

Newsboy



EDITOR

Jack Bales
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Monthly Newsletter of
the HORATIO ALGER
SOCIETY. The World's
Only Publication Devoted
to That Wonderful
World of Horatio Alger.



Founded 1961 by Forrest Campbell & Kenneth Butler

Edward Stratemeyer—author of the Rover Boys Series, the Bobbsey Twins Books, and writer of volumes about that mechanical wizard, Tom Swift—also completed a number of Horatio Alger's works after the legendary author died in 1899. Shown is a photograph of Stratemeyer, taken at the time he was completing Alger's last novels.

This picture is reprinted through the courtesy of Gilbert K. Westgard II, who obtained it at the Alger Society auction at the convention banquet last May in Rosemont, Illinois. It was donated to the auction by Harriet Stratemeyer Adams, daughter of the famed author and now copartner—with Nancy Axelrad—of the Stratemeyer Syndicate.



Edward Stratemeyer

HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr., and to encourage the spirit of Strive and Succeed that for half a century guided Alger's undaunted heroes — lads whose struggles epitomized the Great American Dream and flamed hero ideals in countless millions of young Americans.

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Newsboy, the official organ of the Horatio Alger Society, is published monthly (bimonthly January-February and June-July) and is distributed to HAS members. Membership fee for any twelve month period is \$10.00. Cost for single issues of Newsboy is \$1.00 apiece.

Please make all remittances payable to the Horatio Alger Society. Membership applications, renewals, changes of address, claims for missing issues, and orders for single copies of current or back numbers of Newsboy should be sent to the Society's secretary, Carl T. Hartmann, 4907 Allison Drive, Lansing, Michigan 48910.

A subject index to the first ten years of Newsboy (July, 1962 - June, 1972) is available for \$1.50 from Carl Hartmann at the above address.

Manuscripts relating to Horatio Alger's life and works are solicited, but the editor reserves the right to reject submitted material.

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REMEMBER: Convention time will soon be here!! Don't forget the date - - - Thursday, May 12 through Sunday, May 15, 1977, in Waltham, Massachusetts, a suburb of Boston.

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THE FAILURE OF RUGGED INDIVIDUALISM:

The Rise and Fall of A. K. Loring

by Madeleine B. Stern

(Editor's note: This chapter is reprinted with permission from Imprints on History: Book Publishers and American Frontiers, by Madeleine B. Stern, copyright (c) 1956 by Indiana University Press. Ms. Stern is also the author of The Life of Margaret Fuller; Louisa May Alcott; Purple Passage: The Life of Mrs. Frank Leslie; We the Women: Career Firsts of 19th-Century America; The Pantarch: A Biography of Stephen Pearl Andrews; Heads and Headlines: The Phrenological Fowlers.

She is co-author with Leona Rostenberg of Old & Rare: Thirty Years in the Book Business. She is editor of Women on the Move; The Victoria Woodhull Reader; Louisa's Wonder Book: An Unknown Alcott Juvenile; Behind a Mask: The Unknown Thrillers of Louisa May Alcott.

Her latest book is entitled Plots and Counterplots: More Unknown Thrillers of Louisa May Alcott.

I would like to thank Ms. Stern for graciously permitting me to print this excellent article in Newsboy. Thanks are also extended to Ms. Bobbi Diehl, Permissions Manager of Indiana University Press, Bloomington, Indiana).

Sometimes the legend faltered, and there was a break in the pattern. A man might start life equipped with the virtues of Poor Richard and the opportunities afforded by the dynamic economy of the nineteenth century, and yet he might end not as a power in the land, but as a ward of the state. Somehow, there were devious bypaths on the golden road from rags to riches. Off the record, the Alger hero did not always rise from the ranks, or, if he rose, he sometimes faltered and fell back. The flaw might lie in the pattern—not always inevitable, not always infallible. Or it might lie in the individual himself who, despite his industry and his ambition, might have a



"This sure is a good Alger book!!
I can't wait 'till the next HAS
Convention, held from May 12-15,
1977, in Waltham, Mass. I bet I
can get a whole bunch more!"

dash of eccentricity that turned him
off the glittering "Way to Wealth."
Wherever it lay, the flaw—the possibil-
ity of failure—was a fact to be faced,
even in that exhilarating century when
the application of Franklin's ethics
was so often rewarded with the pot of
gold that had come to mean success.
"Bound to Rise" was frequently not only
a gratifying state of mind, but a real-
istic state of affairs. On the other
hand, sometimes it was just a phrase—
the title of a book by Horatio Alger,
Jr.

By all the laws of poetic justice,
George W. Childs, [Editor's note: A
chapter on Childs preceded this one
in Stern's book] who, throughout his
life was an Alger hero, should have
been the publisher of Alger's books. It
is the law of poetic irony, perhaps,

that Alger's actual publisher ended
in failure instead of in success.
Aaron K. Loring, the publisher of the
works of Horatio Alger, Jr., began life
in strict conformity to the rules of
"Bound to Rise." As the son of a
Massachusetts saddler, his origins
were lowly enough—if not so obscure
as those of Childs—to start him forth
on a steady rise from the ranks. As
Alger's publisher, he had the opportuni-
ty and the shrewdness essential for
those who "Strive and Succeed." Yet
Aaron K. Loring ended his life not as a
host to kings and the proprietor of a
great newspaper, but in a Home for Aged
Men. Unlike the heroes whose careers
he published to the world, he had
striven but had not succeeded. His life
marks the failure of rugged individual-
ism, the gap in the pattern, the fal-
libility of the legend.

It was opposite Doane's Oyster House,
and only a step from Ritchie's Philo-
sophical Instrument Store in Boston,
that Aaron Kimball Loring opened his
Select Library in June of 1859. The
time and the place augured well for his
success. Though Bostonians were at the
moment perhaps more interested in the
Public Library on Boylston Street, still
Loring's new private enterprise was
almost bound to succeed in this mid-
century when private enterprise seemed
invested with a divine grace. Surely
his humble beginnings and his own am-
bitious intent insured for him a gilded
role in a Gilded Age—unless, of course,
there was alloy hidden in the metal.

A. K. Loring had been born in 1826 in
Sterling, Massachusetts, where his
father, Enos, set up as a saddler. Be-
fore the thirty-three-year-old bookman
established his own circulating library
at 319 Washington Street, he had served
the customary apprenticeship as clerk
and junior partner in Phillips, Samp-
son and Company. There he must have
been grounded in the fundamentals of the
trade, for after the death of Moses
Phillips and the dissolution of his
firm, Loring was able to enter business
for himself, much as George W. Childs
(continued on page six)

WE'VE GOT
A BIG THING
GOING FOR YOU.

The Right Time
The Right Place
The Right People

Boston



**success
isn't just a matter of luck.**

The older we get the better we are



Hitching posts, picket fences and colonial homes are frequent sights in New England. Many streets, such as the one pictured above, were constructed in the 18th and early 19th centuries and have been recently restored.



The Horatio Alger Society was founded in 1961; hence, next year marks its sixteenth birthday. Why don't you help us celebrate it by attending "Booked in Boston," the thirteenth annual convention of the Society? It will be hosted by HAS Director Dick Seddon, and will be held in Waltham, Massachusetts (a suburb of Boston) at the Waltham Motor Inn. Convention dates are May 12-13-14-15, 1977. Come whenever you can. It won't be simply an event—it will be a happening!!!

had done, offering at his library books for circulation and for sale, and installing in addition a full line of stationery.

For two cents a volume for each day, patrons of Loring's Select Library—including such celebrities as George Ticknor, Wendell Phillips, and Edward Everett—might borrow the works of Cooper or Kingsley, Dumas or Thackeray, and they could purchase "very cheap" the surplus books withdrawn from circulation. In time, Loring's "Up-Town Bookstore, Periodical Counter, Fashionable Stationery Store, and Select Circulating Library" made available to Bostonians a variety of English and American magazines, fiction, biography, travels, and history, from the novels of Grace Aguilar to those of Anthony Trollope, from The Origin of Species to Graver Thoughts of a Country Parson, from the Round-Robin Series and the Leisure-Hour to the Transatlantic. The library's original purpose, "to provide ample supplies of all books of sterling interest and merit, that will be enjoyed by the great mass of readers, as soon as they are published," was kept steadily in view by the astute proprietor through the years. The juvenile department was "appreciated by parents"; the library became a rendezvous of avid readers; and Loring could boast not without reason that "what Mudie's great London Library is to London, Loring's aims to be for Boston."

His Library Catalogues, issued at various times between the 1860's and the 1880's, announced among the features that gave "very great satisfaction" the famous Revue des Deux Mondes of Paris, English magazines representing the Conservative, Whig, Free Church, and Liberal points of view, and the native Godey's, North American, Atlantic Monthly, and Harper's Magazine. Ranging from a four-page leaflet to a forty-page brochure, Loring's Library Catalogues advertised the books most called for, the English and American fiction in circulation, and the works in constant demand. Between eight in the morning and six in the evening, "every

responsible person, whether living in Boston or the Towns surrounding" might take books from the library at the stipulated fee, "cash on delivery." A house-to-house service, first by boys and then by horsemen, was available. One or two copies of each title were ready for circulation, but six were on hand attesting the popularity of Mrs. Delany's Autobiography. Among the Anglophilic subscribers, Wilkie Collins vied with Grace Aguilar, Bulwer with Disraeli, Scott with Charles Reade, while those with a taste for native American productions favored, in time, Louisa May Alcott and Horatio Alger, Jr. Loring's Library Catalogues are an illuminating index to the literary predilections of the time. They are also a guide to his own career, for it was through his library experience that Loring developed the power of gauging popular taste, acquiring an ability that could be put to fruitful use when the library proprietor turned publisher. His training was a harbinger of success in a day when wealth was, theoretically at least, so often the reward of industry and ambition, those twin cardinal virtues of a materialistic age.

The rungs of the towering ladder invited, and Loring did not limit himself for long to a career in circulating libraries. As brisk and as business-like as Childs, but perhaps a bit eccentric as well, he determined to sample every type of literary plum in the Boston market, especially the fruits of publishing. In this pursuit he was assisted for a time by George W. Dillingham, that colorful, blasphemous gourmand who subsequently was to enter the employ of G. W. Carleton of New York and still later to become a well-known publisher in his own right. As for Loring, though he was admittedly no scholar, he had developed through his library experience very definite and significant ideas about publishing. He knew the type of book that appealed to his patrons and to himself. Moreover, he was convinced that he could launch such a book with success. By 1864, when he had established himself in the juvenile field as

the publisher of Mrs. A. D. T. Whitney's Faith Gartney's Girlhood, and had formed an association with Horatio Alger, Jr., the author who was to bring him his greatest opportunity for success, Loring wrote down his demands as a publisher in a letter that reflects not only his own self-confidence, but his extraordinary ability to estimate the popular taste:

I judge a book by the impression it makes and leaves in my mind, by the feelings solely as I am no scholar.—A story that touches and moves me, I can make others read and believe in.—What I like is conciseness in introducing the characters, getting them upon the stage and into action as quickly as possible.—Then I like a story of constant action, bustle and motion.—Conversations and descriptive scenes are delightful reading when well drawn but are too often skipped by the reader who is anxious to see what they do next, and its folly to write what will be skipped in reading. The books you have read and admired, the poetry you love, the music that has enchanted, Paintings and Sculpture admired, the heroic words uttered by earnest thinkers who sway the world rightly introduced add greatly to the enjoyment of the story as they revive and refresh the memory of every reader. . . . I like a story that starts to teach some lesson of life goes steadily on increasing in interest till it culminates with the closing chapter leaving you spell bound, enchanted and exhausted with the intensity with which it is written, the lesson forcibly told, and a yearning desire to turn right back to the beginning and enjoy it over again. . . . Stories of the heart are what live in the memory and when you move the reader to tears you have won them to you forever.

In this unusual self-revelation Loring manifested a publishing creed that was basically practical. He trusted to his instincts rather than to scholarship when he accepted or rejected a manuscript. He demanded primarily a story of action, and he believed in the necessity of a moral lesson. Formed by his observations of readers' choices

in his own Select Library, his credo was realistic. He needed only opportunity in the shape of an author who could unite a story of action with a moral lesson and touch Loring's instincts and the public's heart. In a century of opportunity, such an author must be at hand. By the divine grace that attended rugged individuals engaged in honorable private enterprise, such an author must be made known to a publisher with such a credo.

Indeed, such an author was already known to Loring. Either through the good offices of Joseph Henry Allen, the Unitarian clergyman who for a time published Student and Schoolmate on Boston's Washington Street, or simply through patronizing Loring's "Up-Town Bookstore," Horatio Alger, Jr. had formed a friendship with the proprietor. Here was an author to whom the Loring creed applied most pointedly, an author who could adapt that creed with brilliant simplicity, an author who was the golden opportunity that came to all who would be self-made men.

Born in Chelsea, Massachusetts, in 1832, Alger had studied at Harvard Divinity School and had done some editing and had written two books—one a collection of stories and essays, the other a narrative poem. In 1864, the year when Loring articulated his creed, he wrote the first of his full-length novels, Frank's Campaign. It was a natural sequence of events that Loring should become Alger's publisher—the first publisher of the juveniles of Horatio Alger, Jr.—especially since Frank's Campaign, "intended to show how boys can be of most effectual service in assisting to put down the Rebellion," seemed to fill the publisher's demands for a story of action in which a moral lesson was inherent. Moreover, the author was able to promise that "Should 'Frank's Campaign' have the good fortune to find favor among the class for whom it is written, it will be followed by other volumes devoted to boy-life." His promise was destined for a triumphant fulfillment. Frank's Campaign was followed in swift

order by Paul Prescott's Charge, Helen Ford, Timothy Crump's Ward, and Charlie Codman's Cruise—all published by Loring between 1865 and 1867.

In January of 1867 Alger's Ragged Dick was begun as a serial in Student and Schoolmate, published by Joseph H. Allen on Boston's Washington Street, where Loring still plied his trade. Loring shrewdly realized that here was not only a tale of action with a moral lesson, but a pattern woven from the very fabric of American life, a pattern that could be worked and reworked indefinitely. He "immediately made him [Alger] a liberal offer for a series of six volumes on a similar subject, and the 'Ragged Dick Series' was the result."

Ragged Dick; or, Street Life in New York With The Boot-Blacks appeared in 1868 over Loring's imprint. The preface indicates clearly the crystallization of the author's intent:

"Ragged Dick" was contributed as a serial story to the pages of the Schoolmate, a well-known juvenile magazine, during the year 1867. While in course of publication, it was received with so many evidences of favor that it has been rewritten and considerably enlarged, and is now presented to the public as the first volume of a series intended to illustrate the life and experiences of the friendless and vagrant children who are now numbered by thousands in New York and other cities.

At last the pattern was set. Ragged Dick, frank, straightforward, manly, self-reliant, was self-supporting from the age of seven, but since "in this free country poverty in early life is no bar to a man's advancement," Ragged Dick promptly proceeded to advance. Having rescued Little Johnny from drowning and found employment as a clerk in a counting room, he was Ragged Dick no longer, but Richard Hunter, Esq., a young gentleman on the great American highroad to fame and fortune. "He has taken a step upward, and is determined to mount still higher"—an ascension that might be followed by readers of

the promised sequel, Fame and Fortune; or, The Progress of Richard Hunter, a story in which the author (along with the publisher) hoped "to exert a salutary influence upon the class of whom he is writing, by setting before them inspiring examples of what energy, ambition, and an honest purpose may achieve."

Alger had hit upon the perfect interpretation of Loring's demands. Here indeed was a tale of action coupled with a moral purpose. What was more, the action could be varied as easily as the names of the heroes could be changed. The moral purpose—and hence the purport of the story—would remain the same. But what more inspiring moral to present to the youth of America than this message of Poor Richard couched not in aphorisms but in a lively narrative? It was no dry-as-dust sermon, but a living ethic with which the reader could identify himself and his ambitions. It was a moral that had been realized before and could and would be realized again. Nowhere but in America could the tale be told so often, and so often proven true. At no time but in the nineteenth century could the Alger moral inspire so many Ragged Dicks to the action that would bring them to fortune. Author and publisher conspired to re-create a legend. The time and the place conspired to bring the legend to happy fruition.

The stories in the Ragged Dick Series followed fast: Mark, The Match Boy; or, Richard Hunter's Ward; Rough and Ready; or, Life Among The New York Newsboys—a history designed to "teach the valuable lesson that honesty and good principles are not incompatible even with the greatest social disadvantages," and to "serve as an incentive and stimulus to the young people who may read it." Ben, The Luggage Boy; or, Among the Wharves and Rufus And Rose; or, The Fortunes of Rough and Ready completed the Ragged Dick Series, the "principal object" of which had been "to show that the large class of street boys . . . furnishes material out of which good citizens may be made."

In each volume the author had "led his hero, step by step, from vagabondage to . . . respectability." Instead of exceeding truth, he was convinced that he had rather "fallen short" of it, for "many of our most conspicuous public men have commenced their careers as newsboys."

The publisher, too, was convinced, for in time "half a million" readers testified to the popularity of Alger's work, at the same time enriching the purse of A. K. Loring. While Joseph H. Allen offered bound volumes of The Schoolmate along with a photographic likeness of Alger at \$2 a volume, Loring took a short-cut to fortune by issuing the serials in book form at \$1.25 each. As for the author, he found that he had "by no means exhausted his subject," and was "induced to announce a second series." One after another, indeed often overlapping each other, the Series rolled from Loring's press: the Luck and Pluck in two series of four volumes each, in the course of which Bound to Rise and Risen From The Ranks traced the inspiring career of Harry Walton, that second Benjamin Franklin; the Tattered Tom Series; the Brave and Bold Series, in all of which the juvenile public was steadily, fervently, repeatedly, even monotonously reassured that "nowhere . . . are such opportunities afforded to those who wish to rise, as in America."

When Loring's investigations showed him that Alger's popularity was increasing in the West and declining in the East, the astute publisher advised his favorite author to reverse his procedure and write stories about the West for boys in the East. Alger heeded the suggestion to "go West," producing the Pacific Series in which the motif remained the same while only the background shifted. The hero's prosperity was still "chiefly due to his own energy and industry," although it was "also true that he was exceptionally lucky. Yet," Alger reminded his young readers, "his good fortune has been far exceeded by that of numerous adventurous spirits in Colorado,

within the last twelve months. Some measure of prosperity generally awaits the patient and energetic worker."

How often the message had been proven true! Andrew Carnegie had started out as a weaver's assistant in a cotton factory, Commodore Vanderbilt as a Brooklyn ferryman, Horace Greeley as a day laborer—now they were golden names in a Gilded Age. Indeed, for a time, the publisher himself could testify to the truth of the message. His coffers were enriched as the Alger Series were devoured, along with the Alger legend. Loring's creed as a publisher had been prophetic. He had, indeed, been able to "make others read and believe in" a story that touched and moved him. He had realized the popularity of "a story of constant action, bustle and motion." He had, most significantly, perceived the appeal of a tale that taught "some lesson of life." Loring's publication of Alger's works proved the reliability of his instincts as well as the fortune gained from books of action with a moral lesson—with the most inspiring lesson of nineteenth-century American life.

The most fertile field in which to sow such lessons is, or should be, the mind of the young. Loring proceeded to develop his juvenile publications, applying to them the same credo that was proving so successful in the case of Horatio Alger, Jr. Along with the boxed Alger Series, the works of "Laura Caxton" [Elizabeth Barker Comins] for girls, with "elegant illustrations" by the author, Virginia F. Townsend's successful Breakwater Series, the Fairy-Folk Series by the authors of The Fairy Egg, George Macdonald's books, and Mrs. Whitney's were issued by Loring. Whether they appeared, like Louisa May Alcott's Proverb Stories, as Loring's Tales of the Day, in paper copies priced at 50¢, or like Alger's works, boxed and at \$1.25 or \$1.50 a volume, they were nearly all "best selling juveniles," supplied by all jobbers, yielding a liberal profit not only to the booksellers but to the publisher.

(continued on page twelve)



PAUL THREW HIMSELF ON THE LOUNGE, AND SOON WAS FAST ASLEEP.

THE NEW SCHOOLMA'AM AND NUMBER 91

The New Schoolma'am, a book recently discovered to have been authored by Horatio Alger, Jr., was published anonymously in 1877. (See Newsboy, August-September, 1976). Only two copies of the first edition are in existence; however, Gilbert K. Westgard II has published it on eighty pound antique paper (a sample of the paper is enclosed with this Newsboy) and with cloth covers and sewn bindings. The spine is gold stamped.

The New Schoolma'am—an Alger of excellent quality which belongs in every collection—is only one of many Alger items which Gil has made available to the collector. Others include his book, Alger Street: The Poetry of Horatio Alger, Jr., and the following stories which have been published in Newsboy:



"FORTY DOLLARS!" EXCLAIMED OLD JERRY. "I'M IN LUCK FOR ONCE."

Hugo, The Deformed; The Disagreeable Woman; and A Fancy of Hers.

And now Gil is intending to publish a real hard-to-find Alger—Number 91; Or, The Adventures of a New York Telegraph Boy. This will be in a binding and a style similar to The New Schoolma'am, complete with the original illustrations, which are reproduced here.

Gil asks that members send him their want lists, for these will be a great help to him in determining which titles are the ones most sought after. Even if you do not intend to order a "Westgard Alger," you can use the self-addressed envelope enclosed with this issue to send him your want list.

* * *

NUMBER 91;

OR,

THE ADVENTURES OF A NEW YORK TELEGRAPH BOY

BY

HORATIO ALGER, JR.,

AUTHOR OF "TOM TRACY," "NED NEWTON," "WALTER GRIFFITH,"
ETC., ETC.

GILBERT K. WESTGARD II

764 HOLIDAY LANE
DES PLAINES, ILL. 60018

1977



THE INTERRUPTED BURGLAR — See page 27.

Loring did not, however, confine himself to the publication of juveniles. As early as 1865 he issued Louisa Alcott's Moods, which, cut down to his specifications of a book that would make "46 letters to the line, 43 lines to the page, and about 286 pages," brought far greater profit to the publisher than to the author. Miss Alcott received, in addition to the advice to prune the first chapter and make the eleventh less cold, ten cents on each copy in cloth and five on each in paper. What is more, without consulting the then famous author, the publisher issued a new edition of the work in 1870. Louisa Alcott was observant when she noted that Loring was "a brisk, business-like man who seemed in earnest."

He was sufficiently ambitious and "in earnest" to expand his publishing to include, besides his juveniles and Books for Young Ladies, a popular paper-covered Railway Library, Standard English Novels, and Select Novels of the type that was well-thumbed in the equally Select Circulating Library. Loring's Select Novels consisted of thirty "handsome paper" books priced at fifty cents each, and he issued as well a line of Popular Books by Edmund Yates, Anne Beale, M. B. Smedley, Cecil Griffiths, and others. Erring, Yet Noble. A Tale of, and for Women and Pique. A Tale of the English Aristocracy were not only published by Loring, but included in his circulating library, where they enjoyed an "enduring popularity." The gentleman of Washington Street was indulging in no exaggeration when he advertised that "Booksellers attending the Trade Sale should ask for Loring's publications. They sell."

The third type of book to which the publisher inclined consisted of Home Manuals, Practical Stories similar to the semi-technical works so popular today. Issued in paper and priced at seventy-five cents, Mrs. Warren's Practical Stories gave ever-timely advice on How to Furnish and Adorn a House with Small Means, How I Managed My Children from Infancy to Marriage, and Comfort for Small Incomes. Charles Barnard's books on Gardening for Money,

\$2000 A Year from My Ten Rod Farm, and A Simple Flower Garden for Every Home were equally "practical" for Boston's amateur horticulturists. Edward Mitchell's \$5000 A Year, and How I Made It, the Dixie Cookery by Mrs. Barringer of North Carolina, which vied with Prof. Blot's Lectures on Cookery, and Dr. Bowen's Dyspepsia ("sensibly treated") enriched the coffers already filled with the profits from juveniles and Select Novels. In all three types, the publisher manifested his astuteness in gauging the demands of the day, as well as his briskness in supplying them.

By the mid-seventies Loring had not only established himself as a publisher, but had expanded his circulating library at the corner of Bromfield and Washington Streets, where he had removed. If his observations of readers' interests in the circulating library had taught him the lessons he applied in publishing, his publications in turn increased the revenue from his library, where the works he issued were among those most in demand. The now celebrated "Corner," near the publishing houses of Estes and Lauriat, Gill, and the American Tract Society, numbered among its patrons Longfellow, Emerson, and Lowell. Between his publishing activity and his library he had developed a kind of mutual-benefit system, and Loring's success as a self-made man seemed inevitable.

Yet, Loring was perhaps not quite so single-minded as a self-made man should be. Like Childs he was brisk, business-like, and earnest. But unlike Childs he was also eccentric, and eccentricity may not always be compatible with the kind of rugged individualism that is rewarded with the gold that in the nineteenth century was manna from heaven. Probably it was a certain eccentricity in Loring that induced him, in 1875 or 1876, when George W. Childs was publishing his Ledger Almanacs and entertaining the notables of the world in Philadelphia, to set up a coffee house at 1 Bromfield Street, vying with the Boston restaurant proprietors, Haseltine or Rankin. Certainly it was a

singular enterprise for the publisher of the best-selling Helen's Babies and the works of Horatio Alger, Jr. Perhaps A. K. Loring was trying to identify himself too closely with an Alger hero in an unwritten version of Brave And Bold; or, The Publisher in the Coffee House. A reporter for Publishers' Weekly noted dolefully that "It is a sad symptom of dull times in the trade when even the publisher of 'Helen's Babies' does not hesitate to declare that he 'don't care any more about books—the coffee-room is worth the whole of 'em.'" At any rate, there were no "net rates or discounts" on coffee, and there was considerable animation in the "soda-water business." Loring proceeded, therefore, to devote his major efforts to feeding the bodies instead of the minds of his patrons. In addition to coffee, he offered to his indulgent public "our old-fashioned Country Dier-Drink, compounded by Dr. Swett, from roots and herbs." Its medicinal properties were guaranteed to "invigorate the system and correct all derangements caused by excessive heat," a specific most reasonable at five cents "a copy" and somewhat reminiscent of Dr. Wiley's celebrated cough candy or the Cholera Flower Cordial once purveyed by George W. Childs. Childs, however, had started with cough candy and flower cordial and worked his way up to publishing. Loring seems to have preferred the more erratic course of turning from the book room to the coffee house, marching blindly along one of those devious bypaths that intersected the road from rags to riches. As Town Topics put it, "Loring, . . . as clever a book man as Boston had, became . . . fearfully demoralized, and indulged in some of the queerest caprices. He removed his library from one of the best stands in the city to Bromfield street and actually opened a cheap lunch room in the basement, personally attending to it himself, and refusing to attend to his book business, which as a publisher in the wholesale line was large, during the progress of coffee serving at five cents a cup."

From about 1876 to 1881 Loring

continued to combine his library and publishing activities with his coffee enterprise. Then the crash came. Perhaps indeed he had devoted too much of his energy to coffee instead of to books. Perhaps Dr. Swett's "Country Dier-Drink" was less invigorating than he had hoped, or Mrs. Daggett's cooking drew the Bromfield Street diners to her own establishment at No. 5. Perhaps the flaw lay in Loring; perhaps it lay simply in the fact that not all who strove inevitably succeeded, that the lowly and ambitious and industrious were not always "Bound to Rise." Even Alger was not infallible. His own publisher was about to prove it.

On June 15, 1881, Loring's bankruptcy was announced. He was compelled, according to The American Bookseller, "to succumb to the pressure of financial embarrassment." At a meeting of the creditors held on June 28, Mr. Shepard reported for the committee that the publisher's gross liabilities were placed at \$28,514.75 and his gross assets at \$19,304.36. Among the assets had been included \$10,230 for stereotype plates, "a sum far larger than they would probably bring." The liabilities included \$3,000 due on copyright and \$8,000 arrears on rent for "his old stand" at the corner of Washington and Bromfield.

At the fall trade sale of September 22 to September 30, Loring's plates were sold, his list scattered among various publishers. In August, in return for "one dollar . . . and for other good and valuable considerations," he had already transferred the copyright of Moods to Louisa M. Alcott, who was then free to revise the work for Roberts Brothers. In October the firm of Porter and Coates was able to advertise that "having purchased the stereotype plates of the famous 'Alger' Books," the company would issue them "as soon as possible, in new and beautiful bindings." Between 1864, when he had published Frank's Campaign, and 1880, when The Young Explorer appeared over his imprint, Loring had issued about thirty-five of Alger's books and not a

year had passed without at least one Alger book on the Loring list. Now, on December 8, 1881, a receipt signed by the bankrupt publisher indicated that he received from Shepard, Sanborn, and Clark, trustees, \$1118.80. The plates and copyrights had been transferred. A. K. Loring had "retired" from Boston's publishing scene.

Between 1882 and 1906, the once-successful publisher made sporadic attempts to resume business as stationer, bookseller, and librarian. During those years he changed his address eight times. One could still subscribe at Loring's for any newspaper, magazine, and fashion-book, American, English, or French. He offered, according to his letterhead, "the best stock of magazines, fashion books, newspapers, and note paper in town." From 542 Washington Street to Bromfield Street, "just in the rear of the 'corner' where he was for many years established," he wandered, and from Bromfield Street to Bosworth, under Horticultural Hall. But it was not as publisher or even as coffee house proprietor that he was listed, but as stationer, bookseller, or newsdealer.

On April 30, 1906, the eighty-year-old bookman ceased his efforts to cling to the fringes of Boston's literary life. The Directory lists him at a house in the Highlands, 133 West Springfield. The house happened to be the Home for Aged Men. Between 1900 and 1906 he had received "outside aid" from that institution, and there, on September 26, 1911, the aged Loring died, "practically unknown to the present generation." The man who "probably was the most successful retail bookseller and publisher of his time" ended as "the inmate of a charitable institution."

As the first publisher of the juveniles of Horatio Alger, Jr., that same man had time and again reminded the public that nineteenth-century America was caught up in an inspiring legend. The self-made man could start life humble and obscure and end as a prince among the mighty. Strive And Succeed. Try and Trust. Bound to Rise. He had

endorsed the titles with his imprint. As George W. Childs had proven the truth of the legend in his rocketing career, A. K. Loring had proven its truth in the books he had published. Now, by his own life as it ended in oblivion, he must prove that the legend was not always true, that a flaw in the pattern or in the man might vitiate the legend even in a Gilded Age.

NOTES

XI. A. K. LORING

Loring's Library

Charles K. Bolton, Circulating Libraries in Boston, 1765-1865 (The Colonial Society of Massachusetts, February, 1907), p. 207; English Division. Catalogue of Loring's Select Circulating Library (Boston, 1863) and Aaron K. Loring, Catalogue of Loring's Select Library. Established June 1859 (Boston, n. d.), both catalogues courtesy Boston Public Library.

For Loring's addresses here and subsequently given, see Boston Almanac and Business Directory. For many addresses the writer is indebted to Paul North Rise formerly of the New York Public Library.

Loring's Origins

C. H. Pope, Loring Genealogy (Cambridge, 1917), p. 162.

Loring's Apprenticeship

Boston Directories 1855-1860; Boston Transcript (September 27, 1911), p. 15.

Loring's Characteristics

E. D. Cheney, ed., Louisa May Alcott Her Life, Letters, and Journals (Boston, 1889), p. 161; "Aaron K. Loring," Publishers' Weekly LXXX: 14 (September 30, 1911), p. 1284.

G. W. Dillingham

"Jubilee Of G. W. Dillingham Co.," Publishers' Weekly LXXII: 6 (August 10, 1907), pp. 348 f.; "Obituary. George Wellington Dillingham," ibid. XLIX: 1 (January 4, 1896), p. 10; Town Topics XVIII: 11 (September 15, 1887), p. 7.

Loring's Publishing Credo

A. K. Loring to Louisa M. Alcott, n.p., n.d. [1864] (courtesy the late Carroll A. Wilson).

Horatio Alger, Jr., & Aaron K. Loring

Advertisement of The Schoolmate in Boston Almanac for 1870, p. 125; "Horatio Alger," DAB; Frederick Lewis Allen, The Big Change (New York, [1952]), pp. 63 f., 69; J. Blanck, Peter Parley to Penrod (New York, 1938), p. 29; Grace Williamson Edes, Annals of the Harvard Class Of 1852 (Cambridge, 1922), pp. 5 ff.; information from Mr. Frank Gruber; Loring's list in The Publishers' Trade-List Annual (New York, November 1875); H. R. Mayes, Alger: A Biography Without a Hero (New York, 1928), passim.

Some of Mayes's statements are subject to question. According to him (p. 45), Loring made "discreet inquiries" regarding the authorship of Ragged Dick and decided that he "would not be averse to bringing it out." Since Loring was already Alger's friend and publisher, the "discreet inquiries" would appear to have been rather superfluous.

For quoted Alger passages, see Horatio Alger, Jr., Frank's Campaign; or, What Boys can do on the Farm for the Camp (Boston: Loring, 1864), pp. v f.; Ragged Dick; or, Street Life In New York With The Boot-Blacks (Boston: Loring, [1868]), p. vii; Struggling Upward And Other Works (New York, [1945]), pp. 203, 280; Fame and Fortune; or, The Progress of Richard Hunter (Boston: Loring, [1868]), p. viii; Rough and Ready; or, Life Among The New York Newsboys (Boston: Loring, [1869]), p. 7; Rufus And Rose; or, The Fortunes of Rough and Ready (Boston: Loring, [1870]), pp. vii f.; Bound To Rise; or, Harry Walton's Motto (Boston: Loring, [1873]), p. viii; The Young Miner; or, Tom Nelson in California (Boston: Loring, [1879]), pp. 5 f.

For the Alger bibliography, see Frank Gruber, "The Books of Horatio Alger, Jr.," Antiquarian Bookman II: 20 (November 13, 1948), pp. 874 ff.

Loring's Juvenile Publications

Advertisement of Alger's Shifting for Himself in Publisher's Weekly X: 12 (September 16, 1876), p. 515; Blanck, op. cit., p. 45; Publishers' Trade-List Annual, 1875.

For the price of Louisa M. Alcott's separate Proverb Stories: Kitty's Class Day, Aunt Kipp, and Psyche's Art, see The American Catalogue. . . July 1, 1876. When first issued the Tales of the Day were priced at ten cents. See R. H. Shove, Cheap Book Production in the United States, 1870 To 1891 (Urbana, 1937), pp. 141 f.

L. M. Alcott & Loring

Cheney, op. cit., pp. 235 f.; Loring to L. M. Alcott, n.p., n.d. [1864] (courtesy the late Carroll A. Wilson); reports of Loring's payment to L. M. Alcott for Moods (courtesy the late Carroll A. Wilson); O. Shepard, ed., The Journals of Bronson Alcott (Boston, 1938), p. 408; Madeleine B. Stern, Louisa May Alcott (Norman, Okla., 1950), pp. 140 f., 158, 203, 217, 296.

For Louisa Alcott's remarks on Loring's characteristics, see Cheney, op. cit., p. 161.

Popular Novels Published by Loring

The American Booksellers Guide IV: 5 (May 1, 1872), p. 149, and IV:10 (October 1, 1872), p. 330; American Literary Gazette and Publishers' Circular XII:10 (March 15, 1869), p. 245, and XIII:11 (October 1, 1869), p. 336; Loring's list in Publishers' Trade-List Annual (November 1875): Publishers and Stationers Trade List Directory for 1869, p. 412; Publishers' Weekly XI:12 (March 24, 1877), p. 363.

Loring's Home Manuals & Practical Stories

Publishers and Stationers Trade List Directory for 1869, p. 412; Publishers' Trade-List Annual, 1875; Publishers' Weekly XI:12 (March 24, 1877), p. 363.

Loring Publications in the Loring Library

In his list of publications in Publishers' Trade-List Annual, 1875, Loring states, "In Circulating Libraries, no other novels published have such enduring popularity." See also Books Most Called for at Loring's Library (Boston, n.d.), courtesy Boston Public Library, which includes the works of Alcott, Alger, George Macdonald, Mrs. Warren, and others whose books Loring had published.

For Loring's library patrons, see Publishers' Weekly LXXX:14 (September 30, 1911), p. 1284.

Loring's Coffee House

Loring is listed under Restaurants in the Boston Almanac 1876-1881. His coffee rooms are listed in the 1875 Boston Directory at 1 Bromfield (courtesy Edward G. Frechafer, New York Public Library). See also Publishers' Weekly XII:1 (July 7, 1877), p. 6; Town Topics XVIII:11 (September 15, 1887), p. 7.

Loring was also in business as a news-dealer. See his letter to G. L. Ford of the New-York Tribune, November 26, 1879 (Ford Collection, New York Public Library), in which he bemoans the late arrival of the New York papers. "Consequently when todays came I had 32 of yesterdays left."

Loring's Bankruptcy & Sale of His Plates

Advertisement of the trade sale in The American Bookseller XII:6 (September 20, 1881), p. 134 (courtesy Rollo G. Silver); The American Bookseller XI:12 (June 15, 1881), p. 355 [Here Loring's assets are put at \$14,000 and his liabilities at \$20,000] and XII:5 (September 1, 1881), p. 115 (courtesy George L. McKay and Rollo G. Silver); Publishers' Weekly XX:1 (July 2, 1881), p. 3, XX:17 (October 22, 1881), p. 510, LXXX:14 (September 30, 1911), p. 1284; Receipt of December 8, 1881 (courtesy Dr. Clarence S. Brigham, American Antiquarian Society); Transfer of Copyright on Moods (courtesy the late Carroll A. Wilson).

Loring's Later Life, & Death

"Jubilee Of G. W. Dillingham Co.," Publishers' Weekly LXXII:6 (August 10, 1907), pp. 346 f.; Letterhead of undated note from Loring at 542 Washington Street to "Friend Sheperd," courtesy Dr. Clarence S. Brigham; Publishers' Weekly XXV:6 (February 9, 1884), p. 177 XXXIV:18 (November 3, 1888), p. 650, LXXX:14 (September 30, 1911), p. 1284; information from Mrs. F. J. Walton, Superintendent of the Home for the Aged.

* * *

Your editor expresses his thanks to Dick Bowerman for sending him a copy of the above book chapter.

* * *

I AM ALGER'S HERO
by "Wordsmith"

The many heroes Horatio Alger created in his numerous juvenile stories may be comparable to the story of Aladdin and his magic lamp, in which he, quite by accident, conjured up an image who had unlimited power to grant any wish and do the bidding of his master without question. Arabian Nights Entertainment, published in 1794, was a best seller, and no doubt was available to Horatio during his boyhood days in the nineteenth century.

While one such image might have served his purpose, Horatio wisely chose to create two images in order to appeal to the city bred boy as well as the country bred one. He gave each a voice so they might expound and defend their personal philosophies and principles. In addition, his stories are well supplied with personal observations designed for the guidance of his readers. He gave his hero images a common purpose in life and a common goal to achieve. His purpose was to be useful and charitable in serving mankind according to his ability, and to defend right over might. His goal was to rise above his station in life, to cast off the undeserved title of a pauper or a begger, and to achieve a high degree of success through industry and education.

For all practical purposes, all similarity between the city bred hero and the country bred one ends there, for variety being the spice of life, Alger gave each hero a different name and a different challenge to overcome. The goal of the city bred hero was to end his confinement in the big city. He yearned to be free. He believed he could find success for him in that wide and mysterious space beyond the city. The goal of the country bred hero was essentially the same. He also yearned to be free. Free from the environment of rural life which seemed to hold no future for him. He believed he could find success for him in that wide and mysterious space within the great city.

During the time, now past, when the Alger books were in abundant supply, and when the books were in popular demand, there was still another image of an Alger hero, conceived in fancy by a select few. This conception, born in ignorance without the support of fact or a thorough study, was that the Alger heroes were average and normal children; therefore, the Alger stories were for and about children; and since it has been an accepted rule that children should be seen and not heard, the Alger stories were unjustly judged.

But the Alger heroes were far superior to the average and normal child. Generally, when the Alger hero is introduced to the readers, he is sixteen years of age or soon about to become that age. He has reached the age when he can identify right from wrong. He has already had an education equivalent to a high school level and he has an earnest desire to continue his education when the story opens. He has always been among the top students in his class, and often excelled, as with the presentation of declamations and in the studies of the Latin and the Greek languages.

Some of the illustrators who were assigned by the numerous publishers to capture the image of an Alger hero for use on book covers and other illustrations in the stories failed to

understand their subject. They often portrayed him as small in stature, and of stunted growth. Some portrayed him as an overdressed "Little Lord Fauntleroy" who had already reached the pinnacle of success, while others portrayed him in rags, a victim of poverty and bound for the poorhouse. Others pictured him at his menial work assignments fully clothed, with him wearing a collar, tie, and a hard derby hat.

The typical image of an Alger hero when first introduced to the reader was that he owned only the clothes on his back; however, he tried to be as neat and respectable as conditions would allow. His clothes were constantly in need of repair, yet they were never in such bad condition that he did not hesitate to offer them to a partic'lar friend less fortunate than himself. Actually, the proverbial new suit and the gift of a gold watch were intended to be a mark of progress up the ladder to the ultimate success he was seeking.

In addition to his high academic ratings and scholastic achievements, the Alger hero conducted himself as a gentleman at all times. His morals were of the highest character, and often in spite of his station in life, he was the recipient of an occasional invitation to birthday parties of the daughters of wealthy Park Avenue patrons, much to the disgust of his aristocratic acquaintances who were shocked at his boldness in accepting such invitations. Always in such cases the young snobs were surprised at the Alger hero's ease and popularity on the dance floor.

On occasions he would participate in competitive sports simply because he enjoyed them, but sometimes he would involve himself because a prize would be offered, thus enabling him to possibly add to his meager income. He was well trained in the manly art of self defense. He disliked to see violence practiced, and he was quick to defend the smallest in a mismatched contest provoked by the bully in annoying a boy smaller than himself.

He had been trained in the use of guns and firearms, yet is reluctant to use them against another person when necessary to defend himself. In one of Horatio's numerous observations, he had this to say about an outlaw's rights: ". . .but when he threatened the life of another he forfeits his claim to consideration." And from another observation, also from the same story, Do and Dare, is this quote: "It is a terrible thing to see a man stretched out in death who but a minute before stood full of life and strength."

And so with the background of these observations and with possibly many others, Alger formed his personal philosophy on the proper conduct when dealing with others, and it became standard equipment, so to speak, in all of the hero images he created.

There were numerous supporting characters designed, used, and well described which added action and interest to each narrative. To add contrast to our hero's image was the aristocratic young dude who was often seen promenading the avenue, swinging a light cane. And also to add a reverse contrast was our hero's roommate whose influence encouraged him to stay at home and study at night instead of attending the "Old Bowery Theater." And of course, there was the distant cousin thought to be of meager circumstances who turned out to be a wealthy person after all. And finally, there was the friendly philanthropist who often financed our hero's numerous trips out West.

Others easily recognized by their descriptions were the dark complexioned men who always meant trouble ahead for our hero when they meet on a lonely road or when the boy is forced to share a room in a hotel with him contrary to his better judgment. There was the country yokel attired in a blue coat with brass buttons, a hand-me-down garment from some small town official. And there was the aunt who always predicted failure, doom, and destruction — all real life images of someone we may know. It's the way of the world.

* * *

NEW ALGER POEM DISCOVERED

Alger scholar Gary Scharnhorst sent me the following in a letter dated November 27, 1976:

"I've run across another Alger poem. There are at least two copies of it in Alger's handwriting. It's an elegy written on the occasion of the death of Henry Wadsworth Longfellow. One of the copies is dated December 18, 1882, the year of Longfellow's death."

"It is the heart and not the brain
That to the highest doth attain."

—Longfellow

So sang the bard whose rhythmic strain
We shall not hear on earth again.
Yet higher than his tuneful Art
We prize the kindness of his heart.

I thank Gary very much for sharing
this with me and the readers of Newsboy.

* * *

For those individuals interested in the antiquarian book market, a purchase of the third edition of the Directory of American Book Specialists may be worthwhile. It is alphabetically organized by subject, and lists the names, addresses, and telephone numbers of persons who specialize in specific areas in the antiquarian and out-of-print book field. Your editor has it, and he highly recommends it. For a copy of this softbound book, send \$12.00 to Continental Publishing Company, 1261 Broadway, New York, N. Y. 10001.

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VICE-PRESIDENT'S COLUMN

More the Merrier

by Brad Chase
PF-412

How big is big? Now there's a question that has no ready answer and is probably ridiculous to ask. But it's directly related to a second question: Is big really good? Both of these questions go to the very heart of what seems to be an important issue for the Horatio Alger Society—just how big should our organization try to become?

I'm sure there are those who say that all members should aggressively work to increase membership. And there are probably those who feel that there is a certain comfort, stability, and closeness to a small intense group of hobby people. The older I get the more I realize how often every issue has two seemingly valid sides.

As the newly elected Vice-President of the Society, I find that my major responsibility is "membership," whatever that means. Well, I've thought some about this and now feel bound to raise what I feel is the key issue: How aggressive should we as members be to increase our membership? Personally, I feel that the more the merrier. Others undoubtedly feel differently. However, since I have pen in hand at this point, let me suggest several actions which might be taken to aggressively extend the opportunity of HAS membership to a wider public. These include:

1. Advertise in various trade and hobby papers as to how and where people can join the Society.
2. Have a reduced new membership fee for the first year.
3. Develop an incentive program such as a contest with a prize for the member credited with getting in the most new members; perhaps there could be an annual award for this.
4. Develop referral and follow-up procedures — persons who have made inquiries to Carl Hartmann but did not join could be referred to a nearby member for a follow-up approach to stimulate interest.

One or several of these would take a lot of work by somebody or a lot of somebodies. But I think such effort would be well worth the time taken. Fun for most of us is sharing something with others; therefore, it follows as simple logic that the more there are to do the sharing, the more fun there will be.

However, many of us are probably not concerned whether or not the Society grows. We do our thing — collecting first editions, titles, or whatever — and use the Society to pursue that individual interest. This is fine, I guess. . . . But in my view all of us should be concerned to see that our organization grows and prospers. Additional members will produce additional revenue to support Newsboy and convention activities. Since these are the two major linkages we have as a membership, the better support we provide to them, the better Society we'll have. Also, the increased attention and revenue will tend to press us all toward a higher level of overall quality.

I suppose the other side of the issue is that at some point the additional services with the new and larger membership demand will more than offset the increased revenue. I have no experience with this but tend to doubt its validity. Regardless, to me the exciting part of a hobby, such as Alger collecting, is to share it with others. And the more one shares, the greater the return.

One outstanding thing that I have observed in my relatively short association with the active membership, particularly at conventions, is how open and sincere the "welcome, friend" attitude really is. All that is essentially required is an interest in Horatio Alger and a willingness to share that interest. Farmer or businessman, engineer or teacher, all become equals when measured in terms of Alger knowledge and/or enthusiasm. Horatio becomes a great equalizer in this respect. In today's busy and sometimes complicated and confusing world, something simple like sharing an interest is a welcome relief. To me, the more people to share with, the greater the kick. And after all, getting kicks is what it's all about.

Is it really easy for one to find out about the Society today? I'd say not really. Many of us have had to stumble

around before we were pointed in Carl's direction. I wonder how many others there are out there somewhere now who are still stumbling. In my view, we should initiate an aggressive program to "get the word out" and capture as many Alger souls as we can.

So here I've presented some ideas. Let's discuss them for the next few months. Drop me a line or let your thoughts be known in Newsboy. Perhaps we can get the subject put on the Boston

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agenda. I realize this may not be the most critical issue facing the Society, but it is one that is well worth our time to consider.

The question—how big is big?—may not have a satisfactory answer. But I think we should search for an answer to the key question: How aggressive should we be in trying to make HAS bigger?

In my view. . . the more the merrier!

*

Indiana Evening Gazette, Friday, November 12, 1976.—25

Horatio Alger Lecture Topic

Ralph Gardner, a noted authority on Horatio Alger, will lecture on "Horatio Alger Jr. and His World" at 8 p.m., Thursday, Nov. 18, in Pratt Hall Lounge at Indiana University of Pennsylvania.

Following the lecture, which is sponsored by the IUP Student Cooperative Association, Gardner will estimate the values of any Alger books that the audience may bring.

Earlier that day Gardner will speak at the IUP History Colloquium, which is open to the IUP history department faculty, professors emeriti, graduate students and other in-

terested individuals.

He will conduct informal seminars and visit several classes at IUP Friday, Nov. 18.

Gardner, a director of the national Horatio Alger Society (HAS), was a HAS award recipient in 1964 and 1972. He has authored several books on Alger, including "Horatio Alger, or The American Hero Era" and "Road to Success: The Bibliography of the Works of Horatio Alger," as well as several book introductions.

Host of the "Ralph Gardner's Bookshelf" television show, he has contributed book reviews to the New York Times and other newspapers and national magazines.

A former New York Times foreign correspondent and international editor and current head of Ralph D. Gardner Advertising, he has also been named to Who's Who in America (1976-77 edition).

A visiting lecturer at several colleges and universities, he was a member of the faculty

for the Georgetown University 1976 Writers Convention.

Additionally, Gardner serves



Ralph Gardner
... IUP Speaker

as a member of the board of directors for the Boy Scouts of America Fresh Air Council and is a member of the Manuscript Society, Bibliography Society of America, Friends of Princeton University Library, National Book Critics Circle and Overseas Press Club of America, among others.

The above clipping reports on Horatio Alger Society Director Ralph D. Gardner's recent talk on Alger at Indiana University of Pennsylvania. Ralph reports that there was a great deal of publicity prior to his lecture—Professor Clyde Gelbach of the university had posters with Ralph's picture placed all over the campus, he sent out news releases and arranged for a fine Alger exhibition at the University Library. Many thanks to Ralph—for not only sending me this clipping—but for continually "spreading the word" about Horatio.