

President's column

While the heat wave continues without a break here in the Midwest, I see in the newspapers that the weather in the Stratford area of Ontario, Canada, where our next convention will be held in 1996, remains cool and pleasant. I believe I'm ready to go up north right now without waiting for next year.

Incidentally, my brother, who does not have any interest at all in Horatio Alger (dozing off while I expound on some particularly interesting point of an Alger edition is a sure sign of lack of interest), became very animated and enthusiastic when I mentioned Stratford as next year's site; he has been there four or five times over the years for Stratford's annual Shakespeare festival and he absolutely raves about the town and its beautiful setting along the River Avon.

For those members who enjoy expertly performed Shakespeare, you may wish to consider spending a few extra days in Stratford (or making another trip there) to take advantage of its famous stage productions.

On the book-hunting front, prices on juvenile books have skyrocketed in my neck of the woods the last year. Apparently, the word is now out that juvenile books are collectible, and prices have been adjusted accordingly.

Unfortunately, the prices have been raised without regard to author, title, or condition. I have just returned from a Sunday afternoon jaunt through the area outside Omaha in which Chip Hiltons #1 and #2 were priced at \$18.50, wraparound Nancy Drews were priced at \$35 and a disbound New York Book copy of *Erie Train Boy*, in which the brittle pages were laid loose in the remains of the book, was priced at \$12.

It appears that the Midwest is no longer paradise for collectors! I hate to think the heart of the Midwest is catching up with the rest of the country; one of my favorite pastimes was bragging to members from the east and west coasts how cheaply I could buy books (I still brag, of course, but now I'll have to lie).

I have been requested not to mention my cat or dog so I won't. They're fine. They have not destroyed anything lately. Thanks for asking.

I am looking forward to the Society's first international convention next year and hope to see everyone there!

Your Partic'lar Friend
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HORATIO ALGER SOCIETY

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

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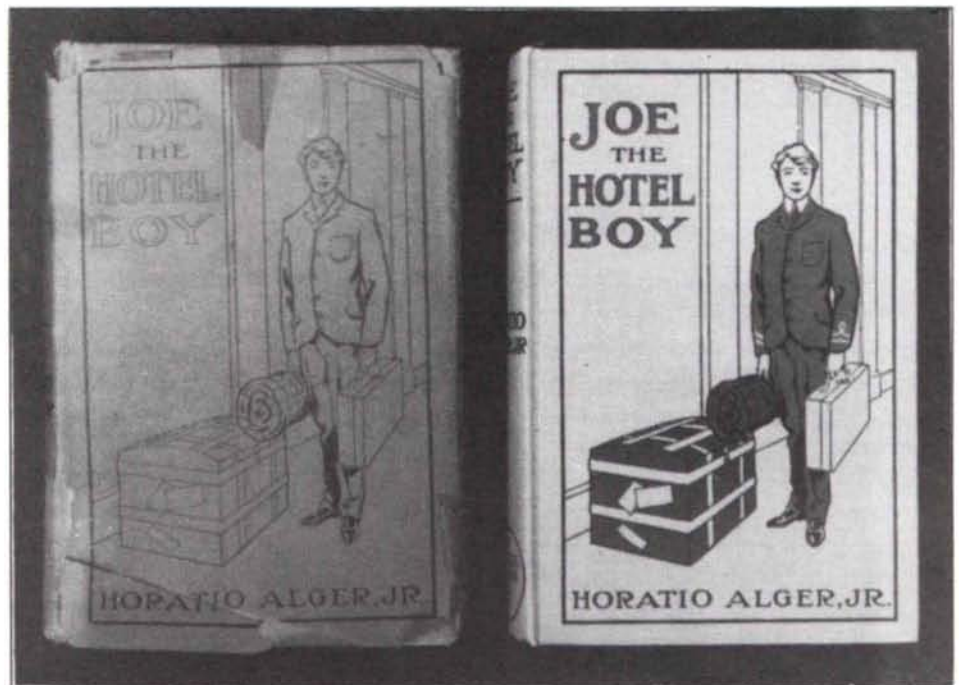
BOOKS RECOMMENDED BY H.A.S.

- 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).

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Alger dust jackets

— Part II



Ex. 1: The first known copy of a dust jacket for *Joe the Hotel Boy*, published by Cupples & Leon, has just been found. This is the 1908 reprint of the book, which was copyrighted in 1906.

by Robert E. Kasper (PF-327)

As a first-edition and title collector of the works of Horatio Alger, Jr., I long ago reached an impasse in both of these categories. At the suggestion of long-time Alger collector Milt Ehlert, I started collecting Alger books with dust jackets. Nearly all of Alger's reprint publishers issued dust jackets for their hard-cover books. Although dust jackets are not common, they can be found occasionally and make a nice display if you line up 20 or 25 on your bookshelf.

The earliest known Alger reprint publisher to issue dust jackets for its books was probably Street & Smith, starting in 1901. Street & Smith's first Alger publication was *The Young Acrobat*, issued on Dec. 30, 1899 in its Medal Library Series of paperbacks.

Probably in late 1901 or early 1902 (a **Publishers Weekly** advertisement on Sept. 28, 1901 supports this fact), Street & Smith issued this title in handsomely bound green cloth as part of its hard-cover Boys Own Library Series.

The Street & Smith jacket replicated the binding cover exactly — the farm boy holding a whip in front of a smaller framed country scene. The front and rear flaps

Editor's note: This is the second of three articles on dust jackets for Alger books. The first article (March-April 1995) concentrated on post-1900 first-edition dust jackets. This article explores known jackets for early 20th century reprint publishers and the concluding article will examine pre-1900 dust jackets for first editions only.

and back cover list 100 titles in S&S's Boys Own Library series, including 14 Alger titles along with others by such authors as Ellis, Patten, Rathborne and Otis.

David McKay Publishers of Philadelphia took over the Boys Own Library in 1906 following an interim period (1904-06) when Street & Smith leased the plates to Federal Book Company. McKay increased the number of titles in the Boys Own Library to 146 (some McKay advertisements list 150 titles). The McKay Alger books used the original Street & Smith plates and the number of Alger titles remained at 14. The dust jacket, like that of Street & Smith, matched the front cover of the book (see Example 2 on Page 13).

In 1905 the H.M. Caldwell Company of New York and Boston started publishing high-quality Alger reprints in a variety of colorful covers.

The dust jackets for these books, however, were of a common design depicting a sitting boy leaning against a tree reading a book, (see Example 3). The back of the dust jacket lists 12 Alger titles — the same titles from Street & Smith and David McKay, except for *The Backwoods Boy* and *Walter Griffith* — among its "Famous Books for Boys" series. The blurb from the jacket reads: *Bound in linen cloth; stamped in gold and colored inks from several original designs. Each volume is illustrated and has a printed wrapper.*

Starting in 1905 the A.L. Burt Company of New York began publishing the Chimney Corner Series and sev-

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Editor's notebook

Dealing with book dealers . . .

This is a tale about book dealers.

As collectors of Alger and other juvenile books, we very often rely upon dealers to supply that much-desired volume. Sometimes you'll pay five dollars, sometimes in the hundreds, but the bottom line is: were we satisfied with the purchase, at whatever the price? Was the dealer fair with us?

I've always felt that the controversy over condition grading is overrated. A recent issue of **Yellowback Library** published an article by Lonni Nash on this subject titled "Making the Grade." Which grading system is best? Why is there a lack of agreement among collectors and dealers what "very good" or "good" means?

Among other things, the article discussed whether we should use the grading system published by **Antiquarian Bookman**. Here is a summary of the **AB** system:

1. **As New** is to be used only when the book is in the same immaculate condition in which it was published. There can be no defects, no missing pages, no library stamps, etc. and the dust jacket (if it was issued with one) must be perfect without any tears. (The term **As New** is preferred over an alternative term **Mint** to describe a copy that is perfect in every respect, including jacket).

2. **Fine** approaches the condition of **As New** but without being crisp. For the use of the term **Fine** there must also be no defects, etc. and if the jacket has a small tear, or other defect, or looks worn, those should be noted.

3. **Very Good** can describe a used book that does show small signs of wear — but no tears — on either binding or paper. Any defects must be noted.

4. **Good** describes the average used and worn book that has all the pages or leaves present. Any defects must be noted.

5. **Fair** is a worn book that has complete text pages (including those with maps or plates) but may lack endpapers, half-title, etc. (which must be noted). Binding, jacket (if any), etc. may also be worn. All defects must be noted.

6. **Poor** describes a book that is sufficiently worn that its only merit is as a **Reading Copy** because it does have the complete text which must be legible. Any missing pages or plates should still be noted. This copy may be soiled, scuffed, stained or spotted and may have loose joints, hinges, pages, etc.

7. **Ex-library** copies must always be noted as such *no matter what the condition of the book*.

8. **Book Club** editions must always be noted as such *no matter what the condition of the book*.

9. **Binding Copy** describes a book in which the pages or leaves are perfect, but the binding is very bad, loose, off or non-existent.

In all cases, the lack of a dust jacket should be noted if the book was issued with one.

Antiquarian Bookman goes on to say "these terms may be arbitrary, but whichever terms are employed, they may be useless or misleading *unless buyer and seller both agree on what they mean in actually describing the book.*"

This, of course, is the point. You and the dealer must be in agreement; or better yet, you should learn how the dealer "curves" the grading system and make adjustments accordingly. For example, a dealer may grade low — his "very good" is your "good" and his "good" is your "poor." That's no problem if the dealer is consistent with his grading system and you make a mental adjustment when deciding whether or not to buy.

Most reputable dealers will have a "returnable for any reason" clause in their sales lists or catalogs. This will allow you to buy the book on approval, a system used in stamp collecting.

But there are dealers and there are dealers. I have known cases where a dealer refused to accept a return, thus sticking the buyer with a book which the latter felt was not accurately described. But those cases are rare, in my experience. Most used-book dealers are honest because they know the damage a bad reputation among collectors and other dealers can cause.

I'll cite two recent examples, the first a bad experience, the second a good one.

About a year ago, a desirable Stratemeyer first edition published by Mershon turned up in an out-of-the-way book barn in Maine. The book wasn't priced (as was little of the stock), and when it was shown to the dealer, she said, "I'll have to research that one."

She was obviously afraid of letting a scarce item go for less than its value. Fair enough, but why did she have it on an open shelf which the buyer was invited to look over? As a longtime Stratemeyer collector, I value the book at around \$20. She refused that offer, and even another of \$40 from another collector.

This past April, the book turned up on the same dealer's table at the Plymouth (Mass.) show with a price many times what had been offered. Her thought process must have been, "If these guys want this book so much, it's probably worth a fortune!"

The book sat on her table, unsold, throughout the weekend.

A more recent case involved my purchase of two

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Pioneers, passionate ladies and private eyes

A report on the Library of Congress Symposium on Dime Novels, Series Books and Paperbacks, June 9-10, 1995

by James D. Keeline (PF-898)

This two-day symposium follows the tradition established by the Hess Symposium held at the University of Minnesota in 1991 and the Street & Smith Archives Symposium held at Syracuse University (1993). It was also the first symposium sponsored by the Library of Congress and the Center for the Book that dealt with "popular literature." By most measures, the Library of Congress Symposium was a tremendous success.

Although largely unmentioned during the official parts of the symposium, a large share of the organization process was performed by Lydia Schurman, working in conjunction with Clark Evans and Larry Sullivan from the Rare Book and Special Collections Division of the Library of Congress and John Y. Cole from the Center for the Book.

Other key participants from the dime novel and series book communities were J. Randolph Cox (PF-598), editor of *Dime Novel Round-Up*; Edward T. Leblanc (PF-015), former editor of *Dime Novel Round-Up*; Deidre A. Johnson (PF-596), author of *Edward Stratemeyer and the Stratemeyer Syndicate* (Twayne, 1994) and *Stratemeyer Pseudonyms and Series Books: An Annotated Checklist of Stratemeyer and Stratemeyer Syndicate Publications* (Greenwood, 1982).

The first session on Friday morning contained presentations by Edward T. LeBlanc about the history of dime novels, Kathleen Chamberlain (PF-874) about the dime novel descriptions (including one by Stratemeyer) of the Lizzie Borden ax murder case and Deidre A. Johnson comparing dime novel boxers in the *New York Five Cent Library* with their real-life counterparts. Each of these three speakers is well-known to audiences and participants in the annual dime novel, pulps and series books sessions of the Popular Culture Association/American Culture Association national conferences.

Kathleen, who just finished a three-year term as chair of the aforementioned sessions within the PCA/ACA (Deidre took over following this past April's conference in Philadelphia), concluded her talk by showing some of the memorabilia that can be found in stores in Fall River, Massachusetts, where the Borden murders occurred.

Deidre presented a convincing picture of how Edward Stratemeyer and Alfred Tozer based their dime novel characters, Gentleman Jack and John L. Jr. on real boxers who were in the national headlines at the time. Eddie received most of the questions in the Q&A session



Dime Novel Round-Up editor J. Randolph Cox gives a presentation on Nick Carter at the Library of Congress Symposium.

Photo by Joseph T. Slavin III

which followed.

The second session contained aviation papers from ACA/PCA regulars David Kirk Vaughan (PF-831) and M. Paul Holsinger, along with an interesting survey on H. Irving Hancock's *Conquest of the United States Series* by Elizabeth A. Frank. Kirk's paper, titled "The Possibilities of flight: Shaping Reader Response in American Aviation Series Books, 1909-1959," classified the aviation series into five basic time periods. His slide presentation illustrated the more successful of these stories.

Elizabeth Frank's paper, titled "Advocating War Preparedness: H. Irving Hancock's *Conquest of the United States Series*," was one of the most detailed studies of that four-volume World War I series yet to be compiled.

Holsinger, professor of History at Illinois State University and chair of the World War II area of interest within the ACA/PCA, compared World War II heroes in juvenile series books and non-juvenile modern paperback series in his paper titled "From Dave Dawson to Mac Wingate and Beyond: The Glamorization of World War II in Juvenile Series and Modern Paperbacks."

After lunch, the third session contained presentations from Leona Rostenberg and Madeline B. Stern of Rostenberg and Stern Rare Books about their joint discovery of "pot boiler" stories written by Louisa May Alcott for story papers and even dime novels under the

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Pioneers, passionate ladies and private eyes

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pseudonym "Children's Friend." Stern has edited several volumes reprinting these stories, including *Behind the Mask*.

The final session for Friday offered profiles of the popular culture collections at the Library of Congress, Bowling Green State University and Syracuse University. This was followed by an evening reception.

The first session on Saturday contained papers that defined the scope and methodology of the publication of dime novels, story papers and modern series books.

Lydia C. Schurman presented an interesting paper titled "The Librarian of Congress and the American Library Association in the Battle Over Cheap Novels in the Mail," which described the fight over postal rates for dime novels as periodicals as opposed to books, which were charged at a much higher rate.

E.M. "Mike" Sanchez-Saavedra (PF-788) followed with "The Anglo-American Pulp Wars," which described the mutual piracy between story paper publishers in England and the United States, especially between Edwin J. Brett and Frank Leslie over (Samuel) Bracebridge Hemming and his Jack Harkaway stories.

Karen Nelson Hoyle, curator of the Children's Literature Research Collections at the University of Minnesota, described the university's criteria for building collections for its Kerlan Collection (of children's literature) and Hess Collection (of dime novels and series books). I was pleased to moderate this panel.

Saturday's plenary session was presented by Janice A. Radway of Duke University on the book as an object rather than simply a conveyance of ideas. Of particular interest was the description of the packaging of *Little Leather Library* editions of books with candy by the Whitman chocolate company. She also quoted articles in magazines describing the aesthetic uses of the book for interior decoration.

The seventh session outlined reader responses to story paper stories by Mrs. Alex McVeigh Miller, a comparison of character types in H. Rider Haggard's and L. Frank Baum's fantasy adventures and a survey of letters to series book authors to gauge their interest and participation in shaping the stories.

Prof. H. Alan Pickrell of Emory and Henry College in Emory, Va., who is well known to PCA/ACA attendees, presented an original comparison between characters in H. Rider Haggard's Alan Quatermain stories and L. Frank Baum's Oz stories in a paper titled "From Immortality to Immortality: Character Transplant from Victorian Romances to the Oz Series."



Conference co-organizer Lydia C. Schurman, left, and John Dizer take a break between sessions at the Library of Congress Symposium on Dime Novels, Series Books and Paperbacks. Photo by Joseph T. Slavin III

Nancy Tillman Romalov is the co-editor of *Rediscovering Nancy Drew* (University of Iowa Press, 1995) with Carolyn Stewart Dyer, the publication of the papers presented at the Nancy Drew Conference in 1993 at the University of Iowa. Her paper for the Library of Congress Symposium surveyed the letters to Stratemeyer Syndicate authors in the late 1920s held at the University of Oregon Library Special Collections at Eugene. These letters expressed readers' desires to know more about the marriage prospects of characters in series for girls along with other informative and revealing questions. Many of the readers expressed an interest in writing as a profession.

The eighth and final session was moderated by Joseph T. Slavin III (PF-880). It covered comparisons between dime novel and story paper authors and later series books in hard-cover and paperback.

The first speaker, John T. Dizer (PF-511), spoke about five authors who were equally successful as authors of dime novels or story paper serials and later, series books. These included Gilbert Patten, Edward Stratemeyer and W. Bert Foster. As traditional with his PCA/ACA presentations, the slide presentation which accompanied Dr. Dizer's talk captivated the audience.

Jean Carwile Masteller, who presented a paper at the Syracuse symposium, talked about the story paper serials of Laura Jean Libbey and compared them to modern Harlequin romance novels. J. Randolph Cox followed with a visual survey of the Nick Carter stories through their many incarnations and disguises.

The Library of Congress Symposium was so success-

ful that organizers had to close registration after more than 140 inquiries were received. At any given time, at least 75 to 100 were present in the audience.

One of the purposes of the symposium was to spotlight the dime novel collections held by the Library of Congress in its Rare Book and Special Collections Division. This was highlighted by a display of significant dime novels outside the conference room on the sixth floor of the Madison Building. The Library of Congress had three buildings named after presidents Jefferson, Adams and Madison. The Jefferson Building is the oldest and contains the often-photographed main reading room with its high-domed ceiling. It is truly awe-inspiring. In other parts of this building are the Rare

Book Reading Room, the Children's Literature Center and the computer card catalog. The Madison Building is the newest and is the closest to the Capitol South Metro station. The Copyright Office holds its card catalog and documents in this building.

All of the people in key positions at the library were enthusiastic about the conference and the prospect of working with researchers wishing to make use of the library's unique collections. The papers presented at the conference will be collected into a proceedings volume. Hopefully, this will be published within a year.

The closing comments by Larry Sullivan suggested that other similar conferences might be organized in the future at the Library of Congress.

A few more pieces of the Syndicate puzzle . . .

by James D. Keeline (PF-898)

I have been looking for an excuse to get to Washington, D.C. for several years since my first visit four years ago. I have especially wanted to mine the card catalogs for the Copyright Office in search of answers about Stratemeyer Syndicate Series.

On my first visit, I requested copies of all of the card files that related to the **Tom Swift** series. This time, I had much broader questions to answer. Which of the series mentioned in "Suspiciously Like Stratemeyer Syndicate Series" (*Newsboy*, November-December 1994) would prove to be Syndicate properties? Could I prove it with the resources of the Copyright Office?

One of my theories was that if a series volume had its copyright renewed by the Stratemeyer Syndicate, it could be identified as a Syndicate property. Unfortunately, while the Syndicate was fairly thorough about renewing its popular series, smaller series like the **Air Service Boys** by "Charles Amory Beach" were not renewed. Thus, the "suspiciously like" series like the **Army Boys** by "Homer Randall" and the **Navy Boys** by "Halsey Davidson" were similarly not renewed. After trying several examples without success, I went on to more exotic resources and techniques.

I remembered that Peter C. Walther (PF-548) had reported in *Yellowback Library* (No. 54) on copyright transfers which involved Edward Stratemeyer as the seller or the recipient of copyright for specific books. Most of his studies focused on the period between 1900 and 1908. Clearly, there should be copyright assignments before and especially after this period.

The record for these copyright assignments is stored in a series of large volumes on a chronological basis, beginning in 1870 when copyright records were centralized in Washington, D.C. at the Library of Congress, rather than at local county district courts. Fortunately,

these volumes have been microfilmed since making photocopies of the originals is prohibited. The Copyright Office has also prepared a card catalog index to these volumes arranged by assignor and assignee of copyright between 1870 and 1940 and combining the entries in time periods thereafter. With this aid, it was a simple matter to make notes about the volume numbers and pages which contain copyright transfers involving Stratemeyer or his successors.

Moving over to the microfilm readers, I looked up each entry and made a photocopy (at 25 cents each). Most of these were fairly standard transfers where Stratemeyer bought back stories he had written for magazines and book publishers. However, some of the transfers were especially interesting.

One transfer between Frank J. Earll, the editor and publisher of **Young Sports of America** and **Young People of America**, and Edward Stratemeyer from 4 November 1895 listed stories purchased by Stratemeyer. Approximately half of these were stories listed in Deidre A. Johnson's *Stratemeyer Pseudonyms and Series Books* (Greenwood, 1982). However, slightly more than half of the long stories and most of the short stories were not previously known to be Stratemeyer properties.

One of the new stories listed was "Blue Water Rovers" by Victor St. Clair (George Waldo Browne). Another document from 1902 stated that Stratemeyer transferred the copyright to Thompson & Thomas, the first hard-cover publisher of that book and Stratemeyer's own story, "Holland the Destroyer," as *The Young Naval Captain*, mentioned in the same transfer.

Other transfers had new surprises that will be revealed in articles in this and other publications. Needless to say, I was very glad I could attend and do research at the Library of Congress, the Copyright Office and even my relatively fruitless search of the Patent and Trademark Office.

Horatio Alger and the American Union

Part III

by Peter C. Walther (PF-548)

When *Newsboy* ran "Horatio Alger and the American Union" in the November-December 1994 issue, I had identified, as others had done before me, at least nine tales Alger had written for this Boston weekly from May 1853 to July 1854. However, two references had been left open-ended at that time which now deserve closure.

Story No. 1, "Aunt Dorothy's Visit!", has already been covered by this compiler and the text reprinted by our astute editor in the March-April, 1995 issue. It was the only story of the nine under discussion that carried Alger's own name rather than the alliterative "Carl Cantab," and for that reason I had speculated that it might have been derived from another source. I was mistaken; "Aunt Dorothy's Visit!" can be cited as an original contribution, the first of the nine. Case closed.

Story No. 9, "Mrs. Brown Stout! or, the Victimised Bachelor" first came to light in 1977 when the late Dick Seddon (PF-324) apparently found a copy of the July 1, 1854 issue of *American Union*. He submitted the story to former *Newsboy* editor Jack Bales, who reprinted it in the December 1977 issue.

I had not seen a copy of the original story, and in my first contribution in this series (*Newsboy*, November-December 1994) I sent out a plea to any member of the Society who may have purchased Dick Seddon's presumed original copy from his estate, so that we could officially document its existence.

I did note, though, that I thought it highly likely that the State Library at Harrisburg, Pa. would prove a probable source for a copy of the original. My assump-

tions were correct; I made good my promise and a visit there last January assured me its text. The story that follows is the result. A happy read . . .

Our tale is soon told. It seems I have been appointed the caretaker of these *American Union* chronicles and all I have discovered has been presented to you. All that remains at some future date is to provide the rest of the stories (Nos. 3, 5, 7 and 8) from Worcester's American Antiquarian Society, an easy enough task; their micro-filing is always first-rate.

Also, an attempt should be made to unearth the missing two stories of this canon, No. 2 ("A Boarding House Flirtation!") and No. 4 ("Who Rung the Bell?"), as well as to allow the possibility of further Alger material coming to light which has so far eluded us. As the late, lamented Denis Rogers would have put it: "Possible, not probable."

"Mrs. Brown Stout!" is constructed in the form of diary entries and to my mind is the most delightful of all these Alger sketches which the editor has published thus far. It serves to point out the foibles of our human family, the basic characters of an even "baser" commonality: their joys, their sorrows, frustrations and heartaches, and demonstrates that there is a little of the con artist in all of us, maybe more than we would like to admit.

To me, the prime example of this bumptious style of writing is the collection of tales by Oliver Optic, *In Doors and Out*, in which he acknowledges that "nearly all of them [are] practical in their application, and illustrative of the social and domestic duties of life."

Many writers produced examples of this type of literature, Alger as successful as any of them. Boarding house themes seem to represent a popular trend in Alger's prose, as the sea and boating were for W.T. Adams, the Indian frontier for Edward S. Ellis, English history for Henty, sports and recreation for Gilbert Patten, and so on. Someone should make a study of it. Were any of Alger's boarding house sketches reworked into *Helen Ford*? Recent scholarship has demonstrated that literary metamorphoses within Alger's works are not as uncommon as one used to think.

Toward the end of the tale Mr. Green takes Cordelia to a concert, the final appearance of Madame Sontag in the city (probably Boston). Henriette Sontag, like Jenny Lind, was a renowned opera singer, the Joan Sutherland of her time. There can be found many references to her in the literature of the day. She made a number of well-publicized tours, including America in 1852 when she doubtless sang in Boston.

Madame Sontag died in Mexico City, of cholera, after singing in Donizetti's "Lucrezia Borgia," on June 17, 1854, even as Alger was, likely as not, putting the finishing touches on "Mrs. Brown Stout!"

A Story for Gentlemen.

Written for the American Union.

MRS. BROWN STOUT!

—OR—

THE VICTIMISED BACHELOR.

BY CARL CANTAB.

The original heading for "Mrs. Brown Stout!" from the July 1, 1854 Boston *American Union*.

Mrs. Brown Stout!

By Carl Cantab

June 1. Having just learned that my present landlady is about to retire from the service, having accumulated during her ten years' experience as keeper of a boarding-house an ample fortune, a circumstance which, taking into consideration her high rates of board and very indifferent fare, I do not consider at all strange — in view of all this, I would say, I find myself under the very unaccountable necessity of seeking new quarters. There is nothing I dislike so much as going the rounds of the lodging house keepers for such a purpose. In the first place, my extreme diffidence, for I am a very modest man, renders it disagreeable, and I am likely to take with a poor one at last, from my inability to say no, when the advantages of a place are set forth by the voluble tongue of the proprietor.

I think, therefore, that it will save trouble, in lieu of applying to place myself in the attitude of the one applied to. In other words, I think I will advertise for board. In that case, I shall have a variety of chances offer, the best of which I can make a selection of.

Let me see. How shall I express it? After all, there is a good deal in the expressions. Shall I say that "a gentleman of limited means is desirous of procuring a commodious boarding place on easy terms?" That would prevent the asking a high price, but I am afraid it would cut off all applications from those who could offer reasonable accommodations.

On the whole, I think the following will be as good a form as I can use:

"A single gentleman is desirous of procuring board on reasonable terms. A quiet house indispensable. Letters may be addressed to A.G., Box 110, Post Office."

There that contains the whole in a nutshell. Neat and concise. Nothing remains but to make two or three copies, and forward to the newspapers, and then await the result, whatever it may be.

June 3. My advertisement only appeared yesterday for the first time, and already I have eleven letters directed "A.G., Box 110 Post Office."

One of them purports to be from a lone widder,

Editor's note: This is the third in a continuing series on Horatio Alger, Jr.'s early stories published in the Boston American Union. Eventually, we hope to reprint all nine of the known Alger stories written for this publication, including the two which remain missing. Newsboy first reprinted "Mrs. Brown Stout!" in December 1977; it is repeated here for the convenience of members who do not have copies of that issue.

who ever since the death of her dear departed Flannigan has had to struggle with the cold-hearted world for support, and would be willing to board the single gentleman on the best in the market, and an elegant cook she is, for the small sum of four dollars a week, but if the generous-hearted gentleman is willing to give five, she hasn't the ill-manners to refuse it, not she.

Irish all over! If my name is Green, (I believe I haven't announced it before) I am not verdant enough to take up a diet of "pratees" out of compassion for a lone widder. No, Mrs. Flannigan, difficult as is the task, I must refuse your applications.

There is nothing worth notice about the other applications, if I except the following from which I am, on the whole, most favorably impressed. It is frank, and to the point.

"Mrs. Brown Stout has observed in the papers an advertisement for board. Mrs. B.S. is not a professed boarding-house keeper (heaven forbid!) but having an apartment which she does not use, at all, would be willing to receive as an inmate a gentleman of character, which she feels assured is the case with the advertisement. Mrs. B.S. not being a professed boarding-house keeper, as she has before had occasion to remark, cannot offer such sumptuous fare as may be found in our first class hotels. She would make no unusual parade for A.G. if he should conclude to become a boarder, but would treat him in all respects like *one of the family*. The absence of other boarders, and the smallness of her own family may be regarded as sufficient assurance that the house will be quiet.

"In regard to terms, Mrs. B.S. is satisfied that considering the peculiar advantages of the situation socially, being treated as *a member of the family*, A.G. will not consider seven dollars per week exorbitant. Mrs. B.S. may be seen at her residence at 136 ___ Street. Early application desirable."

Evidently Mrs. Brown Stout is a woman of refinement and gentility. I like her frankness in warning me not to expect such fare as may be found in our first-class hotels. Of course I do not. Certainly I have never met with it at any of the boarding-houses of which it has been my fortune to be an inmate. As Mrs. Brown Stout (rather an odd name) remark, it cannot but be a quiet house, since I shall be the only boarder.

As to the price, I did not think of paying over six

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Mrs. Brown Stout!

(Continued from Page 9)

dollars per week, that being the price I pay at present.

However, as Mrs. B.S. remarks, the advantage of being treated as one of the family is no slight one. It is so long since I have been regarded in any other light than as a person who has a stipulated amount of attention for paying a stipulated sum, that it will be quite refreshing to be treated thus.

I believe I can't do better than to call on Mrs. Brown Stout, and if appearances strike me as favorably as I anticipate, engage board there.

Ten o'clock. Bless me! I did not think it was so late. I will call tomorrow.

June 5. I may now consider myself fairly domiciled at the house of Mrs. Brown Stout.

She is a lady of imposing appearance, being quite as large as her name led me to expect. She seems in some respects to have tastes quite oriental, since she is in the habit of wearing a turban of bright colors. This may be, however, on account of her reluctance to wear a cap, and intended as a substitute for it. When I introduced myself to her she remarked,

"Mr. Green, I am happy to receive you into my family. We have never taken boarders. We never intend to. We do not consider you as a boarder. We shall look upon you and treat you as a member of the family, and I trust you will look upon yourself in the same light."

Very kind indeed to a stranger!

"Mrs. Stout," I commenced —

"Brown Stout, if you please," interrupted the lady. "Stout is a vulgar appellative, add Brown to it, and, mark the difference, it becomes aristocratic. For this reason I always wish so to be addressed by my full name."

"I beg pardon," said I in some confusion. "I was about to say, Mrs. Brown Stout, that your kindness to one with whom as yet you are wholly unacquainted, almost overpowers me, but I trust that I shall not like the adder turn to sting my benefactor."

The figure I used in conclusion I regard as rather felicitous on the whole.

"In regard to your room," said Mrs. Brown Stout, "I cannot give you a front room, as there are but two, one of which I use myself and the other I reserve for company. There is, however, a back room directly behind, which commands a delightful view of the — ahem? of the back yard. It is, I

confess, a little dark, and if you were a stranger, I should deem it necessary for me to apologize somewhat for putting you in it, but as *one of the family* I think I may venture."

Of course I assured her that I should be satisfied with any arrangement she might choose to make.

The room is a little dark, I confess; and the furniture rather old and scanty. I am writing this on the wash-stand, there being no dressing table which would be rather convenient for the purpose, or indeed any table at all. I am seated on the side of the bed, the only chair being taken up with a pile of Mrs. Brown Stout's articles which she has not removed as yet.

Frankly, in regard to accommodations, I was better off in my former place.

But then, as Mrs. Brown Stout remarks, it's an inestimable advantage to be treated as *one of the family*.

June 6. Until today I had not seen, with the exception of Mrs. Brown Stout, any member of the family of whom I am henceforth to be treated as a member.

I had considerable curiosity on the subject, as was not unnatural, but it has now been satisfied.

There are two other members of the family — viz. Alphonso and Cordelia.

Of Alphonso I need not speak at great length. He is, I believe, an Ensign or Cornet, or something in the military line. At all events, he has a precious pair of whiskers which impressed me not a little.

As to Cordelia, she is a young lady of perhaps twenty-two. She looks rather faded. At least her hair does, being of — I can find no better descriptive term than tow color, which is to use a common proverb, "more useful than ornamental." I should think she was rather insipid, but perhaps it is ungenerous to my kind-hearted and considerate entertainer to hazard such a conjecture.

The introduction was very pretty and feeling.

"Mr. Green," said Mrs. Brown Stout, taking my arm, "let me introduce you to the other members of my family — my son Alphonso and my daughter Cordelia, who will henceforth look upon Mr. Green as a member of our happy family, entitled to share in all its privileges, and in our mutual confidence."

"Proud of the honor of making your acquaintance," Mr. Green," said Alphonso, twirling his moustache.

"I am delighted," said Cordelia, curtsying, "to find that my ma has with her usual good taste selected one who I judge from his appearance will become a valued member and an ornament of our household circle."

Is it not pleasant, after being tossed about in the world so long as I have, to come at length into the company of such delightful people, whose constant anxiety it seems to be to make you happy?

June 8. When I came down to dinner today, I found merely a dish of sausages in the centre of the table, with vegetables. This was followed by rice pudding.

"Our family, Mr. Green," remarked Mrs. Brown Stout, "are very plain in their tastes. They do not believe in luxurious living. It is condemned in the Bible, (Cordelia, my dear, after dinner you may find the passage in which mention is made of riotous living), and frowned upon by our own organization, and of course also by the physicians. We regard it therefore as a sacred duty which we owe to our hearths to abstain from indulging in what otherwise might serve to gratify our palates. Considering you as a member of the family, we do not feel obliged to deviate from our usual course."

Of course I said that I trusted she would not on my account.

At the same time, I am free to confess that if there are two dishes in the world for which I cherish a distaste, they are sausages and rice pudding.

However, I smothered my dislike, (it would have been very ungrateful in me not to have done so,) and bolted a sausage, and swallowed two or three spoonfuls of rice.

When inquiries were made as to my poor appetite, asserted that I was subject to dyspepsia, a misrepresentation which I trust will be pardoned when the motive is considered — an unwillingness to wound the feelings of my fair entertainers.

June 9. No improvement perceptible at the dinner table. Today we had fried liver in the lieu of sausages, and the rice pudding over again.

I was again troubled with dyspepsia, which prevented my eating much; feeling hungry afterwards, I repaired to an eating-house, where I made up for my forced abstinence by a plate of roast turkey, &c.

I wouldn't have Mrs. Brown Stout know it for the world. In fact I couldn't enjoy my dinner so well, being so apprehensive that my presence might be detected by some friend of the family, and so come to the ears of Mrs. Brown Stout.

At tea-time, Mrs. Brown Stout read from the evening paper that Madame Sontag was to give her last concert in the city that evening.

"How I should delight to go," said Cordelia. "Won't you carry me, Alphonso?"

"Impossible," said he, "I have agreed to go in company with some of the officers of my regiment,

and of course it wouldn't do for me to be accompanied by a lady."

"What a pity," said Cordelia, in a tone of the greatest disappointment. "I could go alone, but it would not look well, and rather than incur public remark, I will forego the pleasure."

"It is a great pity," remarked Mrs. Brown Stout.

"If," said I, with some little embarrassment, "I could be of any service as an escort, it would give me great pleasure to accompany the young lady."

"May I go, ma?" said Cordelia, eagerly.

"Certainly, my love," said Mrs. Brown Stout, "since Mr. Green is kind enough to offer. If he were a stranger, I should say no; but being a member of the family, it's perfectly right and proper."

I accordingly went out and procured tickets, for which I was obliged to pay a considerable premium.

I am not particularly fond of music myself — I blush to record it; but the consciousness of doing Cordelia a favor, reconciled me to sitting out the evening.

"My dear sir," said she, "how can I ever repay you for the gratification you have this night given me."

"Only," I replied, rather felicitously I think, "by treating me as you have hitherto done, as a member of the family."

"Kind, noble heart," murmured Cordelia.

I felt not a little flattered, as may readily be supposed.

July 10. I have now been domiciled at Mrs. Brown Stout's for upwards of a month.

During that time I have been invariably treated as a member of the family.

In my last entry I mentioned going to hear Sontag with Cordelia. I have been with her to various places since. Somehow, her brother always has some other engagement which prevents his going with her. I suppose he has a great many duties to attend to, and that explains it.

I can't say our living has improved. Certainly, the Brown Stouts do live very plain indeed. I don't see how they can bear it themselves. For my part, I almost always have to finish out my dinner elsewhere.

The other day I saw some strawberries coming into the house. I congratulated myself on a probable improvement in the living — but they haven't appeared on the table. It can't be possible that the Brown Stouts live plainly in public, and purchase delicacies in private. I can't for a moment believe it. Still it is rather mysterious about those strawberries.

July 12. I am perfectly overwhelmed. I hardly

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Mrs. Brown Stout!

(Continued from Page 11)

know where I am, or what I am about. Mrs. Brown Stout has just been to see me in my room, and on such an unexpected subject.

"Mr. Green," she said abruptly, "may I inquire what are your intentions in regard to my daughter Cordelia?"

"Good heavens! madam," said I, "what do you mean?"

"Mr. Green," said she. "Do not evade me in that manner. You must know the poor girl is in love with you."

"Really, I never remarked it," said I, "and I am truly sorry for it."

"This will not do, Mr. Green. Ever since your arrival, you have paid systematic attention to Cordelia, striving in every way to gain her affections. You have succeeded too well."

"In what way?" I inquired.

"Do you ask?" she replied. "Have you not carried her to concerts, and other public places? Have you not accompanied her to parties, and escorted her home? Have you not led everybody to expect that you are strongly in love with her?"

"On my soul, madam, I never meant any such thing. Besides, you will do me the justice to remember that I only volunteered on such occasions when she expressed her regret that her brother could not accompany her. In fact, if you will oblige me to say

it, when I received unmistakable hints that such another would be acceptable. You will also permit me to remark that you have always requested me to consider myself as a member of the family, and that in that capacity it was quite proper for me to accompany Miss Cordelia."

"Mr. Green," said the lady. "I perceive that you are an unprincipled trifler with ladies' hearts. But your base subterfuge shall not avail. Alphonso!"

Alphonso rushed into the room with a loaded pistol.

"Villain," he exclaimed. "Make reparation for your crime, or I forthwith challenge you to combat — deadly combat — muzzle to muzzle."

"Give me till tomorrow morning," said I, trembling, "to consider the subject. At present I am so overwhelmed that I am not myself."

After some hesitation he agreed to do so.

I am alone now, but not free from agitation. I am timid, constitutionally, and cannot fight Alphonso. On the other hand I do not wish to marry Cordelia. There is but one alternative — I must fly. Tonight, when darkness has enveloped the earth, I shall steal from the house with such of my worldly possessions as I can get into a carpet-bag, and take the earliest train out of the city.

Alas! When I came here on the footing of a member of the family, I little thought that they intended to make me so in reality.

Henceforth, when I engage board anywhere, I shall stipulate as an indispensable condition that they shall *not* treat me as a member of the family!

Editor's notebook

(Continued from Page 4)

first-edition Seckatary Hawkins books, *Seckatary Hawkins in Cuba* and *The Red Runners*, both of them inscribed by the author and in original Stewart Kidd editions in dust jackets.

The dealer described them carefully to me over the phone, noting each defect. He said he'd sell them only as a pair and was asking a very high price, more than I had ever paid for a book in 25 years in the hobby.

I decided to look at the books in person rather than have them sent via registered mail because I wanted to confirm the condition if I was going to pay that price.

I made an appointment and then drove a long distance to the dealer's shop and the books were waiting when I arrived. Their condition, if anything, was better than he described (between **Fine** and **Very Good** on the **AB** scale).

We completed the deal, even at the price because (1) I know it was the going market value for books that are very scarce; (2) I felt this was the only chance I would ever have to get them in this condition; and (3), most importantly, the dealer was honest from our first conversation two weeks previously. He described the books fairly (even conservatively) and he didn't play games with the price. He said that's what he needed for the pair, calling on years of experience collecting and dealing in the books of Robert Schulkers (Seckatary Hawkins).

The contrasts between these two dealers is evident. If the first had asked a price, even one too high, she may have won the respect of the buyer. Instead, she played games and ended up looking like a fool. The second dealer proved knowledgeable and honest from the start, and a sale quickly resulted.

If you have had similar experiences with dealers, write and we'll publish them in the **Letters to the Editor** section. There must be some happy and sad tales out there, so let's hear from you!

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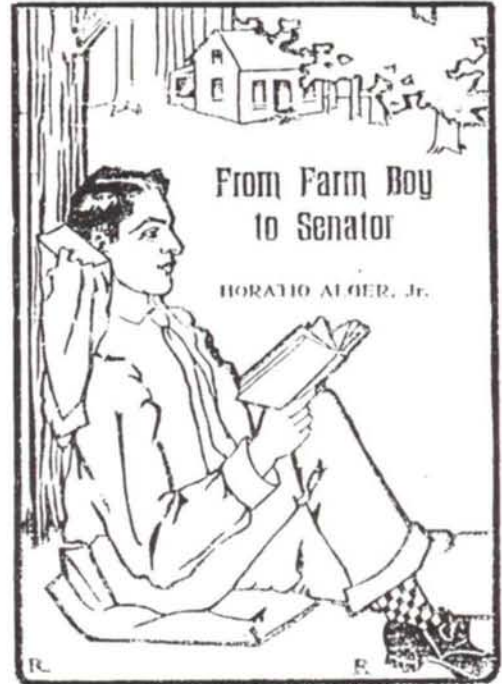
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