbuckler of the type of *cap et d'épée*. No one profits by all this but Mr. Lewis Waller, of picturesque pose and lively eloquence.

The tercentenary of Shakespeare's death will fall on April 23, 1916, and with a view to its commemoration, it is proposed by the special committee for the erection of a National Shakespeare Theatre in London to raise by subscription a fund of £500,000, so that the theatre may be an accomplished fact by that date. The committee declares that only thus will be removed from London "the unenviable distinction of being perhaps the only great capital in Europe which does not possess such an institution."

Wedekind's "The Awakening of Spring: A Tragedy of Childhood," Englished by Francis J. Ziegler, is to be issued this month through Brown Bros., Philadelphia. The drama's thesis is that "it is a fatal error to bring up children, either boys or girls, in ignorance of their sexual nature" (we quote Mr. Ziegler's "Proem for Prudes"). "Frühling's Erwachen" has gone through twenty-six editions in its original language, and has been translated into Russian and French. The play has been successfully produced in Germany, but proved a failure on the Paris stage. There can, of course, be no question of its American production.

Victorien Sardou was, from 1864 until the time of his death, a resident of Marly-