



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 XXXII

NOVEMBER-DECEMBER 1994

NUMBER 6

Horatio Alger and the **American Union**

-- See Page 5

A Story Worth Reading.

Written for the American Union

OLD SIMON, THE MISER.

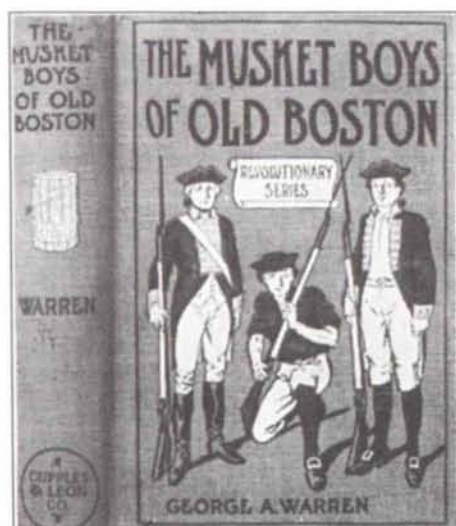
A STORY OF THE NEW YEAR.

BY CARL CANTAB.

CHAPTER I.

... followed by **Old Simon, the Miser**

-- See Page 9



Suspiciously like
Stratemeyer Syndicate series

-- See Page 17

NIU's Alger repository library plans

-- See Page 3

President's column

Preparations continue for the 1995 convention in Corning, New York. Accommodations will be at the comfortable Best Western Lodge on the Green, just four miles west of Corning, within easy striking distance of what I hope will be a bonanza of book finds. Convention details from our hosts, Dick and Jackie Pope, will follow in the January-February *Newsboy*.

In addition to books, the variety of local attractions in Corning offers something for everyone. The Rockwell Museum of Western Art is not only the premier collection of western art east of the Mississippi River, it also has exhibits of antique Steuben glass, antique toys and antique firearms.

I am looking forward to the antique toy exhibit; like many collectors of old juvenile books, I am also interested in the toys and games of the era. I just like to look, you understand; I don't buy any of them as I barely have room for the books. Where on earth would I start stacking toys and games?

Located at the gateway to New York's famous Finger Lakes region, there are dozens of major waterfalls within one hour of Corning, making it possible to spend an afternoon on a "waterfall tour." There are also more than 100 wineries within the area with tours available which, of course, include the traditional wine tasting (which in my case is always followed by the traditional afternoon nap).

With all the world's Steuben glass being made in Corning, the Corning Glass Center and Museum of Glass offer a history of glassmaking and a collection of rare Steuben glass. Also, the Glenn Curtiss Museum of antique motorcycles and airplanes is located only 30 minutes from Corning in historic Hammondsport.

All of this is available to be squeezed in between finding that elusive missing title for our collections, or maybe upgrading an existing volume from poor to fine, not to mention the seminars, book sales, auction, banquet and catching up with old friends.

I look forward to seeing everyone there; I just don't plan to get any sleep.

So as we await the convention, accept my wishes for a most enjoyable holiday season!

Your partic'lar friend,
Mary Ann Ditch (PF-861)
4657 Mason St.
Omaha, NE 68106

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

MARY ANN DITCH	PRESIDENT
JOHN CADICK	VICE-PRESIDENT
MURRAY D. LEVIN	TREASURER
ROBERT E. KASPER	EXECUTIVE SECRETARY
ROBERT COLLMER	(1995) DIRECTOR
BOB HUBER	(1995) DIRECTOR
JESSICA CADICK	(1995) DIRECTOR
CHRISTINE DE HAAN	(1996) DIRECTOR
BART J. NYBERG	(1996) DIRECTOR
JOSEPH T. SLAVIN III	(1996) DIRECTOR
MILTON F. EHLERT	(1997) DIRECTOR
NEIL J. McCORMICK	(1997) DIRECTOR
JOHN R. JUVINALL	(1997) 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 Robert E. Kasper, 585 E. St. Andrews Drive, Media, PA 19063 (610) 566-5917.

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).
- The Fictional Republic: Horatio Alger and American Political Discourse*, by Carol Nackenoff (PF-921).
- Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co.*, by Bob Sawyer (PF-455) and Jim Thorp (PF-574).
- Horatio Alger Books Published by A.L. Burt*, by Bradford S. Chase (PF-412).
- Horatio Alger Books Published by M.A. Donohue & Co.*, 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 Robert E. Kasper, 585 E. St. Andrews Dr., Media, PA 19063. The above rates apply to all want ads, along with ads offering non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material. Send such ads or "Letters to the Editor" to *Newsboy* editor William R. Gowen (PF-706) at 923 South Lake St., Apt. 6, Mundelein, IL 60060.

NIU has big plans for Alger repository

by Arthur P. Young and Samuel T. Huang
Northern Illinois University Libraries

The University Libraries of Northern Illinois University (NIU) have recently been named as the repository library for the Horatio Alger Society. The Society, a nonprofit organization founded in 1961, is comprised mainly of dedicated collectors. It is committed to furthering the "strive and succeed" philosophy of Horatio Alger, Jr. which epitomizes the American dream.

The immensely popular Horatio Alger, Jr. (1832-1899) wrote more than 100 works of fiction which sold in excess of 200 million copies. The University Libraries have long collected not only the works of Horatio Alger, but also popular fiction written during the so-called "American Hero Era" of 1870-1910, especially the dime novels of Beadle and Adams. These collections, the Albert Johanssen Collection (dime novels) and the American Popular Literature Collection, will now be complemented by the newly acquired materials from the Horatio Alger Society.

On April 30, 1993, the Horatio Alger Society passed a resolution to explore the feasibility of establishing a permanent library and collection for the body of work created by Horatio Alger, Jr. In view of the University Libraries' existing collections and interest in Alger's works, NIU was one of 21 institutions in the nation invited by the Society to apply.

The Society selected two finalists, which were invited to make presentations at the 1994 Horatio Alger Society convention in Grand Rapids, Mich. Samuel Huang, Curator of Rare Books and Special Collections, was the representative for Northern Illinois University Libraries. He outlined NIU's proposal, which included the following provisions: cataloguing all donated materials and making them accessible through computer networks; mounting periodic exhibits; preparing a complete catalog of Alger's writings; purchasing Alger-related monographs and doctoral dissertations; and hosting a future Horatio Alger Society convention.

This presentation prompted members to designate Northern Illinois University as the official Horatio Alger Society Repository Library.

The Society selected Northern Illinois University Libraries as a partner because we share the same collection goals. One such objective is to include in this collection at least one example of every title produced by the 100 publishers of Alger's works. Another goal is to ensure that the valuable collections of the Society and its



Northern Illinois University Director of Libraries Arthur P. Young, right, and Samuel T. Huang, Rare Books and Special Collections Curator, welcome researchers and visitors to the Alger repository.

members will be cared for and appreciated for generations to come. The collection is a place where Society members and others may contribute individual items or entire collections in order to preserve Alger's works. Some individuals have already begun to donate collections. Another mutual goal is the creation of an endowment for the Horatio Alger Collection.

This agreement has far-reaching implications for the University and the scholarly community. The Society has agreed to donate and permanently transfer Society correspondence, reports, books, journals and other relevant materials to Northern Illinois University Libraries.

The Horatio Alger Society has an international membership of 260. Over the years, Society members and others have completed research uncovering new Alger writings and facts about his life, documented first-edition and reprint publishing patterns, developed analyses relating his writings to the "American Dream," worked successfully to have a commemorative stamp

(Continued on Page 4)

Editor's notebook

This is the first issue of *Newsboy* using our new computerized database and mailing labels. While perfection is our goal, we realize that there may be some glitches in the system at first. Executive Secretary Rob Kasper has requested that if there's a problem with your address, contact him at 585 East St. Andrews Drive, Media, PA 19063; Phone: (610) 566-5917.

If the problem causes you not to get this issue (obviously, you'll then be reading this after the fact), we will correct the address and re-mail it immediately. We feel the new system will be beneficial in the long run to you as well as the Society.

Also, Rob reminds all members that he has several Alger-related items for sale: red-enamel H.A.S. wreath-and-pen logo lapel pins for \$5 each; and the official H.A.S. tile, 6-inches square, along with a 10-inch-square wooden frame (total, \$14).

Books still available are Ralph Gardner's Alger bibliography, *Road to Success* (paperback, \$5); *Horatio Alger, Jr. An Annotated Bibliography of Comment and Criticism* by Gary Scharnhorst with Jack Bales (hardcover, \$10); and *Mabel Parker; or, The Hidden Treasure* by Alger with a preface by Scharnhorst (hardcover, \$16.50). Also, *Newsboy* back issues are \$3 each, subject to availability.

Finally, if you find a reminder slip enclosed in this issue, please pay your dues. In the transition of the membership list to our new database we fell behind over the summer in including these reminders; hopefully, we're back on schedule.

In this issue: Peter Walther offers another discovery from his tireless researches: the Alger (Carl Cantab) short story, "Old Simon, the Miser," which its subtitle, "A Story of the New Year," makes it appropriate fare for this holiday season. This is not a newly discovered story, as Victor Berch, Eddie LeBlanc and other researchers have known of its existence. However, finding a copy of the *American Union* original was elusive until now.

James D. Keeline (PF-898) offers his continuing research on the Stratemeyer Syndicate, unveiling clues to series that may be (or are likely) Syndicate, which were not attributed previously.

Coming in January-February: We'll have our full 1995 convention preview package, including agenda and reservation materials. Also, Brad Chase (PF-412) gives an overview of the M.A. Donohue Alger formats, the subject of his new book.

Have a happy and safe holiday season!

Alger repository . . .

(Continued from Page 3)

issued honoring Alger in 1982 and published new books about Alger and reissued some of his rarer titles.

This agreement will not only enrich the special collections of the University Libraries, but also will help make NIU the preeminent institution for the study of Horatio Alger and similar authors, attracting scholars and other distinguished visitors to the campus. The University Libraries will become known as a center dedicated to the preservation of examples of all Alger's writings and committed to making these important works accessible to collectors and researchers.

J. Carroll Moody, Vice President and Provost, commented that "the selection of the Northern Illinois University Libraries as the repository for the Horatio Alger Society is very gratifying and represents a major opportunity for the development of our special collections." Arthur P. Young, Director of Libraries, observed that "the Horatio Alger Society has honored Northern Illinois University by the decision to select our library as the permanent repository for its correspondence, reports and books. Our considerable strength in the area of 19th century American series fiction and heroic literature will be significantly enhanced by this magnificent gift. Our intention is to attract more students and scholars to this nationally important collection."

Those interested in using items in the current collection of works by and about Horatio Alger, Jr. are welcome to visit the Rare Books and Special Collections Department at Founders Memorial Library. They are available and accessible for examination and research purposes year-round. The library's service hours for this special area are Monday-Friday from 8 a.m. to noon and 1 to 4:30 p.m. Special arrangements may be requested by scholars and researchers beyond these hours.

Write to: University Libraries, Rare Books and Special Collections Department, Northern Illinois University, DeKalb, Illinois 60115-2868.

MEMBERSHIP

Change of address:

Bob Sawyer (PF-455)
5031 Beacon Hill Rd.
Columbus, OH 43228

Daniel M. Petersen (PF-200)
11130 Vance Jackson Dr., Apt. 1301
San Antonio, TX 78230 (210) 558-7519

(More membership news on Page 6)

Horatio Alger and the American Union

by Peter C. Walther (PF-548)

Oh, the joys of research . . .

. . . and its frustrations.

We begin, innocently enough, in whatever paths of truth we forge for ourselves. In my case, of course, it's an ongoing, never-ending bibliography of the works of William T. Adams, better known to this crowd as "Oliver Optic."

No sooner do we place pen in hand and begin our cataloguing, when Lo! we discover an Alger item. After careful note-taking it's back once again on track, when Lo! we discover a Sylvanus Cobb item . . . and so on and so forth.

Before we have fairly begun in earnest we have accumulated miscellaneous data and notes on, for example, Horatio Alger, J.T. Trowbridge, T.S. Arthur, William Henry Thomas, Prof. Ingraham, Justin Jones, Ned Buntline, Sylvanus Cobb, references to Boston weeklies, life in the Boston of the 1850s, golden age opera singers, Freemasonry, Back Bay, phonograph records and early recordings, movies, E.S. Ellis, Edward Stratemeyer . . . until dementia sets in and we hole up in our easy chair with the vapors.

Well, of course, my intentions are most laudable, but where does all this mismanagement get me?

What it gets me is this Alger article, and my Optic work still proceeding on its habitual sluggish course.

Oh, the frustrations of research. . .

. . . and its joys.

In a particularly illuminating letter by the late Stanley Pachon (PF-087), he advises yet encourages me: "... and I must compliment you highly for the careful, dedicated and often time consuming and frustrating research into these old story papers. That is why most bibliographers sidestep this area in compiling their work, which is a great wrong to the author investigated. I know it is much easier to check over books, but in my opinion such is not true bibliography." (Pachon to Walther, June 20, 1988).

For those of us who like to spend our vacations doing just this, there is no feeling of euphoria like it, even if it means uncovering only one bit of fiction. The American Antiquarian Society in Worcester, Mass. is one of the best havens I know of for such heavenly pursuits, and I look forward to many more years in its hallowed halls.

The first issue of the *American Union* (Boston) was dated November 4, 1848; this large folio-sized weekly was just one of many such gargantuan offerings of the popular press (*Flag of our Union*, *Star Spangled Banner*, *True Flag* being just a few) to quench the reading appetite of ante-bellum America.

These weeklies were generally four pages with a

special installment or short story on Page 1, miscellaneous fiction on Page 2, editorials, local news, world news, vital records, farm and stock prices and maritime news on Page 3 and more fiction and a column of poetry on Page 4. With seven columns of type sprawled out on each page, small type I might add, it's all one can do today to read this material without suffering from eye fatigue, headaches and similar maladies.

There are no known complete runs of any of these newspapers, but it is often possible to put together a composite picture of when certain items were printed or else touted for future issues based on surviving copies. It can be a very frustrating and discouraging pastime, working with the knowledge that much of these papers were not preserved. It requires a stamina and expertise all its own, and as Pachon observed, it's an entirely different focus from book research. The rewards may be fewer and farther between but they are nonetheless exhilarating and intoxicating when they occur. Victor Berch, Eddie LeBlanc and Randy Cox can help me vouch for that!

In tracking down Optic stories I discovered a number of Carl Cantab tales; they are herewith listed and annotated. Ads for the stories are included as often as possible to give the essence of each in lieu of the text. Much of this information has appeared before (none of it hasn't) and I am indebted to two valuable sources for assistance and bibliographical data: *The Short Stories, Articles and Poems of Horatio Alger, Jr.*, compiled by Victor A. Berch and Edward T. LeBlanc (1990, Fall River, Mass.) and Gary Scharnhorst's article in *Newsboy: "Alger Contributions to the Boston American Union"* (March-April 1983).

Only the years 1852 to 1855 inclusive were investigated for this study. We have highlighted all the Carl Cantab material that we have unearthed, yet other Alger pen names may eventually be uncovered. We do not offer proof that all of Horatio Alger's contributions to the *American Union* are cited below; we can only vouch for the pseudonyms (in this case "Carl Cantab") known to us. There might still be further gems awaiting anxious discovery.

Alger's short stories in *American Union*

A working checklist

No. 1: "Aunt Dorothy's Visit!" by Horatio Alger, Jr. (Vol. X, No. 4: May 21, 1853; pp. 1-2).

No advertisement for this tale was noted in the previous issue. I can't recall whether the usual notice "Written for the *American Union*" was included here. Alger's name does not appear in the list of contributors

(Continued on Page 7)

MEMBERSHIP

New members:

Arlene M. Yerty (PF-817)
P.O. Box 184
Indio, CA 92202

Arlene is reinstating her membership following the death of her husband, Harold W. Yerty (PF-599) in July.

David Kirk Vaughan (PF-831)
3962 Oakmont Way
Dayton, OH 45430-1584 (513) 429-9150

Kirk, a government worker whose other book collecting interest is aviation, is reinstating his membership. He is a regular contributor to the Dime Novels/Pulps/Series books panel at the ACA/PCA conference.

Robert L. Kersch (PF-946)
5 Leaside Drive
Great River, NY 11739 (516) 277-0283

Bob is an educational consultant and retired assistant superintendent of schools whose other collecting interests include antiques (Moxie advertising items), old cars and Currier & Ives prints. He learned about the Society from an upstate New York used-book dealer.

Robert M. Finnan (PF-947)
66 Malden Avenue
Lynbrook, NY 11563 (516) 593-9730
Mail: P.O. Box 84, Malverne, NY 11565

Bob is a collector of a wide variety of series books with more than 1,000 titles in his collection. A life-long resident of the New York city area, his interest in Alger is tied to the stories' New York locales. He learned about the Society from Chris DeHaan (PF-773).

Charles R. Griffiths (PF-948)
940 Little Whaleneck Road
East Meadow, NY 11554 (516) 489-4923

Charles lists fishing as his other hobby in addition to collecting and reading Alger. A salesman, he learned about the Society from the local library.

James H. Freiberg (PF-949)
2333 N. 62nd St.
Wauwatosa, WI 53213 (414) 453-9814
Jim, a registered nurse, is a collector/dealer of boys' and girls' books. He learned about the Society from Bart Nyberg (PF-879) and Bill Gowen (PF-706).

Brice G. Diehl (PF-950)
135N 1075W
Angola, IN 46703 (219) 665-3975

Brice is a retired superintendent of schools whose other hobbies are stained glass and apples: he has an orchard of more than 800 varieties. He learned about H.A.S. from a book dealer and Brad Chase (PF-412).

Jeff Farmer (PF-951)
343 Hojem Lane
Grayslake, IL 60030 (708) 223-1462

Jeff is a research biologist who also collects Tom Swift, Ken Holt, Rick Brant and other boys' and girls' books. He and his wife Patty's other hobby is antique advertising featuring cats. He learned about the Society from Bart Nyberg and Bill Gowen.

Arthur W. Smitter Jr. (PF-952)
2959 Coral Valley Dr., S.E.
Grand Rapids, MI 49512 (616) 957-0949

Arthur is a furniture manufacturer whose other hobbies are coin collecting, autos and automobilia. He learned about the Society from a newspaper article published during the 1994 Grand Rapids convention. He has more than 90 Alger titles in his collection.

Kent P. Kiesow (PF-953)
875 Holiday Drive
Beloit, WI 53511 (608) 362-2213

Kent, who is retired, owns 45 Alger titles. His other book collecting interest is the Dave Dawson Series. He learned about H.A.S. from a former member.

William Meeker (PF-954)
327 N. Jackson St.
Joplin, MO 64801 (417) 624-1397

William is a retired teacher who currently is a bed-and-breakfast host whose other hobbies are woodworking and painting. His other literature interests include Harold Bell Wright, Booth Tarkington, James Oliver Curwood and Rex Beach.

Change of address:

George W. Owens (PF-586)
23 Kiowa Lane
Palmyra, VA 22963 (804) 589-3373

David Farah, OD, MD, JD (PF-915)
410 E. California Blvd., #106
Pasadena, CA 91106-3794 (818) 568-8555

Horatio Alger and the American Union

(Continued from Page 5)

for the ensuing volume in the April 30, 1853 issue. Is this story a reprint from another source?

No. 2: "A Boarding House Flirtation!" by Carl Cantab. (Vol. X, No. 23: October 1, 1853).

Advertisement: "A Boarding House Flirtation!" by Carl Cantab, will be published *entire* on the second page of next week's number. Readers will find it, literally, a choice story for the ladies! Written in the author's best style. (p. 3, col. 3: previous issue).

The issue itself has not been located; the ad is so far our only clue to its contents. Based on our reconstruction, this story seems to be the initial Cantab material in this periodical.

We note, though yet again, that neither Alger nor Cantab appears in the editorial "The Fall Campaign," citing future contributors in the number dated September 3, 1853.

No. 3: "Mrs. Smith's Soiree; or Keeping Up Appearances" by Carl Cantab (Vol. XI, No. 1: October 29, 1853; p. 2).

Advertisement: "Mrs. Smith's Soiree!" a story for the ladies, by Carl Cantab, author of the Boarding House Sketch, "The Misses Scraggs," published in this paper a week or two since, will be printed *entire* on the second page of next week's number...The sketch announced above, though written in a humorous vein, is intended to convey a serious moral. (p. 3, col. 3: previous issue).

Is "The Misses Scraggs" cited above, the same as "A Boarding House Flirtation!" masquerading under an alternate title? Possibly; possibly not. Two consecutive issues, October 1 and 8, 1853, and so far untraceable in any American libraries, may hold the key to this "phantom" Alger story, "The Misses Scraggs."

No. 4: "Who Rang the Bell?" by Carl Cantab (Vol. XI, No. 7: December 10, 1853).

Advertisement: "Who Rang the Bell? A College Reminiscence" by Carl Cantab, will find a place in our next. (p. 3, col. 3: previous issue).

Unfortunately, this issue is also lacking, so all we have to go by is the publisher's blurb: a pity, as this tale may recall a college prank from Alger's Harvard days. Incidentally, the Berch-LeBlanc bibliography (listing No. 673) incorrectly cites this title as "Who Rang the Bell? A College Remembrance."

No. 5: "The Humpbacked Contributor" by Carl Cantab (Vol. XI, No. 8: December 17, 1853; pp. 1-2).

No ad this time (it's without doubt in the missing issue cited above) but we do have extant copies of the

story.

No. 6: "Old Simon, the Miser. A Story of the New Year" by Carl Cantab (Vol. XI, No. 10: December 31, 1853; p. 4).

Advertisement: "Old Simon, the Miser! A story of the New Year" by Carl Cantab — a name well known to our readers — will also appear complete in the next number, occupying some four or five columns of the fourth page. It is certainly one of this author's happiest efforts; and, in our humble opinion the best production from this writer's pen, that has yet appeared in this paper. (p. 3, col. 3: previous issue).

The incorrect date of December 3, 1853 is given for this listing (No. 485) in the Berch-LeBlanc bibliography. Readers can make a pen correction to their copies.

The first modern-day appearance of this story appears in this issue of *Newsboy*, starting on Page 9.

No. 7: "The Blue Sash!" by Carl Cantab (Vol. XII, No. 7: June 10, 1854; p. 4).

Advertisement: "The Blue Sash, A Story for Gentlemen" by Carl Cantab, will appear next week. (p. 3, col. 3: previous issue).

No. 8: "Love in Disguise; or An Old Face in a New Phase" by Carl Cantab (Vol. XII, No. 88: June 17, 1854; p. 4).

Advertisement: "The Lover in Disguise; or, An Old Face in a new Phase" by Carl Cantab, will appear forthwith. (p. 3, col. 3: previous issue).

"Love" is the correct citation for this title, the word "Lover" appearing erroneously in the ad.

No. 9: "Mrs. Brown Stout!" by Carl Cantab (Vol. XII, No. 10: July 1, 1854).

Advertisement: "Mrs. Brown Stout! A Capital Sketch" by Carl Cantab next week. (p. 3, col. 3: previous issue).

Another missing issue from the collections I have examined. However, the State Library in Harrisburg, Pa. is on record as having a copy; rather speedily, I will make inquiries there.

It seems that the indefatigable Stanley Pachon has already examined it (see *Dime Novel Round-Up*, February 1988 as well as *Newsboy*, December 1977).

Tabulating the above data, we readily determine nine stories published in *American Union*, eight by Cantab and one under Alger's own name, the Cantab material certainly welcomed by the editors and not reprinted from another source. If you wish to include the elusive "The Misses Scraggs," then up the ante by one.

Of significance here is the time frame in which they were printed; excluding "Aunt Dorothy's Visit!" we can note that October-December 1853 and June-July 1854 appear to reflect the period of Alger's most concentrated writing activity for this periodical. This affords interesting speculation for sharper minds than mine.

(Continued on Page 8)

Horatio Alger and the American Union

(Continued from Page 7)

Where are the originals? That great storehouse of literary research, the American Antiquarian Society, has the issues covering stories Nos. 1, 3, 5, 7 and 8; Boston Public Library owns No. 6 (the source for the story as appearing in this issue of *Newsboy*).

Story No. 9 is supposedly, as mentioned above, located at the state Library at Harrisburg, Pa. I have not examined it but hope to rectify the situation shortly and will report back to our readers.

In *Newsboy*, December 1977, p. 3, col. 1, the late Dick Seddon wrote to editor Jack Bales: "I have in my possession a short story which may have been written by Horatio although I am at a loss as just how to prove it. This story appeared in the *American Union* on July 1, 1854 (Vol. 12, No. 10) and is entitled 'Mrs. Brown Stout; or The Victimized Bachelor.' 'A story for Gentlemen' follows this and it carries the byline Carl Cantab."

It would seem that Mr. Seddon owned another copy of the issue in question. If it's out there somewhere, would you please contact me? A plea for a future update, if you will . . .

That leaves Numbers 2 and 4 still unaccounted for: "Who Rung the Bell?" may be the more difficult to trace, but there might be a timely rescue for "The Boarding House Flirtation!" and it is once again the late Stanley Pachon who comes to our assistance.

In his penultimate letter to me, dated July 5, 1988, Pachon enclosed a listing of scattered Oliver Optic stories, one of which, "Secret Service," appearing in *American Union*, I had been unable to locate. Stanley cites it as "Advertised to Appear in this issue," i.e., October 8, 1853.

Optic is, of course, tangential to this survey, yet it occurred to me rather startlingly that to make that observation, he would have had to have had access to the previous issue, i.e., October 1. He either discovered it at some point in his migratory researches or else it was in his collection at one time, very possibly when he died.

If someone out there acquired this October 1, 1853 issue from his estate, then of course, he or she is in the lucky possession of "A Boarding House Flirtation!" Let's all keep our fingers *(toes, tongue and eyes) crossed.

Based upon the time frame postulated above, the missing issues, consecutively for October 1 and 8, 1853; July 29 and August 5, 1854 along with some scattered others, may prove fruitful in tagging other Carl Cantab stories, depending of course, upon the availability to scholars in the field who know what to look for.

A Story Worth Reading.

Written for the American Union

OLD SIMON, THE MISER.

A STORY OF THE NEW YEAR.

BY CARL CANTAB.

CHAPTER I.

The original heading for the Alger short story "Old Simon, the Miser" as it appeared in the Dec. 31, 1853 issue of the *Boston American Union*.

The stories appear to have been extensively reprinted, at least according to the Berch-LeBlanc bibliography. In past years, *Newsboy* has given us "Aunt Dorothy's Visit," "The Humpbacked Contributor," "The Blue Sash" and of course, "Mrs. Brown Stout."

Victor Berch (blessings on his cheeks, jowls and bald pate!) uncovered a reprinting of "Love in Disguise" in a Haverhill, Mass. newspaper. Future rummages will no doubt locate others in dusty literary attics.

A word about the Carl Cantab story, "Old Simon the Miser," which follows in this issue of *Newsboy*:

I remember, quite vividly reading "Charlie Codman's Cruise" in my callow years but have not read "Manson the Miser," from which the former was derived. On reading "Old Simon, the Miser," your Alger-ise computer bank may kick in as mine did. Can the genesis of these plot situations and characterizations be traced as far back as December 31, 1853? Let readers make the call for themselves.

If this little effort of mine has inspired you to do some digging for yourselves, or to raise a question or two, let me in conclusion bring a few items to your attention, some speculative ponderings for a rainy (or snowy) afternoon.

On Page 4 of the January 27, 1855 issue of *American Union* (and written for it) appeared an anonymous sketch, "The New Schoolmistress." And the lead story for the January 21, 1854 number, pp. 1-2, was "Madeline and Temptress. A Tale of Passion" by Rose Clifford.

Now, I am not willing to formulate any concrete conclusions based upon this incomplete and non-corroborative information; yet, on the other hand am I not entirely willing either to grasp, as did Edward Stratemeyer, the long pestilent arm of coincidence.

Old Simon, the Miser

A STORY OF THE NEW YEAR

BY CARL CANTAB

CHAPTER I

What is here?

Gold! yellow, glittering, precious gold!

Timon of Athens.

*Hoarded, bartered, bought and sold,
Stolen, borrowed, squandered, doled;
Spurned by the young, but hugged by the old,
To the very verge of the churchyard mould;
Price of many a crime untold;
Gold! gold! gold! gold!
Good or bad a thousand fold!*

Hood.

It was a cold, chilly night; the wind blew fitfully through the almost deserted streets. Ten o'clock had just struck, and the sound, as it pealed from the tower of the Old South Church, quickened the steps of the few wayfarers whom business or pleasure kept out thus late.

Ten o'clock! Let us count the strokes as they ring out upon the night. Two hours more, and the New Year will have commenced. New Year's day! ushered in by the ringing of bells, by merry greetings, and the interchange of gifts, how joyfully it is welcomed by childhood, more soberly yet still gladly by those to whom it has come many times, and who may not live to see it again.

In one of the by-streets of Boston there stood, at the date of my story, an old wooden building, whose dark, weather-stained appearance, and general air of dilapidation, did not promise much of comfort or convenience within. Nevertheless, we must enter. Let us mount the rickety stairs — cautiously, for they creak beneath the weight; another flight is before us; these, too, we must ascend, and our journey is completed.

Small, dark, and cheerless is the haunt — home we cannot call it — of Simon Morris. A rickety bed, with a coarse pallet, stands in the corner; beside it is a chair with a broken back. The centre of the floor is occupied by a pine-table, on which burns faintly

a fragment of a tallow candle. A few coals are burning in the grate, emitting a feeble warmth; an old man is seated before the fire, if it deserves the name; his shrivelled hands are stretched over the scanty flame, striving to catch what little warmth it may afford. The old man's form is bent, partly with age, but more with care and wasting anxiety. The pinched features, the restless eye, the tremulous hands, half-enclosed, as if on the point of clutching some object — all these clearly indicate the character of Simon Morris. For years — few could remember how long — he had lived in that same cheerless room, submitting to privations without number, grudging himself even the necessities of life. His bent form had become familiar to all who lived nearby. The very school-boys pointed him out, as he passed by, as "Old Simon, the Miser."

But by dint of scraping and delving, Simon had succeeded in his purpose — he was rich. he owned a number of tenements in various parts of the city, which he rented to poor families at exorbitant prices. But we must return to him, seated before the scanty fire in his room. For a long time he sat motionless; but at length, as if a sudden thought had struck him, he rises, and lifting a plank from the floor, raises a heavy iron box. With difficulty he places it on the table, and then, taking a key from his pocket, proceeds to open it. Before lifting the lid, he gazes anxiously around the room. Gaining courage, he lifts the lid at length, and displays it as the old man bends in ecstasy over his hoard, and counts and re-counts it, for the thousandth time.

"It is mine, all mine," chuckled old Simon, gleefully; "who shall say that the old man starves and pinches himself for nought! This — this is a reward for all — for hunger and thirst, and cold. They that look on me scornfully, little know what I have to support me against their taunts in my strong box. Aha, and they never shall know! Let me see — the half-eagle I put in yesterday makes just four thousand eight hundred and thirty dollars, all in gold. Tomorrow is quarter-day, and I shall get enough more to make over five thousand. There's the widow Benson — I wonder whether she'll have the rent ready; last time I had to wait two days; but I won't wait now. They say he's got a sick child, and hasn't been able to work for some time; but what is that to me? If she can't get along, she can go to the poor-house, that's all. There's the bedstead, and feather bed, and the bureau — I can take them, if

(Continued on Page 10)

Editor's note: This story is reprinted from the Dec. 31, 1853 edition of the Boston **American Union**. Grateful acknowledgment is hereby accorded Ms. Meribeth Dunhouse of the Research Library Division of the Boston Public Library, who kindly provided the photocopies of this Alger short story for reprinting in **Newsboy**.

Old Simon, the Miser

(Continued from Page 9)

she hasn't got the money. She'll find it hard to cheat Simon out of his just dues."

The miser's reflections were interrupted by a loud knock at the door. With trembling hands he strove to close the lid, but his fear and agitation were so great that he did not at once succeed. The knock was repeated with greater violence. The knock was repeated with greater violence.

A ghastly paleness came over the miser's countenance, and the lock snapped. Giving up all hope of being able to shut it, old Simon took the box in his arms, carried it to the plank, and, lifting it up, dropped the box into its old place.

Meanwhile the unseasonable visitor, tired, as it seems, of knocking, called out —

"Open the door, Simon Morris, or it will be the worse for you! Open the door, I say, or I will beat it off the hinges."

"Who are you?" said Simon, trembling, "that break into my house at the dead of night? Leave me; if you would steal, go somewhere else, for I, heaven help me, am but a poor man, and have hardly enough to live upon."

"That is false," said the man outside; "but no matter, open the door, I tell you again, or I will find a way to open it."

Finding remonstrance unavailing, Simon drew the bolt, and admitted the intruder. he was a stout-built man, of middle age, with an air of resolution on his countenance, but softened by an expression of good humor, which relieved its severity.

The visitor, whoever he was, strode carelessly in, and seated himself in the broken chair by the bedside. Casting a scrutinizing glance round the apartment, he at length broke silence.

"I can't say much about your accommodations, Simon. It seems to me that a man of your wealth might afford something better."

"A man of my wealth?" answered Simon, hurriedly; "truly, you are mistaken, much mistaken, good sir. All that I gain with these feeble hands will hardly provide the necessities of life."

"Pooh!" laughed the stranger, incredulously, "say that to others, my good friend; me you cannot deceive; but if indeed you are as poor as you say, I might tell you where there is a treasure concealed."

"Where, where?" ejaculated the miser, eagerly, the habitual expression of cupidity driving away for a moment the terror excited by the stranger's entrance.

"Not very far off; all you need do is lift up that

plank, and you will, I warrant me, find that underneath which would make a poor man rich, and whose loss might make a rich man exceedingly poor."

Following with his eye the direction of his visitor's finger, Simon, who was seized with fresh dismay, on finding that he had, through inadvertence, left the end of the plank projecting, so as to expose through the crevice the indistinct outline of an iron chest.

"O, no, you are wrong, quite wrong," said Simon, hurriedly, placing his chair on the plank; "there is nothing there, save — save a change of clothing, which is all I have, and would not be taking, indeed."

"If it is no better than what you have on, Simon" and the stranger glanced curiously at the ragged and threadbare garments which the miser wore, "I can easily believe you; but tell me, is it the custom here to lock up clothing in an iron box?"

Perceiving the look of dismay which overspread the miser's countenance, he continued —

"But I won't ask any more questions which you seem to find it troublesome to answer. Only I happen to know that there is something more valuable in that box than old clothes; nay, I might venture a pretty shrewd guess as to the amount of money it contains. I couldn't help listening while you kept me waiting at the door. But don't be frightened, for I don't intend to take any of it without your permission."

"And that you shall never have," said Simon, hurriedly, "that is," he added, for he feared he had betrayed himself, "if there were any there, as you say."

"Enough, enough," said the stranger, waving his hand, "we have already had too much unprofitable discussion, and now to business — for I have business with you, Simon Morris, weighty and important business, as you may find before we have finished. But it will take long, and your candle is almost out; bring another, and we will begin."

Perhaps the miser's economical habits might have led him to dispute this order, but the stranger's tone was imperative, and beside he did not care to be left alone with him in the dark. Slowly, therefore, and reluctantly, he arose, and going to a sort of cupboard, which contained, among other things, a cracked teacup, a saucer, and a plate of common delf, all of different patterns, and a rusty knife, he selected a candle, and bringing it to the table, lighted it. The fragment which remained of the other he carefully extinguished and placed in the cupboard, probably to serve for another occasion.

These preparations completed, and the miser having resumed his seat, the stranger commenced.

"Before I tell you on what business I have come, it will be necessary for me to enter into some particulars well known to yourself, but which you probably deem forgotten by all else. Were you ever in the West Indies, Simon?"

At this abrupt question, the miser started and turned pale.

Without waiting for an answer, the visitor resumed —

"Many years ago, a boy, miserably clad, applied for employment to the head of one of the principal firms in Havana. His features were sharpened by privation and suffering, which, perhaps, contributed to give him an appearance of being older than he really was. His general appearance was far from prepossessing, for, independently of the air of general neglect which surrounded him, it was not difficult to read in his face an expression of cunning, which in the young is especially repulsive. It chanced that the merchant was then in want of an errand-boy, and Samuel Morton, as the boy called himself, was engaged in that capacity."

At the mention of his name, Simon started visibly, but testified to no other sign of emotion. The stranger went on.

"Years passed. The errand-boy was still employed as at first. As he was found to be faithful and trustworthy, his salary was somewhat increased, so as to afford him the means of living in comfort, had he been so inclined; yet his appearance was scarcely better than at first. The rags which he had on when taken into employment had given place to a suit but little better. No one knew where or how he lived. To judge by his pinched features and attenuated form, he was not in the habit of faring very sumptuously. Already he had taken his first lesson in avarice, and the love of gain was fast acquiring an ascendancy over every other passion in the mind of the errand-boy.

"But, after all, notwithstanding the severest economy and the most pinching privations, the hoard of the young miser increased but slowly. The necessities of life, reduced as they were in his case, to the narrowest possible compass, swallowed up more than half his salary. Whatever might be his other deficiencies, Samuel was not wanting in acuteness; he knew that the youngest of the numerous clerks in his master's employ received more than double what he did. He determined to become a clerk himself; but to succeed in his purpose, he must learn to write and cast up accounts. 'Knowledge is power' said an old maxim; to

Samuel knowledge would be wealth, and wealth was everything.

"At a bookstall he purchased a few second-hand books at a small price, and henceforth his hours of leisure were spent in endeavoring to master their contents. At first the work went on slowly; but Samuel had an object in view.

"He persevered, and perseverance, from whatever cause it proceeds, is sure of meeting with some recompense. Thus it was, that at the end of a year Samuel, aided only by the books which he had purchased, acquired a good knowledge of accounts, and could write a good business hand. About this time a vacancy occurred among the clerks employed by the firm, and they received with no small astonishment an application for the vacant post from Samuel, the errand-boy. Their surprise was still greater to find him competent to fill the situation. Struck by his perseverance, and willing to reward it, they granted his request.

"Behold him now at the summit of his hopes; and yet not so, for he means to climb still higher. It is unnecessary for me to detail Morton's further progress — to show by what means he contrived to ingratiate himself into the favor of his employers. His fidelity and devotion to business were such, that, before many years, from the errand-boy he had become the chief clerk in the establishment. Meanwhile his habits remained nearly as penurious as ever, and his clothing, constantly shabby, made him the butt of his fellow-clerks.

"Mr. Mellen had a daughter — an only child — whose beauty excited universal admiration, and whose virtues secured the esteem of all. She had barely reached the age of seventeen, and already her many recommendations had surrounded her with a crowd of suitors, some of whom doubtless were influenced solely by love; but the majority by a variety of motives, of which her father's supposed wealth was not the least prominent. The influence of beauty has always been powerful from the time of the Trojan Helen to the present time. It certainly was so in this case.

"Samuel Morton — the ragged errand boy and the miserly clerk — what he had in common with Mary Mellen, the young and beautiful, the gifted and caressed? And yet he dared to lift his eyes and gaze upon her. he dared to ask her hand. Can it be that Love, the bright and sunny spirit of Love, had for a moment entered the contracted mind of Morton, narrowed down to the compass of dollars and cents, and deeply encrusted with avarice? Oh no! never for a moment had love quickened the pulsa-

(Continued on Page 12)

Old Simon, the Miser

(Continued from Page 11)

tions of his heart. Avarice still reigned pre-eminent, and Mary Mellen was rich. I need not say that his suit was rejected — rejected perhaps with a little pardonable contempt. Cold and passive to all appearance. Samuel left the room where his schemes of gain had been so disastrously frustrated, but hatred and the desire of revenge from that moment found a place in his heart.

"A few months passed, and there came a period of commercial depression. The smaller firms succumbed, but the house of Mellen & Co. was of long standing, and its credit was high. This would have enabled it to weather the storm, had nothing unusual intervened. One day the firm had made unusual exertions to meet a heavy payment which fell due the following morning. They were successful, and retired to bed with a consciousness of security which was most unhappily dissipated with the coming day. It was discovered that the chief clerk was missing, and with him the money which had been laid by for meeting the demand. The intelligence fell like a thunderbolt upon Mr. Mellen, whose last hope of sustaining the long-established credit of the firm was thus removed. Bankruptcy ensued, as had been foreseen by Morton, who had contrived at one and the same time to gratify his thirst for revenge, and add to his hoards. No traces could be discovered of the fugitive, though every means were taken to secure his arrest."

The stranger paused for a moment.

Simon, whose face had been turned to the wall during the narration, suddenly aroused himself, and in a trembling voice inquired — "What has your story to do with me, that you should break in upon me at this hour of the night?"

"Much, Simon Morris, or rather let me call you by your real name of Samuel Morton. Punishment is sometimes slow but it is always sure. Through the changes which time and avarice have wrought upon you, I still know you — what is more to the purpose, I can prove your identity with the absconding clerk, and then of what advantage will the hoards of Simon the miser be to Simon the convicted criminal and the tenant of a jail?"

"You would extort money from me," said the old man, desperately, "and so you have trumped up this story. But I will not yield. No, no, you are deceiving me."

"As you please," said the visitor. "I will go, but it is to the police office. Perhaps I may find means

there to satisfy you that I am in earnest."

"Stay, stay," said the miser, tremulously, "tell me what you would have. I am a poor man, but it — if five dollars could induce you to let me remain in quiet, I will give them to you."

The stranger smiled scornfully. "And do you think I have come here tonight for the sake of a few paltry dollars? Think you to conceal your crime forever from the eyes of men for this insignificant sum? No, Simon Morris, I have not come here to enrich myself at your expense. Nay, look not so joyful; you may yet find that your safety requires the surrender of a portion of your gains. You don't remember me. Let me refresh your recollection. Does the name of George Seymour recall me to your mind? Like yourself, I was a suitor of Mary Mellen. I was too late. Her heart was already given to another. Edward Benson, my successful rival, was a young merchant in good business. He possessed many estimable qualities, and was, even I was obliged to exhibit, worthy of his good fortune. A few years slipped away, and Benson, in the hope of advancing his fortunes, removed to the United States, but to what part I am unable to say. Soon after rumors reached us that he was dead, and his wife and children left destitute. I was in good circumstances, and the memory of my early love has impelled me to come in search of her that I may relieve her necessities. On arriving in Boston I heard of you. Though you had changed your name, I did not find much difficulty in detecting your identity with the clerk Morton. You are anxious to know with what views I have sought you. I will tell you. I might denounce you to the authorities, but you are an old man, and I have compassion on you. You are a hard man, Simon; for years you have been enriching yourself at the expense of honest poverty. And all for what! That your gold may be hoarded up, useless to all, even to yourself. That box of yours might tell many a tale of misery endured, of hard and pinching poverty, made harder and more burdensome, could it but speak. It shall be my office to redeem it from its uselessness — to make it minister to the wants of the needy and the comfort of the distressed. Then shall your money prove to you a blessing and not a curse."

The miser groaned.

"I don't mean to impoverish you. The money in that box is but a small part of your possessions. It is not quite equal to the sum of which you defrauded your employer. Tomorrow is your quarter-day; it is also New Year's day, a fitting time to commence your charities. Tomorrow you must reduce one half the exorbitant rents you have been

in the habit of demanding, and you shall pay the first installment of your debt by distributing two hundred dollars among your tenants."

"Spare me, spare me," groaned the old man. "You would reduce me to destitution. Take fifty — nay, an hundred dollars — only let me remain in quiet."

"Old man, this is vain trifling; you cannot move me from my purpose. But I do not constrain you; the choice is open — the gaol or compliance of my demands. There is no other alternative. Decide, and at once."

"I will obey you, though I am despoiled of all."

"You have decided well. Early tomorrow I will be with you to see that you do not fail me. And now, good night and pleasant dreams."

The stranger departed. As he left the room, twelve o'clock rang solemnly from the church tower, proclaiming the advent of the New Year. And the sound mingled with the dreams of happy children, and a smile of welcome overspread their unconscious faces.

May it indeed prove to them a Happy New Year!

The sound reached Simon's garret, but it aroused him not from his stupor. His heart was filled with bitter sorrow, not for his crime, but for its retribution.

CHAPTER II

*"Or wade with one through snows,
Drifted in loose fantastic curves aside,
From humble doors where Love and Faith abide,
And no rough winter blows,
Chilling the beauty of affections fair,
Cabined securely there."*

Alice Carey.

The morning sun gilds with its first rays the towers and steeples of Boston. Again has the hum of business awakened in the crowded streets.

The chill and frosty air quickens the flow of the blood and lends a briskness to the step. Merrily the sleighs, freighted with smiling faces and happy hearts, dash through the streets. All seems joy and gladness in this birthday of the year.

Yet not all. There are some to whom this season comes with no friendly greetings. There are those to whom it brings no legacy but cold, and suffering and privation, who find in it no relief for the present, and no hope for the Future.

Let us look in upon one of the miser's tenants. It was a small room — that of the widow Benson. From the articles of furniture scattered about the apartment, it was evident that she had once known better days. A small fire burnt in the grate, sparingly fed, for coals were expensive, yet shedding a

cheerful glow around the room, and upon the still handsome, though careworn features of Mrs. Benson. Upon the bed lay a boy of twelve years, who was sick of a fever.

"Charles," said the mother as she smoothed his pillow, "how do you feel now?"

"Better, mother," said the sick boy. "I think I could relish a piece of chicken if I had it."

"I wish I could afford it," said Mrs. Benson, mournfully, "but today is quarter-day, and Mr. Morris will call for the rent. Fifteen dollars, and I have but ten. If he could only wait a little while. But he is a hard man, and I fear the worst."

Just then a peal of bells rang joyfully out upon the morning air. The sick boy raised himself in bed. "It is New Year's Day, isn't it, mother? Or why do the bells ring so gladly?"

"Yes, my dear, it is."

"I remember how glad I used to be to have it come. That was when we were rich, mother. Don't you remember, five years ago, father brought me home a book filled with pictures, and told me it was my New Year's present. I wonder whether I shall ever have another."

Mrs. Benson sighed mournfully, for her son's words brought vividly to mind the loss she had suffered.

"No," said she, "those days were too bright and happy to last. They will never come again."

As she spoke, she resumed the sewing which her care for the sick boy had for a moment interrupted.

"How I wish I were a man," said Charles, as he watched his mother plying her needle busily. "I would not let you work so hard. Put down your work for a moment; you have been working so steadily that you need rest."

"I cannot indeed, Charles, for Mr. Grip was very particular to have his work done today, and if I should fail I am afraid he won't give me any more. I wonder why Mr. Morris does not come after his rent. He is usually very punctual. If he will not wait a few days till I can make up the whole of the rent, we must sell something to supply the deficiency."

His eyes wandered sadly over the few articles that yet remained to remind them of better days in the past, but they were all equally dear to her, and she could not resign herself to part with any.

At this moment a loud knock was heard at the door.

Mrs. Benson rose hastily, and opened it, expecting to give admittance to old Simon her landlord. George Seymour stood before her.

(Continued on Page 14)

Old Simon, the Miser

(Continued from Page 13)

"I have come," he said, "by direction of your landlord, who is unable to appear in person."

"I am very sorry, sir, but I have had sickness, and in spite of all my efforts, I have been unable to lay out a sufficient sum to pay for my quarter's rent. What I have I will pay at once, and I hope Mr. Morris will be willing to wait a little while for the remainder."

"You mistake my purpose, madam," replied Seymour. "I came indeed by your landlord's direction, but it is on a pleasanter errand. He has resolved to present a New Year's gift to each of his tenants, and deeming that something substantial and useful would be most acceptable, he has directed to be brought to you in common with the rest of his tenants a barrel of flour and a few groceries, which will be here in a few moments. I give you notice beforehand that you may be prepared to receive them, and not consider it a mistake."

The mingled surprise and gratitude with which Mrs. Benson listened to this address may be imagined. Such an act of generosity was so utterly contradictory of every idea she had formed of her landlord's character that she could hardly believe in its reality.

"Excuse me," she said, at length recovering herself, "but my surprise is so great that I may appear slow in expressing my gratitude. I beg you to give my warmest thanks to Mr. Morris for his truly generous behaviour. I see that I have done him injustice. Hereafter I shall regard him as a generous benefactor."

Seymour bowed and continued,

"My errand is not yet finished. You need feel under no concern about your rent, Mr. Morris has determined from henceforth to reduce his rents to one half their present amount. Those already due for the last quarter he will remit wholly."

Mrs. Benson renewed her expressions of gratitude, and more light-hearted than she had been for many months, led the way into her room, followed by the stranger whom she had invited to enter. Seymour entered partly out of curiosity, partly because Mrs. Benson (with whose name he was not yet acquainted) had awakened in his mind a strange feeling of interest for which he found himself unable to account. He seated himself and glanced curiously round the room, so perfectly neat amid all the evidences of poverty which it exhibited.

Mrs. Benson had begun to busy herself in at-

tending to the wants of her son, when another knock was heard at the door, preceded by a confused noise as of heavy articles brought upstairs.

Mrs. Benson went to the door. A man stood before her in the dress of a laborer. "If you please, ma'am, I have been directed to bring these articles to one Mrs. Benson, and if you are the person as is meant, I will bring them in."

He pointed as he spoke to a barrel of flour which stood in the passage, and a large closed hamper.

"I am the person you seek," said the widow. "You may bring them in, and put them in this closet, if you please."

This was accordingly done.

"What shall I pay you for your trouble?"

"Nothing, ma'am," said the man, touching his hat. "The man as told me to bring the things here, paid me."

George Seymour had watched this scene with an expression of interest and benevolence. When the man had departed, he said,

"If you will permit me, madam, I will open this hamper to make sure that it contains all the articles I ordered."

The hamper being opened, displayed parcels of tea, sugar, butter and other needful groceries, besides a pair of chickens.

"Charles," said she. "Your wish has been granted; some fairy must have heard you wishing for a piece of chicken, and sent it to you through our benevolent landlord."

George Seymour smiled at the idea of old Simon's benevolence, but did not see fit to express any doubt about this point. By way of passing the time, he took up a book from the table; it was a small pocket edition of the Bible, and he read on the fly leaf, "Edward Benson to his beloved wife, Jan. 1, 183—."

He rose in great agitation.

"Is this yours, madam?" said he.

"It is; it was a gift from my late husband."

"Do not deem me influenced by an idle curiosity if I ask you one question more. Were you not born in Havana, and was not your maiden name Mary Mellen?"

"You are right," said Mrs. Benson, "but I did not know there was anyone in this city who had known me by that name."

"I knew it," said Seymour. "From the moment that my eyes rested upon you, I recognized something familiar in your countenance, an indefinable expression which recalled the past to my mind. I have been trying to recollect where I had seen you before, but without success."

"I am not surprised at it," said Mrs. Benson. "Time and sorrow have changed me much; but you, now that I examine you closely, you are, unless my eyes deceive me —"

"George Seymour."

The widow's cheek flushed faintly; she had not forgotten that George Seymour once sued for her hand.

Seymour hastily related his object in visiting the United States, by what means he had discovered the identity of old Simon the miser with Samuel Morton, the absconding clerk, and the motives which had led him to such an extraordinary act of liberality.

Mrs. Benson in return related her own story.

"You remember, she said, "that a few years after our marriage Mr. Benson removed to New York, thinking that city presented greater business facilities than Havana. Disappointed there he removed to Boston. Fortune smiled on him for a short time, but at length the tide turned. A ship in which he had ventured nearly all his property was lost at sea. The ruin of his hopes brought on a settled melancholy which terminated in his death. For me and my son Charles, then a lad of eleven, little or nothing remained. I was obliged to depend on my needle for a livelihood, and for the last five years have lived as you see."

"But why did you not write to Havana for assistance?"

"I did so, but received no answer. Shortly after I heard that my father was dead, and henceforth gave up all hope of any aid save that which my needle afforded."

After a little more conversation, Seymour departed, promising to call again at an early day.

It would be a pleasant task to follow him on his errand of mercy — to describe how many hearts were gladdened, and how their sorrow was turned into joy by involuntary bounty of old Simon, upon this first day of the year. Who that has once known the joy of giving would consent to relinquish it? Who that has known the exquisite pleasure of relieving misery and lightening care, of awakening hope in the hearts of the desponding and smoothing the rugged path of poverty, will not subscribe to that truly divine maxim — "that it is better to give than to receive."

Many were the hearts made happy on that day. Many were the blessings invoked on the head of Simon Morris. But where, meanwhile, was the donor of all these gifts? Why did he not come forth to witness the effect of his liberality?

He had not the heart to do it. Shut up in his lonely room, he was pondering over disappointed

hopes and frustrated purposes. Through the long vista of a life corroded by avarice, embittered by privation, and lighted up by no smile of affection, he looked back. It was a dreary interval. Happiness! He had never known what it was. Day by day his hoards had increased, yet every day his thirst for gain became more and more restless and unsatisfied. And this was his reward. Of all his tenants, poor and worn down with heavy cares as many of them were, there was not one so miserable as himself. His had been the mistake of a lifetime, and now the paltry satisfaction of seeing and counting his hoards daily was to be snatched from him. The shadow of his early crime like a grim phantom stretched out before him in terrible relief, and every effort to free himself from it would be useless. Day-by-day to see his gains diminishing — this was the fate reserved for him. To him it was death — more than death, for it was extinguishing the hope which had buoyed him up for years, sustaining him through years of privation and scorn.

Towards evening he walked out to drive away the fancies which were perpetually goading him. As he walked on slowly and without any definite purpose, he was met by one of the recipients of his bounty. She stopped him and poured forth warm expressions of gratitude. He listened vacantly until at length her meaning dawned upon him. Without a word he pushed on, regardless of everything but that. It was evening and the shadows gathered darkly around him. But what were these to the shadows that darkened his mind?

All at once in the depth of his despair he formed a resolution. Giving no time for reflection, he turned down a by-street and made his way to a wharf. For a moment he stood gazing at the sluggish current beneath, and then plunged recklessly in. A splash — ripple upon the stream — and all was over.

The miser was dead!

That evening George Seymour visited the miser's apartment, but he was not within. Somewhat surprised, he departed and called again the next morning. Hearing no tidings of him except that he was seen to go out the previous evening, and had not yet returned, he became apprehensive for his safety. By his direction a search was instituted and the body discovered.

Old Simon left no will, and there were no heirs to succeed to his considerable property. Seymour took the necessary measures to establish his identity with Samuel Morton. Having done this, he communicated the facts which have been detailed above to the authorities, who decided that, in default of other heirs, the miser's wealth should be

(Continued on Page 16)

Old Simon, the Miser

(Continued from Page 15)

transferred to Mrs. Benson.

Need I relate the sequel? How the disinterested conduct of George Seymour won, first the esteem, and next the love of Mrs. Benson. A year had not elapsed before a gay bridal train was seen issuing from one of the principal churches of Boston. Again a bride, Mrs. Seymour, who had trodden so uncomplainingly the path of adversity withstood no less successfully the peculiar trials which attend prosperity. With her husband's consent she has laid aside all the miser's property except the amount of which he defrauded her father, and the income of this sum she annually devotes to charitable purposes.

Thus the gold which in the miser's lifetime lay useless, has become a fountain of good influence. and as every New Year's Day brings with it the anniversary of his death, many are the hearts which are gladdened — many the necessities that are relieved from the long treasured hoards of Old Simon the Miser.

LETTERS TO THE EDITOR

Mr. Robert E. Kasper, Executive Secretary
Horatio Alger Society

Dear Rob:

I received your appraisal of my Horatio Alger book collection. I appreciate so much the fine service you provided. Samuel Huang of Northern Illinois University was delighted to learn about the donation of 453 books.

The group of eight first editions will be mailed to you separately. For the record, they are:

Ben Logan's Triumph
Frank Hunter's Peril
Making his Mark
Mark Mason's Victory
Out for Business
Shifting for Himself
Tom Turner's Legacy
Young Captain Jack

As best I can determine, I paid \$125 for them. I hope they bring that much or more at the H.A.S. auction. Please sign and return a copy of this letter indicating receipt of the books.

Some of these years, I'd like to attend a meeting of H.A.S. and have a chance to meet you. Thanks again and best regards.

Sincerely,
Raymond L. Murray (PF-546)
Box 5596, State University Station
Raleigh, NC 27650

BOOK MART

For Sale:

Street & Smith Alger Series paperbacks.
First lot: front and back covers fine with spine VG with slight chipping. \$15 each:

- #1 — Driven From Home
- #5 — Tony the Tramp
- #10 — Only and Irish Boy
- #12 — Chester Rand
- #21 — The Store Boy
- #29 — Struggling Upward
- #49 — Facing the World
- #80 — The Young Musician
- #81 — The Telegraph Boy
- #85 — Herbert Carter's Legacy
- #86 — Strong and Steady
- #93 — Nelson the Newsboy
- #97 — The Young Book Agent

Second lot: front and back covers complete with spine more chipping but all titles still readable. \$10 each:

- #11 — Jed, the Poorhouse Boy
- #25 — The Young Adventurer
- #41 — Sam's Chance
- #47 — The Young Salesman
- #50 — Luke Walton
- #53 — Erie Train Boy
- #57 — A Debt of Honor
- #58 — The Young Explorer
- #60 — The Errand Boy
- #70 — Frank's Campaign
- #71 — Bernard Brook's Adventures
- #78 — Tom Temple's Career
- #83 — The Train Boy
- #84 — The Cash Boy

Postage is \$2 for first 3 books and 25 cents for each additional book. Personal checks OK. Call between 10 a.m. and 10 p.m. No answering service.

Hank Gravbelle
501 Avenue G
Redondo Beach CA 90277
(310) 316-4549

Suspiciously like Stratemeyer Syndicate series

by James D. Keeline (PF-898)

The Stratemeyer Syndicate was an important and influential force in popular children's reading. That is, the kind of books that children actually read. Hundreds of series books emerged from this group behind enigmatic pseudonyms. The identities of hired writers working behind these pseudonyms have been especially difficult to determine.

Deidre Johnson's "Stratemeyer Pseudonyms and Series Books" (Greenwood Press, 1982) is the very best example of scholarship we have listing which series are and which are not by Edward Stratemeyer or Stratemeyer Syndicate properties. Despite this comprehensive book, we do not even know with certainty all of the pseudonyms used and series created by the Syndicate.

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

The inevitable circumstance arises where new information emerges to supplement earlier information. In the 12 years since Johnson's bibliography, more than 125 issues of magazines like *Yellowback Library*, *Mystery and Adventure Review*, *Dime Novel Round-Up*, and *Newsboy* have been published. Several of these issues contain new discoveries and guesses about Stratemeyer Syndicate series, pseudonyms, and authorship.

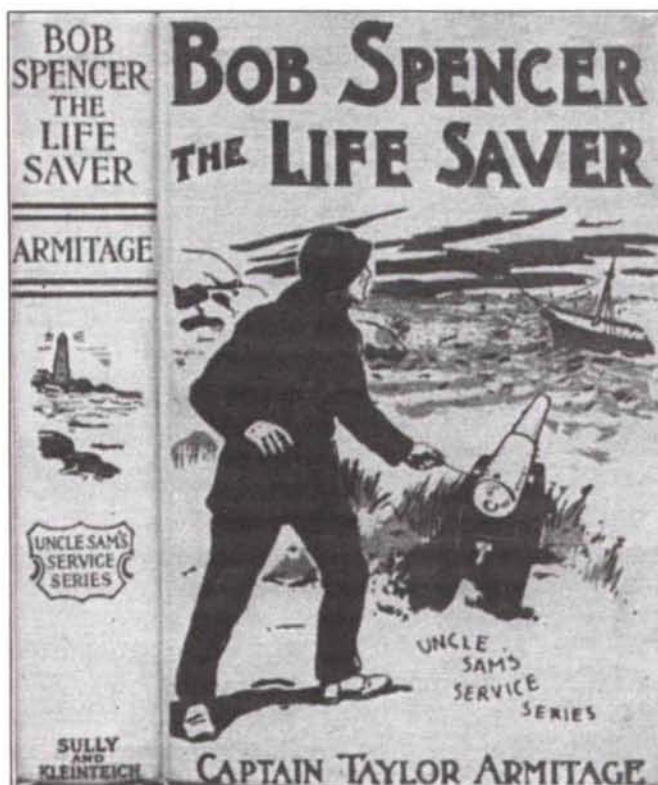
This article ascribes new series to the Stratemeyer Syndicate based upon circumstantial evidence of author, illustrator, style and publisher. In one case, it will offer evidence to suggest that one series was incorrectly attributed to the Syndicate in Johnson's book.

When this article was begun, the bulk of materials from the Beinecke Manuscript Collection had not been available to supply confirmation of any of these educated guesses. Now that the notebooks of Syndicate partner Nancy Axelrad have been examined, some of the series mentioned here may be confirmed in their status as Syndicate properties or products.

There are essentially four types of works which may be considered part of the Stratemeyer Syndicate. Although this was mentioned in an earlier issue, for purposes of discussion, a more formal listing may be appropriate.

Type 1 — The personal production of Edward Stratemeyer under his own name or one of his personal pseudonyms (e.g. Captain Ralph Bonehill, Arthur M. Winfield)

Type 2 — Stories written by "ghostwriters" based upon titles or outlines from Stratemeyer and usually published under pseudonym (e.g. *Motor Boys*, *Tom*



"Bob Spencer the Life Saver," published by Sully & Kleinteich, fits the criteria of a Stratemeyer Syndicate Series

Swift, Hardy Boys, etc.)

Type 3 — The writing by authors other than Stratemeyer based upon their own outlines and often published under an author's name (e.g. *Larry Dexter*, *Dick Hamilton*, *Curlytops*, etc.)

Type 4 — A Stratemeyer-controlled story that was purchased by Stratemeyer after some initial publication (e.g. "Two Boys and a Fortune" by Matthew White, Jr.)

Like the adage about art, after some experience, one can identify a Syndicate work when one sees it. Also like art, there are a number of factors which may help to identify a series book as a Syndicate product. Certain patterns emerge in series after series which are known to be Syndicate products. Some of these are:

Author

We have learned that a Syndicate property need not be published under a pseudonym, although certainly the vast majority were. Series like the *Larry Dexter*, *Dick Hamilton*, and *Curlytops* under Howard R. Garis' name and "Two Boys and a Fortune" under Matthew White, Jr.'s name give clear indications that a title under a real person's name may still be a Syndicate product or property. Certainly, not all of the books under Garis' or

(Continued on Page 18)

Suspiciously like Stratemeyer Syndicate series

(Continued from Page 17)

White's name are Syndicate series but examples by certain publishers at certain time periods are.

Pseudonym

Given the lack of biographical information for many authors and illustrators, the mere absence of biographical data for a given author's name is not sufficient evidence to indicate that the name is a pseudonym. However, since the sample contracts seen mention the use of "trade mark penname[s]," an examination of trademarks assigned to Edward Stratemeyer and his descendants may prove fruitful. Hopefully, discoveries of this kind can be presented in future articles to confirm or refute the suppositions presented in this article.

Publisher

Stratemeyer was a very good friend to a publisher. He supplied a seemingly endless line of series books which had a good track record for sales. If Stratemeyer began to have his books published by a particular company, the sales of these books and others from that publisher would increase substantially.

In a sense, Stratemeyer's involvement would put that publisher "on the map" even if his name was never mentioned. Similarly, if Stratemeyer or the Syndicate threatened to move publishing rights from one company to another, it would be sufficient motivation to initiate a lawsuit against Stratemeyer.

This occurred on two occasions: in 1908, Stratemeyer moved the bulk of his publishing rights from Chatterton-Peck to Grosset & Dunlap and in 1979, the Syndicate changed from Grosset & Dunlap to Simon & Schuster (Wanderer Books). Both instances were marked by lawsuits from the former companies.

Similarly, knowing when Stratemeyer used a given publisher invites a closer examination of similar books published at the same time by that publisher. This is especially true for particularly obscure publishers who published few new creations of their own in the series book field.

Illustrator

In some cases, illustrators of Stratemeyer Syndicate series books were primarily attached to a single publisher. An example of this would be Edward C. Caswell, who illustrated several series for the Dodd, Mead Company including the **Carolyn of the Corners Series** by Ruth Belmore Endicott (pseud.) for the Stratemeyer Syndicate. This illustrator worked on the **Patty Fairfield Series** by Carolyn Wells and, as has been previously mentioned in *Newsboy* (Nov.-Dec. 1992), a number of volumes by Ralph Henry Barbour.

Other illustrators seemed to do most or nearly all of their work with the Syndicate. There are several examples of this, including Charles Nuttall, H. Richard Boehm, R. Emmet Owen, and, of course, Walter S. Rogers.

In the case of Rogers, over 300 series books¹ were listed in a computer database of children's books with over 700 illustrations. The surprise is that nearly all of the books listed are Stratemeyer Syndicate products for nine or more publishers. Some of these were major publishers and others were comparatively obscure. Fewer than 10 of these books were written by "authors" not affiliated with the Syndicate.

These "black sheep" include two volumes from the **Tom Slade Series**, one volume of the **Our Little Cousin Series** published by L.C. Page, and a volume from the **St. Jo's "series"** that was also published by Page. It seems very likely that Rogers' agreement was not with any given publisher as much as it was with the Stratemeyer Syndicate. Walter S. Rogers illustrated books between 1912 and 1931.

Style

This is perhaps the most difficult area to specifically describe. Observant readers of a variety of early Syndicate series will recall that Stratemeyer was fond of a "Dear Boys" or "Dear Readers" introduction at the beginning of many of his stories. This alone does not identify a book as being a Stratemeyer or Stratemeyer Syndicate product, but it can combine with other factors for greater persuasion.

Another consistent style factor is the consistent general avoidance of the word "said" to describe dialog. Characters retort, exclaim, murmur, cry, groan, ask, answer, reply and ejaculate but rarely do they ever "say" anything. At first I thought this might be a characteristic of Howard Garis' style, but after watching for it, I have noted its presence in writings identified as the work of St. George Rathborne and W. Bert Foster and others. Apparently, there was a popular movement to avoid repetitive use of the word "said" and its variants during that time, particularly in the newspaper industry. This evidence is also circumstantial, but can add to other factors to provide a convincing attribution.

Finally, many Syndicate series use a standard formula of 25 chapters. Although this varied slightly for some titles, series with relatively uniform lengths are likely to be Syndicate..

Chatterton-Peck

As mentioned above, when Stratemeyer moved from Chatterton-Peck to Grosset & Dunlap in 1908, Chatterton initiated a lawsuit. The settlement of the lawsuit was advertised in *Publisher's Weekly* where several acknowledged Syndicate series were listed along with some other series and titles (see G&D's advertisement of

1016 *The Publishers' Weekly* [No. 1864] March 7, 1908

Important Announcement to the Trade

We have just completed an arrangement with Mr. Edward Stratemeyer, owner of the plates and copyrights, and the publishing house of Chatterton-Peck Co. whereby we have taken over the publication of the following well-known books:

THE FAMOUS ROVER BOYS SERIES

By Arthur M. Winfield

The Rover Boys in Southern Waters
The Rover Boys on the Plains
The Rover Boys on the River
The Rover Boys in Camp
The Rover Boys on Land and Sea
The Rover Boys at School

The Rover Boys in the Mountains
The Rover Boys on the Great Lakes
The Rover Boys Out West
The Rover Boys in the Jungle
The Rover Boys on the Ocean

THE PUTNAM HALL SERIES

By Arthur M. Winfield

The Putnam Hall Rivals
The Putnam Hall Cadets

THE FLAG OF FREEDOM SERIES

By Captain Ralph Bonehill

With Carter in the Black Hills
Boys of the Fort
The Young Band Master

When Santiago Fell
A Sailor Boy with Dewey
Off for Hawaii

THE DEEP SEA SERIES

By Roy Rockwood

Adrift on the Pacific
The Cruise of the Treasure Ship

THE RISE IN LIFE SERIES

By Horatio Alger, Jr.

Randy of the River
The Young Book Agent
From Farm to Fortune

Lost at Sea
Out for Business
Falling in with Fortune

THE GREAT NEWSPAPER SERIES

By Howard R. Garis

From Office Boy to Reporter
Larry Dexter, Reporter

THE FRONTIER SERIES

By Captain Ralph Bonehill

Pioneer Boys of the Gold Fields
Pioneer Boys of the Great Northwest
With Doons on the Frontier

THE RAILROAD SERIES

By Allen Chapman

Ralph in the Switch Tower
Ralph of the Roundhouse

THE DOROTHY CHESTER SERIES

By Evelyn Raymond

Dorothy Chester
Dorothy Chester at Skyrrie

THE BOBBSEY TWINS BOOKS

By Laura Lee Hope

The Bobbsey Twins
The Bobbsey Twins in the Country
The Bobbsey Twins at the Seashore

THE ENTERPRISE SERIES FOR BOYS

Two Boys and a Fortune By Matthew White, Jr.
The Crimson Banner By William D. Moffat
Canoe Boys and Campfires By William Murray Graydon
Quest of the Silver Swan By W. Bert Foster
Lost in the Land of Ice By Captain Ralph Bonehill
Bob the Photographer By Arthur M. Winfield
Jack North's Treasure Hunt By Roy Rockwood
Andy the Acrobat By Peter T. Harkness

Immediate orders should be sent to us and will be filled from stock just taken over from THE CHATTERTON-PECK CO.

WRITE FOR QUANTITY PRICES

GROSSET & DUNLAP

PUBLISHERS

NEW YORK

When Grosset & Dunlap settled the 1908 lawsuit brought by Chatterton-Peck, it announced in this issue of *Publishers' Weekly* the Stratemeyer Syndicate books for which it had gained publishing rights.

March 7, 1908, reproduced above, for a complete list of the books involved in the litigation).

After examining the sample contracts from the Syndicate Files in the Beinecke Manuscript Collection at Yale University, we have learned that one of the titles in the *Enterprise Books* (a library of books published initially by Chatterton-Peck and reprinted thusly by Grosset & Dunlap) was paid for by Stratemeyer even though the book was published under a real person's name, Matthew White, Jr. This, added to the arguments presented in an earlier article, imply that all eight of the books are Syndicate type-3 or type-4 books.

Peter C. Walther (PF-548) has researched the copyright transfers for the four *Enterprise Books* published under the real authors' names (*Yellowback Library*, December 1988, pp. 14-15). This will be elaborated on in a future article in *Newsboy*.

Enterprise Books

(reprinted by Grosset & Dunlap in 1908)

- 1. The Crimson Banner**
William D. Moffat (1866-19??) C-P 1907
- 2. Canoe Boys and Campfires**
William Murray Graydon (1864-1946) C-P 1907
- 3. Andy, the Acrobat**
Peter T. Harkness (pseud.) C-P 1907
- 4. Quest of the Silver Swan**
W. Bert Foster (1869-1929) C-P 1907
- 5. Two Boys and a Fortune**
Matthew White, Jr. (1857-1940) C-P 1907
- 6. Bob, the Photographer**
Arthur M. Winfield (pseud.) C-P 1907
- 7. Lost in the Land of Ice**
Captain Ralph Bonehill (pseud.) C-P 1907
- 8. Jack North's Treasure Hunt**
Roy Rockwood (pseud.) C-P 1907

Dorothy Chester series

(Published originally by Chatterton-Peck and reprinted by Grosset & Dunlap).

- 1. Dorothy Chester: the Haps and Mishaps of a Foundling.**
Evelyn Raymond (1843-1910) C-P 1907
- 2. Dorothy Chester at Skyrrie**
Evelyn Raymond (1843-1910) C-P 1907

Other books published initially by Chatterton-Peck and moved to Grosset & Dunlap were mentioned in the settlement ads. These include the *Dorothy Chester* and *Great Newspaper* series, which may be clearly ascribed to the Syndicate. In the case of the two-volume *Dorothy Chester Series*, author Evelyn Raymond was a real person and the books were published under that name.

In the settlement ad, Stratemeyer was described as the "owner of the plates and copyrights" of several series including this one that were taken over to Grosset & Dunlap. Stratemeyer may have purchased rights either before publication (as in the case of Matthew White, Jr. above) or as part of the settlement. In either event, Raymond began a new *Dorothy Chester Series* for Stratemeyer's former publisher, later called the *Dorothy Series*. The books never mention the two volumes taken over to G&D, but it is clear to the most casual of observers that this series was intended to mislead the public and compete with Stratemeyer's property.

In its advertisement in the March 7, 1908 *Publishers' Weekly* (an answer to the G&D ad in the same issue), Chatterton-Peck announces the first two of its own *Dorothy Chester Series*: "Dorothy Chester's Travels" and "Dorothy Chester's Schooling."

The C-P advertising blurb for these books proclaims "No writer of series for girls is better known than Mrs. Evelyn Raymond, who already has over a dozen books

(Continued on Page 20)

Suspiciously like Stratemeyer Syndicate series

(Continued from Page 19)

to her credit." Eventually, the series, whose name was changed for possible legal reasons to the **Dorothy Series**, reached nine titles, with the last three published by A.L. Chatterton between 1910-1913.

Aside from these examples and the three Garis series mentioned above, there are no other confirmed examples of Syndicate properties printed under a real author's name.

The other examples from the Chatterton-Peck and Grosset & Dunlap settlement ads are basically "cut-and-dried" with respect to their status. In short, they are acknowledged Syndicate series listed in Johnson.

Sully & Kleinteich and George Sully & Co.

This publisher is one that is comparatively obscure. This is especially true when compared to significant publishers like Grosset & Dunlap or Cupples & Leon. Sully & Kleinteich was formed in 1913 and changed to the George Sully Company in 1918. The last known books from this firm were published in 1932; however, Stratemeyer seems to have moved to another company by 1924.

A search of computer records shows about 136 listings of which about 94 were series books or closely related books. Of the latter figure, 63 have already been identified as being products of the Stratemeyer Syndicate. Some of the series are unlikely to be Syndicate series, while others have greater probability.

STRATEMEYER SYNDICATE SERIES

Barnum, Vance; pseud. (Howard R. Garis?)

Joe Strong Series*

1. Joe Strong, the Boy Wizard
H.I.L.Co., 1916; Sully 1918
2. Joe Strong on the Trapeze
H.I.L.Co., 1916; Sully 1918
3. Joe Strong the Boy Fish
H.I.L.Co., 1916; Sully, 1918
4. Joe Strong on the High Wire
H.I.L.Co., 1916; Sully, 1918
5. Joe Strong and his Wings of Steel
H.I.L.Co., 1916; Sully, 1918
6. Joe Strong and his Box of Mystery
Sully, 1918
7. Joe Strong, the Boy Fire Eater
Sully, 1918

Barnum, Vance; pseud. (Howard R. Garis?)

Frank and Andy Series

1. Frank and Andy Afloat (orig. The Racer Boys by "Clarence Young").
Cupples & Leon, 1912; Sully, 1921

2. Frank and Andy at Boarding School (orig. The Racer Boys at Boarding School by "Clarence Young").

Cupples & Leon, 1912; Sully, 1921

3. Frank and Andy in a Winter Camp (orig. The Racer Boys to the Rescue by "Clarence Young").

Cupples & Leon, 1912; Sully, 1921

Beach, Charles Amory; pseud. (St. George Rathborne)

Air Service Boys Series

1. Air Service Boys Flying for France
Sully, 1918
2. Air Service Boys Over the Enemy's Lines
Sully, 1918
3. Air Service Boys Over the Rhine
Sully, 1918
4. Air Service Boys in the Big Battle
Sully, 1918
5. Air Service Boys Flying for Victory
Sully, 1918
6. Air Service Boys Over the Atlantic
Sully, 1918

Carr, Annie Roe; pseud.

Nan Sherwood Series

1. Nan Sherwood at Pine Camp
Sully & Kleinteich, 1916
2. Nan Sherwood at Lakeview Hall
Sully & Kleinteich, 1916
3. Nan Sherwood's Winter Holidays
Sully & Kleinteich, 1916
4. Nan Sherwood at Rose Ranch
Sully, 1919
5. Nan Sherwood at Palm Beach
Sully, 1921

Cooper, James A.; pseud. (W. Bert Foster)

Cape Cod Series

1. Cap'n Abe, Storekeeper; a Story of Cape Cod
Sully & Kleinteich, 1917
2. Cap'n Jonah's Fortune; a Story of Cape Cod
Sully, 1919
3. Tobias o' the Light; a Story of Cape Cod
Sully, 1920
4. Sheila of Big Wreck Cove; a Story of Cape Cod
Sully, 1922

Davenport, Spencer; pseud.

The Rushton Boys Series

1. The Rushton Boys at Rally Hall
H.I.L.Co., 1916; Sully, 1918
2. The Rushton Boys at Treasure Cove
H.I.L.Co., 1916; Sully, 1918
3. The Rushton Boys in the Saddle
H.I.L.Co., 1916; Sully, 1918

* The first publication of this **Joe Strong Series** was by Hearst's International Library Co. in 1916 with a frontispiece and three internal illustrations by Jerome L. Kroeger. Sully & Kleinteich changed its name to George Sully Co. at the end of 1917. Since the books are only listed in the Cumulative Book

Index (CBI) as being published by G. Sully, this indicates that the series moved over when H.I.L.Co. was absorbed into G. Sully in 1918. For the Sully reprints, a frontispiece by Walter S. Rogers is the only illustration.

Howard R. Garis (1873-1962)

The Young Reporter Series

1. The Young Reporter at the Big Flood
Sully, 1918; originally "From Office Boy to Reporter"; The Newspaper Series, Chatterton-Peck, 1907
2. The Young Reporter and the Land Swindlers
Sully, 1918; originally "Larry Dexter, Reporter"; The Newspaper Series, Chatterton-Peck, 1907
3. The Young Reporter and the Missing Millionaire
Sully, 1918; originally "Larry Dexter's Great Search"; The Newspaper Series, Grosset & Dunlap, 1909
4. The Young Reporter and the Bank Mystery
Sully, 1918; originally "Larry Dexter and the Bank Mystery"; The Young Reporter Series, G&D, 1912
5. The Young Reporter and the Stolen Boy
Sully, 1918; originally "Larry Dexter and the Stolen Boy"; The Young Reporter Series, G&D, 1912
6. The Young Reporter at the Battle Front
Sully, 1918; originally "Larry Dexter in Belgium"; The Young Reporter Series, G&D, 1915

Hamilton, Robert, pseud. (W. Bert Foster)

- Belinda of the Red Cross
Sully & Kleinteich, 1917

Hawley, Mabel; pseud.

Four Little Blossoms Series

1. Four Little Blossoms at Brookside Farm
Sully, 1920
2. Four Little Blossoms at Oak Hill School
Sully, 1920
3. Four Little Blossoms and their Winter Fun
Sully, 1920
4. Four Little Blossoms on Appletree Island
Sully, 1921
5. Four Little Blossoms Through the Holidays
Sully, 1922

Holmes, Thomas K.; pseud. (W. Bert Foster)

- The Man from Tall Timber
Sully, 1919
The Heart of Canyon Pass
Sully, 1921

Long, Helen B.; pseud. (W. Bert Foster)

Do Something ("Janice Day") Series

1. Janice Day at Poketown
Sully & Kleinteich, 1914
2. The Testing of Janice Day
Sully & Kleinteich, 1915
3. How Janice Day Won
Sully & Kleinteich, 1916
4. The Mission of Janice Day
Sully & Kleinteich, 1917

5. Janice Day, the Young Homemaker
Sully, 1919

Long, Helen B.; pseud. (W. Bert Foster)

- The Girl He Left Behind Sully, 1918

Rockwood, Roy, pseud.

(Vol. 1, Edward Stratemeyer; Vols. 2-3, Weldon J. Cobb)

Dave Fearless Series (see Note 2)

1. Dave Fearless After a Sunken Treasure
Sully, 1918; originally "Rival Ocean Divers"; Deep Sea Series, Stitt, 1905.
2. Dave Fearless on a Floating Island
Sully, 1918; originally "Cruise of the Treasure Ship"; Deep Sea Series, Mershon, 1906.
3. Dave Fearless and the Cave of Mystery
Sully, 1918; originally "Adrift on the Pacific"; Deep Sea Series, Grosset & Dunlap, 1908.

Steele, Chester K.; pseud (W. Bert Foster)

"Somewhat Different Detective" Series

1. The Diamond Cross Mystery
Sully, 1918
- The Golf Course Mystery
Sully, 1918

Stokes, Roy E.; pseud.

University Series

1. Andy at Yale
Sully & Kleinteich, 1914
2. Chet at Harvard
Sully & Kleinteich, 1914

Strayer, E. Ward; pseud.

- Making Good with Margaret Sully, 1918

Todd, Burbank L.; pseud.

Back to the Soil ("Hiram") Series

1. Hiram, the Young Farmer
Sully & Kleinteich, 1914
2. Hiram in the Middle West
Sully & Kleinteich, 1915

Wheeler, Jane; pseud.

Billie Bradley Series

1. Billie Bradley and her Inheritance
Sully, 1920
2. Billie Bradley at Three-Towers Hall
Sully, 1920
3. Billie Bradley on Lighthouse Island
Sully, 1920
4. Billie Bradley and Her Classmates
Sully, 1921
5. Billie Bradley at Twin Lakes
Sully, 1922

UNLIKELY TO BE SYNDICATE SERIES

Roy, Lillian Elizabeth

Girl Scout ("Mountain") Series

1. Girl Scouts of Dandelion Camp
Sully, 1921

(Continued on Page 22)

Suspiciously like Stratemeyer Syndicate series

(Continued from Page 21)

2. Girl Scouts of the Adirondacks
Sully, 1921
3. Girl Scouts in the Rockies
Sully, 1921
4. Girl Scouts in Arizona and New Mexico
Sully, 1921

PROBABLE SYNDICATE SERIES

Allen, Jay Winthrop (pseud?)

- Trail Boys of the Plains
Sully, 1921; (orig. Dodd, Mead in 1915)

Armitage, Capt. Taylor; pseud.
(St. George Rathborne)

Uncle Sam's Service Series

1. Bob Spencer the Life Saver
Sully & Kleinteich, 1914
2. Dave Spencer on the Secret Service
Sully, 1918

Davidson, Halsey; pseud.

Navy Boys Series

1. Navy Boys After thye Submarines
Sully, 1918
2. Navy Boys Chasing a Sea Raider
Sully, 1918
3. Navy Boys Behinmd the Big Guns
Sully, 1918
4. Navy Boys to the Rescue
Sully, 1919
5. Navy Boys at the Big Surrender
Sully, 1919
6. Navy Boys on Special Service
Sully, 1920

Duffield, Elizabeth M. (Mrs. Watson F. Ward, Jr.)

Lucile Series

1. Lucile the Torch Bearer
Sully & Kleinteich, 1915
2. Lucile Triumphant
Sully & Kleinteich, 1916
3. Lucile Bringer of Joy
Sully & Kleinteich, 1917
4. Lucile on the Heights
Sully, 1918

Duffield, J.W. (possibly John W. Duffield)

Bert Wilson Series

1. Bert Wilson at the Wheel
Sully & Kleinteich, 1913
2. Bert Wilson's Fadeaway Bal
Sully & Kleinteich, 1913
3. Bert Wilson, Wireless Operator
Sully & Kleinteich, 1913

4. Bert Wilson, Marathon Winner
Sully & Kleinteich, 1914
5. Bert Wilson at Panama
Sully & Kleinteich, 1914
6. Bert Wilson's Twin Cylinder Racer
Sully & Kleinteich, 1914
7. Bert Wilson on the Gridiron
Sully & Kleinteich, 1914
8. Bert Wilson in the Rockies
Sully & Kleinteich, 1914

Randall, Homer; pseud.

Army Boys Series

1. Army Boys in France
Sully, 1918
2. Army Boys in the French Trenches
Sully, 1918
3. Army Boys on the Firing Line
Sully, 1918
4. Army Boys in the Big Drive
Sully, 1918
5. Army Boys Marching into Germany
Sully, 1918
6. Army Boys on German Soil
Sully, 1918

The books by Jay Winthrop Allen and Capt. Taylor Armitage were illustrated by Walter S. Rogers. St. George Rathborne wrote the two-volume Uncle Sam's Service series (*Dime Novel Round-Up*, No. 572), so it is not impossible that he wrote the books and received payment from Stratemeyer. Since Walter S. Rogers illustrated for the Stratemeyer Syndicate almost exclusively, this may add additional evidence to the Syndicate status of these three books.

In the case of the "Trail Boys of the Plains" by Allen, the original publisher was Dodd, Mead in 1915 with the illustrations by Rogers. Although Dodd, Mead seems like an unlikely Syndicate publisher, at least one confirmed Syndicate series was published by this firm. The two-volume *Carolyn of the Corners Series* was published by Dodd, Mead in 1918 and 1919 (each volume was reprinted by Grosset & Dunlap).

Dodd, Mead and Company

PROBABLE STRATEMEYER SYNDICATE SERIES

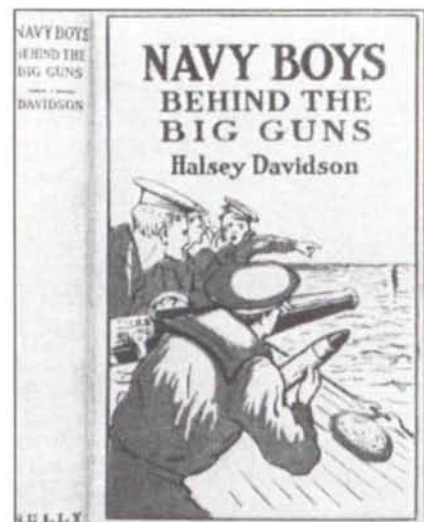
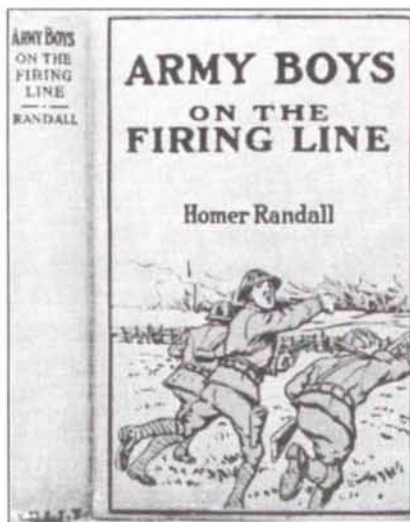
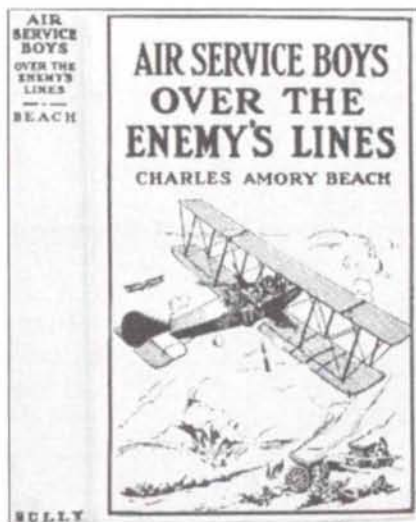
Allen, Jay Winthrop (pseud?)

Trail Boys of the Plains

Ames, Franklin T. (St. George Rathborne?)

European War ("Between the Lines") Series

1. Between the Lines in Belgium
Dodd, Mead, 1915
2. Between the Lines in France
Dodd, Mead, 1915
3. Between the Lines on the American Front
Dodd, Mead, 1919



If the Air Service Boys is a known Stratemeyer Syndicate Series, why not its sisters, the Army Boys and Navy Boys? They're even grouped together in the same Sully dust jacket ad as other Syndicate series.

4. Between the Lines in Austria (Phantom title)

Another series published by Dodd, Mead (and reprinted by Grosset & Dunlap) with illustrations by Walter S. Rogers was the three-volume **European War** ("Between the Lines") Series by Franklin T. Ames. The first two volumes had illustrations by Rogers. The third volume had illustrations by Edward C. Caswell, an illustrator apparently contracted with Dodd, Mead. He also illustrated the **Carolyn Series**.

The combination of appropriate publisher and an illustrator strongly associated with the Stratemeyer Syndicate implies that these books may be Syndicate properties themselves. Other series by Dodd, Mead were written by real people who are not considered to be affiliated with the Syndicate including: Ralph Henry Barbour, Christy Mathewson (actually these books were written by another author under this famous baseball player's name), Martha Finley, Gilbert Patten and Carolyn Wells.

On the other hand, the books published by Sully that are in question, have authors' names without any biographical information available in nearly every case. The two sets of series books with real authors were the **Young Reporter Series** by Howard R. Garis and the **Girl Scouts Series** by Lillian Elizabeth Roy. The former is now known to be a Syndicate series. However, the lat-

Up-to-date Juveniles

12mo. Cloth. Illustrated Colored Jacket.

By CHAS. A. BEACH

Air Service Boys Flying For France
Air Service Boys Over the Enemy's Lines
Air Service Boys Over the Rhine
Air Service Boys in the Big Battle
Air Service Boys Flying for Victory
Air Service Boys Over the Atlantic

By HOMER RANDALL

Army Boys in France
Army Boys in the French Trenches
Army Boys on the Firing Line
Army Boys in the Big Drive
Army Boys Marching Into Germany
Army Boys on German Soil

By HALSEY DAVIDSON

Navy Boys After the Submarines
Navy Boys Chasing a Sea Raider
Navy Boys Behind the Big Guns
Navy Boys to the Rescue
Navy Boys at the Big Surrender
Navy Boys on Special Service

By R. ROCKWOOD

Dave Fearless After a Sunken Treasure
Dave Fearless on a Floating Island
Dave Fearless and the Cave of Mystery

By VANCE BARNUM

Joe Strong, the Boy Wizard
Joe Strong on the Trapeze
Joe Strong, the Boy-Fish
Joe Strong on the High Wire
Joe Strong and His Wings of Steel
Joe Strong and His Box of Mystery
Joe Strong, the Boy Fire-Eater

GEORGE SULLY & COMPANY
PUBLISHERS

373 Fourth Avenue : : New York

ter is unlikely, although it would not be a complete surprise to discover its association with the Syndicate at some future date.

The **Air Service Boys Series** by Charles Amory Beach (pseud.) is listed as a Syndicate series by Johnson based upon information from the Stratemeyer Syndicate. While this is not infallible, as will be shown later, it is largely acceptable. However, if the **Air Service Boys Series** is Syndicate, then the two other series simultaneously published: the **Army Boys Series** by "Homer Randall" as well as the **Navy Boys Series** by "Halsey Davidson" are likely Syndicate candidates.

Because Sully's advertisement (at left) lists the three war series on the same dust jacket flap, it is evidence that they either are all Stratemeyer Syndicate series or none of them are. The former seems the most likely.

In a parallel example, the two A.L. Burt **Boy Allies** series were written by Clair W. Hayes and under his pseudonym "Ensign Robert L. Drake." However, these series are non-Syndicate.

Is "John W. Duffield" the same as "J.W. Duffield"?

Two series published by Sully remain unaccounted for: the **Lucile Series** by Elizabeth Duffield and the **Bert Wilson Series** by J.W. Duffield. Recently revealed documents from the Syndicate

(Continued on Page 24)

Suspiciously like Stratemeyer Syndicate series

(Continued from Page 23)

files have identified a "John W. Duffield" as the author of the final volume (No. 19) of the **Ted Scott Series**, "The Pursuit Patrol" (1941).

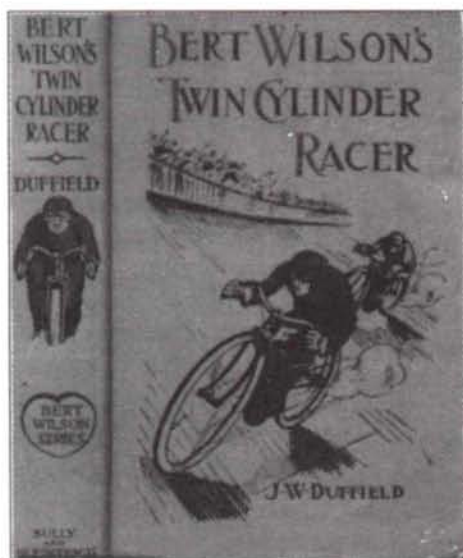
An article by David K. Vaughan in **Dime Novel Round-Up** No. 581 (Oct. 1986) evaluated the **Ted Scott Series** and concluded that three authors participated in the series. The first volume, "Over the Ocean to Paris" (1927), was written by a prototype author who dashed out this single volume a few weeks after Charles A. Lindbergh's famous flight in May 1927. After this, two authors split the rest of the series.

Designated "A" and "B", the books show a distinct style with author "B" showing a bit more competence in aviation details and enthusiasm towards the future of the field than author "A". In an apparent "write-off" in the late 1920s, author "B" emerged as the best and the sole author of volumes written after 1930. One of the volumes in the group attributed to author "B" was the aforementioned volume 19.

Assigning "John W. Duffield" to all of the "B" books is reasonable after a close examination of the consistency of Vaughan's analysis.

Intriguing is the close similarity between "John W. Duffield" and the author of the **Bert Wilson Series** published by Sully & Kleinteich (and later reprinted by Sully), "J.W. Duffield."

Initial research has not revealed the full name of this author. If they are one and the same and John W. Duffield was working for the Syndicate in the 1920s and 1930s and the fact that they were published by Sully, it is not impossible with our current knowledge to guess



The Bert Wilson Series by J.W. Duffield may have been written by known Stratemeyer Syndicate writer John W. Duffield. This could very well be a Syndicate series.

that the Bert Wilson books were at least paid for by the Syndicate. As seen with the **Young Reporter Series** by Howard R. Garis, a series may be published under an author's real name and still be a Syndicate property. Garis was permitted to do this because he was a close and loyal friend to Edward Stratemeyer.

In 1908, Garis signed a contract to continue working for Stratemeyer and not write books for publishers that would compete with existing Syndicate series. The signed contract for **Ted Scott Series** volume 19 indicates that he was paid one dollar for the rights to the story. This implies that Duffield and Stratemeyer had some other financial arrangement. If Duffield was on contract, like Garis and W. Bert Foster, then it may indicate a long-term association between Duffield and Stratemeyer.

The **Lucile Series** by Elizabeth M. Duffield is interesting because the Nancy Axelrad scrapbooks recently made available to researchers have revealed that Elizabeth M. Duffield was later known as Elizabeth D(uffield) Ward (Mrs. Watson F. Ward, Jr.) who wrote some volumes from the **Outdoor Girls** and the **Bobbsey Twins** after Howard R. Garis stopped writing the latter series. This may mean that Elizabeth M. Duffield was a sister or perhaps a former wife of John W. Duffield, author of at least one Ted Scott volume.

Howard R. Garis and Lilian C. Garis

As mentioned in a previous article, Howard Garis had a contract with Stratemeyer where he promised to not write books which would compete with Syndicate series. It is possible that Lilian Garis also had an exclusivity clause in a contract with the Syndicate. As we have seen, a title under Howard's own name can still be a property of the Stratemeyer Syndicate if the right conditions of publisher and time period are met.

If Lilian had a contract similar to Howard and W. Bert Foster, series and series-like fiction written by Lilian and published by G&D may be Syndicate. For example, the first volume of the **Melody Lane Series** is 25 chapters. Given the Syndicate's propensity for 25-chapter series books (e.g. **Tom Swift**, **Hardy Boys**, **Nancy Drew**, etc.), this may be an initial indication of its possible status as a Syndicate property.

Of course, the volumes were not all exactly 25 chapters, but neither were the Syndicate series. For example, the first volume of the **Hardy Boys Series** has 24 chapters. On the other hand, the fact that the series was published between 1933 and 1940 would seem to indicate that the series was written during a period when the Garises may not have been working with the Syndicate.

Another mildly possible, but rather doubtful Syndicate series is the **Buddy Series** written by Howard and published by Cupples & Leon between 1929 and 1947. If it is not a Syndicate series, Howard must have obtained a release to offer manuscripts to Cupples & Leon, a

publisher used by the Stratemeyer Syndicate.

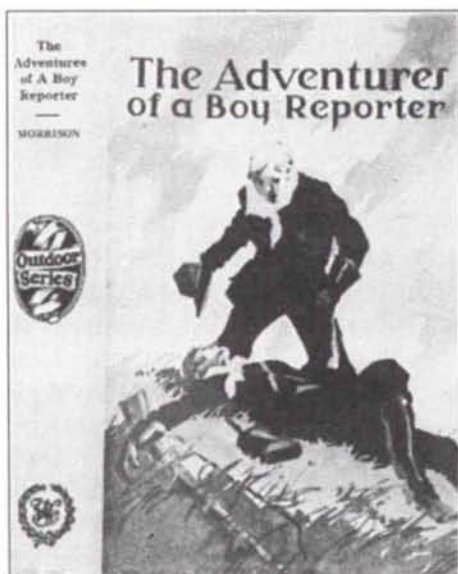
However, series like the **Happy Home Series** published by Grosset & Dunlap and written under Howard R. Garis' name seems to follow patterns of publication seen with the **Make Believe Series** and the **Kneetime Animal Stories**. The latter two are already known to be Syndicate series under established Syndicate pseudonyms.

"Adventures of a Boy Reporter in the Philippines"

This book matches some Syndicate patterns but not others. Five of the eight volumes from the **Enterprise Books** library (see Chatterton-Peck, above) were reprinted as part

of a seven-volume **Outdoor Series** by the World Syndicate Publishing Company. Another of the seven volumes is "Andy at Yale," the first volume of the University series published by Sully & Kleinteich under the Syndicate pseudonym of Roy Eliot Stokes.

The last volume in this publisher library



"The Adventures of a Boy Reporter" by Harry Steele Morrison meets some Stratemeyer Syndicate criteria but not others.

is called the "Adventures of a Boy Reporter" by Harry Steele Morrison (a real person, born in 1880). It was originally published by Dana Estes in 1900 under the title: "Adventures of a Boy Reporter in the Philippines." Stratemeyer had some books published by Dana Estes (1898-1914) and its predecessor, Estes & Lauriat during the general time period in which this book was published. In 1914, Dana Estes was acquired by the L.C. Page Company. Stratemeyer already had an association with L.C. Page with the publication of the **Young Pioneers (Pioneer Boys) Series** beginning in 1912 and written by St. George Rathborne under the pseudonym of "Harrison Adams."

Musket Boys and Banner Boy Scouts

Cupples & Leon was a significant publisher of Stratemeyer Syndicate series beginning with the **Motor Boys** and several other series in 1906. The **Musket Boys Series** and the **Banner Boy Scouts Series** by George A. Warren seem to have the general characteristics of

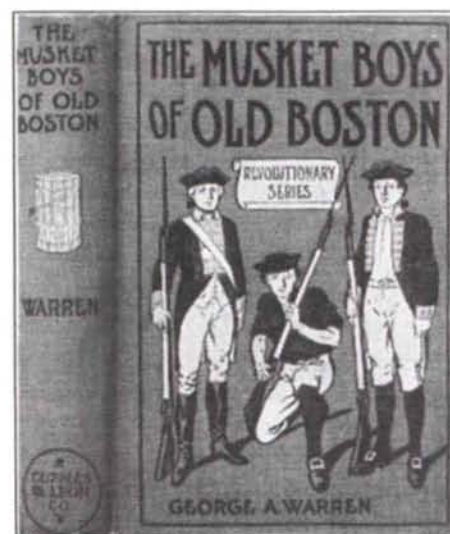
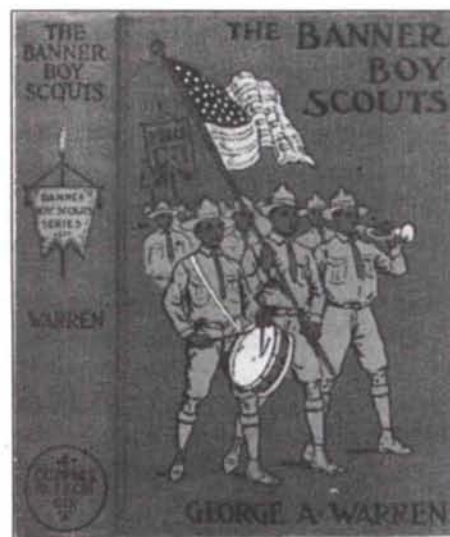
Syndicate series. Both series were initially published by Cupples & Leon. The **Musket Boys** were reprinted by Goldsmith while the **Banner Boy Scouts** were reprinted by World Syndicate.

Both were publishers of Stratemeyer Syndicate reprints. The illustrations for the **Musket Boys** were by Charles Nuttal, a known Syndicate illustrator. The illustrations for the **Banner Boy Scouts** are unsigned but look like other Syndicate illustrations.

The **Musket Boys Series** is similar in most respects to the other historical series written by Edward Stratemeyer.

The **Banner Boy Scouts** volumes contain a Stratemeyer-like "Dear Boys" introduction. The advertisements in the back of the original editions of books from both series are entirely for Stratemeyer Syndicate products. As we learn more about the Syndicate, we are discovering how important these advertisements can be.

All of this would be pure speculation were it not for two other important factors. First, the article by Stanley A. Pachon (**Dime Novel Round-Up** No. 572) lists several series which St. George Rathborne had written. The



Research by the late Stanley Pachon ties St. George Rathborne to the **Banner Boys Scouts** and the Axelrad notebooks list the **Musket Boys** as a Syndicate series. Other stylistic clues along with a common pseudonym point to both series being Syndicate-controlled.

(Continued on Page 26)

Suspiciously like Stratemeyer Syndicate series

(Continued from Page 25)

Banner Boy Scouts Series was listed as one of his series. Given Rathborne's close connection with the Syndicate at the time, it becomes very likely that this series was controlled by the Syndicate as well.

The **Musket Boys Series** was listed in the notebooks of Nancy Axelrad as a Syndicate property written by Weldon J. Cobb, also the author of the first five volumes of the **Ralph of the Railroad** series, published between 1906 and 1911. Also,

copies of the **Musket Boys** were donated to the Beinecke collection by a member of the Stratemeyer family. This new attribution is not without consequences, however. It has been implied in the past the Stratemeyer

did not work on any Boy Scout stories, either personally or through the Syndicate. Of course, we know this is not true since at least one volume of the **Webster Series**, "The Boy Scouts of Lenox" (Cupples & Leon, 1915), is a Boy Scout story.

Motion Picture Comrades

Lest we be accused of seeing a Stratemeyer behind every spine as mentioned in the beginning of this article, let us examine a series currently attributed to the Syndicate and therefore listed in Johnson which does not meet the accepted patterns. In 1913 and 1914, the Stratemeyer Syndicate launched three series specifically centered around the motion picture industry. During this period, the industry was largely located in New York City and state and New Jersey rather than Hollywood.

Stratemeyer must have had ample opportunity to see these crews at work and he realized that a series of books

about the various phases of this industry would be a good seller. Two series with boys as main characters, the **Moving Picture Boys** and the **Motion Picture Chums**, were published under the "Victor Appleton" pseudonym (made famous by the **Tom Swift Series**). The first series focused on the activities of taking thrilling films while the second described the business ventures of three boys who ran a moving picture theater. The third series, the **Moving Picture Girls** by Margaret Penrose (pseud.) featured two girls working initially as actresses in the industry.

Tom Swift had participated in the moving picture industry in 1914 by inventing his Wizard Camera, which

was lightweight and had the ability to be set in automatic operation by its electric motor. One of the proposed Tom Swift titles described him using his Wizard Camera in his Submarine Boat and taking under water motion pictures.

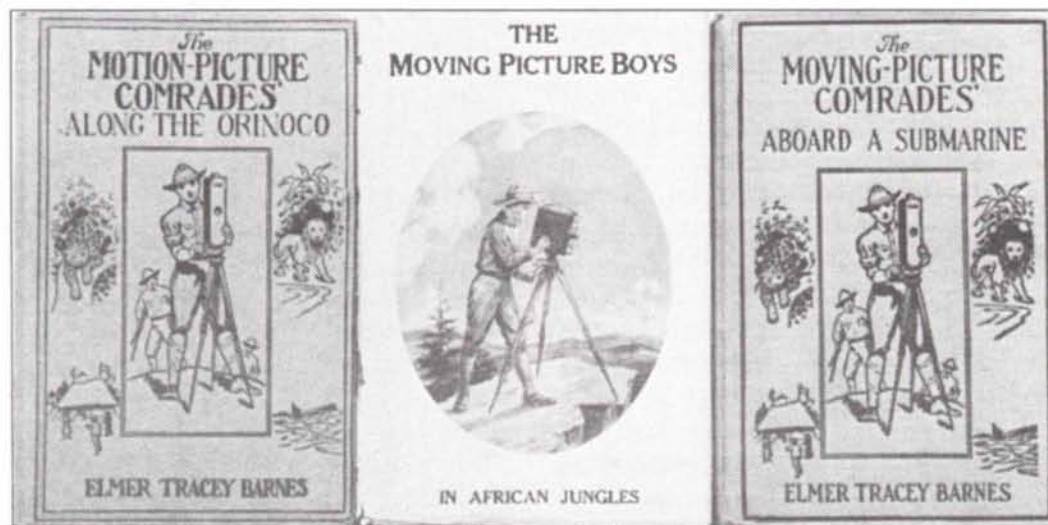
While

Tom did not do this himself, the "Moving Picture Boys Under the Sea" from 1916 described the same basic kinds of activities.

In 1917, another series, **The Motion Picture Comrades Series**, was published by the New York Book Company and written by "Elmer Tracey Barnes." The five-volume series was reprinted by Saalfield of Akron, Ohio.

No other Stratemeyer Syndicate series have used these two publishers in an authorized capacity. The first three volumes of **The Bobbsey Twins** were pirated by Saalfield in the 1940s/1950s. However, four pre-Syndicate books by Edward Stratemeyer were published by Saalfield in 1901 and 1902, two each under the "Arthur M. Winfield" and "Captain Ralph Bonehill" pseudonyms.

While Stratemeyer was certainly not above compet-



When New York Book Co. issued the **Motion Picture Comrades Series** by "Elmer Tracey Barnes," it used the cover at left. When Saalfield reprinted the series, the cover, right, was changed to **Moving Picture Comrades**. Adding to the puzzle was the Saalfield dust jacket, middle, that used **Moving Picture Boys**. This confusion may have contributed to Harriet Adams' likely mistaken claim to researcher Deidre Johnson that this is a Stratemeyer Syndicate series.

ing with himself to capture all of the profits, witness the **Motor Boys Series** and **Tom Swift Series**, both written by Garis for two different publishers, it seems unlikely that the same basic story idea would be reused in two parallel series. The only evidence linking the series to the Syndicate is the usage of the phrase "Moving Picture Boys" on the dust jackets of the Saalfeld reprints and the claim of ownership by Harriet S. Adams when Johnson researched material for "Stratemeyer Pseudonyms and Series Books."

Given the lack of any other Syndicate series published by New York Book Company, it is highly unlikely that this series is accurately attributed to the Syndicate. If **Motion Picture Comrades** is by chance Syndicate, it calls into question a large group of other series published by New York Book Company, including the **Hickory Ridge Boy Scouts** written under pseudonym by St. George Rathborne (see **Dime Novel Round-Up** No. 572), a known syndicate writer.

How do we resolve the questions raised herein?

One answer is that we could wait three years until the New York Public Library acquisition of the Syndicate files is properly cataloged. However, despite the claims, we will probably discover the files to be amazing, revealing, and yet vastly incomplete. The odds of every paper being retained for well over 1,200 series books is unlikely. We will still have to fill in the blanks on many series for issues of authorship.

As previously mentioned, the Patent and Trademark Office may yield new trademark pen names assigned to Edward Stratemeyer, his daughters and the Syndicate. New names may broaden our picture of the Syndicate landscape.

Another source can be found in the Copyright Office. Although initial copyrights are assigned to the publisher (e.g. "Copyright 1925 by Grosset & Dunlap"), the renewals were usually performed by the individual author for non-Syndicate works or by the Syndicate in some form for its properties.

For example, during one period, "Victor Appleton" renewed his copyrights on the basis of "his" being the author of Tom Swift volumes. After this, Harriet S. Adams and Edna C. Squier renewed the copyrights for Tom Swift volumes as daughters of the "author," Edward Stratemeyer. For titles initially published after 1930, Harriet and Edna renewed as the joint authors.

This pattern becomes important for the **Young Pioneer (Pioneer Boys) Series** published by L.C. Page under the pseudonym of Harrison Adams between 1912 and 1928. Authorship for this series was claimed by St. George Rathborne in various biographical sources; however, Harriet Adams claimed the series as a Syndicate property. The two cases are far from being mutually exclusive. Rathborne is known to have worked with

Stratemeyer on the **Outdoor Chums** and the **Boys of Columbia High** and probably several other Syndicate series. The series was renewed by Harriet Adams as daughter of the author, Edward Stratemeyer.

Why did the Syndicate claim "authorship" in the renewal process? Under the terms of the copyright law, he who pays for a "work for hire" is the legal owner of the copyright and may be considered the "author." Certainly, no manuscripts went to the publisher without Stratemeyer's editing and he likely supplied the outlines to most stories written. Some have questioned whether or not this constitutes "authorship." However, to the Copyright Office, Stratemeyer (or his daughters) are considered to be the "author."

Knowing this, a check of the renewals for the Syndicate and probable Syndicate series may yield a wealth of information and answers and new questions. Who will receive the torch and run with this information?

NOTES

1. Not listed in this group of 300 was a number of "classics" in a "Children's Favorite Series" published by Grosset & Dunlap and illustrated by Walter S. Rogers that were not included in the CD-ROM database, "Children's Reference Plus 1993-1994" (Bowker, 1993). However, since the Stratemeyer Syndicate reprinted some classics as Hardy Boys or Nancy Drew "favorites" in the 1970s, it is not impossible that this reprint series was sponsored by the Syndicate as well in the 1920s and 1930s.

2. The **Dave Fearless Series** has one of the more complex histories of any Stratemeyer Syndicate-controlled series. The first title, "Rival Ocean Divers," initially appeared in **Golden Hours** as a serial between Jan. 5 and Feb. 23, 1901. It is attributed to Edward Stratemeyer by John T. Dizer ("Tom Swift & Company"; Jefferson, N.C.: McFarland and Co., 1982. p. 155).

Two other **Golden Hours** serials, "Lost in the Land of Ice" and "Brave Larry Barlow," also under the "Roy Rockwood" pseudonym, are confirmed as by Stratemeyer. They were published in book form, respectively, by "Captain Ralph Bonehill" and "Arthur M. Winfield," Stratemeyer's main personal pseudonyms.

The predecessor to the **Dave Fearless Series**, the **Deep Sea Series**, was a catch-all publisher's series comprising "Rival Ocean Divers," "Cruise of the Treasure Ship" and "Adrift on the Pacific," along with "Jack North's Treasure Hunt," the latter title eventually included in the **Enterprise Books** library.

The **Dave Fearless Series** was so named at the time the first three titles were reprinted by Sully in 1918. These three titles were also reprinted in paperback by Garden City Publishing Co. in 1926, with 12 new titles added to the series. Several were written by noted **Hardy Boys** author Leslie McFarlane.



ARE YOU ON MY MONTHLY MAILING LIST?

Every month I issue a Boys' and a Girls' Series Book Catalog. Each issue lists over 900 books. My stock includes all your old favorites: Nancy Drew, the Hardy Boys, Judy Bolton, Rover Boys, Cherry Ames, Tom Swift Jr. & Sr., Trixie Belden, X-Bar-X Boys, Vicki Barr, Rick Brant, Beverly Gray, Ken Holt & dozens of others. If it's a series, and I can track it down, it's on my lists. Hundreds of new finds, in both dust jacket and picture cover editions, are added to my inventory each month.

If you've placed an order in the past six months, you're already receiving my catalogs. If you're not on my mailing list, send \$ 1.00 for the next three issues of either the Boys' or the Girls' Series Book Catalog or \$ 2.00 for both. Please indicate which catalog you prefer when ordering. Send to:

Dave Edwards
318 S. Church Street
Moorestown, New Jersey 08057



TWO GIANT LISTS EVERY MONTH!