

catholic church were unable altogether to prevent the circulation of this literature. There was as yet no *Index Expurgatorius*, although they did attempt to expurgate or tone down some of the gnostic extravagances, while retaining or even heightening the ascetic elements, a procedure manifest in the existence of these texts in various forms. Dr. Pick has given much time and thought to the preparation of this English edition, and both he and his publisher have rendered good service in making accessible to those who cannot read German this specimen of popular Christian literature.

"Författaren," although printed now for the first time, was written in 1886-7, and expresses August Strindberg's standpoint at that time, when his first marriage was about to be dissolved, and he had written the four volumes of his autobiography, not as "memoirs or confessions," but as "a sort of balance sheet or liquidation." The new volume covers the period of his first marriage, the story of which he, a few years later, told in the intimate—too intimate—"Beichte eines Thoren." "Författaren" deals, as the title implies, with Strindberg's work as a writer, and his mental development during the decade beginning in 1877, when he "had taken active part in a domestic tragedy, again had edited an unsuccessful journal, and just returned from his first journey abroad." The experiences of the last years "had educated him to that real humanity which reaches out in sympathy to all classes of society, even the highest, wherever he finds an unfortunate who fights his bitter struggle for his position, whether it be high or low." From this point of view he wrote the volume of short stories about life among students in Upsala, "*Fran Fjärdingen till Svartbäcken*," and this sympathy was one of the intermingling motives in his great satirical novel, "*Röda Rummet*," in which he drew from his experience and observations of life among artists, journalists, government officials in the capital. The analysis of "*Röda Rummet*," and of its reception by the critics, is among the most interesting parts of the book, and quite objectively written, as the author, ten years afterwards, was able to look back to this period of his life and authorship with a rather dispassionate view. The secret of the reception of the book was, he says, "that he had laid the large point of view on the small things of life. What comfort for the small, the unsuccessful, the hunted, to find that all they had worshipped and vainly striven for, was merely dust and ashes." The literary ancestor of Strindberg in "*Röda Rummet*" was Dickens, and not Zola, as his critics had proclaimed. He had at that time not yet read a line of Zola; when, soon afterward, he laid his hand on "*Assommoir*" he found, he says, that what he had wanted to say had been said once before—he felt himself superfluous, and buried himself in historical and archaeological studies. The volume ends with a dialogue between Johan and a younger friend, X., who was his neighbor during a spring's sojourn in Aargau, in Switzerland, "a young man of noble family who had acquired his education while travelling, and had made a start as a painter." He was now making a new start, as a writer, and was two years afterwards to make his début with a volume of poems

which opened the new movement in Swedish poetry, the poetic movement, the lyric movement which followed the realistic, of which Strindberg at that time was the most conspicuous representative. For the young man was Verner von Heidenstam. (Stockholm: Bonnier.)

Announcement of the award of the annual prizes by the Académie Française was made recently. The Grand Prix Gobert, for French history, went to two writers, the larger portion to Christian Pfister for his "*Histoire de Nancy*." Four shared in the Prix Berlin (3,000 fr.), two of whom were Ch. Drouhet for "*Le Poète François Mainard*," and Gabriel Maugain for his "*Etude sur l'Italie*." The Abbé Félix Klein got 1,000 francs of the Prix Sorbier-Arnould for his "*L'Amérique de demain*." Of the Prix Montyon (18,700 fr.), which was divided in many parts, L. Guimbaud received the largest share (1,200 fr.) for a monograph on the founder of the prize. Another award for historical writings was 1,000 francs from the Prix Théroutanne to Le Moy for his "*Parlement de Bretagne et le pouvoir royal au dix-huitième siècle*." Maurice Lange got 1,000 francs from the Prix Thiers for his work on La Bruyère, and Urbain Mengin received an equal amount from the Prix Charles Blanc for the monograph on Benozzo Gozzoli, the artist.

Science.

Inheritance of Characteristics in Domestic Fowl. By Charles B. Davenport. Washington: The Carnegie Institution.

We have in this work the results of a series of experiments in breeding domestic fowl, conducted chiefly for the purpose of demonstrating the fact that certain factors (known as "dominants") are more strongly inherited than others ("recessives"), and that this inheritance conforms to the laws laid down by Mendel. The great value of most of these tests is another exposition of the importance of experimental work in the detection of the forces which govern the evolution of living organisms. The only regret is that they could not have been carried out on wild species, concerning the purity of whose ancestry there would be no question.

This is not the first of Professor Davenport's contributions to the literature of this little known subject. He now advances the theory that the strength of the dominating character not only varies, but is inheritable; and many of the experiments, which relate to the number of toes, presence or absence of tail, condition of comb, and similar variations, seem to support this view strongly. In one test it was found that the single, median comb is imperfectly dominant over non-median; this results in a peculiarly shaped appendage known as the "Y"-comb. This dominance was found to be much stronger in the offspring of those birds in which the

median comb was most potent, and fewer "Y"-combs resulted, proving the inheritance of the degree of dominance.

The work in color is particularly interesting. It is shown that color is determined by the presence or absence of governing influences. These are the factors which cause the presence of a color, and those which determine whether the Jungle Fowl pattern shall remain pure, or be obscured by overlying black, buff, or white. A striking experiment in support of the assertion of the presence of the Jungle pattern, where it is commonly unsuspected, is the appearance of a bird of this color in the third generation of Black Minorca and Dark Brahma (grayish) hybrids. The Jungle pattern is absent in buff fowls, the origin of which is obscure. Formulae are presented for the expression of the chief colors; these will be useful in simplifying the expression of color results in future.

In a concluding chapter various problems of evolution are taken up in a general manner. Professor Davenport's idea of the controlling influence in the development of an organism may bear quoting:

We have reason for concluding that each developmental process is a "response"—a reaction of the living, streaming protoplasm to changing environment. The nature of the response to any stimulus probably depends on the chemical constitution of the protoplasm—and this is hereditary. In an important sense heredity is the control of ontogeny.

Finally, the undoubted value of hybridization is explained, as a means of acquiring knowledge of the evolution of species by the removal of factors which obscure ancestral traits. A full bibliography is given, including virtually all the work which has been done in this particular branch, and will be of great service to the increasing numbers of investigators. A series of excellent plates of color types in fowl is inserted at the back of the work. It seems unfortunate that in many cases freshly-hatched chicks and well-developed embryos were examined, and that to their characteristics at this time full value was given in the percentages. It would be more satisfactory if a larger number could have been raised to maturity, particularly in the color experiments.

A recent volume of the University of Manchester Publications (No. XLVI), by Sir William J. Sinclair, is devoted to "*Sammelweis: His Life, and His Doctrine*." Here we have an extended, sometimes a little too extended, account of the development of the view now so clear and obvious that puerperal fever is due to local infection rather than to miasms or epidemic causes, and of the harsh criticism and violent opposition which this opinion met and slowly overcame. It makes a very interesting and instructive chapter in the history of medicine, but is quite too special for detailed notice in this column. As to the priority

of Holmes in this matter Sinclair takes the ground that he was merely a skilful user of the material furnished by others, using it so well and impressively as to deserve grateful recognition, but not himself an observer who contributed to the science of midwifery, so that "the eulogists of Holmes have compared unlike things" in comparing him with Semmelweis.

Sir William Huggins, the astronomer, died in London on Tuesday, at the age of eighty-six. After many years spent in the study of various sciences, he was elected, in 1852, a member of the Microscopical Society, which led him to make researches in the fields of animal and vegetable physiology. In 1855 Sir William erected a private observatory at his residence on Upper Tulse Hill. His more important discoveries were those which enabled astronomers, by means of the spectroscope, to determine the chemical constitution of the heavenly bodies. For these researches Sir William received, in 1866, one of the medals placed at the disposal of the Royal Society, of which he had previously, on June 1, 1865, been elected a fellow. The gold medal of the Royal Astronomical Society was awarded, in 1867, to Sir William and Dr. Miller jointly. After 1875 he was engaged chiefly in photographing the ultra-violet portions of the spectra of the stars, which discovery opened up a new field to astronomers. He was a member of many scientific societies.

Drama.

The Theory of the Theatre. By Clayton Hamilton. New York: Henry Holt & Co. \$1.50 net.

This book, consisting of twenty-two essays on the theatre—its development, product, management, and mission—and the various influences affecting it, is dedicated to Prof. Brander Matthews, of whom the author is evidently a diligent student and faithful disciple. The correspondence between his views and those expressed in Mr. Matthews's recently published "Study of the Drama" is proof of this; and it is, perhaps a little unfortunate that two volumes covering so much of the same ground, and often so much alike in spirit, should have been issued so closely together. Mr. Hamilton is fluent, definite, and entertaining, and in his statement of facts he is accurate, but many of his generalizations are hasty and unsound, and he often betrays a lack of true critical observation in drawing deductions, in support of his own theories, from the comparison of plays and performances, not properly comparable because of the essential differences in their quality and character and the circumstances attending their exhibition. For instance, he says that the drama is the only art, except oratory and certain forms of music, that is designed to appeal to a crowd and not the individual. This is true in a limited sense. Painters, sculptors, all imaginative writers, seek fame and re-

ward in the recognition by the many, although genius is ever faithful to its inspiration and convictions. All artists, including the true dramatist—the hack playwright belongs to another category altogether—do appeal primarily, doubtless, to a special class, and strive more or less to secure its peculiar approval; but in nearly all first-class work there are qualities, apart from that one which satisfies the supreme artistic ideal—which are likely to find, and constantly have found, permanent popular appreciation.

Mr. Hamilton is greatly impressed, apparently, by the ingenious theories of Gustave Le Bon concerning the psychology of crowds, but these are less applicable probably to a theatrical audience than to any other assemblage. Undoubtedly, the collective judgment of a crowd is not equal to the sum of its intellectual entities. The baser instincts, being greater in the mass, are apt to prevail over the finer. But in the ordinary theatrical audience the level of intelligence—not necessarily of cultivation—is a good deal higher than is generally supposed. It must never be forgotten that the dramatic masterpieces which survive are supported by the many, not only by the few. Many of the most successful modern plays have also been the best from the literary or dramatic point of view. The assertion, or implication, made by Mr. Hamilton that great plays are beloved of the populace for their least worthy characteristics is not susceptible of proof. In the matter of entertainment the crowd is omnivorous. And herein lies the reason why it may be accustomed to any kind of diet. There is present profit, as everybody knows, in pandering to its grosser appetites. In that knowledge is rooted the policy of all our commercial managers—a policy that spells damnation. Most of what Mr. Hamilton says about the essentials of a good play and a successful play is perfectly correct, much of it is trite, but he seems to be a victim of the all too common fallacy that the dramatist—the dramatist, mind, not the mere play-maker—must be governed by that largely fictitious thing called the public demand. No man can write a really valuable treatise on the theory of the theatre until he realizes that it should be the aim, as it is the privilege, of the dramatist, not, indeed, wholly to disregard popular tastes or opinions, but to guide them in the right direction. He should play the part of a leader, not of a clown in a circus.

Mr. Hamilton speaks somewhat contemptuously of the subservience of the crowd to inherited emotions, but it might be argued effectively on the other side that the average audience, in its sentimental adherence to ancient standards of personal honor, morality, and nobility, and even in its desire to see virtue triumphant, not infrequently ex-

hibits keen discernment. As a rule, it is quick to see through the sophistry which attempts to represent black as white, a fact that explains the failure of a good many clever but decadent modern dramas. In dealing with the destructive effect of modern stage management upon the art of the actor and the imaginative power of the audience, he shows acute and true observation, but he favors an abominable heresy when he speaks of the value of a musical accompaniment as a means of concentrating attention. All music that is not an integral part of the scene ought to be excluded from drama. His plea in behalf of the social-problem drama is sound enough in its general propositions, but does not meet the really valid objections to many of these pieces that they ignore the truth of nature, are special pleadings of no general significance, offer no solution, are unfitted for general representation, and are as disagreeable as they are unprofitable.

There is much good sense in his remarks on the use of blank verse on the stage, but few will agree with the suggestion that the poetical dramatist should be careful to keep his terms of expression within the limits of the literary intelligence of the majority. Blank verse is, of course, a fatal fault; but it is one that few great poets often indulge in. He has an admirable chapter on Barrie, and hits the right nail on the head when he argues that the specialists in the morbid do not deal with the truth, but only a fragmentary part of it. As a whole, the book is well worth reading.

Music.

Musical England. By William Johnson Galloway. London: Christophers. 3s 6d, net.

Music in the Public Schools. By E. W. Newton. Boston: Ginn & Co. \$1.

Let those who look on England as a hopelessly unmusical country read Mr. Galloway's volume, and they will change their minds. He shows in a series of ten chapters that enormous strides have been made in the last quarter of a century, and particularly during the first decade of the present century. This progress is obvious in all branches of the art except opera; there is a constantly increasing enthusiasm for music the country over, and the great majority of the people respond promptly to new opportunities whenever provided. The time is past when the English public refused to take music seriously; taste is changing, and the public no longer looks on native music and musicians with suspicion. In a word, there has been "a surprising musical renaissance."