

Greedy boys and girls know what it is to feel that they have overdone themselves; but they are not accustomed to speak of the discomfort as "a feeling of repletion suggesting itself to the sense." If Leonora would write for children, she must learn to think their thoughts and speak their speech.

*Rosa Lindesay: the Light of Kilmain.* By M. H. (Johnstone, Hunter & Co.)

HONOUR to whom honour is due: to the decorators, illustrators, and printers of this rapid little story, which the author of 'Labourers in the Vineyard' and 'The Red Velvet Bible' dedicates to a writer whose style and modes of thought accord with her own.

*Newlyn House: the Home of the Davenport.* By A. E. W. (Johnstone, Hunter & Co.)

GIRLS will thoroughly enjoy this story, even to the end of the death-bed scene, with which it closes somewhat too mournfully; and when they have read it once, they will read it again. A. E. W. must overcome two dangerous tendencies—a disposition to sermonize and a proneness to shed tears—and then she will write capital tales for the nursery and play-room. As it is, her book is about the best that has appeared in this "children's season." In her next story the hero, instead of dying of rapid consumption after he has carried off the highest honours of his university, must be endowed with sound lungs as well as a vigorous brain, and the will to do good in the world.

*The Children's Hour Annual.* (Johnstone, Hunter & Co.)

CONTAINING more than three hundred pages of prose fiction and poetry, calculated to please children, this volume is just the book for papas and mamas who want a collection of "short pieces" to be used in the hour which they daily devote to intellectual companionship with their children. The literary matter is quite good enough for its purpose; and though some of them are paltry things, the artistic embellishments of the work are, for the most part, of more than average merit.

*Old Merry's Annual, 1867.—Merry and Wise.* Edited by Old Merry. (Jackson, Walford & Hodder.)

"Old Merry" has become one of our literary institutions; and we are always glad to give him cordial greeting, as a worthy successor to Old Humphrey, Peter Parley, and other caterers of intellectual amusement for the children of a past generation. His present volume is abundant as to quantity, good as to quality, and magnificent with the crimson and gold which children like to see on the outside of their books. Amongst the many contributors to its contents, there is only one for whom we have a discouraging remark. Such literature as Miss Annie Harwood's 'The God Hidden and the God Revealed' is out of place in Old Merry's wretched Annual.

*The Children's Prize.* Edited by J. Erskine Clarke, M.A. (Macintosh.)

A well-illustrated monthly serial of such literature as is calculated to please and benefit the younger boys and girls of our Sunday schools, 'The Children's Prize' is a meritorious and useful publication. It would be found acceptable to the members of those village clubs which have been established, here and there, by benevolent persons interested in the mental culture of the children of agricultural labourers. For its special purpose—the reward and encouragement of industry and intelligence in the classes of schools for poor children—no better work than Mr. Clarke's lies upon our table.

#### LIST OF NEW BOOKS.

Annals of Christ's Hospital, by "A. Elm," illust. 6 photos. 10/6 cl.  
Ballou's shifting Wind, a Tough Yarn, cr. 2/6 2 cl.  
Bridgman's Songs of the People, 12mo. 6 cl.  
Bridgman's Words Current in Lancashire, fr. 2/6 2 cl.  
Chorus for the Week, a Text Book, 12mo. 1/6 cl. Imp.  
Child's Benedicite, or the Song of the Three Children, 2 vols. 12 cl.  
Christian Manliness, cr. 2/6 2 cl.  
Cotton's Sermons preached at Natal, post 8vo. 7/6 cl.  
Coxley's Pill Book, Part I. or 2/6 2 cl. sew.  
Cranbrook's Credibility, Discourses on Christian Faith, &c. 2/6 cl.  
Dove's Christianity in Relation to Social Life, 12mo. 2/6 cl.  
Ely's Times and Events (1866), post 8vo. 6/6 cl.  
Engel (Carl), Introduction to Study of National Music, 8vo. 10 cl.  
Fairbairn's Useful Information to Engineers, 3rd series, 8/6 cl.  
Faul's Rent, not Broken, 2 vols. post 8vo. 21/6 cl.  
Festivals of the Holy Trinity, 12mo. 2/6 cl.  
George Wayland, 12mo. 1/6 cl.  
Vernon's Bible Teachings, 12mo. 2/6 cl.

Green's Critical Notes on New Testament, cr. 8vo. 7/6 cl.  
Greenwood's Legends of Savage Life, 25 illust. by G. B. S. plain.  
Hill's Sunday School Lessons on Gospels, 12mo. 1/6 cl. Imp.  
Hill's Voice from the Muses, cr. 2/6 2 cl.  
Hull's Greek Primer, cr. 2/6 4 cl.  
Lynch's Business versus Yarn, cr. 8vo. 2/6 cl.  
M' Duff's Curfew Chimes, 12mo. 1/6 cl.  
Nelson's Oil-colour Picture-Book for Nursery, 4to. 2/6 cl.  
Pearson's Practical Cotton-Spinner, cr. 8vo. 4/6 cl. sew.  
Robertson's History of the Christian Church, Vol. 3, 8vo. 15/6 cl.  
Rogee's Lyra Britannica, Collection of Brit. Hymns, cr. 8vo. 12/6  
Sala's From Waterloo to the Peninsula, 2 vols. post 8vo. 24/6 cl.  
Sargent's Chronicles of an Old Manor House, cr. 8vo. 4/6 cl.  
Smith's The Divine Law, Scriptural Duty of Man, &c., 12mo. 2/6  
Summer (A. in Leslie Goldthwaite's Life, 12mo. 3/6 cl.  
Tim's English Eccentrics and Eccentricities, 2 vols. post 8vo. 21/6  
Touches of Nature, by Eminent Artists and Authors, illust. 21/6 cl.  
Warne's Picture-Book, 500 Illustrations, Imp. 4to. 2/6 lbs.  
Well's Essay on Deer, 8vo. 2/6 cl.  
Wit and Humour, by author of 'Anticost of Breakfast-table,' 2/6

#### AFTER THE METEORS.

THOU steel-girt Earth, like amazon of old  
That moved so late amid the burst of spears,  
Where round thy path the hurl of battle roared,  
With all the battle music in thine ears  
Of fiery arrows rushing through mid-air,  
Now calm thou liest as a nun at rest;  
And so shalt lie, so tranquil and as fair,  
Thy snow-clasped hands above thy snow-bound  
breast,  
While round thy course the priestess moons shall glide  
One after other with a noiseless tread,  
Binding the olive to thy swordless side,  
Dropping the hollies on thy silent bed;  
While one vast vault shall meet thine upturned face,  
Where every light is burning in its place.

ELEANORA L. HERVEY.

November 20, 1866.

#### STATIONERS' HALL AND ITS REGISTERS.

Nov. 20, 1866.

WHEN the important question of the consolidation and improvement of our copyright law—unfortunately now deprived of the able advocacy of Mr. Adam Black—shall come again before the Legislature, I trust that some attempt will be made, if not to abolish, at least to define clearly, the duties and powers of "Stationers' Hall." Few persons who have any acquaintance with the mode of keeping the registers there for the use of the public will, I think, deny that it falls very far short of the objects contemplated by the Copyright Act. That Act directs that a book shall be kept, wherein may be registered, on payment of a fee, the title of any work, time of first publication, name and abode of publisher and proprietor of copyright; it makes such registration a condition precedent of legal proceedings in case of piracy or alleged piracy, declares that it shall be *prima facie* proof of proprietorship or assignment of copyright, punishes with penalties a false entry, and gives to persons aggrieved by any entry power to apply to a Court of law to have it varied or expunged. This book of register is, moreover, to be open at all convenient times to the inspection of every person on payment of a specified fee "for every entry which shall be searched for or inspected." The utility of all this is obvious; but, unfortunately, a search in the books of Stationers' Hall is, in numerous instances, nothing but a snare. The public are permitted to search the indexes only, and this under such restrictions that no reliance whatever can be placed upon them. The names of proprietors of copyrights, although expressly referred to in the Act, are not, as such, entered in the index at all. On the other hand, authors' names, which are not referred to in the Act, are frequently the only heading under which books or other publications can be found, although the works they refer to are published anonymously; in which case a searcher not possessed of private information may look in vain; for any one who looks into one of these indexes for more than thirty seconds, "by the stop-watch," will, as I have experienced, be inevitably informed by the authorities that he must strictly confine himself to one, or at most two, initial letters. The motive of all this is avowedly a fear that fees may be lost by permitting any greater liberty; but the index only—and not the book of registry which the Act directs to be "kept open for inspection"—is placed in the searcher's hands, and, of course, the mere index word, without any of the particulars of the registration, could rarely be of any value.

To show conclusively the absurdity of the present system, I took only the other day to the registry-office a copy of a well-known work, and requested

both the clerk in charge and the chief officer there successively to point out how I was to search for an entry of it. Two index words were given to me, and I was distinctly informed that I could not be permitted to search under any other headings. Neither myself nor the authorities, however, could find it by these clues, and I was finally assured that no such work was registered. Yet I happened to know, not only that the work referred to was registered, but that the fact must appear somewhere in the very index-book which we had examined, and in which, assuming there has been no clerical omission, I am ready to undertake to find it, if I am allowed liberty of search, in ten minutes—less than that time being sufficient to look through the whole book.

While this is a specimen of the system of registering at Stationers' Hall, it is not surprising that we hear of cases of two parties registering the same title, and afterwards wasting the time of Equity Judges by disputes about proprietorship. In the case I have alluded to I am absolutely debarred from inspecting the register, and could only possibly come at it by pretending to search for other books, and paying fees in each case, in the hope of accidentally stumbling upon this forbidden information. Whether a mandamus from the Court of Queen's Bench could compel these dragons who guard the Hesperian Gardens of Amen Corner to relax their system,—or whether an action would lie for damages sustained through placing reliance on their imperfect indexes or their misleading assurances,—not being a lawyer, I will not venture to say. The late Mr. Justice Talford, when introducing the Copyright Act, remarked that, "as the Stationers' Company had long enjoyed the control over the registration of books, he did not propose to take it from them," and their privileges were accordingly continued; but the public reverence for the vested rights of City Companies has considerably abated since that time. Reform is clearly needed; and I suspect it will not be complete until the registration, often so important in connexion with literary property, shall be intrusted to some public officer responsible to Government, and having no direct interest in the fees of his office. W. MOY THOMAS.

#### NATURAL SELECTION.

November 26, 1866.

AT the last meeting of the Entomological Society, the subject of "Mimicry," or protective resemblances, was brought forward by Prof. Westwood and myself, and during the discussion that ensued some objections were made to the explanation of the phenomena first given by Mr. Bates, and adopted by me as the only sufficient one. Time did not then permit of an answer being made to those objections, and as they are at first sight very plausible, and were brought forward not by one of Mr. Darwin's opponents, but by a gentleman who fully admits the great principles of evolution and development in organic nature, they may probably have weight with some persons. Believing, however, that they are entirely unsound, may I beg a little of your space to give my reasons for rejecting them.

Mr. Sharp stated that four different causes might be sufficient to produce the phenomena of "mimicry" more or less completely, viz., first, accidental resemblances; secondly, similar conditions of life; thirdly, heredity, or reversion to a common ancestral type; and, fourthly, the preservation of useful variations.

To the first, or accidental resemblances, it was admitted that very few, if any, of the cases adduced by Mr. Bates or myself could be due. The last is the one we adopt. The second and third only remain, and these, Mr. Sharp argued, would account for most, or perhaps all, of our cases without the agency of natural selection at all. Now, all I can admit is, that in some cases of very closely allied species of the same or of closely allied genera, an accurate external resemblance, such as we term "mimicry," might possibly be produced either by "heredity," or by the action of like conditions. But in all the cases in which the insects resembling each other belong to distinct orders, or distinct families, or to genera not intimately allied, or even to well-marked sections of extensive genera, I entirely deny

that either or both of these causes could have produced the whole series of phenomena presented by mimicking insects, and for the following reasons, which appear to me sufficiently conclusive:—

1. In all cases of mimicry, the resemblance of the one species to another in a different group is entirely superficial, and is always strictly confined to those characters which cause the one to look like the other. The structure, the habits, the form of inconspicuous parts, the colour of inconspicuous parts, the nature of the food, or the character of the larva and pupa, are not, as far as we know, ever modified in a similar manner. But if such general causes as "heredity" or "similar conditions" produced resemblances, these resemblances should affect various parts of the organization, not those conspicuous to the eye only. The effect being limited with strict reference to external resemblance, seems to me a fatal objection to referring it to any cause or causes of a general nature.

2. There are no grounds for believing that minute details of colouration and marking are due to climatal conditions at all, still less that they can be produced so identically alike in species of groups widely differing in organization; neither is there any evidence that such details are ever continued by heredity to one species only in each of two distinct family groups which contain hundreds of other variously-coloured species.

3. It is only a very few groups of insects which are the subjects of imitation by many other groups. But "heredity" should affect nearly all groups not too remotely allied; and "common conditions" should affect all species inhabiting the same forests with some approach to an average frequency. The fact that there is no such miscellaneous character in the resemblances (the group of Danaoid butterflies being the mimicked in the great majority of cases) tells us plainly that no causes affecting all insects alike can be at the bottom of this curious phenomenon.

4. Protective resemblance to a species of a distinct order sometimes occurs, as in the curious *Orthopterous* insect adduced by Prof. Westwood, which had been always taken for a *Coleopterous* insect that inhabits the same country (*Tricondyla* sp.). Neither "heredity" nor "like conditions" can be called in here; yet the phenomenon is so similar to that of the mimicking butterflies, that the idea of a similar cause in both instances is irresistibly forced upon us.

5. Resemblances of the most perfect kind occur between insects and inanimate objects. Phasmidæ imitate sticks, leaves, or moss most wonderfully. The larvæ of Geometræ also imitate sticks. Thousands of tropical *Coleoptera* imitate bark (and it is always those that cling to bark); others that sit motionless on leaves cannot be distinguished from the dung of birds dropped on a leaf. These are most clearly *protective imitations*, and they can none of them possibly be produced by "heredity" or "similarity of conditions," but, if produced at all by natural causes, seem clearly due to the continued preservation of useful variations. The mimicry of other insects is equally protective, and there is every probability that both were produced in a similar manner.

6. This is rendered still more certain by the fact that in both classes of resemblance it is the female only that is most frequently protected, for reasons which I have already explained, but cannot now enter into. It is only the female "leaf-insect" that is so wonderfully like a leaf; and in many species of Pieris and Diadema it is the females only that mimic Heliconias and Eupheas. This fact alone renders it in the highest degree improbable that the two groups of phenomena should have been due to distinct causes, even if the preceding arguments had not shown us how impossible it was to explain any of the main features of "mimicry" by such causes as "heredity" or "the action of like external conditions."

For these reasons it appears to me indisputable that "natural selection," or the continued survival of variations useful to the possessor, is the only theory yet before us which is capable of explaining the whole of the facts presented by "mimicking insects."

ALFRED R. WALLACE.

#### GAVARNI.

FROM a modest house at the corner of the Avenue Bugeaud and the Avenue de l'Impératrice, a thin-waisted man, with a very grave face, wrapped in a black velvet gown, would of late watch the crowds of happy Parisians driving and riding to and from the Bois de Boulogne. He had been among them many a year, and had shone in their midst. But now the fashionable man had withdrawn himself from the world. His beard was grey, and he had a cough that spoke of the grave. He had been a gallant, who could turn a compliment exquisitely; a wit, whose shafts were keen and polished. Not only with his pen, but also, and chiefly, with his pencil, he had observed the men and women of his day, their passions and prejudices and meannesses; and he had so embodied them that he had earned for himself, albeit not of the Academy nor conspicuous on the Line at the annual exhibitions, a fame that must be embodied in the history of his period.

Paul Chevalier was a working engineer at Tarbes. It will surprise many who have met him in society, and must therefore have admired his tact and grace and distinguished bearing, to hear that he was of the working class—a man born to live by the use of his strength; yet it was so. But early the light of his genius broke through his humble lot. He began his Art-work by furnishing drawings to the books of fashion. This working engineer had a taste for the elegant and the refined from the beginning. After a while Paul Chevalier was emboldened to send two water-colour drawings to the *Salon* in Paris. M. Germain was at the time the compiler of the Catalogue. The humble artist's drawings were remitted from Gavarni. M. Germain mistook the name of the place for the name of the artist, and Paul Chevalier's drawings appeared as the work of M. Gavarni. The pictures made a hit; and Paul Chevalier, with a laugh, stuck to the name of Gavarni. He in late years, when he was a fine gentleman, made a fair joke on the subject. A lady, who was wont to labour under the delusion that she was a wit, one day asked him whether he was cousin to the cascade of Gavarni. "Yes, Madame," the artist answered, "I am cousin *à son de Germain*." Many are the jokes and polished sarcasms which travel still about French society as those of Gavarni. At the height of his renown he was flattered and admired; but neither the adulation nor the rapid pace of the life spoiled him. Light and sparkling as he could be, he kept always a serious and sober background to his mind. M. Jules Clarétie describes this phase of him by saying that he had the *entrain* of the Frenchman with the phlegm of an Englishman; that it was a drop of gin in a glass of champagne. So that champagne and gin express the relative values of the French and the English characters! We are obliged to M. Jules Clarétie.

Gavarni was in his prime and in his glory from about 1830 to 1848. He was a correct and graceful artist, a keen observer of character, a pictorial wit and satirist. The vices, the meannesses, of his time were illustrated and flagellated by his practised pencil. It is remarked of him, and to his honour, that there are few, if any, personalities in his works. His was that higher observation which, from a class, can embody an individual type, and punish a popular vice or weakness without making a scapegoat. Gavarni's 'Masques et Visages,' his 'Lorettes Vieilles,' and his terrible parents and children, will live not only as finely-conceived and executed works, but also as admirable and most authoritative material for the historian. Some of them, indeed many of them, present the naked truths of a disolute society so sharply that we shudder; and Gavarni meant that we should shudder. This was the lesson the serious man who stood ever upright behind his comic mask insisted upon teaching. It has been said of Gavarni that he was not a caricaturist, but a moralist. It is nearer the truth to say that he was both caricaturist and moralist. He did not, as we have observed, caricature individuals, but he enforced the salient characteristics of the type he wished to produce to the spectator's mind by exaggerating them. Ergo, he was a caricaturist. It will be remembered, to his honour, that his great qualities were always employed on the right side;

that if he painted vice, it was to show how hideous she was; that if he took learned observations in the byways and slums of Paris and of London, his mission was not merely to amuse the *badouins* of the Boulevards.

Gavarni delighted in the new world London opened upon him when he came among us in 1849. His pencil revelled in the picturesque miseries of St. Giles's and Whitechapel, as well as in the elegancies of the West End. He studied all the shifting phases of our social life with ardour. He made his countrymen acquainted with the multitude of our low games, and the dismal habits and predicaments of our uninformed and under-fed population. But he never caught the British type. His Englishmen are stage Englishmen. He got far beyond the stupidities of the old French caricaturists, and even the majority of French caricaturists of our own time, whose only idea of an Englishman is a man with a hook nose and two fangs protruding from his upper lip. Even Gustave Doré is satisfied with copying the ancient absurdity. Gavarni, we repeat, studied hard to catch our English faces; but we have only to compare his people of the London streets with those of Leech to see what little way he made.

But at home Gavarni was, at least, the equal of Leech. Gavarni was the accomplished artist. He had a grace which Leech never studied to reach. The exact position in the world of each of his figures is as plainly told by the magic strokes of his pencil as it could be in pages of description. Gavarni was, moreover, a facile and graceful writer. His letters on England, which are scattered hither and thither, are said to be full of point and just observation.

Gavarni called the sombre house from which, a shattered man, he watched the brilliant company of Paris pass to the Bois, his tomb; and in this tomb he would lift the green serge from before his window and still admire the grace over which his pencil had loved to linger. In this retreat he lost his son, and the sorrow hastened him on his own long journey. A little while ago he was persuaded to go to Auteuil for better air, and at Auteuil on the 23rd of November this better air received his last breath.

#### LEOPOLD RANKE.

WE have received from Berlin a printed circular, of which the following is a translation. We have not heard whether any further steps have been taken in the matter in question. Mr. Ranke sets a very high value on the reputation he enjoys in England, and would, doubtless, be gratified by any expression of respect from this country.—

"On the 20th of February, 1867, fifty years will have elapsed since Leopold Ranke took the degree of Doctor, at Leipzig. This academic act was the commencement of a scientific life, which, judging from the effects it has produced in teaching and in writing, we are now, after the lapse of half a century, justified in calling truly great. Ranke has opened a deeper insight into the foundations of historical science, a wider and more panoramic view from its heights. If, in recent times, no study, unless it be that of the natural sciences, has attained to so brilliant a development as history, it is, in great measure, his work. Who can be more desirous to give public expression to this conviction than those who have experienced his influence on their own minds, and have received from the words and works of the Teacher the fruitful germ of their own labours, the decisive direction for their whole lives? Whose duty can it more specially be to render the expression of this conviction an expression at the same time of gratitude, than that of the learners who had the good fortune to know the teacher at the period of his fullest scientific activity? This is more peculiarly the boast of those who took part in his historical exercises, which served as a model to many others, and in which the richest seed was scattered abroad.

"Under the influence of these sentiments, it was suggested that the 20th of February, 1867, should be kept as a day of general commemoration. The undersigned have held some preliminary consultations, and now address themselves to the wide