portion of the text of the Coucal remaining to be completed, so that the next part after considering the Lyre Bird will begin the Passeres.

The present number treats of the genera *Cacomantis, Vidgenia, Owenavis, Chalcites, Lamprococcyx, Eudynamis, Scythrops* and *Polophilus*. The most interesting species among these is the giant "Channel-bill," *Scythrops*, which lays its eggs in the nests of Crows and Crow-Shrikes, birds of about its own size. It has a remarkably loud call and is often active at night, resembling in the latter particular our American Black-billed Cuckoo, while curiously enough its appearance is considered to indicate approaching storms and it is known as "Stormbird" and "Rainbird" just as our own Cuckoos are named "Rain Crows." Further investigation of the origin of this belief would be well worth while for those interested in the "folk-lore" of ornithology. There are eleven plates of the various species and one of the tails of Bronze Cuckoos, all by Grönvold, and among the best that have appeared.

We notice one new genus, *Vidgenia* (p. 327), type *Cuculus castaneiventris* Gould, and one new race *Cacomantis pyrrhophanus vidgeni* (p. 326).—W. S.

De Fenis on Bird Song in its Relation to Music.— This paper[1] is one of the most important and carefully prepared contributions to the study of bird song that has recently appeared. M. de Fenis has considered his subject systematically, under various headings and the results of his investigations are summed up in his conclusion that "The laws of musical development are the same for the music of man as for the song of birds," which corresponds essentially with Mr. Henry Oldys' views on the subject.

The topics which are discussed in the paper are: song of birds in its relation to habits and habitat; difficulties encountered in the notation of bird song; birds which repeat their song regularly; birds which vary their melody but preserve the same rhythm; birds which imitate; birds which improvise.

Many musical and syllabic representations of songs are presented showing some original methods of notation, and illustrating the variation in the song of a single species, especially of the Wren and the Nightingale. An interesting table also shows the relative pitch of the songs of various species of birds in comparison with the range of the human voice and other sounds. In this there seems to be a fairly regular correspondence between the weight of the bird and the pitch of the voice; the highest notes belonging to the smallest and lightest birds.

Those interested in this fascinating subject, which demands considerable musical as well as ornithological knowledge, will do well to read M. de Fenis's valuable paper.— W. S.

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[1] Contribution a L'Etude des Cris et Chant des Oiseux dans ses Rapports avec la Musique. par M. F. de Fenis. Bull. Institut General Psychologique July–December, 1917, pp. 87–130. Paris, at the Office of the Society, 143 Boulevard St. Michel.