



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 – 1899

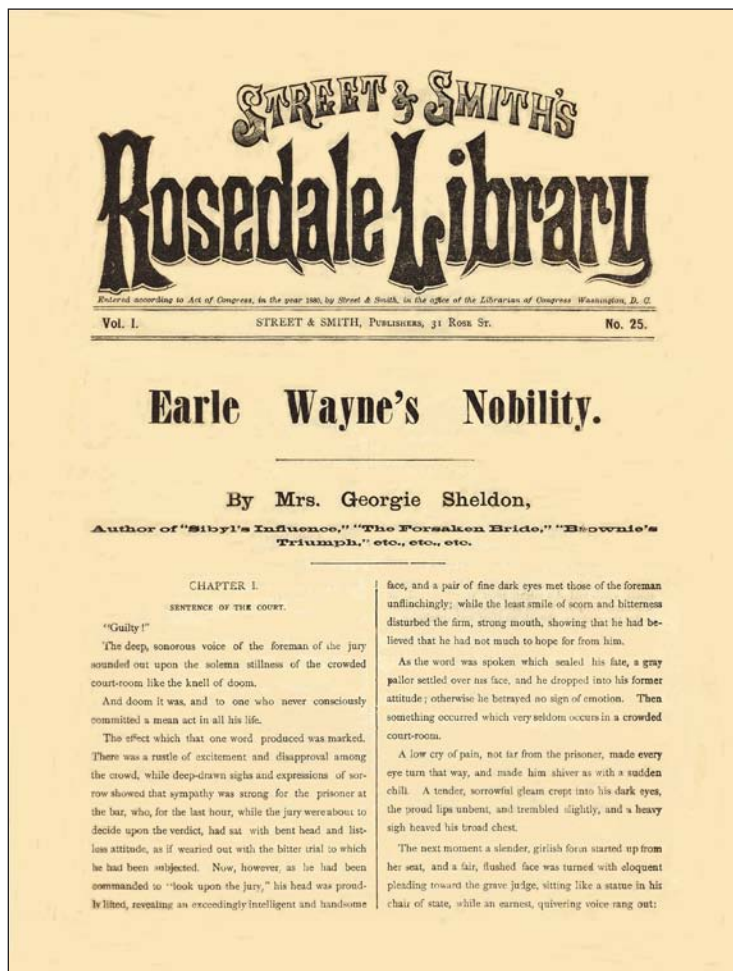
A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

VOLUME LII

MARCH-APRIL 2014

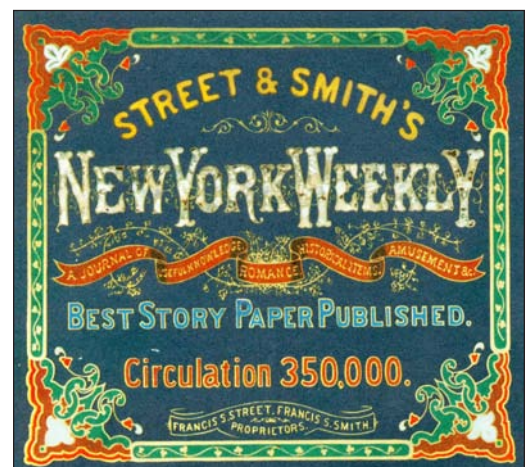
NUMBER 2

Street & Smith's Rosedale Library



... and other promotional material

-- See Page 3



Early window promotion for Street & Smith's *New York Weekly*.
Quentin Reynolds: *The Fiction Factory*, facing Page 3

Hurst miniatures *are not* miniatures

-- See Page 14

President's column

A time for changes

This is the last column I'll write as President of the Horatio Alger Society. It's been an honor and a pleasure to serve, and I thank you for having me. When new officers are elected at the H.A.S. Convention 2014, installing them will be one of my last official acts. Plus, I get to drone on at the business meeting, and play a small role at the Saturday night banquet.

Naturally, I wish our new officers and appointees every success. It's my hope that VP Jeff Looney will take the President's job. This is a traditional move. It is 99 percent certain that Chris DeHaan will step down as treasurer (after 16 years!). We will have three new directors. By my reckoning, Lee Switzer, Bob Petitto and Cary Sternick will leave their positions after serving for three years. Executive director Bob Sipes does an outstanding job, and will continue. Webmaster Bob Huber and **Newsboy** editor Bill Gowen also will continue.

In the world of volunteering, we could use people to build/improve contact with existing membership; encourage people to become new members; and maintain our Facebook page. Remember, you can always run for office or volunteer for tasks!

H.A.S. convention 2014

Come to the convention! You will marvel at the great program that host Dick Hoffman (PF-570) has produced. Read his article elsewhere in this issue. The 2014 convention has every prospect of being our best ever. Plan on attending (use the enclosed registration form) and please encourage others to attend. As well you know, this is the Horatio Alger Society's major event of the year.

Loss of a member

I'm sad to report that longtime member Frank H. Jaques (PF-654) passed away on Nov. 11, 2013, at the age of 79. Host of the 1988 H.A.S. convention, "Alger in Ada," he was a friend of Jerry Friedland and Bob Bennett (who was also from Ada, Oklahoma). They were very close friends, as Bob was also an attorney and a member of the First Presbyterian Church, along with Frank.

The memory lives on. Frank's son John is sending Frank's Alger collection to the Society, and there will be a nice selection of his first editions at the annual auction.

More about the auction ...

This year's auction features the extensive collection of member Bill Russell (PF-549). Add to that the Frank

(Continued on Page 6)

HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive & Succeed that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series, pulps and dime novels.

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Newsboy, the official newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$25 (\$20 for seniors), with single issues of **Newsboy** \$4.00. Please make remittance payable to the Horatio Alger Society.

Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176**.

Newsboy is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at www.horatioalgersociety.net.

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, 1004 School St., Shelbyville, IN 46176**. These 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 advertisements or "Letters to the Editor" to **Newsboy** editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: hasnewsboy@aol.com

Street & Smith's Rosedale Library

... and other promotional material

By Robert E. Kasper (PF-327)

Horatio Alger, Jr. maintained a long and fruitful relationship with Messrs. Francis S. Street and Francis S. Smith, owners Street & Smith, Publishers, in New York City. The relationship started in the early 1860s when Alger contributed stories and serials to Street & Smith's *New York Weekly* and ended with the paperback *Alger Series* in the late 1920s (long after all three men had died).

Alger provided no fewer than 18 serializations to the *New York Weekly* and numerous short stories, poems and odes during the period 1864-1889. Street & Smith also issued several hard-cover books by Alger during this period in cooperation with G.W. Carleton & Co. and J.S. Ogilvie & Company.¹

Francis Scott Street and Francis Shubael Smith entered the publishing business in a peculiar manner. They were both working for Amos J. Williamson (sometimes noted as "Amor"), the proprietor of the *New York Weekly Dispatch*, when Williamson decided to retire in 1855. Williamson made them a proposition they couldn't refuse — buy the *Dispatch* for \$50,000 to be paid out of future profits with no down payment.² Street, who worked in the business department as the paper's office manager and Smith, who worked in the

editorial department and was a former reporter, immediately accepted the offer. Williamson continued to be listed as editor and proprietor for a few years and likely exercised some control over the operations.³

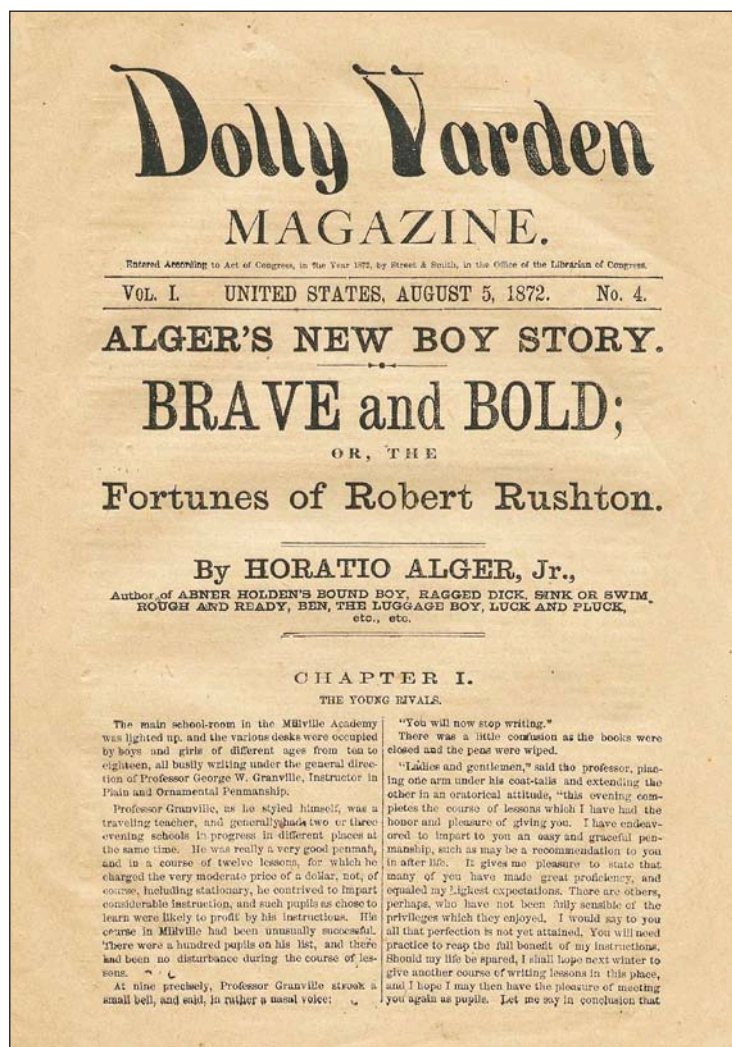
In March 1858, Street and Smith dropped the word "Dispatch" from the title, and the following year Williamson officially resigned as publisher, as noted in an announcement on the editorial page in the May 21, 1859 issue.⁴

During the previous four years, Street and Smith had increased circulation of their paper from 18,000 to 80,000, and by 1863 the paper had reached 150,000 copies per week.⁵ By that time Williamson had been paid his asking price except for a small amount held back to cover his advertising expenses.⁶

Quentin Reynolds, in his popular history of the Street & Smith firm, *The Fiction Factory*, speculated that Francis Smith's sensational serialization, titled "The Vestmaker's Apprentice; or, The Vampyres of Society," first appearing in the Oct. 10, 1857, issue, may have saved the paper during the financial panic of that

year when many other weekly publications failed.⁷ The response to Smith's story was immediate and may have doubled the paper's circulation overnight.⁸ The paper's

(Continued on Page 8)



Ex. 1: The first four chapters of Horatio Alger's "Brave and Bold" serial were issued in Street & Smith's *Dolly Varden Magazine* simultaneously with its appearance in the *New York Weekly*. Folded dimensions of the sheet are 6½ by 10¼.

Editor's notebook

As our “winter of winters” winds down, I felt Bruce McCall’s cover illustration for the Jan. 13 issue of *The New Yorker* magazine was appropriate — the iconic New York Public Library lions being replaced by polar bears. New York’s winter of 2013-14 has been severe, as has the rest of the Northeast and Midwest. Here



in the Chicago area, our snowfall total has surpassed 70 inches, ranking as the third highest total in the 123 years such statistics have been measured by the National Weather Service.

From the NYPL’s website, following is some background on the library’s famous lions, named “Patience” and “Fortitude” by former mayor Fiorello La Guardia. The scul-

ptures have framed the main library’s entrance steps at Manhattan’s Fifth Avenue and 42nd Street (in Bryant Park) since the building’s dedication on May 23, 1911:

“According to Henry Hope Reed in his book, *The New York Public Library* ... the sculptor Edward Clark Potter obtained the commission for the lions on the recommendation of Augustus Saint-Gaudens, one of America’s foremost sculptors. Potter was paid \$8,000 for the modeling, and the Piccirilli Brothers executed the carving for \$5,000, using pink Tennessee marble. After enduring almost a century of weather and pollution, in 2004 the lions were professionally cleaned and restored.

“As a tribute to the Lions’ popularity and all that they stand for, the Library adopted these figures as its mascots. They are trademarked by the Library, represented in its logo, and featured at major occasions.

“To learn more, consult *Top Cats: The Life and Times of The New York Public Library Lions*, by Susan G. Larkin. This publication surveys their history through photographs, cartoons, prints, original drawings, memorabilia, and lively tales.”

It has been a longstanding tradition to tell friends to “meet me under the lions” while on a regular visit or



General view of the U.S. Naval Academy — wood engraving after a drawing by W. R. Miller, published March 1853 in the *Illustrated News*, New York.

occasional vacation trip to New York City. That sounds a lot better than “meet me under the polar bears”!

Annapolis awaits our arrival

It’s just a few weeks until “Adrift in Annapolis,” the Horatio Alger Society convention at the historic state capital of Maryland. Elsewhere in this issue, convention host Dick Hoffman describes several exciting places to visit for attendees of the 50th annual H.A.S. gathering. Foremost among them is the United States Naval Academy, and Dick is planning a special walking tour for our group on Saturday afternoon if enough people sign up. Please write “yes” in the space provided on the enclosed registration form so Dick can get a head count.

As we have noted in the past few issues of *Newsboy*, you can make your hotel reservations directly to the Hampton Inn & Suites by telephone at (410) 571-0200, a direct line to the front desk. Do it today!

MEMBERSHIP

New member

Mat Parker (PF-1128)

166 Smith Road

Cabot, VT 05647

(802) 563-2019

E-mail: matparker2000@gmail.com

Mat’s other collecting interests are Hardy Boys, Nancy Drew, Tom Swift, Boy Allies and G.A. Henty.

New e-mail address

William Thieme (PF-1109)

billthieme07@gmail.com

Horatio Alger interviews Bob Huber (PF-841)



Editor's note: On the 115th anniversary of Horatio Alger's death and his 182nd birth year (he was born Jan. 13, 1832), Horatio Alger returns to earth to interview H.A.S. members regarding their Alger collections. This is the latest in a series written by an anonymous author posing as Horatio Alger.

H.A.: Hello, is this Bob Huber?

B.H.: Yes, it is.

H.A.: This is Horatio Alger.

B.H.: I thought you were dead.

H.A.: No, I came back from the grave and I'm interviewing Alger Society members about their collections. I just turned 181 in January. I understand you are an outstanding member of the Alger Society.

B.H.: I'm a member.

H.A.: Do you collect my books/

B.H.: I tried to until I got most of the first editions I could afford.

H.A.: How many first editions do you have?

B.H.: I'm not sure, a little over one hundred.

H.A.: How did you get started collecting my books?

B.H.: Well, back about 1989 or 1990, my parents and I went to a Horatio Alger Society Convention because there was no other suitable meeting for collectors of juvenile series books, which I collected. I didn't collect your books at that time.

H.A.: Oh.

B.H.: Well, no, I was just a juvenile series collector.

H.A.: Oh, I see. So you must have gotten interested in my books at that meeting.

B.H.: That's right. The first convention I went to was Will Wright's convention in Chillicothe, Ohio in 1989.

H.A.: In southern Ohio. That's when you started collecting my books?

B.H.: Off and on, yes.

H.A.: Have you read any of them?

B.H.: I've read them all, multiple times.

H.A.: Ah, a convert. Which one do you like best?

B.H.: Aside from *Ragged Dick*, probably *Risen From*

The Ranks and *Chester Rand*.

H.A.: Ah yes, Harry Walton's book, 1874. Why do you remember those books?

B.H.: The story lines just seem better than the others do. I like the ones based in New York City, too.

H.A.: I enjoyed writing *Chester Rand*.

B.H.: That was one of your later books.

H.A.: The more I wrote, the more I enjoyed them. Do you have any unusual items in your collection?

B.H.: I have a couple of your letters.

H.A.: My goodness, I marvel at why they are so sought after.

B.H.: Otherwise, I have first editions and several reprint copies.

H.A.: How many do you have?

B.H.: Reprints, 150 or so, and about 100 first editions.

H.A.: I understand you hosted a convention in Canton, Ohio?

B.H.: That was three years ago. It was actually a lot of fun; I was surprised.

H.A.: I hear conventions are great. I'll have to attend one. An actor playing me did that at the 2000 meeting in Pennsylvania.

B.H.: I reprinted one of your books to give away at my convention — *Ragged Dick*.

H.A.: One of my favorites.

B.H.: We have the modern printing methods now that weren't around in your day. We scanned it, computerized it, and I had it bound by a commercial bindery. It's a facsimile copy of your first edition of *Ragged Dick*.

H.A.: I'll have to see that.

B.H.: I have some extra copies.

H.A.: Send one to Horatio Alger Society president Barry Schoenborn for me.

B.H.: Ask him about his buying reprints.

H.A.: OK, I will. What's a reprint anyway?

B.H.: Following your first editions, numerous publishers produced inexpensive "reprints" after your first death.

H.A.: What do you mean by "my first death"? Are you suggesting there will be another, you whippersnapper?

(Continued on Page 6)



Bob Huber asks for bids on an Alger book while serving as auctioneer at the annual H.A.S. convention.

President's column

(Continued from Page 2)

Jaques collection (mentioned above), along with a gift of books we received from a person in Atlanta, and it's likely the auction will be one of the best ever.

New members

Welcome to new member Mat Parker (PF-1128), from Cabot, Vermont! His full address can be found on Page 4. We very much appreciate new members, not only for the knowledge and friendship they bring to the Horatio Alger Society, but also because like any organization, the H.A.S. tends to lose older members — due to death or disability. I also welcome the addition of another recent new member, Ronald Bott (PF-1127), from Ellsworth, Maine, who was listed in the January-February *Newsboy*.

Looking ahead

The Horatio Alger Society continues to have tremen-

dous potential in the future. It's the best organization for the scholarly exposition of ideas, starting with Alger works of the Civil War era, continuing through the Gilded Age, and extending through the life of Mark Twain. Some of the finest minds in the country are H.A.S. members.

Have you read *Looking Backward: 2000-1887*, by Edward Bellamy (March 26, 1850 - May 22, 1898)? It was the third-largest bestseller of its time, after *Uncle Tom's Cabin* and *Ben-Hur: A Tale of the Christ*. The book predicts an excellent future, and that, I think, is what we can always strive for.

If you believe in Alger's idealism, you should also believe that there's a Utopia that we can strive to achieve.

Your Partic'lar Friend

Barry Schoenborn (PF-1087)

552 Brock Road

Nevada City, CA 95959

E-mail: barry@wvswrite.com

Horatio Alger interviews Bob Huber (PF-841)

(Continued from Page 5)

B.H.: Well, I hope not.

H.A.: I hear you are quite an auctioneer at the conventions.

B.H.: I try to get the most I can for your books. It's only fitting.

H.A.: Very good. What's the best way to buy my books these days?

B.H.: Buy them at the auctions at the Alger Convention, or on the Internet.

H.A.: I see. I've heard about the Internet.

B.H.: Now you can read computerized editions of your stories on the Internet, via the Gutenberg Project and other online sources.

H.A.: That's what I hear. I'm amazed at what has happened with my books. What do you think the future holds for the Horatio Alger Society?

B.H.: We need more members. We'll continue for a while — who knows?

H.A.: We all hope the idea of the American Dream continues to grow.

B.H.: I really don't collect books any more since I donated most of my collections to the Northern Illinois University Library collection. Also, I no longer get involved with the Boy Scouts, but I still have a few old radios.

H.A.: I hope you listen to some of those great old programs on the old radios. They came along after I died.

B.H.: That's true, but the theory of radio waves was around

when you were alive.

H.A.: What do you do now that you've stopped collecting?

B.H.: I work.

H.A.: At what?

B.H.: I'm a pathologist.

H.A.: That's very interesting.

B.H.: Yes, it is. We help other physicians with their diagnoses by looking at tissues through a microscope.

H.A.: Do you have anything you'd like to ask an Old Man?

B.H.: Well, first, you should know that there are no other societies for your contemporary authors — just the Horatio Alger Society. Well, Henty has one, but he's British. How do you find the modern world?

H.A.: Extremely confusing.

B.H.: I would imagine so.

H.A.: Exciting as well. How easy it is to communicate.

B.H.: Beats the telegraph, that's for sure. Harvard has changed.

H.A.: You're telling me. I don't recognize the place. Harvard Yard, Harvard Square. They call that a university?

B.H.: They hardly teach anything you learned — Latin, Greek, The Classics and Rhetoric, as you knew it.

H.A.: Has higher education improved? I doubt it. Well with that, I'll say good bye, Bob. Thanks for chatting with me. I'm sorry you stopped collecting.

B.H.: Oh, if I find something rare and valuable for five bucks, I'll be happy to purchase it. Thanks, Horatio.

2014 convention preview

Places to visit and enjoy in Annapolis

By Richard B. Hoffman (PF-570)

If you haven't sent in your "Adrift in Annapolis" registration form and reserved your room at the Hampton Inn, it's close to the deadline for savings. Our room block at the special rate for the May 1-4 annual convention will expire April 1, unless filled before then, so act now and don't be April's fool!

Preparations for our convention are in full gear. Our Saturday banquet speaker will be one of our own: Peter C. Walther (PF-548) has agreed to speak on "Horatio Alger, Jr. and William T. Adams [Oliver Optic], a Professional Relationship, with some further inferences on the Brewster Affair." Peter joins on our program this year three more standouts from our membership who will comprise the Friday morning program:

- Ed Mattson (PF-067) will conduct a "hands-on" session on "Repairing and Binding Valuable Books."

- Brad Chase (PF-412) will introduce and describe his latest book, *Small Horatio Alger Books Published by Thomas D. Hurst*.

- Bill Gowen (PF-706) brings us a presentation on "Jack Bechdolt and the Barrow Brothers Series."

The annual consignment and donation auction will feature the collection of member Bill Russell (PF-549).

Registrations have been arriving, so soon we will see if we have sufficient interest to organize a Naval Academy group tour; it looks likely that we will, but the Academy is open to visitors who walk on (cars are not permitted) in any event. (For additional information, see below).

Our Friday and Saturday dinners are set for two outstanding establishments: Friday will find us at Mike's Restaurant and Crab House, which is located at a spectacular spot overlooking the South River and a short drive from the hotel. On Saturday, we will dine at the Galway Bay Irish Pub, right behind the historic Maryland State House in the center of Annapolis. Galway Bay was

featured in 2012 on the popular "Diners, Drive-ins, and Dives" program on the cable Food Network.

Our room block will expire on April 1, 2014, or when the room block is filled, so make your reservations early at the Hampton Inn & Suites Annapolis, 124 Womack Drive, Annapolis, MD 21401, Phone: (410) 571-0200, and be sure to mention the Horatio Alger Society to get the special convention rate. You may also use the special link Hampton Inn has set up for us on the Internet at hamptoninn.hilton.com/en/hp/groups/personalized/A/ANDMDHX-HAS-20140501/index.html?WT.mc_id=POG

The hotel is also making available the special rate from

Tuesday, April 30 through Wednesday, May 7, for those who want to spend more time in this delightful area. If you intend to arrive before May 1, and depart after May 4, however, make your reservation by telephoning the Hampton Inn directly rather than online.

Transportation to and from BWI Thurgood Marshall Airport just south of Baltimore is available by Super Shuttle (approximately \$36

one way) and taxi (approximately \$65 one way). It may be possible to prearrange a ride to or from the airport with a friend.

In our previous article in the January-February *Newsboy*, we briefly mentioned the many historic buildings and sites in and around Annapolis. Here is a more detailed description of places to visit:

The beautiful **Maryland State House** is the oldest state capitol building still in continuous legislative use and is the only state house ever to have served as the nation's capitol. The Continental Congress met in the Old Senate Chamber from Nov. 26, 1783, to Aug. 13, 1784. During that time, George Washington came before Congress to resign his commission as commander-in-chief of the Continental Army, and the

(Continued on Page 12)



Mike's Restaurant and Crab House, on the scenic South River, will host the Friday night dinner during "Adrift in Annapolis."

Street & Smith's Rosedale Library

(Continued from Page 3)

readers had spoken — they demanded escapism, and the Street & Smith firm was more than willing to furnish it. The masthead that stated “A Journal of Useful Knowledge, Romance and Amusement” now seemingly included “Lurid” in addition to “Useful.”

In order to promote their publication, Francis Street and Francis Smith employed several innovative marketing techniques to improve circulation and sales. The first was the copious use of billboards advertising the **New York Weekly**, especially along the Philadelphia-New York Railroad corridor. That success led to posters, circulars and show-bills appearing anywhere possible.

The second, and most important innovation, was the prepublication of the first few chapters of new stories appearing — or about to appear — in the **New York Weekly**. According to Reynolds:

He [Smith] inaugurated the custom of distributing the first installments of serials all over the country. He would send as many as half

a million copies to the thousands of news dealers over the nation, and they, in the hope of eventually profiting by the sale of the regular weekly issues, would distribute them to potential customers. It was difficult to read the opening of a serial by [Francis] Smith or Mary J. Holmes

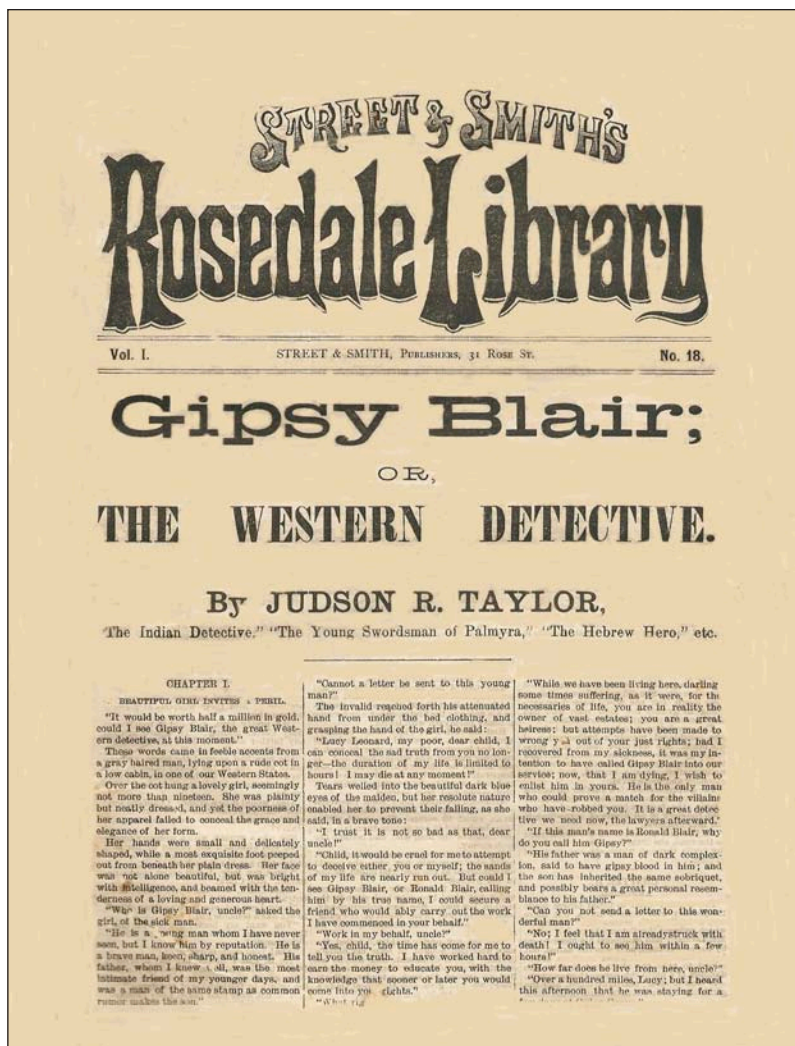
or May Agnes Fleming or Mrs. Georgie Sheldon without wanting to know what was going to happen next. These writers were adroit in the use of the literary device which decades later became known as the “cliffhanger.” Each installment ended on a note of unbearable suspense.

The heroine might actually be left hanging from a cliff while the villain's heels played an evil tattoo on her poor little fingers. The customer couldn't wait to buy the next installment.⁹

Street & Smith referred to these early installments as “extra sheets” containing portions of each story. As noted in announcements found in the editorial section of various issues of the **New York Weekly**, News Dealers “... can have as many copies as they can use to advantage, free of cost, for gratuitous circulation. They may be had of the Wholesale Dealers, or at the office.”

The first known Horatio Alger story to be promoted this way was “Brave and Bold; or, the Fortunes of Robert Rushton,” found in Street & Smith's **Dolly Varden Magazine** (see Example 1) containing the first four

chapters of that story. The serialization commenced in Vol. 27, No. 39 of the **New York Weekly** on Aug. 5, 1872 (the first installment also containing the first four chapters), and ended in No. 48 on Oct. 7, 1872 (see illustration on Page 11). As noted on the cover of **Dolly**



Ex. 2: Justin R. Taylor was a pseudonym for Harlan Page Halsey, a prolific author of detective pulp fiction. His most famous character was “Old Sleuth,” purported to be modeled after Allan Pinkerton. Horatio Alger’s “Dan, the Detective” starts on Page 8 of this issue.

Varden, its date (Aug. 5, 1872) matches the date the serial started. Note also the inclusion on **Dolly Varden Magazine** of a volume and issue number, probably to provide the imprimatur of a genuine publication and not as a free sample.

Dolly Varden was, of course, a character from Charles Dickens' historical novel, *Barnaby Rudge*, who dressed in brightly patterned or floral dresses. Those fashionable outfits were popular in the United States and Britain during the early 1870s, hence Street & Smith's use of a recognized name to promote its serializations.

The term "magazine" in this example is really a misnomer as this issue is simply one large sheet of paper (unfolded dimensions 13 by 20½ inches) folded twice to form an eight-page signature. The eight pages are in sequential order when folded, but appear upside down and backward when fully opened (known as signature imposition). The example at hand has an uncut top edge (but was probably meant to be cut) as it is somewhat cumbersome to open the "magazine" and turn it around several times to read the story. On page 8, the reader is invited to continue the story "... in No. 40 of the **New York Weekly**, Now Ready, and for sale by every News Agent in the United States and the Canadas."

The **Dolly Varden Magazine** may have been printed using the same plates for the story as it appeared in the **New York Weekly**. The column width for each publication is identical (2½ inches) and the font size is the same; however, the spacing between each line of type is greater in the former (eight lines per inch) than the latter (12 lines

per inch). The type spacing was perhaps expanded to fill out the allotted eight pages of text.

Starting in 1880, Street & Smith began issuing the first installments of its serializations in the **Rosedale Library** (see front cover and Example 2), a 32-page pamphlet containing two of its concurrently running stories in the **New York Weekly**. This writer has examined three copies and notes the following common characteristics: dimensions are 8½ by 12 inches, binding is held together with saddle-stitched string, none are dated on the front

cover but all contain publisher advertisements showing subscription terms (or books for sale) in 1880 or 1881 (see Example 4 on page 10), and all three invite the reader to continue the stories in the current issue of the **New York Weekly**.

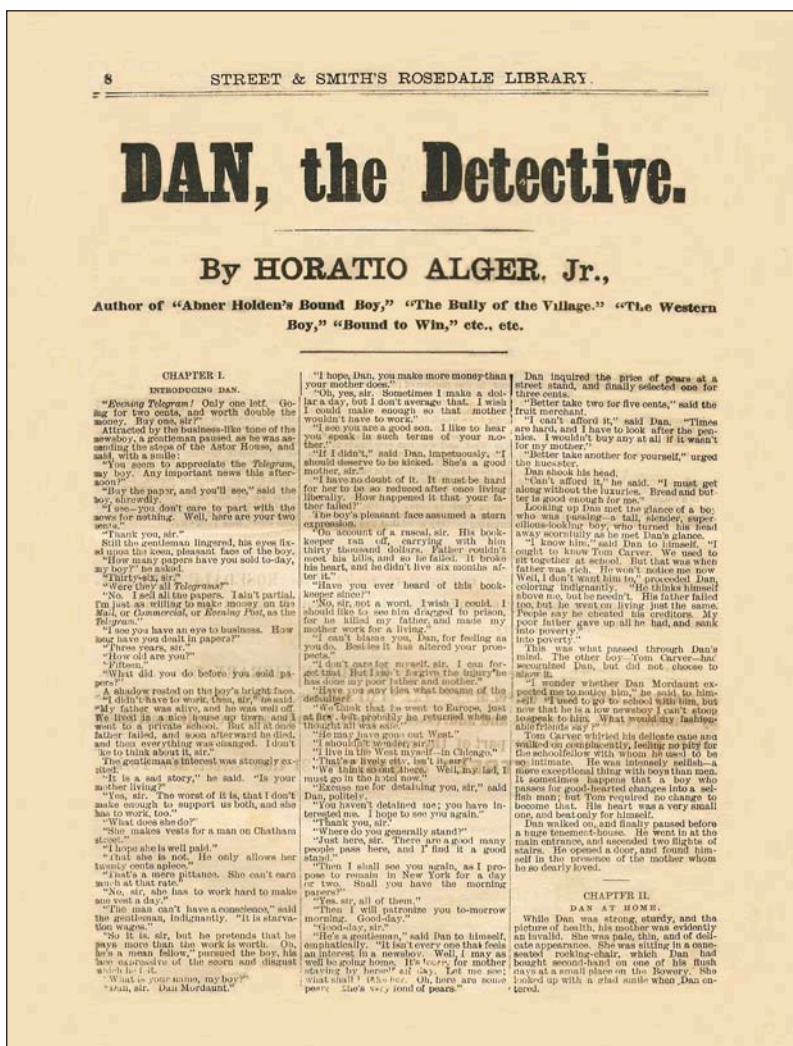
One copy contained filler material on the final page, including short stories, poetry and household recipes. Two copies contained a volume and number on the front cover; the other replaced these with Street and Smith's names. The issues each contained two stories of varying lengths.

Two copies contained three columns of text per page (see Example 2) and one has two columns (see front cover), none of which comport to its counterpart in the **New York Weekly**,

indicating that the **Rosedale Library** issues were printed from different plates than the newspaper.

In Example 3, Horatio Alger's "Dan, the Detective" story starts on page 8 (at chapter 1) and continues for 31 chapters, ending on page 29. The readers are informed

(Continued on Page 10



Ex. 3: Thirty-one chapters of Horatio Alger's "Dan, the Detective" appeared on Pages 8 through 29 in this issue of Street & Smith's **Rosedale Library**. This story is better known as **Dan, the Newsboy**.

STREET & SMITH'S
NEW YORK WEEKLY
FOR 1880.

TERMS TO MAIL SUBSCRIBERS.

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| Two months..... | 50c | One year, two copies..... | 5 |
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Ex. 4: The rear page of one issue of *Rosedale Library*, showing an advertisement for the *New York Weekly*. Institutional holdings of this publication show similar advertisements for 1881 and 1882.

Street & Smith's Rosedale Library

(Continued from Page 9)

that "The continuation of *Dan, the Detective*, from where it stops here, will be found in No. 47 of the **New York Weekly**, now ready, and for sale by every News Agent in the United States."

This serialization first appeared in the **New York Weekly** on Aug. 9, 1880, in No. 39, so when this issue of the *Rosedale Library* was published, the **New York Weekly** serial had already been running for eight consecutive weeks. As this publication contains nearly 75 percent of the entire story (31 chapters out of 42), it seems probable that there were earlier versions appearing in the *Rosedale Library* with each version being updated to include the chapters printed in the previous week's issue of the **New York Weekly**.

Although not examined by this writer, Ralph Gardner,

in his 1964 Horatio Alger bibliography¹⁰, describes a similar Street & Smith pamphlet issued in 1882 for "The Train Boy." According to Gardner:

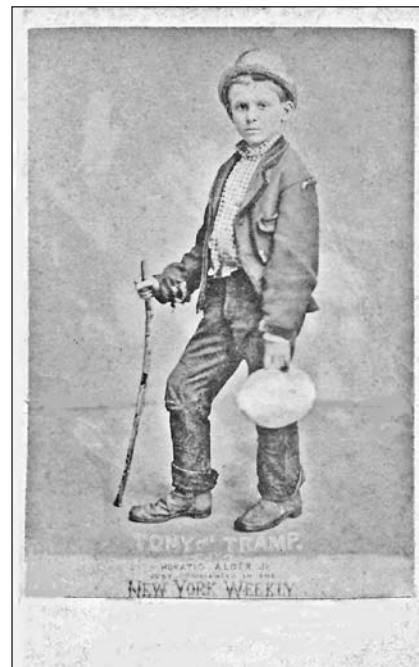
The earliest appearance of "The Train Boy" was a 36-page pamphlet distributed as a free sample by Street & Smith in 1892 [sic]. This booklet contained the first nine chapters of the story. A notice at the end invited readers to continue the serialization in *New York Weekly*, "from where it stops here." Because of its rarity, it is worth describing the cover of the pamphlet: The Train Boy/By Horatio Alger, Jr./Author of/"Tom Thatcher's Quest," "Brave and Bold,"/"Abner Holden's Bound Boy," Etc./[line rule] New York; Street & Smith/ 31 Rose Street.

The serialization appeared in *New York Weekly* during 1882-83. Before the end of that year, Carleton had published the bound volume in some sort of cooperative arrangement with Street & Smith.¹¹

This was probably not a *Rosedale Library* issue, as Gardner described the front cover as, more or less, replicating the information found on the title page of the soon-to-be-published book. However, it probably contained at least one other serial (or possibly two) as nine chapters would not have required 36 pages of text.

The origin of the *Rosedale* name is unknown, although it's not likely connected to the six-volume series issued in the mid-1860s by Philadelphia publisher Perkinpine & Higgins. That group of juvenile stories by various authors was advertised as the "The *Rosedale Library*."¹²

Another interesting promotional item distributed by Street & Smith is a *carte de visite* of Alger's character "Tony the Tramp" as shown in Example 5. This



Ex. 5: This *carte de visite*, measuring 2¼ inches by 3¾ inches, was distributed by Street & Smith at the beginning of its "Tony the Tramp" serialization in June 1876. The notice on the card reads "Tony the Tramp by Horatio Alger, Jr., Just commencing in the *New York Weekly*."

was an albumen print mounted on a slightly larger thicker paper card approximately 2¼ by 3¾ inches in size. The *cartes de visite* were extremely popular from 1859 through the early 1870s, so much that it spawned “Cardomania” in Europe and America among family and friends. Almost every Victorian home contained albums for displaying and collecting these cards. By the mid-1870s, the *cartes de visite* were replaced by “cabinet cards,” which were also mostly albumen prints but larger in size (approximately 4½ inches by 6 inches).

The “Tony the Tramp” story first appeared as a serialization in the *New York Weekly*, Vol. 31, Nos. 32-42 commencing on June 26, 1876, and ending on Sept. 4, 1876. The first-edition hardcover book was published in 1880 by J. S. Ogilvie and Company (in a joint venture with Street & Smith), changing the title to *Tony the Hero*. This book was the second volume of Ogilvie’s *Dare and Do Right Series* (the first volume was *Tom, the Bootblack*). Subsequent printings by various publishers used either title.

The accumulation of **Rosedale Library** or **Dolly Varden Magazines** represents a worthy challenge for the Alger collector. After nearly 40 years of diligent searching, I have only three copies and I know of a fellow Alger collector with one copy. Society member Jack Bales (PF-258) informs me that a WorldCat search indicated five institutional holdings of the **Rosedale Library**¹³ and two for the **Dolly Varden Magazine**¹⁴ but speculated that that there could be other copies that remain uncataloged in large dime novel or pulp collections.

Despite the large numbers of “extra sheets” printed and distributed, the lack of extant copies is not surprising considering the low-quality paper utilized and the reality that no one bothered to save incomplete stories from a free sample.

Acknowledgements: *The author wishes to thank Jack Bales (PF-258) and Arthur P. Young (PF-941) for their bibliographic expertise and access to their collections. A special thanks to Angie Schroeder, Senior Library Specialist at Northern Illinois University Rare Books and Special Collections, for providing images and other information.*

NOTES

¹ *The Western Boy* (1878); *Tony, the Hero* (1880); *Tom, the Bootblack* (1880); *The Train Boy* (1883) and *Dan, the Detective* (1883)

² Quentin Reynolds, *The Fiction Factory; or, From Pulp Row to Quality Street*. New York: Random House (1955), p. 17. In Francis Smith’s obituary, printed in the March 5, 1887 issue of the *New York Weekly*, the purchase price was noted as \$40,000.



The *New York Weekly* issue of Aug. 5, 1872, offered the first four chapters of Horatio Alger’s “*Brave and Bold; or, The Fortunes of Robert Rushton*,” the same date as its appearance in *Dolly Varden Magazine*.

Ralph D. Gardner: *Horatio Alger; or, The American Hero Era*, facing page 336

³ Reynolds, p. 19.

⁴ Reynolds, p. 26.

⁵ Reynolds, p. 18 and p. 32.

⁶ Reynolds, p. 32 and p. 33.

⁷ Reynolds, p. 19.

⁸ Reynolds, p. 19.

⁹ Reynolds, p. 32.

¹⁰ Ralph D. Gardner, *Horatio Alger; or, The American Hero Era*. Mendota, IL: Wayside Press (1964).

¹¹ Gardner, p. 472.

¹² Cary Sternick, *A Bibliography of 19th Century Children’s Series Books*. Houston: Privately printed (2003), Series 808.

¹³ Yale University, University of Virginia, University of Wisconsin at Madison, Grand Valley State University (Mich.) and Northern Illinois University.

¹⁴ University of Alberta and American Antiquarian Society (Worcester, Mass.).

Places to visit and enjoy in Annapolis

(Continued from Page 7)

Treaty of Paris was ratified, marking the official end of the Revolutionary War.

Museums and other places of interest:

Annapolis Maritime Museum — 723 Second Street, Eastport, Annapolis, (410) 295-0104. The museum explores the maritime heritage of Annapolis and the Chesapeake Bay with exhibits and live entertainment. Learn about the life of watermen and the seafood industry of yesteryear in the Bay Experience Center that is housed within the area's last remaining oyster packing plant. Board a boat and take a 1½-mile trip out to the Thomas Point Shoal Lighthouse. Tour the last remaining screw-pile lighthouse in its original location on the Chesapeake Bay.

Chesapeake Children's Museum — 25 Silopanna Road, Annapolis, (410) 990-1993. The hands-on museum features a 10-foot aquarium with native sea life, a "touchable" turtle tub, an earthen habitat for box turtles, and sundry other native and exotic species. Weather permitting, take a nature hike in the woodlands along the headwaters of Spa Creek.

William Paca House and Garden — 186 Prince George Street, Annapolis, (410) 990-4538. Visit the restored home of William Paca, signer of the Declaration of Independence and Revolutionary-era governor of Maryland. Guided tours are available. This house is set amidst a beautiful garden.

Banneker-Douglass Museum — 84 Franklin Street, Annapolis, (410) 216-6180. This African-American history museum displays artifacts and photographs documenting the history of black life in Maryland. The museum was recently expanded adding an Annapolis Underground exhibit that explores the archaeology of

African American life in Maryland's capital city.

Maryland State House — 100 State Circle, Annapolis, (410) 974-3400. The State House Visitors' Center is open daily and guided tours are offered at 11 a.m. and 3 p.m.

National Sailing Hall of Fame — 67-69 Prince George St. Annapolis, (877) 295-3022. This museum explores the history of sailing and its impact on our culture, honoring those who have made outstanding contributions to the sport of sailing. Exhibits display artifacts, works of art, literature, film photographs, and memorabilia related to sailing.

Kunta Kinte-Alex Haley Memorial — This memorial, located at the City Dock in Annapolis, commemorates the place that Alex Haley's African ancestor, Kunta Kinte, arrived to the New World. The Memorial is a sculpture

depicting Alex Haley, author of the book *Roots*, reading to three children of different ethnic backgrounds.

Hammond-Harwood House — 19 Maryland Avenue, Annapolis, (410) 263-4683. The circa 1774 Anglo-Palladian masterpiece, built by English architect William Buckland, boasts one of finest collections of 18th-century decorative and fine arts. Enjoy the colonial kitchen and herb garden as well as learning about



Interior of the historic chapel at the United States Naval Academy.

the lives of the men, women, and children who lived in Maryland during the Golden Age of Annapolis.

U. S. Naval Academy — You and your family are encouraged to take a guided walking tour of the Academy with a professional, certified Naval Academy guide through the Armel-Leftwich Visitor Center. Hours are 9 a.m. to 5 p.m. The Visitor Center is conveniently located inside USNA Gate 1 at the Annapolis harbor. Pedestrian entrances are on Prince George and Randall Streets. As noted earlier, we are arranging a special Saturday afternoon tour if enough interest is shown. If you want to take the tour, write "yes" in the space provided on the enclosed convention registration form.

Everyone 18 and older must have a photo ID to enter the Naval Academy grounds. Only vehicles with USNA IDs, Department of Defense stickers or handicapped tags



Annapolis Harbor alongside Dock Street, a major attraction in the Maryland state capital's historic district.

may enter the grounds. The Visitor Center is the first stop on a visit to this, the undergraduate college of the U.S. Navy and U.S. Marine Corps. Information specialists invite visitors to view the 13-minute film, "Call to Serve," as part of the the guided walking tour.

Those spending more time in the region should consider the attractions to be visited in Baltimore and Washington, each about an hour's drive from Annapolis:

In **Baltimore**, check out the U.S.S. Constellation, docked in the Inner Harbor, sister ship to "Old Ironsides" (the U.S.S. Constitution), in Charlestown on Boston's Freedom Trail.

One of Baltimore's most famous historic sites is Fort McHenry, home of the "Star-Spangled Banner," located three miles southeast of the Inner Harbor and just off Interstate 95. The Baltimore Museum of Art has an extensive



Main Street in Annapolis.

Impressionist collection featuring Matisse; the Walters Art Museum's comprehensive collection features art from all ages. Baltimore is a city of neighborhoods — two charming ones are Fells Point, a waterfront locale where you find Bertha's Mussels, famed on bumper stickers, and Federal Hill, with the Cross St. Market, one of Baltimore's several historic markets. Rail fans can



The guests' lounge at the Hampton Inn & Suites.

enjoy the B&O Museum near Oriole Park at Camden Yards and the Babe Ruth birthplace.

The **District of Columbia's** sites are well-known, beginning with the U.S. Capitol, the White House, the Lincoln and Jefferson Memorials, the Library of Congress, the Supreme Court, National Archives and the Library of Congress. If you intend to visit the first two (and the FBI Building), contact your Senator or Representative's office soon to obtain passes, as May is prime tourist season in the nation's capital, especially for student groups following the Cherry Blossom Festival in late March-early April.

The many museums include the National Gallery of Art, the Air and Space Museum, the Museum of American History, the Museum of Natural History, the National Portrait Gallery and Museum of American Art, the Freer and Sackler Collections, and the Museum of the American Indian. Most are easily accessible via Washington's extensive Metrorail subway system.

Hurst miniatures *are not* miniatures

By Bradford S. Chase (PF-412)

December 2013 was winding down; it was snowing here in Connecticut and I was working hard to finish my new book. I remember it well. I recall watching the snowflakes float down and settle indiscriminately on everything and everybody. It was beautiful and messy at the same time.

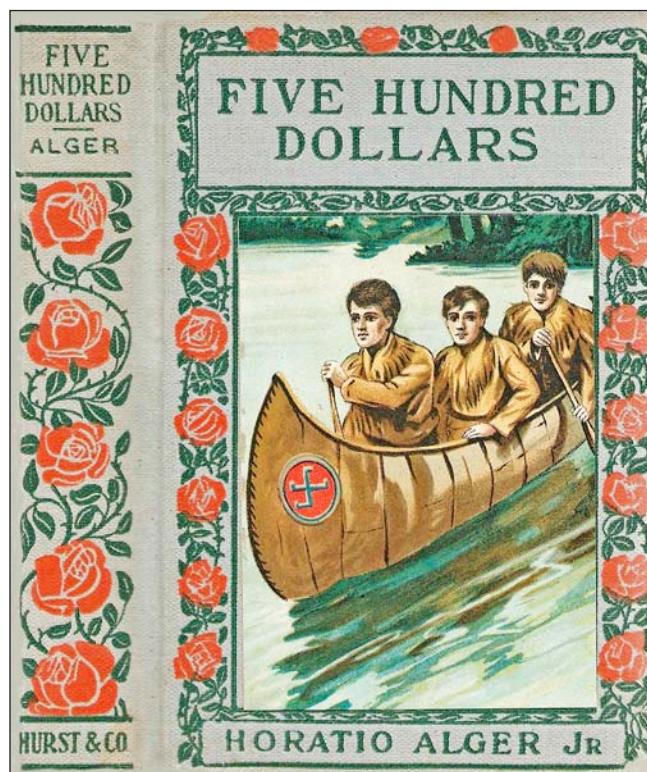
Some of the snow settled on the white pines in our back yard bending their branches and frosting their needles as it has for hundreds of years. It was very pretty. I also recall later having the snow stick to the asphalt on the roads and to the tires of my car making them slippery and dangerous. As I looked out and thought about these things my mind wandered longingly from that winter scene to Maryland's greenery, spring flowers, warm temperatures and about renewing old Alger friendships. It felt good to think such warm thoughts, especially those about the many Alger friends we will see at the Horatio Alger Society convention May 1-4 in Annapolis, Maryland.

But get back to business, I remember chastising myself. Focus was the word. And that day footnotes were my focus — footnotes, no less! These were for the new book that I'd spent the greater portion of the last two years preparing. Footnotes that hopefully will provide insight into some of the mystery about when, where and sometimes why Thomas Hurst did what he did in publishing Horatio Alger titles, this time with his small Alger books.

You know, the little ones, compact and thin, that often have some type of oval or rectangular appliqué pasted on the front cover. The ones you thought about collecting at some point because they seemed so unique and you felt they might look nice on your bookshelves along with all your other Alger gems. These are the little 16mo. Hurst volumes, or Alger "miniatures," as many of us have become accustomed to calling them.

But back to footnotes and my new book. What I have created is another book that probably no more than 30 people will pay good money to buy — the Alger zealots — collectors who are really deep into this hobby of ours. These are the Alger collectors who will hopefully look upon my new book as being unique, interesting in its coverage and in providing information they never had before about the hobby they love.

I thank them for their continuing interest in Alger publishers, especially in this day and age when Alger seems to be less popular in the book collecting world. Unfortunately, I have a sense that collecting Alger books



Small Hurst Format S10 — "Five Roses." Shown here is one of the 11 different front-cover appliqué illustrations for this format, published sometime between 1910 and 1917. Image courtesy of Robert E. Kasper

these days is rapidly going the way of the pay phone — still relevant as part of our cherished heritage and nice to have around, but who really cares?

Well, I care! And to others who care, a book detailing new facts and figures about a certain aspect of Alger collecting can be a revelation to some, even an epiphany, interesting and maybe even earthshaking. Last December, I knew my audience for this new book would be limited, but I doggedly pushed on, trying to footnote the text in order to help those few who will care. This is why I do what I do. I try to provide an opportunity for all of us to learn something new about what happened in publishing Alger books well over 100 years ago. In this way I feel the collecting experience for each of us may well become more enhanced.

Speaking of new things, I think my biggest surprise about this work on Hurst miniatures was to discover that they aren't officially considered miniatures at all. Their 4 by 6-inch size is just too large to fit that category. We Alger enthusiasts have been calling them miniatures

for at least the last 40 years that I've been in the Alger collecting business. But now I find that they are simply larger than what is officially considered a miniature book today by those who seem to know.

For example, according to Wikipedia.com, a miniature book "... is a very small book, sized from .5 inches square (half-inch) to roughly 2 by 3 inches — no larger than 3 inches in height, width or thickness". (How in the world does one read a book that has half-inch square pages?)

There is even a national Miniature Book Society one can join that has annual conventions like we Alger enthusiasts do. It has dutifully established criteria about miniatures. That society (from its website) considers a miniature book: "to be one that is no more than 3 inches in height, width or thickness." These are pretty heavy-weight specs. Well, since the small Hurst/Alger books are larger than those published dimensions, there is no way we Alger enthusiasts can call a small Hurst a miniature.

Of note also is that a Miniature Book Yahoo Group exists online, perhaps to serve those interested in exchanging information about miniature books on the Internet. Learning all this last summer, and being intimidated by such official definitional information, I changed my original working book title from *The Hurst/Alger Miniatures* to: *Small Horatio Alger Books Published By Thomas D. Hurst*. Right or wrong, small has now become my operative word in the world of "miniature" Hurst/Alger books.

My schedule following the footnoting was to compile the bibliography, edit the completed draft and submit the final product to the printer. If all goes well, there will be copies available at the upcoming Annapolis Alger convention. The new book will come with hard covers and a dust jacket, just like its earlier brother that presented 30 larger Hurst/Alger formats did two years ago.

This new book will be thinner than the last one, as there

are fewer small Hurst/Alger formats and the material about Mr. Hurst, his family and the business has been reduced to a page or two. With this second book I now complete my research on Thomas Hurst's production of Horatio Alger books. This fulfills the commitment I made at the H.A.S. convention in Carson City, Nevada, almost six years ago. As time goes on there will undoubtedly be new findings about Hurst Alger books, but for now these two volumes end my Hurst/Alger book research.

Be assured this new effort is devoted entirely to the small Hurst/Alger books; very little information is repeated and, of course, there are many new graphics. The book

provides specific details on eleven different formats and their related series, the Alger titles carried with their dates of first appearance and the use, redrawing and reuse of cover appliques. These are just some of the many subjects covered. Of particular note is the presentation of the 55 different appliqué pictures Hurst used individually on the front covers of five of the formats; some



The dust jacket for the *Five Roses* format, printed on pale blue paper. The d/j illustration did not necessarily match the book's appliqué, and the flaps (not shown) were left blank.

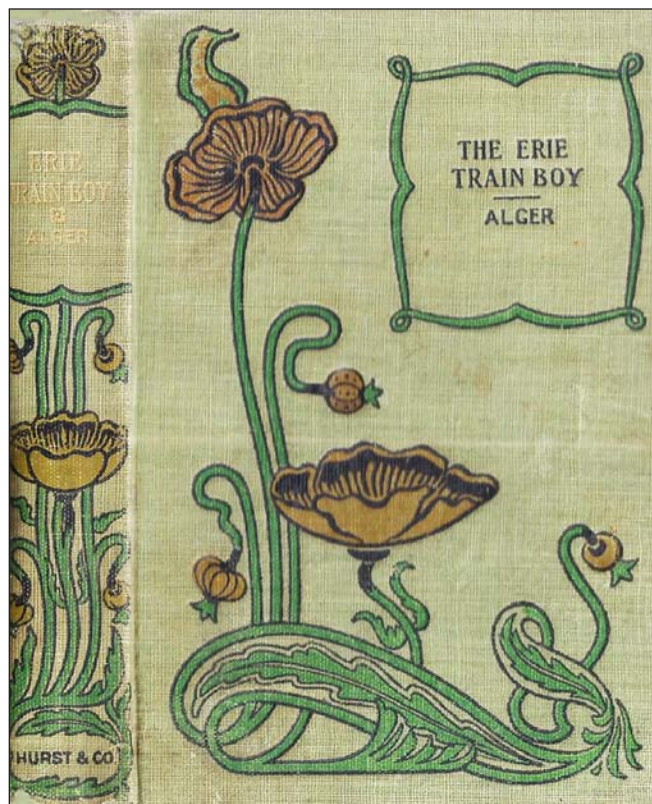
Image courtesy of Robert E. Kasper

of these were obviously redrawn and interestingly, several had been used on the covers of the larger Hurst/Alger books as well.

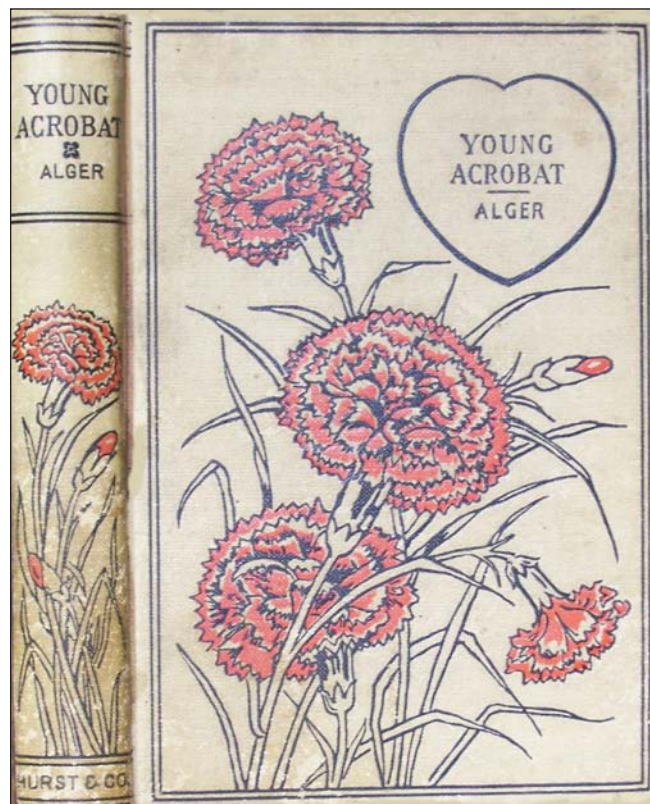
Surprisingly, six small Alger formats have no appliques, but contain impressive colored, imprinted cover designs (two examples on Page 16). Containing more than 130 black-and-white illustrations and graphics, *Small Horatio Alger Books Published By Thomas D. Hurst* is chock full of information no one ever has brought to light before in one place at one time. All of us who have seen these small Alger books and may even own a few, have probably wondered about them. Now they are presented, plain and simple, in one place extending over 152 pages. One format is even the home for a set of lyrics to a Civil War song written by Horatio Alger, along with 84 similar songs by many other authors.

I remember thinking as I labored over footnoting

(Continued on Page 16)



Small Hurst Format S3 — “Buttercups.” Published in 1900, one of six formats with an imprinted cover.



Small Hurst Format S4 — “Carnations.” Published in 1901, one of six formats with an imprinted cover.

Hurst miniatures *are not* miniatures

(Continued from Page 15)

while watching the December snow: “Go ahead, Mother Nature, spread your white stuff far and wide because I don’t care. I plan to work on and on, until all the facts are documented.” (As a result, there turned out to be nearly 60 footnotes).

I know that at some point in the future, an Alger enthusiast may pause in reading this new book and wonder where I got some obscure but interesting fact or graphic. Hopefully, he/she will be able to find out, because assuredly it will be referenced in the text and likely footnoted as well. Then, my labor of love on that cold, snowy winter day near the end of 2013 will not have been in vain.

Small Hurst Format S9B — “Hanging Dagger (Rectangular).” This newsboy illustration is one of 28 different appliques used for this format, published between 1906 through 1909.

Image courtesy of Bob Sipes

