



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 XLII

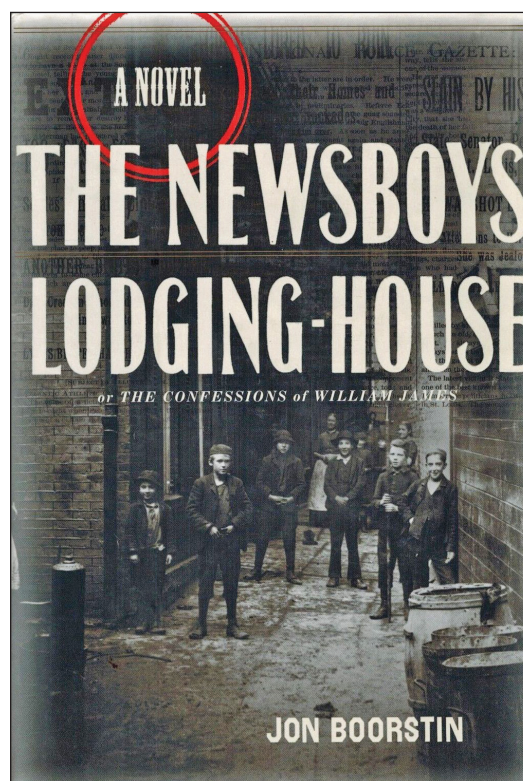
JULY-AUGUST 2004

NUMBER 4

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President's column

Summer is over, fall has arrived and everyone is getting ready for the winter months. Like everyone says, the older you get the faster the summers go! I sincerely hope that the summer was a success, not only with family, but just maybe you found a great Horatio Alger book in you hunt. If you did, please share it with the Society in *Newsboy*.

My apologies to Chris DeHaan for not including her in my last column. I am sure that the society appreciates her for the terrific job that she is doing and has done as our treasurer. Thanks Chris!!

Next year's convention is in place for Grand Rapids, Michigan, as the convention committee is hard at work planning and getting everything ready. The committee has titled the convention "Gathering in Grand Rapids" and the dates are May 12,13,14 and 15, 2005, so please place these dates on your calendar, as we are looking forward to seeing you there!

On a sadder note, we had to bury our oldest dog of 12 years and it was a little much to have to put her down. I sat up with her the last evening and she was in a lot of pain (liver) and we were both there when she died. We have her grave on site with her headstone. Our other dog didn't eat for a few days. It was a long weekend!!!

Jeanette and I are still busy assisting two of our elderly relatives, her grandmother who is going on 95 and my mother who will be 91. Both are at an assisted living facility, but we are over there most every day. We try to get them out as much as possible, but grandma has Alzheimer's, but physically she is fine and my mother has a walker, but mentally pretty good.

There is something that I would like to ask "every member" that is reading this column to do before the next convention. Pick up your roster and either e-mail, write a letter, or call two people on the roster list that you "HAVE NOT" seen at a convention. Introduce yourself with general conversation. After you have talked to these two members, I would ask that you try and stay in contact with them, get to know them: family, what they are collecting, how many Alger books do they have-now, etc.

This just might be enough to help us increase our numbers at the convention and also let the members know that we care. The only contact most of the members have with the society is *Newsboy*, and it isn't enough to keep the membership up. If someone has already called

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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 — youngsters whose struggles epitomized the Great American Dream and inspired hero ideals in countless millions of young Americans for generations to come.

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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, P.O. Box 70361, Richmond, VA 23255**.

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You can visit the Horatio Alger Society's official Internet site at www.ihot.com/~has/

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, P.O. Box 70361, Richmond, VA 23255.

The above rates apply to all want ads, along with ads offering non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material. Send ads 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

BOOK REVIEW

Jon Boorstin: *The Newsboys' Lodging-House*. Viking, 2003; 342 pages, with line-art frontispiece. Hardbound; \$24.95

Reviewed by Robert G. Sipes (PF-1067)

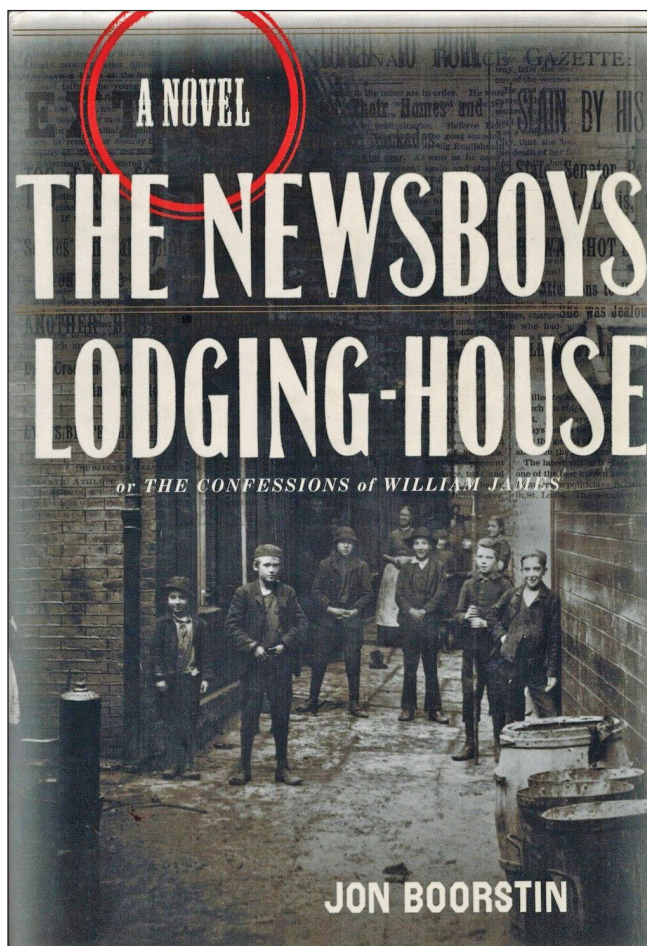
Combine the drama of New York City in the 1870's with Horatio Alger, William James and a cast of characters directly out of history, and the result is *The Newsboys' Lodging-House*. A spell-binding story of depression, tragedy, seduction and choice, centered around historic figures and places, and located in a rapidly rising city of dreams realized and dreams shattered, this historic novel by Jon Boorstin captivates its readers and holds hostage their attention.

William James, raised in a deeply religious home and finely educated in arts and sciences in the best schools of Europe and America, finds himself at approximately 30 years of age in poor mental and physical health. Suffering from eye fatigue, back pain and digestive disorders, William finds himself depressed and troubled over the conflict of his education-induced views of a rigid, unchangeable, pre-destined world and his religion-induced views of a world changed through self-made decisions. Deeply depressed and obsessed over contemplating that good and evil are beyond human control and thus irrelevant to nature's plan, William is placed indefinitely in the McLean Asylum for the Insane by his father, Henry Sr.

It is here, languishing in misery, pain and depression, that William overhears a fellow patient's visitor speaking of the success of his recent book based on inspiration found in the homeless boys of New York City. As his visitor takes his leave, the fellow patient tosses the book aside and William, picking the book up, soon finds himself immersed in *Ragged Dick; or, Street Life in New York with the Boot-Blacks* by Horatio Alger. He states "How I wished for the clear sense of purpose with which these boys pursued pleasure, righted wrongs, or bettered their own condition."

Following an argument with his father regarding the existence of a Divine Presence and the essence of self, William decides that discovery and insight requires action. He decided to lose himself among Alger's boys; to use them as a laboratory of the human soul to determine if the human species is influenced toward a better world by a Divine Presence.

This review is not intended to recount the minute details of this story, but a firm understanding of the base premise of this book is required. William James (1842-1910), one of America's earliest psychologists, was one of the most influential thinkers of his time.



He developed the philosophy of pragmatism, proposing that ideas and their possible consequences are irrevocably linked. Lacking observable consequences, ideas are meaningless; therefore, truth is the hypothesis that through testing is found to work. These developments occurred later in his life after years of languishing through life almost without purpose, suffering from depression, neurasthenia and various physical ailments.

In the early 1870's, prior to his first teaching of psychology at Harvard in 1872, William, suffering from severe depression, at some point experienced a severe emotional crisis that altered his outlook on life. Forty-two successive pages are missing from William's diary during this time period, the pages torn from the diary, with no further mention in the diary of the events and thoughts described on the missing journal pages. Following the time period detailed in the missing pages, William was offered a position at Harvard teaching psychology. William became a great teacher, thinker, and author. *Principles of Psychology* was published in 1890 and is still considered a 1,200-page masterpiece

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Editor's notebook

Where have all the books gone? We've been asking that question for the past three or four years, and the lower supply of books seems more acute than ever.

Recent forays into traditional establishments (used-book stores) by your editor and other members of the Horatio Alger Society have yielded next to nothing. Oh, there are books on those shelves, but rarely anything you'd be proud to add to your collection.

The answer, of course, is the Internet. That's where the books are, although even eBay has not had its usual wide variety of collectible juvenile books in 2004. And if you expect to find a real bargain on American Book Exchange (ABE), forget it. As we've noted here over the years, those prices have risen steadily, with common books (Grosset & Dunlap editions of Percy K. Fitzhugh's books, for example) going for \$20, \$30 and up. If the book has a dust jacket, no matter how tattered, forget it.

Most of today's used-book stores (in particular, the ones still posting regular hours of operation) need the Internet to help them fend off rising monthly rent and utility payments. Many have become "by appointment only." However, if all that remains for walk-in Alger collectors are lesser, non-eBay items, what's the point in driving miles to some out-of-the-way location?

Thankfully, a majority of booksellers place their ABE items on their regular shelves, the books flagged to indicate they're in their on-line database. If I happen to walk in at the right time and no Internet buyer has beat me to it, the book is mine. One dealer in the Northeast whom I admire will discount a few dollars "because you took all the trouble to drive way out here." Plus, such a policy saves the shop owner from charging postage and possible insurance, along with packing materials and labor. This is a great way of doing business, and it's appreciated.

Book shows are another dwindling resource. First, fewer dealers are bothering to show up at many of the established shows. Some, which had 100 or more dealers just a few years ago, are now down to 60 or 70. And the selection of items, particular vintage Algers and other collectible juvenile books, seems to be way down. Look for many of these shows to disappear from the scene.

Of course, eBay has become major player in our hobby. A book store's active eBay items are, out of necessity, kept in the back room. However, that means Alger first editions and other quality early editions by other highly-collected authors will seldom be found among

President's column

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that person, talk to them awhile and share some of your collecting and how much fun the convention is, then try someone else in the roster — just two!

I have been talking with Brad Chase and he is still having his mini convention each year and we are working on the Hurst biblio. Larry and Vivian Rice are doing well during retirement. Rob Kasper and I have been corresponding, and we really missed him at the last convention.

I would like very much for any ideas or suggestions from the membership, so please e-mail me, even if just to say "Hi!"

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the regular display stock because the seller justifiably wants the competitive market provided by eBay. That's why I love it when I walk into a store and the owner says "I don't do eBay." At least that gives us road-warriors a chance to find something worthwhile. Yes, I know I'll very unlikely find *Andy Blake in Advertising* gathering dust on a store's shelf for four dollars like I did 10 years ago. Those romantic days of the "great find" have all but vanished, but hey, we can always hope ...

Now, since we're well into the eBay era, I want to delve into some guidelines, many of them already familiar if you are currently a seller or buyer over the world's dominant on-line auction service.

First, one of the best things that has happened to on-line purchases is the evolvement of PayPal, an electronic payment service now owned by eBay, Inc. One of the inconveniences of the early days of eBay was waiting for a check to arrive in the mail, waiting for it to clear the bank, etc., etc. Or, if you were a buyer, having to go to the trouble to purchase a money order because some seller did not accept personal checks. Of course, anyone who has experienced a bounced check can sympathize.

Although some sellers don't use PayPal because they fear identity or monetary theft (safeguards have been created to prevent this), the service is widely used, particularly among high-volume eBay sellers and buyers.

One situation we don't want to get involved in is a dispute over an eBay purchase, usually because of a perceived slowness of service, a payment not received,

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The Newsboys' Lodging-House

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of psychology and philosophy written almost as an autobiographical novel.

The Newsboys' Lodging-House is an attempt to fill-in the missing 42 pages of William James' life; to detail the events that led William through his emotional crisis and to a greater sense of self. William leaves the McLean

Book review

Asylum for the Insane for New York City with 45 dollars and his watch, a Breguet minute repeater given to him at McLean by his father. William, with some difficulty, locates the Newsboys' Lodging House, meets Horatio Alger, and through him is allowed to spend time with the boys, teaching them to draw. William and Alger become friends and through Alger, William acquires residence in Mrs. Frye's boarding house in St. Mark's Place, where Alger also maintained residence.

Two boys of the street figure prominently into this story: Jemmie, a 9-year old boy, on the run from an abusive, alcoholic father; and Dannie O'Connor, an older ruffian much experienced with the seedier side of life in New York City. Jemmie just wants to earn enough money to "Go west and fight injuns." Dannie, rough, hard and de-sensitized to the ways of the street, becomes an evil influence on Dannie who wants to do the right thing, but finds it hard to stand up against Dannie's will.

During the day, Jemmie sells newspapers with Tom, an older newsboy who has taken him under his care. Tom is looking to move up in the world and strives hard to do so by funding younger boys to sell newspapers, for which he gets a cut of the day's final take. Tom and Jemmie both have banks at the Newsboys' Lodging-House and Tom becomes a positive influence on Jemmie; however, Jemmie is unable to refuse Dannie when he exerts his will. Through Dannie, Jemmie experiences "Under the Gaslight," a show at the Bowery Theatre written by Augustin Daly, and Harry Hill's Concert Saloon.

William spends his days at City Hall Park drawing portraits of passersby. This provides little income and it becomes a struggle to meet the rent. Finally, William is approached to draw caricatures for a news article on a trial during which Anthony Comstock is prosecuting three young ladies for lascivious behavior. This work and similar additional work provides additional income for William.

Evenings at the Newsboys' Lodging House find William attempting to teach the boys to draw. It is here that he meets an obviously well-bred lady, whom he christens "The Pale Lady," who attempts to teach the boys to read and write. It is also during this time that Charles Brace periodically presents sermons to the boys.

Jemmie wants to take the teachings of Charles Brace

to heart and do right, but the influence of Dannie weighs heavily. Dannie and Jemmie attempt to extort money from Alger by claiming that inappropriate advances were made. Alger is distraught, and it is during the activities to buy Jemmie off and send him west to Kansas through the Children's Aid Society that the existence of Jemmie's family comes to light. An attempt to buy the



William James (1842-1910)

father off finds the father dead and Emma, Jemmie's sister, dying from cholera. Jemmie disappears with Dannie and William nurses Emma back to health. Alger, distraught over the allegations, removes himself from the Newsboys' Lodging-House.

Jemmie, now completely under Dannie's influ-

ence, experiences horse racing between Commodore Vanderbilt, William Bonner and Harry Hill. He also hunts for rats for a rat fight at Abe Conkling's Rat Pit.

Then, in an attempt to rob the house of "The Pale Lady" with Dannie, Jemmie is caught and must rat out his cohorts or stand trial. It is at this time that a crisis also arises in which William and Emma are involved with Madame Restell. William is now faced with life-altering decisions that will forever haunt and define him.

Jon Boostin, in *The Newsboys' Lodging-House*, has written a story brimming with the history of early New York City, flowing with the Alger-like incidents of the homeless boys of the streets, and defining the classic struggle between good and evil. The truth of this story is that life's hard choices face each of us and, while teaching and defining us, also affect those around us. William James experienced in New York City what he could not fathom through intellectual thinking, and those experiences created the man he was to become and the ideas he was to propose.

Horatio Alger himself forever lived with the choices made by himself and others. This book alludes to the controversy surrounding Alger, and plays on it within the plot-line. It does not; however, project Alger as morally depraved. In one instance, Alger describes to William the instance in his past, which led to his leaving the ministry. Alger chose to live and work among the boys,

(Continued on Page 6)



Supper at the Newsboys' Lodging-House. Tebbel, John, *From Rags to Riches: Horatio Alger, Jr. and the American Dream*. New York, 1963: The Macmillan Company.

The Newsboys' Lodging-House

(Continued from Page 5)

rejecting any inner, inappropriate feelings, and telling their stories in his books.

This book is exceptionally well written and through William James' eyes we see Horatio Alger, Charles O'Connor, Harry Hill, Anthony Comstock, Madame Restell and many characters playing stereotypical roles of the era. Jon Boorstin, in the Author's Note following the text, states that while he sometimes used Williams' own words, he crafted a Williams consistent with William James' later beliefs and writings. Through the searching, struggling eyes of William James, this book provides a fascinating view of a time long preceding our own and filled with the boys of Alger and should provide hours of reading and subsequent conversation.

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Zalta, Edward N., ed. *Stanford Encyclopedia of Philosophy — William James*. Stanford, Calif.: Stanford University, 27 Jan. 2003. Available from <http://plato.stanford.edu/entries/james/> (accessed 02 Sept. 2004).

Pajares, Frank, *Biography, Chronology and Photographs of William James*. Atlanta: Emory University. Available from <http://www.emory.edu/EDUCATION/mfp/jphotos.html> (accessed 02 Sept. 2004).



The Brace Memorial Newsboys' Lodging-House.

Editor's notebook

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or the item not being accurately described.

Because I am a collector and at this point only an "occasional" eBay seller, I use one rule that most established book dealers follow all the time: if the book does not meet your satisfaction, send it back to me and your money will be refunded no questions asked, including the return postage. This is common sense. We're involved in what is supposed to be a fun hobby, not one where we're hoping to rip off fellow collectors. Hey, if you don't like the book, mail it back, I'll send a refund and we'll move on.

So here's a summary of general guidelines we each should follow (many of these we already practice):

- **Item description.** When listing a book or other item, describe it fully. If there are any faults, describe them to the best of your ability. If it is a book, refrain from using the word "mint," which is usually reserved for dealers in stamps and coins. The term "as new" is preferred, then the traditional "very good" (VG) and dropping down accordingly to "good," "fair" and the lower-echelon "ex-library," "poor" or "reading copy." Most dealers don't use "plus" or "minus," but if you're more comfortable saying "very good-minus," go ahead. If the book has a dust jacket (required for any "as new" listing if the book was published with a jacket), please describe the jacket as carefully as you would the book, including all tears and taped repairs, etc. Also, use mylar jacket protectors; buyers will appreciate it. If a bidder e-mails you asking for further description of a book (are all illustration plates present, for example), reply promptly and courteously.

- **In living color.** Buyers want to see an image of the book on the eBay page. Use a good color scanner that renders a sharp image. Digital camera images, if taken properly, will do fine. Unfortunately, many camera images that I see on eBay are either out of focus or underexposed. We have all seen fuzzy pictures of books shown lying on a bedspread or the kitchen counter, even propped up against the family pet! Please use common sense: the better you show off your item, the more bids it will likely attract. Also, if your book has a dust jacket, provide separate scans of the book and jacket (including the spines of both).

- **Payment details.** Make your payment instructions precise and to the point — leave nothing in question. If you do not accept PayPal, state so. You can also say that you accept checks or money orders, but that "PayPal is preferred." One of the great things about PayPal is that if an auction ends at noon on a particular day, and I receive confirmation of a PayPal payment to my account

immediately, I can place the book into the mail that afternoon. If you're an eager collector like me, you want that prize in your hands as soon as possible!

Another advantage of PayPal is that it converts foreign currency immediately to the present exchange rate. No more having to compute yourself the value of Canadian vs. the U.S. dollar.

- **Shipping materials.** First, charge the buyer a *reasonable* fee for labor and materials (boxes, bubble wrap, etc.). I buy extra-strong book-shipment boxes from a wholesaler for less than 50 cents apiece, and bubble wrap or "peanuts" can also be purchased at a discount. Packing a book directly in newspaper is not a good idea because ink can transfer to the book cover. It is advisable to wrap the book in acid-free paper before enclosing it in bubble wrap to protect it from possible chemical transfer from the plastic. Don't use padded envelope-mailers. The automated sorting equipment used by the USPS can damage the book. It's occasionally happened over the years to books I've purchased.

- **Shipping methods and fees.** Explain the cost options to the buyer, including Media Mail or Priority Mail, the fees for which vary according to weight and destination. Note that insurance is extra, at the request of the buyer. Be certain to mention whether or not you will ship overseas. Many sellers specify "U.S. and Canada only." An exchange of e-mails with the bidder can usually clarify all "loose ends" on shipping details very quickly. These can include whether or not you are willing to use alternative carriers such as UPS or FedEx.

As soon as you have payment in hand (or confirmed electronically via PayPal), ship the book promptly. If you are going to be delayed in shipping the item for any legitimate reason (entering the hospital, going on vacation) inform the buyer immediately so that he isn't left wondering what's going on. Some sellers mention this fact in the auction description. My advice is to schedule your auctions so that you'll be at home or near a computer when they conclude.

- **Receipt for payment.** This is very important for documentation of the sale in case of a possible dispute, as well as a common courtesy. If you use PayPal, a printout copy of the invoice will serve as your receipt. Simply fold it in half and insert it inside the book. There's even the buyer's name and shipping address on the printout that can be clipped and used as a mailing label. If you receive payment by check or money order, write a "received payment on such-and-such date" note on a printout of your confirmation e-mail to the buyer.

- **Communication.** As noted, an exchange of e-mails between buyer and seller will keep the transaction moving smoothly. This was even more important in pre-PayPal days, when it was courteous to let a seller know "I mailed

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MEMBERSHIP

New members

Liane Houghtalin (PF-699)
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Liane is reinstating her membership after an absence of several years and her move from Ashland, Va., to Fredericksburg, where she teaches at the University of Mary Washington (formerly Mary Washington College). "I have been able to receive an occasional Horatio Alger "fix" from Mary Washington's revered librarian Jack Bales, but it is truly time to rejoin the larger group," she says in her letter.

Change of address

Norman A. Jones (PF-1032)
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Daniel M. Petersen (PF-200)
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New e-mail address

George W. Owens (PF-586)
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LETTERS TO THE EDITOR

Dear Mr. Gowen:

I recently received the letter I have copied and enclosed with this letter. It is from a 13-year-old boy who has discovered the 65 Horatio Alger books I donated to my local library. I was impressed with the boy's insight and his level of appreciation for stories written at a reading level so far above that of today's average 13-year-old.

The local librarian tells me that other young people are also reading and enjoying the Alger books. That information reinforces my belief that a TV series based on the Horatio Alger collection would be a success. I also think that the Polyglot Press reprints of Alger's books should be made as available as the reissues of the Nancy Drew and Hardy Boys books are.

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Dear Ed:

*A letter of invitation, along with a membership application for the Horatio Alger Society, have just been sent to this new young reader of Alger's books, and we thank you for bringing his interest in Alger to our attention. Through initiatives such as our annual **Strive and Succeed Award**, as well as the support of members like yourself, one of the founding goals of the H.A.S. is to introduce to new generations of readers the many life lessons found in Alger's works.*

Editor's notebook

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my check this morning." For a seller, even if you use PayPal, you should still e-mail the buyer that the book has been shipped.

- **Feedback.** When eBay arrived on the scene, the company made it clear that it was merely a facilitator between buyers and sellers and not a participant in the sale, other than the modest fees it charges sellers per item. To that end, the feedback system helps the auction site be self-policing. Fraudulent sellers will be "flagged" and weeded out. No one wants negative feedback, so if the sale meets your satisfaction (both buyer and seller), please leave prompt, positive feedback.

Occasionally, I have bought a book that wasn't quite up to my standards, but the seller gave an honest description and I had not bothered to e-mail him for additional details. That put the onus on me, and I left positive feedback. Who knows? That seller may offer a rare first edition the next time around, and I want to remain on good terms with him. You can always glance at feedback summaries to see whether of not the buyer or seller is top-notch.

And this is important — if there's a chance an honest misunderstanding took place, don't fire off an emotional, negative feedback until you've e-mailed the other party and attempted to smooth things out.

Finally, if you're a seller, don't be afraid to write two words — "Thank you!" — at the bottom of the receipt enclosed with the book. This is a friendly hobby. Let's keep it that way!

Daubs and botches

The artwork for *Dave Porter's Return to School*

By James D. Keeline (PF-898)

Edward Stratemeyer, while perhaps better known today for his creation of the Hardy Boys, Nancy Drew or Tom Swift, was in his lifetime known for the Famous Rover Boys series (1899-1926) which were published under the pseudonym, "Arthur M Winfield."

The Dave Porter series (1905-1919) was Stratemeyer's attempt to replicate the success of his most successful writing, the Rover Boys, which were comprised of school, sports, travel, adventure, and business-success stories. However, this time he would publish them under his own name instead of a pen name and the stories would focus on one character instead of three brothers.

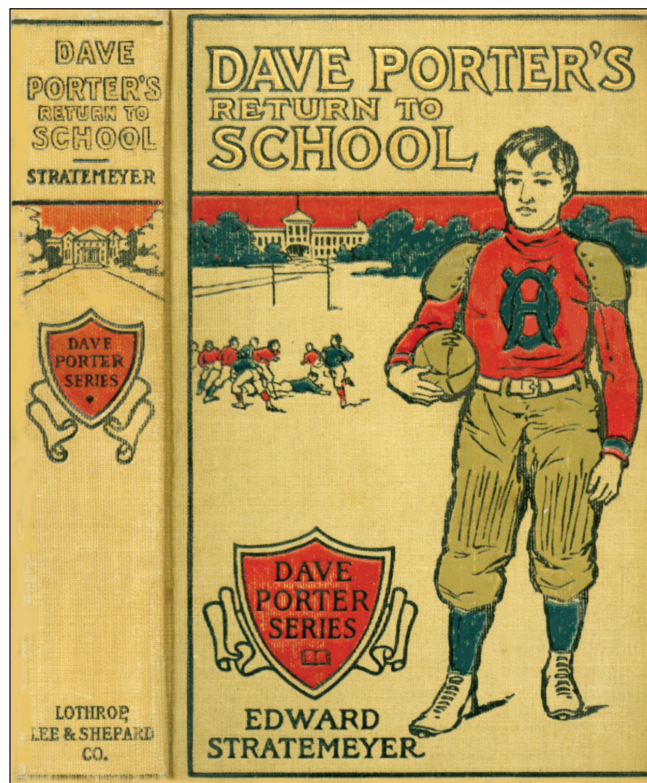
The comparison between these two series with similar themes exhibits the differences between the ways that Stratemeyer handled his books with two types of publishers. Stratemeyer's first successful book was *Under Dewey at Manila*, which was published in 1898 shortly after the historic events in the Spanish-American War on which they are based. The publisher was Lee & Shepard, a traditional publisher similar to the primary publishers for Alger's works.

After the initial strong sales of about 10,000 copies of *Under Dewey at Manila* in the first year, Stratemeyer was fairly disappointed with the publisher's efforts and success in promoting and selling his books. As a traditional publisher, they strongly discouraged Stratemeyer from issuing books under his own name with other firms.

William L. Mershon was something of an upstart publisher. His company was primarily a printer of books for other publishers, including George M. Hill, the publisher best known for issuing *The Wonderful Wizard of Oz*. Stratemeyer used the Mershon firm to issue several series beginning in 1899, including his Flag of Freedom series, similar to the Old Glory series but written under his "Capt. Ralph Bonehill" penname and which included another story involving Admiral Dewey, *A Sailor Boy with Dewey*; and the aforementioned Rover Boys series under the Winfield name.

In the early years of the Rover Boys series, the books were sold at the same prices and royalty rates used by his traditional publisher, Lee & Shepard. However, as the Rover Boys prices were lowered, the sales increased and the income received from Mershon books eclipsed those from Lee & Shepard.

The Rover Boys was initially published by Mershon



***Dave Porter's Return to School*, the third of 15 titles in the Dave Porter Series, was published by Lothrop, Lee & Shepard in 1907.**

from 1899 to 1904. In 1905, a separate but related company named Stitt was used. The name reverted back to Mershon for 1906. In 1907, another company called Chatterton-Peck agreed to publish this series and many other titles supplied by Stratemeyer. However, when they failed to fulfill their contract, Stratemeyer took the Rover Boys and the other series to a new publisher, Grosset & Dunlap, who continued to issue the rest of the series and reprint it through the early 1930s.

The Dave Porter series was published by Lee & Shepard, the firm which published Stratemeyer's first really successful book, *Under Dewey at Manila* (1898), the first volume in the Old Glory series. In 1905 the firm merged with D. Lothrop and the second volume in the series was published under the Lothrop, Lee & Shepard imprint. Early volumes used an interlocking L, L&S Co. script logo on the spine. In late 1907 or early 1908 the publisher's name was printed in block letters.

(Continued on Page 10)

Daubs and botches

(Continued from Page 9)

The illustrations in and on a book form an important part of the appeal which induces both the initial purchase and influences its collectible value decades later. Edward Stratemeyer realized this early on and he played an active role in deciding what sort of art would appear in his books and often who would illustrate them.

Stratemeyer's earliest books were adapted from stories he wrote for story paper publications such as Frank Munsey's magazine *The Argosy*, Street & Smith's *Good News*, and others. Most of these, when published as books, used the same or similar illustrations to those commissioned for the magazine.

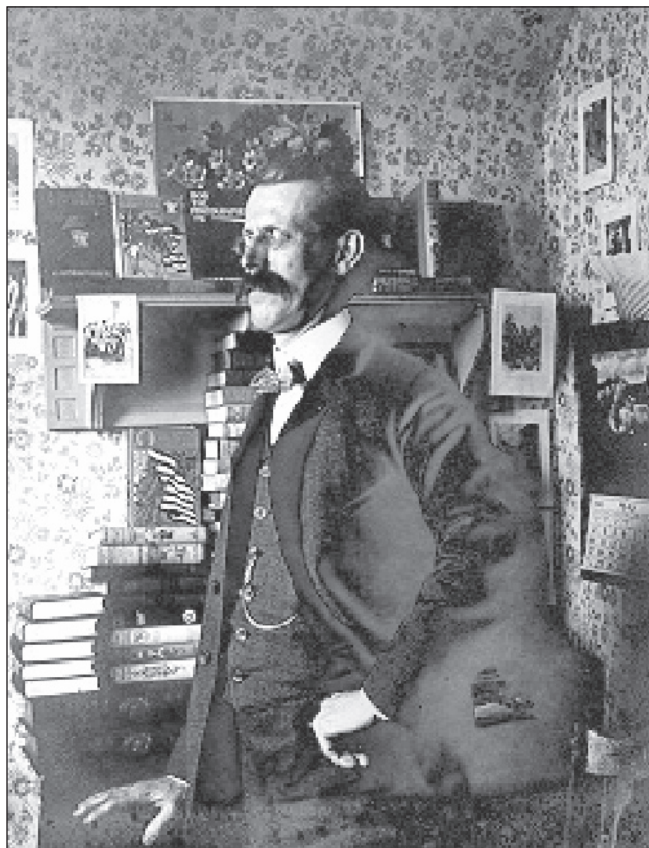
When Lee & Shepard published *Under Dewey at Manila* in 1898, they commissioned artwork from Augustus Burnham Shute (1845-1906). Stratemeyer was pleased with his work, and he illustrated most of Stratemeyer's books until Shute's death on March 26, 1906.

Although Shute was still alive when *Dave Porter at Oak Hall* (1905) was published, he was either not available or Lee & Shepard chose another artist for other reasons. This story was illustrated by Harold Matthews Brett (1880-1955). Lothrop, Lee & Shepard next chose Isaac Brewster Hazelton (1875-1943) as the artist for the second volume, *Dave Porter in the South Seas* (1906).

Stratemeyer, however, was not pleased with the illustrations in either of these volumes. He was rather distraught when Shute died and sought an artist to replace him for the majority of his personal and Syndicate books rather than rely on the artists chosen by his Boston publisher. However, he had not found the right illustrator by the time that the third Dave Porter volume was to be published.

When that third volume, *Dave Porter's Return to School*, was published in March, 1907, the manager of Lothrop, Lee & Shepard, Warren F. Gregory (1863-1936) probably sensed that Stratemeyer would not be pleased with the artwork by F(rank) Gilbert Edge (1873-1930) based on the letter he wrote on March 27, 1907:

I am sending you six copies of DAVE PORTER'S RETURN TO SCHOOL, which was published Monday of this week, and wish to make some explanation regarding the illustrations which are not up to our usual standard, especially, and most unfortunately, the frontispiece. It happened this way: I did not feel satisfied with the work of either of the two previous artists employed on the Dave Porter books, although both are rated first-class men, and Mr. Brett is already prominent through his employment for Mary E. Wilkins's recent



Edward Stratemeyer in his Newark, N.J., home office in May 1903. Copies of his books on display include titles in the Old Glory series. Stratemeyer lived at several Newark addresses over the years; this is likely his residence at 203 N. 6th St.

story published by Harper & Brothers. I agreed with you, however, that they did not make the most of their opportunities, and thought we ought to do better. I was unable to get at the time any one of two or three men that I should have liked, and so allowed Mr. Edge to submit one picture, for which he was to make no charge if it was unaccepted.

I should have said in introduction that Mr. Edge was recommended to me by the assistant business manager of the New York World, and was well-known to me as a newspaper artist of standing, and that he submitted really good work which he had done for another publishing house. He made the drawing of the kite striking Jeb Haskers, which is an excellent picture from a boy's point of view, having more spirit in it than any picture I had seen in a long time. I allowed him to go ahead at a good price, impressing upon him as strongly as I could the importance of the book, which was for our leading juvenile author, and the great damage it would be to us if he failed to make good. He took the commission, making the strongest guarantees, and seems to have put

a great deal of work into many of the pictures, but not all have reproduced well, and the frontispiece is blurred in spite of all the engraver could do. I hoped for a better result in the printing than we have been able to secure, and hated to hold back the book from its advertised time of publication. I am now very deeply troubled, though I am assured that I am taking it more to heart than others will, and propose to have at least a new frontispiece made by the one who made the excellent frontispiece for THE AMERICAN BOYS' LIFE OF ROOSEVELT, and get it into the succeeding books as I can. I wish more and more that Mr. Shute were back with us, but am convinced that I am fortunate in the man who is working on IN DEFENCE OF HIS FLAG, as there is no uncertainty about him; nor will there be in the work of Mr. Kennedy who will be ready to take the TREASURE SEEKERS OF THE ANDES.

I have made this very frank statement that you may see just what has happened, and how I feel about it. I know that you will be reasonable, and that causes me to have all the more regret that I have been deceived and disappointed in regard to a book and author that I care so much about.

Sincerely yours,
Lothrop, Lee & Shepard
W.F. Gregory

Edward Stratemeyer was so upset by these pictures that he did not have the "reasonable" reaction which Gregory hoped for. Stratemeyer sent a telegram and a follow-up letter the following day:

I have sent you a telegram which tells you in brief what I think of the illustrations in the book. I am so disgusted, disheartened and discouraged I hardly know what to say further. How any sane publisher could allow such a set of so-called pictures to go into any juvenile is past my comprehension. You are very particular in editing copy, yet when it comes to pictures they are not one-tenth as good as the very cheapest we put in the Syndicate 60-cent volumes. I have shown the books to seven different people and all condemn the pictures in the strongest terms. Prof. [Frederick S.] Grow, of DeWitt Clinton High School, of N.Y. laughed at them and said that he was sure he had many pupils who could do infinitely better — and I believe him. The frontispiece, with its tipping building, and its half-drunken young fellow coming to shake hands with Dave, looks like a photograph with the camera out of focus. If an artist brought me such pictures I would tell him he didn't know what a picture was. Without exception they are daubs and botches and ought to be consigned at once to the waste basket. I have been very patient on the "Dave Porter" pictures since the start. The first two

volumes were poor, but this new effort caps the climax. If you have allowed this volume to be put on sale, I consider it is a direct blow not alone to this volume but also to mine, and will do me and my stories positive injury. It would be far better to sell the book without any pictures, and if you must issue the volume at once by all means have the pictures ripped out and burnt up. I hope you will at once recall any volumes that may have been sent to Newark or New York, as I am sure the book as now issued will make us the laughing stock of the publishing trade. I would much prefer to have a new set of pictures made at my own expense than have any like them in a volume bearing my name.

I positively cannot and will not stand for anything of this sort and if you value your connection with me you will have to act at once on this matter and withdraw the volume until we can either get rid of the pictures altogether or get something at least half decent. If you could not find a good artist in Boston why did you not let me know and I would have gotten you one in New York. We get good pictures for the Syndicate books at \$10. or \$12. each, which is certainly cheap enough, and we can get really fine one[s] for \$20. and \$25. each. I have worked hard over the "Dave Porter" idea and I know it will go if rightly handled, but you have done all possible to kill the sale so far as pictures go.

If I cannot be assured that we shall have good pictures in the future, and that I am to know what is going to go into a volume, it will be time wasted for me to write anything more for your house — I can do very much better elsewhere. Your letter proves that you know what the pictures were when sent in — why did you allow them to pass? Under no circumstances would I have O.K'd. such as a set of drawings for the Mershon Co., [A.S.] Barnes & Co., or Cupples & Leon — who all submit pictures to me before accepting. If you will look at the Cupples & Leon 60-cent line you will see the fine pictures which cost only \$10. each, and you will also find many good pictures in the Mershon line and new Chatterton-Peck line which did not cost over \$15. each. I take it that the pictures in a \$1.25 book ought to at least be as good as those in books that sell at 60 cents and \$1. I repeat, I think you have done the whole "Dave Porter" series much harm with the pictures and this is the final blow.

Yours truly,
Edward Stratemeyer

Shortly thereafter, Stratemeyer met with the publisher and the replacement artist, Charles Nuttall (1872-1934). Less than a week later, Stratemeyer gave the artist specific instructions in a letter dated April 3, 1907:

(Continued on Page 12)

Daubs and botches

(Continued from Page 11)

Yesterday I sent you some catalogues of my books, so that you might see some of the pictures made by Mr. Shute. I did not send you the other two "Dave Porter" books because I do not consider the pictures up to the mark and I do not want you to be guided by them. Dave himself shows in the baseball picture of the catalogues, so you can get a general "line" on him — but give us something clean-cut and gentlemanly — as we mentioned during our conversation.

Make so they will reduce to the size of Mr. Shute's pictures, and we prefer pictures "filled out" to the marginal lines.

Charles Nuttall was an Australian-born artist who traveled to New York where he joined the staff for the **New York Herald** newspaper in 1904. Prior to this he was commissioned to create an official portrait for the first Parliament meeting in Australia. His painting (see Page 13) was apparently very popular in homes and schools.



Charles Nuttall

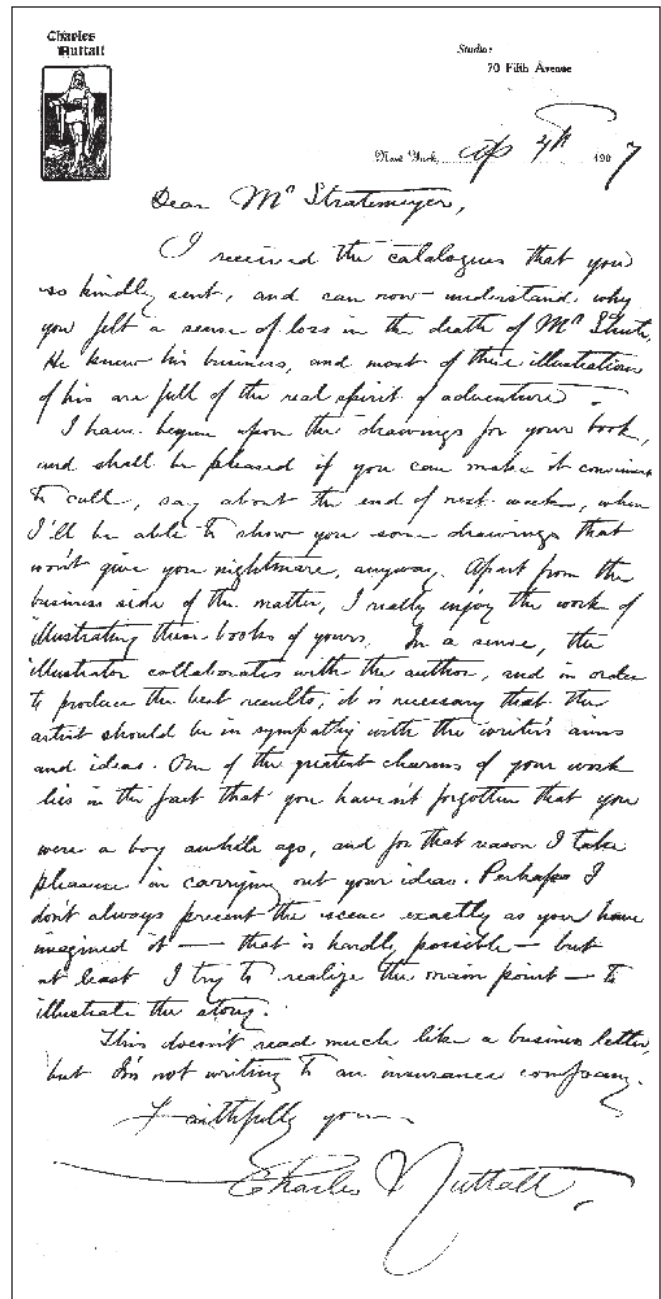
Nuttall was sympathetic to Stratemeyer's problem as seen in his letter of April 4, 1907 (at right).

The publisher must have made the change in the artwork for the book because about five weeks later, Stratemeyer wrote on May 11, 1907 regarding the replacement copies of the illustrations to insert into his six author's copies:

If you will send me six sets of pictures, I will insert them and tear up the others. Glad the Nuttall pictures reproduced well. Of course you will put his name on the title page now.

On a later reflection over this situation, Warren F. Gregory of Lothrop, Lee & Shepard, felt that he had been swindled by Edge. The artist had been allowed to take a set of proof sheets for the book and since the sample illustration was OK, he had been given the assignment.

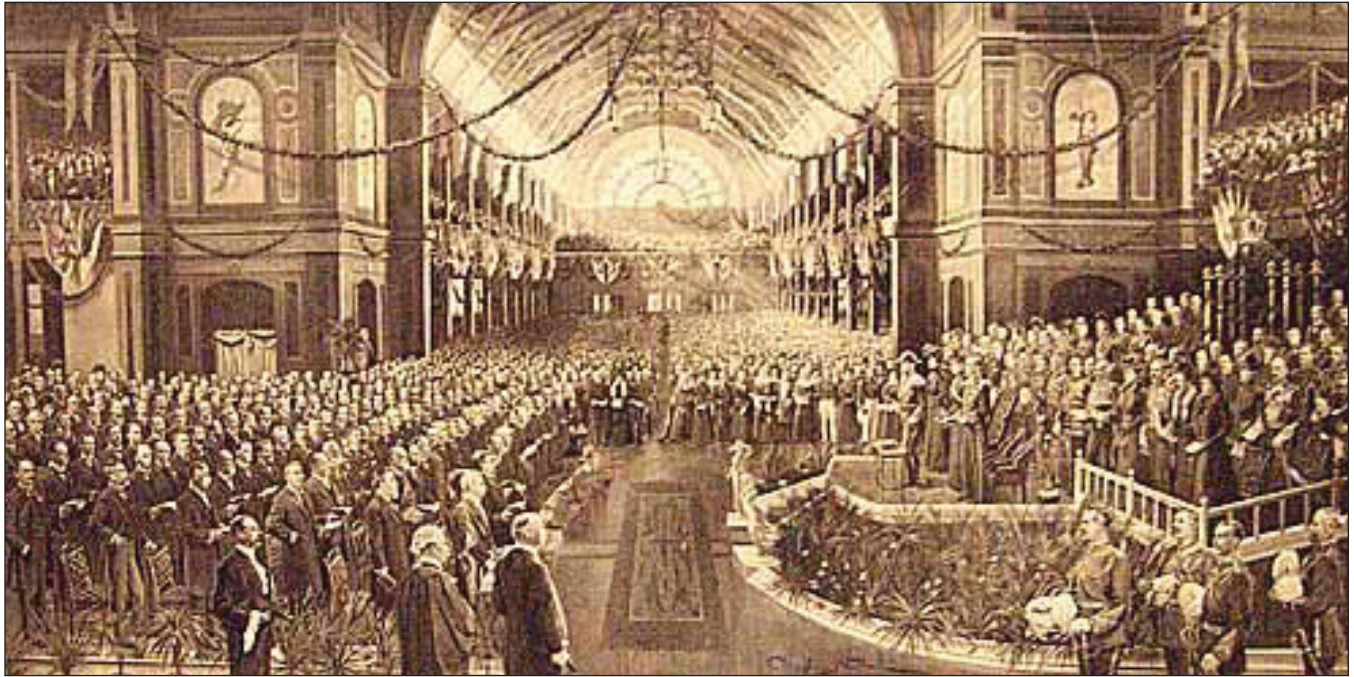
Charles Nuttall's work did please Stratemeyer and he illustrated many of Stratemeyer's personal books



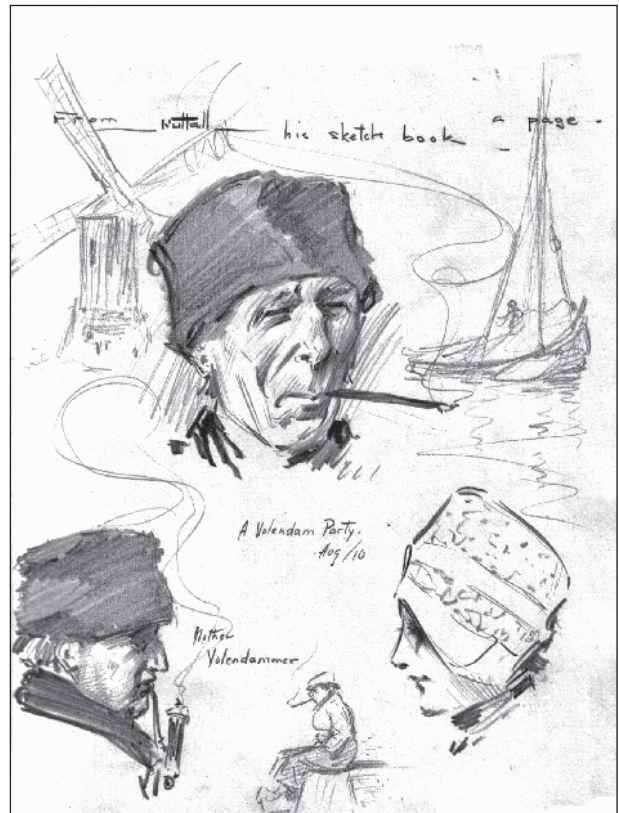
and Syndicate volumes between 1906 and 1910, the year when Nuttall returned to Australia via an extended trip through Europe.

Gregory, however, did not share Stratemeyer's enthusiasm for Nuttall's work. He stated, correctly, that "all of his illustrations of boys look the same." However, Nuttall was favored by Stratemeyer, as is seen by the number of Stratemeyer and Syndicate titles which he illustrated. They are listed at the end of this article.

Interestingly, while in Europe, Nuttall filled several
(Continued on Page 14)



The official portrait of the first Parliament meeting in Australia, painted by Charles Nuttall.



Charles Nuttall's sketchbooks depict scenes from his native Australia and while traveling in Europe.

Daubs and botches

(Continued from Page 13)

sketchbooks (examples on Page 13) which are much better quality than his typical series book work. He illustrated several books both before and especially after his return to Australia, and he also hosted two radio shows as described in a Web site written by a family member:

He worked for 3LO, a Melbourne Radio Station and had two programs, "Thought for the Day", a philosophical discussion on everyday issues and commonly held values, and an armchair travel program during which he shared his experiences of far off lands and people with his listeners.

Although Stratemeyer wanted all copies of the Edge illustrations to be destroyed, through an eBay auction, I obtained what may be one of the very few surviving copies of *Dave Porter's Return to School* with the Edge illustrations. In the WorldCat database several libraries indicate that they have copies with Edge illustrations. However, these all seem to be copies with Edge credited on the title page and Nuttall illustrations. Inquiries with several Stratemeyer collectors yielded the same result. Naturally, I would be interested to hear about other bonafide Edge copies.

Bibliographic states

1. The first state of this title, the F. Gilbert Edge edition, has the cream-colored cloth with a pictorial binding. The spine uses the LL&S logo with interlocking letters. The title page credits Edge, and the artwork is also signed by Edge.

2. The second state has the LL&S logo with interlocking letters. It credits Edge on the title page but it contains Charles Nuttall's illustrations.

3. The third state has the publisher's full name in block letters on the spine. Nuttall is credited on the title page and it contains Nuttall illustrations.

4. Later editions may use green or orange cloth and will usually have a banner on the spine which declares them to be a "Special Edition." These were cheaper copies in an effort to make them "popular." They will all have Nuttall illustrations.

* * *

Pages 16 through 19 show comparisons between the F. Gilbert Edge and Charles Nuttall artwork for all eight illustrations used for *Dave Porter's Return to School*, which demonstrates the difference in quality and execution that so disturbed Stratemeyer. Note that the subject matter and page reference for each illustration remained the same for the two artists.

Edward Stratemeyer and Stratemeyer Syndicate books illustrated by Charles Nuttall

Editor's note: The book titles listed below contain at least one signed illustration by Charles Nuttall. Since several of these books include both signed and unsigned illustrations, a consistency of artistic style indicates it is likely Nuttall did not sign each illustration submitted to Edward Stratemeyer, or that his signature was cropped out during the photo-engraving process.

Also note that Stratemeyer hired artists whose style was similar to that of Nuttall, so books with all illustrations unsigned (not listed below) may or may not be Nuttall's work. In addition, a number of Edward Stratemeyer and Stratemeyer Syndicate books contain illustrations of dissimilar styles, indicating participation by multiple artists. For example, the fourth volume of the *Boys of Business Series*, *A Business Boy* (1908) contains two interior illustrations in unique style signed by artist Alex Levy, while the frontispiece and third interior illustration are unsigned, but in Nuttall's style. However, because his signature is absent, that book is not listed below.

Motor Boys Series — by "Clarence Young"

| | | |
|-------------------------------------|----------------|------|
| 1. The Motor Boys | Cupples & Leon | 1906 |
| 2. The Motor Boys Overland | Cupples & Leon | 1906 |
| 3. The Motor Boys in Mexico | Cupples & Leon | 1906 |
| 4. The Motor Boys Across the Plains | Cupples & Leon | 1907 |
| 5. The Motor Boys Afloat | Cupples & Leon | 1908 |
| 6. The Motor Boys on the Atlantic | Cupples & Leon | 1908 |
| 7. The Motor Boys in Strange Waters | Cupples & Leon | 1909 |
| 8. The Motor Boys on the Pacific | Cupples & Leon | 1909 |

Jack Ranger Series — by "Clarence Young"

| | | |
|-----------------------------------|----------------|------|
| 1. Jack Ranger's Schooldays | Cupples & Leon | 1907 |
| 2. Jack Ranger's Western Trip | Cupples & Leon | 1908 |
| 3. Jack Ranger's School Victories | Cupples & Leon | 1908 |
| 4. Jack Ranger's Ocean Cruise | Cupples & Leon | 1909 |
| 5. Jack Ranger's Gun Club | Cupples & Leon | 1910 |

Great Marvel Series — by "Roy Rockwood"

| | | |
|--------------------------------------|----------------|------|
| 1. Through the Air to the North Pole | Cupples & Leon | 1906 |
| 2. Under the Ocean to the South Pole | Cupples & Leon | 1907 |
| 3. Five Thousand Miles Underground | Cupples & Leon | 1908 |

Deep Sea Series — by "Roy Rockwood"

| | | |
|---------------------------|------------------|------|
| 3. Adrift on the Pacific* | Grosset & Dunlap | 1908 |
|---------------------------|------------------|------|

* Republished by George Sully & Co. in 1918 as *Dave Fearless and the Cave of Mystery*, Vol. 3 in the *Dave Fearless Series*; and in 1926 in paperback by Garden City Publishing Co., also as the third title in the *Dave Fearless Series*.

Boys of Business Series — by "Allen Chapman"

| | | |
|----------------------------|----------------|------|
| 1. The Young Express Agent | Cupples & Leon | 1906 |
| 2. Two Boy Publishers | Cupples & Leon | 1906 |
| 3. Mail-Order Frank | Cupples & Leon | 1907 |

Bobbsey Twins Series — by "Laura Lee Hope"

| | | |
|--------------------------------------|-----------------|------|
| 2. The Bobbsey Twins in the Country | Chatterton-Peck | 1907 |
| 3. The Bobbsey Twins at the Seashore | Chatterton-Peck | 1907 |

Boy Hunters Series — by “Capt. Ralph Bonehill”

- | | | |
|------------------------------|----------------|------|
| 1. Four Boy Hunters | Cupples & Leon | 1906 |
| 2. Guns and Snowshoes | Cupples & Leon | 1907 |
| 3. Young Hunters of the Lake | Cupples & Leon | 1908 |

Pan-American Series — by Edward Stratemeyer

- | | | |
|----------------------------------|----------|------|
| 5. Treasure Seekers of the Andes | L, L & S | 1907 |
|----------------------------------|----------|------|

Dave Porter Series — by Edward Stratemeyer

- | | | |
|-----------------------------------|--------|------|
| 3. Dave Porter's Return to School | L, L&S | 1907 |
| 4. Dave Porter in the far North | L, L&S | 1908 |
| 5. Dave Porter and his Classmates | L, L&S | 1909 |

Rover Boys Series — by “Arthur M. Winfield”

- | | | |
|---------------------------------------|------------------|------|
| 11. The Rover Boys in Southern Waters | Mershon | 1907 |
| 12. The Rover Boys on the Farm | Grosset & Dunlap | 1908 |
| 13. The Rover Boys on Treasure Isle | Grosset & Dunlap | 1909 |
| 14. The Rover Boys at College | Grosset & Dunlap | 1910 |

Putnam Hall Series — by “Arthur M. Winfield”

- | | | |
|-------------------------------|------------------|------|
| 4. The Putnam Hall Rebellion | Grosset & Dunlap | 1909 |
| 5. The Putnam Hall Encampment | Grosset & Dunlap | 1910 |

First at the North Pole — by Edward Stratemeyer

- | | | |
|-----------------------------------|--------|------|
| Single title (not part of series) | L, L&S | 1909 |
|-----------------------------------|--------|------|

Great Newspaper Series — by Howard R. Garis*

- | | | |
|--------------------------------|------------------|------|
| 3. Larry Dexter's Great Search | Grosset & Dunlap | 1909 |
|--------------------------------|------------------|------|

* Republished by George Sully in 1918 as the *Young Reporter Series*, and in 1926-27 in paperback by Garden City Publishing Co., as the *Larry Dexter Series*. The first six books were authored by Howard R. Garis and published under his own name, but rights were controlled by the Stratemeyer Syndicate. When Garden City issued the series and added two additional titles (not by Garis), the author was listed under the Syndicate house name “Raymond Sperry.”

Dick Hamilton Series — by Howard R. Garis*

- | | | |
|-------------------------------|------------------|------|
| 2. Dick Hamilton's Cadet Days | Grosset & Dunlap | 1910 |
|-------------------------------|------------------|------|

* This six-volume series was authored by Howard R. Garis and published under his own name, but rights were controlled by the Stratemeyer Syndicate.

Dorothy Dale Series — by “Margaret Penrose”

- | | | |
|------------------------------------|----------------|------|
| 1. Dorothy Dale, a Girl of Today | Cupples & Leon | 1908 |
| 2. Dorothy Dale at Glenwood School | Cupples & Leon | 1908 |
| 3. Dorothy Dale's Great Secret | Cupples & Leon | 1909 |
| 4. Dorothy Dale and her Chums | Cupples & Leon | 1909 |
| 5. Dorothy Dale's Queer Holidays | Cupples & Leon | 1910 |

Motor Girls Series — by “Margaret Penrose”

- | | | |
|------------------------------|----------------|------|
| 2. The Motor Girls on a Tour | Cupples & Leon | 1910 |
|------------------------------|----------------|------|

Darewell Chums Series — by “Allen Chapman”

- | | | |
|------------------------------------|----------------|------|
| 3. The Darewell Chums in the Woods | Cupples & Leon | 1908 |
| 4. The Darewell Chums on a Cruise | Cupples & Leon | 1909 |

Ralph (of the Railroad) Series — by “Allen Chapman”

- | | | |
|----------------------------------|------------------|------|
| 4. Ralph on the Overland Express | Grosset & Dunlap | 1910 |
|----------------------------------|------------------|------|

College Sports Series — by “Lester Chadwick”

- | | | |
|--------------------------|----------------|------|
| 1. The Rival Pitchers | Cupples & Leon | 1910 |
| 2. A Quarterback's Pluck | Cupples & Leon | 1910 |

Musket Boys Series — by “George A. Warren”

- | | | |
|-------------------------------------|----------------|------|
| 1. The Musket Boys of Old Boston | Cupples & Leon | 1909 |
| 2. The Musket Boys under Washington | Cupples & Leon | 1909 |
| 3. The Musket Boys on the Delaware | Cupples & Leon | 1910 |

Webster Series — by “Frank V. Webster”

- | | | |
|----------------------------|----------------|------|
| 1. Only a Farm Boy | Cupples & Leon | 1909 |
| 3. The Boy from the Ranch | Cupples & Leon | 1909 |
| 5. Bob the Castaway | Cupples & Leon | 1909 |
| 7. The Newsboy Partners | Cupples & Leon | 1909 |
| 9. Two Boy Gold Miners | Cupples & Leon | 1909 |
| 11. Comrades of the Saddle | Cupples & Leon | 1910 |

* Because illustrations for this series were line drawings on plain paper, it is more difficult to ascertain the artists' styles. However, the above books each include at least one signed illustration by Nuttall. Also, the fact that the first 10 titles were published in 1909, makes it seem logical that Nuttall illustrated every other title.

Lakeport Series — by Edward Stratemeyer

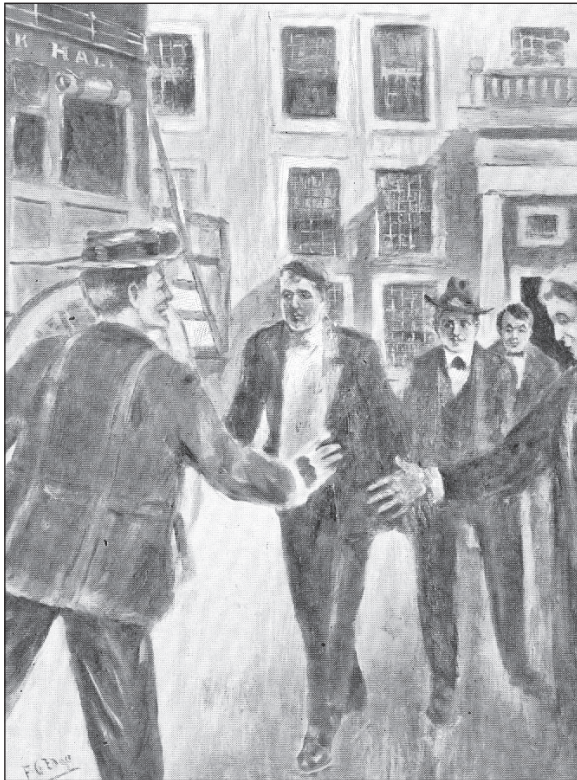
- | | | |
|-----------------------------------|--------|------|
| 1. The Gun Club Boys of Lakeport* | L, L&S | 1908 |
| 3. The Boat Club Boys of Lakeport | L, L&S | 1908 |

* Originally published in 1904 by A.S. Barnes as *The Island Camp*, by “Capt. Ralph Bonehill.” It isn't likely Charles Nuttall was working for Edward Stratemeyer as early as 1904, yet the copy *The Island Camp* in the editor's collection has a frontispiece (below) signed by Nuttall, captioned “A moment of suspense,” while the title page credits Jay Hambidge as the illustrator (several interior plates are signed by Hambidge). The best theory for this discrepancy is that the original frontispiece was replaced at a later date under Stratemeyer's orders, possibly when the book was reissued as *The Gun Club Boys of Lakeport* in 1908 as the first title in the *Lakeport Series*. At the same time, it is possible that for as many unsold or remaindered copies of *The Island Camp* that Stratemeyer could get his hands on, he had Nuttall's frontispiece tipped in. Interestingly, when Lothrop, Lee & Shepard in 1930 reissued the *Lakeport* series in a 50-cent edition with only a frontispiece, a Jay Hambidge illustration, “The old hunter was at hand” (originally facing Page 106), was the new frontispiece.

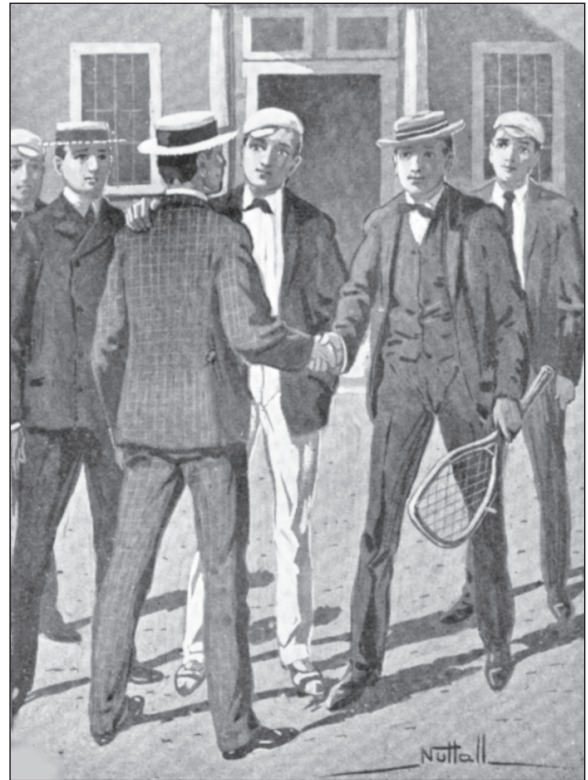


A moment of suspense. — Page 140.

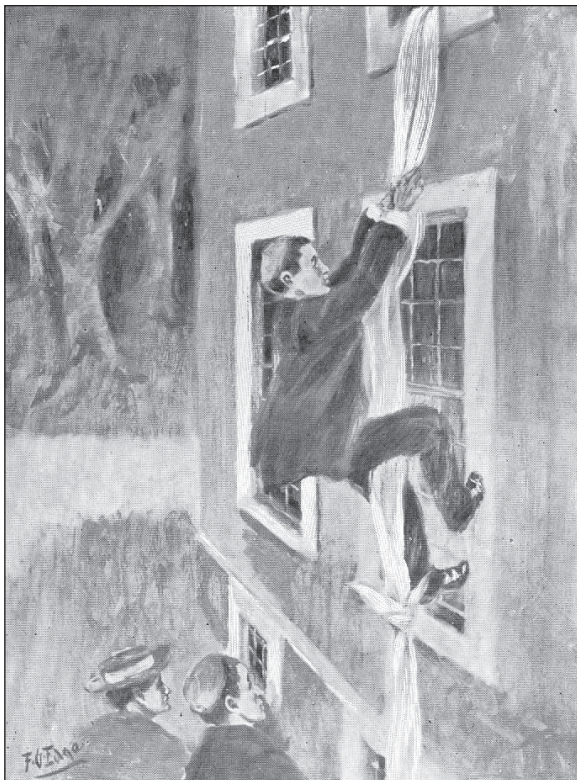
This Charles Nuttall frontispiece for *The Island Camp*, was likely substituted in 1908 for the original piece by Jay Hambidge, credited as the 1904 book's artist.



Dave shook hands all around. — Page 28.
(by F. Gilbert Edge)



Dave shook hands all around. — Page 28.
(by Charles Nuttall)



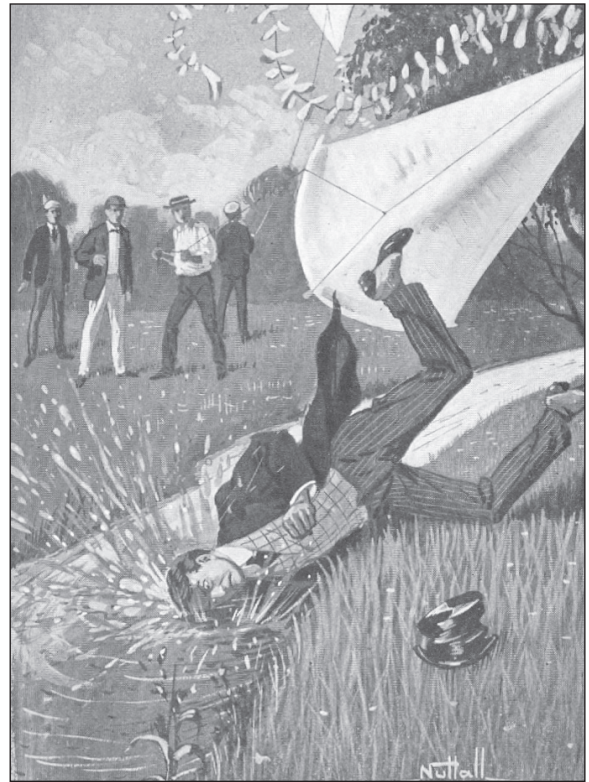
Dave began to mount the improvised rope. — Page 51.
(by F. Gilbert Edge)



Dave began to mount the improvised rope. — Page 51.
(by Charles Nuttall)



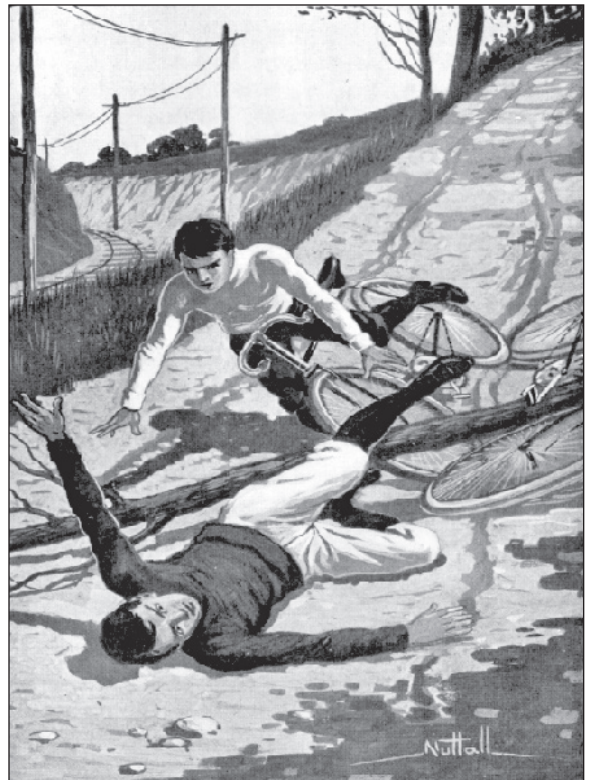
Down came Poole's kite on the teacher's head. — Page 83.
(by F. Gilbert Edge)



Down came Poole's kite on the teacher's head. — Page 83.
(by F. Charles Nuttall)



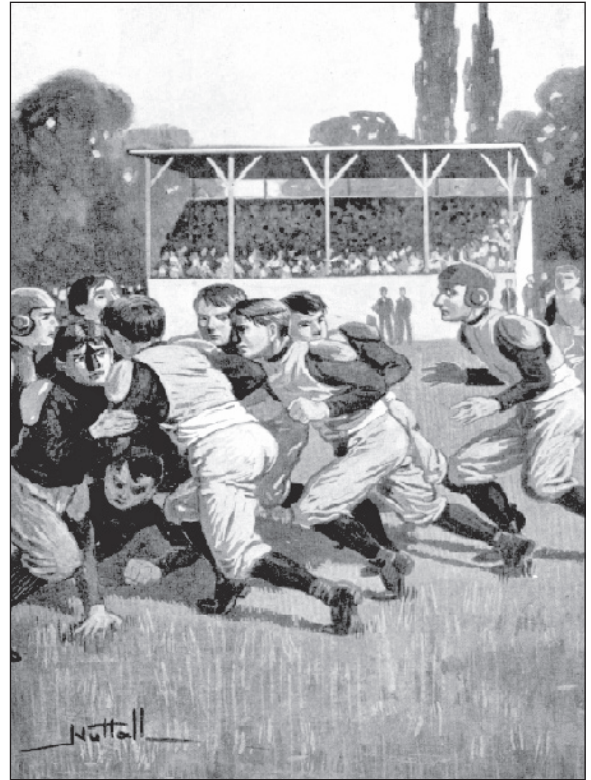
Both lads came down violently at the side of the road. — Page 120.
(by F. Gilbert Edge)



Both lads came down violently at the side of the road. — Page 120.
(by Charles Nuttall)



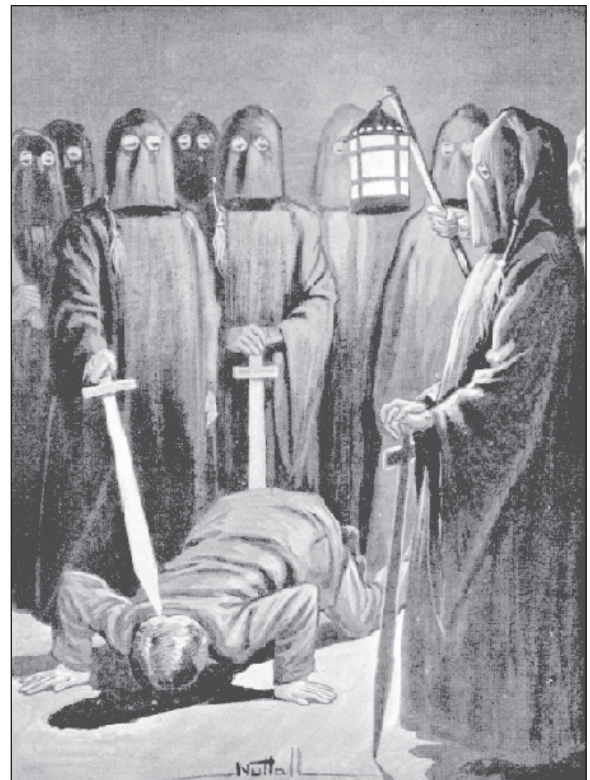
Like a flying wedge Oak Hall struck against Rockville. — Page 155.
(by F. Gilbert Edge)



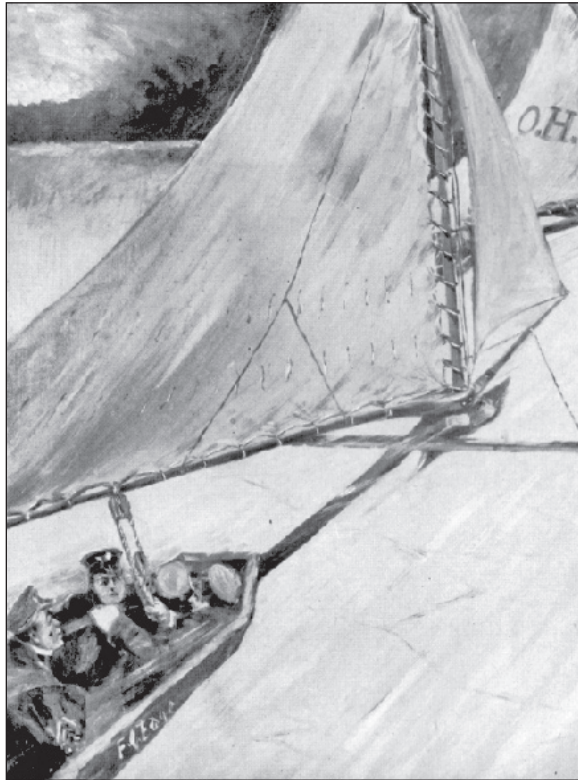
Like a flying wedge Oak Hall struck against Rockville. — Page 155.
(by Charles Nuttall)



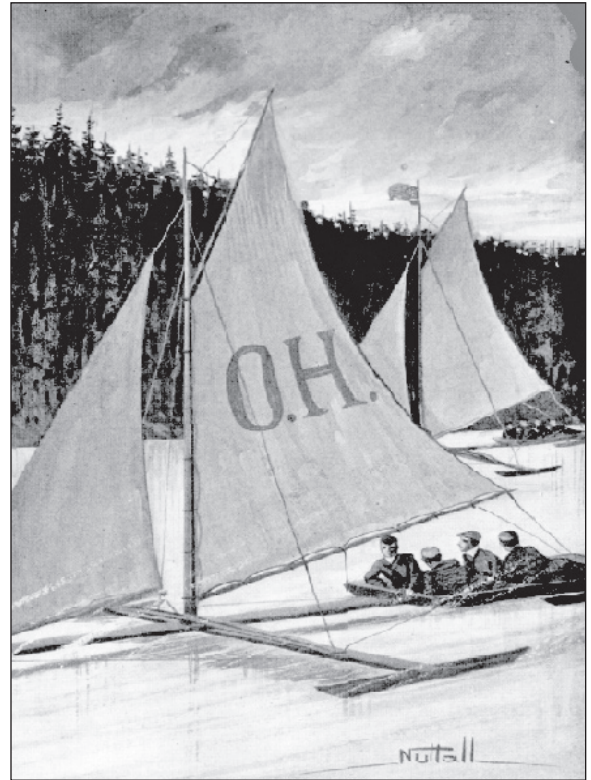
Carl was made to bow until his nose touched the floor. — Page 167.
(by F. Gilbert Edge)



Carl was made to bow until his nose touched the floor. — Page 167.
(by Charles Nuttall)



The *Snowbird* continued to forge ahead. — Page 265.
(by F. Gilbert Edge)



The *Snowbird* continued to forge ahead. — Page 265.
(by Charles Nuttall)



He made one wild leap forward. — Page 288.
(by F. Gilbert Edge)



He made one wild leap forward. — Page 288.
(by Charles Nuttall)

Looking back at 'Dash to DeKalb II'



Outgoing Horatio Alger Society President Bob Huber presents the President's Award to 2003 convention hosts Marc and Michelle Williams of Houston, Texas.



Brad Chase and Bob Routhier discuss the finer points of Alger reprint editions.



Vivian Rice shows off a copy of *The Animals' Rebellion*.

Bob Routhier and Larry Rice display a handcrafted quilt offered for sale at the annual H.A.S. consignment auction.

