

dominion to the English in 1674—does not preclude scope for much interesting variety of treatment. True, the public events recorded are of narrow range and slight importance. The building of forts, palisades, a church, and public warehouses, the purchase of the island from the Indians, wars with the savages and the intruding Swedes, the creation of the class of patroons, and the establishment of the Boweries, and city charters, comprise the public events marking that space of time. But the great world across the sea seethed with a ferment that reacted upon this insignificant nook of earth. The Thirty Years' War, the cruel religious persecutions, and the upsetting of dynasties involved in their sweep these far-away lands, and threw upon their shores a mingled and adventurous population.

It is an error, then, to suppose, as is generally believed, that the early settlers of Manhattan, though mainly Dutch, were purely so. Almost all foreign civilized nations were represented among the immigrants to this island in the half century following its first settlement. The first private building described is the White Horse Tavern, in the lower part of what is now Broad Street, occupied by a French settler, Philip Gérard, or Geraerdy, as his Dutch neighbors called him. The name of the Delancys, refugees after the revocation of the Edict of Nantes, early appears in holders of a great estate along the Bowery, which would have made them, had it not been confiscated at the American Revolution, almost the richest landholders of that date. The Scotch line of the Livingstons was planted here early, and appears about 1670 as wealthy and politically eminent. Another striking personage described in this volume among the later colonists was the Scotchman William Paterson, adventurer and financier, celebrated by Macaulay, and the projector of the Bank of England. He lived some years at New Amsterdam and at Albany, involved himself in noted quarrels, and at last returned to London, leaving his reputation and even his identity an historical puzzle. The Scotch line of Stirling, settled in New Jersey, and the French Jays, in Westchester, N. Y., soon took rank among the chief citizens of the young community.

Through such mingling of alien races, busy in divers pursuits, the town of New Amsterdam, at the time of its final surrender to the English in 1674, had, under the guidance of Dutch polity and thrift, grown to be a truly cosmopolitan community, quite justifying the author's description of it as a people not greatly different in its nature, however narrower in range, from the population which throngs the streets of Manhattan in this year of grace 1902.

Pursuing his plan of tracing the growth of this people through the slow building-up of its separate habitations, the author does not need to expand his treatment of his theme from the time when the few settlers plodded their way through muddy lanes over rough cobblestones to this era of stately parks, sky-piercing hives of industry, and avenues disembowelled by subways. The plain homes of traders, artisans, sailors, and farmers supply a sufficient field of human interest and progress. Localities suggest their creators and occupants. The record of many scores of such growing creations suggests scores of names, linked

easily and naturally with their development, and in these little biographies is gathered a mine of incident and adventure. This treatment of the subject baffles the reviewer who seeks a clue or a principle in the multiform growth of a microcosm, but it is perhaps the more entertaining for being discontinuous and fragmentary.

The text is enlivened by some forty well-chosen illustrations, mostly engraved from diagrams and authentic official maps. An apt preface, a full index, and clear type leave nothing to be desired in the make-up of the volume.

Recollections of a Player. By J. H. Stoddart. The Century Co. 1902.

These autobiographical notes of James H. Stoddart are chiefly valuable as a revelation of the man himself, and an illustration of the process by which good actors were made out of raw material in the old days before the stage had been converted by commercial speculators into an emporium for the display of tailors' models and realistic representations of police-court incidents. The author must be one of the oldest players still in harness, but is not to be accounted among those veterans who lag superfluous. On the contrary, he is, happily, in full possession of his bodily and mental faculties, and only recently won, in "The Bonnie Brier Bush," the crowning triumph of his career. For nearly fifty years he has occupied a most honorable position in the American Theatre, playing successfully many prominent parts, of the most diversified character, in old and modern comedy and the romantic drama, and to-day furnishes one of the most conspicuous examples of thorough competency to be found in the ranks of his profession. His story, reduced to its simplest elements, is a record of indefatigable industry, intense conscientiousness, and rare modesty. Interesting as it is on account of its complete naturalness and its manifestations of a sweet, genuine, and generous disposition, it contains nothing that is startling and but little that can be quoted. From the spirit of artistic jealousy it is absolutely free. It is full of the most kindly and ungrudging appreciation of the many distinguished actors with whom at various times the writer has been associated, but offers no word of unfavorable criticism or malicious comment. Of his own successes he speaks gratefully but doubtfully, while lavish in the praise of his associates.

Born in Yorkshire, in October, 1827, the son of a provincial actor, he began acting while yet a child, and passed the long years of his novitiate as a member of the stock companies of various theatres in Scotland, Yorkshire, and Liverpool, earning a mere pittance by acting innumerable small characters of every description, and gradually working his way up to the position of leading man in provincial theatres of the first rank. It was in 1854 that he came to this country and secured an engagement with the elder Wallack, with whose brilliant company he was associated for many seasons. Later on he was a prominent member of the memorable body of players collected by A. M. Palmer at the Union Square Theatre, contributing in no small degree to some of the most notable successes achieved in romantic melodrama, and establishing for

himself a reputation which extended from New York to California. Nor were his triumphs limited to one line of character. Although an actor of decided mannerisms and a man of utterly undisguisable personality, his intelligence and his training enabled him to exhibit a true versatility in the broadly comic Mark Meddle, the tigerish Père Michel, and the deeply pathetic, unhappy father in "Saints and Sinners." In all these and many other parts the habitual gestures of the man were so dominated by the informing spirit of the trained actor that there was no confusion of identity.

It may be noted here that there are many delusions, common to both actors and critics, concerning the meaning of versatility—at all events in the theatrical sense of the word. For instance, there is a prevalent idea that it relates chiefly, or largely, to externals. Actors skilled in the use of wigs, paint, paddings, and costumes for the transformation of their bodies, are constantly credited with the versatility of a Proteus, although in reality they never offer any other personality than their own. Other actors are reputed versatile because their own individuality is so weak and colorless that it seems to be equally well suited to any character they may undertake. Even so veteran an observer as Mr. Stoddart is not quite clear on this subject. He is inclined to undervalue versatility, and even to regard it as an obstacle to histrionic success. He quotes the case of an actor who played everything, and was always good, yet never made a mark in his profession. This player, doubtless, was lacking in character and mentality, and so never amounted to anything more than a pliant, agreeable, uninteresting nonentity. In bodily aspect all Mr. Stoddart's characters resemble each other closely, but in spirit they are widely different. Herein is manifested the intellectual versatility that counts, and this is a gift with which Mr. Stoddart is highly endowed, although he does not appear to be aware of it.

His modesty, indeed, has prevented him from doing himself full justice in many ways. In his long and active life he must have accumulated rich funds of experience and anecdote, but he does not draw upon either, rarely digressing from the plain record of his life, except to descant upon the abilities of his associates, few of whom were comparable with himself. In this respect the book is a disappointment, but it is very pleasant to find in an old actor a heart so fresh and genial, so unspoiled by success or disappointment, so cordial towards aspiring juniors, so entirely free from envy or suspicion. May he be long preserved to the stage which he adorns.

How to Sing. By Lilli Lehmann. The Macmillan Co. Pp. 281.

Mr. Richard Aldrich's accurate and readable translation of Lilli Lehmann's book on singing appears simultaneously with the original German, and will be cordially welcomed by thousands of students and lovers of music. The German title of the book—"Meine Gesangkunst" (My Art of Song)—indicates one of its principal charms. It is a sort of autobiographic description of the processes by which the author herself learned to sing, and at every point her own experiences illustrate and enforce the rules given by her to singers.

in regard to what they should do and what they should avoid. Those who are not students of the vocal art will be interested in her remarks on famous vocalists—Patti, Melba, Sembrich, Niemann, Betz, Wachtel, Silva. There are numerous pictures to illustrate the physiological side of singing; and the minuteness of some of her directions is instanced by the fact that she requires nearly a page of text and a diagram in two colors to show how she sings the word *Fräulein*. The author tells how she studied the rôle of Isolde, and a chapter is devoted to her method of interpreting three of the most popular songs in her repertory—Schumann's "Der Nussbaum," Brahms's "Feldeinsamkeit," and Schubert's "Erlking."

Mme. Lehmann is severe on the voice factories which turn out singers in two years, and contrasts this state of affairs (fostered by ignorant or unscrupulous managers) with the time when an eight-year course was required at the conservatories. She herself was so lucky as to have a mother who could sing, and who was her first teacher. She began humbly, in operetta, and gradually became one of the leading grand-opera singers of her time, differing from most others in not being a narrow specialist, but an expert in Italian florid song as well as in the Wagnerian drama. This versatility makes her ideally qualified to pose as a teacher for singers in general. Beginners who have difficulty with their breath will be consoled on reading that the writer herself was very short of breath by nature, and will be interested in her method of overcoming this defect. Singers of more mature years will eagerly read what she has to say about the secret of keeping the voice young. The hygienic hints alone would make the book indispensable to every singer; they are all based on personal experience. One of her topics is the reason why artists like to sing Wagner. There are also remarks on the duration of concerts, on applause, on the behavior of audiences, and many other things of interest to music-lovers. While holding that "it is not enough to sing well; one must also know how one does it," Mme. Lehmann admits that there are exceptions. Patti could give no explanation of her art, but answered all questions concerning it with an "Ah, je n'en sais rien."

Daniel Boone. By Reuben Gold Thwaites. Illustrated. D. Appleton & Co. 1902.

Daniel Boone (1734-1820) was an extreme type of our foremost frontiersmen. Born in eastern Pennsylvania, he moved far West with various halts, chiefly in Kentucky, and, keeping on the outer fringe, was in Spanish service on the Missouri while it was still Spanish, his hunts extending far up that river. As an omnivorous Nimrod, buffaloes were not too large nor bees too small for his chase, and he was of that class who largely return to the hunting stage in social development. A capital shot, he easily believed that both his pleasure and his profit lay in the same line, and that he could best earn his bread as a hunter. Thus his ruling passion was a lifelong pilgrimage to happy hunting-grounds. He became as migratory as Indians or game wheresoever furs could be discovered that were lightest in weight and heaviest in worth, for markets were distant and

transport at best was by pack-horse. To Indians, who were dragons guarding the golden fleece he was after, he became an Indian. He out-Indianed them, and was too wily for their wiles. A chief had made him captive and purposed to burn him, yet, in fact, adopted him as his son.

His strange career has been chronicled in a dozen books, which all have a Robinson Crusoe charm, and about his hairbreadth 'scapes clouds of legends or lies have gathered, which a sketch like the present, the outcome of long and earnest search, was needed to clear away. The truth was romantic enough. This latest publication is first to show the exact date of Boone's birth and many another suggestive fact. It shows us also for the first time Boone's best portrait, and many significant autographs in facsimile, such as pages of field-notes of surveys and familiar letters, photographs of his last home, his monument at the capital of Kentucky, when he had been reburied there, with other realistic, not imaginary, scenes. It omits many irrelevant matters with which some preceding narratives had been padded, and defines Boone's place among Western pioneers in the light of manuscripts which can be found only in the charge of its author.

Having both hands full of biographic details, there was reason for the Wisconsin secretary to open his little finger. One letter, however, we miss more than we should some of his pages. It is an appeal to Virginia for help just after a defeat by British-aided Indians, written when Boone's military rank was highest, and brings to view back-countrymen safeguarding the Revolutionary back door. This letter is found in Peck (p. 131), whose painstaking production, derived in part from personal interviews with Boone himself, and the early Draper collections as well, would remain the standard biography but for the improvements it was reserved for Mr. Thwaites to add. Few books have so little need as has this finality to ask pardon for being born.

BOOKS OF THE WEEK.

- A Doffed Coronet: A True Story. Harpers. \$2.25.
 Andersen, R. Jack Champney: A Story for Boys. Philadelphia: George W. Jacobs & Co.
 Aristotle's Psychology: A Treatise on the Principle of Life. Translated by W. A. Hammond. London: Swan Sonnenschein & Co.; New York: Macmillan.
 A Voice on the Wind, and Other Poems. Madison Cawell. Louisville: John P. Morton & Co. \$1.
 Bacon, E. M. The Hudson River, from Ocean to Source. Historical, Legendary, Picturesque. Illustrated. G. P. Putnam's Sons. \$4.50.
 Bailey, Florence M. Handbook of Birds of the Western United States. Boston: Houghton, Mifflin & Co. \$3.50.
 Baker, Mrs. L. A. A Maid of Mettle. Philadelphia: George W. Jacobs & Co.
 Barine, Arvède. La Grande Mademoiselle, 1627-1652. Authorized English version by Helen E. Meyer. G. P. Putnam's Sons.
 Barry, Rev. W. The Papal Monarchy. (Story of the Nations.) G. P. Putnam's Sons. \$1.35.
 Bayne, S. G. On an Irish Jaunting-Car through Dromal and Connemara. Illustrated. Harpers. \$1.25.
 Bell, Mrs. Arthur. Lives and Legends of the Great Hermits and Fathers of the Church, with Other Contemporary Saints. London: George Bell & Sons; New York: Macmillan. \$4.50.
 Betham-Edwards. East of Paris: Sketches in the Gâtinais, Bourbonnais, and Champagne. E. P. Dutton & Co. \$2.50.
 Bicknell, Ethel E. Praise of the Dog: An Anthology. E. P. Dutton & Co. \$1.50.
 Bierregard, C. H. A. Sun Interpretations of the Quatrains of Omar Khayyâm and FitzGerald. New York: J. F. Taylor & Co. \$5.
 Blanchard, Amy E. Little Miss Oddity. Philadelphia: George W. Jacobs & Co.
 Burgess, Gelett. The Romance of the Common-place. San Francisco: Elder & Shepard.
 Burr, W. H. Ancient and Modern Engineering and the Isthmian Canal. John Wiley & Sons. \$3.50.
 Carrol, W. W. Legends of the Iroquois. A. Weiss Co. \$2.50.
 Carruth, Frances W. Fictional Rambles in and about Boston. McClure, Phillips & Co.
 Chesterton, G. K. Twelve Types. London: Arthur L. Humphreys.
 Clouston, J. S. The Adventures of M. d'Haricot. Harpers. \$1.50.
 Comrie, Margaret S. A Loyal Huguenot Maid. Philadelphia: Geo. W. Jacobs & Co.
 Crawford, F. M. Ave Roma Immortalis: Studies from the Chronicles of Rome. New ed. Macmillan.
 Creswick, Paul. Hastening the Pirate. London: Ernest Nister; New York: E. P. Dutton & Co. \$1.50.
 Creswick, Paul. Robin Hood and his Adventures. London: Ernest Nister; New York: E. P. Dutton & Co. \$2.50.
 Crosby, Ernest. Swords and Plowshares. Funk & Wagnall Co. \$1.
 Dale, Lucy. The Principles of English Constitutional History. Longmans, Green & Co. \$1.50.
 Dellenbaugh, F. S. The Romance of the Colorado River. G. P. Putnam's Sons. \$3.50.
 Dickens, Charles. A Child's History of England. With Many Illustrations by Patten Wilson. London: J. M. Dent & Co.; New York: E. P. Dutton & Co. \$2.50.
 Douglas, Amanda M. A Sherburne Quest. Dodd, Mead & Co. 90 cents.
 Dugmore, A. R. Nature and the Camera: Doubleday, Page & Co. \$1.35.
 Dumas, Alexander. Master Adam, the Calabrian. Translated by H. A. Spurr. R. F. Feno & Co. \$1.
 Dunn, E. B. The Weather and Practical Methods of Forecasting It. Dodd, Mead & Co. \$1.60.
 Dunne, P. F. Observations by Mr. Dooley. R. H. Russell.
 Ellis, J. B. The Red Box Clue. Fleming H. Revell Co. 75 cents.
 Farrar, F. W. Eric; or, Little by Little. E. P. Dutton & Co. \$1.50.
 Fuller, A. J. Dutton's Holiday Annual for 1903. London: Ernest Nister; New York: E. P. Dutton. \$1.25.
 Fuller, A. J. Wee Folk's Annual. London: Ernest Nister; New York: E. P. Dutton & Co. \$1.25.
 Gale, E. O. Reminiscences of Early Chicago. Fleming H. Revell Co. \$2.
 Gannon, W. Mother Goose's Nursery Rhymes, Tales, and Jingles. Hurst & Co.
 Gorton, D. A. Ethics, Civil and Political. G. P. Putnam's Sons. \$1.50.
 Hamilton, S. M. Letters to Washington, and Accompanying Papers. Vol. V. 1774, 1775. General Index. Boston: Houghton, Mifflin & Co. \$5.
 Hayens, H. One of the Red Spirits: A Story of Garibaldi's Men. Philadelphia: Geo. W. Jacobs & Co.
 Haynie, Henry. Paris, Past and Present. 2 vols. Frederick A. Stokes Co. \$4.
 Hibben, Prof. J. G. Hegel's Logic: An Essay in Interpretation. Scribners. \$1.25.
 Index-Catalogue of the Library of the Surgeon-General's Office, United States Army, Second Series, Vol. VII. Washington: Government Printing Office.
 Ireland, W. H. Napoleon Anecdotes. H. M. Caldwell & Co.
 Irwin, Wallace. The Love Sonnets of a Hoodlum. San Francisco: Elder & Shepard.
 Jackson, Gabrielle E. Doughnuts and Diplomas. Philadelphia: Henry Altemus Co. \$1.
 Jones, I. L. The Richer—The Poorer. The Fiction Publishing Company.
 Labier, Sidney. Shakspeare and his Forerunners: Studies in Elizabethan Poetry and its Development from Early English. 2 vols. Illustrated. Doubleday, Page & Co. \$10.
 Lawrence, Rev. W. Roger Wolcott. Boston: Houghton, Mifflin & Co. \$1.
 Lee, Gerald S. The Lost Art of Reading. G. P. Putnam's Sons.
 Leffeldt, R. A. A Text-Book of Physics. London: Edward Arnold & Co.; New York: Longmans, Green & Co. \$2.
 Leigh, Lennard. Bridge Whist: How to Play It. Rev. ed. Philadelphia: Henry T. Coates & Co. \$1.
 Loti, Pierre. The Last Days of Peking. Translated by Myrta L. Jones. Boston: Little, Brown & Co.
 Lovell, Isabel. Stories in Stone from the Roman Forum. Macmillan.
 Lummis, C. F. Out West: A Magazine of the Old Pacific and the New. Bound Vol. XVI. Los Angeles: C. F. Lummis.
 Major, Charles. The Bears of Blue River. Macmillan. \$1.50.
 Mallory, J. A. Compiled Statutes of the United States, 1901. 3 vols. St. Paul: West Pub. Co.
 Mann, W. J. America in its Relation to the Great Epochs of History. Boston: Little, Brown & Co.
 Marvin, F. R. Flowers of Song from Many Lands. Troy: Patraets Book Co. \$3.
 Mathews, Alfred. Ohio and her Western Reserve. D. Appleton & Co.
 Maxwell, Herbert. George Romney. (The Makers of British Art.) London: The Walter Scott Publishing Co.; New York: Scribners. \$1.25.
 Miller, Joaquin. Complete Poetical Works. Rev. ed. San Francisco: The Whitaker & Ray Co. \$2.50.
 Moore, C. C. Denslow's Night before Christmas. G. W. Dillingham Co.
 Musings without Method: A Record of 1900-'01. By Annalist. Edinburgh: Blackwood; New York: McClure, Phillips & Co.
 Nesbit, E.; Molesworth, L., and Others. The Rosebud Series. (Juvenile stories.) 4 vols. London: Ernest Nister; New York: E. P. Dutton & Co. \$1.25.
 Ober, F. A. For Prey and Spoils. Philadelphia: Henry Altemus Co. \$1.
 Payne, W. M. Various Views. Chicago: A. C. McClurg & Co.
 Perkins, Clara C. French Cathedrals and Châteaux. 2 vols. Boston: Knight & Millet. \$4.
 Peters, Dr. Carl. The Eldorado of the Ancients. London: C. Arthur Pearson; New York: E. P. Dutton & Co. \$5.
 Platt, C. T. Pitman's Shorthand Instructor. Am. Book Co. \$1.20.
 Potter, Bishop Henry C. The Citizen in his Relation to the Industrial Situation. Charles Scribner's Sons.
 Prichard, H. H. Through the Heart of Patagonia. Illustrated. D. Appleton & Co.
 Reed, Fanny. Reminiscences, Musical and Other. Illustrated. Boston: Knight & Millet.