



THE HORATIO ALGER SOCIETY OFFICIAL PUBLICATION NEWSBOY



Horatio Alger, Jr.

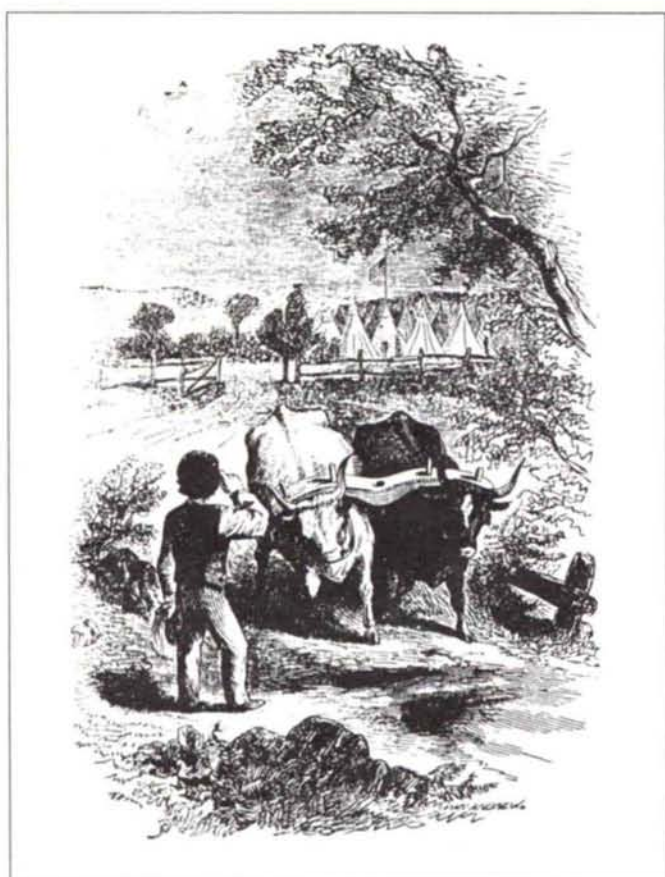
1832 — 1899

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

VOLUME XXXI

NOVEMBER-DECEMBER 1993

NUMBER 6



"Frank's Campaign." Frontispiece for the Second Edition; A.K. Loring, 1864.

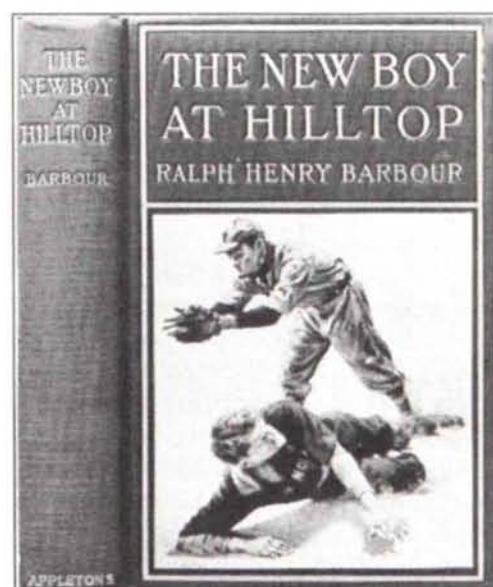
A.K. Loring: *The early years*

-- See Page 3

Of factories and failures:

*Exploring the invisible factory
gates of Horatio Alger, Jr.*

-- See Page 7



Ralph Henry Barbour:
Boys' books and much more

-- See Page 15

President's column

Preparations are continuing for the 30th annual Horatio Alger Society convention, to be held April 28-May 1, 1994. Our convention hosts, Chris DeHaan (PF-773) and Milt Ehler (PF-702) have selected the Harley Hotel in Grand Rapids, Mich. as our 1994 convention site. One of my business associates who travels frequently to Florida and New York stays in Harley Hotels whenever possible. Despite their below-average prices, they are first-class hotels with luxury services and amenities. The president of the Harley Hotel chain is none other than Leona Helmsley. What she lacks in her knowledge of income tax laws is apparently more than made up in her experience in operating a four-star hotel.

The January-February *Newsboy* will contain hotel registration cards plus a full agenda for the convention. I hope to see many of you there.

Our efforts are continuing toward determining the feasibility of establishing a repository dedicated to preserving the works of Horatio Alger, Jr. The committee has received six positive responses from the original list of 21 potential institutions. The six institutions are, in no particular order: Northern Illinois University; University of Wyoming; University of Southern Mississippi; University of Minnesota (The Hess Collection); University of South Florida (The Hudson Collection); and The Horatio Alger Association of Distinguished Americans, Inc., located in Washington, D.C. All of these libraries and institutions have significant juvenile holdings, including impressive Alger collections, and are interested in becoming the designated repository for the works of Horatio Alger.

The committee has developed a list of criteria stating our goals and objectives that will be sent to the above institutions shortly. At that point I will initiate a dialogue with our contact persons at each institution to explore their continuing interest. I would guess that our objectives will not match exactly the objectives of each institution, so some of them will undoubtedly remove themselves from participation over the next several months. We hope to locate that one perfect place prior to our next convention in May.

Your Partic'lar Friend,
Robert E. Kasper (PF-327)
585 E. St. Andrews Drive
Media, PA 19063
(215) 891-9015

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.

OFFICERS

ROBERT E. KASPER	PRESIDENT
MARY ANN DITCH	VICE-PRESIDENT
MURRAY D. LEVIN	TREASURER
CARL T. HARTMANN	EXECUTIVE SECRETARY
BERNARD BIBERDORF	(1994) DIRECTOR
IVAN McClymont	(1994) DIRECTOR
JON FRIEDLAND	(1994) DIRECTOR
ROBERT COLLMER	(1995) DIRECTOR
BOB HUBER	(1995) DIRECTOR
JOHN CADICK	(1995) DIRECTOR
CHRISTINE DE HAAN	(1996) DIRECTOR
BART J. NYBERG	(1996) DIRECTOR
JOSEPH T. SLAVIN III	(1996) DIRECTOR
LEO "BOB" BENNETT	EMERITUS
RALPH D. GARDNER	EMERITUS

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.

A.K. Loring:

The early years

by Robert E. Kasper (PF-327)

Although not Horatio Alger's first publisher (those credits belong to Brown, Bazin & Co. and James French & Co.), Aaron K. Loring played a significant role early in Alger's literary career with the publication of 37 of his books between

Alger at first glance

1864 and 1880. The first was, of course, "Frank's Campaign," published in 1864. This was the initial volume of the Campaign Series -- the other two titles being "Paul Prescott's Charge" (1865) and "Charlie Codman's Cruise" (1867).

"Frank's Campaign" was Alger's first novel and was issued sometime during November 1864. During the same month Alger was offered, and accepted, the pulpit at the First Unitarian Church in Brewster, Massachusetts. Up until that point in time Alger was submitting short stories and poetry to various literary magazines, including *Harper's* and *Putnam's*. He had to supplement his income by private tutoring and occasionally filling the pulpit at local churches.

As with any unknown author, I would speculate that Loring published a very small printing of the first edition, considering the scarcity of the volume. The copy of the first issue (see Ex. 1) is bound in mauve cloth containing numerous horizontal lines bordered by three wider indentations. The spine has the title and subtitle ("Or What a Boy Can Do") printed in gold between pair of parallel horizontal rules on the upper half of the spine. The bottom of the spine has LORING in all capital letters just above another pair of parallel gold rules.

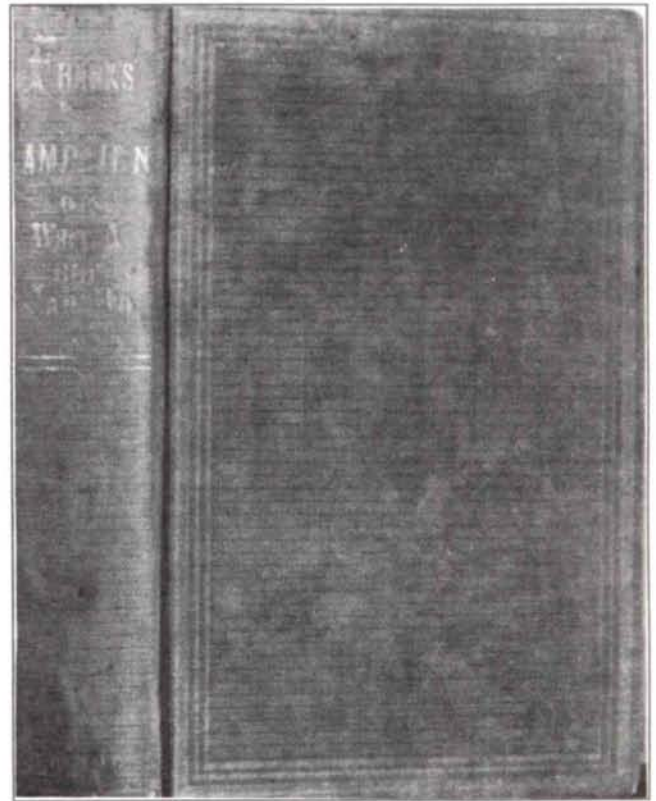
The 1864 date appears at the bottom of the title page and also on the copyright page.

Apparently this volume enjoyed more than adequate sales since Loring issued a second edition the following month, in December. My copy of the second edition carries a bona fide Christmas 1864 inscription. The words "Second Edition" appear on the title page between Alger's byline and Loring, Publisher (Ex. 2).

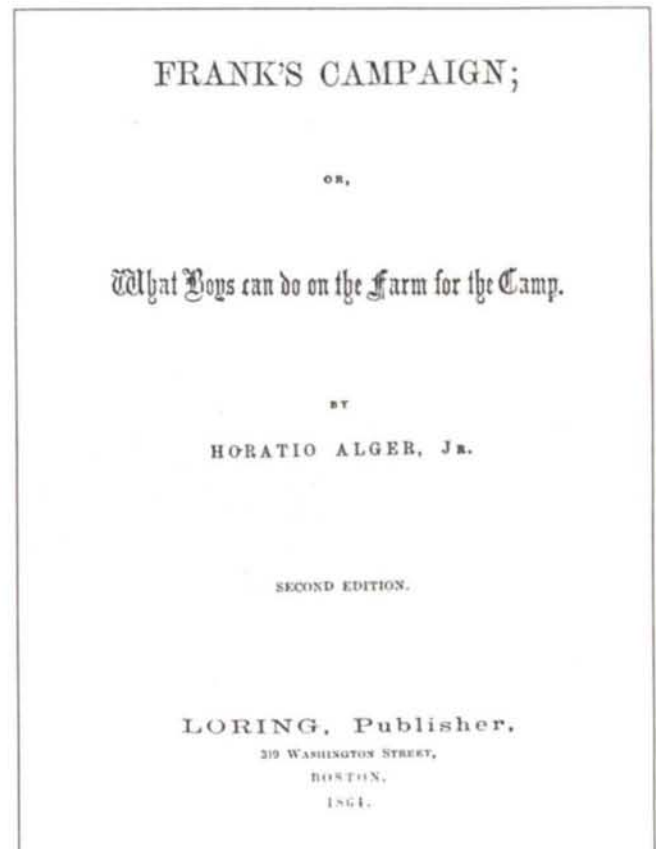
The book is bound in pebble-textured cloth in either black or brown color (Ex. 3), with the spine lettering the same as the first edition. A very small printing of the first edition also used this binding.

The third edition was published sometime during 1866 and carries that date on the title page. This is the only Alger

(Continued on Page 4)



Ex. 1: The first edition of "Frank's Campaign."



Ex. 2: The title page of the second edition.

A.K. Loring: *The early years*

Continued from Page 3)

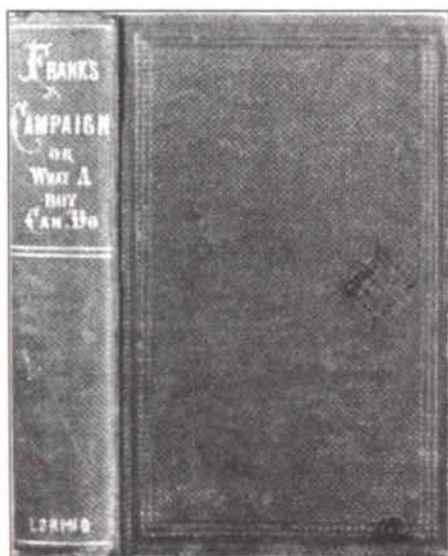
book with the third-edition notation on the title page. The only known copy of this edition is bound in the familiar purple cloth utilized by Loring. I would guess that this edition was also issued in green cloth.

The probable fourth edition (Ex. 4) was published much later and advertises Alger as the author of the "Ragged Dick" and "Luck and Pluck" Series, which would date this edition in the early 1870s. This reference appears on the title page and does not list individual titles by Alger.

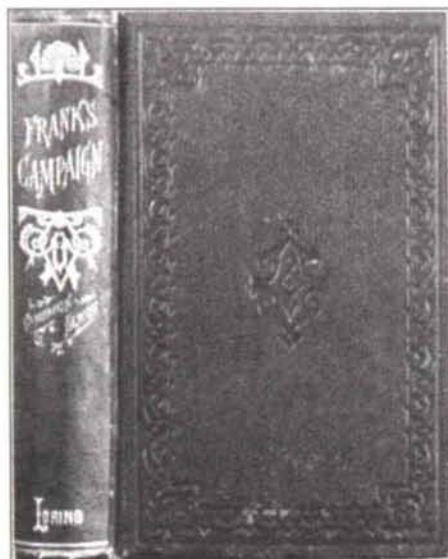
The subtitle is shortened to "The Farm and the Camp" and the Civil War is referred to having been "over some years ago." The gold spine design includes the title, publisher and "Campaign Series," in gold lettering, along with a fancy decorative design above and below the title.

At this point it would be difficult to place the various editions of "Frank's Campaign" in chronological order.

During the early- to mid-1870s, Alger had reached the apex of his popularity and the number and variety of his many books must have been prodigious. I have seen copies of "Frank's Campaign" advertising Alger titles in the Pacific Series, which would date that edition around 1879 and possibly later.



Ex. 3: Second edition.



Ex. 4: Probable fourth edition.

THE SOLDIER TO HIS BETROTHED

BEFORE THE FIRST FIGHT AT HAWK'S NEST, VA.
AUGUST 20TH, '61.

The joys of home are dear to me,
And dearer still thou art;
But I, my country's son must be,
She calls and we must part.
The stars upon her banner fair,
That brightly beam above,
My Mary, pure and constant there,
Are emblems of my love.

No captive in his dungeon's gloom,
E'er long'd for Freedom's light,
As I shall wish — whate'er my doom —
For my lov'd Mary's sight.
But better far that she should weep,
My absence or my fall,
Than here to sleep the coward's sleep,
Nor heed my country's call.

When in the deadly battle-field,
The Union's foes we meet;
If dying there my faith is seal'd,
My death hour will be sweet.
The soldier for his country dies,
For her his blood he gives;
But if that fate his star denies,
For thee, and love he lives.

Thine eye's bright beam, thy love's soft smile,
My best reward shall be,
When turning from the battle's toil,
And homeward bound to thee.
My Mary! hear the bugle blow,
And see the banner fly;
Farewell my Mary — thine I go,
Thine, if I live or die!

H. ALGER, JR.

Editor's note: The above poem by Horatio Alger, Jr., not previously known, was discovered by Gary Scharnhorst while doing research on Bret Harte at the University of Texas at Austin. It appeared in *Political Pen Pictures of the War*, ed. by J. Henry Hayward, New York, 1863, pp. 103-104; published by the editor.

MEMBERSHIP

New members:

Greg Foltz (PF-923)
437 S. Blackstone
LaGrange, IL 60525 (708) 579-9856

Greg is a vice president of property underwriting whose other hobbies in addition to boys' book collecting include sports and old movies and TV shows. He learned about the Society from Rob Kasper and Bart Nyberg.

Robert Lawless (PF-924)
3235 West Bails Place
Denver, CO 80219

Robert has approximately 70 Algers in his collection. He learned about H.A.S. from Ralph Gardner.

Thomas L. Harken (PF-925)
8050 Eastex Freeway
Beaumont, TX 77708 (409) 898-8906

Thomas is the owner of 11 restaurants whose other interests are working and fishing. He is a member of the Horatio Alger Association of Distinguished Americans.

Don Jacobs (PF-926)
6550 Lexington #226
Beaumont, TX 77706 (409) 898-8906

Don, whose occupation is public relations and advertising, is interested in Alger as a writer from a historical viewpoint. He also learned about H.A.S. through the Horatio Alger Association of Distinguished Americans.

William C. Snell (PF-927)
17306 Candela
Houston, TX 77083

William learned about the Society from Jim Ryberg (PF-533).

Change of address:

George W. Owens (PF-586)
HCR 72, Box 267
Glenwood, AR 71943
(New box number)

Bart J. Nyberg (PF-879)
20W450 Rutgers Drive
Downers Grove, IL 60516
(708) 910-0542
(New phone number)

Dolores A. Warner (PF-893)
34107 S.R. 618 South
Albany, OH 45710
(614) 698-2717

Mark A. Preston (PF-453)
231 Woodlane & Riverbank
Edgewater Park, NJ 08010

Sherwood E. Moore (PF-732)
2200 Lazy Lane
Ft. Lauderdale, FL 33305

Dr. Irving P. Leif (PF-395)
503 Park Ave.
Hoboken, NJ 07030
(201) 659-0461
(Name is misspelled in roster)

Robert O. Kaiser, CPA
1215 N. Sheridan Rd.
Peoria, IL 61606
(309) 672-1200
(New phone number)

Series Book Collectors

in

EARTHQUAKE LAND

or

Braving The Big One

September 22-25, 1994

Buena Park, California

Editor's notebook

Many members are already counting the weeks to the 30th annual H.A.S. convention in Grand Rapids, Mich., next April 28-May 1.

In October, I had a chance to take a relaxing one-day trip to Grand Rapids along with directors John Cadick (PF-858) and Bart Nyberg (PF-879). John was in Chicago that week on business and he volunteered to drive us in his rental car for a look at Michigan's fall colors, used-book stores (of course) and the Grand Rapids-Holland area in general.

Co-host Milt Ehlert (PF-702) agreed to meet us at the Harley Hotel for lunch and then take us on an area tour.

Although we arrived a half hour behind schedule, Milt was patiently waiting in the lobby and we immediately had lunch in the excellent hotel restaurant. We were then given a guided tour of the ultra-modern hotel by sales director Melissa Lorenz, who showed us a typical double guest room, the spacious meeting room we will be using for our banquet, auction, book sale and other events, plus a hospitality room. It was quite an impressive layout and I'm certain H.A.S. members attending the convention will agree.

Our convention co-hosts, Chris DeHaan (PF-773) and Ehlert, will have a complete convention preview package in the January-February *Newsboy*.

News notes: Three Partic'lar friends have recently authored books of interest to fellow H.A.S. members:

1. A new biography of author Kenneth Roberts by former *Newsboy* editor Jack Bales (PF-258) is now out in Twayne Publishers' United States Authors Series, No. 626. The price is \$21.95.

2. "Edward Stratemeyer and the Stratemeyer Syndicate" by Deidre Johnson (PF-596) is No. 627 in Twayne's United States Authors Series, priced at \$23.95.

3. Carol Nackenoff's "The Fictional Republic: Horatio Alger and American Political Discourse," announced in the September-October *Newsboy*, will be published by Oxford University Press by the end of the year.

Ordering information for all three books will be published in our next issue. For a taste of what you'll find in Prof. Nackenoff's book, read her article beginning on Page 7, "Of Factories and Failures: Exploring the Invisible Factory Gates of Horatio Alger, Jr."

We lacked space to publish a letters column in this issue and will hold recently-received letters to the editor until the next issue. Meanwhile, keep those letters coming. If the content is of interest to fellow members, we'll be happy to run them.

In the meantime, have an enjoyable holiday season!

BOOK MART

E.C. Mattson (PF-067)

1 Center Road, #1A

Towson, MD 21286

1-410-825-8967

The following Algers are for sale; CWO, returnable.

First editions:

Ragged Dick (1st in box, restored Gardner)	\$200.00
Jerry, the Backwoods Boy (Good-VG)	\$60.00
Young Captain Jack (Good, later issue)	\$20.00
The Young Book Agent (Fair)	\$15.00
Risen from the Ranks (Good)	\$45.00
Rufus and Rose (Good)	\$60.00
Young Captain Jack (Good)	\$35.00
Out for Business (Good)	\$50.00
The Young Musician (Fair)	\$15.00
Mark Mason's Victory (VG)	\$35.00
The Store Boy (Good)	\$35.00
Lost at Sea (Good)	\$40.00
The Store Boy (VG)	\$50.00
Rupert's Ambition (Good)	\$55.00
Chester Rand (VG-minus)	\$125.00

Miscellaneous:

Ragged Dick (Loring, Good)	\$35.00
Wait and Hope (Loring, Fair-Good)	\$20.00
Paul the Peddler (Loring, Good)	\$15.00
Bertha's Christmas Vision (Hurst, VG)	\$45.00
A Boy's Fortune (Winston, VG)	\$12.00
A Cousin's Conspiracy (Burt VG in G dw)	\$10.00
Joe's Luck (Burt deluxe, Good)	\$8.00
Sink or Swim (P&C small, VG)	\$15.00
Out for Business (Mershon, Good)	\$15.00
Jerry, the Backwoods Boy (Stitt, Fair-Good)	\$10.00
Nelson the Newsboy (Mershon, Good)	\$15.00
Nelson the Newsboy (C-P, Good)	\$15.00
Falling in With Fortune (Stitt, VG)	\$15.00
From Canal Boy to President (McKay, Good)	\$10.00
From Farm Boy to Senator (S&S, VG)	\$15.00
The \$500 Dollar Check (McKay, Fair)	\$8.00
From Canal Boy to President (McKay, VG)	\$15.00

The following all G&D, all VG; at \$20.00 each:

Nelson the Newsboy; Randy of the River; Joe, the Hotel Boy; The Young Book Agent; Lost At Sea; Young Captain Jack; From Farm to Fortune.

Student and Schoolmate, indiv. issues, all VG, \$22 each:

Dec. 1865 ("The Worst Boy in School")
 Sept. 1865 ("Deacon Baxter's Cow")
 July 1865 ("Squire Pitman's Peaches")
 Nov. 1863 ("I'm Old Today")
 Oct. 1861 ("Song of the Croaker")

Gardner, Ralph: "Horatio Alger; or, The American Hero Era." First edition, 1964; VG in VG dw\$25.00

Johnson, Deidre: "Stratemeyer Pseudonyms and Series Books." VG, 1982\$35.00

Of factories and failures:

Exploring the invisible factory gates of Horatio Alger, Jr.

by Carol Nackenoff (PF-921)

Introduction

What happens to the growing young bootblacks, newsboys, and street urchins who surround the hero in Horatio Alger, Jr.'s Gilded Age tales? What lot falls to someone who does *not* succeed? What does success save Alger's heroes *from*? Such questions lead to a rather novel way of thinking about Alger's success formulas.

The Gilded Age characters of Horatio Alger, Jr. have long been treated as symbols of success, but that success is much misunderstood. A few astute readers have seen that, for Alger, the meaning of success is not identical with the acquisition of wealth. The stories stress the importance of morality, the prevalence of middle-class occupations and modest rewards, and the unattractiveness of selfish materialism.¹ What has been less well recognized is Alger's rootedness in the economic transformations of the second half of the Nineteenth Century, and the role these transformations play in the definition of success.

It is my contention that, in Alger's fiction, economic success is measured against common and undesirable outcomes of the Gilded Age. The author of over one hundred juvenile tales arranged to rescue his characters from some of the worst consequences of an industrializing economy. Heroes acquire the ability to distance themselves from hardship, economic marginality, and instability which are ever-present in these novels. Failure is the backdrop against which success is defined in Alger's universe, and factory labor is clearly part of the lot one seeks to escape.

The Most Visible Failures

With the intervention of benefactors and surrogate parents, Alger heroes and a few of their companions are helped out of poverty and through the dangerous shoals of adolescence. Not all are. "Turning bad" is the most

Editor's note: This article appeared in the Spring 1992 issue of Journal of Popular Culture and is reprinted with permission. Carol Nackenoff is Associate Professor of Political Science at Swarthmore College, Swarthmore, Pa.

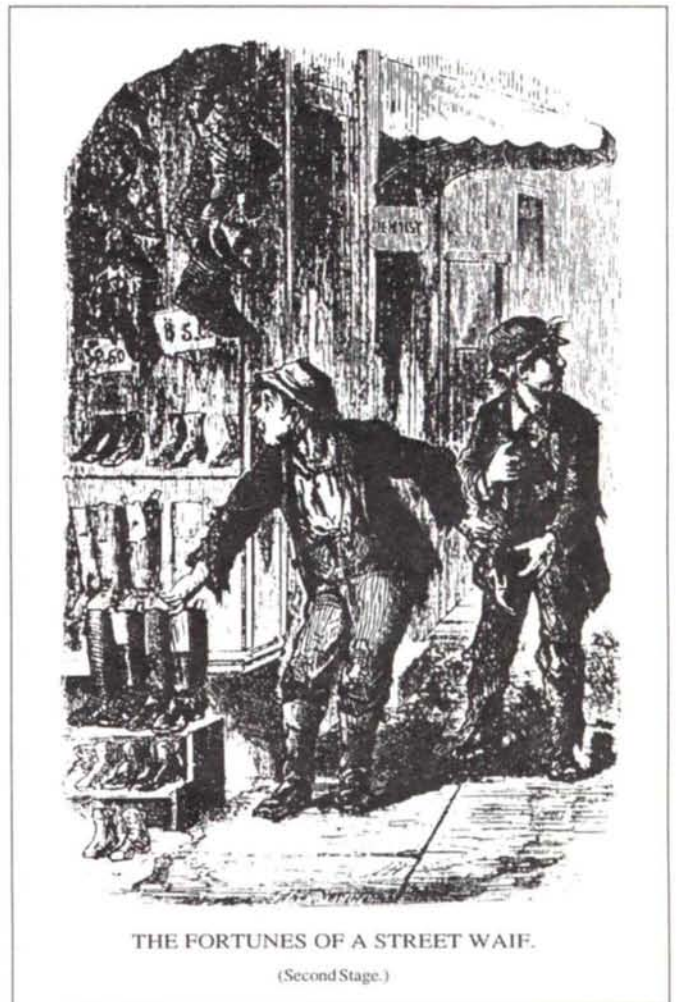


Fig. 1. Charles Loring Brace, "The Dangerous Classes of New York and Twenty Years' Work Among Them." (New York: Wynkoop & Hallenbeck, 1897); reprinted NASW Classics Series, n.d. National Association of Social Workers.

frequent scenario Alger envisioned for those who are not rescued. Youngsters who cannot earn a living wage by their labors, and those who develop vices are likely to turn to crime (see Figure 1).

Adult criminals are found in virtually all Alger stories, especially those who live off the honest earnings of others -- pickpockets, highwaymen, kidnappers, counterfeiters, forgers, confidence men. Many adult failures have fallen prey to drink and gambling. Tramps wander the countryside in the summer or lounge on City Hall Park benches, surviving by begging or stealing. Charles Loring Brace, social worker and author, friend of Alger and provider of some of his source material, included in the "Proletaires of New York" a large class of criminals and paupers, the only saving grace of whom is that this life is not yet "so deeply stamped in the blood" as their English counterparts. The "dangerous classes" of New York "...are as ignorant as London flash-men or

(Continued on Page 8)

Of factories and failures: *Exploring the invisible factory gates of Horatio Alger, Jr.*

(Continued from Page 7)

costermongers. They are far more brutal than the peasantry from whom they descend. . . ."²

Female street urchins had little to look forward to (Figure 2). According to Brace, who set up a lodging house for some of these girls which provided instruction in morals and in economic self-sufficiency, many of these girls could be expected to end up in a life of prostitution.³ Alger rescues heroine Tattered Tom on the brink of adolescence and returns her to the care and moral supervision of her long lost mother. Better yet, a vehicle is provided for the salvation of more girls:

*For her sake, her mother loses no opportunity of succoring those homeless waifs, who, like her own daughter, are exposed to the discomforts and privations of the street, and through her liberality and active benevolence more than one young Arab has been reclaimed, and is likely to fill a respectable place in society.*⁴

One measure of success, then, is that young people who succeed preserve their morals and good character intact where family and clergy are no longer present as moral influences. For little boys too young to fend for themselves (e.g., Phil, the Fiddler and Mark, the Match Boy), as well as for female street urchins, triumph means return to real or adoptive parents, upon whom they can depend for economic security and moral influence.

Not all the poor are criminal. Brace observed that there are, in addition to vagrants and criminal elements in New York,

*. . . still other tens of thousands, poor, hard-pressed, and depending for daily bread on the day's earnings, swarming in tenement-houses, who behold the gilded rewards of toil all about them, but are never permitted to touch them.*⁵

Alger's homeless men and women are occasionally glimpsed in ten-cent lodging houses, sleeping en masse on straw-covered floors. Others inhabit community poor homes and even asylums. Squalid, crowded, tenements sometimes house heroes or acquaintances. Perhaps these places of squalor house the grown-ups in Alger who are not bad but rather apparently lack the right disposition or will to succeed. One is told that some dissipated individuals have simply given up, lacking courage to deal with setbacks.

Despite occasional glimpses of men walking the streets in search of work, most of the poor on display are widows, orphans, invalids, and those who have succumbed to vice. But what of those who have no cushion protecting them from having to accept work on any



Fig. 2. Charles Loring Brace, "The Dangerous Classes of New York and Twenty Years' Work Among Them." (New York: Wynkoop & Hallenbeck, 1897); reprinted NASW Classics Series, n.d. National Association of Social Workers.

terms offered? Where are the *working* poor?

Women are not infrequently depicted in Alger as hard-working poor. Females who labor are likely to be shown engaged in the process of manufacture, though they work in their homes as hatmakers and seamstresses. These widows and single women are paid by the piece, and generally cannot achieve self-sufficiency though they work long hours. Women, unlike men, are not geographically mobile in Alger's world; they have fewer opportunities, and are more dependent upon their employers. A kindly character in "Rufus and Rose" was entirely dependent on her earnings as a seamstress; she had to sit and labor from early morning until evening, and barely earned enough to survive.⁶ She clearly was losing her health, and could earn only a third of what the hero did selling newspapers. When asked whether they won't pay her any more, she replies:

No, they find plenty who are ready to take their work at the price they are willing to pay. If anybody complains, they take

(Continued on Page 9)

away their work and employ somebody else.⁷

A similar experience is described in "Helen Ford." A character who sews constantly finds her wages decreased twenty percent because shops were giving out less work while more people desired work; "many could not obtain a chance to work at any price." Here, Alger forcefully editorializes:

*Perhaps no employment is more confining and more poorly compensated than that of sewing. The narrow choice allowed to women, who are compelled to labor for their livelihood, leads to an unhealthy and disastrous competition in this department of toil, and enables employers to establish a disgracefully low scale of prices [here Alger refers the reader to an article in the *Atlantic Monthly*].⁸*

This grim picture does not allow much hope of success apart from rescue. The best case provides either for marriage or for installation in the home of a hero who has made good.

These are the most visible classes that Alger's boys and girls stand to join if they are not successful. But these are not the only classes -- and outcomes -- from which the hero must be rescued in Alger. Far less visible, but arguably equally ominous, is the factory.

Saved From the Factory

In an Alger story serialized beginning in December, 1892, Ben Bruce determines to leave the home of his mean stepfather. He meets a friend of his who is superintendent of a "factory for the manufacture of leather board." The superintendent asks the boy how he would like to work there. Ben Bruce, expressing a desire to secure a better education, nonetheless answers:

"If the choice lies between working on a farm and working in your factory, I will work for you if I can get the chance."⁹ The starting wage is adequate, and the hero inquires whether he would be preparing himself for "higher" work; the superintendent answers in the affirmative. Just when it looks like they are about to strike a bargain, the dam which provides water power for the factory is blown up, apparently by two discharged workmen. Since the factory must be shut down until the dam is rebuilt, this ends the boy's hope of employment there.

And so, Alger "blows up" this option rather than forsake Ben there. The boy is saved!

Though Alger frequently set his tales in late antebellum America, the factory was, even at that point, an inescapable presence in the northeastern landscape. Such boosters of industrialism as Edward Everett (for whom Alger would run errands as a Harvard freshman in 1848) could proclaim the factory at Lowell, begun in the second decade of the century, the "fulfillment of the American Revolution and a model of republicanism."¹⁰ But others were not so sanguine. Antebellum travelers to England worried over the poverty and moral debasement that accompanied industrialization and wondered whether

they were looking at America's future and the demise of republican virtue. "The machine unmans the user," Emerson would write after his 1847 trip abroad.¹¹ By the late 1830s, the vision of the American factory as a community was increasingly difficult to maintain in light of labor discontent, worker combinations, and emerging analyses of wage slavery.

The rare brick, furniture, or shoe manufactory in Alger stories still involved pre-industrial skilled craft work; mechanization had not appreciably altered the nature of work.¹² At the outset of "Five Hundred Dollars" (serialized beginning 1889), Bert Barton is thrown out of work as a shoe pegger by the introduction of a machine. Though such effects of mechanization of a craft were hardly rare in the 1880s, this was an extremely rare occurrence in Alger's fiction.

A few Alger heroes begin work life in a factory, but circumstances (e.g., dullness in a trade; malicious intervention by the superintendent's son) quickly conspire to compel them to look for other work. One scholar notes:

"... on the rare occasions when he [Alger] did [start a boy in a factory] he could only think to have the lad fired or laid off at the outset, as if desperate for some contrivance to expel him as quickly as possible into the world where a man could make his mark."¹³

Alger's factory work is virtually never described. Often, the reader has no idea what is made, and is not taken into areas of production. The author exhibits little or no curiosity about this place of work. Robert Rushton, for instance, provides the chief support of his family by working in the factory in Millville. Beyond this, one learns only that the brick factory provided about the only avenue of employment to be had in town, that Robert was able to earn six dollars a week, and that tardiness resulted in a twenty-five cent docking.¹⁴

Alger boys exit the factory; they do not seek to make their way within it.¹⁵ Heroes are not dependent upon factory work as the sole possible employment unless they confine their search to the local community in which they begin life. In Alger's city, there are other things to do.

When seeking work, the central character will often turn down manual labor or the opportunity to learn a craft or trade (Figure 3). The stinginess of the man to whom the hero would be apprenticed is sometimes adduced as the reason for refusal, or the boy might submit that he does not want to live away from his mother (which he inevitably chooses to do when he leaves for the city). Often, he merely asserts that he doesn't believe he is cut out for certain types of work, or doesn't think he would like it.¹⁶ Alger heroes are clearly destined for another fate.

To what length Alger is willing to go to keep the boy afloat and away from the factory gates! The young hero

(Continued on Page 10)

Of factories and failures: *Exploring the invisible factory gates of Horatio Alger, Jr.*

(Continued from Page 9)

may join a circus, or even whistle and give bird imitations on the stage for a living. When one nearly penniless boy claims to feel foolish playing the harmonica on stage for money, his companion replies: "it would be more ridiculous *not* playing for money. Whatever talents we possess our Creator meant us to exercise for our benefit and the pleasure of the community."¹⁷

Alger's young boys not infrequently discover positions that do not pay a living wage, but they walk away. Even if they are hard up, they are never put into the position of having to accept anything that is offered. Something or someone intervenes to obviate the necessity of such a choice. Some choices are simply unacceptable. The factory, and working class jobs more broadly, fall into this category.

Once the boy gets to the city -- which is most frequently New York -- Alger provides quite a bit of detail about city sights, scenes, architecture, and prices. Some of these novels took the reader on a guided tour of Manhattan sights, with perhaps even an expedition by ferry to Brooklyn. More than one Alger enthusiast has claimed that these books were veritable Baedeker's guides. According to one:

*You could find out what to do, where to go, how to begin, and how to proceed in the city. . . A young man from the country could brief himself on transportation around the city, the ways to obtain lodging and employment. . .*¹⁸

However, when Alger's heroes wander the streets in search of work, factories disappear. P.T. Barnum's is there, but not its surroundings (Figure 4). One does not know who occupies factory positions or why, but we know that heroes do not. To remove even the possibility of exchanging one's labor power for a wage in the factory, the factory must become invisible.

One of Alger's Chicago stories, "Luke Walton," is deposited for copyright the same month and year that Carrie Meeber comes to Chicago in "Sister Carrie" (August, 1889).

Luke sees many of the same new downtown sights Carrie does. Yet Dreiser's Carrie, who trudges the streets in search of work, could not avoid passing and viewing the manufacturing establishments on her long walk from home on the west side of the river to the downtown area. Unable to find a position as a shop-girl, she eventually finds a poorly paid, unpleasant position manufacturing shoes. The factory girls she eventually leaves behind have little hope of betterment. Carrie could not help but



KIT'S FLIGHT FROM THE BLACKSMITH.—See Page 61.

Fig. 3. Horatio Alger, Jr., "The Young Acrobat." (New York: Street & Smith, 1900).

see men toiling at heavy labor in the streets; poorly clad shop girls who worked so hard and had so little; the pale, ragged creatures in states of mental stupor who walked the streets or held out their hands for change.¹⁹ And yet, when Alger's newsboy walks home to his poor and unfashionable neighborhood, he does not seem to pass any factories or see the ways many people labor. Away from the bustling downtown commercial center, across the Chicago River, there is only the usual Alger drama. One would hardly realize that Alger inhabited the same universe as Edward Bellamy, who published his extremely popular novel "Looking Backward" in 1888, purporting to solve the most pressing issue the day—the labor problem. The era was notable for labor organization, strikes and violence, but Alger allows almost no worker combinations or strikes to cross the pages of even his later novels. When one labor uprising is mentioned in "A Debt of Honor," it is a passing reference by someone remote from the scene of action; the destruction of

(Continued on Page 11)

property noted above in "Ben Bruce" is extremely unusual.

Once jobs in factories, crafts, and trades drop from sight, career and earning trajectories of Alger characters do not mirror options in the economy. All his boys find employment in the white-collar workforce, though less than 20% of all workers are so employed by 1900. Boys are found earning at the high end of the scales for average weekly adult earnings during the period.²⁰

Engels had noted in 1845 that the structure of the city almost conspires to keep the manufacturing establishments and the squalid tenements of the poor out of the view of the untroubled bourgeoisie, lining the streets with tidy shops and concealing what lies behind.²¹

Alger did see the tenements, and saw those left unemployed by panics and depressions; he even condemned those who did not see poverty or try to assist the worthy among the poor. But he did not see any pattern to poverty and unemployment among males that did not stem from character flaws. It is clear that, at least so far as concerns the factory, Alger's boys share the privileged gaze of the bourgeoisie.

Factories and Failure

This "blindness" is part of a pattern in Alger to go to great lengths to rescue heroes from the prospect of factory labor. Factory labor is something to be avoided or escaped. In part, this reflects the fact that Alger was the product of literary traditions which preceded realism. Though his most popular works tended to feature neglected street urchins of New York, he may well have believed some things were not the fit subject of discussion. William Dean Howells' literary realism had to do battle with an earlier faith; "in the strife-torn, graft-ridden years of the late nineteenth century, industrial society had understandably seemed to literary men an enemy, not a subject."²² The author E.C. Stedman, whom Alger greatly admired, expressed a wish to lift readers above the sordid details of contemporary life. Alger admired Howells, but his own literary work reflected more the views of the **Christian Union**:

*Realism. . . [seemed bent on] crowding the world of fiction with commonplace people, whom one could positively avoid coming into contact with in real life; people without native sweetness or strength, without acquired culture or accomplishments, without the touch of the ideal which makes the commonplace significant and worthy of study.*²³

Alger's heroes were always those exceptional boys, regardless of the economic circumstances in which they found themselves. The commonplace children were there, but not at center stage.

Alger did not think the factory offered a very good route of mobility. It did not nurture aspiration. Alger spent his youth in Marlboro, Massachusetts, which he remembered as engaging in shoe manufacturing.

"Though diversified, the localeconomy was not immune to the cyclical fluctuations which plagued the shoe industry at large." Nearby towns, more dependent upon manufacture than Marlboro, suffered frequent cycles of boom and bust. When forced to shut down temporarily in a glutted market, an Alger shoemaker comments:

*That's the worst of the shoe trade. It isn't steady. When it's good everybody rushes into it, and the market soon gets overstocked. Then there's no work for weeks. If a man manages to save up a little money in good times, he has to spend it then.*²⁴

Alger's "experience" with manufacturing was that it did not provide a reliable income. Thus, heroes sought to escape business cycle fluctuations and discover steady work with reliable and rising wages. Boys sought careers at work.

Rosy depictions of factory opportunities were repeated throughout the century by industrialists and their supporters. They were even found in one advice manual Alger recommended to a young friend. Such depictions also provoked this 1889 response:

*If you tell a single concrete workman on the Baltimore and Ohio Railroad that he may yet be president of the company, it is not demonstrable that you have told him what is not true, although it is within bounds to say that he is far more likely to be killed by a stroke of lightning.*²⁵

Alger seems to realize there is something in this position. He was not as positive as some of his contemporaries and at least a few later historians about opportunities in the nineteenth century factory. "We find that many of our most conspicuous public men have commenced their careers as newsboys," Alger was fond of repeating.²⁶ He did not say 'factory hands'.

The bulk of evidence unturned by historians and sociologists would seem to be on his side. Scholars have tended to find that the route from shop hand to supervisor was neither quick nor terribly likely. There might be some upward mobility through positions, but downward mobility was perhaps as likely, and lateral movement from department to department was also common. Patronage was instrumental to advancement.

A pioneer among these studies, examining mobility in Newburyport, Massachusetts argues:

*Most of the social gains registered by laborers and their sons during these years were decidedly modest—a move one notch up the occupational scale, the acquisition of a small amount of property. Yet in their eyes these accomplishments must have loomed large.*²⁷

Aside from the mobility issue, there were other reasons to bypass the factory. A significant element in Alger's elimination of this option lies in his distrust of capitalists. The term itself tends to connote for him selfish men who are unconcerned with the interests of their workers and who would readily exploit their depen-

(Continued on Page 12)

Of factories and failures: *Exploring the invisible factory gates of Horatio Alger, Jr.*

(Continued from Page 11)

dence to depress their wages. They tend to worship money and ignore community. Capitalists lack respect for the exchange of equivalents, failing to pay labor at its value (whatever this means -- Alger does not much trouble himself with the basis of wages or profits, but he believes workers deserve a living wage). They could choose to behave differently, but they have taken money out of proper perspective. Individuals who put money before people are anything but successes in Alger's universe, and he frequently arranges some sort of economic justice for them.

It is essential to Alger's formula for advancement that character be noticed. Character is the most valuable asset that the hero brings to the marketplace; its recognition becomes the means by which the boy rises. The factory system was surely not one to illustrate Alger's principle that, by application, hard-work, cheerfulness, loyalty to one's employer, and honesty, any boy can hope to be noticed for his endeavors and advance.

In the emerging industrial order, there was less opportunity for the individual to engage in personal contact with a boss, impress him, or employ his education or wits in new and different tasks. The factory wage labor system was impersonal, and offered workers limited scope within which to affect their destinies. The equivalents in market exchange were hides, not character.

It was not a world in which community of interest between employer and employee would endure. The boss who notices and rewards the trusted employee and who invites him home to dinner bridges the gap between social classes -- in effect, negates the meaning of class. The only class worthy of mention is an aristocracy of character.

Factory labor was not likely to take a street-hardened hero without advantages and uplift him, exposing him to a better class of people who would encourage him to better himself. Without the human contact and example of men of good character, the factory would not nurture character or virtue. Even if indifferent workers might comply with factory discipline in order to keep their jobs, the work environment did not help make them men -- it did not improve them, and hardened companions might even lead them astray. Those with power may well stand to affect the identity and morals of those over whom they exercise control. If capitalists and their factory agents do not stand for virtue, what will become of their employees?

Self-improvement was a moral imperative. Certain occupations were less desirable because they did not allow the youth to grow and improve by using his mind:

*Idealess occupations, associates, and books should be avoided, since they are not friendly to intelligent manhood and womanhood. Ideas make the wise man; the want of them the fool.*²⁸

In the Harvard Unitarian tradition, "Man had both a mind (that is, a spirit) and a body, but his destiny clearly lay in developing the power of the former."²⁹ Physical labor, while honorable, might not provide the opportunities necessary to development. Even if crafts or trades offered the prospect of steady work, there was perhaps inadequate opportunity for self-improvement; the case is similar to that of the factory.

Distaste for such labor was also linked to issues of power. The laborer tended to be subject to the close control of others and had little discretion. The Alger hero manages to find work in which he retains a great deal of control over his bodily movements and tasks, and in which mental and manual labor are not separated. Often, the employer sends the boy off as his agent in some business matter; the boy is highly independent and may even define the employer's interest in some cases.

Alger's guidance, however unwitting, is largely geared to escaping proletarianization. The successful attain middle class occupations and comforts while *avoiding* manufacturing establishments, crafts, and trades. Alger does not place his faith in opportunity in the growing productive sector, but with sectors engaged in the distribution and exchange of the new wealth of a capitalist economy. Merchandising, the growing trade sector, finance, banking, and real estate tend to provide the routes into middle class comforts for Alger's heroes.

Stories frequently end when the boy escapes economic marginalization. Beyond a "competence" and beyond comfort, money allowed one to help others. Success was measured by preservation and development of character, by escape from privations and insecurity, and by avoidance of the factory.

If a boy cultivates character and remembers duties and obligations, he is likely to improve his lot. Two benevolent merchants in New York who started out poor state the success formula and the nature of the aspirations particularly well:

*Most of the men in this city who have succeeded in business or in the professions started as poor boys. . . . There are the same chances now that there always were. Serve your employer well, learn business as rapidly as possible, don't fall into bad habits, and you'll get on.*³⁰

Conclusion

Failure in Alger is linked with a transition from youth to adulthood without establishing secure, stable employment with opportunities for incremental advancement

(Continued on Page 13)



Fig. 4. John A. Kouwenhoven, "Adventures of America, 1857-1900; A Pictorial Record from Harper's Weekly." New York: Harper & Brothers, 1938). This illustration is from the eve of the Civil War. Copyright held by Harper/Collins.

of one's wage. Failures continue not to know from whence their next meals come. Failures do not establish careers. Failures do not develop the personal relationship with employers that the hero does; they do not merit the attention of benefactors. Unconnected and alone, they are treated impersonally as labor. Those who do not succeed are buffeted about by the vicissitudes of the business cycle -- cut adrift in times of depression without the means to fend for themselves. They have nothing to fall back on, and lack skills in high demand. Failures do not have bank accounts, and they do not own property. This certainly appears to describe the fate of those being incorporated into the industrial wage labor force.

It is against twin spectres of economic marginalization and proletarianization that economic success is defined. Both scenarios threaten the moral order. The Alger story takes a boy who has been cut adrift from the traditional economy and thus economically marginalized -- and inserts him into the new economic world -- bypassing the mines and factories.

The persisting invocation of the Alger story in American popular culture owes something to the continuing presence of outcomes and work environments to be avoided in an industrialized and deindustrializing

economy. Employment instability, dead-end jobs, low wages, impersonalized work environments, and routinized activity are still present. A comforting measure of success lies in the fate one has eluded. In a world increasingly economically interdependent, the dream of independence and self-reliance -- and of desirable, fulfilling work -- may be all the more seductive.

NOTES

1. John Cawelti, "Apostles of the Self-Made Man." (Chicago: University of Chicago Press, 1965) was a pioneer in this revision. Gary Scharnhorst, "Horatio Alger, Jr." (Boston: Twayne Publishers, 1980) offers the most thorough rereading of Alger's economic and moral universe. See also Daniel T. Rodgers, "The Work Ethic in Industrial America 1850-1920." (Chicago: University of Chicago Press, 1978); R. Richard Wohl "The 'Rags to Riches Story': An Episode of Secular Idealism," in "Class, Status, and Power," ed. by Reinhard Bendix and Seymour Martin Lipset (New York: The Free Press, second edition, 1966), pp. 501-506; and Michael Denning, "Mechanic Accents: Dime Novels and Working-Class Culture in America." (New York: Verso, 1987) for other revisions of the economic and moral universe of Alger.

2. Charles Loring Brace, "The Dangerous Classes of New York and Twenty Years' Work Among Them." (New York:

(Continued on Page 14)

(Continued from Page 13)

Wynkoop & Hallenbeck, 1872); reprinted by National Association of Social Workers, p. 27.

3. Brace, pp. 300-301. Brace wrote of their fourteen to eighteen year old constituency: "...a more difficult class than these to manage, no philanthropic mortal ever came in contact with. The most had a constitutional objection to work; they had learned to do nothing well, and therefore got but little wages anywhere. . ." (pp. 307; 303-315).

4. Horatio Alger, Jr., "Tattered Tom." (Philadelphia: Henry T. Coates & Co., n.d., copyright Horatio Alger, Jr., 1899), p. 282.

5. Brace, p. 29.

6. Horatio Alger, Jr., "Rufus and Rose." (Philadelphia: Porter and Coates, 1870), p. 72.

7. Horatio Alger, Jr., "Rough and Ready." (Philadelphia: Porter and Coates, 1869), p. 97.

8. Horatio Alger, Jr., "Helen Ford." (Boston: A.K. Loring, 1866). Both quotes are from p. 255.

9. Horatio Alger, Jr., "Ben Bruce." (New York: A.L. Burt, 1901), pp. 9-11. The first serialization of this story began in *The Argosy*, 15 (December, 10, 1892) and continued into 1893.

10. John F. Kasson, "Civilizing the Machine: Technology and Republican Values in America, 1776-1900." (New York: Penguin Books, 1976), p. 86.

11. *Ibid.*, Chapters 2-3. Ralph Waldo Emerson quoted in Kasson, p. 127.

12. On the nonmechanized nature of this work see Gary Scharnhorst, "Horatio Alger, Jr." (Boston: Twayne Publishers, 1980), pp. 124-5.

13. Daniel T. Rodgers, "The Work Ethic in Industrial America 1850-1920." (Chicago: Univ. of Chicago Press, 1978), p. 39."

14. Alger, "Brave and Bold." (New York: A.L. Burt, n.d.), pp. 7, 10-11, 23 and passim.

15. The central character in Alger's "Herbert Carter's Legacy" ends by entering the manufacturing establishment of his benefactor as an office clerk.

16. See, for example, the conversation between the blacksmith, Mr. Forge, and Alger's central character in "Tom Turner's Legacy." (NY: Hurst & Company, copyright 1902 A.L. Burt, pp. 176-177), in which the hero is rather coy about turning down the opportunity to learn a trade. See also Horatio Alger, Jr., "Dean Dunham," where the hero turns down a chance to be a shoemaker, and "Wait and Win." The kind of work the hero avoids also include going to sea and farming.

17. Alger, "Dean Dunham" (Leyden, Massachusetts: Aeonian Press, 1975), p. 156. See also Alger's "A Rolling Stone."

18. Dick shows Frank Whitney the sights for several days, eight chapters, and nearly 100 pages in a late Loring printing of "Ragged Dick." In his introduction to Alger's "A Rolling Stone" (Leyden, Massachusetts: Aeonian Press, 1975), p. ii, Ralph D. Gardner says: "Juiciest morsels of any Alger chronicle include Baedeker-like descriptions of Old New York streets and landmarks." See also Harold Harvey, "Alger's New York: A Story For Old Boys," *New York Tribune* (January 28, 1917), header, section 5, p. 3: "In his stories of newsboy life he

has preserved New York of the late fifties with the descriptive detail of a Baedeker." Quote is from Warren I. Susman, "Culture as History" (New York: Pantheon Books, 1984), p. 244.

19. Theodore Dreiser, "Sister Carrie." (New York: Modern Library, 1917), p. 160 and passim.

20. Looking at average daily wages, which are available for 1860-1880 only in this statistical series, we would conclude that the twenty year range of a week's earnings -- if someone worked full-time every day for six days per week -- would be as follows: \$6.54 to \$6.96 for all nonfarm employees; \$6.18 to 7.92 for laborers; and \$9.72 to \$13.56 for the category of skilled laborers, which includes blacksmiths, carpenters, engineers, painters and machinists. "Historical Statistics of the United States from Colonial Times to 1970." (Washington, D.C., Government Printing Office, Bicentennial Edition), Series D728-34 and 735-8.

21. Friedrich Engels, writing of Manchester in 1845, but noting that the plan tends to be common to all major cities, "The Condition of the Working-Class in England." (Moscow: Progress Publishers, 1973), pp. 85-86.

22. Henry F. May, "The End of American Innocence." (New York: Alfred A. Knopf, 1959), p. 16.

23. Hamilton Wright Mabie, critic for the *Christian Union*, quoted in Alan Trachtenberg, "The Incorporation of America." (NY: Hill & Wang, 1982), p. 182. Alger's letter to E.C. Stedman, dated November 29, 1875, offers an assessment of the latter's gifts. This letter is at the Beinecke Library, Yale University. On Howells, see, for instance, an Edward Stratemeyer-completed Alger, "The Young Book Agent."

24. Gary Scharnhorst with Jack Bales, "The Lost Life of Horatio Alger, Jr." (Bloomington: Indiana University Press, 1985), p. 13. Horatio Alger, Jr., "Bound to Rise." (Chicago: M.A. Donohue & Co., n.d.), p. 155.

25. For a late nineteenth century view of the factory as a route of advancement, see William Makepeace Thayer, "Success and Its Achievers." (Boston: A.M. Thayer, Publishers, 1891; Boston: James H. Earle, 1896), especially pp. 172-173 in the later edition. For Alger's gift of this work to Irving Blake, see letter of December 18, 1896 and subsequent mention in the collection of the Huntington Library. Richard T. Ely quoted in R. Richard Wohl, "The Rags to Riches Story: An Episode of Secular Idealism," p. 504.

26. Horatio Alger, Jr., "Rufus and Rose," p. viii, italics in original. See Herbert Gutman, "Work, Culture and Society in Industrializing America" (New York: Vintage Books, 1976) for a discussion of real opportunities for mobility in the factories of Paterson, New Jersey from 1830 to 1880.

27. Tamara K. Hareven, "Family Time & Industrial Time" (Cambridge: Cambridge University Press, 1982), p. 259 and Chapter 10. The Newburyport study is Stephan Thernstrom's "Poverty and Progress" (Cambridge: Harvard University press, 1964), pp. 164-165.

28. Thayer, 1896 edition, p. 380.

29. Daniel Walker Howe, "The Unitarian Conscience." (Cambridge: Harvard University Press, 1970), p. 42. Alger was graduated from Harvard College in 1852 and the Divinity School on the eve of the Civil War.

30. Horatio Alger, Jr., "Tom Turner's Legacy," p. 230.

Ralph Henry Barbour: *Boys' books and much more*

by William R. Gowen (PF-706)

Ralph Henry Barbour was a true centurion. He shares with only a handful of authors of books for young people the distinction of more than 100 hard-cover books to their credit.

This exclusive club includes some of the great names in the field: Horatio Alger Jr., Edward Stratemeyer, William Taylor Adams (Oliver Optic) and Edward S. Ellis. It is with a bit of irony that of this list, Barbour is possibly the least well-known today, because if you look at his prodigious literary output over a 44-year period (more than 160 books, an average of four per year), he stands tall in comparison.

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

But it is what Barbour wrote that makes him, if not unique, at least one of the most well-rounded of authors. While he is best known for his long list of books about school and college sports, Barbour was not afraid to tackle other genres: adult romances and mysteries, adventure stories set in historical periods, boys' success stories and a number of non-fiction books on sports and other subjects of interest to boys and girls.

The other authors on the above list all wrote in these areas, but more or less concentrated on one genre. Ellis is best known for tales set in historical eras, Alger brought the boys' success story to its highest level (he has been criticized for writing the same book more than 100 times) and while Stratemeyer was the most diverse of the lot other than Barbour, he was weakest in the area Barbour displayed his greatest strength: stories about sports.

Before we look at the scope of Barbour's writing, let's take a look at the man himself.¹

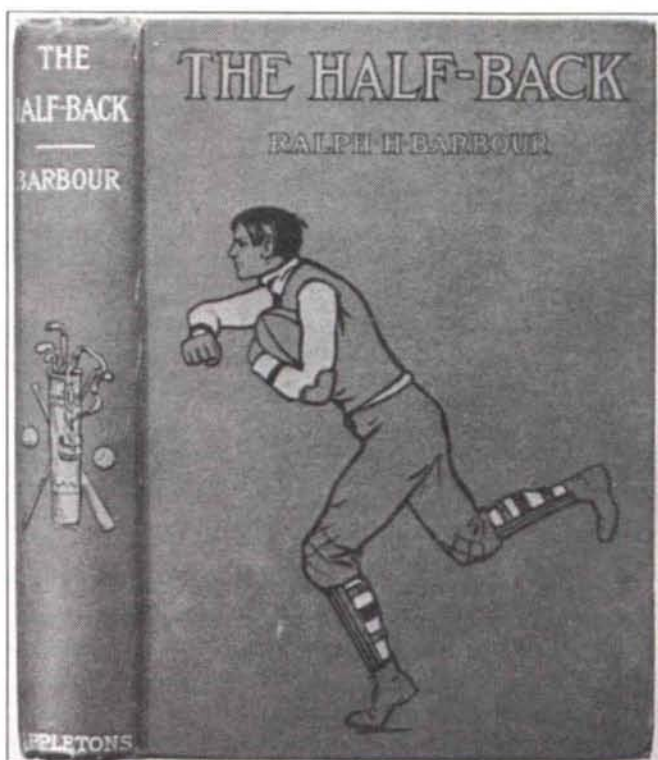
Ralph Henry Barbour was born Nov. 13, 1870 in Cambridge, Massachusetts, the son of James Henry and Elizabeth Middleton (Morgan) Barbour.

He received his formal education at the New Church School in Waltham, Mass. and Highland Military Academy in Worcester. His writing career began while in school through a series of poems sold to such periodicals as *Puck* and *Life*.

Let's hear how Barbour himself describes these early years of his career:²

"At about the age of seventeen, in spite of earlier inclination to become an artist, I broke out with rhymes

Editor's note: This article was presented as a paper at the 23rd annual meeting of the Popular Culture Association on April 10, 1993 at New Orleans, La. and also at the 1993 H.A.S. convention.



Barbour's first boys' book was "The Half-Back," published by D. Appleton & Co. of New York in 1899.

and jests, which, over the nom de plume of Richard Stillman Powell, were published in such flippant journals as *Life*, *Puck* and *Truth*, and convinced me that it would be a waste of time and opportunity to bother further with an education when editors' checks were so astoundingly easy to obtain. My mother, however — my father had died when I was twelve — was dubious of verse-writing as a life's occupation and I consented to try real work and so condescendingly accepted a position as reporter on a Boston evening paper.

"Six months later, having been discharged for cause I went to Denver, Colorado, and for several years found employment on the paper there. Again out of a job, I yearned for the open spaces and found them in the Grand Valley in western Colorado. I ranched there four years, at odd times pounding out short stories on a decrepit typewriter. Back in Denver, and at work on the *Times*, I collaborated with another newspaper man, L. H. Bickford, and produced my part of a first book."

Barbour subsequently moved to Chicago where he worked as a copy-reader for the publication *Inter-Ocean*, and then went to Philadelphia where, in 1898 at age 28 he finally broke away from the newspaper world to strike out on his own as an author. During this period he received his first big break. A short story Barbour had written for *St. Nicholas Magazine*, titled "The Arrival of Jimpson," captured the eye of Ripley Hitchcock, who

(Continued on Page 16)

Ralph Henry Barbour: *Boys' books and much more*

(Continued from Page 15)

was literary advisor for the New York publishing house of D. Appleton and Co.

"It was Ripley Hitchcock who had seen the possibilities in Edward Noyes Westcott's 'David Harum,' after the manuscript had been declined by a dozen others," Barbour relates, "and it was Ripley Hitchcock who thought he saw possibilities in a doubting and timorous young man named Barbour."³

As a result, Barbour was given a contract by Appleton, and he expanded "The Arrival of Jimpson" into a full-length book published in 1899 under the title "The Half-Back."

The rest is history. "The Half-Back" became a best-seller, undergoing more than 30 printings, it was adapted into a silent feature film in 1917 by Thomas A Edison, Inc., and it later was to earn pride of place in "Peter Parley to Penrod."⁴

This opened the floodgates for Barbour. In the early years he stayed with Appleton and Century (the two publishers eventually merged in 1933), writing a wide-ranging list of books set in prep schools and colleges.⁵ When it came to sports, he covered just about anything: football, baseball, athletics (track and field) and rowing being the most popular, along with ice hockey. Basketball, a relatively new game (invented in 1891 in Springfield, Mass. by Dr. James Naismith), was apparently not one of Barbour's favorite sports during the early years.

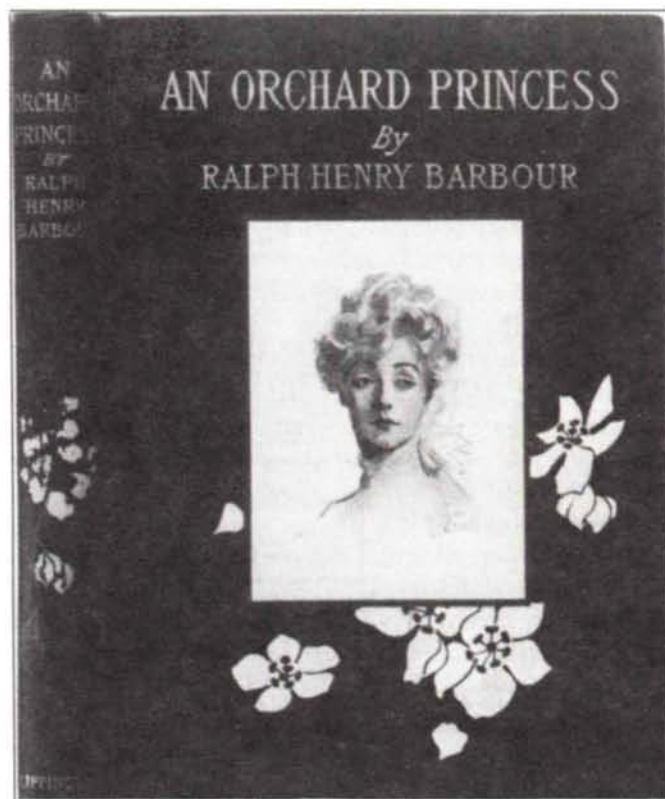
But it was in this early period that Barbour branched out from boys' books and aimed for another audience through a series of adult romances. "Kitty of the Roses" appeared in 1904, published by J.B. Lippincott of Philadelphia, and these books followed about one per year through 1915. Titles included "An Orchard Princess," "The Lilac Girl," "Joyce of the Jasmines," "The Harbor of Love," "Lady Laughter" and "Heart's Content."

Three of Barbour's romances not published by Lippincott were "Peggy-in-the-Rain" (Appleton); "The House in the Hedge," by Moffat, Yard of New York; and "Cupid En Route" by Richard G. Badger of Boston.

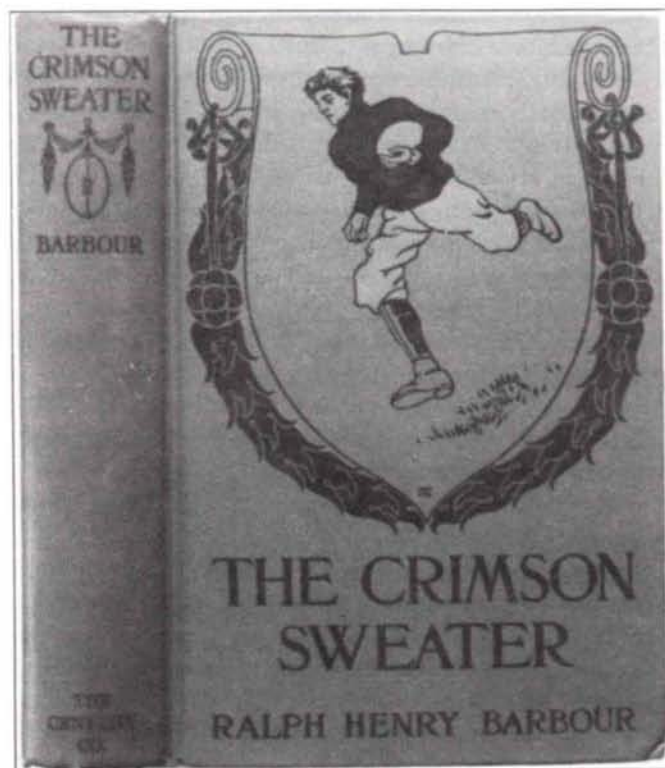
Remember, this was not a departure for Barbour, but a parallel career. During the same period he was also writing about one or two boys' books a year for Appleton.

Also at this time, perhaps because of his affinity for writing romances, Barbour did something not common for boys' authors of the time: he introduced a strong female character. Her name was Harriet "Harry" Emery, the red-haired daughter of the headmaster of Ferry Hill School, where sports were a way of life. The book "The

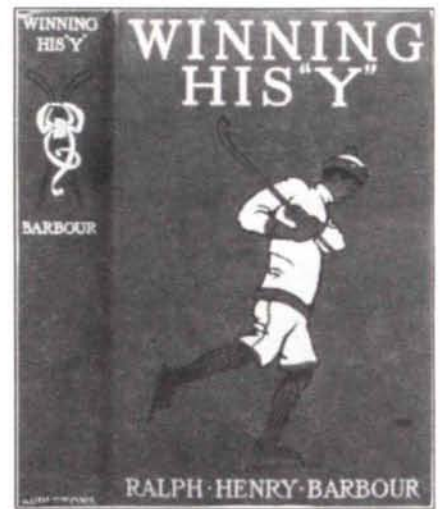
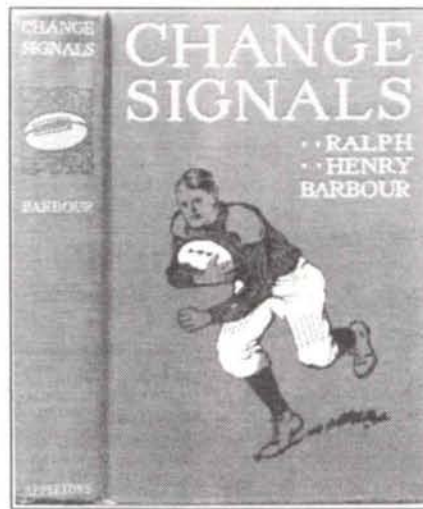
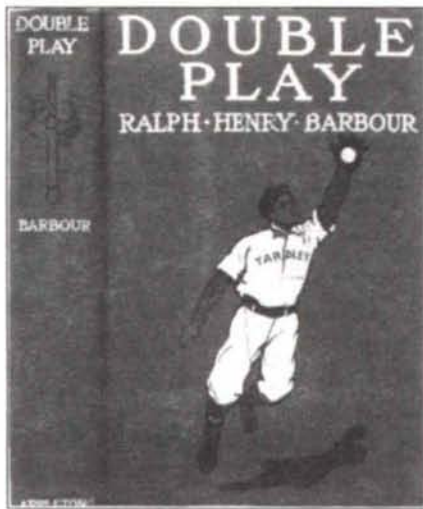
(Continued on Page 17)



"An Orchard Princess" (Lippincott, 1905) is one of more than a dozen adult romances by Barbour.



"The Crimson Sweater" (Century, 1906) was one of Barbour's best-selling books, undergoing more than 20 printings.



Baseball, football and hockey were three favorite sports in Barbour's earlier prep school and college stories.

Crimson Sweater" kicked off (literally) the Ferry Hill Series for The Century Company and followed with "Tom, Dick and Harriet," "Harry's Island" and "Captain Chub."

"The Crimson Sweater" became one of Barbour's best-selling books, going through more than 20 printings.

Barbour's sports stories also led to the writing of many outdoors and camping adventures, starting in the 1905-1907 period with the Big Four Series, published by Appleton. These three books are titled "Four in Camp; A Story of Summer Adventures in the New Hampshire Woods" (1905); "Four Afoot; Being the Adventures of the Big Four on the Highway" (1906); and "Four Afloat; Being the Adventures of the Big Four on the Water" (1907).

Examples of later outdoors or "road" stories written by Barbour are "Partners Three" (M.A. Donohue, 1913); "Pud Pringle, Pirate" (Houghton Mifflin, 1926); and a pair of automobile adventure stories published by Revell, "Heading North" (1927) and "Danger Ahead" (1928).

What set Barbour's sports books apart? According to Ken Donelson, it was his never-ending attention to the ideals of sportsmanship and school spirit.⁶ In describing the book "The School that Didn't Care" (Appleton-Century, 1937), Donelson writes:

"A blurb on the dust jacket of the first edition notes, 'Nobody seemed to care whether or not it had a winning football team. The coach was discouraged, the students gave no cooperation, and two undergraduate societies sneered at any mention of school spirit. Greg Logan could have accepted this state of affairs, but deep inside *he cared*, even if the school didn't, and he resolved to do something about it. His background, his training at home and as a Boy Scout, his own natural inclinations led him to believe that loyalty and friendliness and team spirit all

amounted to something and were very desirable human qualities.'

"But it was not Greg Logan alone who cared," Donelson continues. "Barbour cared, and his caring about boys and school spirit and the vitality and potential of games gave his novels a special understanding of what was important to boys, and boys responded by making Barbour a favorite author. Rules changed and games changed during the 44 years of Barbour's writing career, but boys, Barbour maintained, did not change. That created both the popularity of his books and the stereotyped nature of his books as more and more they became copies of each other. Having created a mold, Barbour would not depart from it. Critics who had liked his early books assailed the later ones. Boys simply admired and read."

But as we mentioned earlier, if Alger wrote the same book 100 times and Stratemeyer's stories often developed a certain sameness, what was wrong with that? These men were writing to an audience that wanted to see success grow out of failure, good triumph over evil and the like. The Stratemeyer Syndicate lasted more three quarters of a century using those guidelines. Ralph Henry Barbour did it his way and a successful way it was.

Barbour's sports books also were a proving ground for another great name in American literary art: Norman Rockwell. The noted artist-illustrator of *Saturday Evening Post* fame did the dust-jacket illustrations, cover appliques and internal illustrations for five of Ralph Henry Barbour's books: the three titles in The Purple Pennant Series (Appleton, 1915-1916), the title "Hitting the Line" (Appleton, 1917) from The Grafton Series and the single title "Keeping his Course" (Appleton, 1918). These are color illustrations and they show the great attention to detail that was Rockwell's trademark.

(Continued on Page 18)

Ralph Henry Barbour: *Boys' books and much more*

(Continued from Page 17)

However, the subtitle of this article is "Boys' Books and Much More." Let's take a look at Barbour's other writings.

Some of Barbour's finest efforts came in the area of fiction set in historical times. In "Metipom's Hostage" (Houghton Mifflin 1921) he takes us back to 1675 and the Indian wars. In "Giles of the Mayflower" (Appleton, 1929) we join Giles Hopkins in his voyage to the New World on the famous ship of the title. In "For the Freedom of the Seas" (Appleton, 1918) we join heroes of the U.S. Navy battling the Germans in World War I.

Barbour was also on the cutting edge of instructional books. His several volumes written in collaboration with La Mar Sarra are best known, in many cases offering diagramed plays and strategies for the games of football, baseball and basketball (yes, he finally got around to Dr. Naismith's game). These were published by Appleton in the 1930s, with the continuing advances in football strategy necessitating a revision of that book in 1940.

Actually, Barbour's first instructional and informational book, "The Book of School and College Sports," was published by Appleton in 1904 at a time when he was launching his career as a best-selling author of stories with school and college settings.

Barbour's instructional books bring out another important point. Throughout his writing career, he visited and revisited schools and talked with coaches about the latest advances in their sports, thus ensuring that his stories remained up-to-date. Even the school and youth slang found in his books is contemporary with the times, with no profanity, of course.

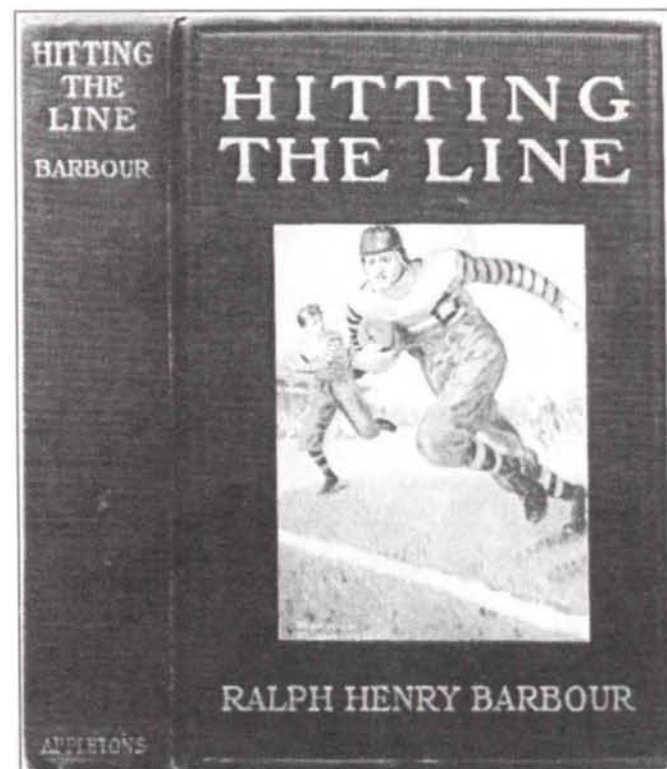
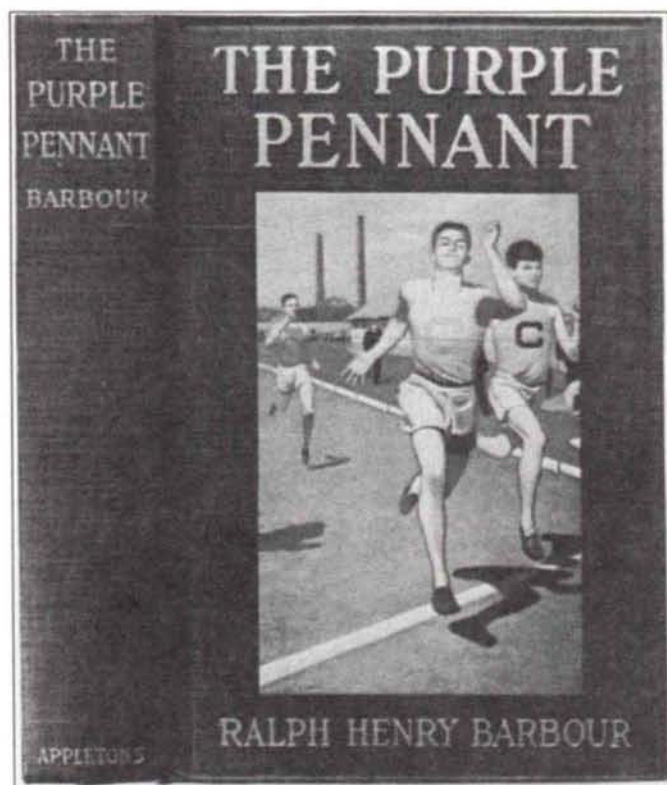
Barbour's instructional books go beyond sports, however. While he wrote several boys' books with dogs as heroes, one of his most delightful non-fiction efforts is "The Boys' Book of Dogs" (Dodd, Mead, 1928) which discusses various breeds of dogs desirable as pets as well tips on how to buy a dog, train him and care for him when sick.

Two other "how to" books of note are "For Safety!" (Appleton-Century, 1936) which covers safe driving tips, and "Good Manners for Boys" (Appleton-Century, 1937), whose title is self-explanatory.

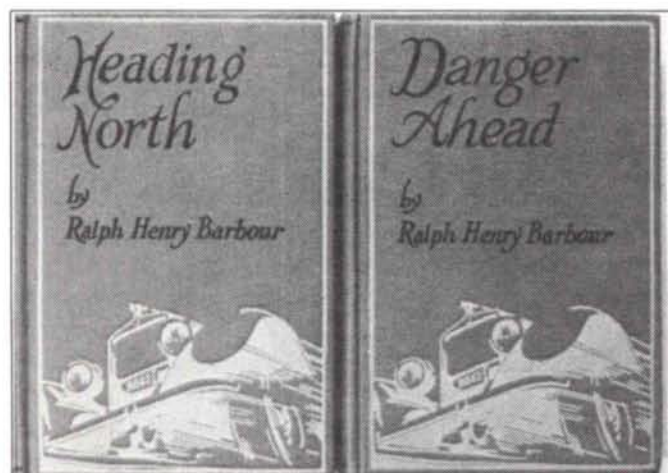
In his later years, Barbour moved to the South. He made his home on the Gulf of Mexico in Pass Christian, Miss., where he died Feb. 19, 1944.

In Barbour's "sunshine" years, he kept writing boys' books with a sports theme, to be sure, but he also branched out into other areas. Several of his later books (for ex-

(Continued on Page 19)



Famed artist Norman Rockwell was the illustrator for five of Barbour's boys' books, including "The Purple Pennant" (1916) and "Hitting the Line" (1917). The illustrations are in color and are reminiscent of his covers for The Saturday Evening Post.



"Heading North" and "Danger Ahead" (Revell, 1927-1928) are among the finest examples of Barbour's "road" stories.

ample, "Death in the Virgins," Appleton-Century, 1940 and "Mystery on the Bayou," Appleton-Century, 1943) are really adult mystery novels, although young people will still find them good reading.

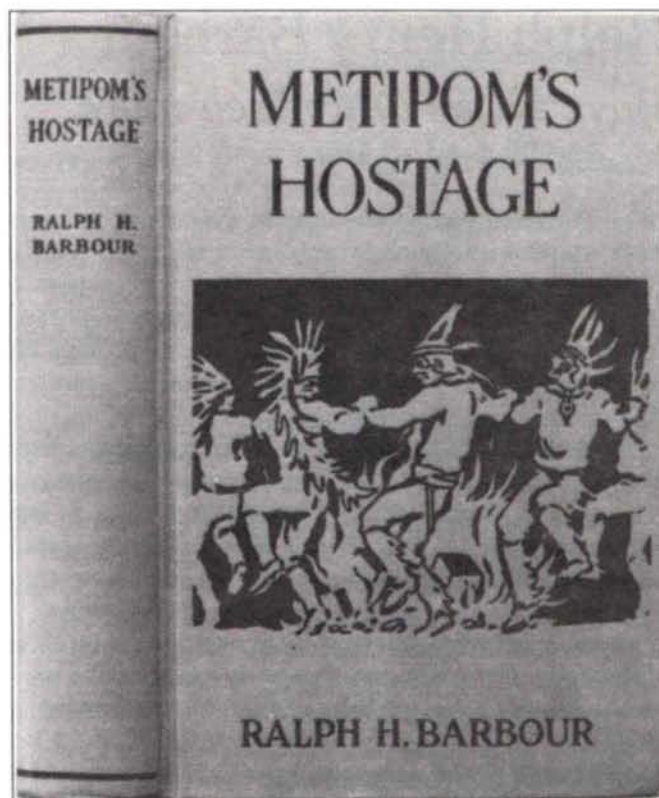
The Great Depression also served as a genesis for story ideas, and no Barbour tale brings this to the fore like "Five Points Service" (Appleton-Century, 1935) in which Jimmy Pickett takes a job at the town's filling station after his father is laid off at the local mill and the area banks go bust, putting his family in a precarious situation, to say the least.

This story also underlines a lack of racial sensitivity that was common in boys' books of the period. We all know about Tom Swift's faithful helper, Eradicate Sampson, whose use of black dialect would not be tolerated in today's childrens' books; or of the insensitivity toward blacks found in the writings of Francis Rolt-Wheeler, whose "The Polar Hunters" (Lothrop, Lee & Shepard, 1917) is a particularly notorious example.

But Barbour wasn't immune to racial insensitivity. When Jimmy is hired by Five Points Service owner Walter Sproule to pump gas, fix flat tires, grease cars and do other odd jobs, already employed is a black man, "Shag" Jackson, who is described at various times as "an incapable but likable darky," "this colored man," "that worthless darky" and so forth. Jackson is also described as "performing an inadequate amount of work" or "sleeping whenever possible and avoiding over-exertion on all occasions."

But as we mentioned, these are stereotypes commonly found in boys' books of this era. The real shocker is Barbour's use of the "N" word on more than one occasion.⁷

On page 124, Mr. Sproule says: "Say, if you see that worthless nigger over there tell him if he don't show up here by 10 o'clock I'm going to fire him."



"Metipom's Hostage," set in King Philip's Indian War of 1675, is an example of Barbour's historical novels.

Or, on page 129, another beaut from the mouth of Walter Sproule, after Jimmy asks him if he's going to keep Jackson on as an employee: "Well, I don't know. Some ways I'd like to. I've just about lost patience with that consarned nigger. I thought I'd let him stay two, three days and see how he got along."

Remember, Barbour was living in the deep south when he wrote these lines, even though the setting of "Five Points Service" is New England. What should we make of this? Probably only that Barbour was a product of his times, and that racial understanding and civil rights reforms were a long way off in the mid-1930s. What I have just cited is unfortunately common in fiction of the period.

Another aspect of Barbour's career not to be overlooked is that of co-author. We earlier mentioned the collaboration with La Mar Sarra on sports instructional books, but Barbour also shared bylines with Henry P. Holt for five adult novels published between 1918 and 1922.

Barbour also edited a pair of annual collections of "year's best" short stories for boys written by other authors and published by Dodd, Mead in 1926 and 1927.

Barbour's wide-ranging writing career was not limited to hard-cover books. Like many of the best-known boys' book authors (Alger, Stratemeyer, Optic, etc.) many

(Continued on Page 20)

Ralph Henry Barbour: *Boys' books and much more*

(Continued from Page 19)

of his stories appeared as serials in magazines and were later adapted into book form. During the main years of Barbour's active writing career, the story-papers of Stratemeyer's and Alger's time were no longer published, but Barbour still had plenty of outlets for his stories. The most popular were *Boy's Life*, *St. Nicholas*, *American Boy* and *Youth's Companion*.

Two of Barbour's books are collections of his short stories. "The Arrival of Jimpson" (Appleton, 1904) contains the original short story of that title that was later expanded into "The Half-Back," plus 10 additional short stories. "Danforth Plays the Game" (Appleton, 1915) is another such compendium containing seven stories.

Barbour short stories also appeared in several 1930s Boy Scouts of America-approved Grosset & Dunlap hard-cover volumes. One example is "The Poor Dumb Beastie," published in the G&D collection titled "Laugh, Boy Laugh." Barbour's story is illustrated by the noted Leo Edwards series-book artist Bert Salg.

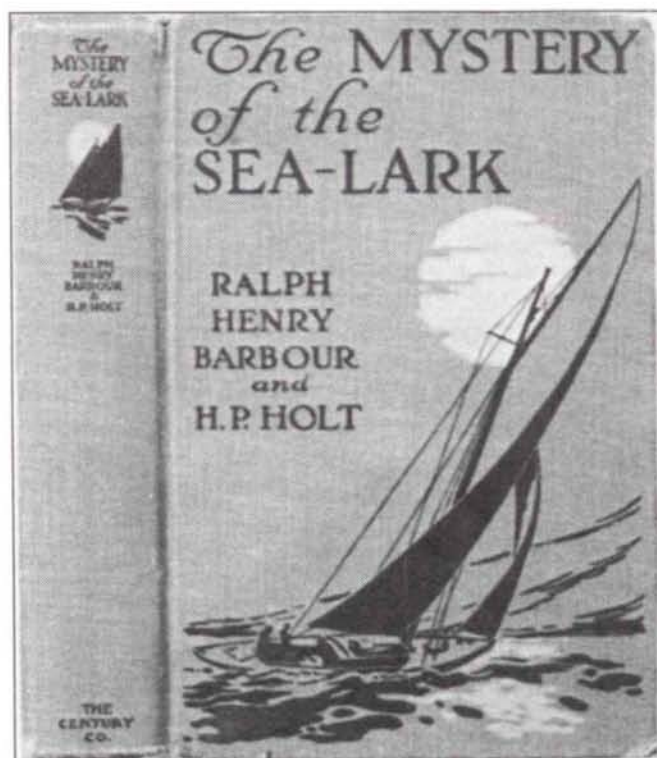
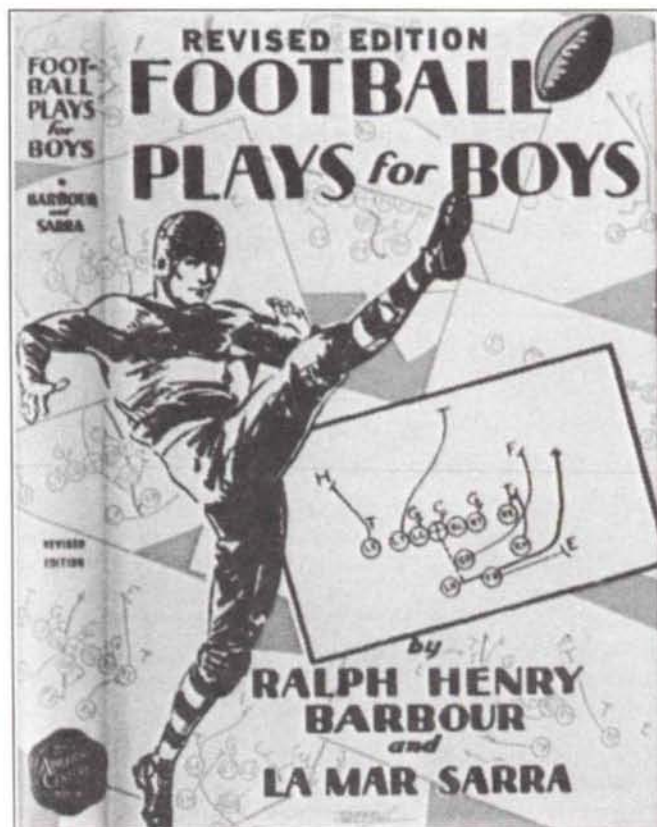
So there we have Ralph Henry Barbour, one of the most prolific writers of his or any other era. His hard-cover output (not including reprints or compilations) was 162 titles, broken down as follows: adult romances (14), series books (75), non-series fiction (56), non-fiction instructional books (10), adult novels written as co-author (5) and books which he served as editor (2).

Barbour's books read nearly as well today as when they were published.

Try one — I'm certain you'll like it!

NOTES

1. "Barbour, Ralph Henry." *National Cyclopaedia of American Biography*, Vol. 33. 1947, James T. White & Co., p. 177.
2. "Ralph Henry Barbour." *Junior Book of Authors*. 1951. New York: H.W. Wilson Co., pp. 21-22.
3. Ibid.
4. Blanck, Jacob. "Peter Parley to Penrod; A bibliographical description of the best-loved juvenile books." 1938. New York: R.R. Bowker Co.
5. Chenu, Bob. "Ralph Henry Barbour's Books." *The Boys Book Collector*, Naperville, Ill., Summer 1970, pp. 118-124; reprinted in *Yellowback Library*, Des Moines, Iowa, Nov.-Dec. 1981, pp. 17-22.
6. Donelson, Ken. "Ralph Henry Barbour." *Dictionary of Literary Biography*, Vol. 22. Detroit, Mich.: Gale Research Company, pp. 8-13.
7. Barbour, Ralph Henry. "Five Points Service." 1935. New York: D. Appleton-Century Co., pp. 124, 129.



Barbour collaborated with La Mar Sarra on several sports instructional books, top, and he co-authored five novels with Henry P. Holt, of which "The Mystery of the Sea-Lark" (Century, 1920) is an example.

The books of Ralph Henry Barbour (1870-1944)

Adult Romances:

1. **Kitty of the Roses**

(Illustrated by Frederic J. von Rapp)
1904, Philadelphia and London: J.B. Lippincott Co.

2. **An Orchard Princess**

(Illust. by James Montgomery Flagg)
1905, Philadelphia and London: J.B. Lippincott Co.

3. **A Maid in Arcady**

(Illustrated by Frederic J. von Rapp)
1906, Philadelphia and London: J.B. Lippincott Co.

4. **Holly**

(Illustrated by Edwin F. Bayha)
1907, Philadelphia and London: J.B. Lippincott Co.; also copyright 1907 by The Curtis Publishing Co.

5. **My Lady of the Fog**

(Illust. by Clarence F. Underwood)
1908, Philadelphia and London: J.B. Lippincott Co.

6. **The Lilac Girl**

(Illust. by Clarence F. Underwood)
1909, Philadelphia and London: J.B. Lippincott Co.

7. **The Golden Heart**

(Illust. by Clarence F. Underwood)
1910, Philadelphia and London: J.B. Lippincott Co.

8. **Joyce of the Jasmines**

(Illustrated by Clarence F. Underwood)
1911, Philadelphia and London: J.B. Lippincott Co.

9. **The House in the Hedge**

(Illustrated by Gertrude A. Kay)
1911, New York: Moffat, Yard and Co.

10. **Cupid En Route**

(Illustrated by F. Foster Lincoln)
1912, Boston: Richard G. Badger, The Gorham Press.

11. **The Harbor of Love**

(Illustrated by George W. Plank)
1912, Philadelphia and London: J.B. Lippincott Co.

12. **Lady Laughter**

(Illustrated by Gayle Hoskins)
1913, Philadelphia and London: J.B. Lippincott Co.

13. **Peggy-in-the-Rain**

(Illustrated by Edmund Frederick)
1913, New York: D. Appleton and Co.

14. **Heart's Content**

(Illustrated by H. Weston Taylor)
1915, Philadelphia and London: J.B. Lippincott Co.

Series Books:

THE HILTON SERIES

1. **The Half-Back**

(Illustrated by B. West Clinedinst)
1899, New York: D. Appleton and Co.

2. **For the Honor of the School**

(Illustrated by Charles M. Relyea)
1900, New York: D. Appleton and Co.

3. **Captain of the Crew**

(Illustrated by Charles M. Relyea)
1901, New York: D. Appleton and Co.

THE ERSKINE SERIES

1. **Behind the Line**

(Illustrated by Charles M. Relyea)
1902, New York: D. Appleton and Co.

2. **Weatherby's Inning**

(Illustrated by Charles M. Relyea)
1903, New York: D. Appleton and Co.

3. **On Your Mark!**

(Illustrated by Charles M. Relyea)
1904, New York: D. Appleton and Co.

BIG FOUR SERIES

1. **Four in Camp**

(Illustrated by Charles M. Relyea)
1905, New York: D. Appleton and Co.

2. **Four Afoot**

(Illustrated by Charles M. Relyea)
1906, New York: D. Appleton and Co.

3. **Four Afloat**

(Illustrated by August Spaenkuch)
1907, New York: D. Appleton and Co.

FERRY HILL SERIES

1. **The Crimson Sweater**

(Illustrated by Charles M. Relyea)
1906, New York: The Century Co.

2. **Tom, Dick and Harriet**

(Illustrated by Charles M. Relyea)
1907, New York: The Century Co.

3. **Harry's Island**

(Illustrated by Charles M. Relyea)
1908, New York: The Century Co.

4. **Captain Chub**

(Illustrated by Charles M. Relyea)
1909, New York: The Century Co.

YARDLEY HALL SERIES

1. **Forward Pass**

(Illustrated by H. G. Edwards)
1908, New York: D. Appleton and Co.

2. **Double Play**

(Illustrated by Walter Biggs)
1909, New York: D. Appleton and Co.

3. **Winning his "Y"**

(Illustrated by Charles M. Relyea)
1910, New York: D. Appleton and Co.

4. **For Yardley**

(Illustrated by Charles M. Relyea)
1911, New York: D. Appleton and Co.

5. **Change Signals**

(Illustrated by Charles M. Relyea)
1912, New York: D. Appleton and Co.

6. **Around the End**

(Illustrated by Charles M. Relyea)
1913, New York: D. Appleton and Co.

7. **Guarding His Goal**

(Illustrated by George Avison)
1919, New York: D. Appleton and Co.

8. **Fourth Down**

(Illustrated by George Varian)
1920, New York: D. Appleton and Co.

FOOTBALL ELEVEN SERIES

1. **Left End Edwards**

(Illustrated by Charles M. Relyea)
1914, New York: Dodd, Mead and Co.

2. **Left Tackle Thayer**

(Illustrated by Charles M. Relyea)
1915, New York: Dodd, Mead and Co.

3. **Left Guard Gilbert**

(Illustrated by Edward C. Caswell)
1916, New York: Dodd, Mead and Co.

4. **Center Rush Rowland**

(Illustrated by Edward C. Caswell)
1917, New York: Dodd, Mead and Co.

5. **Fullback Foster**

(Illustrated by Edward C. Caswell)
1919, New York: Dodd, Mead and Co.

6. **Quarterback Bates**

(Illustrated by Frank J. Rigney)
1920, New York: Dodd, Mead and Co.

7. **Left Half Harmon**

(Illustrated by Leslie Crump)
1921, New York: Dodd, Mead and Co.

(Continued on Page 22)

8. Right End Emerson

(Illustrated by Leslie Crump)
1922, New York: Dodd, Mead and Co.

9. Right Guard Grant

(Illustrated by Leslie Crump)
1923, New York: Dodd, Mead and Co.

10. Right Tackle Todd

(Illustrated by Leslie Crump)
1924, New York: Dodd, Mead and Co.

11. Right Half Hollins

(Illustrated by Leslie Crump)
1925, New York: Dodd, Mead and Co.

Note: some listings include a 12th title, "Coach Carson." However, this book has never been located and is considered a "phantom" title.

THE PURPLE PENNANT SERIES**1. The Lucky Seventh**

(Illustrated by Norman P. Rockwell)
1915, New York: D. Appleton and Co.

2. The Secret Play

(Illustrated by Norman P. Rockwell)
1915, New York: D. Appleton and Co.

3. The Purple Pennant

(Illustrated by Norman P. Rockwell)
1916, New York: D. Appleton and Co.

GRAFTON SERIES**1. Rivals for the Team**

(Illustrated by Charles M. Relyea)
1916, New York: D. Appleton and Co.

2. Winning His Game

(Illustrated by Walt Louderback)
1917, New York: D. Appleton and Co.

3. Hitting the Line

(Illustrated by Norman P. Rockwell)
1917, New York: D. Appleton and Co.

THE ADVENTURE CLUB SERIES**1. The Adventure Club Afloat**

(Illustrated by Edward C. Caswell)
1917, New York: Dodd, Mead and Co.

2. The Adventure Club with the Fleet

(Illustrated by Edward C. Caswell)
1918, New York: Dodd, Mead and Co.

NORTH BANK SERIES**1. Three-Base Benson**

(Illustrated by George Varian)
1921, New York: D. Appleton and Co.

2. Kick Formation

(Illustrated by George Varian)
1921, New York: D. Appleton and Co.

3. Coxswain of the Eight

(Illustrated by A. D. Rahn)
1922, New York: D. Appleton and Co.

TURNER TWINS SERIES**1. The Turner Twins**

(Illustrated by Charles M. Relyea)
1922, New York: The Century Co.

2. Nid and Nod

(Illustrated by Charles M. Relyea)
1923, New York: The Century Co.

WYNDHAM SERIES**1. The Fighting Scrub**

(Illustrated by A. D. Rahn)
1924, New York: D. Appleton and Co.

2. Bases Full

(Illustrator unknown)
1925, New York: D. Appleton and Co.

3. Hold 'em, Wyndham!

(Illustrator unknown)
1925, New York: D. Appleton and Co.

CHANNERY SERIES**1. The Last Play**

(Illustrated by A. D. Rahn)
1926, New York: D. Appleton and Co.

2. The Long Pass

(Illustrator unknown)
1927, New York: D. Appleton and Co.

3. The Relief Pitcher

(Illustrator unknown)
1927, New York: D. Appleton and Co.

HIGHWOOD SERIES**1. Hunt Holds the Center**

(Illustrated by Ferdinand E. Warren)
1928, New York: D. Appleton and Co.

2. Lovell Leads Off

(Illustrated by Ferdinand E. Warren)
1928, New York: D. Appleton and Co.

3. Grantham Gets On

(Illustrated by Ferdinand E. Warren)
1929, New York: D. Appleton and Co.

TOD HALE SERIES**1. Tod Hale with the Crew**

(Illustrated by Leslie Crump)
1926, New York: Dodd, Mead and Co.

2. Tod Hale at Camp

(Illustrated by Leslie Crump)
1927, New York: Dodd, Mead and Co.

3. Tod Hale on the Scrub

(Illustrated by Leslie Crump)
1928, New York: Dodd, Mead and Co.

4. Tod Hale on the Nine

(Illustrated by Leslie Crump)
1929, New York: Dodd, Mead and Co.

CHELTHAM SERIES**1. Candidate for the Line**

(Illustrated by A. O. Scott)
1930, New York: D. Appleton and Co.

2. Flashing Oars

(Illustrated by Ferdinand E. Warren)
1930, New York: D. Appleton and Co.

3. Squeeze Play

(Illustrated by George Avison)
1931, New York: D. Appleton and Co.

HILLSFIELD SERIES**1. The Fumbled Pass**

(Illustrated by George Avison)
1931, New York: D. Appleton and Co.

2. Hero of the Camp

(Illustrated by William Meilink)
1932, New York: D. Appleton and Co.

3. The Cub Battery

(Illustrated by George Avison)
1932, New York: D. Appleton and Co.

4. Goal to Go

(Illustrated by Neil O'Keeffe)
1933, New York and London:
D. Appleton-Century Co.

5. Beaton Runs the Mile

(Illustrated by Neil O'Keeffe)
1933, New York and London:
D. Appleton-Century Co.

6. Southworth Scores

(Illustrated by Neil O'Keeffe)
1934, New York and London:
D. Appleton-Century Co.

GLENDALÉ SERIES**1. Skate, Glendale!**

(Illustrated by George Avison)
1932, New York: Farrar and Rinehart.

2. The Glendale Five

(Illustrated by George Avison)
1935, New York: Farrar and Rinehart.

FRANKLIN HIGH SERIES**1. Merritt Leads the Nine**

(Illustrated by George M. Richards)
1936, New York and London:
D. Appleton-Century Co.

2. Watch that Pass!

(Illustrated by George M. Richards)
1936, New York and London:
D. Appleton-Century Co.

3. The Score is Tied

(Illustrated by Robert A. Graef)
1937, New York and London:
D. Appleton-Century Co.

COOPER LAKE SERIES**1. Rivals on the Mound**

(Illustrated by Charles Czap)
1938, New York and London:
D. Appleton-Century Co.

2. Fighting Guard

(Illustrated by Robert A. Graef)
1938, New York and London:
D. Appleton-Century Co.

3. Ninth-Inning Rally

(Illustrated by Robert A. Graef)
1940, New York and London:
D. Appleton-Century Co.

Non-Series Fiction:**1. The Land of Joy**

(Illustrations: none)
1903, New York: Doubleday, Page and
Co.; also copyrighted in 1903 by The
Curtis Publishing Co.

**2. The Arrival of Jimpson
and Other Stories
for Boys About Boys**

(Illustrated by G. S. Watson)
1904, New York: D. Appleton and Co.

3. The Spirit of the School

(Illustrations from **The Youth's
Companion**)
1907, New York: D. Appleton and
Company; also copyright 1907 by
Perry Mason Co.

4. Kingsford, Quarter

(Illustrated by Charles M. Relyea)
1910, New York: The Century Co.

5. The New Boy at Hilltop

(Illustrated by Howard Heath)
1910, New York: D. Appleton and Co.

6. Finkler's Field

(Illustrated by Howard Heath)
1911, New York: D. Appleton and Co.

7. Team-Mates

(Illustrated by Charles M. Relyea)
1911, New York: The Century Co.

8. Crofton Chums

(Illustrated by Charles M. Relyea)
1912, New York: The Century Co.

9. The Junior Trophy

(Illustrated by H. Richard Boehm)
1913, New York: D. Appleton and Co.

10. Partners Three

(Illustrated by Charles M. Relyea)
1913, Chicago: M. A. Donohue & Co.

11. Benton's Venture

(Illustrated by C. Chickering)
1914, New York: D. Appleton and Co.

12. The Brother of a Hero

(Illustrated by Charles M. Relyea)
1914, New York: D. Appleton and Co.

13. The Story My Doggie Told to Me

(Illustrated by John Rae)
1914, New York: Dodd, Mead and Co.

14. Danforth Plays the Game

(Illustrated by John A. Coughlin)
1915, New York: D. Appleton and Co.

15. For the Freedom of the Seas

(Illustrated by Charles L. Wrenn)
1918, New York: D. Appleton and Co.

16. Keeping his Course

(Illustrated by Norman P. Rockwell)
1918, New York: D. Appleton and Co.

17. Under the Yankee Ensign

(Illustrated by Charles L. Wrenn)
1919, New York: D. Appleton and Co.

18. The Play that Won

(Illustrated by Walt Louderback)
1919, New York: D. Appleton and Co.

19. The Lost Dirigible

(Illustrated by Charles L. Wrenn)
1920, New York: D. Appleton and Co.

20. My Dog's Story

(Illustrated by John Rae)
1920, New York: Dodd, Mead and Co.

21. Metipom's Hostage

(Illustrated by Remington Schuyler)
1921, Boston and New York:
Houghton Mifflin Co.

22. For the Good of the Team

(Illustrator unknown)
1923, New York: D. Appleton and Co.

23. Follow the Ball

(Illustrated by John A. Coughlin)
1924, New York: D. Appleton and Co.

24. Infield Rivals

(Illustrator unknown)
1924, New York: D. Appleton and Co.

25. Spaniard's Cave

(Illustrated by Charles M. Relyea)
1924, New York and London: The
Century Co.

26. Barry Locke, Halfback

(Illustrated by Charles M. Relyea)
1925, New York and London: The
Century Co.

27. Pud Pringle, Pirate

(Illustrated by J. Stether)
1926, Boston and New York:
Houghton Mifflin Co.

28. The Winning Year

(Illustrated by A. D. Rahn)
1926, New York: D. Appleton and Co.

29. Heading North

(Illustr. by Manning de Villeneuve Lee)
1927, New York, Chicago, London and
Edinburgh: Fleming H. Revell Co.

30. Danger Ahead

(Illustr. by Manning de Villeneuve Lee)
1928, New York, Chicago, London and
Edinburgh: Fleming H. Revell Co.

31. Substitute Jimmy

(Illustrated by Charles Lassell)
1928, New York and London: The
Century Co.

32. The Fortunes of the Team

(Illustrated by A. O. Scott)
1928, Boston and New York:
Houghton Mifflin Co.

33. Comrades of the Key

(Illustrated by John Harrison)
1928, New York and London: The
Century Co.

34. The Adventures of Tom Marvel

(Illustrated by A. G. Peck)
1928, New York: D. Appleton and Co.

35. Giles of the Mayflower

(Illustrated by A. O. Scott)
1929, New York: D. Appleton and Co.

36. Mystery Island

(Illustrated by John D. Whitney)
1931, New York and London: The
Century Co.

37. Danby's Error

(Illustrated by Robb Beebe)
1931, New York: Cosmopolitan Book
Corp. (bound by Farrar & Rinehart).

38. Pirates of the Shoals

(Illustrated by Edward C. Caswell)
1932, New York: Farrar & Rinehart.

(Continued on Page 24)

39. The Crew of the Casco

(Illustrated by Edward C. Caswell)
1933, New York: Farrar & Rinehart.

40. Peril in the Swamp

(Illustrated by Edward C. Caswell)
1934, New York: Farrar & Rinehart.

41. The Scoring Play

(Illustrated by Neil O'Keeffe)
1934, New York and London:
D. Appleton-Century Co.

42. The Five-Dollar Dog

(Illustrated by Edward C. Caswell)
1935, New York and London:
D. Appleton-Century Co.

43. Five Points Service

(Illustrated by Edward C. Caswell)
1935, New York and London:
D. Appleton-Century Co.

44. Three in a Trailer

(Illustrated by Edward C. Caswell)
1937, New York and London:
D. Appleton-Century Co.

45. The School that Didn't Care

(Illustrated by Inglewood Smith)
1937, New York and London:
D. Appleton-Century Co.

46. The Three-Cornered Dog

(Illustrated by R. M. Brinkerhoff)
1939, New York and London:
D. Appleton-Century Co.

47. The Last Quarter

(Illustrated by Edwin Earle)
1939, New York and London:
D. Appleton-Century Co.

47. Death in the Virgins

(Illustrations: none)
1940, New York and London:
D. Appleton-Century Co.

48. Hurricane Sands

(Illustrated by James Reid)
1940, New York and London:
D. Appleton-Century Co.

49. Infield Twins

(Illustrated by Robert S. Robison)
1941, New York and London:
D. Appleton-Century Co.

50. The Target Pass

(Illustrated by Neil O'Keeffe)
1941, New York and London:
D. Appleton-Century Co.

51. All Hands Stand By!

(Illustrated by Manning de Villeneuve Lee)
1942, New York and London:
D. Appleton-Century Co.

52. Barclay Back

(Illustrated by I. B. Hazelton)
1942, New York and London:
D. Appleton-Century Co.

53. Thad and the G-Man

(Illustrated by Neil O'Keeffe)
1942, New York and London:
D. Appleton-Century Co.

54. Mystery of the Rubber Boat

(Illustrated by Edward C. Caswell)
1943, New York and London:
D. Appleton-Century Co.

55. Mystery on the Bayou

(Illustrated by Thomas McGowan)
1943, New York and London:
D. Appleton-Century Co.

Non-Fiction Single Titles:**1. The Book of School and College Sports**

(Illustrated with photographs)
1904, New York: D. Appleton and Co.

2. Let's Go to Florida!

(Illustrator unknown)
1926, New York: Dodd, Mead and Co.

3. The Boys' Book of Dogs

(Illustrated by Morgan Dennis)
1928, New York: Dodd, Mead and Co.

4. For Safety!

(Illustrated by Edward C. Caswell)
1936, New York and London:
D. Appleton-Century Co.

5. Good Manners for Boys

(Illustrator unknown)
1937, New York and London:
D. Appleton-Century Co.

"Three-in-One" Volumes:**1. Big Book for Boys (contains Skate, Glendale, Pirates of the Shoals and Danby's Error)**

(Illustrations: none)
1932, New York: Farrar & Rinehart.

2. Adventure (contains Pirates of the Shoals, The Crew of the Casco and Peril in the Swamp)

(Illustrations: none)
1935, New York: Farrar & Rinehart.

Barbour as Editor:**1. The Year's Best Stories for Boys — 1926**

(Illustrations: none)
1926, New York: Dodd, Mead and Co.

2. The Year's Best Stories for Boys — 1927

(Illustrations: none)
1927, New York: Dodd, Mead and Co.

Barbour as Co-Author or Collaborator:

(Written with La Mar Sarra — sports instructional books)

1. Football Plays for Boys

(Illustrated with drawings and play diagrams)
1933, New York and London:
D. Appleton-Century Co.

2. How to Play Better Baseball

(Illustrations: none)
1935, New York and London:
D. Appleton-Century Co.

3. How to Play Six-Man Football

(Illustrated with drawings and play diagrams)
1939, New York and London:
D. Appleton-Century Co.

4. Football Plays for Boys (Revised Edition)

(Illustrated with drawings and play diagrams)
1940, New York and London:
D. Appleton-Century Co.

5. How to Play Better Basketball

(Illustration information unknown)
1941, New York and London:
D. Appleton-Century Co.

(Written with Henry P. Holt — adult novels):

1. Lost Island

(Illustrated by Charles M. Relyea)
1918, New York: The Century Co.

2. Fortunes of War

(Illustrated by Charles M. Relyea)
1919, New York: The Century Co.

3. The Mystery of the Sea-Lark

(Illustrated by Charles M. Relyea)
1920, New York: The Century Co.

4. Joan of the Island

(Illustrations: none)
1920, Boston: Small, Maynard & Co.

5. Over Two Seas

(Illustrator unknown)
1922, New York: D. Appleton and Co.