



THE HORATIO ALGER SOCIETY OFFICIAL PUBLICATION NEWSBOY



Horatio Alger, Jr.

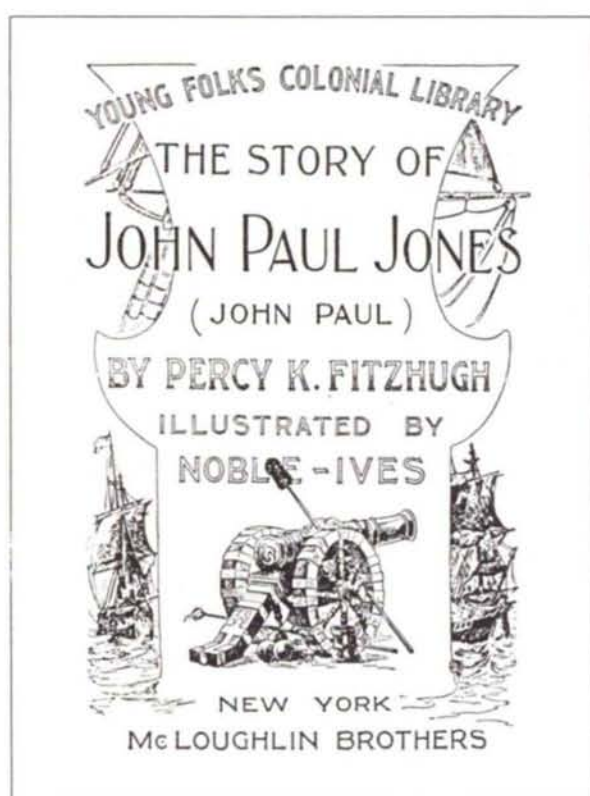
1832 - 1899

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

VOLUME XXXI

SEPTEMBER-OCTOBER 1993

NUMBER 5



The unknown **Percy Keese Fitzhugh**

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President's column

Preparations are continuing for the 30th annual Horatio Alger Society convention to be held April 28 through May 1 of next year. Our convention hosts, Chris DeHaan (PF-773) and Milt Ehlert (PF-702) have selected the Harley Hotel in Grand Rapids as our 1994 convention site. A special rate of \$45 for a double room has been arranged.

This is a full-service hotel with excellent banquet and meeting room facilities on the premises. There is also an indoor pool. Upcoming issues of *Newsboy* will contain more convention information, including hotel registration cards and a full agenda. See Page 3 of this issue for a preliminary report from Chris and Milt.

In my last column I mentioned the resolution passed at our most recent convention concerning the feasibility of establishing an Alger repository dedicated to preserving the works of Horatio Alger Jr. The resolution can be found on Page 5 of the May-June issue of *Newsboy*.

The resolution committee (made up of seven Society members) provided me with the names of 21 potential libraries and universities they believed would be interested in our proposal. At this point in time about half of the institutions have responded and half of those responses were positive. A few of the responses were very enthusiastic and included detailed information on how they would work with the Society in obtaining the goals of the resolution. The resolution committee is now working on a list of criteria that will be promulgated to the interested parties. This is a long process which includes a lot of telephone calls and correspondence, but the committee is hopeful that a recommendation can be reached before the next convention.

The resolution committee will report its findings, and its recommendation, at the business meeting in Grand Rapids, during which the recommendation will be voted on by the members present. However, because of the importance of this decision, it is possible that all of the members will be asked their opinions. The details of this procedure have yet to be worked out, but it is likely that a post card will be enclosed with a future issue of *Newsboy* to determine your vote.

Of course, I would be interested in hearing from any members in the interim with their thoughts or ideas.

Your partic'lar friend,
Robert E. Kasper
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 (PF-265).
- "Horatio Alger or, The American Hero Era," by Ralph D. Gardner (PF-053).
- "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.

Have a Grand (Rapids) time with H.A.S. in '94

With "Forging Ahead in Philly" still fresh in the memory, it's already time to start thinking about next year's convention.

The 1994 Horatio Alger Society convention will be held at the Harley Hotel in Grand Rapids, Michigan. It is located at the junction of Interstate 96 and Cascade Road, Exit 40A.

The Harley is a full-service hotel, complete with indoor pool, tennis courts, lounge and restaurant. Our business meeting, book sale and banquet will be held in the hotel's ballroom and there will be a hospitality room available for the duration of the convention.

The nightly room rate is \$45, with accommodations for two or four persons.

The hotel also will provide complimentary transportation to and from Kent County International Airport, as well as to and from local shopping malls, etc.

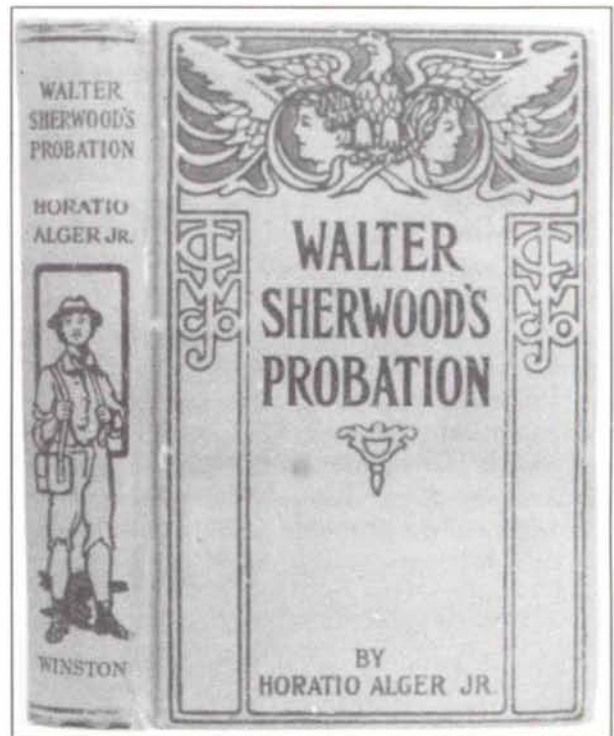
Convention host Chris DeHaan (PF-773) of Wayland, Mich., is being assisted by Milt Ehlert (PF-702) and his wife Carol, who live in Grand Rapids, in planning the event. It is hoped this will be one of the best-attended conventions ever. Entire families are welcome!

This will be the third Michigan convention, the previous gatherings taking place in Kalamazoo, hosted by Forrest Campbell and Max Friedman in 1969; and in Mt. Pleasant, hosted by Bob Bennett in 1972.

A complete agenda for the '94 convention, along with registration forms and auction news, will appear in the January-February 1994 *Newsboy*.



Chris DeHaan (PF-773) and Milt Ehlert (PF-702) stand at the entrance of the Harley Hotel in Grand Rapids, Mich., site of the 1994 H.A.S. convention.



A new Winston format?

by William Russell (PF-549)

I recently purchased a Winston edition of "Walter Sherwood's Probation" which I have never seen before and which is not listed in "Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co." by Bob Sawyer (PF-455) and Jim Thorp (PF-574).

This format seems to be a combination of the Winston Library Edition (Type 1) and the Telegraph Boy edition (Type 6). The front cover is identical to the Library Edition except that it is completely smooth with no embossing. The Library edition, as you may know, has a ribbed-like cloth binding with deeply embossed dark blue borders. The color of my book is deep blue as opposed to the aquamarine blue-green found in the Library Edition.

The spine is identical to both Type 6 and Type 7 editions as listed by Sawyer and Thorp. The endpapers are plain and the book does not contain any illustrations or advertisements, which is very unusual for a Winston edition. The paper is of a very poor quality as is usually found in Donohue books.

I would speculate that this hybrid edition was an experiment by Winston which did not evolve into a complete series.

Editor's notebook

Seek and ye shall find . . .

This little story supports the thesis that you never stop learning.

Last April I gave a paper on Ralph Henry Barbour at the American Culture Association/Popular Culture Association joint meeting in New Orleans. Included in the presentation was a list of all of Barbour's known books, broken down as follows: Adult romances (13); juvenile books in series (75); non-series fiction (55); non-fiction single titles (5); three-in-one "omnibus" volumes (2); books for which Barbour served as editor (2); and books for which Barbour was co-author or collaborator (10 -- five each with La Mar Sarra and Henry P. Holt).

This is a tremendous output -- 162 books -- or 160, if you regard the three-in-one volumes as reprints. And this doesn't include Barbour's large output of short stories for magazines, except for two books in the above total which are collections of short stories ("The Arrival of Jimpson" and "Danforth Plays the Game").

But in doing my research, I ran across two additional Barbour titles that no collector had found (or told anyone about). One is an adult romance titled "Peggy-in-the-Rain," published by Appleton in 1913; and the other is "The Story my Doggie Told to Me," published by Dodd, Mead in 1914. I had seen these in the *United States Catalogue* as well as several bibliographic listings but concluded they may not exist because no copies had been seen and secondly, the greatest Barbour authority of all, the late Bob Chenu, did not include them in his well-researched listing. I concluded that Chenu had sufficient reasons to doubt their existence.

I say all this as preface because my article on Barbour will be appearing in the November-December *Newsboy* as the "Other Authors, Other Books" feature. And as part of that article, the "complete listing" of Barbour's books will **now include** these two titles, which have surfaced this summer.

The first clue to their whereabouts came at the 1993 H.A.S. convention, when new member Jeff Looney (PF-903) of Princeton, N.J. told me he had "The Story My Doggie Told to Me" on his want list and that he would attempt to track it down through the inter-library computer network. I told him that I felt it was an earlier, unpublished title for "My Dog's Story," another Barbour title by Dodd, Mead that came out in 1920.

Jeff said he would pursue the earlier title and let me know the results of his computer search.



The frontispiece from "The Story My Doggie Told to Me," published by Dodd, Mead in 1914.

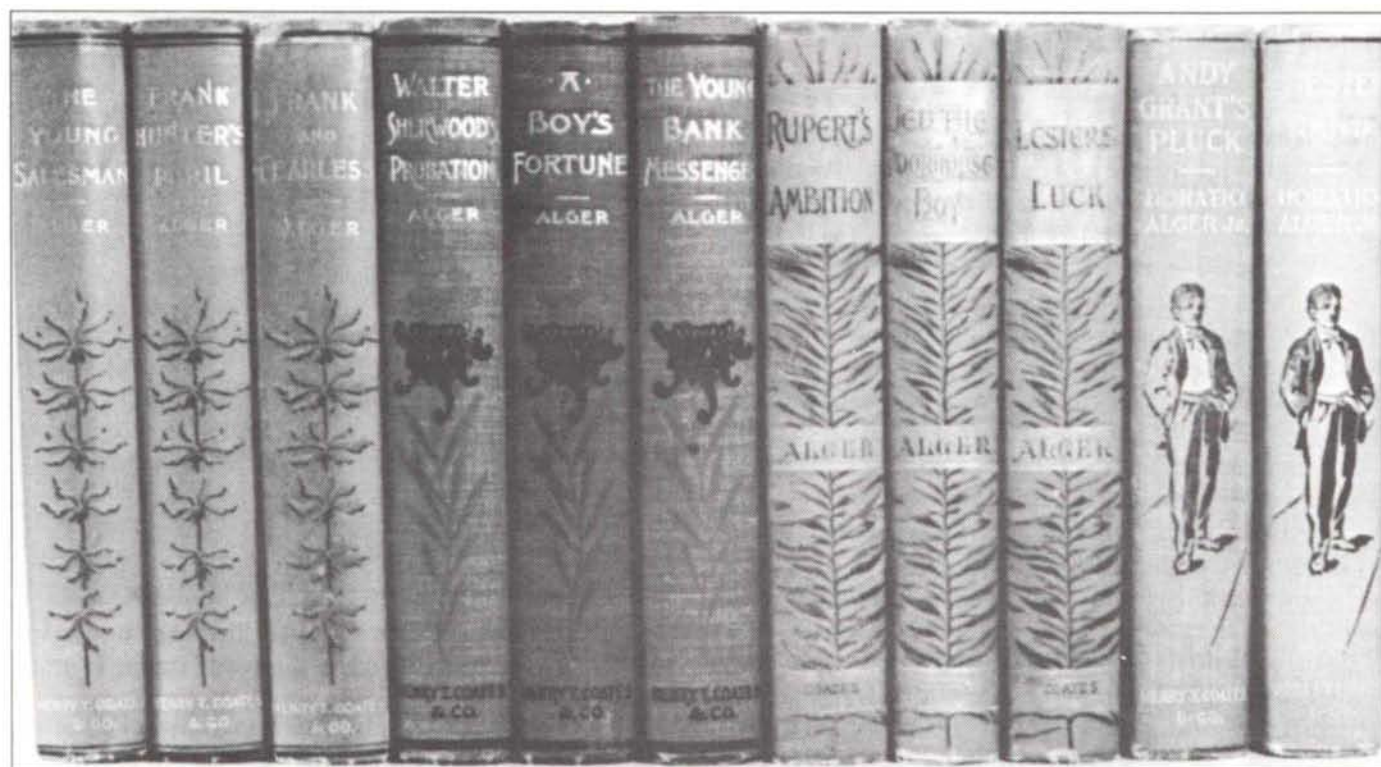
Shortly after the convention, Bart J. Nyberg (PF-879) and I went bookhunting in Milwaukee. The Renaissance Book Store is Milwaukee's largest, covering several floors, and having looked through the large but unexceptional selection of childrens books, Bart decided to go upstairs to check out the adult fiction. There, on a bottom shelf in the "B" section, was "Peggy-in-the-Rain."

It was a typical Appleton edition of the 1913 period with oval applique on the cover, quite unlike the bulk of Barbour's adult romances as published by Lippincott.

With "Peggy-in-the-Rain" now proven and the appropriate change made to my listing, in mid-August a letter from Looney arrived, enclosing photocopies of the title page, frontispiece (above), copyright page, dedication page and chapter list for "The Story My Doggie Told To Me." As he had hoped it would, inter-library loan turned up a copy.

"In light of the similarity of title and the fact that publisher and illustrator are the same, I wonder if 'My Dog's Story' might be a reissue of 'The Story My Doggie Told To Me.'"

(Continued on Page 18)



The 11 Alger first editions published by Henry T. Coates in four different formats between 1896 and 1903.

Alger firsts by Henry T. Coates & Co.

... continuing the tradition

by Bradford S. Chase (PF-412)

This is the last in a series of three articles about the Porter and Coates and Henry T. Coates & Co. publishing companies and their contribution in bringing original stories written by Horatio Alger Jr. to millions of young readers around the turn of this century.

Alger at first glance

For 29 years starting in 1866, Henry T. Coates and Robert Porter produced quality books from their Porter and Coates publishing house in Philadelphia. From 1882 through 1903, Mr. Coates was a moving force not only in publishing Alger first editions but in issuing many Alger reprint editions as well. When Porter retired in 1895,¹ the Porter and Coates firm had produced 15 Alger first editions. Henry, carrying on the firm's tradition of producing roughly one Alger first edition per year, published 11 more.²

Henry Troth Coates, the second of six children, was born Sept. 29, 1843. He was 23 when he joined the Davis and Porter publishing firm in 1866 and it became Davis, Porter and Coates. When Davis retired the next year,

Henry's father Morrison and his uncle Benjamin, who were cloth and wool merchants, invested in the new Porter and Coates business.³ The firm was located in Philadelphia at the corner of 9th and Chestnut Streets (822 Chestnut St.) until December 1898, when it moved to 1222 Chestnut St.⁴

In doing research for this article, I uncovered several things that were of more than passing interest to me in this story of Algers produced by the Porter and Coates and H.T. Coates & Co. firms. One involved the companies' obvious policies of producing quality cloth-bound covers. It interested me to discover that for many years Porter and Coates specialized in art, trade and rare books, many in fine bindings; and in 1869 they opened an art gallery above the bookstore.⁵ I can now better understand the reason Coates' Alger first editions are of such high quality with this type of arty background and influence.

Another item of interest is that Henry T. Coates, in addition to his publishing activity, was an editor and writer. He wrote genealogical studies of the Coates family and edited a popular series called *The Fireside Encyclopedia of Poetry*, which was in its 31st edition by 1895.⁶ This seems unusual for a publisher at that time as I found

(Continued on Page 6)

Alger firsts by Henry T. Coates & Co.

(Continued from Page 5)

no such background or interest in my previous studies of E.H. Wadewitz, A.L. Burt and Michael A. Donohue,⁷ who seemed to be practical, hard-headed businessmen emerging from the printing and bookbinding trades. One might say that those three were 10 years after Coates and by then, the types of people publishing books had changed. But apparently Henry T. Coates, as a writer, was different than others who were publishing popular books at the turn of the century. It certainly is reflected in the high quality of Algers he was involved in producing.

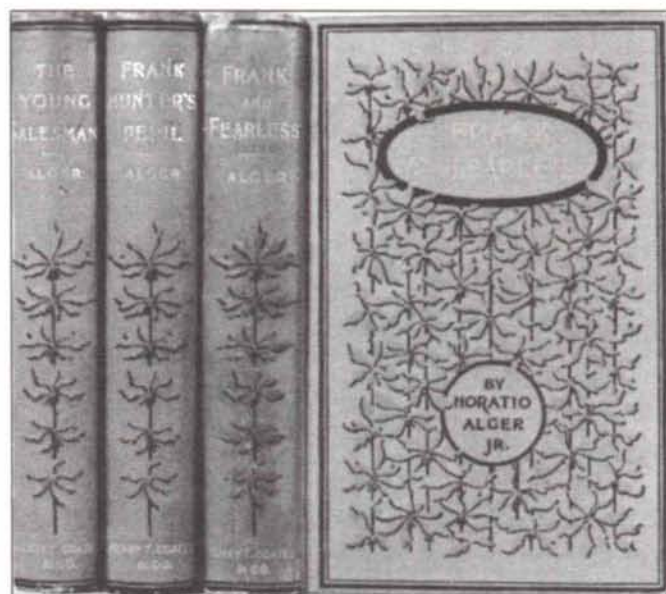
Also of concern are the related problems in the publishing world during the late 1880s and early 1890s, which certainly made for unsettling times in that industry. Not only was there the great debate about copyright legislation but individual publishers, such as John Lovell, were trying to craft ways to monopolize business. An issue directly affecting the Porter and Coates firm concerned the actions taken by Lovell to stifle competition, particularly in the publication of cheap paper-edition books. Porter and Coates decided not to join with Lovell and many of the other book publishers of the day in forming the United States Book Company in 1890.⁸ In a very blatant way, Lovell attempted to completely control competition by acquiring existing libraries of competing publishers, buying out interests in book plates and in arranging with some publishers to stop producing certain lines of books.⁹

Porter and Coates did not join in the new company and according to Raymond Shove, "At the beginning of the new year (1888), although the cheap libraries were paralyzed as a result of cutthroat competition, the cheap, cloth-bound *twelvemos*, such as those issued by Belford, Clarke and Company and Porter and Coates, were doing better."¹⁰

Apparently, Lovell earlier had mentioned that Porter and Coates would be willing to join his book trust but it didn't work out that way. Porter and Coates went their own way and continued to produce good cloth-bound books right through the United States Book Company fiasco and its demise through bankruptcy in 1893.

Henry T. Coates continued producing quality books and Alger first editions until 1903. The next year he retired and sold out to the John C. Winston Company, also of Philadelphia. Mr. Coates became a Winston stockholder and sat on that company's board of directors. The acquisition of the Coates firm moved Winston very heavily into the juvenile book business and the firm continued producing Alger reprints for many years. Winston had begun in 1884, making photographic albums and publishing subscription books.

According to John H. Tebbel, Winston was incorpo-



Henry T. Coates' first three first editions appeared in 1896-97 in the "Ten Stalks of Leaves" cover format.

rated in 1892 and at the same time bought the plant of the International Bible Agency, making it one of the largest bible manufacturers around. With the acquisition of the Coates business, Winston expanded into new facilities in an eight-story building on Arch Street.¹¹ No Alger first editions were produced by Winston, so the one-per-year publishing tradition (except for 1891) begun in 1882 by Porter and Coates stopped in 1903 with the publication of "Chester Rand."

It is curious that no Alger first edition was published in only one of the 22 consecutive years of publishing Alger first editions by Porter and Coates and Henry T. Coates & Co. One can only guess now, more than 100 years later, as to why this occurred. Frank Lovell's actions with the United States Book Company and that year's debut of the International Copyright Law, which had a great impact on publishers at that time, might be suspected as contributing factors in Porter and Coates' not wanting to produce an Alger first edition in 1891. This seems to be a fruitful research area. One should note that after the firm became Henry T. Coates & Co. in 1895, the policy changed from one per year to two per year from 1896 to 1898 and one each year over the next four years.

Table 1 identifies the Alger first-edition titles produced by the Henry T. Coates & Co. firm and the related publication dates. Using Bennett¹² as a source, there are 11 Alger first editions in four different formats. For easy reference purposes, I've used common names for these formats by picking out the prominent feature on each cover as described by Bennett. The four are: "Ten Stalks of Leaves," "Three Flowers and Stems," "Two Fern Branches" and "Horse/Carriage/Tramp."

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Ten Stalks of Leaves Format

Two of the three titles produced in this format as first editions were published in 1896 and the other a year later. One of these titles, "The Young Salesman," has been found with a dust jacket, so we might assume that jackets exist for the other two titles.

The cover size is 5 by 7 1/2 inches with the binding in tan cloth, stamped in black and gold. The cover shows 10 vertical stalks of leaves with the title near the top within a black-outlined oval. The author's name is in a black-outlined circle in the lower-third of the front cover, Alger's name printed in black in four lines in capital letters: BY/HORATIO/ALGER/JR.

The spine has one vertical stalk of leaves, with the title at the top in three lines of gold lettering, followed by a short horizontal gold line and ALGER, also in gold, underneath the line. The bottom of the spine has the publisher's name, in small gold lettering, as follows: HENRY T. COATES/& CO. Black double rules are at the top and bottom of the spine.

Three Flowers and Stems Format

One of the three titles in this format was copyrighted in 1897 and the other two followed in 1898. "A Boy's Fortune" has been found with a dust jacket so we can again assume that all three of these books came with D.J.s.

The cover size is 5 1/4 by 7 1/2 inches, slightly larger than the above format. It is in light-green cloth stamped in black, gold and lighter green. The front cover has a heavy black ruled border surrounding three vertical green and black flowers and stems. The title is at the top, stamped in gold, and the author's name is at the bottom in black. The words BY HORATIO ALGER JR. are separated by black dots.

The spine shows the title in gold in three lines, with ALGER underneath, again separated by a horizontal gold line. There is one vertical black-and-green flower and leaf design. The publisher's name again appears in two lines at the bottom of the spine, but this time it is in black lettering. Single heavy black rules are at the top and bottom of the spine.

Two Fern Branches Format

There are three Alger firsts with this format, two copyrighted in 1899 and one in 1901. For some reason, "Jed, the Poorhouse Boy" has the 1899 copyright date but apparently was not printed until 1900, as the first edition has that date on the title page. A possible explanation for Coates withholding publication until 1900 may be related to Alger's death, which occurred in 1899. "Rupert's Ambition" has been found with a dust jacket, so we might assume that all three titles came in D.J.s.

The cover size is 5 by 7 1/2 inches and the books are bound in reddish-brown cloth, stamped in light and dark brown. Unlike the previous two formats, there is no

Table 1

The 11 Henry T. Coates Alger First Editions

Ten Stalks of Leaves format

Title	Publication Date
The Young Salesman	1896
Frank Hunter's Peril	1896
Frank and Fearless	1897

Three Flowers and Stems format

Walter Sherwood's Probation	1897
A Boy's Fortune	1898
The Young Bank Messenger	1898

Two Fern Branches format

Rupert's Ambition	1899
Jed, the Poorhouse Boy	1899*
Lester's Luck	1901

Horse/Carriage/Tramp format

Andy Grant's Pluck	1902
Chester Rand	1903

* This book was copyrighted in 1899 but not published until 1900. That 1900 date is printed on the title page.

border around the front cover, which shows two stalks of fern crossed at the bottom, forming a curved "V" shape. The title is at the top in plain black letters, enclosed within the "V."

There is one vertical fern stalk running the full length of the spine, broken by three gold strips. The widest one is at the top, which provides the background for the title, which is printed in black. The two narrow gold strips provide background for "ALGER" just below the center of the spine and "COATES" at the bottom.

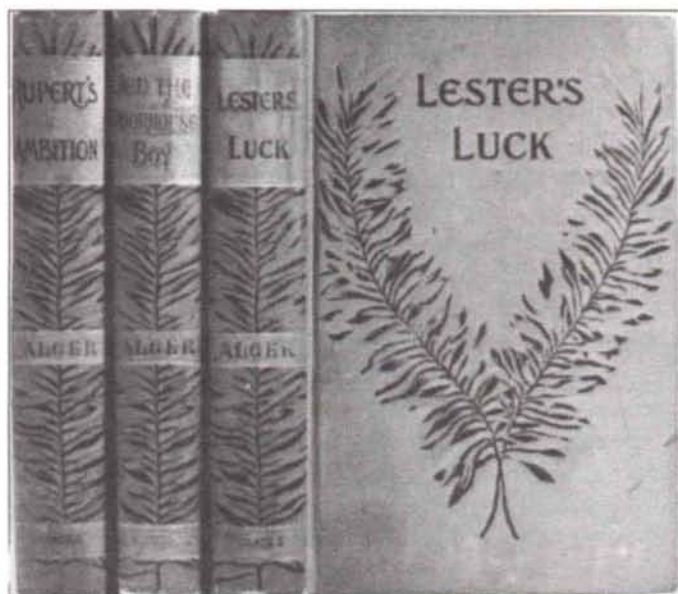
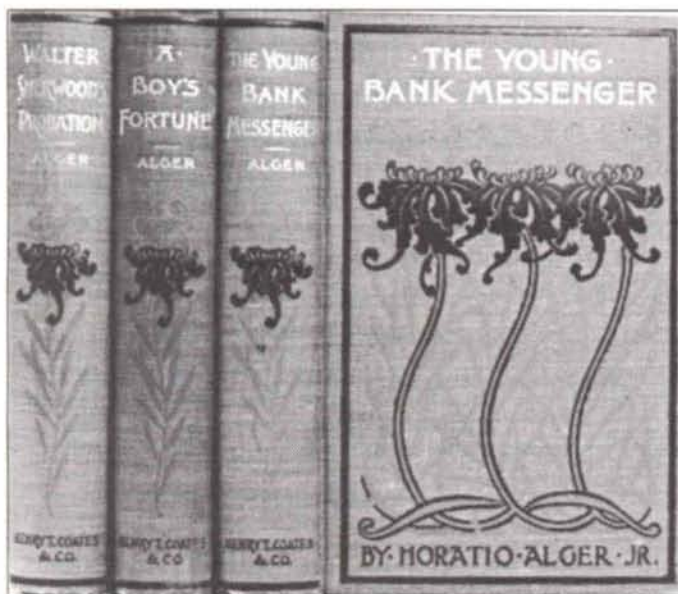
Horse/Carriage/Tramp Format

The last two first editions produced by Henry T. Coates came in this format, published one each in 1902 and 1903. Neither of these books has been found with a dust jacket, but that does not preclude the existence of jackets for this format. It is likely they did, since the other Coates Alger's had them.

The cover size is 5 by 7 1/2 inches and is in tan cloth, stamped in white, black and brown. The front cover is enclosed in a thin black rule. The illustration shows a boy driving a horse-drawn carriage being stopped by a man who has hold of the horse's bridle. The title is at the top of the cover in white lettering and the author's name appears in three lines in the lower-left corner: HORATIO/ALGER/JR.

The spine shows a boy in the center, standing with his

(Continued on Page 8)



The "Three Flowers and Stems" and "Two Fern Branches" formats each hold three Alger first editions.

Alger firsts by Henry T. Coates & Co.

(Continued from Page 7)

hands in his pockets. The title and author appear near the top of the spine, separated by a horizontal white line, and the publisher's name (this time in full) is at the bottom of the spine in small white lettering.

These 11 Alger first editions, produced by Henry T. Coates & Co. over an eight-year period, are impressive in quality and some of them are really difficult for the collector to find. Even though they all most likely originally came with dust jackets, the D.J.s are almost impossible to find today.

Henry T. Coates, the man, had a significant impact in bringing new stories authored by Horatio Alger Jr. to millions of young people for well over 20 years. Both the Porter and Coates and Henry T. Coates & Co. firms with which Henry Coates was so closely associated during his career, produced high-quality and very attractive Alger first editions that we as collectors treasure today.

Too often, men like Coates do not receive enough recognition for the contributions they have made in bringing both reading and collecting pleasure to millions of people both in his day and ours today, more than 100 years later.

NOTES

1. Stern, Madeleine B. (Editor). "Publishers for Mass Entertainment in 19th Century America." 1980. G.H. Hall & Co. p. 245.

2. First editions as defined by Bob Bennett in "Horatio Alger Jr.: A Comprehensive Bibliography." 1983. Mt. Pleasant, Mich. Flying Eagle Publishing Co.

3. Stern, p. 246.

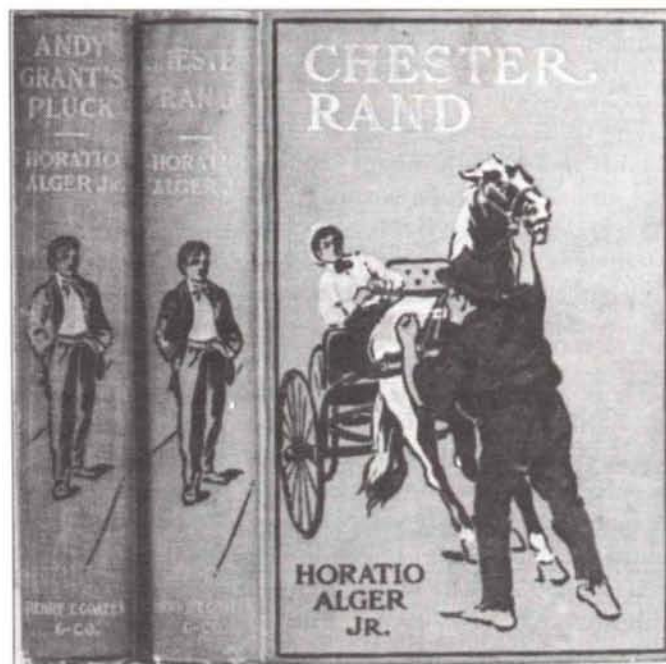
4. Stern, p. 245.

5. Stern, p. 246.

6. Ibid.

7. Chase, Bradford S. "Alger Whitmans, Part I: Who was E.H. Wadewitz?" *Newsboy*, Vol. XXX, March-April 1992; "Horatio Alger Books Published by A.L. Burt," Self-published, 1981; "Alger Books Published by M.A. Donohue," a presentation at the Horatio Alger Society

(Continued on Page 9)



The final two Coates Horatio Alger first editions appeared in the "Horse/Carriage/Tramp" format in 1902 and 1903, respectively.

Convention, April 30, 1993.

8. Shove, Raymond Howard. "Cheap Book Production in the United States, 1870-1891." 1937, Urbana Ill. University of Illinois, p. 103.

9. Ibid.

10. Shove, p. 40.

11. Tebbel, John H. "A History of Book Publishing in the United States," Vol II. 1975. New York and London: R.R. Bowker Co. p. 423.

12. Bennett, p. 44 ("Andy Grant's Pluck"); p. 51 ("A Boy's Fortune"); p. 53 ("Chester Rand"); p. 64 ("Frank and Fearless"); p. 65 ("Frank Hunter's Peril"); p. 75 ("Jed, the Poorhouse Boy"); p. 78 ("Lester's Luck"); p. 100 ("Rupert's Ambition"); p. 118 ("Walter Sherwood's Probation"); p. 123 ("The Young Bank Messenger") and p. 128 ("The Young Salesman").

Editor's note: Other researchers have described these books' covers differently. For example, in "Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co." by Bob Sawyer (PF-455) and Jim Thorp (PF-574), the "Ten Stalks of Leaves" format is called the "Poinsettia" edition; the "Three Flowers and Stems" format is called the "Chrysanthemum" edition; the "Two Fern Branches" format is called the "Palm Frond" edition and the "Horse/Carriage/Tramp" format is called the "Man Holding Horse's Head" edition. We have adopted Bennett's descriptions as titles for the sake of uniformity.

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MEMBERSHIP

New members:

Carol Nackenoff (PF-921)

222 Vassar Ave.

Swarthmore, PA 19081

(215) 544-3894

Carol is Associate Professor of Political Science at Swarthmore College and has just completed a book titled "The Fictional Republic: Horatio Alger and American Political Discourse," to be published this fall by Oxford University Press. She has just under 100 Alger titles in her collection and learned about the Society from president Robert E. Kasper.

Henri Achée (PF-922)

10403 Kirklane

Houston, TX 77089

(713) 484-1926

Henri, a professional librarian, collects juvenile series books and comic book art, his main interests including books by Samuel Epstein (Roger Baxter and Ken Holt), early Hardy Boys and Leo Edwards. He first learned about H.A.S. through Gil O'Gara (PF-627) and his **Yellowback Library** and attended the 1992 and 1993 conventions.

Change of address:

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S&S at SU

The Syracuse symposium: a report

by William R. Gowen (PF-706)

As collectors, we too often venture far and wide for books, return home and put them on our shelves and know all too little about the books themselves, their publishers and authors.

That's why conferences like the August 4-6, 1993 Syracuse University Symposium for Dime Novels, Pulps and Series Books are so valuable. We get a chance to take a serious look at the stories behind the books we read as children and continue to enjoy as adults.

The Syracuse meeting was an outgrowth of the 1991 Hess Symposium hosted by the University of Minnesota. J. Randolph Cox (PF-598) suggested at the time that we have these meetings every two or three years and proposed Syracuse as a site. Additional plans were laid at the 1992 and 1993 annual joint meetings of the American Culture Association and Popular Culture Association, the most recent taking place this past April in New Orleans, La.

The Syracuse symposium was co-sponsored by the ACA/PCA's Dime Novels, Pulps and Series Books area of interest, the Syracuse University Library and the SU Library Associates. Because the Syracuse University Library is the repository of the Street & Smith archives, the symposium celebrated the publications of S&S, one of the most important American publishers of popular fiction in the past century.

Following a reception for early arrivals on Wednesday evening in the E.S. Bird Library's 1916 Room, the symposium opened officially on Thursday morning, with SU Librarian David Stam and Carolyn Davis of the library's Special Collections Department offering official greetings and an introduction to the symposium for the more than two dozen attendees.

The first presentation was appropriately titled "Quentin Reynolds' 'The Fiction Factory': How much fact, how much fiction?" The author, Fred Cook, could not attend the conference and his evaluation of the centennial history of Street & Smith was read by Anthony Tollin of Fairfield, N.J.

The second presentation was titled "Theodore Dreiser and his Street & Smith Circle," presented by Lydia Schurman, Professor Emerita of English at Northern Virginia Community College. The basis of the presentation was Schurman's research of the correspondence between Theodore Dreiser and S&S authors George C. Jenks and Frederic Dey and S&S editors Richard Duffy and Gilman Hall held in the University of Pennsylvania's



Photos by J.T. Slavin III



Randy Cox (PF-598) discusses Nick Carter, top; and Eddie LeBlanc, above left, Al Tonik and other audience members listen to editor Bill Gowen's talk on the 30-year evolution of Newsboy. Both presentations were part of the Syracuse University Symposium for Dime Novels, Pulps and Series Books.

Dreiser Collection.

Wrapping up the morning session was "Vignettes from a Street & Smith Album," by Rocco J. Musemeche (PF-897) of New Iberia, La. Because Rocco had to cancel his trip to Syracuse at the last minute for family reasons, the paper was read by Cox.

Following lunch on Syracuse's famous Marshall Street strip, the conference resumed with a presentation by John T. Dizer (PF-511) titled "On Contemplating the Boys' Own Library: A Street & Smith Experiment." Dizer's talk was profusely illustrated with color slides, including books in this "publisher's series" by such Street & Smith authors as Horatio Alger Jr., Gilbert Patten, Edward Stratemeyer, St. George Rathborne and Edward Ellis.

Jean Carwile-Masteller, Professor of English at

(Continued on Page 20)

The unknown Percy Keese Fitzhugh

by John T. Dizer (PF-511)

In his heyday, Percy Keese Fitzhugh (1876-1950) was one of the most popular writers for young people in America. His books had action and excitement and were enthusiastically devoured by the young. In addition, he was supported and essentially subsidized by the Boy Scouts of America and his books were promoted as being better written than other series books of the time.

*Other authors...
...other books*

William D. Murray notes in "The History of the Boy Scouts of America" that "The celebrated Tom Slade books of Percy K. Fitzhugh were developed to counter the 'Tom Swift' books. With 80 titles they reached a total of 4,000,000 sold by the publishers."¹

Other sources give sales figures considerably less -- one million to three million -- and we know there were only 19 Tom Slade titles, but Murray shows the intent of the Boy Scouts to counter what they felt was poor literature.

In addition to the Tom Slade series written for the Scouts and published by Grosset and Dunlap, Fitzhugh also wrote -- and for the Scouts and Grosset -- the Roy Blakeley series, the Pee-Wee Harris series, the Westy Martin series, the Mark Gilmore series and additional single Boy Scout stories for a total of 67 books, all Scout or Scout-related. All were published between 1915 and 1931. From 1931 to 1934, Grosset and Dunlap also published the Hal Keen and Skippy Dare series, a total of 13 books, all written by Fitzhugh under the "Hugh Lloyd" pen name.

Fitzhugh, we believe, wrote 96 juveniles. Grosset and Dunlap published 80 of them and with Grosset's huge distribution network (plus the backing of the BSA) these 80 are the books most collectors know about.

But what about the other 16? These books show a different picture of the real Fitzhugh. His jingoism, his prejudices and his bigotry came as a shock to me after my youthful blind acceptance of Tom Slade's heroism and the exploits of the other Bridgeboro Scouts.

Fitzhugh's early books include fantasy, history and Boy Scouting and are well worth examining. His first published works apparently appeared in 1906, beginning with the "Golden Rod Story Book," which apparently no collector has seen but which may exist, accord-



"King Time" (1908) was Percy K. Fitzhugh's only venture into the Oz-like world of fantasy.

ing to Fitzhugh's obituary.²

In 1906, McLoughlin Brothers published the six-volume Young Folks' Colonial Library by Fitzhugh. These books, which ran from 63 to 95 pages in length, were advertised as "biographical stories of the minor characters in the War for Independence."

The books were "The Story of... John Paul Jones, Ethan Allen, General Anthony Wayne, General (Baron) DeKalb, General Richard Montgomery and General Francis Marion."

Despite their short length, the books are quite flamboyant and obviously aimed for a young audience. They are shy on balanced historical judgment and strong on stereotypes and personal prejudices. Several of the books bring in, for some odd reason, stories of witchcraft, ghosts and phantoms.

For example, from "The Story of General Richard Montgomery": "...there lived in Prussia, a famous thief who is known in history as Frederick the Great."

From "The Story of General DeKalb": "Frederick the Great had gone home to his luxuriant castle to write poems and play the flute, for if he could not make people miserable in one way he was sure to do it in another."

And Fitzhugh didn't like Hessian soldiers: "These hired foreigners, who had no interest in the war but for

(Continued on Page 12)

Editor's note: This article was presented as a paper at the 23rd annual meeting of the Popular Culture Association on April 10, 1993 in New Orleans, La., and was also presented on April 30, 1993 at the Horatio Alger Society's annual convention in Fort Washington, Pa.

The unknown Percy Keese Fitzhugh

(Continued from Page 11)

the money they received were the cruelist soldiers in the whole army of Great Britain."

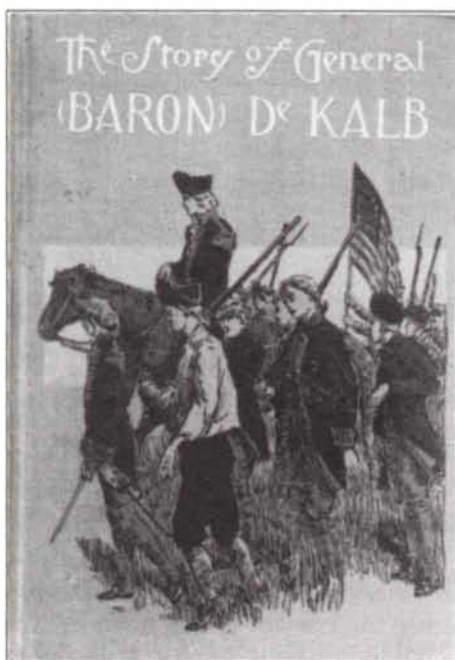
Some other quotes: The French "...are so delicate and artistic in everything they do," and "...the wily French in Canada," and "...But, being a French Huguenot, nobody pays any attention to him," makes one suspect Fitzhugh was no lover of the French.

In "The Story of Ethan Allen," New York claimed Vermont and attempted to evict the original New Hampshire settlers. "New Hampshire protested...but she was powerless before the great rich colony and the greedy tyrant who governed it" and, "...the Royal Governor of New York went on cutting up Vermont like a modern land boom company, and paying his debts with it, and disposing of it in a spirit of splendid liberality."

Fitzhugh didn't like New York Staters either, although we Vermonters might say he was mild and factual! As for the English, quoting "The Story of General Richard Montgomery": "George the Third [was] the weakest and most foolish king that ever sat upon a throne..."

The British soldiers at Fort Ticonderoga weren't much better, according to this passage from "The Story of Ethan Allen": "Many were the shouts from boisterous, drunken officers, that echoed through the strong old fort..."

And as for the British military in New York City, oh, my! As is found in "The Story of General Anthony Wayne": "Here they settled down to social pleasures, the officers gambling on a large scale and the privates gambling on a small scale; and they danced and sang and drank toasts and were exceeding merry..."



The six-volume Young Folks Colonial Library offered flamboyant biographies of several of the Revolutionary War's lesser-known figures.

And look at the Dutch. In "Montgomery": "I should not be at all surprised if grouchy old Peter Stuyvesant haunted the place with his wooden leg — or some other dreadful old Dutch burger." The Indians and Blacks don't fare too well either. From "The Story of General DeKalb": "...loiterers and one or two lazy looking Indians and Negroes..." Or from "Montgomery": "So you can see that this celebrated [French and Indian] war was a sort of blessing in disguise to all concerned, except the hapless and astonished Indians, who were, of course, no consideration one way or the other." And in "Wayne": "The Indians...were still active in their hostilities, and frightened tales of massacre and outrage came in from the great West."

And what about girls? We really don't hear much about them. Baron DeKalb's comments were flowery. Referring to the sacrifices girls had made for the war, he "...perceived the fair damsels at the critical period of sweet sixteen, when enticing raiment was most of all to be desired, shorn of all their treasured and cherished fineries; the jeweled earring, the beruffled petticoat, the silken love-hood, the bewitching stomacher; of everything engaging and alluring except their graceful courtesies. When Wayne returned from the Indian campaign, "The fair maidens hurled flowers at him as he passed along." Other than that, girls didn't have much to do with Fitzhugh's version of colonial history.

So what did Fitzhugh like? Apparently he thoroughly believed in the manifest destiny of this country, he liked brave men and he liked war. These six books are worth exploring in some depth because they show attitudes which appear in varying degrees in Fitzhugh's later books.

In 1907, McLoughlin published "The Story of a Fight: from Concord Bridge to a Field at Yorktown." This was another American history and the author was given as "Hugh Lloyd." It was a pretentious book, apparently written for slightly older youth than the colonial series of the year before. It was equally dramatic in tone. For example: "...it was there at that wooden crossing which spanned the languid Concord River that the glorious struggle started which ended on a field at Yorktown!"

The heroes of the preceding series all appear, leading me to wonder if Fitzhugh had material left over. The savagery of the Indians, the nobility of the struggles of the Americans and the brutality of the British are set forth in a dramatic and highly lurid manner:

"The surrender of the British at Yorktown was the reward of seven long years of suffering to the patriots who won the freedom of this blessed land and whom we should never cease to honor. It was with this glorious and dramatic climax that the curtain of the great drama fell, and thus ends our Story of a Fight."

(Continued on Page 13)

In 1908, Fitzhugh wrote both a historical novel, "The Galleon Treasure," and a child's fantasy, "King Time."

"The Galleon Treasure" is the first of Fitzhugh's boys' adventures. It takes place in Salem in 1692 and is an entertaining book once you get past the "forsooths," "varlets," "struth" and additional over-used pseudo-archaic language. We find adventure, pirates, fighting, witch trials, "eke" this and "mort" that and action, action and more action.

As usual, "The Galleon Treasure" is almost entirely male oriented. The hero's sister is pictured as: "...a fair lass, and mild and biddable"; as "...a frail lass"; as "...a meek-mannered wench" and "...my sweet sister blushed overmuch meseemith"; and, "...she shook her head with a fair pout." She was also hanged as a witch. The girls in Fitzhugh's later Scout stories weren't much, if any, different except that none of them came that close to being hanged.

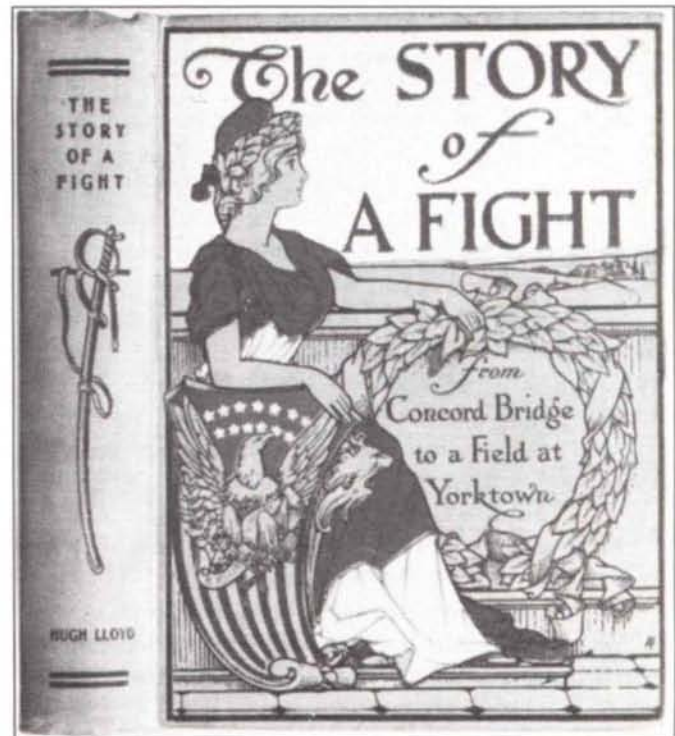
The other Fitzhugh book from 1908, "King Time," is completely different. It is a "Wizard of Oz"-type fantasy about a little boy who falls asleep and is taken by an imp, Mr. Three O'Clock, to see where the hours go. As with "Oz," the illustrations (in this case by L.J. Bridgman) are integrated with the text and are an important part of the book. "King Time" is a mixture of rhyme and prose. The boy and the imp visit the land of Tockerlore and the magic city of Tickerleen and have lots of strange adventures. They hear the legend of the Wollerperleck, one verse of which goes "And the maidens who passed in the evening / Would incessantly loiter and stand / By the fence near by, and giggle and sigh, / And remark, 'He is simply grand!'"

Fitzhugh had no known published books between 1908 and 1912, although in 1910 he edited the 10-volume "Every Girl's Library." This library was "A Collection of Appropriate and Instructive Reading for Girls of All Ages from the Best Authors of All Time."³

Fitzhugh apparently provided a "General Introduction" but none of the chapters. Based on his knowledge of girls, at least as shown in his boys books, he seems an unusual choice for editor.

It is interesting to note that the "Every Boy's Library," published by G&D for the Boy Scouts of America, did not appear until 1913. "Along the Mohawk Trail" was published by Thomas Y. Crowell in 1912 and was Fitzhugh's first book on Boy Scouting. It was quite successful and was reprinted in the "Every Boy's Library" in 1914. This book was followed by a series of three other adventure/Scouting books with many of the same characters.

These four books are very similar to the later, more famous G&D Tom Slade series. The four books are "Along the Mohawk Trail" (Crowell, 1912); "For Uncle Sam, Boss" (Crowell, 1913); "In the Path of LaSalle" (Crowell, 1914); and "Uncle Sam's Outdoor Magic" (Harp-



"The Story of a Fight," written under the "Hugh Lloyd" pseudonym, continued Fitzhugh's early jingoistic and dramatic writing style.

ers, 1916).

In "Along the Mohawk Trail," 18-year-old Harry Arnold and 14-year-old Gordon Lord, two Scouts from New Jersey, miss the train for a Scout camp located somewhere on the shores of Lake Champlain. They decide to hunt up the camp on their own and eventually do so. It is difficult, partly since the troop has not yet decided where to put the camp. On the way north, Arnold and Lord rescue a badly hurt Scout, capture some robbers and recover the loot, find and return a lost reticule belonging to a 16-year-old maiden and save a small boy from drowning. They wind up the summer with Gordon receiving the Bronze Medal for life saving and Harry receiving the Golden Cross, the highest award in Scouting.

In "For Uncle Sam, Boss," Harry Lord spends two years working on the Panama Canal. The descriptions of Panama, the locks and conditions of working on the canal are detailed and well done. Harry's boss is Uncle Sam, personified, who can do no wrong. In his time in Panama, Harry survives a landslide, makes an almost fatal trip to Haiti, finds a gold hoard of a '49er and earns the Panama Medal.

"Uncle Sam's Outdoor Magic" is the story of Bobby Cullen, a poor Bridgeboro, New Jersey boy. Roy Blakeley and other Bridgeboro Scouts appear in the book but Scouting does not play a prominent part. Bobby helps the

(Continued on Page 14)

The unknown Percy Keese Fitzhugh

(Continued from Page 13)

Scouts repair flood damage and becomes enamored of government reclamation work.

Captain Craig, an Army engineer, sees his potential and gives him a job in Arizona working on the Roosevelt Dam. The book is largely about Bobby's adventures as a fledgling engineer. He performs his duties faithfully and for excitement nearly drowns three times and once is almost fatally trapped in a well.

In "In the Path of LaSalle," Captain Craig also rescues Wesley Binford, another budding engineer, and sends him to Montana to "fight the Mississippi River" with the Reclamation Service.

Wesley is injured when he keeps a large boulder from demolishing some homes. He learns a lot about water conservation, erosion and flood control.

Meanwhile, Gordon Lord and the rest of the Bridgeboro troop end up on the Mississippi, looking for older Scouts. The Scout troop hears about a band of robbers led by Thomas "Crowbar" Slade. The troop wants the \$500 reward and attack what they think are robbers but who turn out to be the older Scouts/engineers in rather rough shape because they have been fighting a flood. Tom "Crowbar" Slade and the real robbers are never captured.

This raises interesting questions since Fitzhugh wrote the book "Tom Slade," based on the Boy Scout movie, in 1915, but "In the Path of LaSalle" was copyrighted in 1914. So we have a Tom Slade, hero, and Tom Slade, villain at the same time and from the pen of the same author.

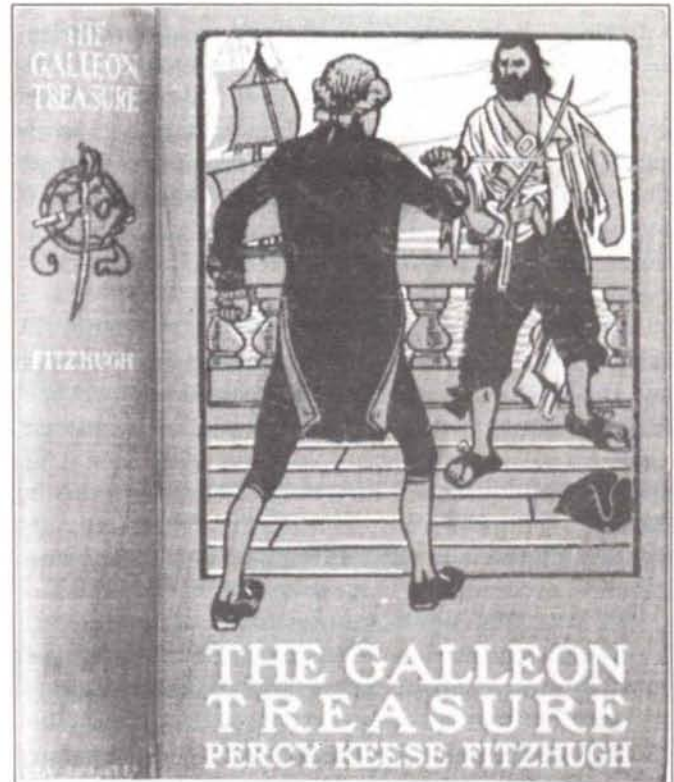
These books are exciting, colorful and filled with action. Although three of them are nominally not about Scouting, there is a great deal of emphasis on Scouting qualities in all four books.

Unfortunately, we also find the same stereotypes as found in the earlier books. Quoting from "Uncle Sam's Outdoor Magic": "...if all there was to be done was dig a ditch...they'd send a Swede or a Dago up here to do it."

From "For Uncle Sam, Boss": "Chinamen and suspicious, frowning Spaniards eyed him..." Or, "People, mostly Negroes, lay about, indolent and languid." Or, "Murder, massacre, slavery, treachery, all the cute little Spanish tricks..."

From "In the Path of LaSalle": "I'm in barracks that would make the Panama barracks look like an Alabama coon's chicken coop." Or, "Harry, these greasy Mexicans can't look you straight in the eye."

And from "Along the Mohawk Trail": "They were, indeed, treading the very ground over which that treacherous, bloodthirsty tribe [of Mohawks] had once carried their victims to torture and massacre."



Once you waded through the pseudo-archaic language, "The Galleon Treasure," the first of Fitzhugh's boys' adventures, is filled with action, action and more action.

Fitzhugh's ideas about girls hadn't changed either. In "LaSalle," "...there rose the clear voice of a girl, 'I wish I was a boy.' Her mother said, 'Did you ever hear of such a thing?'"

Gordon Lord, Scout mascot and about 16, shouted, "There have to be girls for soldiers to say farewell to."

"You're supposed to stay here and pine away," comforted Gordon. "See?"

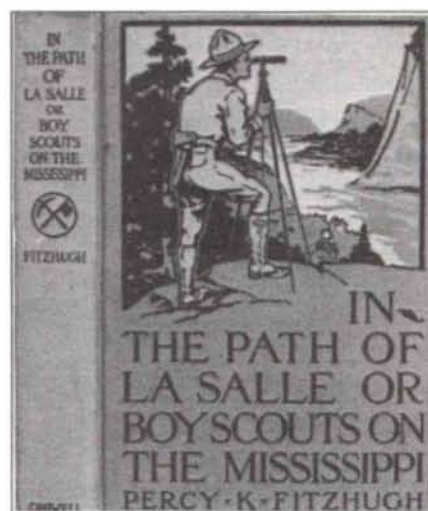
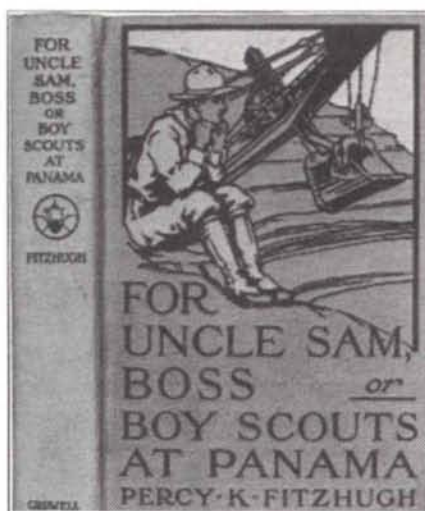
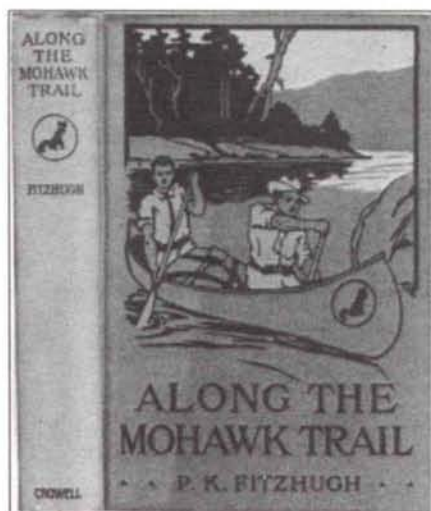
The girl laughed. "There have to be sisters and sweethearts and things," said Gordon, with great finality. "Else, what's the use of wars at all?"

Gordon/Fitzhugh was presumably kidding but the girls never did go on adventures. Apparently they couldn't handle stress. In "LaSalle," when Wesley was hurt, "...a young girl who pressed her way...to get a glimpse of him, shrieked and rushed away. And seeing her, other women who hovered about turned away, afraid to look and panting visibly..."

We can only be thankful that Fitzhugh is generally so busy telling a rollicking good story that his prejudices are more or less hidden by the action and adventures.

This, unfortunately, is not true in the final two non-G&D books. "The Boys' Book of Scouts" appeared in 1917, the same year that the second and third Tom Slade

(Continued on Page 15)



Fitzhugh's first book involving Boy Scouts was "Along the Mohawk Trail," published by Crowell in 1912. Other titles using the same characters were "For Uncle Sam, Boss" (Crowell, 1913) and "In the Path of LaSalle" (Crowell, 1914).

titles appeared. If the boy readers expected Boy Scouts they were mistaken. The book was collection of 20 biographies of American frontier scouts. To Fitzhugh, "Most of these men possessed all the qualities of heroism. They were models of physical manhood, strong of will and muscle, romantic in attire and capable of enduring incredible hardships and privations."

The stories were also flowery and dramatic. Indians played a prominent part and the references to them are generally unfavorable. Here are quotes:

"Savages made the nights horrible with their war-whoops and murderous raids"... "The pride and power of this warlike [Cherokee] tribe was at last broken and their murderous depredations were at an end."..."The most frightful outbreak of the warlike and treacherous Sioux." And on and on. Joseph, chief of the Nez Perce, was selected for a chapter partly because, "...as Indians go, he was a good Indian."

Custer, of course, was a hero. In fairness to Fitzhugh I should note that he admitted that the government did not always treat the Indians fairly and that the Indians had some justification for their actions.

Fitzhugh is consistent in his attitudes toward Blacks when he mentions the "Negro servant of Captain Clark, who, in his appropriate character of minstrel and comedian, greatly enlivened the party..."

Just plain girls apparently had little to do with frontier scouting. "Squaws and Indian maidens" are mentioned as is "the tender regard of Indian damsels."

In a different vein, the Cheyenne women joined "in the combat and fighting with the aggressive energy of modern suffragists."

Fitzhugh's final non-G&D book was the 1919 history, "From Appomattox to Germany." Few scholars have read this book — which is probably fortunate for

Fitzhugh's reputation. The book purports to be a history for "younger readers" of the period from the Civil War to World War I.

Discussing Reconstruction: "[The blacks] were the chief problem in that perplexing time, and before they were gotten into their proper places they caused a reign of terror throughout the South." Or, "The [Ku-Klux] Klansmen were men of dauntless courage and of iron nerve, and they were moved by a towering resolve... They were often hasty, often mistaken, and sometimes cruel. But they were so much better than the carpet-baggers that they seemed like angels by comparison."

The book contains four chapters on "Subduing the Red Men." Sitting Bull was a skillful and educated Indian. "Forth to this great encampment rode the gallant Custer with his little band... When the carnage of that dreadful massacre was over not a single white man lived to tell the tale. Doubtless many of them had been tortured and murdered after they were captured, for their bodies were horribly mutilated."

Fitzhugh devoted 16 chapters to the Spanish-American War. It was, of course, a glorious war. "Seldom had such rapid and enthusiastic recruiting been known. Many who were turned away returned to renew their pleas for acceptance in the growing host, and the shadow which overhung the busy camps was not the shadow of death, but the haunting fear that even in the eleventh hour Uncle Sam might yet cheat his restless soldiers out of the opportunity of dying for him." The other stereotypes of the earlier books were all included in "From Appomattox to Germany" in great detail.

Here, then, are the "unknown books of Percy Keese Fitzhugh."

Fitzhugh was a fine story teller. He was a fluent writer

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The unknown Percy Keese Fitzhugh

(Continued from Page 15)

-- exciting, dramatic and colorful. He loved Uncle Sam and believed in her Manifest Destiny. To him, all of our wars were "glorious struggles." His most successful books were quite well-plotted with lots of more-or-less plausible action.

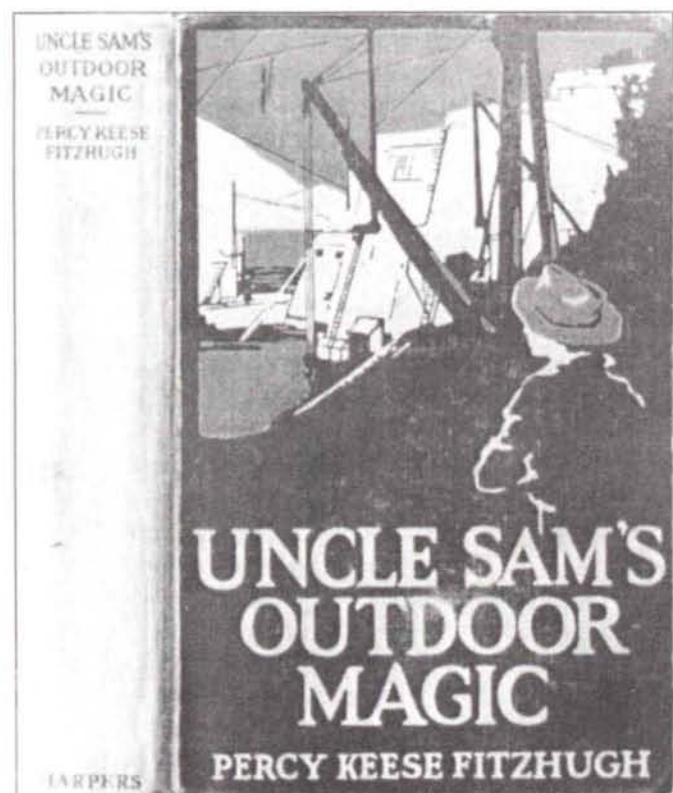
Unfortunately, Fitzhugh's early books are badly marred by his jingoism, his prejudices and his attitudes toward girls, Indians, blacks and foreigners. Some of these attitudes were typical of the times but some were extreme for any time. And these attitudes were carried over into many of his later Boy Scout books, which were promoted by the BSA as the finest juvenile literature and which flooded the country 70 years ago.

NOTES

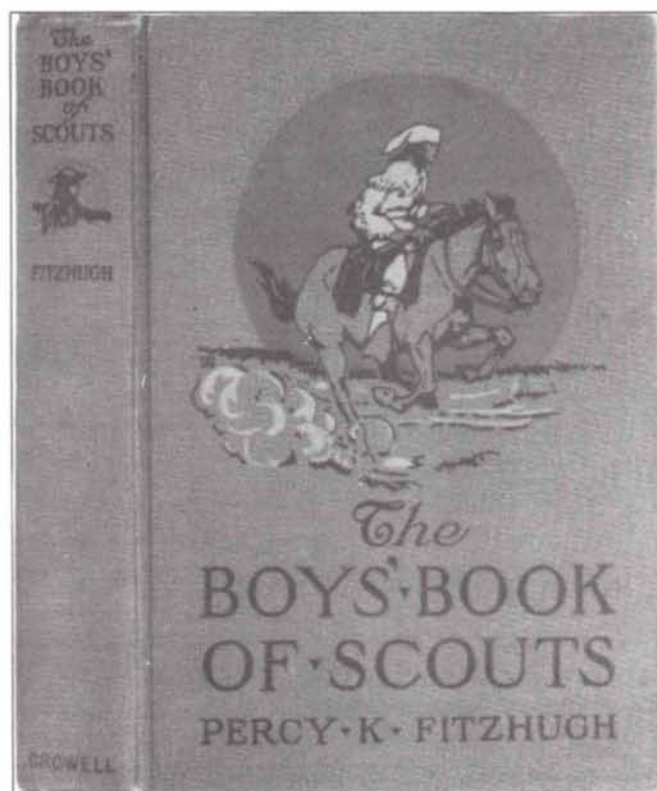
1. Murray, William D., "The History of the Boy Scouts of America." New York: Boy Scouts of America (1937), p. 204.

2. "Percy K. Fitzhugh, Author, Dies at 73." *New York Times* obituary dated July 7, 1950.

3. Advertisement for "Every Girl's Library," published in 1910 by The Pearson Publishing Co., New York.



"Uncle Sam's Outdoor Magic" (Harpers, 1916) introduces readers to such latter-day Bridgeboro, N.J. Boy Scouts as Roy Blakeley, although Scouting does not play a major role in this book.



"The Boys' Book of Scouts" (Crowell, 1917) is not about Boy Scouts but contains short biographies of 20 American frontier scouts. American Indians, in particular, are portrayed in a very unflattering light and the book also reflects Fitzhugh's attitudes toward females and blacks found in his early books.

The Early Books of Percy K. Fitzhugh

- | | | |
|---|------------|------|
| 1. Golden Rod Story Book* | McLoughlin | 1906 |
| 2. The Story of John Paul Jones | McLoughlin | 1906 |
| 3. The Story of Ethan Allen | McLoughlin | 1906 |
| 4. The Story of Gen. Francis Marion | McLoughlin | 1906 |
| 5. The Story of Gen. Richard Montgomery | McLoughlin | 1906 |
| 6. The Story of Gen. (Baron) DeKalb | McLoughlin | 1906 |
| 7. The Story of Gen. Anthony Wayne | McLoughlin | 1906 |
| 8. The Story of a Fight** | McLoughlin | 1907 |
| 9. King Time | McLoughlin | 1908 |
| 10. The Galleon Treasure | Crowell | 1908 |
| 11. Along the Mohawk Trail | Crowell | 1912 |
| 12. For Uncle Sam, Boss | Crowell | 1913 |
| 13. In the Path of LaSalle | Crowell | 1914 |
| 14. Uncle Sam's Outdoor Magic | Harpers | 1916 |
| 15. The Boys' Book of Scouts | Crowell | 1917 |
| 16. From Appomattox to Germany | Crowell | 1919 |

* This title has not been confirmed.

** Written under the pseudonym "Hugh Lloyd."

How Horatio Alger helped 'The Shadow'

by Jack Bales (PF-258)

"Who knows what evil lurks in the hearts of men? The Shadow knows!"

These two chilling sentences, accompanied by a mocking laugh and the haunting music of Saint-Saens' "Omphale's Spinning Wheel," are probably as familiar to those living in today's television age as they are to those who listened spellbound to them on the radio decades ago. Yet prior to the literally hundreds of Shadow radio shows, there were the Shadow stories, written by Walter B. Gibson -- under the pseudonym Maxwell Grant -- for **The Shadow** magazine.

Horatio Alger's publisher, Street & Smith,¹ had much to do with **The Shadow's** birth. By the late 1920s, one of the firm's most popular magazines was the **Detective Story Magazine**. In 1930, Street & Smith decided to advertise the publication on radio, and every Thursday it sponsored a "Detective Story Hour," in which a story from the magazine's forthcoming issue would be dramatized. The narrator called himself "The Shadow," and many listeners, instead of asking for the **Detective Story Magazine** at their newsstands, asked for the magazine about The Shadow!

Naturally, the editors at Street & Smith decided that they should immediately start such a magazine, and they turned to magician/journalist Walter B. Gibson, who for 10 years had been writing articles about magic tricks, puzzles, mysteries and magicians, and had even ghosted works for such well-known magicians as Houdini and Blackstone. As Gibson worked on his plot, he realized that he needed a name for The Shadow's assistant. Also, he wondered whether the chapters should all be the same length or should they vary according to the content in each. As Gibson recalled years later:

"Looking for a book that might serve as a guideline, I recalled that in my library of magic books I had two novels by Horatio Alger, Jr. -- 'Bound to Rise' and 'Risen from the Ranks' -- in which the young hero had worked for a while as an assistant to a magician. Since Alger's books had recently been republished by Street & Smith, I could ask for nothing better as a reference. I picked the sequel because it was set in larger type that ran about the same number of words to a page as my double-spaced typewritten pages.

"... Since the book was a sequel, Alger had taken the



The Shadow.

The Shadow, as depicted by artist Tom Lovell in *The Shadow Scrapbook*.

simple but effective course of reintroducing his hero at the very start, namely, in the heading of Chapter 1. It said 'HARRY WALTON,' which struck me as the type of name I wanted for my hero. A few chapters later, Harry met a new friend, so the author introduced him in the same way. Chapter 4 was headed 'OSCAR VINCENT,' another nice name. Rather than decide on one or the other, I decided to borrow half from each, so I named my man Harry Vincent. If I should ever happen to meet a real-life Harry Vincent and he asks me why I took his name, I can tell him truthfully that I didn't, and I still have my Alger book to prove it."²

"The Living Shadow" made its debut in April 1931, the first of 283 Shadow novels that Gibson was to write. The radio Shadow, played by Frank Readick, Jr., continued his narratives until 1935. Street & Smith, by then dissatisfied with the character, wanted a radio show based on Gibson's stories, and the new series, starring 22-year-old Orson Welles as The Shadow, premiered on Sunday, Sept. 26, 1937.

"The Death House Rescue" featured The Shadow's

(Continued on Page 18)

Editor's note: The illustrations and research material for this article were taken from Walter B. Gibson's "The Shadow Scrapbook," published by Harcourt Brace Jovanovich in 1979; other research was from Will Murray's "The Five O'Clock Shadow," in the July-August 1987 issue of *Old Time Radio Digest*. Jack Bales served as editor of *Newsboy* from 1974 to 1986.

How Horatio Alger helped 'The Shadow'

(Continued from Page 17)

efforts to save an innocent man from the electric chair and was straight out of Gibson's novels.

Future episodes, however, were tailored for a radio audience, and few of *The Shadow's* trusted operatives from the magazine made it to radio. In the second episode, "The Red Macaws," airing on Oct. 3, 1937, Margot Lane replaced Harry Vincent as *The Shadow's* agent and Lamont Cranston was established as *The Shadow's* true identity.

Over the years, Horatio Alger is credited with inspiring many people. Now, *The Shadow*, one of America's most famous crime fighters, joins their ranks!

NOTES

1. Street & Smith was one of the more than six dozen firms which published works by Horatio Alger throughout his long writing career dating back to the early 1860s, and continuing with Alger reprints long after his death in 1899. At the time of the development of *The Shadow* stories, Street & Smith was the main reprint publisher of



Edd Cartier, "The Shadow Scrapbook"

Harry Vincent, who was *The Shadow's* able assistant, got his name from a composite of two Horatio Alger characters: Harry Walton and Oscar Vincent.

Alger's books, offering them in several paperback series, the largest being S&S's Alger Series, which numbered more than 100 titles in two printings starting in 1915.

2. "The Shadow Scrapbook," pp. 4-5.

Editor's notebook

(Continued from Page 4)

Told to Me, Looney wrote, adding that "until one of us gets our hands on a copy of 'My Dog's Story' we can't test this hypothesis."

I know a lot of you will say "Who cares?" but you must remember, most of the research on Alger is complete except for additional short stories, which keep cropping up. But think of the work the Ralph Gardners of the world went through many years ago regarding Alger? Ralph Henry Barbour was not nearly as influential as Alger, but he was still an important author of his era. More than 160 books attest to that.

The best part about this is that two members of the Horatio Alger Society, Bart Nyberg and Jeff Looney, were instrumental in uncovering this information. If you read the article on the Syracuse University symposium that starts on Page 10, you will note that there are many H.A.S. members hungry to find out more about the books we all enjoy, as well as their authors and publishers. This is an important field that has often been overlooked in our quests for first editions, dust jackets and other "collectibles."

Speaking of continuing research, you will note in John Dizer's article in this issue on "The Unknown Percy Keese Fitzhugh," he mentions what may be Fitzhugh's earliest effort, the "Golden Rod Story Book," a title

mentioned in the author's 1950 *New York Times* obituary. However, nobody has apparently ever seen a copy of this title.

I asked Dizer, "What if Fitzhugh either wasn't the sole author (maybe contributing a story or two to an omnibus collection) or what if he was editor, rather than author?" He said that was possible in light of Fitzhugh's known editor's role with the 1910 "Every Girl's Library."

So it was back Bart Nyberg's copy of the *United States Catalogue*, this time looking for a title listing rather than an author listing. And there, plain as day, was "Golden Rod Story Book," published by McLoughlin, with no date listed (1906 is a good guess).

That gives credibility to the existence of the book, although we will still list it as "not proven" until we actually find a copy. Also, because it was not under Fitzhugh's author listing, if he was involved with the book at all it supports the theory that he was (1), one of several contributors; or (2), editor instead of author.

All of this shows how enjoyable it is to put on your deerstalker cap and play Sherlock Holmes!

In this issue: Don't overlook the third (and final) part of Brad Chase's look at the Alger first editions published by Porter & Coates and Henry T. Coates. Also, there's Dizer's Fitzhugh article, plus Jack Bales' discussion of a connection between Alger and *The Shadow*.

In November-December: Another "Alger at First Glance" article, plus my overview of Barbour's books and much, much more!

LETTERS TO THE EDITOR

Dear Mr. Gowen:

Enclosed is a short piece on Jack and Mabel Barker's Alger collection which we spoke about recently. I would be very grateful if you could publish this in the next **Newsboy**. As I say in the article, Jack wanted his collection used, and I can think of no better way of encouraging that than by getting the word out to members of the Horatio Alger Society.

Thank you for your help with this.

Sincerely,
Stephen Enniss
Manuscripts Librarian
and Literature Bibliographer
George W. Woodruff Library
Emory University
Atlanta, GA 30322

Editor's note: The article by Stephen Enniss follows:

Emory University acquires Horatio Alger collection

Members of the Horatio Alger Society and friends of the late Jack Barker will be interested to know that Jack and Mabel Barker's extensive collection of Alger books, serials and research materials has been donated to the Robert W. Woodruff Library of Emory University. Jack Barker, who passed away last year, was known to many members of the Horatio Alger Society as an active researcher into Alger publishing history, a contributor to **Newsboy**, and a committed collector.

In their 40 years of collecting, he and his wife, Mabel, assembled a fine library of over 200 Alger books, including many scarce first editions and first serial publications. Among the latter are issues of **The Student and Schoolmate**, **Gleason's Weekly** and **Gleason's Literary Companion**, all featuring early work of Alger. The collection also documents the remarkable growth in Alger's popularity with numerous reprint editions from the early years of this century.

In his instructions before his death, Jack Barker wrote, "It is hoped that this library, built up over a period of some 40 years, will be kept intact as an inducement to future scholars to evaluate and proclaim the prominent part Horatio Alger played in our American literary heritage." The gift of this collection to the Woodruff Library ensures that this collection will indeed be preserved for just this purpose.

Selected items from the Barker collection are currently on exhibit in the Special Collections Department of the Woodruff Library. For more information, write or call: Stephen Enniss, Literature Bibliographer, Special Collections Department, Robert W. Woodruff Library, Emory University, Atlanta, GA 30322; (404) 727-6887.

Let's hear from you! Share your collecting experiences or other news of interest to fellow members by writing to **Newsboy** editor Bill Gowen at 923 South Lake St., Apt. 6, Mundelein, IL 60060. All letters are published at the discretion of the editor in regard to timeliness and appropriateness of content, and are also subject to editing.

Mr. Robert Kasper, President
The Horatio Alger Society
585 E. St. Andrews Drive
Media, PA 19063

Dear Mr. Kasper:

An area dealer gave me your name and address when I was browsing in his bookstore some time ago. I had told him that an old address I had for the Horatio Alger Society had led me to a dead end, and that I was interested in finding some current officers.

My interest in Horatio Alger Jr. is not only because I am a collector, although I have quite a few Alger volumes. I am the author of a forthcoming book on Alger entitled "The Fictional Republic: Horatio Alger and American Political Discourse," which will be published by Oxford University Press this fall.

I would welcome an opportunity to meet you, to tell you a bit about my project and to make the existence of this new book known to interested collectors and members of the Horatio Alger Society. I would also like to subscribe to **Newsboy** if it is still being published (I have only occasionally been able to look at copies, such as the ones in which Gary Scharnhorst and Jack Bales put together Alger's travel correspondence from Europe).

I was thrilled to hear that you live near my new community. I look forward to talking with you!

Sincerely,
Carol Nackenoff
Associate Professor
Department of Political Science
Swarthmore College
Swarthmore, PA 19081-1397

*Editor's note: Carol Nackenoff (PF-921) has subsequently joined the Horatio Alger Society. A short abstract of her new book follows. Information on how to order the book from Oxford University Press, and the price, will be published in an upcoming issue of **Newsboy**.*

The Fictional Republic: Horatio Alger and American Political Discourse

Carol Nackenoff, Swarthmore College

"The Fictional Republic investigates the persistence and place of the formulas of Horatio Alger in American politics. Reassessing the Alger story in its Gilded Age

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S&S at SU

(Continued from Page 10)

Whitman College in Walla Walla, Wash., followed with a paper titled "My Queen: The Girls' Own (and only) Dime Novel Series," discussing its author, Luranna Sheldon, its content, its intended readership and the reasons it was an early success but later was a failure.

The first part of the afternoon session concluded with Albert Tonik of Dresher, Pa., discussing "The Pulp Career of Jean Francis Webb," a writer who plied his trade between 1932 and 1950.

Following a short break, Gordon Huber (PF-843) of Cuyahoga Falls, Ohio gave a presentation (illustrated with slides) titled "Popular Copyrights: Street & Smith's Chelsea House Imprints," another attempt by S&S to break into the hardcover market.

The following paper, by Peter C. Walther (PF-548) of Gloversville, N.Y., titled "A Neophyte Sensationalist: The Dime Novels of Edward Stratemeyer," revealed what researchers in the past five years have dug up concerning Stratemeyer's writings in the 1890-1898 era. It shows that his most prolific period was 1892 and 1893, when 48 of his 69 known dime novels were published.

Randy Cox followed with an update on ongoing research in the dime novel, pulp and series books field, offering his own perspective and that of Deidre A. Johnson (PF-596), whose selected bibliography of series book research was distributed by Cox in her absence.

Cox concluded that much research work still needs to be in the areas of bibliographies, scholarly histories and indexes, and that while several reprint projects (facsimile and otherwise) have been undertaken in the pulp field, no comparable project has been done for dime novels and series books, an exception being the recent Applewood facsimile editions of early titles in the Hardy Boys, Nancy Drew and Tom Swift Series.

Friday morning's session kicked off with a joint presentation by Edward T. LeBlanc (PF-015) of Fall River, Mass., publisher of **Dime Novel Round-Up**; and **Newsboy** editor Bill Gowen, both discussing the past, present and future of their publications.

The next presentation was given by Joel Cadbury, assistant archivist at the museum of the Adirondack Historical Association, who discussed Syracuse University's Howard R. Garis collection, his talk titled "Uncle Wiggily's Archives: An Overview of the Howard R. Garis Papers." Cadbury described some of the collection's business correspondence between Garis and his publishers, which helped show how his famous Uncle Wiggily books, games and toys were marketed.

Cox followed with a discussion of his favorite topic, Nick Carter. The paper (illustrated with colorful ex-

LETTERS TO THE EDITOR

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context, Carol Nackenoff argues that Alger observed the dislocations and economic pitfalls of the rapidly industrializing nation, and devised a set of symbols that addressed anxieties about power and identity. As classes were increasingly differentiated in wealth, life changes, residence space and culture, Alger maintained that Americans could still belong to one estate. The story of the youth who faces threats to his virtue, power, independence and identity stands as an allegory of the Republic. Nackenoff examines how the Alger formula continues to shape political discourse in Reagan's America and beyond."

amples) was titled "Nick Carter's Pulp Career."

The symposium also included a talk by Martha Hanson, preservation administrator for the Syracuse University Library, who discussed her department's efforts to preserve and conserve the Street & Smith archives, many elements of which are in extremely fragile condition. The library is applying for a grant to provide funding for microfilming (both black & white and color), with digital technology (scanning) also part of the library's preservation game plan.

The symposium concluded by breaking into three discussion groups, who then shared ideas concerning the relationship that should exist between libraries' special collections and researchers. The questions asked were:

1. How can libraries better serve researchers, and what can researchers and collectors do for libraries?
2. What is the future of the Dime Novels, Pulp and Series Books field and what areas remain for fruitful research?
3. In what formats would researchers like to see materials preserved?
4. Should libraries coordinate collection development during this period of scarce resources? How important is geographical location as a consideration to a researcher's choosing a location to visit?
5. Are there other kinds of viable communication aside from current journals and newsletters? What about computer communication?

Following a general discussion on these and other topics (including when and where to hold the next symposium) the meeting adjourned with many of the attendees heading for Utica at the invitation of Marie and John Dizer, so that all could have an opportunity to view John's extensive collection.

So Syracuse '93 is history, with the next get-together of this group set for the annual ACA/PCA meeting in April at Chicago's Palmer House.