

The scale of the first two volumes, which threatened portentous length, has not been kept up, and four portly volumes comprise the whole. But four portly volumes are at least three volumes and a half too much for a Life of Garrison which is to be read and to keep his memory alive. These are

the archives of the Anti-Slavery Movement which their custodians have no doubt done right in placing in the muniment room of history. Now let them give the world a short life of the leader of that movement.
—*Macmillan's Magazine.*

LITERARY NOTICES.

THE VOYAGE OF H. M. S. BEAGLE.

JOURNAL OF RESEARCHES INTO NATURAL HISTORY AND GEOLOGY OF THE COUNTRIES VISITED DURING THE VOYAGE ROUND THE WORLD OF H. M. S. BEAGLE, UNDER THE COMMAND OF CAPTAIN FITZ ROY, R. N. By Charles Darwin, M.A., F.R.S., author of "Origin of Species," etc. A new edition. With illustrations by R. T. Prichett of Places Visited and Objects Described. New York: *D. Appleton & Company.*

The publication of this record first lifted the illustrious Darwin into distinction as a naturalist. The pertness and originality of the writer's views, the greatness of the genius for research displayed, and the simple and vivacious style of his descriptions at once fastened attention on the young historiographer of the Beagle expedition. The readers of "Darwin's Life and Letters," published a few years since, will remember the circumstances under which he accepted the post of naturalist. Darwin, not long out of Cambridge, and animated with the keenest passion for the study of natural history, was still undecided as to whether he should not yield to the wish of his family, who desired him to study medicine, for which he had a strong repugnance. It was at this juncture that some of his scientific friends, who appreciated the bent of his genius, secured him an offer to take part in the expedition under Captain Fitz Roy, the objects of which were to complete the surveys of Patagonia and Terra del Fuego, begun under Captain King from 1826 to 1830, to survey the coasts of Chili, Peru, and of some islands in the Pacific, and to carry a chain of chronometrical measurements around the world. The study of natural history was a very subsidiary purpose in the expedition, but, as it happens, it was Darwin's connection with the enterprise which now gives it its chief value in the eyes of the scientific world. The young naturalist left England the last month of 1831,

and was absent five years. On the publication of his book he soon became acknowledged as one of the most promising of the younger scientists of Great Britain. It was during this expedition that Darwin conceived the germinal thought which never left him till it flowered into the theory of the origin of species by natural selection; and it was also at this time that he formulated the theory of coral formation, which was his earliest title to the recognition of science as a great naturalist.

The thought that coral reefs are formed through subsidence and not elevation crossed all the current views of Darwin's contemporaries. Dana, the American geologist, with his theory of coral formation by elevation, had converted all the leading scientific men. Sir Charles Lyell, foremost of geologists, had accepted it, and even re-written portions of his masterpiece of work to embody this view. Darwin, therefore, astonished the world by his new theory, which, however, made speedy headway. Lyell finally indorsed it; and Dana, with great magnanimity and justice, promptly fell in accord with the new facts and proofs furnished by Darwin and the Beagle expedition, though the opposing view, for which he had been first responsible, had largely contributed to his fame. It may be regarded now, in passing, as a somewhat singular fact that Darwin's theory of coral formation, which supplanted Dana's, is beginning to suffer discredit at the hands of scientific men, who rather turn again to the early Dana view as a more complete explanation of all the phenomena of the problem.

Darwin's account of the Beagle expedition is graphic and lively, and even the non-scientific reader can hardly fail to be interested. Scientific facts are presented in a style so simple and untechnical that no one need fear attacking the subject; and the sketches of men, manners, and adventures so pleasantly interwoven with the more didactic portions,

so rivet the attention that but few will begrudge the time so pleasantly passed. Many editions of this delightful book have already been put on the market. The special claim of the present one is that it is profusely illustrated by an artist perfectly familiar with the matters treated and with the places visited by Darwin in his notable cruise. These greatly enhance the attraction of the book, at least for the general reader, and a scientific classic will gain a new public.

BEHIND THE FOOTLIGHTS.

STAGE LAND: THE CURIOUS HABITS AND CUSTOMS OF ITS INHABITANTS. Described by Jerome K. Jerome, author of "The Idle Thoughts of an Idle Fellow," "Three Men in a Boat," etc. With illustrations by Bernard Partridge. New York: *Henry Holt & Company*.

The reputation of Mr. Jerome, one of the latest of the English crop of humorists, appears to us something more than ephemeral in its possibilities. The quips and cranks, the jests and fun of those who labor to make the world laugh, and sometimes sweat drops of blood that others may be amused, have given to literary comedy many a sombre association. The death's head often grins in ghastly fashion under the clown's mask, and perhaps it is the sense of this, stealing through the antic fooling of the jester, which gives some of the pathos that lurks close to humor, fully as much as the fact that humor and pathos, in the very nature of things, have their sources not far apart. Mere buffoonery never pushes down more than a shallow wot, and it dies like all other folly. Newspaper wit, therefore, rarely attains a place in literature, however it may amuse an idle hour and relieve the leaden dulness of the adjoining columns. To be funny at a fixed price per hour is a dreary occupation, and even the richly endowed humorist might well shrink from such a deadly tax on the fountain of mirth. Mr. Jerome seems to have been a contributor to the daily and weekly press, and indeed the writer who does not find a successful outlet in this direction, at least in part, has in general a desperate struggle before him. Mr. Jerome occasionally hints at the needs of professional duties in this line with a sort of desperate earnestness, as if deprecating the effects of the mechanical grind imposed on him. Yet more than most who turn the crank and make the monkey-dance for the groundlings, he has suc-

ceeded in retaining much of the unforced and spontaneous quality which gives life to true humor.

His latest lucubrations paint the denizens of Stage Land, that country which looks so splendid and glittering from the front, but which is so bleak, uninteresting and commonplace, tinsel fading into dirt and rags behind the footlights. The contrast is ghastly. Those who wish to enjoy the theatre at its best should never yield to the temptation to go in by the stage door, unless they are compelled to enter as artists. The influence of profession on character and manner would be an interesting study for an essayist, treated from a serious standpoint. Mr. Jerome views it from a funny standpoint, and presents us with a series of suggestive portraits. All men who have had much to do with histrions cannot fail to have noticed in most of them, except among the highest masters of the art, a certain artificiality and exaggeration of demeanor and talk, a disposition to carry something of the pomp and strut of the mimic life of the stage into the life of every day, as if too much gaslight caused them to blink and make faces in the honest light of the sun. This amusing manner, often unconscious and hiding the honest and sincere qualities worthy of cordial esteem, has often been caricatured in novels. Mr. Jerome sketches the different types moulded by stage habits, and the types growing out of dramatic needs, with a lively sense of the grotesque, and his raillery is so good-natured that actors themselves could only be amused by it. The stage lover, the old man, the villain, the old woman, the heavy father, the virtuous man, the chambermaid, and other forms of professional work are happily dashed off with the breadth and vigor of an impressionist painter. It is not quite a gallery of caricatures either; the writer is obliged to use the art of exaggeration to give emphasis to his strokes. We certainly recognize a large element of truth and fact under the fantastic figures placed before us. The field, of course, is limited, and does not offer enough range for the best touches of the humorist genius, but the quality is there even though the gold-foil is beaten out pretty thin. Mr. Jerome has done enough in the two or three books he has published to make the world look for something much better. Perhaps nothing is more interesting in a writer than the impression he gives of large reserves of power—a vein running down into richer and deeper ore. Jerome has this bigness of