



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.

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JANUARY-FEBRUARY 2000

NUMBER 1

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President's column

As I write this column in mid-February, our unseasonably warm winter in the Midwest has abruptly ended with a major snow storm accompanied by numbing wind chill. We are also in the midst of the quadrennial presidential election, with attendant charges and countercharges of negative campaigning and other sundry pettiness. America has surely become a great nation, but we must sometimes wonder if our politicians measure up to that greatness. Recent presidential debates pale in comparison to the majestic themes and literate presentations of Abraham Lincoln and Stephen Douglas nearly a century and a half ago.

It is also time to think about our forthcoming convention in the Philadelphia area, and in this issue you will find a schedule of activities and registration materials. We all look forward to another great meeting which will be hosted this year by Vice President Carol Nackenoff. Please do not delay in sending the blue registration form to Carol!

Coming up in the March-April *Newsboy* you will find a draft revision of the Horatio Alger Society bylaws, now divided between a constitution and bylaws statement. These recommended documents were developed by your board of directors during the past few months. There will be a special meeting at the convention to discuss this document, followed by an opportunity for the entire membership to vote on this important document during the summer. Please read the document prior to our meeting and be prepared to ask any questions or to make suggestions that you may consider appropriate. We look forward to hearing from everyone.

I am occasionally asked what collecting interests I may have in addition to the works of Horatio Alger, Jr. I have had a long-term interest in the works of Harry Castlemon (Charles Fosdick), primarily a writer of military and nautical themes. Another collecting niche is World War I juvenile series literature, an interest which grew out of my graduate work several decades ago. And, finally, I have a rather substantial collection of books by and about newsboys. I am contemplating a full-length study of the newsboy in American popular culture. Book collecting at its best is a collaborative adventure with many opportunities for friendship and sharing. And that, after all, is what draws so many good folks to the Horatio Alger Society.

Your Partic'lar Friend,
Arthur P. Young (PF-941)
912 Borden Ave.
Sycamore, IL 60178-3200
E-mail: ayoung@niu.edu

HORATIO ALGER SOCIETY

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

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Newsboy, the official newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$20, with single issues of *Newsboy* costing \$3.00. Please make all remittance payable to the Horatio Alger Society.

Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, P.O. Box 70361, Richmond, VA 23255.**

Newsboy is indexed in the Modern Language Association's International Bibliography.

BOOKS RECOMMENDED BY H.A.S.

- Horatio Alger, Jr., A Comprehensive Bibliography*, by Bob Bennett (PF-265); republished by MAD Book Co., 1999
- Horatio Alger or, The American Hero Era*, by Ralph D. Gardner (PF-053).
- The Fictional Republic: Horatio Alger and American Political Discourse*, by Carol Nackenoff (PF-921).
- Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co.*, by Bob Sawyer (PF-455) and Jim Thorp (PF-574).
- Horatio Alger Books Published by A.L. Burt*, by Bradford S. Chase (PF-412).
- Horatio Alger Books Published by M.A. Donohue & Co.*, by Bradford S. Chase (PF-412).
- Horatio Alger Books Published by Whitman Publishing Co.*, by Bradford S. Chase (PF-412).
- Horatio Alger Books Published by The New York Book Co.*, by Bradford S. Chase (PF-412).
- The Lost Life of Horatio Alger, Jr.*, by Gary Scharnhorst with Jack Bales (PF-258).

Newsboy ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 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.

Convention preview: 2000

In a New World in West Chester

By Tom Davis (PF-976)

It's going to be tough to top the 1999 Horatio Alger Society convention that Art Young and Sam Huang put together in DeKalb, Illinois. Without a doubt, the convention was an outstanding tribute to Horatio Alger and a noteworthy event to honor the anniversary of 100 years since the death of this prolific writer.

Every Alger convention is great fun and full of new stories, new members, and a reunion with old friends who share the love of collecting and the adventure of the hunt. We have members with wide backgrounds of education, interests, and occupations, yet we all enjoy certain activities that give the group a common bond.

You say you don't believe it? Well, if you attend an Alger convention and go wandering off though the local terrain and stop at a museum, bookstore, out-of-the-way restaurant, antique mall, coin shop, or other places that many people just don't frequent—guess what you will see? Another Partic'lar Friend — that's who.

Yes, Alger folks are collectors. But Horatio Alger books are only a beginning. Society members collect knowledge, antiques, watches, art, ideas, trivia, cars, thimbles, boys and girls series books, prints, postcards, clocks, toys, stamps, cooking utensils, DeKalb cornfield signs, feeding cups, figurines, lamps, posters, wine, maps, jewelry, history, coins, stamps, friends, and more. Most Algerites love the hunt for new experiences and new places. They are always seeking new treasures in their travels.

Now listen up here, all you Alger buffs. No area could be more of a collector's paradise than southeastern Pennsylvania. And West Chester, Pa., the site of our year 2000

convention May 4-7, is right in the heart of it all.

Let's start out by telling you where we will be staying. Ground Zero for hunting and joining up with your friends is the West Chester Holiday Inn, located right outside this interesting college town. The Holiday Inn is a great location. They've offered us a great package for our H.A.S. convention weekend starting Thursday, May 4, but they have extended the package to any members who might come early to explore this collector's heaven.

So . . . What are you interested in finding?

Museums and historic attractions

Just a few miles down the road is the Chadds Ford area of Pennsylvania, where you can find the Brandywine River Museum, which is housed in a completely restored 19th-century grist mill. The museum showcases an extensive collection of Wyeth family art as well as other 19th- and 20th-century American art.

If you would like to see the original paintings used for the illustration of Scribner's edi-

tion of Robert Louis Stevenson's *Treasure Island*, as well as the pictures used for other classic children's stories, then the N.C. Wyeth exhibit will thrill you. As you can see on the enclosed schedule of events and registration form, we have arranged for an optional tour (free to H.A.S. members and their guests) of the museum on Saturday afternoon.

A color brochure on the Brandywine River Museum is also enclosed in this issue of *Newsboy*.

Almost within shouting distance from the museum is the historic Brandywine Battlefield Park — the site of one of the largest engagements of the American Revolution. This 50-acre historic park includes two Quaker

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The Holiday Inn of West Chester, Pa., located in the historic Brandywine Valley, is the site of the 2000 Horatio Alger Society convention.

Editor's notebook

Is your book a first edition? The growth of the Internet and "e-commerce" has made it even more important to Alger collectors and collectors of series books in general to know what a first edition is and how to identify it, because you are often bidding on books sight unseen (except for a scanned color image in many cases).

Alger collectors are fortunate in that existing bibliographies describe first edition points. *Road to Success*, Ralph Gardner's bibliography, is available from the Horatio Alger Society, and Bob Bennett's bibliography has been republished by MAD Book Company of Newark, Delaware. Since the majority of Alger's books were copyrighted prior to 1900 (outside the scope of this article), readers should refer to these bibliographies.

But what about all those other authors out there, and their publishers?

Those of us who collect a wide range of juvenile books often have edition questions. Personally, I really don't care that much about first editions. I have a complete set of *Rover Boys*, many in early Mershon printings, and not one is a first edition — and I couldn't care less.

Also, many of the publishers of cheaper boys' and girls' books did not identify first editions as such. Collectors have had to refer to such things as dust-jacket advertisements of the series in question (or other series), as well as advertisements in the books themselves. It is very difficult to pin down first editions of publishers such as Grosset & Dunlap and Cupples & Leon, for example, unless the original dust jacket is present.

But many of the so-called "high quality" publishers were involved with boys' and girls' series books, including Appleton, Harpers, Charles Scribner's Sons, Little Brown, L.C. Page and numerous others. In this space (and continuing in the March-April *Newsboy*) we will examine these publishers, the means they used to identify first editions, and list several of the prominent series they published.

What are the most common methods used by publishers to identify first editions?

1. The most obvious is a **Stated First Edition**. Usually, on the copyright page, it simply says "First Edition," most likely printed above the copyright date. A variation is "First Impression," again on the copyright page.

2. **Corresponding dates** (also referred to as "matching dates" or "same dates") on the title page and copyright page (verso). This is also very common, dating back to the latter years of the 19th century. Henry T. Coates' Alger first editions such as *Walter Sherwood's*

Do it now!

Please fill out and send in the enclosed Horatio Alger Society Convention registration form as soon as possible to:

Carol Nackenoff
302 South Chester Road
Swarthmore, PA 19081

Make your hotel reservations directly to the Holiday Inn West Chester by calling (610) 692-1900. Major credit cards accepted.

Probation, A Boy's Fortune, Andy Grant's Pluck and Chester Rand along with Penn Publishing Company's *The Odds Against Him, Making His Mark, Finding a Fortune, Forging Ahead*, etc., use matching dates as a means of identification, though in some instances there may be other first-edition points that need to be checked. Collectors again are referred to the above bibliographies.

3. **No additional printings**. Often, subsequent editions or impressions are listed as such. If no additional printings are listed and the book meets other points or standards, it can be a first edition (although not always). Check with a rare book expert.

4. **Month, year published**. This method is often used in conjunction with a matching date on the title page. Some publishers use a phrase like "Published, August 1908" with a matching date on the title page, which usually means it is a first edition. For some publishers, such a phrase found on the copyright page (matching the copyright date, of course) but in the absence of a date on the title page, means it is *most likely* a first edition. Again, a rare book expert can usually help pin it down.

5. **Code systems**. Such publishers as D. Appleton & Co. and Harper & Brothers used proprietary coding systems to identify first editions. We'll cover Appleton's system in this issue and publish the Harpers letter-code chart in the March-April *Newsboy*.

6. **Descending or ascending number or letter sequence**. This system came into prominent use following World War II with the introduction of offset printing in book publishing. For example, in the sequence ABCDEFGHIJK, if the "A" is present, the book in hand is likely a first edition; the same is true when the "1" is present in a 123456789 system. The publisher usually rubs the numbers off his offset printing plates sequentially starting with the "A" or "1" prior to each subsequent printing.

Several publishers combine number/letter systems

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In a New World in West Chester

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farmhouses and plenty of space for a walk in the fresh air.

But wait . . . you are also close to the John Chadd House, built by John Chadd, for whom Chadds Ford was named. This 1725 structure features exhibits of 18th-century life, including baking in a beehive oven.

And the most famous attraction in the entire area is, of course, The Longwood Gardens, in nearby Kennett Square. There is only one "Longwood." This is a premier horticultural display — a country estate garden of the 1920s that was established by Pierre S. duPont, chairman of the DuPont and General Motors Companies. Over 1,050 acres offer 40 gardens, 11,000 species of plants, a massive conservatory, fountains, as well as tours of the DuPont home are what visitors spend time enjoying at this world-class botanical gardens.

Quick tours for fun or profit

You might enjoy a tour of the Franklin Mint, just up the street in neighboring Franklin Center. Watch commemorative coins or 1:24-scale collector car models being created and even purchase a few. Then, right in West Chester, is QVC Studio Park, home of the famous QVC cable shopping network. Since it opened in late 1997, this 80-acre, \$100 million broadcast facility has had tens of thousands of visitors. The studio tour costs \$10 for non-QVC members and just \$7.50 for members. Tours are 10 a.m. to 4 p.m. seven days a week. Full information on the Franklin Mint and QVC Studio Park will be available in the H.A.S. hospitality room.

Or, how about a trip to the Chadsford Winery featuring tours of the wine-making and barrel-aging cellars, tastings, and sales of Brandywine Valley wines? Cross over into the State of Delaware for completely **tax-free** shopping at any of the huge malls or gift shops that entice folks from Maryland, Pennsylvania, or New Jersey to shop in our First State — and avoid sales taxes.

America's cradle of democracy

If you have the time you can even explore the Philadelphia Art Museum (where Rocky ran up the steps) and check out the Liberty Bell, Independence Hall, Betsy Ross House, the old U.S. Mint, Penn's Landing (with Admiral Dewey's U.S.S. Olympia) and other attractions in the Philadelphia historic district.

Shopping for a college for your children? Swarthmore, Haverford, Bryn Mawr, the University of Pennsylvania, Temple, Villanova, and West Chester University are within a "George Washington's dollar throw" away.



One of the numerous indoor horticultural displays at Longwood Gardens in Kennett Square, Pa.

Antique-hunters' delight

OK! Now we are getting down to what many of our members really like to see when they are exploring an area — lots of antique shops and antique malls. This H.A.S. convention puts you right in the heart of one of the biggest antique hunters' paradises on the East Coast.

If you stick to a 15-mile radius from the Holiday Inn you can visit over 25 antique shops. Go a bit farther and the number increases to 50 or more. Bring your dealer number and the Pennsylvania shops make you fill out a form but you pay no tax. Delaware dealers have no tax, so you can shop till you drop.

Our convention hotel is on U.S. Route #202 and just down the street it crosses U.S. Route #1. If you stick to these roads you can't go wrong, not counting those short jaunts off major highway that lead to remarkable shops steeped in the history of the area. Elizabeth L. Matlat Antiques, specializing in 18th- and 19th-century antiques with a book department for the collector and hand-crafted lighting, is a well-laid-out shop that is nearby. Interested in furniture, glass, china, toys, old advertising, copperware, or tinware? Then you could go to Old Ridge Village Antique Shoppes (11 dealers), Wendy's Corners Antiques, Brandywine River Antiques

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In a New World in West Chester

(Continued from Page 3)

Market, McLiman Fine Furniture and Antiques or, Chadds Ford Antiques Mall (45 dealers) are among the others. We might as well stop here, because if we kept listing the small flea markets and specialty shops we could fill all of this issue of *Newsboy*. In any case, guides and brochures will be available in the hospitality room.

Did we mention — BOOK HUNTING?

Gosh!! Are there any places to hunt for BOOKS? Yes, yes, and yes. Barbara's Antiques and Books in Centerville, Delaware specializes in antiques, out of print, and collectible books. She has photographs, paper collectibles, ephemera as well as a small line of antiques.

Head into the interesting town of Kennett Square, Pa. (home of The Longwood Gardens) and stop at the shop of Thomas Macaluso Rare & Fine Books. This quaint shop houses over 25,000

volumes on all subjects and price ranges. Look at hundreds of old maps, prints, leather-bound books, and other treasures in six charming showrooms.

You can call ahead to some of the "by appointment" shops like The Merry-Go-Round Room in Unionville, specializing in old, rare and out-of-print books; or J.&J. House Booksellers, which features books on hunting, arts, science and medicine, and color plate items.

The *Used Book Lover's Guide to the Mid-Atlantic States* shows tons of other shops in the area... too many to miss for the avid collector. Again, if you need directions to any of these shops, brochures will be available.

But you cannot pass this area without a trip to Baldwin's Book Barn, right in West Chester. The biggest and most rambling book shop in the area, it contains of 400,000 books on all subjects. The rare book room is

larger than most book shops in the country. Baldwin's is open until 9 p.m. every evening and you need to plan some time to spend at this wonderful and extremely well-kept and well-stocked shop. If you can't find it at Baldwin's, you just weren't looking.

Are you coming?

If you have never attended a Horatio Alger Society convention, it is fun. Some of the greatest enjoyment happens at the end of the day when books, treasures, and stories are swapped in the hospitality room and throughout the hotel. You might overhear a discussion on book repair, first edition finds, series book trivia, or movie nostalgia. But the one thing you hear most is the story of the "great find" of the day. The one-in-a-million item that some lucky person found and wants to show to fellow members and tell how little was paid for it.

You could not attend a better convention than the one

that Vice President Carol Nackenoff is working so hard to put together. This will be the one where you, too, can write your own Alger story of "Finding a Fortune" by seeing what kinds of treasures you can unearth in the area.

This is one area of the United States too rich in history and treasure not to be explored, and what better time to do it than at the Year 2000 H.A.S.



Historic Kennett Square, Pa., with Thomas Macaluso Rare & Fine Books on the left in this photo.

Convention, "In a New World in West Chester."

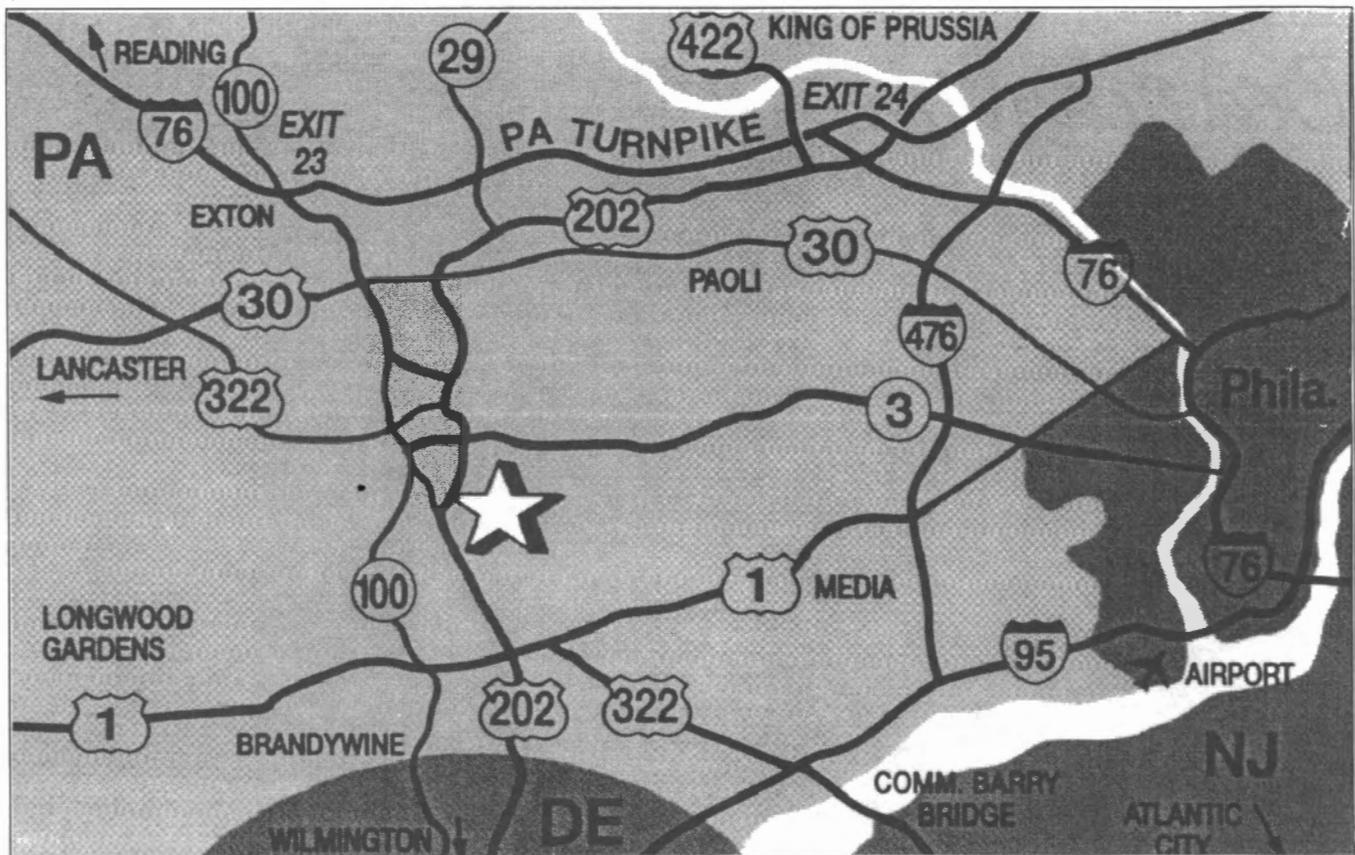
Register now!

Please fill out and return the enclosed registration form as soon as possible. Be sure to mark your choices for entrees for Friday's dinner and Saturday's H.A.S. banquet to assist in meal planning by the restaurants.

Hotel reservations should be made **directly to the Holiday Inn West Chester** by calling (610) 692-1900, or by writing: Holiday Inn West Chester, 943 S. High St., West Chester, Pa. 19382. Major credit cards are accepted. Be sure to tell the registration desk that you are with the Horatio Alger Society.

If you are driving directly to the convention or renting a car at Philadelphia International Airport, detailed directions to the Holiday Inn are provided on Page 7.

Hope to see you on May 4-7!



If you're driving . . .

From Philadelphia or Phila. International Airport

Take Interstate 95 south to the West Chester exit (U.S. Rt. 322 west). Take Rt. 322 until it dead-ends at U.S. Rt. 1. Turn left on Rt. 1 and drive to the next major intersection at U.S. Rt. 202. Turn right (north) onto Rt. 202 and drive 4½ miles. Turn right onto Stanton Avenue (it will be a small road between C-Mart and the Holiday Inn). The hotel parking lot is on the left.

From points East and North

Take the Pennsylvania Turnpike west to Exit 24 (King of Prussia), to U.S. Rt. 202 south. Past the West Chester University exit, the highway merges into one lane and curves to the left (you can see the Holiday Inn from the highway). Go to the next traffic light and make a U-turn at the jug handle. The hotel is on the right, about one-quarter mile ahead. Take a right onto Stanton Avenue and then a left into the hotel parking lot.

From Western Pennsylvania

Take the Pennsylvania Turnpike east to Exit 23 (state Rt. 100). Drive south on Rt. 100 for several miles until it

reaches U.S. Rt. 202 south. Past the West Chester University exit, the highway merges into one lane and curves to the left (you can see the Holiday Inn from the highway). Go to the next traffic light and make a U-turn at the jug handle. The hotel is on the right, about one-quarter mile ahead. Take a right onto Stanton Ave. and then a left into the hotel parking lot.

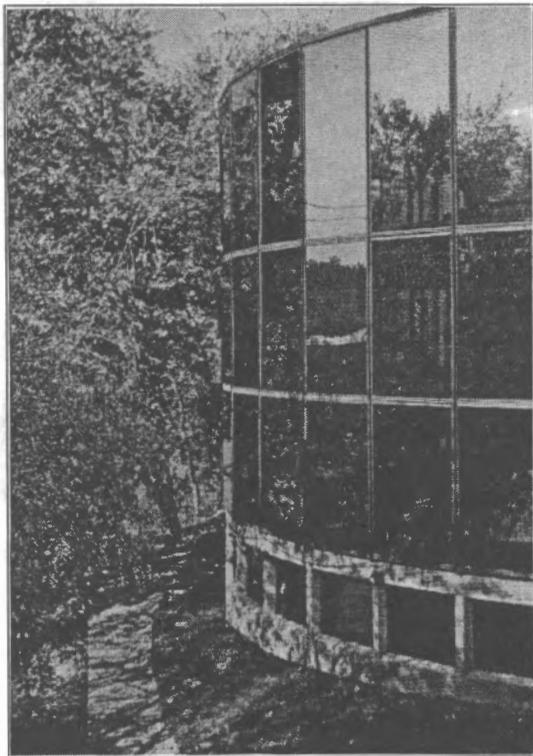
From the Northeast Extension of Pa. Turnpike

Take state Rt. 9 south to Pennsylvania Turnpike Exit 24 (King of Prussia), to U.S. Rt. 202 south. Past the West Chester University exit, the highway merges into one lane and curves to the left (you can see the Holiday Inn from the highway). Go to the next traffic light and make a U-turn at the jug handle. The hotel is on the right, about one-quarter mile ahead. Take a right onto Stanton Ave. and then a left into the hotel parking lot.

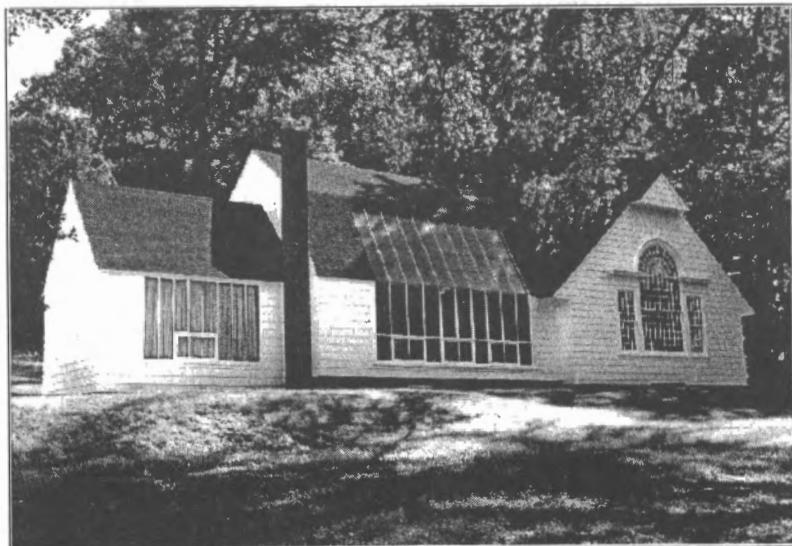
From Delaware and points south

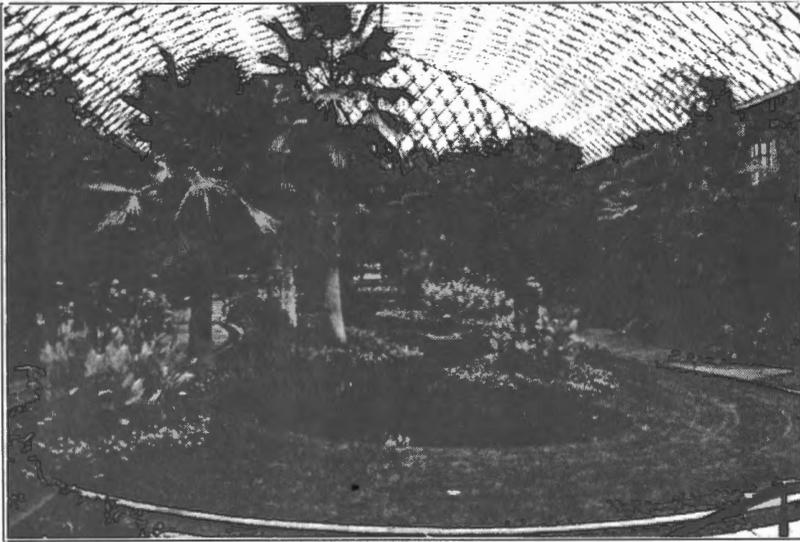
Take Interstate 95 north to the U.S. Rt. 202 north exit, and drive north on Rt. 202. When you arrive at the major intersection with U.S. Rt. 1, you are 4½ miles from the Holiday Inn. Continue north on Rt. 202 until you get to Stanton Ave. Turn right, then left into the hotel parking lot.

Brandywine River Museum



Opened in 1971, the Brandywine River Museum in Chadds Ford, Pa., is home to the studios and collections of N.C. Wyeth, Andrew Wyeth and Jamie Wyeth, one of America's legendary artistic families. Many of their familiar paintings, along with other works rarely in public view, can be seen in the museum's ever-changing displays. In addition to the Wyeths, the museum also displays works by such noted Brandywine Valley artists as William Trost Richards, George Cope, William Michael Harnett and Horace Pippin.



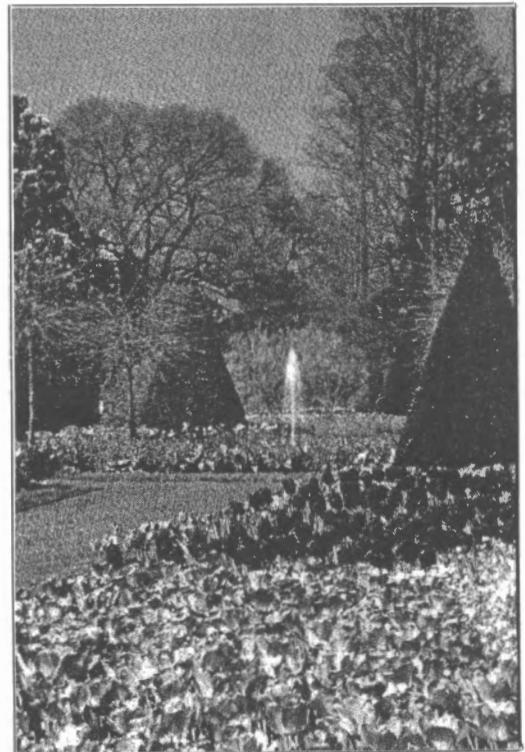


Longwood Gardens

Longwood Gardens, in Kennett Square, Pa., considered the world's finest public-display botanical garden, is open to the public throughout the year as the home of horticultural programs, music and theater. Its history dates back to around 1700 when renowned Pennsylvania Quaker William Penn sold the property to the Peirce family. In 1798, brothers Joshua and Samuel Peirce began planting trees, with the location becoming known as Peirce's Park.

Pierre S. du Pont bought the property in 1906 to in order to protect the trees, which were about to be cut down for timber. DuPont, chairman of the E.I. Du Pont and General Motors Companies, became Longwood Gardens' longtime owner and architect. Following his death, he bequeathed the Gardens "for the sole use of the public for purposes of exhibition, instruction, and enjoyment."

Today, Longwood Gardens, Inc. is a private, not-for-profit organization, with no government funding. Financial support comes from an endowment established by Mr. duPont, along with patron admissions and income from the Longwood Gardens Shop.



MEMBERSHIP

New members

Mark A. Williams (PF-1041)
309 Pearl Street
DeKalb, IL 60115

Mark works for Northern Illinois University Libraries in the rare books and special collections department, which includes the Horatio Alger Society repository. He and the library's curator of rare books and special collections, Samuel Huang (PF-963) produce **Founders' Type**, the Friends of NIU Libraries newsletter. Mark was also instrumental in assisting Huang and Arthur Young (PF-941) prior to and throughout the 1999 centennial H.A.S. Convention at DeKalb. "I enjoyed myself greatly during the convention and was impressed with the many friendly and cordial people who belong to the Society," he says.

John D. Arnold (PF-1042)
P.O. Box 171822
Kansas City, KS 66177 (913) 334-9605

John lists lists 12 Alger titles in his book collection, which includes all types of books.

Paul E. Maple (PF-1043)
820 Devonshire
Dayton, OH

Paul is a collector/dealer whose interests include Hardy Boys, Hal Keen, Chip Hilton, Rick Brant and Ken Holt. He was encouraged to join the Horatio Alger Society by Jerry Friedland (PF-376).

Change of address

Arthur T. Seybert (PF-850)
1909 S. Linden Ave.
Park Ridge, IL 60068

Visit the official Horatio Alger
Society Internet site at:

www.ihot.com/~has/

LETTERS TO THE EDITOR

Dear Bill:

Thanks to the scholarship and research skills of our members, **Newsboy** becomes more information-filled, more entertaining and more vital with each issue.

I'm always vastly impressed with Brad Chase's continuing studies of the publishers that reissued Horatio Alger's many titles. This is particularly valuable as many of us—myself included—exhaustively researched mainly Alger's first (and earliest) publishers.

And my thanks and appreciation to Gary Scharnhorst whose exceptional digging has uncovered Alger's early essay, "Literary Pensions." I've frequently discussed this subject—how particularly little money authors earn—in lectures and on my radio talk show, "Ralph Gardner's Bookshelf."

Kurt Vonnegut told me: "A few fat cats get the cream; most of the others get none." Alfred Kazin and other top writers said they teach (Rod McKuen composes award-winning music) to help support their writing efforts.

In "Literary Pensions," written by Alger in 1868—early in his career—he tells us what many writers, from ancient times to then present earned. Too bad he couldn't update his essay a couple of decades later so we could have an inkling as to how much Horatio, himself, earned. My guess is that, if any such article should surface, Gary will discover it!

Cordially,
Ralph D. Gardner (PF-053)
135 Central Park West
New York, NY 10023

One of my major regrets is not having had an opportunity to listen to "Ralph Gardner's Bookshelf" during its 12-year run because of my being an Illinois resident since 1969. However, Chicago was fortunate in the 1970s and early 1980s to have two television programs, "Kup's Show" (hosted by Chicago Sun-Times columnist Irv Kupcinet) and Chicago Tribune columnist Robert Cromie's "Book Beat," both literary gold mines. We also had Pulitzer Prize-winning author Studs Terkel's nightly interview program on WFMT-FM. Sadly, all these shows are now part of history.

Thankfully, Ralph has preserved in print two dozen of his approximately 1,000 "Ralph Gardner's Bookshelf" radio interviews, broadcast in the period 1974 through the mid-80s. They include Kurt Vonnegut and Alfred Kazin, as noted in his letter, along with authors like Isaac Asimov, Erica Jong, Budd Schulberg, John Toland and Gay Talese.

Writers Talk to Ralph D. Gardner was published by Scarecrow Press in 1989, and is still listed on its Internet site as being available for \$40, plus shipping. Simply contact www.scarecrowpress.com and key-word "Ralph Gardner." The book can also be ordered through amazon.com.

Mrs. Pemberton's Shoes

AND HOW MUCH THEY COST

By Caroline F. Preston

Tom Pemberton was a very fine young fellow, and he was fortunate enough to marry a very pretty wife. In fact, Laura Tremaine had been quite a belle, and might have had any one of half a dozen eligible husbands, but it so happened that she set her affections on Tom, and when he offered himself, after a little coquettish evasion, she finally gave an affirmative answer to his suit. In this she did well, for as I have already said, Tom was a fine young fellow, and I have reason to think there were other quarters in which his addresses would have been acceptable. However, he was devotedly attached to Laura, and in due time, that is, as soon as the young lady could get ready her wedding paraphernalia, they were married.

Tom bought a nice little house for his bride, and furnished it prettily, and they commenced house-keeping with a very fair prospect of happiness. He was in a very good business, and she was a very good manager at home. Yet, only six months after marriage, in consequence of a very ridiculous misunderstanding, their happiness came near suffering shipwreck.

I am going to tell you how it happened.

Did I say that Tom had one great fault? Plainly it was this. He was very much addicted to jealousy, and what Shakespeare says —

— "Trifles light as air
Are in the jealous confirmation strong
As words of Holy writ,"

would apply very well. What made him more susceptible in the present case was that he well knew that his wife's hand had been sought by others before her marriage to him. He also knew that she was, and not unnatural in a pretty woman, fond of admiration.

One forenoon he had occasion to return home unexpectedly about eleven o'clock in search of a letter which he was required to answer.

As he came in sight of the cozy little house, he could not help feeling how fortunate he was in the possession of so attractive a wife, with a good business, likely at no distant day to give him a

competence, if not actual wealth.

"There are not many men, at my age, so fortunate," he thought to himself. "I ought to feel thankful, with the sweetest little wife in the world —."

At this particular juncture he arrived opposite the house, and looking casually in at the front window, he saw a spectacle which filled him with anger and dismay. A young man was kneeling at his wife's feet! He could see him distinctly. Nay more, he recognized him as Frank Mills, a former suitor of his wife.

Had it come to this, and only six months after marriage! He groaned in spirit. All his happiness was dashed to the ground. Henceforth he felt that for him there was nothing to hope for. His wife had deceived him. She was willing to receive the attentions of other men in the absence of her husband, and he could have no more confidence in her.

"What should he do?" he asked himself.

Should he burst upon the wretched pair and pour out upon them the torrent of his righteous indignation? Should he lie in wait for the wretched Mills, and inflict upon him summary castigation? Or, should he appeal to the duello, and challenge him to personal combat? He thought of all these, but he could not make up his mind to either. He felt that a wife so frivolous and insincere was not worthy that he should risk his life for her. Besides, all this would lead to public scandal, and from that he shrank.

Then what would he do?

He would leave her forever. Yes, he was determined upon that. He could have no more confidence in her — he could take no more comfort in her society. Henceforth she must be to him as if she had never been his wife. He accordingly resisted the temptation to enter the house, and turning upon his heel, walked away, his heart full of bitter thoughts, his brow overspread with gloom.

Dinner was on the table at half-past twelve, and Laura was a little surprised that her husband had not made his appearance. Usually he was very punctual. Still greater was her surprise when, after a lapse of half an hour, he still came not. Another half-hour passed, and thinking that business might have detained him, she sat down rather cheerlessly to her solitary meal.

She had about half completed it when a knock was heard at the door.

She answered the summons herself, but it proved to be a boy only.

"A letter for you ma'am" he said.

(Continued on Page 12)

Editor's note: This short story by Horatio Alger, Jr., written under the "Caroline F. Preston" pseudonym, appeared in the February 1868 issue of the magazine Public Spirit. It was submitted for publication in Newsboy by Gary Scharnhorst.

Mrs. Pemberton's Shoes

(Continued from Page 11)

"Is there any answer?" she asked.

"No ma'am."

She took the letter unsuspectingly, and after the boy's departure, sat down quietly to read it. But her tranquility was soon disturbed. With a flushed face and contracted brow she read the following:

"Laura — I have left you forever. Until this morning I thought myself the happiest — and most blessed of husbands. Alas, that I should have been so deceived in you. Yet it was better that I should know all. Wretched woman, you have made me miserable for life. You have wrecked my happiness. You will be responsible for any excesses into which in the depth of my anguish I may be led. It was an unhappy day when I first met you. The cup of happiness has been lifted to my lips, only to be dashed from them. You have much, very much, to answer for. I go hence, I know not where, with my heart-full of the deepest anguish. I shall never see you again. I cannot. If you ask the meaning of these reproaches, if your own heart does not reveal to you their meaning, know that from the street, *I saw Frank Mills kneeling at your feet this morning!* That was enough to prove to me how much I have been deceived in you. Farewell forever!

Your wretched husband,
Thomas Pemberton."

Singular as it may seem, Laura's first feeling on reading this letter was that of amusement. She laughed outright, saying, 'How ridiculous! Thomas can't be in earnest.'

Then came the thought that he might be in earnest after all; that at any rate he had gone away, and with the thought that she had deceived him. So while her first thought was "How ridiculous!" her second was "How terrible!"

What could she do?

Leaving the table in the middle of the room, she put on her bonnet and shawl and hurried to her husband's office. (It may be explained that he was a real estate agent). His clerk, a young man, was sitting at his desk.

Trying to conceal her agitation she said "Mr. Pemberton has left town?"

"Yes, Mrs. Pemberton."

"Did he say how long he should be gone?" Then, thinking the clerk would think it strange that she herself did not know this, she continued hurriedly, "He went off in such a hurry that I hardly had time to speak to him."

"No," said the clerk. "He told me he would write in a day or two."

"Did he think of going farther than New York?" asked Mrs. Pemberton, hazarding a guess.

"I believe not."

This was all the information she could obtain. She inferred, however, that her husband had gone to New York, and this inference was confirmed by a neighbor whom she met on the way home, and who accosted her with, "Your husband was called to New York suddenly, wasn't he?"

"Yes, she said quietly. "Did you see him before he went?"

"I just spoke to him a minute as he was hurrying to the depot, but he was in so great haste that I only had a chance to ask him where he was going."

Laura's resolve was taken. She would go to New York herself. Her husband must be disabused of his false impression with regard to herself as soon as possible.

Accordingly she hurried home, informing the astonished servant that she was called suddenly to New York, and when the evening train started it carried Laura as one of its five hundred passengers.

As the early morning broke, the train rattled into the depot.

Laura knew that her husband always stopped at the St. Nicholas, and she took a hack hither at once. In due time she was set down at the entrance of the hotel.

Entering, she requested permission to look at the register. If she should be mistaken after all, what should she do?

But she was not mistaken.

There, in a nervous hand, indicating the writer's agitation, was scrawled the name of

"Thomas Pemberton, *Russville.*"

"I should like to see that gentleman as soon as he is up," she said.

"It is so early he will not probably be down for an hour," returned the clerk.

But he was mistaken.

Thomas Pemberton could not sleep on account of his perturbed state of mind, and at quite an early hour he rose from his bed and went down stairs.

Entering the hall, he started on seeing the back of a figure wearing a shawl and bonnet which looked very familiar.

"How much that looks like Laura!" he thought.

And then he groaned to think that this recollection now could only bring him pain and unavailing sorrow.

Mrs. Pemberton hearing a step behind her, looked around suddenly, and uttered a half-exclamation as she recognized her husband.

"O Thomas!" she exclaimed, advancing towards him.

"Mrs. Pemberton!" he exclaimed in cold surprise. "What brings you here?"

"Do you ask?" she said reproachfully.

"After that letter —"

"Stay," he said. "This place is too public for my explanation. Do me the favor to accompany me to the parlor."

At that time the parlor was completely unoccupied.

Mr. Pemberton led his wife, and seating her on a sofa, stood sternly before her.

"Well?" he said.

"What did you mean by that cruel letter?" said she.

"Ask your own conscience," he rejoined. "You probably did not intend to have me witness the very edifying spectacle of your lover kneeling at your feet in the house which I had provided you. But chance, or rather good fortune brought this about. If you can explain this I shall be glad to listen."

"Is that all you have against me, Thomas?" asked Laura.

"All? Is it not enough?"

"That you shall judge presently. Did you recognize the lover, as you call him?" She spoke more firmly now.

"Yes, it was Frank Mills," he said, grinding his teeth.

"And do you happen to remember Mr. Mills' business?"

"Yes, he keeps a shoe store. But what has that to do with it?"

"Much. As he was passing the house I called him in, and desired him to take my measure for a new pair of shoes. To do this he was obliged to kneel. So you see there was not much romance about it, after all."

"Is this true?" demanded Thomas.

"Positively."

"Then I have been a confounded fool," he declared.

"Well Thomas," said his wife, smiling. "I do think you have been a little foolish."

"We won't say anything of this."

"No, I think it best not."

We drop the veil over the reconciliation. The next day Mr. and Mrs. Pemberton were on their way back to Russville, and no one ever knew the real business which took them to New York. In due course the shoes were finished, but though a good pair they could not be called cheap, when it is considered that they occasioned a double trip to New York.

The End

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Editor's notebook

(Continued from Page 4)

with a **Stated First Edition** declaration, as follows: First Edition / 123456789, or First Edition / ABCDEFGHIJK. For subsequent printings, the words "First Edition" or "First Printing" and first number or letter are rubbed out, leaving the remainder of the number or letter sequence. One problem often encountered is that some publishers remove the "1" or "A" but leave the phrase "First Edition" or "First Impression" intact for subsequent printings, creating confusion. The true first edition is that which has BOTH the phrase and the full sequence of numbers without any removals.

7. Multiple copyright dates. This can be confusing in the juvenile book hobby because many of the books which we collect were originally published as serials in periodicals like *Argosy* and *St. Nicholas*. The first-listed date (the earliest) usually indicates the copyright of the appearance of the story in the magazine, and a publisher (Frank Munsey, for example) may be so listed. The subsequent copyright date is the hard-cover copyright date. In the case of Street & Smith's **Boys' Own Library**, the first is the copyright for the serial publication or that of a previous book publisher; the second is the copyright when republished as part of Street & Smith's **Medal Library** or **New Medal Library** and/or as a hard-cover in the **Boys' Own Library**.

Sources of information for this Editor's Notebook were *A Pocket Guide to the Identification of First Editions*, compiled by Bill McBride (self-published, Hartford, Ct., 1995); *First Editions: A Guide to Identification*, third edition, edited by Edward N. Zempel and Linda A. Verkler (Peoria, Ill.: The Spoon River Press, 1995); and *How to Identify and Collect American First Editions*, by Jack Tannen (New York: Arco Publishing Co., 1976). Additional information was gleaned by examining the books themselves.

Following is a summary of first-edition identification information for publishers of series and non-series juvenile books, generally from the period 1900 and later. Publishers are listed alphabetically:

Henry Altemus Company, Philadelphia

Usual identification method: Matching dates on the title page and verso (copyright page).

Note: For its more cheaply bound series books such as those by H. Irving Hancock (below), Altemus usually did not place a date on the title page, making first-edition identification difficult.

Prominent series and authors: They include the **Grammar School Boys** and the myriad subsequent series in the "Dick & Co." saga by Hancock, through the **Conquest of the U.S. Series** in 1916. Also, the **Battleship Boys Series** by Frank Gee Patchin, and the **Iron**

Boys Series by "James R. Mears" (a Patchin pseudonym). Altemus was a prolific publisher, with nearly 30 boys' series to its credit.

D. Appleton & Co., New York

Usual identification method: Prior to 1901, matching dates on the title page and verso (copyright page). From 1902 onward, a first edition was identified by a numeral "1" in parentheses (1) at the foot of the last page of text. Subsequent editions are marked (2), (3), (4), etc. In many instances, Appleton also used matching dates on the title page and verso (copyright page), along with the (1) on the last page of text.

Prominent series and authors: Numerous series by such popular writers as Ralph Henry Barbour (**Purple Pennant Series, Big Four Series, Grafton Series, Yardley Hall Series, etc.**), William Heyliger (**Don Strong Series, Fairview High Series, etc.**), A. Hyatt Verrill (**Radio Detectives Series, Deep Sea Hunters Series**) and Earl Reed Silvers (**Hillsfield High Series, Dick Arnold Series, Ned Beals Series**). Appleton was one of the most prominent publishers of series books in the early decades of the century, with nearly 50 boys' series between 1900 and 1933, plus numerous "single" titles by series-book writers and other authors.

D. Appleton-Century Co., New York

Appleton merged with The Century Company on May 31, 1933 to form the D. Appleton-Century Co., which remained in existence until another merger created D. Appleton-Century-Crofts in 1948.

Usual identification method: This firm continued the Appleton system of identifying the particular edition within parentheses on the last page of text.

Prominent series and authors: Following the 1933 merger, many of the above-listed authors' books were produced by this publisher either in first editions or reprints of the Appleton editions. Again, numerous "single" titles were written by these and other prominent authors.

Barse & Hopkins (later Barse & Co.), New York

Usual identification method: This is one of the most difficult publishers for which to identify first editions. Generally, the copyright page lists no additional printings of the subject book or subsequent books in the series to differentiate it from a first edition. Yet occasionally, Barse & Hopkins did list a publishing history on the copyright page through the use of month-year dates like *First Printing, February, 1914 / Second Printing, May, 1914*, etc. These can be found in certain early printings of the **Big League Series** by "Burt L. Standish" (Gilbert Patten) in 1914. Apparently, B&H soon discontinued this practice.

Note: Barse & Hopkins became Barse & Co. in 1928 and Barse was subsequently purchased by Grosset & Dunlap in the early 1930s.

Prominent series and authors: There were many, including the **College Life Series** by "Burt L. Standish"

(Gilbert Patten), **Big League Series** by Standish, **Bobby Blake Series** by "Frank A. Warner" (Stratemeyer Syndicate), **Campfire Boys Series** by "Oliver Lee Clifton" (St. George Rathborne), **Big War Series** by Ross Kay, **Go-Ahead Boys Series** by Ross Kay and **Yank Brown Series** by "David Stone" (Earl Reed Silvers).

A.L. Burt; A.L. Burt Company, New York

Usual identification method: As a mass producer of series books, Burt did not self-identify first editions. For Alger collectors, to identify the hard-cover first editions published by Burt, you are referred to the Gardner and Bennett bibliographies, with comprehensive physical descriptions of these titles in Brad Chase's *Horatio Alger Books Published by A.L. Burt*.

Starting in the teens, A.L. Burt, in addition to the cheaper Alger reprints it was already producing (**Chimney Corner Series**, etc.), was also very active in producing the "fifty-center" type of series books.

Prominent series and authors: Very many were produced in the mid-teens and early 20s right through the early 1930s, including **Boy Allies of the Army Series** by Clair W. Hayes, **Boy Allies of the Navy Series** by "Ensign Robert Drake" (Clair W. Hayes), **Mercer Boys Series** by Capwell Wyckoff, **Big Five Motorcycle Boys Series** by "Ralph Marlow" (St. George Rathborne), **Rocket Riders Series** by Howard R. Garis, **Outboard Boys Series** by Roger Garis, **Golden Boys Series** by L.P. Wyman and many, many more.

The Century Company, New York

This publisher also produced **St. Nicholas Magazine**, and as a result, many of the serials published in *St. Nicholas* wound up in hard-cover editions published by Century. As noted above, Century merged with D. Appleton & Co. to form D. Appleton-Century Company in 1933.

Usual identification method: Prior to its merger with Appleton, Century did not have a consistent means of identifying first editions. The most common method through the teens was matching dates on the title page and verso (copyright page). Later, the company printed "First Printing" on the verso; occasionally, there was no date on the title page, with no additional printings indicated on the verso. Of course, this changed after the merger, with the (1) symbol on the last page of text used from 1933 onward to identify first editions.

Prominent series and authors: They include the **Ferry Hill Series** and **Turner Twins Series**, plus numerous "single" titles by Ralph Henry Barbour; also, the **Lakerim Series** by Rupert Hughes.

Chatterton-Peck Co., New York

One of the early publishers involved with Edward Stratemeyer and the Stratemeyer Syndicate, before the settlement of a lawsuit allowed Stratemeyer to take his properties then being produced by Chatterton-Peck over to Grosset & Dunlap starting in 1908. Chatterton-Peck

published reprints of early titles in such series as the **Rover Boys**, **Ralph of the Railroad** and **Putnam Hall Series** and actually published the first editions of the first two titles in the **Great Newspaper (Larry Dexter) Series**. Chatterton-Peck also published one Alger first edition, *Randy of the River* (it actually carries a 1906 Stitt copyright, but the book was published by Chatterton-Peck, and is so identified on the title page and spine).

Usual identification method: There is no proprietary method for identifying Chatterton-Peck first editions, other than examining advertising pages, no subsequent books in that series listed as being published, type wear, binding quality or other esoteric methods. The first edition of *Randy of the River*, for example, must have *Randy of the River* listed as the last entry under "Rise in Life Series" on the copyright page and no pages of book advertisements following the main text.

Prominent series and authors: In addition to the various Stratemeyer Syndicate series indicated above, Chatterton-Peck published the first hard-cover editions of several Stratemeyer-controlled "single" titles, which were incorporated into the Syndicate-controlled **Enterprise Books for Boys**. They were *Two Boys and a Fortune* by Matthew White, *Canoe Boys and Campfires* by W. Murray Graydon, *Andy the Acrobat* by Peter T. Harkness, *The Crimson Banner* by William S. Moffat and *The Quest of the Silver Swan* by W. Bert Foster.

Also, a successor to this firm, A.L. Chatterton, published series like the **Comrades Series** and **Boy Scouts Series** by Ralph Victor, the **Dare Boys** by Stephen A. Cox and **Frontier Boys Series** by Capt. Wyn Roosevelt.

Thomas Y. Crowell Co., New York

This publisher is best known for its **Boy Scouts Series** published between 1911 and 1914, whose six titles included books authored by Percy K. Fitzhugh, James Otis and Edwin L. Sabin.

Usual identification method: Crowell did not use a proprietary system to identify first editions until it went to offset printing after World War II, when it adopted the "descending number" system. However, the publisher did identify subsequent printings, listing "Third Printing," for example, on the verso (copyright page). A publisher's statement says "In the absence of the words *Second Printing*, *Third Printing*, etc., it can be safely assumed that without such an inscription the book is a copy of the first edition."

Prominent series and authors: In addition to the above-mentioned **Boy Scouts Series**, there were **The Silver Fox Farm Series** by James Otis, the **Boy Hikers Series** by Chelsea Curtis Fraser and the **Great West Series** by Edwin L. Sabin.

Cupples & Leon, New York

This was one of the most prominent publishers used
(Continued on Page 16)

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318 exit 21

Fond memories of Alger's works

By Frank W. Quillen (PF-1035)

Mrs. Edna Quillin is a retired librarian who now makes her home in Kingsport, Tennessee. In October of 1999, she turned 98. She cherishes fond memories of the works of Horatio Alger, Jr.

Born Edna DeSpain, she grew up in LaRue County, Kentucky, the same county where Abraham Lincoln was born. Her father, a farmer, carried mail until he was able to buy a 30-acre farm. Later he was successful enough to own a 120-acre farm. Edna's mother, who had been a teacher, taught Edna to read at home. Attending school was a problem for a time because the nearest school was too far away. For a time, the children rode a horse, but the wear on the poor animal was too great, so that idea had to be abandoned.

Finally it became possible for the children to walk to a one-room school. In 1910, when Edna was in the second grade, there arose a concern over the scarcity of books in the school. Edna, an enthusiastic reader, had read everything available to her, including her father's farming magazines. The teacher at the school, determined to do something about the problem, held a box supper and ordered books for the children with the proceeds. For the girls, she bought

the books of Mrs. L. T. Meade; for the boys, she bought books by Horatio Alger, Jr.

Edna read all the books by Meade, and then turned to reading the Alger volumes. To her delight, she found that she greatly enjoyed these. When her mother objected because she did not think it wise for a girl to read

boys' books, Edna defended her reading by telling her mother that the books were interesting, and that the boys in the stories always turn out well. Today she recalls fondly that the books encourage high standards of morality. Among the titles she remembers are *A Boy's Fortune* and *Do and Dare*.

Somewhat later in life Edna recalls meeting and visiting in the home of Annie Fellows Johnston, author of the Little Colonel series. Edna was impressed by this author, and she recalls that, despite her fame, Johnston's house was small and unpretentious.

For many years Edna lived in Gate City, Virginia, where she served as librarian, working in both the public and high school libraries. Over the years she has touched the lives of many.

Author's note: The subject of this article is not related to me, although we share the same last name. Edna spells her name ending with "in" and I spell my name with "en."



Edna Quillin

Olan Mills Studio

Editor's notebook

(Continued from Page 15)

by the Stratemeyer Syndicate, beginning in 1906 with such series as **The Motor Boys**, **Great Marvel Series** and **Boys of Business Series**, and continuing into the '40s with numerous Syndicate boys' and girls' series.

Usual identification method: As a mass publisher of the "fifty-center," Cupples & Leon did not self-identify first editions. The only way to narrow down possible first editions is to examine advertisements for the series in hand, along with other series, in the books and on the dust jackets.

However, this publisher did change its colophon at the base of the spine from being spelled out in plain block letters to **Cupples & Leon Co.** enclosed in a circle in 1907, so those books copyrighted in 1906 (such as the three-volume breeder set for **The Motor Boys Series**)

can be assumed as first editions if they have plain block lettering at the base of the spine.

Two Alger "Stratemeyer completions," *Joe the Hotel Boy* (1906) and *Ben Logan's Triumph* (1908), were first published by Cupples & Leon. The first edition of *Joe the Hotel Boy* must have the block lettering at the base of the spine, while the first edition of *Ben Logan's Triumph* has Cupples & Leon Co. within a circle and five pages of advertisements following the main text.

Prominent series and authors: Stratemeyer Syndicate series made up the vast bulk of this publisher's output, including **The Motor Boys**, **Bomba the Jungle Boy Series**, **Baseball Joe Series**, **Webster Series**, **Dave Dashaway Series**, etc., etc., for boys and the **Dorothy Dale Series**, **Radio Girls Series** and **Motor Girls Series** among the many series for girls.

Among the non-Syndicate series published by C & L were the **Buddy Books**, **Curlytops Series** and **Teddy Series** by Howard R. Garis.