



# THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

# NEWSBOY



*Horatio Alger, Jr.*

1832 – 1899

A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

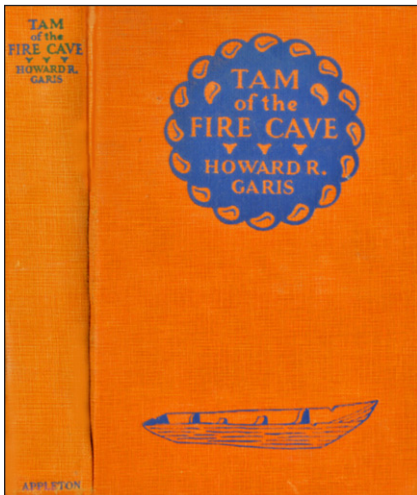
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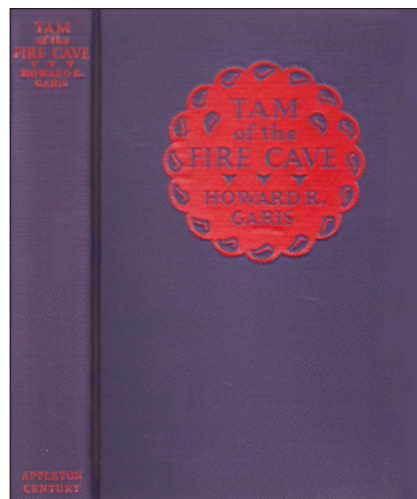
## *2021 H.A.S. convention update*

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D. Appleton & Co. first edition, above, and Appleton-Century transitional edition, at right.

## Unmasking the Appleton-Century merger puzzle



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## *Herbert Dexter's Ordeal*, by Horatio Alger, Jr.

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## President's column

Good morning from Houston,

There is finally a bit of fall in the air with the high temperatures dropping into the mid-80's. With the low near 70 degrees. I even pulled out a long sleeve T-shirt so I could brave the cold spell.

For the most part we are still on a self imposed quarantine. Once a week, however, with all protective gear in place, my buddy Shad and I go to a hole in the wall restaurant. Last week it was a Caribbean place where I tried cow foot (not much flavor) and this week I tried a cincella with cabeza at a local Mexican joint. (Facebook friends have seen pictures.) At right is my first look at "cow foot."

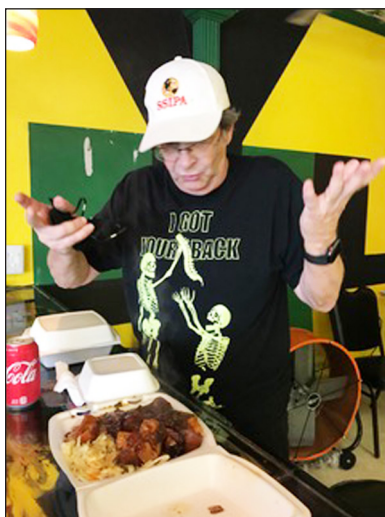
I am looking forward to Halloween.

Not so much for the costumed kids coming to the front door, but rather because I will be able to buy lots of candy at sale prices beginning on November 1.

Although I am not buying much these days, I was pleased to find an 1892 Altemus dust-jacketed book last week. Interestingly, the jacket was the canvas type. Also, I was lucky enough to get an 1870s boxed set of Jacob Abbott's Marco Paul's Series (below).

When editor Bill Gowen mentioned Byron Dunn's Norwegian language books in the previous two issues of the *Newsboy* (I was able to help him with research material), it reminded me of a 19th-century German-language book publisher.

There is one very prolific 19th-century  
(Continued on Page 6)



## HORATIO ALGER SOCIETY

*To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive & Succeed that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series books, pulps and dime novels.*

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Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.**

*Newsboy* is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at [www.horatioalgersociety.net](http://www.horatioalgersociety.net).

*Newsboy* ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.

The above rates apply to all want ads, along with ads offering non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material.

Send advertisements or "Letters to the Editor" to *Newsboy* editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047, or by E-mail to [hasnewsboy@aol.com](mailto:hasnewsboy@aol.com)

# 2021 convention update: 'Frank and Fearless in Fredericksburg'

By Jack Bales (PF-258)

I have received emails from several Horatio Alger Society members who told me that they are looking forward to the 2021 convention, "Frank and Fearless in Fredericksburg," to be held from June 3–6, 2021, in Fredericksburg, Virginia.

I was especially gratified to hear from Bob Eastlack, who had spent countless hours preparing for the convention at Gettysburg this year, only to have his detailed plans go awry by the Covid-19 pandemic.

As soon as he received his copy of the July-August *Newsboy*, Bob emailed to say that he had a nice Winston Library edition of *Strive and Succeed* that he could bring with him as a gift to the 2021 **Strive and Succeed Award** recipient. Bob also wrote that he has six banker's boxes of books from the Jim Thorp collection for the auction, containing first editions, dust jacketed volumes, and some Oliver Optics. Bob added that he has another banker's box of Algers that he is donating for the auction. Thank you, Bob!

Chris Jones, Sales Manager of the Hampton Inn and Suites, Fredericksburg-South, has been extremely helpful in setting up the Hampton Inn as convention headquarters. We have a huge room available as a Hospitality Room and Saturday night banquet room, and a small room is available for the Board of Directors meeting on Thursday afternoon.

Chris writes: "Your room block is all set up under the name Horatio Alger Society; people can start calling any time to reserve their rooms. I added Wednesday, June 2 and Monday, June 7 to the block in case people want to come in early or stay late. The agreed-upon rate is \$89 plus tax per night. (If guests are Hilton Honors members, they can certainly add their number to their reservation and earn points for their stay)."

The cut-off date for room reservations at this reduced rate is May 1, 2021. The Hampton Inn and Suites, Fredericksburg-South, is located at 4800 Market Street,



**Brock's Riverside Grill, the location for Friday night's dinner at the 2021 Horatio Alger Society convention in Fredericksburg, Virginia.**



**A view of the Rappahannock River from the outdoor deck of Brock's Riverside Grill.**

Photos by Jack Bales

Fredericksburg, VA 22408. The phone number is (540) 898-5000. Fax: (540) 898-7250.

In the July-August *Newsboy*, I mentioned that a highlight of any visit to historic downtown Fredericksburg is the James Monroe Museum and Memorial Library, which houses the world's largest collection of

(Continued on Page 5)

## Editor's notebook

As we head into the homestretch of what has been a most unusual year — and not in a very positive way, I'm afraid — I hope we can take some solace in the upcoming holidays, even though large gatherings around the family Thanksgiving table may themselves be “tabled” for this year, at least. Social distancing is crucial, even among family members, as we struggle to get the upper hand on the current world health crisis.

In this issue, 2021 convention host Jack Bales offers information on our hotel (including reservation phone number), and the very reasonable room rate he has negotiated. The Friday night dinner arrangements have been set for Brock's Riverside Grill, named for its location on Fredericksburg's scenic Rappahannock River. Jack has also invited Scott H. Harris, executive director of the University of Mary Washington museums, notably the James Monroe Museum and Library, which is a National Historic Landmark managed by the university.

Jack has promised to keep adding convention details in upcoming issues, so watch for them.

This issue is focusing on research topics relating to the hobby we all enjoy as members of the Horatio Alger Society, in particular details about publishers of which we are familiar or have never heard of before. H.A.S. president Cary Sternick offers another look at his main collecting interest, 19th century juvenile fiction, along with early lesser-known publishers of early 20th century series more familiar to us under later publishers.

Bart Nyberg delves deeply into unlocking the mystery of the early 1930s transitional editions produced in the early weeks following the merger between D. Appleton & Co. and The Century Company.

In his Letter to the Editor, James Keeline updates his research on series books that were “assembled” by publishers from stories or serials appearing youth-oriented periodicals from the early decades of the 20th century. In this case, he concentrates on the five-volume Russ Farrell series of aviation books, published by Doubleday, Page and later by its successor, Doubleday,

Doran. They were authored by Thomson Burtis, best known for his 11-volume Rex Lee Air Stories (Grosset & Dunlap, 1928-32).

Keeline's letter also notes that the Russ Farrell Series books were, in fact, based on screenplays for short educational films, and contain frontispieces reproducing publicity stills from the films. The title page of each of the books states “Motion picture edition of the Russ Farrell Series,” followed by a list of all five titles. This is a rare occurrence of a full series list appearing on a title page.

That got me to thinking about so-called Photoplay Editions, a specialty area of book collecting usually focused on adult novels tied to celebrities, many from the film industry. Photoplay Editions are much less common in juvenile books, and I have only a couple in my collection. My favorite is shown on this page, the “Red Grange” edition of Harold M. Sherman's *One Minute to Play* (1926), which he adapted from Byron Morgan's photoplay of the Sam Wood-produced Hollywood motion picture. In this case, Sherman changed the name of his book's fictional hero, Red Wade, to Red Grange, the legendary University of Illinois All-American running back. The rest of the story was basically unchanged.

I have both this edition and Sherman's original in my collection, and is it interesting to read them side-by-side to see how the author made the adaptation. My

article on Harold M. Sherman's books was published in the September-October 2016 *Newsboy*.

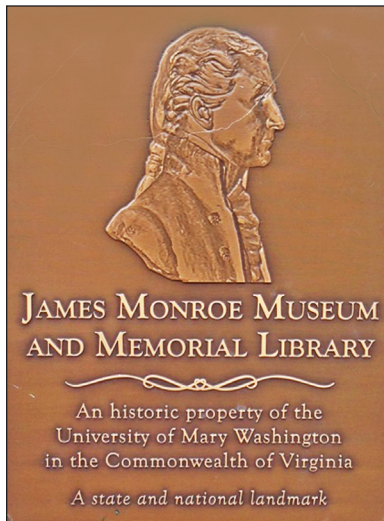
Of course, this process was common with Photoplay Editions, which were issued to draw a wider readership to books by adding celebrity tie-ins. Since I do not collect Photoplay Editions, I am not an expert and thus defer to any Partic'lar Friends who specialize in this aspect of our book-collecting hobby.



## MEMBERSHIP

### Change of address

Ralph J. Carlson (PF-955)  
10609 S. Wistful Way  
South Jordan, UT 84009



**The James Monroe Museum and Memorial Library in Fredericksburg, Virginia.**



## 2021 convention update

*(Continued from Page 3)*

documents and artifacts related to the fifth president of the United States.

Our banquet keynote speaker on Saturday night will be Scott H. Harris, Executive Director of the University of Mary Washington Museums and Director of the James Monroe Museum, which is administered by the university. Previously, Scott served as curator and director of the Manassas Museum System, and later was director of the New Market Battlefield State Historical Park. He received his bachelor of arts degree in history and historic preservation at UMW in 1983.

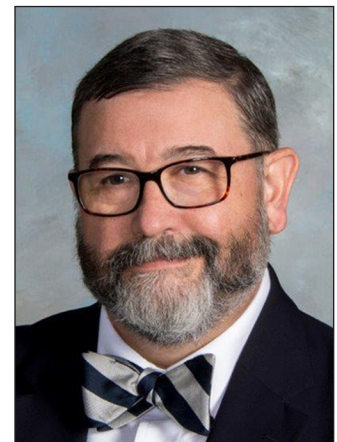
Scott is an excellent speaker (besides being a great guy in his own right!), and convention attendees will surely enjoy his presentation.

The James Monroe Museum, a National Historic Landmark, was founded in 1927 by descendants of the fifth president. In addition to its impressive collection of Monroe artifacts, the museum also provides educational programs that examine Monroe's life and legacy. These programs in turn offer visitors, as noted on its website, "the opportunity to look at the present through the lens of history."

I am still working on a schedule of events for the convention, but I do want to mention that I am planning on hosting a get-together for early arrivals at my place on the Wednesday evening before the convention.

I am also particularly excited about the restaurant for the Friday night dinner. Brock's Riverside Grill is located

on the scenic Rappahannock River in downtown Fredericksburg. We have a room reserved for dinner, but for an enjoyable, leisurely time, I'd recommend exploring the many shops and stores downtown and then going to Brock's before dinner to socialize a bit on the open-air deck overlooking the river. Fellow H.A.S. member Rob Kasper and I have had lunch twice at Brock's outside on the deck, and the second time we spotted a fox meandering on the river bank just below us.



**H.A.S. banquet keynote speaker Scott H. Harris**

By the way, contrary to what Parson Weems said in his fictitious "biography" of George Washington, our first president never threw a silver dollar across the Rappahannock River from his childhood home, Ferry Farm, but if he had, it would have landed near what is now Brock's. What *is* accurate, however, is that retired baseball Hall of Fame pitcher Walter "The Big Train" Johnson managed the feat on the 204th anniversary of George Washington's birth, February 22, 1936. (The throw's distance measured about 386 feet.)

What is also accurate is that there is much to see and do in Fredericksburg during the 2021 Horatio Alger Society convention. I will provide additional details in subsequent issues of **Newsboy**.

## President's column

(Continued from Page 2)

firm that published children's series in German. This is not surprising since millions of German emigrés entered the United States in the mid-1800s. Apparently, almost half of the populations of cities like Milwaukee and Cleveland were made up of Germans. Milwaukee was known as the "German Athens" and brewing beer was an obvious new industry. In fact, as late as the 1890s Milwaukee Germans were fighting to allow their children to be taught only in German language in the public schools.

George Brumder (1839-1910) was the pre-eminent publisher of German-language books and newspapers in Milwaukee. He arrived in Milwaukee in 1857 and



opened a bookstore in 1864. The bookstore soon became a bindery and publishing firm. He made the **Die Germania** newspaper into the most widely circulated German periodical in the United States. Brumder was involved in numerous business ventures. Of course, some might note that his claim to fame was that was he purchased the Boston

Red Sox in 1903, the year they first won an American League pennant. (The Red Sox beat the Pirates in the first World Series in a best-of-nine series). The games were played at the Huntington Avenue Grounds (Fenway Park had not been built yet). Brumder sold the team in 1904.

Brumder published two series for juveniles:

*Bluthen und Früchte, Kleine Erzählungen für die Jungen* (Flowers and Fruit, Small Stories for the Young) was published for more than 20 years by George Brumder. These 5-inch by 3¾-inch board-covered books were published from the early 1870s into the 1890s. Three cover formats have been seen, shown on this page as Examples 1, 2 and 3.

The other series for juveniles: *Germania Jugendbibliothek* (Germania Youth Library) is a large multivolume series of cloth-covered books (Example 4).

These books cover myriad subjects, ranging from biographies of famous Americans to fiction. A complete



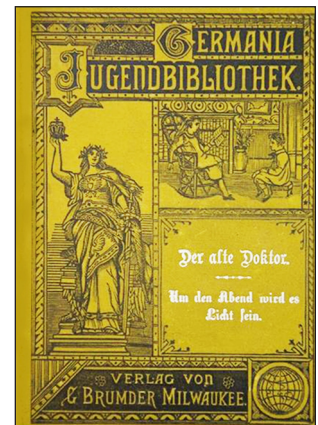
Example 1



Example 2



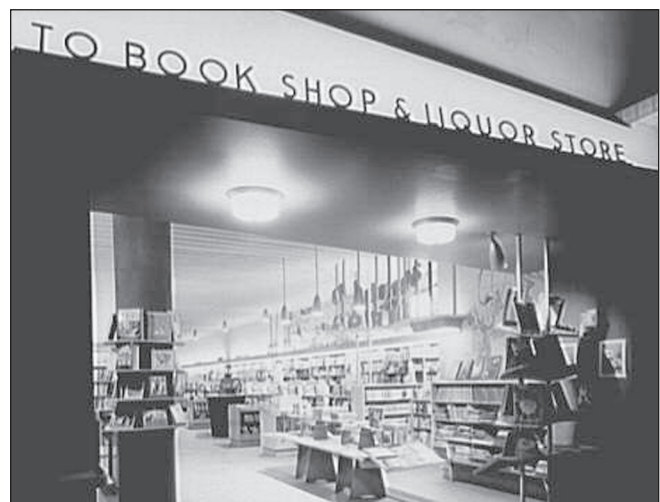
Example 3



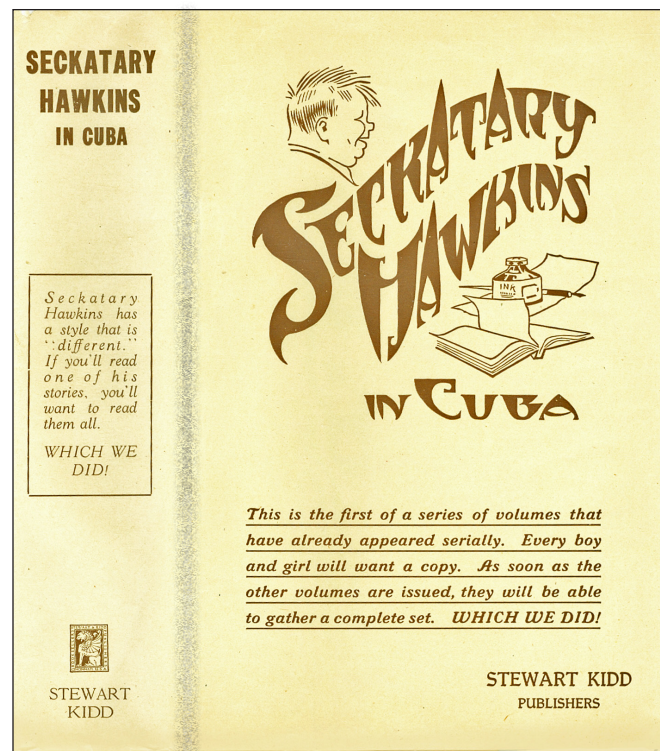
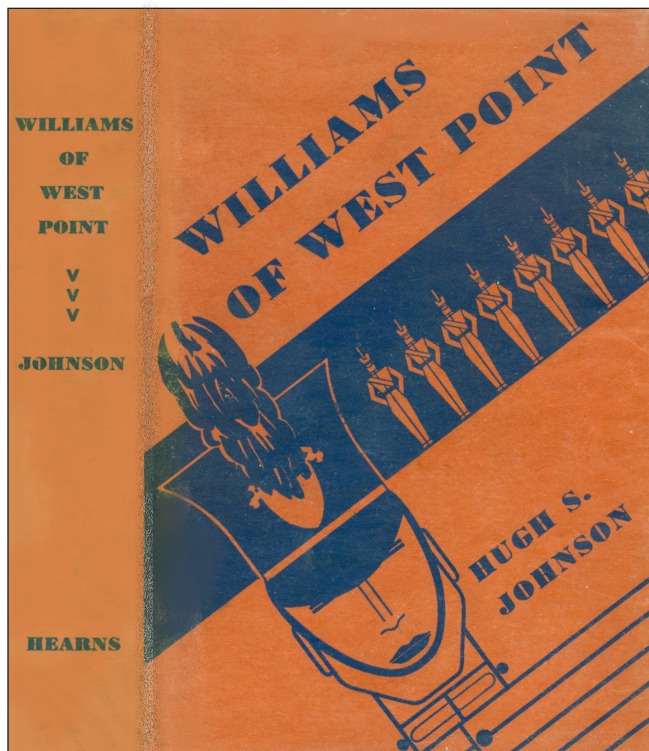
Example 4

book list is as yet unavailable to researchers.

I was rearranging some 20th century series books the other day. My books/ series are organized by publisher.



The Hearn's Department Store liquor store, located next to the book department.



Dust jackets from the 1934 Hearn's Department Store reprint of Hugh S. Johnson's *Williams of West Point* and Robert F. Schulkers' *Seckatary Hawkins in Cuba*, published by Stewart Kidd in 1921.

I came across several firms that mainly printed adult books with juvenile books clearly an afterthought. For your interest, here are a few examples:

The Hearn's Department Store in New York reprinted the Williams Series that had previously been published by D. Appleton & Co. This two-volume Hugh S. Johnson-authored series (*Williams of West Point*, 1908, and *Williams on Service*, 1910) was reissued by Hearn's in 1934.

I think it was a nice touch by Hearn's to offer their customers a drink while they were reading the latest best sellers! (See photo at left).

Stewart Kidd, a Cincinnati, Ohio, publisher, in 1921 issued *Seckatary Hawkins in Cuba*, the first of the original 11 "Seck" books. Since the author, Robert Franc Schulkers (1890-1972), lived in the Cincinnati area, this publisher must have seemed an obvious choice. The second *Seckatary Hawkins* title, *The Red Runners*, was also published by Stewart Kidd in 1922.

George P. Atwater's two-volume set, *The Young Crusaders*, was published by Little, Brown in 1912. But the first book, *The Young Crusaders*, had previously been published in 1911 by an Akron, Ohio outfit, Parish Publishers. Atwater (1874-1932) was an Episcopal minister active in the scouting world. He was the founder in 1903 of the Young Crusader's Camp in the Akron area, and he also wrote several nonfiction religious books, also

for Parish Publishers. Again, a local publisher was an obvious choice. The Parish edition of *The Young Crusaders* is one of the few 20th-century juvenile series books that originally came boxed with a dust jacket.

I hope you are all feeling fine and staying safe. With the colder weather upcoming the danger from the virus is still very real, especially for most of us "older" people.

Your Partic'lar Friend,  
Cary Sternick (PF-933)  
26 Chestnut Hill Court  
The Woodlands, TX 77380  
(713) 444-3181  
Email: css3@mac.com

**P.S.:** For those friends awaiting their government stimulus checks, here is a 150-year-old substitute, since your check is clearly "not" in the mail:



## LETTERS TO THE EDITOR

Dear Bill:

As you know, I have been working on the *Series Book Encyclopedia* for many years and I am continually trying to find ways to improve the listings. Lately, I have given attention to stories in series which were serialized or were comprised of short stories from magazines.

One of the magazines that was the source of series book content was **The American Boy**, published by Sprague. The 10 Mark Tidd Series books by Clarence B. Kelland were serialized in this magazine, plus three more book-length stories that were only recently issued by the late Jim Towey in a limited edition. Edward Edson Lee's first book story, *Andy Blake in Advertising* (1921), was also serialized there. The principal clue for an earlier publication in **The American Boy** is a copyright page that refers to Sprague.

Although I am interested in including any serialization data that connects with series books, the series I am exploring right now is the Russ Farrell Series by (Henry) Thomson Burtis (2 Oct. 1896 - 24 April 1971). He wrote many stories for magazines, both slick and pulp, and often with an aviation theme. Some of these magazine stories were collected in volumes like the Russ Farrell Series. Burtis' best-known series was the Rex Lee Air Stories, published by Grosset & Dunlap (1928-1932).

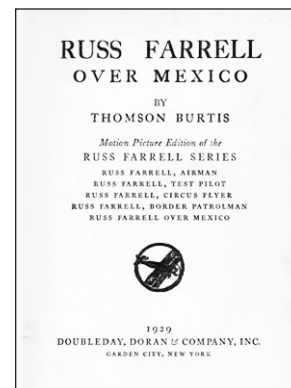
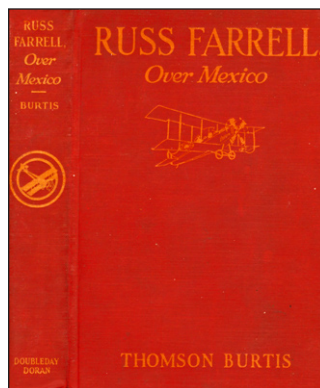
Here are the five Russ Farrell titles:

1. *Russ Farrell, Airman* (1924)
2. *Russ Farrell, Test Pilot* (1926)
3. *Russ Farrell, Circus Flyer* (1927)
4. *Russ Farrell, Border Patrolman* (1927)
5. *Russ Farrell Over Mexico* (1929)

Since the books were published by an expensive firm specializing in adult-oriented books (Doubleday, Page; the last title by Doubleday, Doran, which also reissued the entire series), the books were not sold in huge numbers. They are somewhat elusive today.

These books feature photo illustrations from short educational films that are connected with the stories, since Burtis was a playwright and motion picture writer in the 1920s through the 1940s, after moving from Brooklyn, N.Y., to Los Angeles. On the Internet Movie Database ([www.IMDB.com](http://www.IMDB.com)) he is credited with four films. One story was titled "War of the Wildcats" which was the basis for the 1943 Republic film "In Old Oklahoma," starring John Wayne.

I have been able to consult the tables of contents from two of the above volumes, *Airman* and *Border Patrolman*. Some of the stories can be identified from the partial index for **The American Boy** that is available



on William Contento's **FictionMags** ([www.philsp.com/homeville/fmi/0start.htm](http://www.philsp.com/homeville/fmi/0start.htm)), a collaborative project to gather data on fiction appearing in a wide range of magazines. Thomson Burtis has dozens of entries in **FictionMags**, including stories published in **The American Boy**. The record is not complete, though.

The first volume, *Russ Farrell, Airman*, includes chapters which were first published as short stories in **The American Boy**: "Cadet's Conquest" (April 1924), "Through the Storms" (May 1924), "Something to Celebrate" (July 1924), "The Dawn Patrol" (June 1924), "The Skywayman" (Aug. 1924), "Coming Across," "Testing Times" (Oct. 1924), and "Russ Runs Wrayville." These are the order published in the book, which differs slightly from the magazine publication sequence. Two of the stories have not yet been traced, but this is a good starting point.

Volume four, *Russ Farrell, Border Patrolman*, has chapters titled "Back to the Border" (Nov. 1926), "The Round-Up on the Rio Grande" (Dec. 1926), "The Battle of the Big Bend," "The Mine, the Mob and Mayfield," "The Detonation of the Dud," "Sand," and "Four Miles High." Only two of these have been specifically identified. Either the titles changed or it is simply the incomplete nature of the index.

Likely some of the Society's members may have the other volumes I lack, or perhaps issues of **The American Boy**, which may contain Thomson Burtis stories. If you have content that is not indexed in **FictionMags**, I can help to get it added. I am particularly interested in the magazines that contain series-book content, such as **Boys' Life**, **The Boys' Magazine**, **Boy Partners**, **Calling All Boys**, **Calling All Girls**, **Open Road for Boys**, **St. Nicholas Magazine**, and **The American Boy**.

Sincerely,  
James D. Keeline (PF-898)  
5707 Spartan Drive  
San Diego, CA 92115  
Email: [James@Keeline.com](mailto:James@Keeline.com)



# Unmasking the Appleton-Century merger puzzle

By Bart J. Nyberg (PF-879)

Collectors of series books inevitably encounter books published by D. Appleton & Co. and its successor firm, Appleton-Century. Appleton was noted for its juvenile books, both in series and single volumes. Your editor and I both have in excess of 300 books published by D. Appleton and Appleton-Century. When it came to the publication of books for boys, they were especially well known for the publication of titles by Ralph Henry Barbour and William Heyliger. The Century Company also published quite a few books for boys, among them a number of Barbour's books; for girls they were well known for the works of Augusta Huiell Seaman.

In 1902, D. Appleton & Company began designating its first editions by placing a small numeral "one" in parentheses (1) on the last page of the text. Subsequent printings would be denoted by changing the number appropriately. This method was used by both D. Appleton and its successor firm, D. Appleton -Century, well into the 1940s.

Both firms also dated the title page, but as Appleton especially had a number of titles with more than one printing in the original year of publication, this date cannot be regarded as designating the first edition, as it can be with other publishing houses, including Century from the 1890s until 1923. Century discontinued this practice in 1924, not marking first editions in any way until 1928. Century had always dropped the title page date to indicate a reprint but did not specifically mark what printing or the year it was issued.

In June of 1933, D. Appleton & Co. merged with The Century Company to form D. Appleton-Century Co. The publisher's name on the title page was changed to reflect the merger, as was the publisher's name at the heel of the spine. Since 1928, The Century Company had been marking its first editions with "first printing" on the copyright page, and the now-merged firm of Appleton-Century continued this practice, along with the Appleton (1) on the last page of the text, into 1934. At some point that year, they ceased marking "first printing" on the copyright page, and used only the number in parentheses.



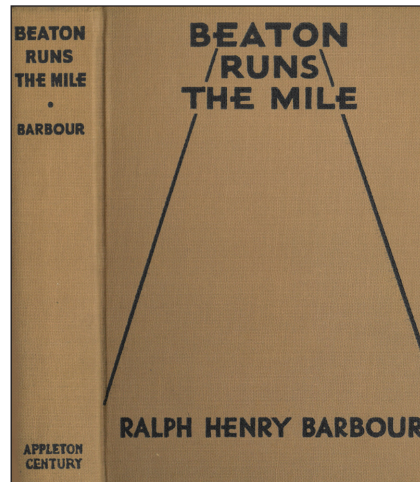
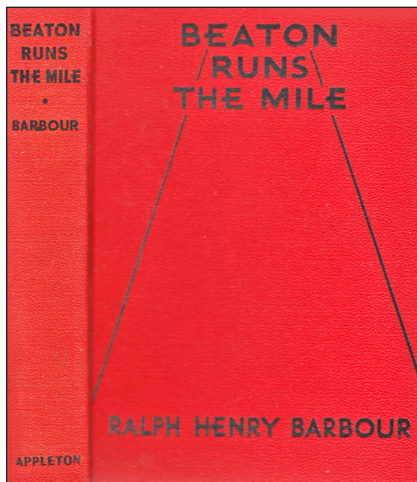
The dust jackets for the 1932-33 transitional Appleton-Century books retained the "This is an Appleton Book" logo at the base of the spine, not changing it to "This is an Appleton Century Book" until later new titles.

At some point in the late 1990s your editor and I discovered that the Howard Garis juvenile title *Tuftoo the Clown*, published in 1928, appeared in two different bindings, although internally both were first editions. At first we did not notice that one book was stamped Appleton-Century at the heel, but when we did, it created a problem for us. How could an apparent first edition of the book be stamped with a publisher's name that did not yet exist?

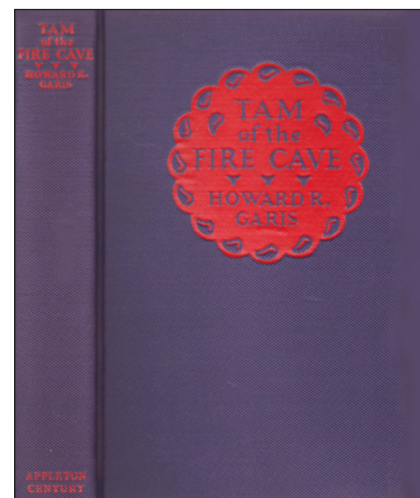
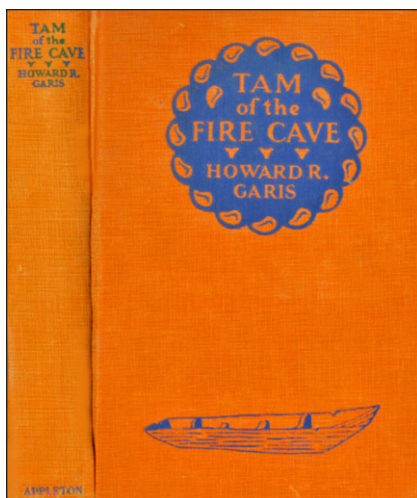
We were stumped, but as we did not yet have any other examples at the time, we gave it little thought. Over the years, however, more of these anomalies began to turn up. Most of them were books by lesser-known authors whose sales at the time of publication were not yet proven or whose books did not sell as well as Appleton may have expected. Here, Howard Garis was the exception, although Appleton only published three of his books, none of them very well-known.

After reading a book by publishing historian John Tebbel titled *Between Covers* (Oxford University Press, 1987), I had an idea. Tebbel states that J.W. Hiltman was Appleton's president from 1919 to 1933, and Chairman of the Board from the merger with Century until his death in 1941. Hiltman was very much opposed to

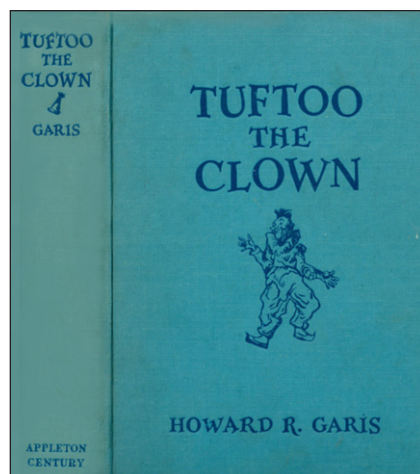
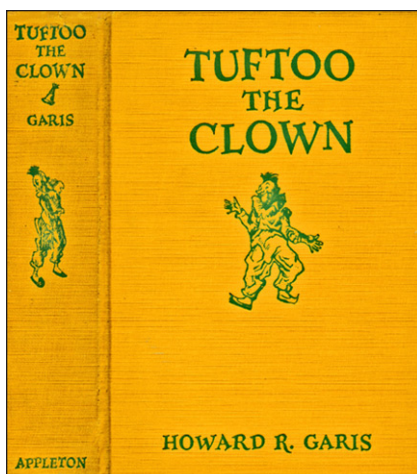
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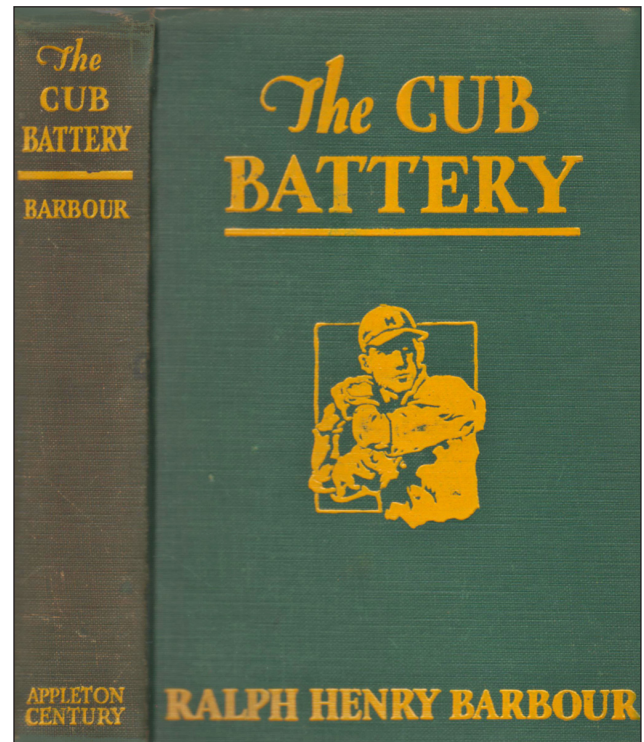
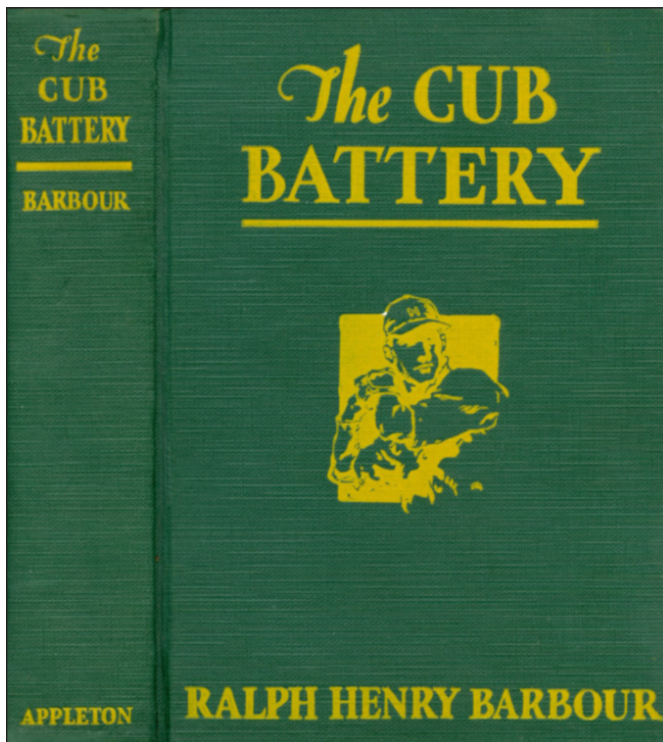
Ralph Henry Barbour: *Beaton Runs the Mile*. The Appleton edition (©1933) has been observed in medium red cloth with black lettering; the Appleton-Century edition in medium olive-tan cloth with black lettering.



Howard R. Garis: *Tam of the Fire Cave*. The Appleton edition (©1927) observed in orange cloth with blue decoration and spine lettering; the Appleton-Century edition came in dark blue cloth with orange decoration blind-stamped on the front, and orange spine lettering. The illustration of the dugout canoe is absent.



Howard R. Garis: *Tuftoo the Clown*. Appleton edition (©1928) observed in light orange cloth with dark green lettering and illustrations; the Appleton-Century edition in medium blue cloth with dark blue lettering and illustrations.



Ralph Henry Barbour's *The Cub Battery*, copyrighted by Appleton in 1932, had the same dark green cloth binding when issued by Appleton-Century. The illustration, blind-stamped in the Appleton edition in yellow, was printed directly in light orange in the Appleton-Century edition. The lettering also changed from yellow to light orange.

## Appleton-Century

(Continued from Page 9)

remaindering, a process whereby publishers sell off old stock to bookstores for a reduced price. He once pulped more than 300,000 books (among them about 250 copies of Edward Edson Lee's *Andy Blake in Advertising*)<sup>1</sup>.

I propose that to save both binding and pulping costs for lesser-selling authors, Hiltman had approximately half of each print run set aside against the day that the first half sold out. His plan was to then bind the books and fill bookstore orders. He took the unbound copies, along with their appropriate dust wrappers, and filed them away. We can deduce from the relative scarcity of Appleton's books issued during the 1920s that print runs for the affected books were not more than 5,000 copies, and in fact may have been much lower. The numbers I have heard bandied about for Lee's *Andy Blake in Advertising* indicated that only 1,165 copies were printed, of which approximately 900 were sold. From this information I can propose two theories as to why these variant binding copies exist.

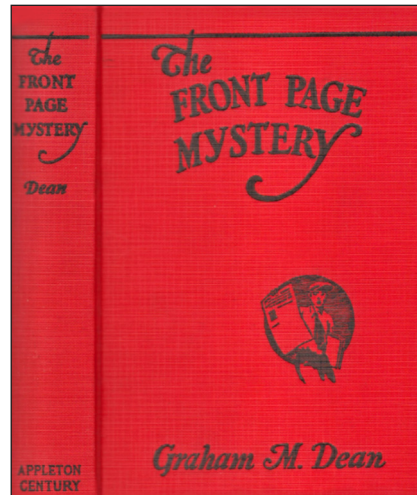
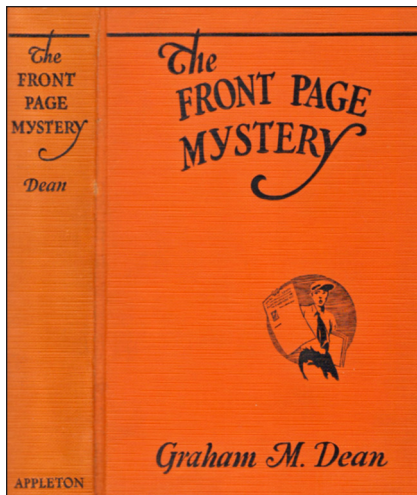
**Theory 1:** As the time for the 1933 merger approached, representatives from both companies would

have been searching for assets. The unbound copies were unearthed, and, after the merger with Century, bound and distributed. While there was some attempt to match cloth colors for the series titles, the single titles were simply bound in whatever cloth happened to be handy, which explains *Tuftoo the Clown* being observed in medium blue and light orange cloth. Also, we have a copy of Earl Reed Silvers' *Ned Beals Works His Way* (Appleton, 1923), in a plain light green cloth, when the original was in a dark green illustrated binding (oddly enough, the same illustration used by the publisher for J. Raymond Elderdice's four-volume T. Haviland Hicks Series of 1915-1916).

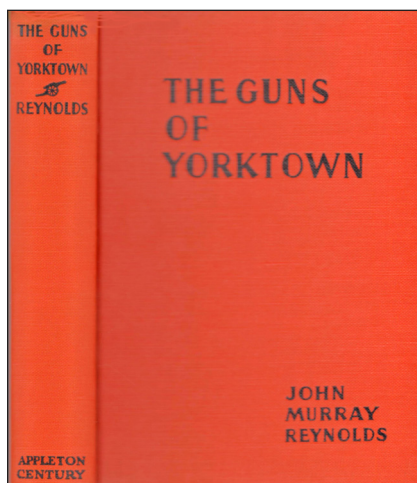
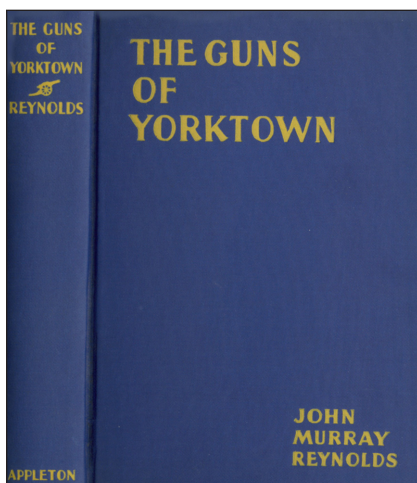
Fitzhugh Green's *Anchor's Aweigh* (Appleton, 1927), originally in navy cloth with titles and decorations stamped in gilt, appears in light blue cloth with all stampings in dark blue. Garis' *Tam of the Fire Cave*, originally in orange cloth with decorations in blue, now has the color orders reversed (orange decorations on blue cloth). And so it goes for the other titles I have observed. All are somewhat different from the actual first edition.

I want to emphasize that the dust wrappers, where I have observed them, are all straight Appletons, in-

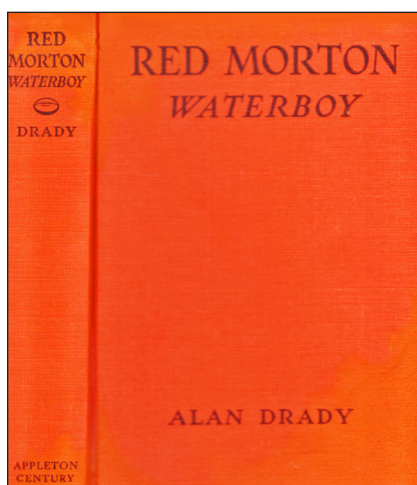
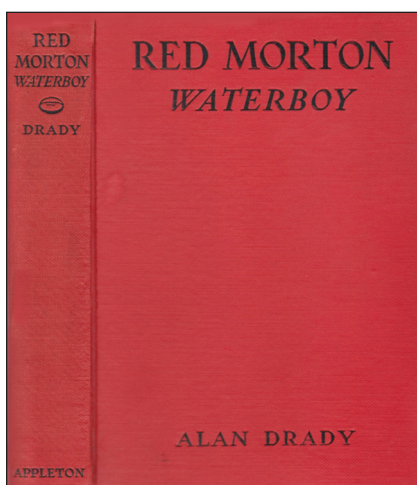
(Continued on Page 13)



Graham M. Dean: *The Front Page Mystery*. Appleton edition (©1931) observed in terra-cotta cloth with dark green lettering and illustration; the Appleton-Century edition seen in dark orange cloth with black lettering and illustration.



John Murray Reynolds: *The Guns of Yorktown*. The Appleton edition (©1932) observed in dark blue cloth with gold lettering; the Appleton-Century edition in medium orange cloth with black lettering.



Alan Drady: *Red Morton Waterboy*. The Appleton edition (©1932) observed in medium red cloth with black lettering; the Appleton-Century edition in medium orange cloth with black lettering.

# Appleton-Century

(Continued from Page 11)

dicating that they were also printed in the year of the original publication, and then set aside

**Theory 2:** It is also possible that Appleton simply reused the stereotyped plates for the first editions, without changing any of the pertinent information. Why not at least delete the advertising pages, as many of the books listed therein were now out-of-print? How hard would it have been to change the publisher's name at the foot of the title page? This seems to be rather indifferent work for a company that had maintained high standards since 1837.

Appleton-Century reprints of early Ralph Henry Barbour titles originally published by The Century Company have been noted, but they are actual reprints with post-1933 title page dates, Appleton-Century logos in the appropriate locations, and higher numbers in parentheses on the last page of the text. It is clear that pains were taken indicate reissue status. This fact might make one lean more heavily to Theory 1, above.

Several of the titles I have unearthed (with the Appleton-Century spine heel logo) were issued by Appleton in 1932 and early 1933. It has been suggested that these books were not published until after the merger, although the texts had been printed. This theory does not hold much water, as I can point to two titles issued in 1933, Barbour's *Beaton Runs the Mile* and Heyliger's *The Gallant Crosby*, both entirely Appleton, inside and out.

One thing of which we can be sure — the Appleton-Century logo did not appear before June 1933, the date of the merger. Books with copyrights previous to 1933 that carry the Appleton-Century heel imprint could not have been bound before that date, and as such, are not true first editions. Unless one refers to an original manuscript, a book is not a book until it is bound. How then to categorize these books? Even referring to them as "first edition, second state" is not appropriate here, as second state copies are never issued years after the first edition. They are usually issued quickly to correct errors in the first state. We might call them "text-firsts," specifying the bindings are later, but that almost puts them in the class of a library rebind, which is not the case either. It might be best to just call them what they are, later-issue bindings with the first-edition contents.

Booksellers will likely try to put the best face possible on this phenomenon, listing their titles as "first editions in second-state bindings," which is accurate enough, as long as they realize there is no real way to date these volumes. They were obviously issued before World War

II, as the paper is high quality and the books are full cloth, but exactly when between late 1933 and 1940 or '41 is impossible to pin down. I have as yet discovered no copies of the titles listed below in Appleton editions with any number higher than one (1) on the final page of the text.

Here is a list of those titles discovered so far:

Barbour, Ralph Henry; *The Cub Battery*, 1932  
 Barbour, Ralph Henry; *Beaton Runs the Mile*, 1933  
 Dean, Graham; *The Front Page Mystery*, 1931  
 Drady, Alan; *Red Morton Waterboy*, 1932  
 Garis, Howard; *Tam of the Fire Cave*, 1927  
 Garis, Howard; *Tuftoo the Clown*, 1928  
 Green, Fitzhugh; *Anchor's Aweigh*, 1927  
 Miller, Warren Hastings; *Ensign Wally Radnor, U.S.N.*, 1928  
 Reynolds, John Murray; *Bugles at Midnight*, 1931  
 Reynolds, John Murray; *The Guns of Yorktown*, 1932  
 Reynolds, John Murray; *Men of Morgan*, 1933  
 Silvers, Earl Reed; *Ned Beals Works His Way*, 1923  
 Silvers, Earl Reed; *Team First*, 1929  
 Silvers, Earl Reed; *The Glory of Glenwood*, 1931  
 Tomlinson, Everett T.; *The Spy of Saratoga*, 1928

It is likely there are as yet undiscovered titles that will fall into this grouping. Collectors must be aware of what they are buying and should confirm with the seller before purchasing a book that is marked as a first edition if it appears on this list. Remember — the dust jacket will carry the original Appleton logo. Only the book itself will be stamped Appleton-Century at the heel.

Whether adult novels or girls' books were handled in the above fashion is not known. Perhaps collectors of these works could check their collections, although I do believe that only marginal authors (in the publisher's eyes, anyway), were involved.

The author would like to hear from anyone who can add to the booklist above or offer another theory.

## NOTE:

1. This information originally appeared in John Tebbel's *A History of Book Publishing in the United States 1919-1940*, Volume III of a four-volume set published between 1971 and 1980 by R. R. Bowker (pp. 89-90). *Between Covers* is an abridgement.

\* \* \*

**Author's note:** I titled this article in 2018, coincidentally long before the current interest in "masks" as defined by the current worldwide Covid-19 pandemic. I also wish to acknowledge the assistance of fellow Partic'lar Friends Jeff Looney and Bill Gowen, who provided several of the book cover images used on these pages.

## HERBERT DEXTER'S ORDEAL.

BY HORATIO ALGER, Jr.

A lady entered a large dry goods store in the city and inquired for thibets. She was directed to the lower end of the store, where a young clerk awaited her orders. He was a boy of fifteen, with a frank, handsome face, that inspired instant confidence.

He at once displayed a variety of goods. One particular piece appeared to please the customer.

"Are the colors fast?" she inquired.

[SEE ENGRAVING]

Herbert Dexter looked at it carefully.

"I'm afraid not," he answered. "A lady came in a day or two since, and complained that it had faded."

"Thank you," said the lady. "Then I must look elsewhere, as you have nothing else with a small figure to my taste."

The proprietor of the establishment was near enough to hear this conversation. The lady had scarcely left the store when he advanced toward Herbert, and said harshly. "What made you tell the lady that the cloth would not wash?"

"Because," said Herbert, looking up in surprise, "she asked me."

"Well, you simpleton, why couldn't you tell her it did?"

"Because it wouldn't have been the truth," replied Herbert simply.

"Then at least you could have told her that you didn't know."

"But I did, sir."

"It seems you have a tender conscience," sneered his employer. "Since that is the case I can't afford to have you here. It won't do to pay you for sending customers away. When your week is out you may leave my employ."

Herbert's heart sank within him. To him the loss of a situation was a very serious matter. His mother was a poor widow, depending upon her own exertions for a livelihood, and the three dollars which Herbert brought her weekly was of great consequence to her. He had only been in his place a month, it having been procured by the influence of his uncle John, a man of property who might have put his hand into his pocket and assisted his brother's widow without feeling it.

But John Dexter was not a man of that sort. His money was dearer to him than his nearest friend. He seemed to feel



that in obtaining a position for his nephew in the retail store of Messrs. Smith & Co., he had placed him under a great deal of obligation.

In the midst of Herbert's sorrow he did not for an instant doubt that he had done right, nor would he have acted differently if the opportunity had been given.

Yet it was with a heavy heart that he went home to supper, and informed his mother that he had been dismissed from his place.

"I hope you have done nothing to deserve dismissal," said his mother, much disturbed.

"I will tell you it happened, mother, and you shall judge."

Herbert hereupon related his story.

"You did right, my son," said Mrs. Dexter emphatically. "The situation was not worth keeping at the expense of truth."

"I am glad that you think I did right, mother," said Herbert, "but what shall I do?" he inquired anxiously. "I ought to get another situation immediately."

"Perhaps you had better call on your uncle John," suggested Mrs. Dexter. "He will no doubt be able to procure you another situation."

"I'll go to-night, mother," said Herbert, "for there is no time to be lost."

Twenty minutes later Herbert rang the bell of a handsome house in a fashionable street in the city.

He was admitted by the servant, and ushered into his uncle's presence.

Mr. John Dexter was a dignified looking man, having apparently a high opinion of himself, and comparatively a low opinion of everyone else who chose to come in conflict with him.

"Well, Herbert," said his uncle patronizingly, "how are you getting on at your place?"

"Not very well, uncle," answered Herbert rather nervously, for he stood a little in awe of his uncle.

"Not very well!" repeated Mr. Dexter, surveying him through his glasses with displeasure. "How does that happen?"

"Mr. Smith expects me to do what I don't think is right."

"I don't understand you."

Hereupon Herbert entered into the explanation with which we are already familiar.

At the conclusion he looked into his uncle's face, and saw that it was unfavorable.

*The first confirmed appearance of this Alger story was in the May 28, 1864 issue of Gleason's Literary Companion (Vol. V, No. 22), with a subsequent printing in Gleason's Monthly Companion in April 1873. This is its first appearance in Newsboy.*

“Would you like to know my opinion of what you have done?” he demanded in tones of displeasure.

“If you please, uncle,” faltered Herbert.

“Then I think you have made a fool of yourself. What business have you to frighten away customers? I think your employer did just right. I should have done the same in his place.”

“That it was right to deceive the lady?” asked Herbert, perplexed.

“I have no disposition to enter into any discussion on that point,” said his uncle coldly. “The upshot of all is, that you have lost your position. How do you expect to get another?”

“I thought perhaps you might interest yourself for me, uncle,” said Herbert, his heart sinking within him.

“It’s of no use to help you,” said Mr. Dexter, taking up his paper, and beginning to read. “You’d lose the best situation I could procure you in less than a month. I can’t be at the trouble of continually finding situations for one who doesn’t choose to keep them”

“Then what should I do?” exclaimed Herbert, much troubled at this refusal.

“You ought to have taken this into consideration before you chose to throw away your place at Smith & Co.’s.”

“For my mother’s sake, uncle, I hope you will interest yourself for me. I shall be thrown as a burden upon her, and she has to work hard enough as it is.”

“Very well, I am sorry. Whatever further privations she is subjected to will proceed entirely from your perverseness.”

Herbert was too manly to proceed further. His uncle’s evident injustice made him indignant.

“Very well, sir,” he said, rising. “If you choose to deal so harshly with me because I have done what I shall consider to be right, I must bear it. I don’t think God will let me starve.”

Mr. Dexter turned red in the face.

“Leave the house, and don’t let me see you here again.”

Herbert without another word took his hat, and left the house with a heavier heart than he had on entering.

“What success?” asked his mother, as he re-entered the humble room which she called home.

“None at all, mother. I am about discouraged.”

“Don’t be downhearted, Herbert,” said she, tenderly.

“When earthly minds forsake you, the Lord will take you up, and make your cause his own.”

“I will try to think so, mother,” answered Herbert, but

it’s hard. I must help myself now, for my uncle has refused to do anything more.”

He acquainted her with the particulars of his interview with Mr. Dexter.

“He has been very unjust,” said Mrs. Dexter. “Perhaps he will some day see this. In the meantime, don’t be disheartened. I feel as if everything would turn out well, if we only have patience.”

The remainder of the week wore away. On Saturday night Herbert received his wages and his dismissal.

On Monday he commenced seeking for a situation. He looked over all the

advertisements in the daily papers — which he got a chance to look over in one of the hotels, and made applications in many quarters. But someone had always got the start of him. Everywhere he was unsuccessful.

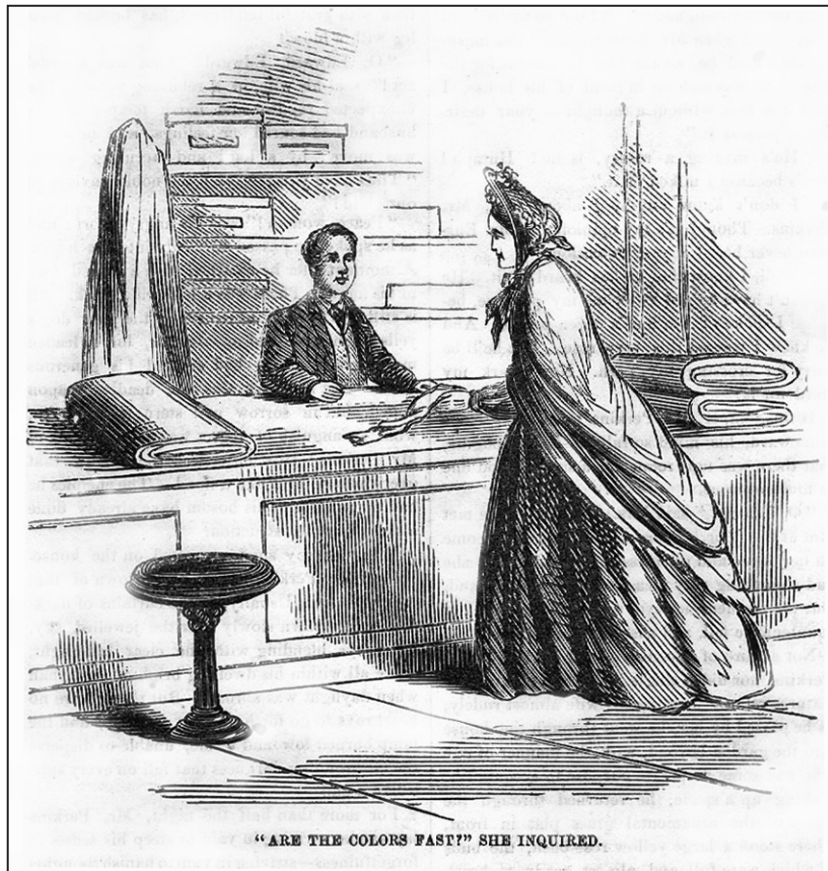
So Friday came. For four days he had been searching for a situation, and searching in vain. Should he be more successful to-day? He feared not.

He has just made one unsuccessful call when he chanced to meet on the street the lady he had served at Smith & Co.’s. The recognition was mutual.

She stopped and said with a smile, “Are you not the clerk who waited upon me at Smith’s a week since?”

“Yes, madam.”

(Continued on Page 16)



## *Papers for the People: A dime novel symposium*

Northern Illinois University, in coordination with Villanova University, will be hosting a virtual symposium on the dime novel on Wednesday, November 4 and Thursday, November 5 from 6:30 to 8:30 p.m. Central Time. This event marks the successful conclusion of the Johannsen Project, an effort to digitize more than 7,000 dime novels published by Beadle & Adams through a Digitizing Hidden Collections grant from the Council on Library and Information Resources.

"Papers for the People: A Symposium on the Dime Novel," will feature panel discussions with notable and upcoming dime novel scholars. These conversations will focus on how dime novels can be used in the classroom and will offer regional educators, academics, and students at the graduate and undergraduate level the opportunity to learn about and discuss dime novels directly with experts in the field.

**To register, please visit:** <https://cpeonline.niu.edu/course/view.php?id=128>. The enrollment key is **maleska**. Zoom links will be available through Moodle before the event. Direct any questions or problems with registration to [elearning@niu.edu](mailto:elearning@niu.edu). The symposium schedule:

### **Wednesday, November 4, at 6:30 p.m. CST:**

Learn more about the dime novel, as well as the collections—both physical and digital—that are available at Northern Illinois University and Villanova University. Matthew Short will give an overview of the dime novel format, followed by a presentation about the ongoing digitization projects by Villanova's Demian Katz. Sarah Cain and Sata Prescott will also give a virtual tour of the dime novel collections and

digitization lab at NIU. Later in the evening, participants can join a conversation about teaching with dime novels as participants share their first-hand experiences about using these materials in the classroom.

### **Thursday, November 5, at 6:30 p.m. CST:**

The second night of the symposium will feature dime-novel scholars in conversation about two major areas of study: identity and genre. The first discussion will focus on how dime novels can be used to study popular ideas about race, gender, sexuality and class in the 19th century. The second panel will look more closely at the development of popular genres, like the Western, detective fiction and science fiction. Also, learn more about opportunities to present and publish original dime novel research with Marlena E. Bremseth, the Editor of **Dime Novel Round-Up**; and Demian Katz and Matthew Short, co-chairs of the Series Books and Dime Novel section of the Popular Culture Association.

"Papers for the People: A Dime Novel Symposium," is part of the Johannsen Project and is supported by a Digitizing Hidden Collections grant from the Council on Library and Information Resources (CLIR). The grant program is made possible by funding from The Andrew W. Mellon Foundation. The Council on Library and Information Resources (CLIR) is an independent, nonprofit organization that forges strategies to enhance research, teaching and learning environments in collaboration with libraries, cultural institutions and communities of higher learning. To learn more, visit [www.clir.org](http://www.clir.org) and follow CLIR on Facebook and Twitter.

## **HERBERT DEXTER'S ORDEAL.**

*(Continued from Page 15)*

"Do you like your place?"

"I have left it."

"Left it!" said the lady in surprise. "How did that happen?"

"He dismissed me," said Herbert in a low voice, "because I told you the thibet you inquired about would not wash."

"Indeed!" exclaimed the lady indignantly. "If that is his way of doing business I shall buy nothing of him hereafter. Then you are without a place?"

"Yes, madam, I have been trying for several days to obtain one, but I find it very difficult."

"Come home with me," said he lady, "my husband is a commission merchant, and I think he can find some room for you in his counting-room. If not, he shall obtain you a place."

Herbert began to express his gratitude, but the lady stopped him. "It is only right," she said, "since I was the occasion of

your losing your place that I should supply you with another. What did you receive at your former place?"

"Three dollars a week."

Herbert went home with Mrs. Fairbanks, for such proved to be her name. Luckily her husband had come home on an errand. No sooner had his wife explained the circumstances, than he promptly engaged Herbert as an additional clerk in his counting-room, at a salary of five dollars per week, with a promise of more at the end of the year.

"Show the same integrity and fidelity in my employ that you have exhibited in your former situation," he said kindly, "and you may always count me your friend."

Herbert's face was fairly radiant when he reached home and told his mother of his good fortune. Henceforward, his course was onward and upward. At present he is head clerk in the extensive firm of Fairbanks & Co. His old employer, Smith, after a few years became bankrupt, and is now in poverty and obscurity. His ill-gotten gains have not prospered.