



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.

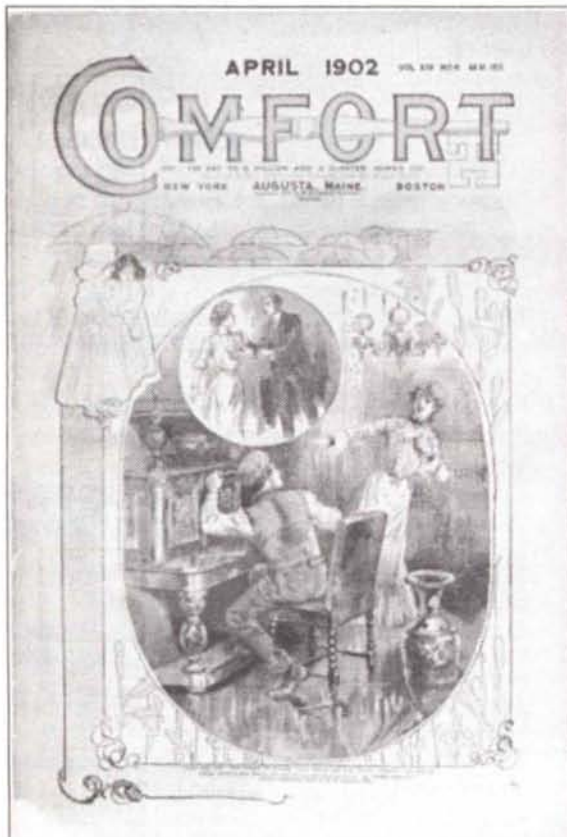
VOLUME XXX

SEPTEMBER-OCTOBER 1992

NUMBER 5

A look at Alger's 'Adrift in New York'

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The boys' stories of Clarence B. Kelland

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President's column

Convention site is finalized

The 1993 convention site has been determined and plans are continuing for what looks like the best-attended convention ever. Our host, Murray Levin (PF-851), has selected the Ramada Inn located in Fort Washington, Pennsylvania. Fort Washington is situated about 10 miles north of Philadelphia and is easily accessible by all modes of transportation. The hotel is located near Exit 26 of the Pennsylvania Turnpike just a few miles from the 1982 Willow Grove convention site.

The special convention room rates are \$48 for a double room and \$60 for a suite. There are no single rooms available. Unfortunately, the hotel rates for suburban Philadelphia are somewhat elevated, although the above prices will include a continental breakfast every morning. Murray's first choice for a convention hotel was a local Hilton with a special rate of \$85. This was rejected because of the price.



Host Murray Levin visits the '93 convention hotel.

The Ramada Inn will provide a large meeting room for the book sale and auction and a hospitality suite will be available for the duration of the convention. A fine restaurant is located adjacent to the hotel which will be the site of our Saturday evening banquet.

More information concerning reservations, directions and the convention agenda will appear in upcoming issues of *Newsboy*.

You will find the 1992 roster enclosed with this issue of *Newsboy*. It is our intention to publish the roster at least once every two years and, perhaps, annually, if the funds are available. Please keep Carl Hartmann informed of any address changes so you don't miss any issues of *Newsboy*.

Your partic'lar friend,
Robert E. Kasper (PF-327)
585 E. St. Andrews Drive
Media, PA 19063

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 newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$20, with single issues of *Newsboy* costing \$3.00. Please make all remittance payable to the Horatio Alger Society. Membership applications, renewals, changes of address and other correspondence should be sent to Executive Secretary Carl T. Hartmann, 4907 Allison Drive, Lansing, MI 48910.

Newsboy is indexed in the Modern Language Association's International Bibliography.

BOOKS RECOMMENDED BY H.A.S.

- "Horatio Alger, Jr., A Comprehensive Bibliography," by Bob Bennett.
- "Horatio Alger or, The American Hero Era," by Ralph D. Gardner.
- "Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co." Compiled by Bob Sawyer (PF-455) and Jim Thorp (PF-574).
- "Horatio Alger Books Published by A.L. Burt," by Bradford S. Chase (PF-412).
- "The Lost Life of Horatio Alger, Jr.," by Gary Scharnhorst with Jack Bales (PF-258).

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, to Carl T. Hartmann, 4907 Allison Drive, Lansing, MI 48910. The above rates apply to all want ads plus 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 such ads to Carl T. Hartmann or directly to editor William R. Gowen (PF-706) at 923 South Lake St., Apt. 6, Mundelein, IL 60060.

A brief look at 'Adrift in New York'

by Bill Russell (PF-549)

"This wonderful, exciting story of 38 chapters is one of the most intense in love interest and adventure ever written by that great author of wholesome stories for boys and girls, Horatio Alger, Jr. This story is full of human interest and all our readers, both young and old, will fully enjoy reading it through. It is a long and exciting story and in order that our subscribers will not be obliged to wait a year to see the finish, we are to add a 32-page **Comfort** magazine supplement section to accommodate this and other new features. The first part will appear with May **Comfort** and all subscribers who send money now to renew or extend, or all new subscribers who start subscriptions at this time will secure the first one, continuing this story and many other things as soon as issued."

So reads the promo for Horatio Alger's "Adrift in New York" from the April 1902 issue of **Comfort** magazine. The April issue (shown on Page 1) publishes the first four chapters of this novel, including a full front-cover illustration, under which the promotion of the story reads: "Who are you," she asked in alarm, "and what are you doing there?" and smaller type below (From "Adrift in New York or, Tom and Florence Braving the World." By Horatio Alger Jr. Design copyrighted 1902 by W.H. Gannett, Pub.).

In the May issue we see the first of a two-part supplement, and the next three chapters (Nos. 5, 6 and 7) are serialized in the magazine. We find at the end of Chapter 7 another promo for "Adrift in New York." It reads: "This story is complete in two parts. Anyone securing and sending to us two new six-month subscriptions with 20 cents to pay for same, will receive this complete story in two volumes. The balance of this 38-chapter story is far more interesting and full of exciting events and situations than the first chapters even indicate, and this easy manner of securing the complete story will not be again presented."



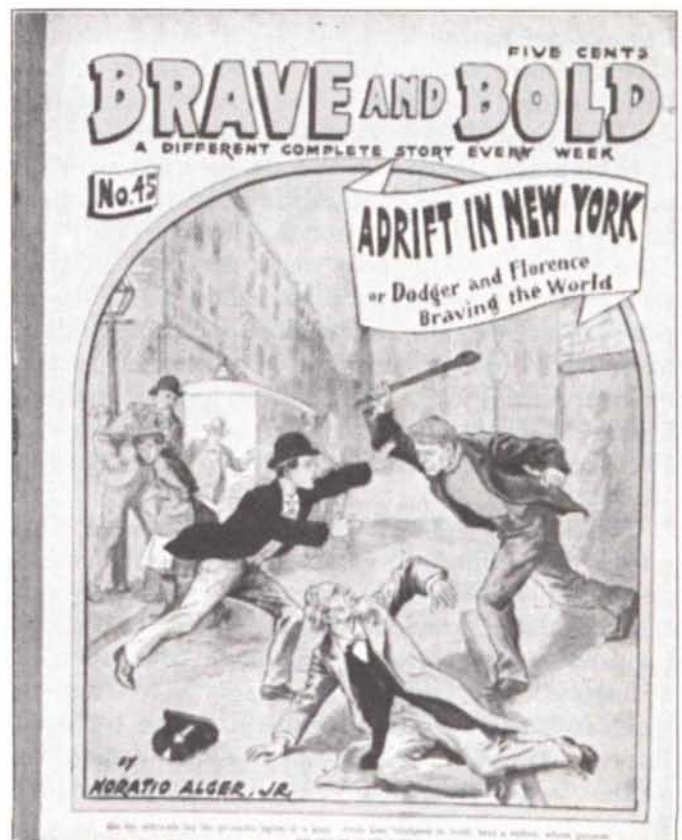
Comfort magazine for May has a cover picture of a little girl with her horse. On the inside with the three chapters is an illustration for Horatio Alger's story.

Looking at the next issue, June 1902, we see a little girl pictured with her dog on the front cover. On the inside we have another illustration and the story skips to Part II, comprising Chapters 18, 19 and 20, with the same promo appearing at the end of Chapter 20 that appeared at the end of the May issue.

The two supplements are 32 pages each, measuring 8 1/4 by 5 1/2 inches. My copies are in fine condition but the paper has turned brown (the June 1902 supplement is shown at left). For the regular **Comfort** magazine, the size is quite large: 17 by 11 1/2 inches. My copies are fine and the paper does have some browning.

The story first appeared as a serialization in Norman Munro's **Family Story Paper** from Oct. 5 to Dec. 28, 1889. It was also serialized in **Golden Hours** from Sept. 14 to Nov. 30, 1901, then in **Comfort** magazine in May-June, 1902 as a two-part supplement, and still later in Street and Smith's **Brave and Bold Weekly**, No. 45 (shown below). This version is abridged.

The first complete volume of "Adrift in New York" was published as No. 243 in Street and Smith's **Medal Library** in January 1904.



Editor's notebook

The long and short of it . . .

One of the most interesting areas of ongoing Alger research is the great body of short stories and poems published throughout his long literary career. While we know just about everything regarding Horatio Alger, Jr.'s full-length novels, information about his short stories continues to emerge.

Right off the top, I want to offer an apology to Eddie LeBlanc (PF-015) and Victor Berch, whose pioneering bibliography, "The Alger Short Stories," wasn't credited when *Newsboy* reprinted in the March-April edition, "Advertising for a Husband," an Alger short story written under the Harry Hampton, A.B. pseudonym.

The story was submitted by Gilbert K. Westgard (PF-024) for use in *Newsboy* in part as a promotion for Westgard's magazine *Bootblack*, in which he is systematically reprinting Alger's large body of short stories.

Berch wrote me a letter asking why *Dime Novel Round-Up* didn't get proper credit for first publishing information about the Hampton pseudonym. And of course, he was right. As subscriber (and contributor) to *Dime Novel Round-Up* for nearly 20 years, I should have remembered that in the April 1990 issue, Berch had an article titled "Uncovering a New Alger Pseudonym and Further Additions to the Alger Bibliography."

In his article, Berch describes the detective work he undertook in such places as the Rhode Island Historical Society to prove that a story under Alger's byline titled "The Red Cotton Umbrella" from the April 21, 1855 issue of *The Weekly Pendulum*, a local Rhode Island newspaper of the time, was a word-for-word reprint of the same title under the Harry Hampton, A.B. pseudonym appearing in the Nov. 19, 1853 issue of *Dodge's Literary Museum*. Further research uncovered a total of 14 "Hampton" short stories published in *Dodge's* in 1853 and 1854.

This is but one piece of research that has been compiled in this comprehensive bibliography that Berch and LeBlanc published in 1990. I did not obtain my copy of this book until Eddie sold me one at the Waco convention, a month after *Newsboy* reprinted "Advertising for a Husband." Had I bought one earlier, the oversight of Berch's research probably would not have occurred since the Hampton stories are all prominently listed, as are the other short stories (known as of June 1990) under Alger's own name and his pseudonyms.



The bibliography (above) gives full citations to all contributing researchers in this area, including (in alphabetical order) Bob Bennett, Berch, Jack Bales, Ralph Gardner, Frank Gruber, LeBlanc, Morris Olsen, Stanley Pachon, Gary Scharnhorst, Westgard and Peter Walther. The majority of these are living or late members of the Horatio Alger Society.

I must admit that I've learned a lot about Alger's short stories in the past two months, the most helpful source being the Berch-LeBlanc book. Every member of the Society should have it in his or her library. To order your copy, send a check for \$20 to Edward T. LeBlanc, 87 School St., Fall River, MA 02720.

Now . . . more news about Alger's short stories. On Pages 5-8 of this issue is reprinted "How John's Idea Came Out," a story under Alger's own byline not listed in the above bibliography or any other known listing as far as I know. It was discovered by Gary Scharnhorst while doing research on another subject as he looked through old issues of the *Philadelphia Inquirer*. This story was published on October 29, 1893; we hope to reprint others from the same source in future issues of *Newsboy*.

Gil Westgard has also sent to *Newsboy* an anonymous short story probably *not* by Alger, but one truly in the Alger spirit, titled "The Cheerful Heart" and pub-

(Continued on Page 20)

How John's idea came out

A true story of a boy who went into the book business

by Horatio Alger, Jr.

"John," said Mr. Dudley toward the end of August. "I have a disappointment for you."

"What is it, father?"

"I hoped to have you finish your course at the high school. It is only one year more, and I should then feel you were moderately well educated. A boy who is fitted for college, even if he does not enter it, may be said to be well equipped so far as education is concerned."

"Has anything happened, father?" asked John, trying not to look too much disappointed.

"Yes, I was incautious enough to stand security for an old schoolmate living in Trenton for the sum of \$800. He has turned out to be a defaulter and I shall have that sum to pay."

"That is too bad."

"It can't be helped now. It represents nearly all that I have been able to save in the last ten years, besides supporting and educating my children. Of course, I feel very much cramped, and I fear it will be necessary to find a position where you can help me by earning your own clothes and perhaps helping me to pay the rent."

"What sum do you think would be sufficient?" asked John, thoughtfully.

"Your clothing I estimate at \$75. Our rent is \$150."

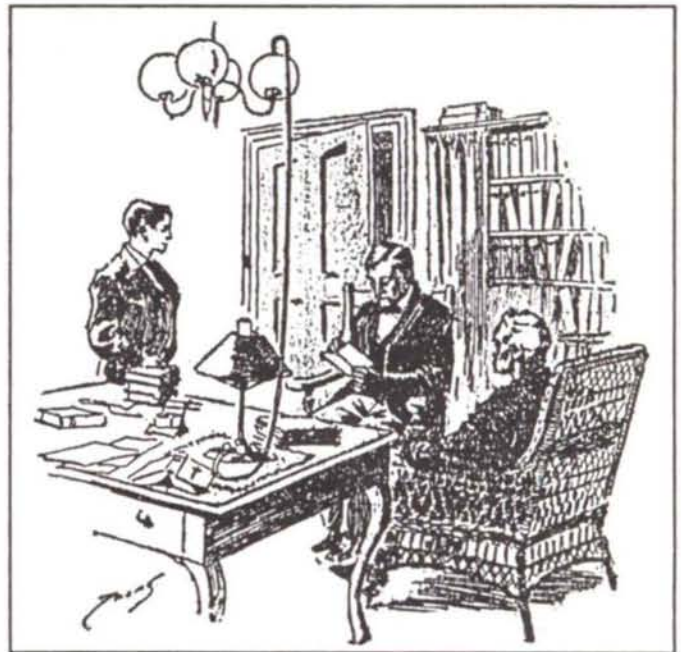
"Suppose I am able to pay half the rent, besides supplying myself with clothing?"

"That would be a very material help. My salary is only \$800 a year, and I have to spend every dollar for the support of the family--"

"Suppose, father, I were able to earn \$150 a year besides going to school -- would that be satisfactory?"

"That would remove the difficulty, but it will be impossible. You wouldn't have more than a couple of hours at your disposal daily. No storekeeper would be willing to pay you three dollars a week for that service -- very few would care to employ a boy for that limited time, anyway."

"Probably you are right, father, but I was not thinking



The gentleman made an entry in his notebook.

of a store."

"What other way have you of earning money?"

"I would rather not tell just now. It is an idea that has come to me, and I don't know yet whether it is a good one. Give me a week to make a trial of it."

"It will be 10 days before the high school commences, so you can have the time."

"That will be sufficient."

"I wonder what the boy has in mind," thought Mr. Dudley. "Probably it is some impractical theme. However, I will ask no questions, but let him find that out for himself."

"May I go to New York tomorrow?"

"Is that connected with your scheme?"

"Yes, father."

"Very well; I won't interfere with you."

The town where John lived was in New Jersey. It was only a dozen miles from New York, and the fare was trifling. John had a few dollars of his own, which he had been a good while in saving, and this money he found very convenient, as he did not want to involve his father in any loss if his plan failed.

When he left his father's presence, he looked for a New York paper of the day before. He turned to a particular page, and read with interest an advertisement which had attracted his attention the day before.

This is the advertisement:

"Canvassers wanted to take orders for The Rev. Dr. Gregory's attractive volume, 'Scenes in India.' It is profusely illustrated and will take on sight. It is a bonanza for workers. Those who are handling other

(Continued on Page 6)

Editor's note: This story, not listed in previous bibliographies of Horatio Alger, Jr.'s short stories, appeared in *The Philadelphia Inquirer* of Oct. 29, 1893, on Page 20, Cols. 1-3. It was discovered by Gary Scharnhorst and submitted by Jack Bales (PF-258).

How John's idea came out

(Continued from Page 5)

publications will do well to drop them and turn their attention to this. One agent made fifty dollars in a single week. Address or call upon Rollins & Co., No. __ Nassau Street."

John read this advertisement with flushed face. "If the book is as attractive as is claimed," he said to himself, "I shall have a good chance to make sales. I wonder what the price is and how much the agent is allowed on each sale."

This was something that could only be ascertained by calling at headquarters. The day seemed to pass away slowly. He was impatient to call on the publisher and get to work. He had a good deal of confidence in his own business ability, and was sanguine of success.

"I can talk," he said. "Mother sometimes thinks I talk too much, but if any talking will bring in money she won't complain."

There was a train for New York at 8 o'clock the next morning. John was on hand at the station at least fifteen minutes before the time. He bought his ticket and was the first to board the train when it arrived.

Having some acquaintance with the streets of New York, John found the office in Nassau Street without difficulty. It was in a large office building, eight stories in height. He went up in the elevator to the sixth floor and then getting out found his way to the office occupied by the subscription publishers.

He followed another man in and waited till his companion got through his business. The office was of moderate size and provided with a desk, a table and several armchairs. Mr. Rollins, the gentleman in charge, was a good-looking man, inclined to be stout, and with a pleasant face.

He turned to John when he had completed his business with the first caller and said in a pleasant tone, "What can I do for you, young man?"

"I called to see about an agency. I saw your advertisement in yesterday's paper."

"Do you want the agency for yourself?" asked Mr. Rollins in some surprise.

"Yes, sir. I suppose you don't object to employing boys?"

"Oh, no. A book sold by a boy will yield as much profit as one sold by a man. But it requires talking, and I'm afraid a boy could hardly set forth the merits of the work sufficiently to induce subscriptions."

"I can talk pretty well," said John, smiling. "Yes, but can you talk to the point?" asked Mr. Rollins shrewdly.

"After I have had a chance to experience the work and understand the strong points, I think I can do so. Will you show me a copy?"

The book was placed in his hands. It was an octavo of about eight hundred pages, containing over one hundred illustrations.

"The book sells for two dollars and a half," said the genial agent, "and the agent is allowed to keep a dollar of this as his commission. That represents forty per cent."

John's eyes sparkled. To him it seemed liberal.

"Why," he thought, "I shall only have to sell three copies in a week to make \$3. I am sure I ought to do that, and only half try."

"Well, what do you think of the inducements we offer?"

"They are quite satisfactory, sir. I shall be glad to work for you."

"How many copies do you want to take?"

"A dozen," answered John, ambitiously.

Mr. Rollins opened his eyes.

"I would not advise so many," he said. "Besides, it would require too large an outlay on your part."

"An outlay?" asked John, puzzled.

"Yes; we require you to pay \$1.50 for each copy, and in case you do not sell them we refund the money on their return."

That did make a difference, for John had only \$8 with him.

"I think I will take four copies," he said, after a little mental calculation. "That will make \$6."

"Exactly. I will have the bundle wrapped up for you. Here, James, pack those books in a neat bundle."

"Leave out one, please. I want to examine it on my way home."

"A very good idea. Here is a small pamphlet containing a synopsis of the work with hints to canvassers. I think you will find it of service to you."

"Thank you, sir. I will report to you as soon as I have disposed of the books."

Mr. Rollins smiled. "I hope, for your sake, you will be able to report very soon," he said.

John left the office in excellent spirits. The bundle in his hand represented \$4 profit for himself. He was anxious to begin his work and ascertain what his chances were of success.

On the way over in the ferryboat John examined the book rapidly to get a general idea of its character and contents. It seemed to him to be a very attractive work, and to merit the complimentary press notices contained in the prospectus.

The cars were quite crowded. He sat down in a seat next to an elderly gentleman of pleasant aspect.

"You seem loaded down with books," he said, smiling.

"Yes, sir, I have more than I want."

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"How's that?"

"They are copies of a work I am selling by subscription."

"Indeed!" You seem to be rather young for a book agent."

"I hope to succeed, however."

"How long have you been in the business?"

"I just started."

"What is the book?" asked the gentleman, in some curiosity.

I will not give John's reply. He described the book briefly, and had the tact to enumerate its leading attractions.

"What is the price?"

"Two dollars and a half. It has a hundred illustrations."

"Let me see it."

The gentleman turned over the leaves and seemed favorably impressed.

"It's my wife's birthday tomorrow," he said. "I ought to give her something. I really think she would like this book."

John waited hopefully to hear more.

"On the whole, I will take this copy," said the gentleman.

He took out a two dollar bill and 50 cents in silver and handed them to John.

"My first success," thought John, joyfully. "I have made a dollar already."

Arrived at home John took his books up to his room. He said nothing to the family. He preferred to wait till he had tested his plan a little further.

"I am going to Newark," he said the next morning at the breakfast table. Then, in answer to a look of inquiry, he added, "I am going on business."

No questions were asked. Mr. Dudley had suggested to his wife to let John work out his plan without questions or interference.

Arrived in Newark John was a little at a loss where to go. Finally he entered a real estate office on the principal street. The occupant of the office, a man with a sallow face, looked around and asked in a disagreeable voice: "What do you want, boy?"

"I should like," answered John, "to call your attention to a valuable book just issued, 'Scenes in India,' by"

"Get out of my office at once!" roared the real estate agent, jumping to his feet and flourishing a ruler in a menacing manner. "I allow no book agents or other nuisances in this office."

John stood not upon the order of his going, but went at once. He concluded that real estate agents were not fond of books, and decided that he would not call on any more. All at once it occurred to him to go to the Rev. Dr.

Manson, an elderly minister with whom his father had had some acquaintance. He was admitted to the doctor's study and found him in conversation with a quiet man of middle age.

"I am glad to see you, John," said the old minister.

"How are your father and mother?"

"Very well, sir."

"Do you bring me any message from them?"

"No, sir; I come on business of my own."

"You don't want to be married?" said the minister with a merry twinkle of the eye.

"No sir, not just yet. I have a book that I should like to show you. It is called 'Scenes in India,' by Rev. Dr. Gregory. I am selling it by subscription."

"Let me look at it."

"It seems very attractive," said Dr. Manson, after a pause. "What is the price?"

"Two dollars and a half."

"That is beyond the means of a poor minister, though I should certainly like the book, of which I have heard good accounts."

"Perhaps you would like it, sir?" said John, addressing the visitor.

"Suppose you give me a little idea of it," said the other.

John started in and talked for five minutes fluently, setting forth the attractive features of the book and calling attention to some of the best illustrations.

The gentleman smiled.

"Your eloquence has convinced me, my boy," he said. "I will subscribe for two copies, one of which I will ask my friend, Dr. Manson, to accept."

"My good friend," said the minister, "you are indeed kind. I will gladly accept the book and shall find it of great service in preparation for my Bible class. I thank you heartily."

"And I thank you, sir," said John. "You have encouraged me very much."

"Give me your name, my boy," said the gentleman. "Have you ceased attending school?"

"No, sir," said John, explaining how he came to be a book agent.

"Then you will be out of school in a year?"

"Yes, sir."

The gentleman made an entry in his notebook.

"I think, John," said Dr. Manson, "I will give you the names of some of my parishioners who may take the book. You are at liberty to mention my name."

Within an hour John had sold the remaining book. He took the next train for New York.

Mr. Rollins looked at him inquiringly as he entered the office.

"Well, my boy, what luck?" he asked.

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How John's idea came out

(Continued from Page 7)

"I have sold all the books," answered John, "and I will take six more."

"Is it possible? Why, you beat some of our experienced canvassers. You are certainly a smart boy."

"Thank you, sir; I am glad to have your good opinion. I am also glad of the money I have earned."

"Where did you sell the books?"

"One on the cars going home and the other three in Newark."

"You have done well. I wish you continued success."

It was the day before the school term was to commence.

"Well, John, do you think you can afford to attend school?" asked his father.

"Yes, sir."

"Then your idea proved a good one?"

"You can judge, father. It has already yielded me \$15."

Mr. and Mrs. Dudley stared at John in astonishment.

"Do you really mean it?" asked his father.

"Yes, sir, I can show you the money."

"Then you shall certainly go to school. You have shown much more business ability than I anticipated."

Of course, after school commenced John could not earn as much money, but during the year that he was at the High School he earned \$400, half of which was deposited in a savings bank to his credit.

On the day of his graduation, he received the following letter:

"John Dudley,

My dear friend -- if you have completed your education, I shall be glad to take you into my publishing house at \$8 a week to begin with. It was I whom you met a year since in the study of Rev. Dr. Manson at Newark. You showed so much business tact that I decided on the spot to offer you a position when you graduated. You can report at my store as soon as you like."

This letter was signed by a well-known New York publisher. Of course John had no hesitation in accepting the offer.

He is now a young man, and fills a very prominent, influential and well-paid position in the publishing house he entered as a boy.

I am glad to assure my boy readers that the story I have told is essentially true, and to add that the hero is one of my most valued friends.

MEMBERSHIP

New members:

Carl E. Wulff (PF-900)
3108 Ruby Ave.
Racine, WI 53402

Carl is a real estate broker whose other hobbies include furniture rebuilding and refinishing. He learned about H.A.S. from an antique dealer.

Robert O. Kaiser (PF-901)
1215 N. Sheridan
Peoria, IL 61606
(309) 263-1201

Robert is a certified public accountant who has been reading and collecting Alger books for several years. He learned about the Society from Percy Seamans (PF-405), owner of Wise Owl Books in Lake Delton, Wis.

Change of address:

Robert D. Eastlack (PF-557)
305 Federal St.
Lebanon, PA 17042

Robert G. Huber (PF-841)
3019 Todd Drive
Madison, WI 53713
(608) 274-4094

Robert F. Hatch (PF-515)
125 N. Layton Dr.
Los Angeles, CA 90049
(310) 476-3075
(new area code)

Hank Gravbelle (PF-584)
501 Avenue G, #10
Redondo Beach, CA 90277
(310) 316-4549
(new area code)

Mershon and Stitt Alger printings: Part 2

by John T. Dizer (PF-511)

The response to my Mershon-Alger article (*Newsboy*, January-February, 1992) was 300 per cent greater than usual. I had a phone call from Jerry Friedland and letters from Judy Roobian-Mohr and Bill Gowen. All respondees referred to Mershon Algers with the black-bordered "Stitt"-type title pages and Stitt logo but with inscription dates of Christmas, 1905.

As I noted in the article, I also have a similar book with a November, 1905 inscription and I have one as well with a Christmas, 1905 inscription. This has long given me concerns about the Stitt-Mershon chronology. We now have on record at least five Mershon Algers with black-bordered title pages and Stitt logo, all inscribed in November or December 1905. If, as *Publishers Weekly* says, William Mershon took the company back over from Stitt in February 1906, this would not seem possible.

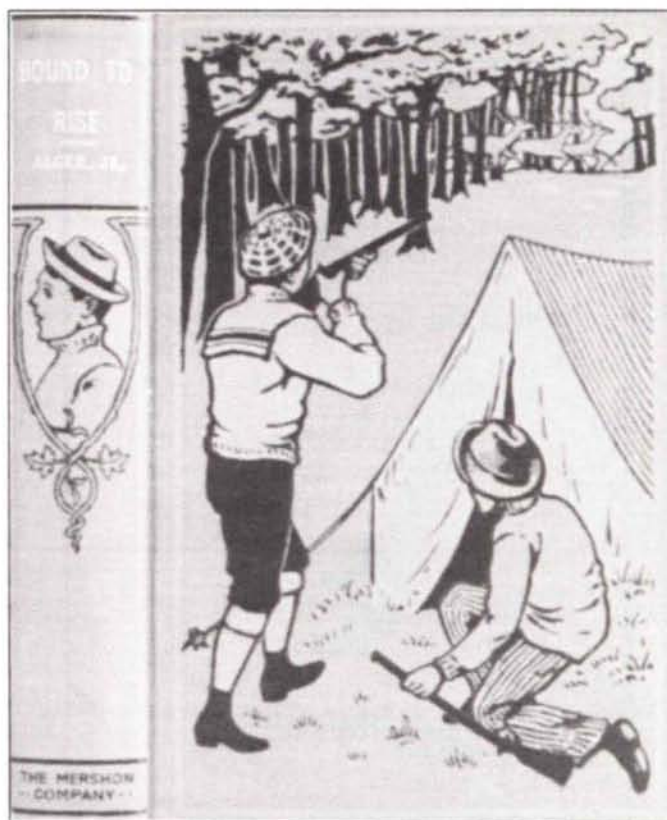
Based on current available information there seem two possibilities: either Mershon was using the black-bordered title pages in 1904 before Stitt took over the company, or that William Mershon went back to using his name in late 1905, before the *Publishers Weekly* announcement. I believe that Jerry thinks Mershon was using the black-bordered title pages in 1904. While it is possible, it would infer also that Mershon had introduced the large and unusual logo (at right) which we associate with the Stitt Publishing Company -- and this I find hard to accept.



The trouble with an inscription date, assuming it is honest, is that we can only know that the book was printed before that date. Lacking other data such as ads and copyright dates, we don't know if the five books discussed above were printed in late 1905 in preparation for the Christmas trade or if they were printed earlier in 1905 or even in 1904.

Until we find Mershon Algers with the black-bordered/large logo title pages inscribed or otherwise dateable to 1904 or early 1905, I will believe that Stitt introduced the black-bordered title pages in 1905 (or a little earlier?) and that Mershon continued with this type of title page from the late fall of 1905 until he sold out to Chatterton-Peck in late 1906. We know C-P continued with the existing title pages, changing only the publisher's name. It now seems certain that William Mershon was again publishing under his own name in late 1905.

I have mentioned my belief that Mershon, before 1904



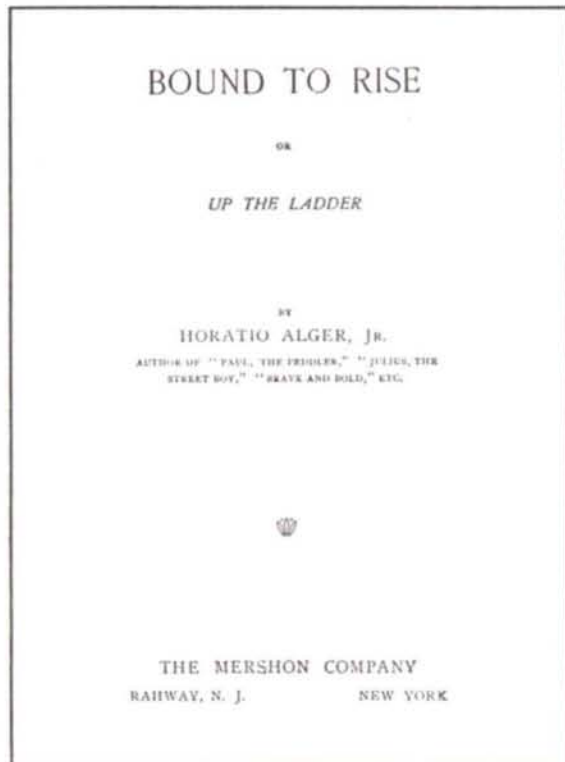
The cover of Alger's "Bound to Rise" in a design used by Mershon between 1903 and 1904.

or possibly late 1903, did little with Alger except for the Stratemeyer-Alger completions. "Slow and Sure" is one exception. It uses the same binding as the early Mershon Stratemeyer-Algers but has a "Type R" title page (the title page says "The Mershon Company/Rahway, N.J. [space] New York"), apparently introduced in early 1902.

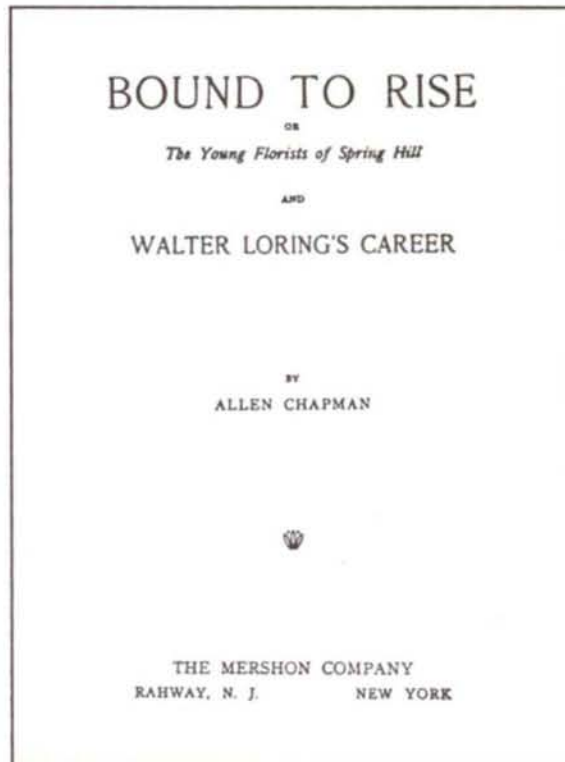
From the ads in the back (which list four Stratemeyer-Alger completions and five Rover Boys) the book probably dates from early to mid-1902. The title page is identical to that of the Allison edition of "Slow and Sure; or, From the Street to the Shop" except that the word "or" is omitted and, of course, the publisher's name is changed. Since the plates are obviously the same, and since the Mershon title page even uses the Allison logo, it is obvious that somewhere along the line Mershon picked up the plates. (See Examples 4 and 5, Page 11).

Mershon also reprinted other non-Alger Allison titles but only the one Alger. Why? Since according to Bob Bennett's bibliography, Allison only printed one Alger! Allison originally printed "Slow and Sure" in 1897 in its Bound to Win series binding although it was never advertised as part of the series. The Bound to Win series (excluding the Alger title) consisted of 12 books, all written by Stratemeyer. When the Bound to Win series was split into four separate series about 1899, "Slow and

(Continued on Page 10)



Ex. 1: Title page of 1903-04 Mershon edition of Alger's "Bound to Rise."



Ex. 2: Title page of the 1903-04 Mershon edition of "Bound to Rise" by Chapman (Stratemeyer).

Mershon and Stitt: Part 2

(Continued from Page 9)

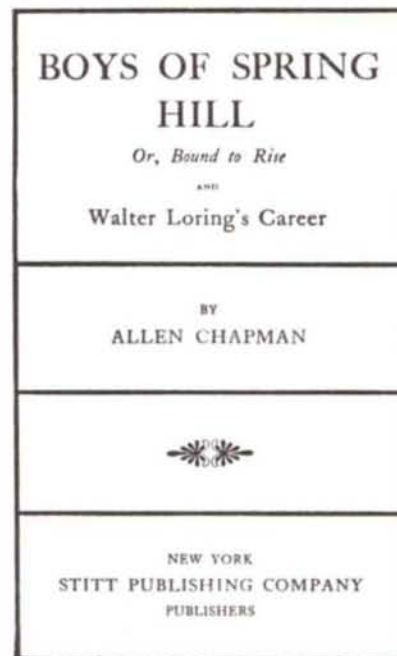
Sure" seems to have disappeared. I suspect that either Allison or Donohue Brothers sold off various Allison holdings about 1900.

Information from Peter C. Walther (PF-548) has just blown holes in my belief that it was Stitt who first printed Alger's "Bound to Rise." It seemed doubtful that Mershon would have printed Alger's "Bound to Rise" at the same time he was printing Chapman's "Bound to Rise." Peter sold me a Mershon copy of "Bound to Rise" by Alger inscribed Christmas, 1904. It is a Type R Mershon.

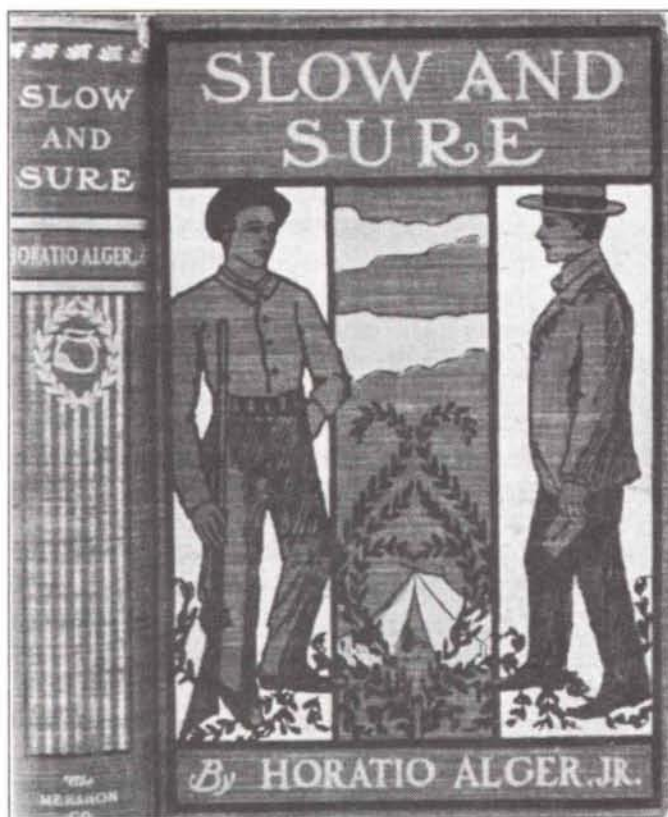
The dark brownish-red cover (see Page 9) shows two boys in front of a tent with a herd of deer in the background. This cover is identical to that of my Allen Chapman (Edward Stratemeyer-controlled) "Bound to Rise" including title, color and cover design except that the spine of the Alger book has a line below the title and "Alger, Jr." is printed below the line. The title pages for the Alger and Chapman versions of "Bound to Rise" are shown in Examples 1 and 2.

Both books have almost identical ads, including one for Bonehill's "With Boone on the Frontier." Since

(Continued on Page 11)



Ex. 3: Stitt's 1905 title change of the Chapman/Stratemeyer book to "Boys of Spring Hill."



"Slow and Sure" in the 1902 Merston edition.

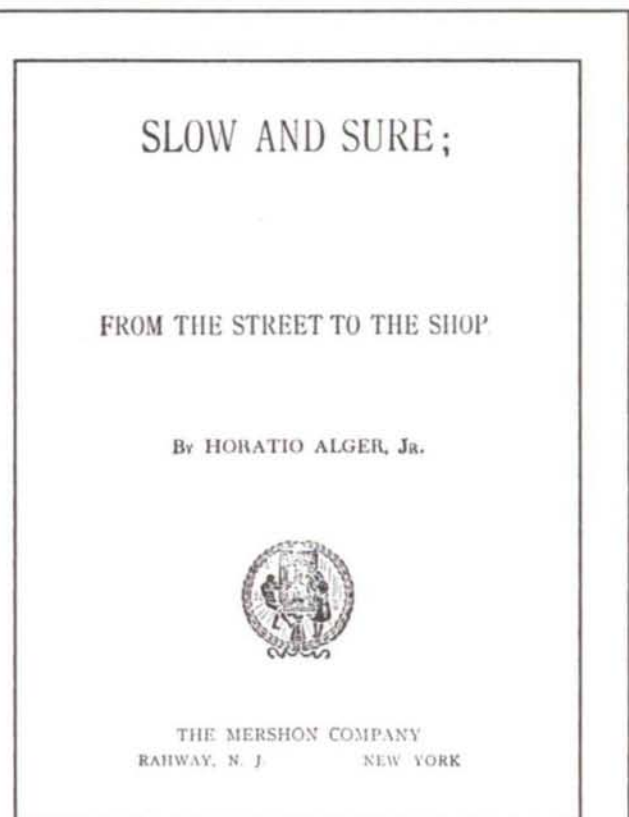
"Boone" has an introduction dated July 1, 1903, I believe both versions of "Bound to Rise" were produced between that time and late 1904. Eventually, the title of the Chapman "Bound to Rise" was changed to "Boys of Spring Hill" to avoid confusion. This change is believed to have occurred with the 1905 Stitt edition (Ex. 3).

Interestingly enough, I have observed two Merston (Alger) "Bound to Rise" examples with Stitt-type title pages and the later Merston binding (a boy holding a staff behind his neck). Both are inscribed Christmas, 1906. This is an interesting example of a Merston book for which Stitt substituted a different title page and which Merston continued using after regaining control of the company from Stitt.

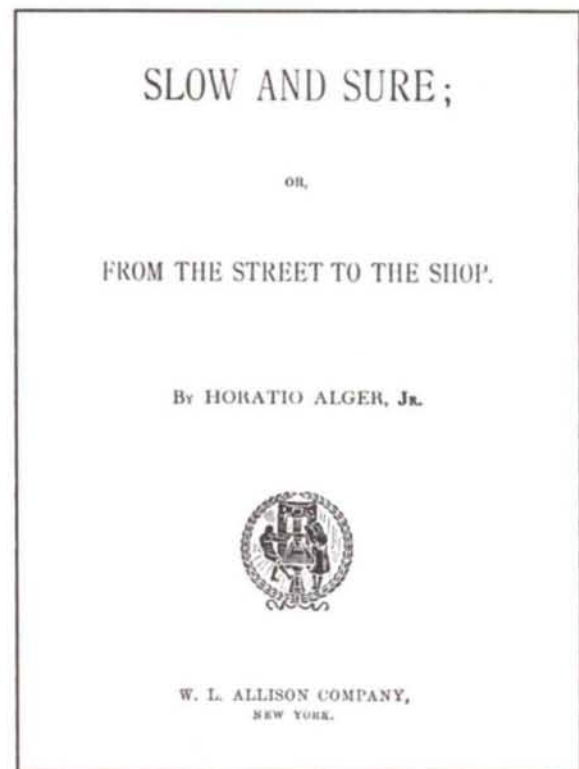
I am grateful to those who responded to my pleas for help. We have identified more Algers published by Merston, apparently after July 1903 or in 1904. This we expected. We have found no Algers published by Merston before 1903 except "Slow and Sure" and the Stratemeyer-Alger completions.

The big bulk of Merston Algers still seem to have first been published by Stitt and then continued by Merston. We have found additional examples of Merston Algers with Stitt-type title pages published before Christmas, 1905. This seems to be proof positive that Merston was again putting his name on books at some time in 1905.

And there, for the moment, the research rests.



Ex. 4: Title page of the 1902 "Type R" Merston edition of "Slow and Sure."



Ex. 5: Title page of the 1897 Allison edition of "Slow and Sure," later reprinted by Merston.

The stepchild in the basement:

Trends in series book research

by Fred Erisman

No matter what we may want the truth to be, we have to concede that research in children's literature remains in its infancy. We've seen, to be sure, many substantial and provocative works -- any list of studies is sure to include titles by Eleanore Cameron, Alison Lurie, Roger Sale and others -- but we have to admit that what we see is still only a beginning. Folk and fairy tales, to be sure, have long been studied in their own right. Works by mainstream authors that young readers have appropriated have benefited from the coattail effect, moreover, so that studies of Mark Twain, Charles Dickens and others necessarily pay at least some heed to the works as children's literature.

More recently still, mainstream authors for children have begun to attract their own attention, and we can hardly turn a page without bumping into new readings of Lewis Carroll, Kenneth Grahame, Arthur Ransome, Laura Wilder and others; indeed, Twayne Publishers has begun a series of studies of children's and young adult literature, including volumes on such authors as Lloyd Alexander, Natalie Babbitt and Pamela Travers, while Grahame and Wilder themselves have won admission to the Twayne's English and United States Authors series, surely an indication of a new respectability. And the formation of societies to stimulate studies, ranging from sharply focused special topic groups such as the Arthur Ransome Society and the International Wizard of Oz Club to more academic organizations like the Children's Literature Association or the International Research Society for Children's Literature, promises that further progress is on the way.

Yet I stand by my original statement: the serious study of children's literature is in its infancy, and series books -- by which term I mean those books conceived of, written, and produced as uniform series, as opposed to clusters of books (e.g., Laura Wilder's "Little House" books) that only gradually turn into a series -- are the stepchild of the family.

Those of us who work with this much-maligned sub-genre can't help thinking of the episode of Sarah Crewe at the bakery. Our colleagues in the mainstream may

have no more than a metaphoric fourpenny's worth of academic recognition, but we toilers in the pits of seriesdom are still waiting for some good-hearted soul to toss us a bun. So, to talk of "trends in series book research" is fruitless, for, by and large, there aren't as yet any compelling, pervasive trends.

The reasons for this void are several. One, obviously, is *accessibility*. Series books were cheaply made and printed on paper barely better than the crudest pulp. Because of their flimsiness, the books weren't suitable for sustained library use, and those libraries that bought them in the first place tended to discard them as soon as they began to come apart. What's more, they were books put directly into the hands of readers between the ages of 8 and 16 -- an age group that in the normal course of matters gave them hard usage. As a result, there's no tradition of an established depository for the titles and there's a high degree of mortality, all of which means that the books haven't been available in numbers significant enough to support sustained examination.

A second reason is *quality*. Rightly or wrongly, series books have been saddled with the label of "subliterature," leading conventional critics to consign them to the nether regions outside the scholarly universe.

There is some justification for this attitude. The series *were*, let us concede from the first, formula-written. Recognizing the sales advantage of a familiar story, their authors and publishers exploited that familiarity for all it was worth -- as, more recently, have Rex Stout, John D. MacDonald and Ian Fleming. And many of them *were* syndicate-generated, clusters of books manufactured to order by faceless writers working behind such ringing names as Carolyn Keene, Franklin W. Dixon or Victor Appleton. Struggling, then, as the books did, under the dual curse of formula plotting and syndicate creation, it's no wonder they've been consigned to the darkest regions of the Hades of subliterature.

Yet, despite these difficulties, prospects are brightening, for now we stand at a juncture. The books have been saved from total extinction, thanks to the efforts of dedicated collectors throughout the country and of archives such as the Hess Collection. There has been, moreover, a notable increase in studies dealing with these books, thanks to the **Dime Novel Round-Up**, the **Journal of Popular Culture** and a handful of academic editors (not, interestingly, necessarily editors of children's literature journals) with genuinely open minds, and, though these studies vary widely in scope and quality, they serve to keep the genre alive. The word is

Editor's note: This paper was presented at the Hess Symposium on Dime Novels and Series Books, sponsored by the Saint Paul Foundation and the University of Minnesota, held at Minneapolis June 14-15, 1991. Fred Erisman is Lorraine Sherley Professor of Literature at Texas Christian University, Fort Worth, Texas.

(Continued on Page 13)

beginning to spread: "There are riches galore to be found in series books, so where do we go from here?"

What I propose, then, is to ask: What, precisely, can be done with series books? What studies **need** to be undertaken? And what studies **might** be undertaken? **What, in short, are the trends we need to start?** In dealing with these and related questions, it's helpful if we think of the growth of study in any realm as paralleling the several levels of human thought:

1. **DESCRIPTIVE** — the lowest and simplest level, in which all that is sought is a categorizing of external characteristics;

2. **ANALYTICAL** — a higher level, in which we begin to pay attention to the **structure** of our subject, and to the manner in which the component parts link and interact to produce the finished whole; and

3. **INTERPRETIVE** — higher still, and the point at which we begin to explore the **meaning** of the object, its parts and its role. It's important to note that, whereas the descriptive and analytical functions deal with the total entity, interpretation can -- and, indeed, must -- be selective.

Most series book studies to date fall into the first of these categories, as, indeed, we should expect them to. It's important and it's necessary that we have descriptions of these books to complement simple acquisition. None of us who work with series books could do what we do were it not for Harry K. Hudson's "A Bibliography of Hard-Cover, Series-Type Boys Books" (published in 1966, revised edition 1977), or the Hess Collection's own "Girls' Series books 1900-1975," (1975), which has recently been updated as "Girls' Series Books 1840-1990."

So there's a genuine and necessary place for the tracing, say, of states of publication, with notations as to variations in cover design and color, to the kinds of endpapers and the kind of back matter that individual volumes contain, to indications of which typos were corrected and when, to the differences between an A.L. Burt edition and a Whitman Publishing edition. This raw, empirical information is invaluable, and it **must** continue to be done. Yet, in and of itself, it is only a beginning. We have, at last, reached a level of understanding in our dealing with these works that permits, even requires, us to move on to a fully analytical and interpretive vision, and it's time to proceed.

There are any number of areas to investigate. One major approach, for example, might be *fiscal and mercantile* -- for let's not forget these books are commercial endeavors, and their manufacturers, whether publishers or writers, viewed them as products. So, at the outset, what of their **creation**? Who, precisely, were the authors? And where did they come from?

We have a starting point in works such as Roger

Garis's "My Father Was Uncle Wiggily" (McGraw-Hill, 1966) and Leslie McFarlane's "Ghost of the Hardy Boys" (Methuen/Two Continents, 1976), and several studies of the Stratemeyer Syndicate, but these aren't always trustworthy or as full as we'd like.

So: where are the publishers' archives? The contracts? (Howard Garis's release agreements with Edward Stratemeyer for the first two Tom Swift books have recently surfaced -- **Editor's note:** they were reproduced in the May-June 1992 issue of *Newsboy*). But what about others? Or the author-publisher correspondence, if indeed there was any? Do any of the original outlines survive? And what, finally, of the lives of the real people behind the masks?

David K. Vaughan's articles in *Dime Novel Round-Up* have given us glimpses into the real-life careers of Eustace Adams, Henry Arnold, Thomson Burtis and others. But these represent only a few of the authors one one particular kind of series books, those devoted to aviation. Where are the others?

Also related to creation is **manufacture and distribution**. How did word of these books get around? It's clear that, for the most part, they were denied access to the usual review opportunities, so how did booksellers and readers get to know of them? Much of the advertising, we know, was self-done, through back matter and dust jackets. But were there newspaper ads? Solicitations of booksellers? Listings in booksellers' guides? And how were the books represented? What were the sales patterns? What kinds of numbers are we talking of? And to what demographic groups? Most of us take for granted, looking at the lifespan of the books and the number of volumes in any given series, the popularity of this or that series, and we draw inferences from that assumption.

But what are the facts? Somewhere the data rest: **just how many** books were produced and sold? Let's not, in short, be too proud to do the dirty, detailed kind of empirical research that can be so profoundly revealing. Truth, the historians' motto goes, lies not in accounts but in account books. Let's find those account books and see what they can tell us.

A second large topic I call *structural*. We take for granted that the majority of these books are formula-written and blithely go on our way. But what, exactly, are the formulas? They vary, certainly, from career series to mystery series to adventure series, but what degree do they vary within the particular series types? What degree of flexibility do they allow? And what possibilities? (Leslie McFarlane, for example, speaks proudly of having violated formula to introduce Aunt Gertrude to the Hardy Boys books. Is this a common happening?)

John G. Cawelti, in "Adventure, Mystery, and Ro-

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(Continued from Page 13)

mance" (1976) offers four hypotheses about formulas that might give us a starting point. Formula stories, he says:

1. Affirm existing interests and attitudes by presenting an imaginary world aligned with these interests and attitudes;

2. Resolve tensions and ambiguities resulting from conflicting interests of different groups within one culture or from ambiguous attitudes toward particular values;

3. Enable audience to explore in fantasy the boundary between the permitted and the forbidden and to experience in a controlled way the possibility of stepping across this boundary; and

4. Assist in the process of assimilating changes in values to traditional imaginative constructs (pp. 35-36).

I'll speak to some of these possibilities more explicitly in a moment. For now, it's enough, I believe, merely to suggest looking at *The Formula* in and of itself.

Who, for example, are the characters? We take for granted the Young Protagonist, his/her Chums, and the Supporting Cast — but who, exactly, **are** these people? How does Tom Swift differ from Ted Scott? Ned Newton from Freddy Farmer or Jimmy Joyce? Wakefield Damon from Hobart Zirron or Julius Weiss? In short, **what kinds of characters do these books employ?** And to what end do the books employ them? For whom and for what do the characters speak? (As, for example, Ned Newton at least nominally speaks for business know-how and the marketplace in the Tom Swift books).

What are the tensions and conflicts that occur? How do they derive from the more general situation (what would a Tom Swift story be without some n'er-do-well's attempt to steal Tom's newest secret? But why must it be a secret? And what does its theft imply?), and how do they derive from the particular circumstances of the protagonist? How many deal with a family situation, and how many with an orphaned or partially orphaned character? And how do these characters function in relation to each other?

Or, as another view of the formula, to what extent does life in the stories recognizably portray the "real world?" Ted Scott, for example, flies to Paris in 1927, in a silver-colored monoplane needing a periscope for the pilot to see out, while, in 1928, Thomson Burtis devotes 55 pages of the first Rex Lee book to the story of "The Boy in the Silver Ship," an account of "Slim Lindley's" flight to Paris in a "Bryan"-designed airplane. What, then, are the echoes of reality that the reader would be expected

to recognize? And how do Cawelti's four possibilities apply to the various formulas? Can we see these elements at work? Or are there other elements that need to be identified and explored? We need, in short, to confront the issue of formula fiction squarely, and explore just what its formulaic nature said to its readers and says to us.

A third broad approach might be *literary and linguistic studies*. It's rare to read anything about series books without finding some sort of apology for the clumsiness of the prose. Yes, the books **were** written by authors who didn't take time to revise, and they **were** produced by publishers who sent the manuscripts to the typesetter with little or no editing. But, truly, **are they as badly written as legend says they are?** If we look dispassionately at the text as text, we can explore the vagaries of language and ask: is the author trying to inject some stylistic distinction, or is he/she simply spewing words, with no effort to do anything more than meet a deadline?

A case in point is Frank Walton's "The Flying Machine Boys on Secret Service or, The Capture in the Air" (A.L. Burt, 1913). Two of Walton's youthful heroes, Jimmie Stuart and Carl Nichols, roaming in the Canadian Rockies, find themselves in a smugglers' cave. There, Walton tells us, "A long search revealed nothing more substantial than whiskey, brandy and liquors of various kinds. The boys sat down on a barrel and discussed the situation soberly" (p. 80).

Contrast this scene with an episode from "Tom Swift Among the Diamond Makers" (G & D, 1911). Tom, Mr. Damon and friends have taken Tom's dirigible, the Red Cloud, to the Colorado Rockies in search of a gang making synthetic diamonds. Toward the end of the story, we find this passage: "It did not take our friends long, after they had eaten a hearty meal, to generate some fresh gas, and start the Red Cloud on her homeward way" (p. 216).

A case could be made, I think, to designate the first instance an example of sly wit and wordplay, and the second, with its scatological double entendre, a piece of clumsy writing. But to make that case would require a careful stylistic analysis, and one that might well prove highly revealing of the ways in which these stories are put together.

What's more, if we look at series' books' text as text, we can find highly suggestive data. Most of us, I suspect, take for granted Tom Swift's promiscuous use of the free-floating adverb — so much so, in fact, that we've all laughed at and even created "Tom Swifties" such as "I've always liked carpentry," said Tom woodenly. Yet, if we bother to read the Swift series, we discover that this indifference to the adverb doesn't appear as a stylistic tic until late in the series. Has there, then, been an authorial

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change? (There has: Harriet Adams claimed to have written the last few volumes).

Comparable shifts in style and structure aren't uncommon in other series -- what's the cause, and what's the significance? We might even go a step farther and propose a computer analysis of a series' text. This is a technique that's proven helpful in determining authorship of "The Federalist Papers"; why shouldn't it be applied here? Let's take, for example, a work **known** to be by Howard Garis and compare it with a Tom Swift of the same period. Authors may well change plots, but they don't change the mechanics of their writing -- handling of dialogue, choice of favorite words, paragraph breaks and the like. Let's see what we can discover empirically.

A final approach for our inquiry can be called *sociological*. What do these books tell us of their times? What external attitudes are reflected (here cf. Cawelti's hypotheses), and what attitudes and perspectives do they convey to their readers? Given the formulaic nature of the stories, it's reasonable to suggest that they deal, in varying degrees, with the **myths** of American culture. "Myth," I'm using here as Richard Slotkin, in "The Fatal Environment" (1985), uses it: "A symbolizing function that is central to the cultural functioning of the society...A set of keywords which refer us to our traditions, and...transmit 'coded message(s) from the culture as a whole to its individual members' " (p. 16). And in suggesting the mythic nature of these books, I'm suggesting also that they work as one of several powerful socializing tools available to American youngsters. Boys and girls didn't read them to get cultural clues, but they received those clues on almost every page and the books necessarily exerted an influence.

So, what are these myths? L. Frank Baum, for example, as "Floyd Akers," wrote a short-lived series called "The Boy Fortune Hunters" (Reilly & Britton, 1908-1911), surely as "American" a premise as one could ask. Do, then, the myths vary from series to series, or can we infer a set of genuinely "national" values? And how do they help us to understand American culture, and our view of ourselves throughout our history? It's here that my own work resides. My particular interest has been in the books' treatment of technology, and aviation technology in particular, and it's led me to some suggestive discoveries.

In a study of the Tom Swift books published in *The Social Science Journal*, I've demonstrated the degree to which the series portrays the changing nature of the American Dream of business and financial success as American society becomes less entrepreneurial and more industrialized. In a companion study in *The Lamar Journal of the Humanities*, I contrast the Tom Swift books with "Roy Rockwood's" Great Marvel books, and

trace the differences between Tom Swift's factual treatment of technology and the more science-fictional treatment of it in the Great Marvels. And, in an article published in April 1992 (also in *The Social Science Journal*), I survey selected aviation series from 1910 through 1950, tracing their glorification of technological mastery, their implicit argument that technology and humane concerns are compatible, and their anticipating and paralleling of several of the theories of the social critic, Lewis Mumford.

These are **my** interests, and I'll be pursuing them further. But the field is open: what are the other myths that appear? What of politics and world affairs? What of internal cultural assumptions? What of race and ethnicity and gender? What of family structure and patterns of daily life? And how do the books "sell" these themes and attitudes, and to what end? Bobbie Ann Mason's "The Girl Sleuth: A feminist Guide" (1975) is a worthy effort, as is Faye Riter Kensinger's "Children of the Series and How They Grew" (1987), and when Deidre Johnson's dissertation, "Continued Success: The Early Boys Fiction of Edward Stratemeyer and the Stratemeyer Syndicate" (Minnesota, 1990) sees print, we'll have a wealth of possibilities to explore. But these works, for all their virtues, are still only starting points -- the world of series books lies before us like a land of dreams, various, beautiful, and new, and it is up to us to explore the riches.

We stand, I believe, on the threshold of an exciting new era in series books research, if only we choose to make it so. We can, **and should**, pay homage to the workers and the works that have brought us to this point, for without them there would be no future. But we now can -- and must -- look to the possibilities that new approaches and new techniques of analysis and interpretation make possible, for it is up to us to show the world that these books are worthy of respect and attention. Henry David Thoreau, one of my two favorite philosophers, put it this way: "I learn this, at least, by my experiment: that if one advances confidently in the direction of his dreams...he will meet with a success unexpected in common hours...If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them."

Thoreau is, of course, talking of his stay at Walden Pond, but we can apply his words to our own intellectual excursions. The Victor Appletons and Carolyn Keenes and Wilbur Lawtons of life have built castles in the air for generations of young readers (and aging scholars) and we, as people, owe them much. Thus, the only limits on our endeavors are the limits of our own imaginations. There are no "bad books," but only bad researchers, and we, I think, by our very presence at this symposium bear witness to our willingness to expand our own horizons,

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to bring our diverse interests and skills to bear upon the works, and to accord the works the dignity and study they deserve. So then, let us repay our debt to these

books and their authors by advancing confidently in the direction of our professional dreams, putting the foundations of understanding under those castles, for our time, and for all time.

BOOK MART

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Horatio Alger First Editions for Sale

No.	Title	Publisher/condition	Price	First-issue point comments
1.	Ben Logan's Triumph	Cupples & Leon - VG	\$50.00	Publisher in circle on spine; 5 pages of ads, 3 ill.
2.	Ben the Luggage Boy	Loring - Ex	50.00	Later state; beautiful tight copy.
3.	Ben's Nugget	P&C - VG	50.00	All first-issue ad points.
4.	Bound to Rise	Loring - VG	70.00	All first-issue ad points; tight copy.
5.	Debt of Honor	Burt - VG	25.00	Later state, correct first-edition cover, but has 52-58 Duane St.
6.	From Canal Boy to Pres.	Anderson - VG	25.00	Blue binding - 3 pages of ads.
7.	From Canal Boy to Pres.	Anderson - VG-plus	25.00	Gold binding - all first-issue Dickens ads.
8.	Forging Ahead	Penn Pub. - VG	175.00	MCMIII on title page, monogram on spine - difficult title.
9.	From Farm to Fortune	Stitt - VG	75.00	First-issue points, date on title page & no ads; correct cover.
10.	Herbert Carter's Legacy	Loring - G	75.00	First issue - ad page date.
11.	In a New World	P&C - G	40.00	Title last item in copyright page ads; cover worn.
12.	Jack's Ward	Loring - G	35.00	All first-issue ad points, cover repaired; otherwise tight copy.
13.	Jed the Poorhouse Boy	Coates - VG	75.00	3 illustrations, tight copy.
14.	Julius	Loring - Ex	75.00	Later state, Oct. '74 notation missing; very nice tight copy.
15.	Risen from the Ranks	Loring - Ex	125.00	First-issue ad points; beautiful tight, bright copy.
16.	Rufus and Rose	Loring - G/VG	65.00	First-issue dates in ads.
17.	Sink or Swim	Loring - G-VG	50.00	First-issue dates in ads.
18.	Slow and Sure	Loring - VG	70.00	First-issue dates in ads; nice tight copy.
19.	Slow and Sure	Loring - G	30.00	First-issue dates in ads.
20.	Strong and Steady	Loring - G/VG	50.00	First-issue dates in ads; spine repaired, otherwise tight copy.
21.	Telegraph Boy	Loring - G	40.00	First-issue ad page points.
22.	Young Explorer	Loring - G	65.00	First-issue points.
23.	Young Miner	Loring - VG-plus	100.00	First-issue points; very nice tight copy.
24.	Young Outlaw	Loring - Ex	100.00	First-issue dates in ads; beautiful tight copy.
25.	Young Salesman	H.T. Coates - Ex	75.00	First-issue points; no book ads.

Note: All books are first edition/first issue unless noted. All books are validated for first-edition points per the Bob Bennett bibliography. Prices reflect condition and scarcity of the book.

LETTERS TO THE EDITOR

Dear Carl:

Yesterday I received a package from you that enclosed a plaque signifying that I am the recipient of the Newsboy Award from the Society for 1992. This is a totally unexpected honor and I thank the members of the committee for thinking of me. In 1979 I received the Luck and Pluck Award, in 1989 the Dick Seddon Award and now this. I feel I have made the "full circle."

Since I joined the Society in 1975 it has been an important element in my life, I have met many wonderful people and known the pleasures of collecting the resulting issues of my favorite author. I am sorry that I was unable to attend the convention. I understand it was a fine one.

Needless to say, I was saddened by the rather sudden death of our retiring president. I, along with many others, was enriched by his friendship and contributions to the Horatio Alger Society. Will Wright will be truly missed in the future.

Best regards to Jean. And thanks again for a much appreciated honor.

Your partic'lar friend,
Bob Sawyer (PF-455)
4473 Janice Marie Blvd.
Enchanted Acres
Columbus, OH 43207

Dear Bill:

One of the fine things that comes with membership in the Horatio Alger Society is the fellowship and the fine friends and/or people generally, that comes from such membership.

The latter usually leads to the discovery of personal affinities that we might have with one -- or more -- of the membership. I'm thinking of how Brad Chase (PF-412) and I were able -- almost from the start -- to tell each other of our common affinity where each could say of our self, "Being human, I have faults like anyone else, but being wrong is not one of them."

That was all OK until another H.A.S.er, the late Jack Barker (PF-186), several years ago got me interested in helping to find out: "Who was Clara Augusta?"

Regular Newsboy readers will remember that this led to an open letter in the May-June issue on this particular subject. The same readers will probably remember the doubts I threw into that letter on the authenticity of a likeness of Clara Augusta that appeared in an early issue of Vol. III of *Gleason's Literary Companion*.

This doubt was compounded in a later letter to the editor (July-August) that contained a copy of a portrait of Clara Augusta -- now Clara Augusta Jones Trask -- which Victor Berch (from highly documented sources)

had supplied me, and in which I stated, "I'm not sure that the photo...is very helpful in making an accurate judgment."

Well, now I have the proof! Gil Westgard (PF-024) has just found an article in *Gleason's Literary Companion*, Vol. II, Page 809 in which they say "...we have decided to publish, in the next number of our paper, a faithful likeness of the authoress in question, and thus gratify her numerous admirers."

So -- I was wrong! Oh, the shame of it! And all this here on Aug. 25, 1992, is compounded by the fact that the Browns were beaten last night by a score of 56-3! Oh me; the Browns and Miller in the same 24 hours.

But for every heartbreak there is another heart full of glee!!! Now ONLY Brad Chase can say "Being human, I have faults like anyone else, but being wrong isn't one of them."

Sincerely,
Paul F. Miller (PF-351)
4365 Belmar Terrace
Vienna, OH 44473

*Editor's note: Gil Westgard also sent me a copy of the article referred to by Paul Miller from **Gleason's Literary Companion** (Dec. 28, 1861, Vol. 2, No. 52, page 809, reproduced below) promoting its upcoming publication of a "faithful likeness" of Clara Augusta, "...the authoress in question."*

CLARA AUGUSTA.

"Who is Clara Augusta?" Such is the inquiry that has been made of us by letter and otherwise for some length of time; and as it becomes asked oftener, we have decided to publish, in the next number of our paper, a faithful likeness of the authoress in question, and thus gratify her numerous admirers. And when we add that "Clara Augusta" is a young and beautiful lady whose attractions are not confined to the power of the pen she wields, we think the curiosity of our readers will render them impatient to behold the promised portrait. To our young gentleman readers we give a word of caution in advance—not to fall in love with our favorite contributor, for we are not prepared to lose her just yet; so, pray, gentlemen, accept our warning, and thus save us the tragic necessity of ordering "pistols and coffee for two"—a sequel which we are assured Clara Augusta, as well as ourself, would dislike to contemplate.

Mark Tidd and Catty Atkins:

The boys' stories of Clarence B. Kelland

by Bart J. Nyberg (PF-879)

Clarence Budington Kelland was born July 11, 1881, in the small central Michigan town of Portland, located about 25 miles northwest of Lansing. Educated in the private schools of Detroit, he received his LL. B. degree from the Detroit College of Law in 1902. Kelland then secured employment with the *Detroit News*, working as a reporter and political editor of the Sunday edition.

Kelland married Betty Carolina Smith of Ludington, Mich. in 1907, the same year that saw him become editor of *The American Boy*. While working full-time in this position, he began his first full-length novel, "Mark Tidd."

Kelland's breezy, narrative style is fully developed from page 1 of "Mark Tidd." His use of the first-person singular allows the reader to become one of the boys, sharing their adventures in a far more effective way than third-person narration would provide. He also gives us a twist -- the narrators rotate among Mark's three chums Binney, Tallow and Plunk as the series moves from book to book.

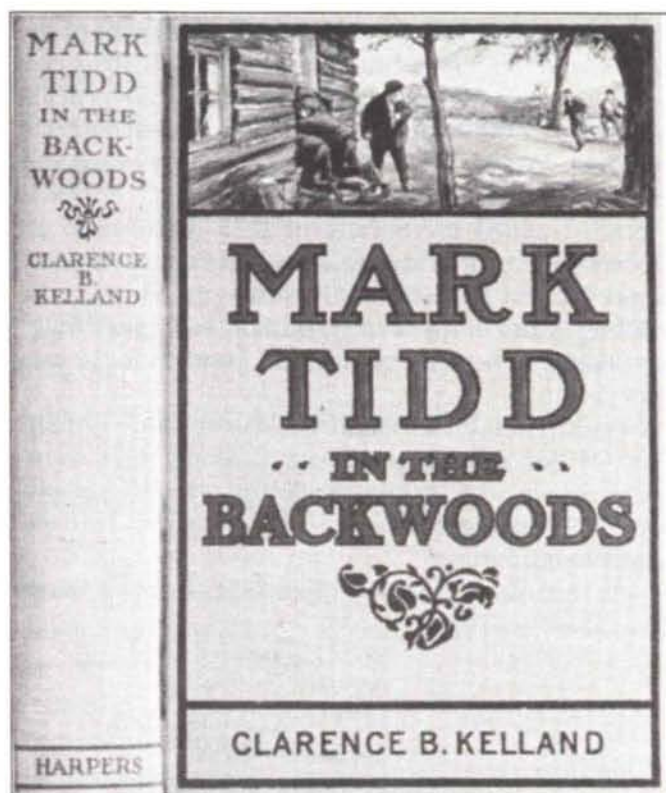
Clarence Kelland went out on a limb when he created the character Mark Tidd. Who had ever heard of an overweight, stuttering kid as the hero of a series of boys' books? Here is Tallow Martin's description of Mark as he gets off the train in Wicksville:

"He was the fattest boy I ever saw, or ever expect to see, and the funniest looking. His head was round and 'most as big as a pretty good-sized pumpkin, and his cheeks were so fat they almost covered up his eyes. The rest of him was as round as his face and Plunk said one of his legs was as big as all six of Plunk's and Binney's and mine put together. I guess it was bigger. When Plunk and me saw him we just rolled over and kicked up our legs and hollered."

But Mark Tidd would soon show the other three boys that a good deal of intelligence had been packed into that rotund body. A short time after arriving in Wicksville, he uses that intelligence to con Tallow and Plunk into moving nearly all the Tidds' belongings into their new house.

Mark's family has moved to Wicksville so that his

Other authors...
...other books



father, an inventor, can work quietly on his turbine engine. Mr. Tidd, however, is always in some sort of difficulty because of his absent-mindedness. A lover of Gibbon's "Decline and Fall of the Roman Empire," he is apt to pull his dog-eared copy out of his pocket at any moment and begin reading. Mark and his chums have a hard time keeping Mr. Tidd's turbine safe from thieves.

And so the adventures continue. The second book in the series, "Mark Tidd in the Backwoods," relates what happens when the boys spend their summer vacation with Binney Jenks' Uncle Hieronymous. Again, Mark and his chums foil the schemes of thieves. The next book in the series, "Mark Tidd in Business," finds the boys running Smalley's Bazaar, and relates how they deal with the unfair competition around them.

Book four, "Mark Tidd's Citadel," finds the resourceful fat boy and his chums solving a mystery at a closed-up summer hotel.

Book five, "Mark Tidd, Editor," sees Mark, Binney, Tallow and Plunk taking over the operation of a failing newspaper. How they make the Wicksville *Trumpet* a paying proposition once more makes great reading. In "Mark Tidd, Manufacturer," the sixth book in the series, we find the chums taking over the operation of a decrepit

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sawmill, making it operational and also defeating the plans of an unscrupulous power company representative.

We have now taken Mark's adventures up to 1918, where they would stop for seven years. Why Kelland chose this time to begin a new series is not known. He did spend time in 1918 as the director of overseas publicity for the Y.M.C.A. and its war work for the American Expeditionary Forces in Europe.

In 1919, a new Kelland character made his appearance. This was Catty Atkins, so named for his ability to climb. Early in the first book of the series, "Catty Atkins," we are given this description of him by his friend and narrator, Wee-wee Moore:

"He was kind of small, with bare feet and clothes that looked as if he'd found them in an ash-barrel and then slept in them. His hair was kind of bristly, and he didn't have on any hat. He wasn't smiling or making fun of me as far as I could see, for his face was as sober as a houseful of deacons. It was a kind of thin face with a sharp chin and a straight nose and funny crinkles around the eyes. But the eyes were gray and kind of sparkly."

Similar in nature to the Mark Tidd stories, Catty, along with his pals Wee-wee, Banty and Skoodles, use their brains to solve Catty's respectability problem. Book two, "Catty Atkins, Riverman," sees the boys off to the Maine woods for a summer at a logging camp. The next title, "Catty Atkins, Sailorman," finds Catty and Wee-wee sailing up the Atlantic coast in search of a treasure. Book four, "Catty Atkins, Financier," finds the boys involved with various money-making schemes. The last title in the series, "Catty Atkins, Bandmaster," has the chums reviving the town band and solving a mystery to boot.

Kelland ended his Catty Atkins series in 1924 and once again began writing Mark Tidd stories. In the period 1919 to 1924, he had written two Mark Tidd short stories. "Mark Tidd Collects his Dues" appeared in *The American Boy* in two installments in May and June 1920. "Mark Tidd Says Something" was also serialized in *The American Boy*, dates unknown.

Kelland then reverted to book-length stories and decided to send Mark and his chums on a tour of the Mediterranean. Book seven, "Mark Tidd in Italy," begins the tour. The next title, "Mark Tidd in Egypt," sees the boys in the Nile Valley. From there we see "Mark Tidd in Palestine," the first of three adventures that would not be published in hardcover. This title, serialized in *The American Boy* from December 1926 to March 1927, was shelved by the publishers because of tensions in the Middle East.

The last hardcover title, "Mark Tidd in Sicily," has the boys returning to Italy on the way out of the Mediterranean. "Mark Tidd in Paris" was serialized in *The American Boy* from October 1929 to January 1930.

"Mark Tidd Back Home" appeared in the same magazine from April to July 1931. These last two adventures were never published in hardcover.

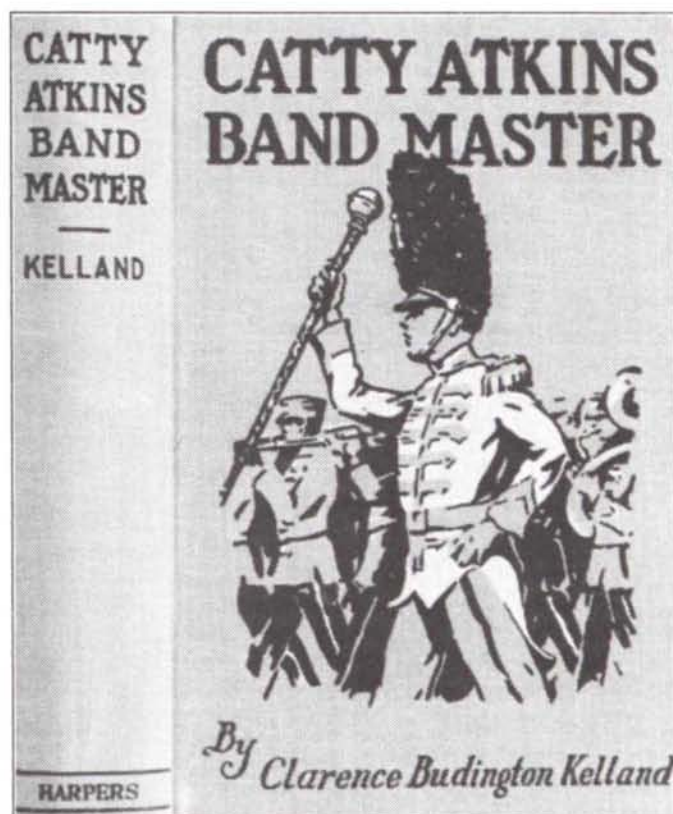
All of Clarence Kelland's series books that appeared in hardcover form were initially published by Harpers. The books are available in a variety of formats with those of the first editions usually varying from book to book.

The Mark Tidd stories were reissued often, making copies of the first six fairly easy to obtain. The last three were not in print as long, this making Harpers editions harder (but not impossible) to obtain. The latter Harper reprints are in a uniform binding in various colors of cloth, with a color applique on the front cover and full-color endpapers.

The Catty Atkins stories, on the other hand, were not reissued very often by Harpers. They are much more difficult to obtain. I have never seen a copy of the last three Catty Atkins titles that is not a first edition. Is it possible there was only one print run for each of these titles?

Harpers continued to reprint the Mark Tidd books into 1934, at which point Grosset & Dunlap acquired reprint rights. G&D continued to reprint this series into the early 1940s and copies of these reprints are more easily obtainable (in comparison with the Harpers editions) for modest prices. The G&D books are in orange binding (no front-cover applique), and retain the full-color endpapers of the later Harpers reprints. The full-

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BOOK MART

Lloyd P. Merrill (PF-427)

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The following Horatio Alger books are for sale. Add \$1.50 for shipping the first book and \$0.75 for each additional book.

No.	Title	Publisher/condition	Price
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2.	Bob Burton	World/Good w/D.J.	4.00
3.	Brave & Bold	New York/Fair	2.00
4.	Brave & Bold	World Synd./Good w/D.J.	4.00
5.	Chester Rand	Donohue/Fair	2.00
6.	Chester Rand	Donohue/Poor-loose	0.50
7.	Do & Dare	Value/Good-paper	3.00
8.	Do & Dare	New York/Fair	2.00
9.	Facing the World	Donohue/Fair-Good	3.00
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11.	Herbert Carter's Legacy	New York/Poor-loose	0.50
12.	Joe's Luck	Saalfeld/Good	4.00
13.	Luke Walton	Winston/Good	4.00
14.	Luke Walton	Donohue/Fair	2.00
15.	Making His Way	Donohue/Fair-loose/D.J.	2.00
16.	Only an Irish Boy	New York/Poor-loose	1.00
17.	Ragged Dick	Winston/Good	5.00
18.	Ralph Raymond's Heir	Donohue/Fair	2.00
19.	Randy of the River	S&S PB/Poor-no covers	0.50
20.	Risen from the Ranks	Whitman/Poor	1.00
21.	Shifting for Himself	Whitman/Poor	1.00
22.	Shifting for Himself	Hurst/Good	6.00
23.	Slow & Sure	Burt/Fair	3.00
24.	Slow & Sure	New York/Poor	1.00
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26.	Strong & Steady	Hurst/Poor-loose	2.00
27.	Strong & Steady	Whitman/Good	2.00
28.	Strong & Steady	Superior/Fair-loose	2.00
29.	Struggling Upward	Canyon/Good-PB	3.00
30.	Struggling Upward	Donohue/Poor-loose	0.50
31.	Struggling Upward	Donohue/Poor-loose	0.50
32.	Telegraph Boy	Porter & Coates/Poor	2.00
33.	Tom the Bootblack	Hurst/Fair-loose	2.00
34.	Tony the Hero	Superior/Poor-loose	1.00
35.	Try & Trust	New York/Poor-loose	0.50
36.	Young Acrobat	Donohue/Fair-loose	2.00
37.	Young Adventurer	Superior/Fair-loose	2.00
38.	Young Miner	Hurst/Fair	3.00

D.J. = Dust Jacket; PB = Paperback.

Mark Tidd and Catty Atkins

(Continued from Page 19)

color dust jacket is also carried over from the Harpers reprints.

Clarence Kelland continued as a contributing editor of *The American Boy* into the 1940s. He is also the author of "The American Boys' Workshop," published by David McKay in 1914. This essentially is a how-to book for boys.

Kelland was also the author of a host of adult fiction, including his short story "Opera Hat," which became the basis for director Frank Capra's 1936 movie "Mr. Deeds Goes to Town," for which Kelland wrote the screenplay.

Clarence Budington Kelland died Feb. 18, 1964. He had been making his home in Phoenix, Arizona.

My thanks to Hank Ward of Lexington, Kentucky for his help with the Kelland serializations.

The Mark Tidd Stories

Mark Tidd (Harpers, 1913)

Mark Tidd in the Backwoods (Harpers, 1914)

Mark Tidd in Business (Harpers, 1915)

Mark Tidd's Citadel (Harpers, 1916)

Mark Tidd, Editor (Harpers, 1917)

Mark Tidd, Manufacturer (Harpers, 1918)

Mark Tidd in Italy (Harpers, 1925)

Mark Tidd in Egypt (Harpers, 1926)

Mark Tidd in Palestine (American Boy, 1926-27)

Mark Tidd in Sicily (Harpers, 1928)

Mark Tidd in Paris (American Boy, 1929-30)

Mark Tidd Back Home (American Boy, 1931)

The Catty Atkins Stories

Catty Atkins (Harpers, 1919)

Catty Atkins, Riverman (Harpers, 1921)

Catty Atkins, Sailorman (Harpers, 1922)

Catty Atkins, Financier (Harpers, 1923)

Catty Atkins, Bandmaster (Harpers, 1924)

Editor's notebook

(Continued from Page 4)

ished in the Oct. 19. 1861 (Vol. 2, No. 42) issue of *Gleason's Literary Companion*. "I doubt that it comes from the pen of Horatio Alger, Jr. since he was already appearing in the same magazine under his own name, as was also his sister, Olive Augusta Alger," Westgard says.

The story is about a poverty-stricken New York newsboy and his mother who get to fulfill their Christmas dream. Because it fits the holiday spirit, we'll try to run it in the November-December issue.