

WILLIAM LUCE

ADAPTED AND PERFORMED BY CATHERINE DUBORD

LYDIA MACKAY

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Last Flapper 1st Edition

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of them personally unknown to me I cannot however let this opportunity pass without expressing my deep obligations to Dr Hooker who for the last fifteen years has aided me in every possible way by his large stores of knowledge and his excellent judgment In considering the Origin of Species it is quite conceivable that a naturalist reflecting on the mutual affinities of organic beings on their embryological relations their geographical distribution geological succession and other such facts might come to the conclusion that each species had not been independently created but had descended like varieties from other species Nevertheless such a conclusion even if well founded would be unsatisfactory until it could be shown how the innumerable species inhabiting this world have been modified so as to acquire that perfection of structure and coadaptation which most justly excites our admiration Naturalists continually refer to external conditions such as climate food etc as the only possible cause of variation In one very limited sense as we shall hereafter see this may be true but it is preposterous to attribute to mere external conditions the structure for instance of the woodpecker with its feet tail beak and tongue so admirably adapted to catch insects under the bark of trees In the case of the misseltoe which draws its nourishment from certain trees which has seeds that must be transported by certain birds and which has flowers with separate sexes absolutely requiring the agency of certain insects to bring pollen from one flower to the other it is equally preposterous to account for the structure of this parasite with its relations to several distinct organic beings by the effects of external conditions or of habit or of the volition of the plant itself The author of the Vestiges of Creation would I presume say that after a certain unknown number of generations some bird had given birth to a woodpecker and some plant to the misseltoe and that these had been produced perfect as we now see them but this assumption seems to me to be no explanation for it leaves the case of the coadaptations of organic beings to each other and to their physical conditions of life untouched and unexplained It is therefore of the highest importance to gain a clear insight into the means of modification and coadaptation At the commencement of my observations it seemed to me probable that a careful study of domesticated animals and of cultivated plants would offer the best chance of making out this obscure problem Nor have I been disappointed in this and in all other perplexing cases I have invariably found that our knowledge imperfect though it be of variation under domestication afforded the best and safest clue I may venture to express my conviction of the high value of such studies although they have been very commonly neglected by naturalists From these considerations I shall devote the first chapter of this Abstract to Variation under Domestication We shall thus see that a large amount of hereditary modification is at least possible and what is equally or more important we shall see how great is the power of man in accumulating by his Selection successive slight variations I will then pass on to the variability of species in a state of nature but I shall unfortunately be compelled to treat this subject far too briefly as it can be treated properly only by giving long catalogues of facts We shall however be enabled to discuss what circumstances are most favourable to variation In the next chapter the Struggle for Existence amongst all organic beings throughout the world which inevitably follows from their high geometrical powers of increase will be treated

of This is the doctrine of Malthus applied to the whole animal and vegetable kingdoms As many more individuals of each species are born than can possibly survive and as consequently there is a frequently recurring struggle for existence it follows that any being if it vary however slightly in any manner profitable to itself under the complex and sometimes varying conditions of life will have a better chance of surviving and thus be naturally selected From the strong principle of inheritance any selected variety will tend to propagate its new and modified form This fundamental subject of Natural Selection will be treated at some length in the fourth chapter and we shall then see how Natural Selection almost inevitably causes much Extinction of the less improved forms of life and induces what I have called Divergence of Character In the next chapter I shall discuss the complex and little known laws of variation and of correlation of growth In the four succeeding chapters the most apparent and gravest difficulties on the theory will be given namely first the difficulties of transitions or in understanding how a simple being or a simple organ can be changed and perfected into a highly developed being or elaborately constructed organ secondly the subject of Instinct or the mental powers of animals thirdly Hybridism or the infertility of species and the fertility of varieties when intercrossed and fourthly the imperfection of the Geological Record In the next chapter I shall consider the geological succession of organic beings throughout time in the eleventh and twelfth their geographical distribution throughout space in the thirteenth their classification or mutual affinities both when mature and in an embryonic condition In the last chapter I shall give a brief recapitulation of the whole work and a few concluding remarks No one ought to feel surprise at much remaining as yet unexplained in regard to the origin of species and varieties if he makes due allowance for our profound ignorance in regard to the mutual relations of all the beings which live around us Who can explain why one species ranges widely and is very numerous and why another allied species has a narrow range and is rare Yet these relations are of the highest importance for they determine the present welfare and as I believe the future success and modification of every inhabitant of this world Still less do we know of the mutual relations of the innumerable inhabitants of the world during the many past geological epochs in its history Although much remains obscure and will long remain obscure I can entertain no doubt after the most deliberate study and dispassionate judgment of which I am capable that the view which most naturalists entertain and which I formerly entertained namely that each species has been independently created is erroneous I am fully convinced that species are not immutable but that those belonging to what are called the same genera are lineal descendants of some other and generally extinct species in the same manner as the acknowledged varieties of any one species are the descendants of that species Furthermore I am convinced that Natural Selection has been the main but not exclusive means of modification FROM THE BOOKS American Book Publishing Record Cumulative, 1950-1977: Fiction. Juvenile fiction R.R. Bowker Company. Department of Bibliography, 1978 The **Publishers Weekly** ,1922 On the origin of species ... A facsimile of the first edition, with an introduction by Ernst Mayr. With a portrait and a bibliography Charles Darwin, 1869 Catalog of Copyright Entries, Third Series Library of Congress.

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nightlife three of America's first celebrities Clara Bow Colleen Moore and Louise Brooks Dallas born fashion artist Gordon Conway Zelda and Scott Fitzgerald whose swift ascent and spectacular fall embodied the glamour and excess of the era and more this is the story of America's first sexual revolution its first merchants of cool its first celebrities and its most sparkling advertisement for the right to pursue happiness Whisking us from the Alabama country club where Zelda Sayre first caught the eye of F Scott Fitzgerald to Muncie Indiana where would be flappers begged their mothers for silk stockings to the Manhattan speakeasies where patrons partied till daybreak historian Joshua Zeitz brings the 1920s to exhilarating life *The Dog Fancier*, 1926 **The New Yorker** Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine

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