



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.

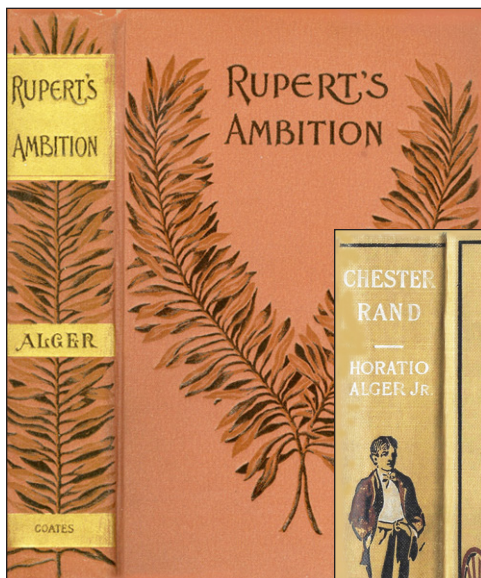
VOLUME LVI

MARCH-APRIL 2018

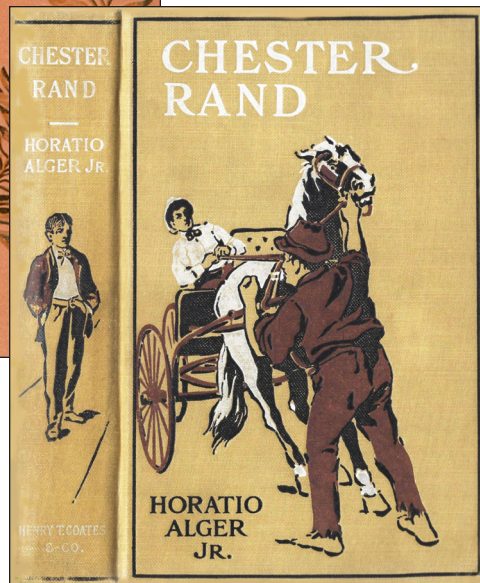
NUMBER 2

## Convention time is getting nearer

-- See Page 3



*Continuing the tradition ...*



### Alger firsts by Henry T. Coates & Co.

-- See Page 3

### Harry Lincoln Saylor:

### *The Airship Boys ... and much more*

-- See Page 13

## President's column

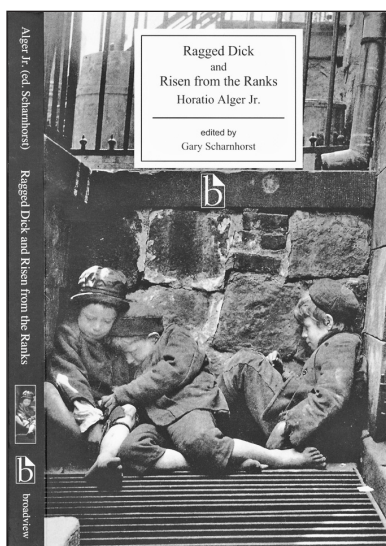
Last year, Gary Scharnhorst, known among Alger aficionados for his several searching works, especially *The Lost Life of Horatio Alger, Jr.* (with Jack Bales, 1985), edited a new edition in one volume, published by Broadview Press, of two classic Alger novels — *Ragged Dick*, Alger's early success, and *Risen From the Ranks*, one of his most satisfying stories. (Scharnhorst's book was reviewed by Carol Nackenoff (PF-921) in the July-August 2017 *Newsboy*).

As good as it is to have well-edited versions of both these books, the most impressive contribution comes in Scharnhorst's introduction. It likely is the best short (about 31 pages) summary of both Alger's career, output, and significance. Picking up on Nackenoff's analysis in *The Fictional Republic* [Oxford University Press, 1994], Scharnhorst examines the history of the Alger image as it evolved from his strongly moralistic values, which thoroughly permeate the novels through his being seen by the mid-20th Century as an apostle of business success and apologist for capitalism.

Scharnhorst refers to a study more than 50 years ago of the "self-made man" theme, quoting John G. Cawelti: "Judging from the prominence of his themes, there is as much evidence that Alger was an important influence on future reformers as a popular model for incipient robber barons."

Perhaps the most significant conclusion that emerges from Scharnhorst's reference-filled essay is his tracing the way Alger's modern image arose phoenix-like after 1920, by when he had been almost forgotten and sales of his books had become negligible, through the economic surge of the 1920s and then the Depression and World War II. By 1947 he had been adopted by the boosters of

(Continued on Page 6)



## HORATIO ALGER SOCIETY

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

### OFFICERS

RICHARD B. HOFFMAN	PRESIDENT
CARY STERNICK	VICE-PRESIDENT
BARRY SCHOENBORN	TREASURER
ROBERT G. SIPES	EXECUTIVE DIRECTOR

### BOARD OF DIRECTORS

ARTHUR W. SMITTER	(2018) DIRECTOR
JACK BALES	(2018) DIRECTOR
ROBERT D. EASTLACK	(2019) DIRECTOR
CAROL NACKENOFF	(2019) DIRECTOR
ROBERT PETITTO	(2019) DIRECTOR
MARLENA E. BREMSETH	(2020) DIRECTOR
JAMES KING	(2020) DIRECTOR
JOSEPH STRANG	(2020) DIRECTOR
LEO "BOB" BENNETT (1932-2004)	EMERITUS
RALPH D. GARDNER (1923-2005)	EMERITUS

### PAST PRESIDENTS

KENNETH B. BUTLER	ROBERT E. KASPER
JACK ROW	MARY ANN DITCH
DR. MAX GOLDBERG	JOHN CADICK
STEVE PRESS	CARL T. HARTMANN
JUDSON S. BERRY	ARTHUR P. YOUNG
LEO "BOB" BENNETT	CAROL NACKENOFF
JERRY B. FRIEDLAND	ROBERT G. HUBER
BRADFORD S. CHASE	ROBERT R. ROUTHIER
ROBERT E. SAWYER	MICHAEL MORLEY
EUGENE H. HAFNER	LAWRENCE R. RICE
D. JAMES RYBERG	ROBERT G. SIPES
GEORGE W. OWENS	BARRY SCHOENBORN
WILLIAM R. WRIGHT	JEFF LOONEY

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

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

*Newsboy* is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at [www.horatioalgersociety.net](http://www.horatioalgersociety.net).

*Newsboy* ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.

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 advertisements or "Letters to the Editor" to *Newsboy* editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: [hasnewsboy@aol.com](mailto:hasnewsboy@aol.com)



*Convention time is near*

# Time to plan your spring break in Florida!

By James King (PF-1126)

That's right, time is running out to plan your trip to sunny Fort Lauderdale for the 2018 annual Horatio Alger Convention! Time has flown by, and Spring is already here, even if it doesn't feel like it yet. I don't have to tell you that we're already in shorts and sandals down here on the peninsula, with the scent of sangria and suntan lotion filling the air!

Seriously, the deadline for booking your hotel stay at the Hampton Inn & Suites, Fort Lauderdale Airport/Cruise Port South, is fast approaching. In fact, because this issue of **Newsboy** is coming out so close to the original deadline of April 5, the hotel has graciously offered us a short extension. The new deadline for securing our discounted rate of \$109 per night for rooms with either two double or one king-sized bed (or \$139 per night for similarly configured suites), will now be **Sunday, April 8, 2018**. Please don't miss this deadline. Fort Lauderdale is a resort destination and regular rates are more than double our discounted rate.



**The Hampton Inn & Suites, Fort Lauderdale Airport-Cruise Port South has extended its deadline to Sunday, April 8 for the special H.A.S. convention rate.**

Contact the hotel at (954) 922-0011. Please state that you are with the Horatio Alger Society to get the group rate. The convention dates are May 3 through May 6,

*(Continued on Page 5)*

*Continuing the tradition ...*

## Alger firsts by Henry T. Coates & Co.

by Bradford S. Chase (PF-412)

This is the last in a series of three articles about the Porter and Coates and Henry T. Coates & Co. publishing companies and their contribution in bringing original stories written by Horatio Alger Jr. to millions of young readers around the turn of this century.

For 29 years starting in 1866, Henry T. Coates and Robert Porter produced quality books from their Porter and Coates publishing house in Philadelphia. From 1882 through 1903, Henry Coates was a moving force not only in publishing Alger first editions but in issuing many Alger reprint editions as well. When Porter retired in 1895,<sup>1</sup> the Porter and Coates firm had produced 15 Alger first editions. Henry, carrying on the firm's tradition

of producing roughly one Alger first edition per year, published 11 more.<sup>2</sup>

Henry Troth Coates, the second of six children, was born Sept. 29, 1843. He was 23 when he joined the Davis and Porter publishing firm in 1866 and it became Davis, Porter and Coates. When Davis retired the next year, Henry's father Morrison and his uncle Benjamin, who were cloth and wool merchants, invested in the new Porter and Coates business.<sup>3</sup> The firm was located in Philadelphia at the corner of 9th and Chestnut Streets (822 Chestnut St.) until December 1898, when it moved to 1222 Chestnut St.<sup>4</sup>

In doing research for this article, I uncovered several things that were of more than passing interest to me in this story of Algers produced by the Porter and Coates and H.T. Coates & Co. firms. One involved the companies' obvious policies of producing quality cloth-bound covers. It interested me to discover that for many years Porter and Coates specialized in art, trade and rare books, many in fine bindings; and in 1869 they opened an art gallery

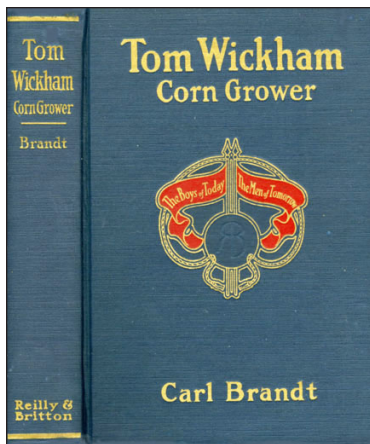
*(Continued on Page 7)*

*This article was originally published in the September 1993 issue of Newsboy as a follow-up to Brad Chase's survey of Porter & Coates Algers (combining his two 1993 articles), reprinted in the November-December 2017 issue. Although Chase's original research has not been superseded, a few editing and style changes, along with upgraded book-cover images, are included.*

## Editor's notebook

In preparing this issue, I began to realize a thing in common about the two main articles, by Brad Chase and myself. Henry T. Coates (and its predecessor, Porter & Coates), along with Reilly & Britton, produced among the most high-quality, handsome books in the field of juvenile literature. On my bookshelves I found only a handful of publishers which came close, and they were usually best known for their books for adults, such as Scribner's, Harpers and Little, Brown. On just a slightly lower level, Lee & Shepard, D. Appleton, Penn, L.C. Page and H.M. Caldwell also produced high-quality juveniles. Even the so-called "cheaper" publishers had wonderful earlier bindings, as Alger collectors can attest to the early A.L. Burt Gold or Green Tulip and Fez editions; or the Penns and Winston Library titles.

I exclude from this discussion the pre-1870 to 1880s editions in small (predominantly green) bindings for authors like Alger, Optic and Castlemon by such publishers as Loring, Porter & Coates, Lee & Shepard and numerous others operating in that era. They're very nice books and valuable as first editions, but they just don't offer real visual excitement to my eyes. Personally, I prefer the later (starting around the 1890s) *twelvemo* editions (about 7½ by 5¼ inches, both reprints



and first editions), such as the books described in Chase's articles on Porter & Coates and Henry T. Coates.

In the 1890s, those publishers, along with Lee & Shepard and others, transitioned to the slightly larger, illustrated bindings that today make a very handsome addition to anyone's collection. I collect Castlemon, but not the earlier Porter & Coates/R..W. Carroll editions, but the much more colorful later Porter & Coates, H. T. Coates and early Winston transitional editions.

Reilly & Britton books hold a special interest, since I live near Chicago. In addition to the Harry L. Saylor books discussed in this issue (see advertisement for the **Boy Scouts of the Air** books on this page), I own a few of

L. Frank Baum's series books (Sam Steele, *Boy Fortune Hunters*, etc.), along with the three-volume **Boys of Today — Men of Tomorrow Series**, written by Carl E. Brandt (1889-1957, his only boy's series). Brandt's main career was a literary agent for such well-known authors as Booth Tarkington, Joseph Conrad and Stephen Vincent Benet. The titles of this Horatio Alger-like "success" series are *Tom Wickham*, *Corn Grower* (1916), *Bob Hazard*, *Dam Builder* (1916) and *Jerry King*, *Timber Cruiser* (1917), bound in textured navy blue cloth with lettering and decorations in gold and red. They are about as attractive books you could ask for, and the stories aren't bad, either.

So when Brad Chase touts the quality of the Porter & Coates and H.T. Coates Alger's, or you study the Harry L. Saylor book images in this issue, you don't have to take our word — just look at the books themselves.

## MEMBERSHIP

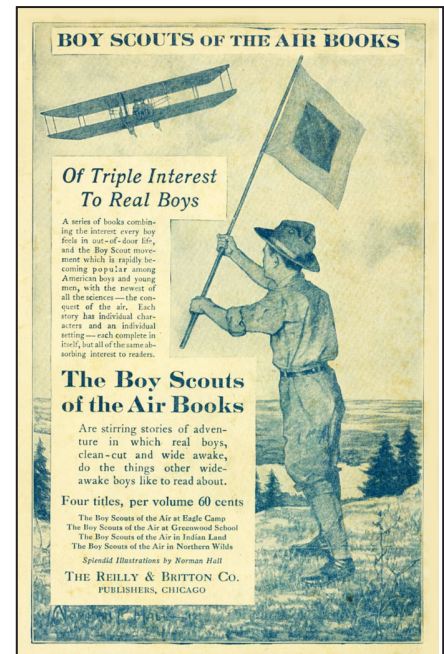
### Sustaining member

Arthur P. Young (PF-941)

Former H.A.S. president and two-time convention host Art Young was inadvertently left off our 2017 Sustaining Members list in the last issue. Thanks for your continued support!

### ***Are you moving or have other updates?***

Please send any changes to your residential address, email address or telephone number to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.**





# 'Falling in with Fort Lauderdale'

*(Continued from Page 3)*

departing on May 7, 2018. The convention elements are coming together according to plan and a splendid time is guaranteed for all. I refer you to the enclosed convention schedule for the particulars, but our regular attendees undoubtedly know the drill. A registration form is also enclosed with this issue. Please follow the instructions and send in payment and the filled-out registration form to the convention host as soon as you've booked your hotel stay. Please don't delay!

I understand that we still have some availability for presentations, but I urge those so-minded to claim a spot before they're gone. Contact either myself or Bill Gowen at [hasnewsboyaolcom](mailto:hasnewsboyaolcom) when you're ready with a title.

As always, it's our members who make the auction and book sale a success, through their donations and consignments, as well as bringing along some books to sell on Saturday. I expect to see a wealth of titles on display this year, so pack your money-belts accordingly!

Fort Lauderdale has historically been referred to as the "Venice of America" for its labyrinth of waterways, nearly as famous as its renowned beach. With that in mind, I've decided to offer those interested a group outing on the famous Jungle Queen river cruise. Various incarnations of the "Queen" have been plying our waters since the 1930's and it's become one of the most popular attractions of tourists visiting the area.

The Saturday afternoon sight-seeing cruise and Tropic Isle Tour is a favorite, as it combines the scenic and relaxing river cruise with a stop at the Queen's private island, where exotic flora and fauna are on display. Lemurs, monkeys, exotic birds and a traditional Florida alligator show are highlights of the stop. Food and refreshments are available for purchase as well. You're even invited to hold a baby alligator ... if you dare!

The cruise will depart from the Bahia Mar Yacht Basin at 1:30 p.m. on Saturday, May 5, and return at 4:30 p.m. Guests should arrive at least 20 minutes ahead of time for the cruise. I recommend coming to the Bahia Mar area for lunch so you're already nearby, and I'll arrange for a local lunch spot within walking distance. After the cruise there will be ample time to return to the hotel and dress for the evening's banquet. Car-pooling and Ubers are recommended. There is parking for river cruise patrons.

The Jungle Queen is an optional outing and not included in the convention fee. The published rates are:

Adult \$29.95; Senior \$27.95; Child 3-12 yrs. \$14.95; under 3 yrs. free. The three-hour excursion is well worth the price, but if I can get at least 15 persons to commit to the cruise, we will be eligible for a group discount. The time to decide is at Thursday's convention registration, where brochures and details will be provided.

You may visit the Jungle Queen website for more information: [www.junglequeen.com](http://www.junglequeen.com)

Other opportunities for your free time abound, and those arriving early or staying through Sunday or later will be spoilt for choice. A list of possibilities follows:

- The Festival Marketplace is an indoor flea market in Pompano Beach which boasts a sizeable air-conditioned antiques mall next door. [www.festival.com/about-us](http://www.festival.com/about-us)

- Dania Beach has been historically renowned for its art and antiques district, informally known as antique row. [www.daniabeachchamber.org/arts-antiques](http://www.daniabeachchamber.org/arts-antiques)

- My favorite destination, for a leisurely stroll, is to go to the charming Las Olas Boulevard shopping district, the "Worth Avenue" of Fort Lauderdale, with its unique shops, restaurants, art galleries and ice cream parlours, it's great for window-shopping. [www.lasolasboulevard.com](http://www.lasolasboulevard.com)

- Nearby state parks: Hugh Taylor Birch State Park, Ft. Lauderdale, [www.floridastateparks.org/park/Hugh-Taylor-Birch](http://www.floridastateparks.org/park/Hugh-Taylor-Birch); or John U. Lloyd Beach State Park (newly renamed: Dr Von D. Mizell-Eula Johnson State Park) on Dania Beach. [www.floridastateparks.org/park/Mizell-Johnson](http://www.floridastateparks.org/park/Mizell-Johnson)

- Butterfly World in nearby Coconut Creek, Florida, is the largest butterfly park in the world! Over 20,000 varieties, and exotic birds too. [www.butterflyworld.com](http://www.butterflyworld.com)

- Stranahan House in Fort Lauderdale. Pioneer home and museum of Fort Lauderdale's first settler. [www.stranahanhouse.org](http://www.stranahanhouse.org)

- Bonnet House and Gardens on Fort Lauderdale beach. Last surviving palatial estate on Fort Lauderdale beach from the early days. [www.bonnethouse.org](http://www.bonnethouse.org)

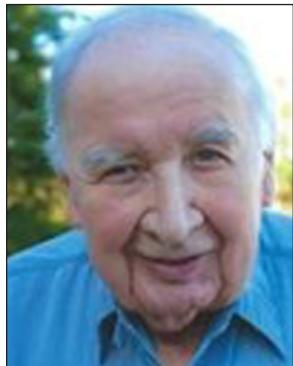
- Fort Lauderdale Antique Car Museum is one of my favorites. Many antique cars, but with Packard as its speciality. Lots of ephemera, too. [www.anticquecarmuseum.net](http://www.anticquecarmuseum.net)

- Last but not least, there is but one antiquarian book store nearby of note, the Old Florida Book Shop, at 3426 Griffin Road, Ft. Lauderdale. [www.oldfloridabookshop.com](http://www.oldfloridabookshop.com)

There's more, much more, such as casinos, kennel clubs and horse tracks, theatre, the Broward Center for the Performing Arts, cinemas, music venues, even a Margaritaville on Hollywood beach! You certainly won't be left wondering, what's there to do in this town?

So, you don't want to miss this year's convention in Fort Lauderdale, Florida. Who knows when you'll get down this way again? There's still time to make your plans, but not much! Remember, the special group rate is good only through April 8, so phone the hotel now, and I hope to see you all in May!

# Former H.A.S. president Gene Hafner dies



**Eugene H. Hafner**

Eugene H. Hafner, who served as the 10th president of the Horatio Alger Society from 1984 to 1986, died on Feb. 26, 2018 in Birmingham, Ala. He was 96.

Hafner, who joined the Horatio Alger Society in 1966 as PF-175, was a regular attendee at the annual conventions during the 1970s and 1980s before moving from his Timonium, Maryland home to enter retirement with family in Alabama. He was H.A.S. vice president in 1982-84 and served on the board of directors.

Born Aug. 11, 1921 in Elkport, Iowa,

Hafner served in the Army Air Corps in World War II and was a salesman for the John Deere Company for 30 years before he retired.

In retirement, Gene enjoyed spending time with his family, reading and working jigsaw puzzles. He was predeceased by his wife, Ethyl Wynone Hafner, and is survived by daughter Beverly Hansen, son Stephen Hafner, two granddaughters and five great-grandchildren. Celebration of Life services were held in Birmingham on March 3.

## *President's column*

*(Continued from Page 2)*

American capitalism and preserved as their hero by the initiation of the Horatio Alger Awards honoring corporate titans who had worked their way to the top.

And one of the surprises this essay springs on us is the influence on Alger's growing depiction from the 1920s onward as the chronicler of material success is the role of the infamous Herbert Mayes phony biography in propounding this theme. "Ironically," Scharnhorst writes, "Mayes's biography is valuable as a source of information, not about Alger's life, but about Alger's utility as a symbol of success."

Scharnhorst emphasizes that Mayes's psychoanalytical interpretation of Alger's novels as reflecting an inferiority complex for which the author sought emotional catharsis through his fiction is of course undermined by "Mayes's revelation that he invented his Alger biography from whole cloth."

Scharnhorst supplements his edition of the two novels and his introductory essay with a useful chronology and appendices that include some articles by Alger on children and the novel, contemporary reviews of Alger's novels, and even a couple of parodies of them.

What Scharnhorst's essay suggests, however, is that attention is finally being paid to assessing how Alger's image has evolved and what his overall and ultimate significance will be in American literature. This is exactly what we should be focusing on, because his continuing image — however accurate or mistaken it may be — accounts for his name persisting today at least to some extent, when virtually all of his contemporary writers for juveniles are remembered only by

scholars and boys' book enthusiasts.

In the end, there is more to Alger than the "rags-to-riches" mythology — Scharnhorst emphasizes that few of the heroes in the novels acquired great wealth — or the ersatz psychological theory peddled by Mayes. Young readers today might prove unreceptive to Alger's moralizing, but it is important to note that he was preaching how to live the good life morally, as befitted a one-time minister, rather than the striving for purely economic success that apologists for modern capitalism tagged him with advocating.

Alger's success as a novelist — as contrasted with the image that has been foisted on him — can be laid mostly to his ability to pen a snappy story that was pitched to engage younger readers of his time. He did ladle the moral themes into his novels with a sometimes heavy hand — I'm not sure there's much humor ever to be found in Alger apart from Richard Hunter's comically puerile jokes — but this did not obscure the strong story-telling capability he demonstrated.

When I first got my hands on one of Alger's books in my early years, both the story and the atmosphere — the urban settings especially, as well as many of the characters — made for enjoyable reading. Even way back in the 1950s, I suspect young readers like me, who likely were far from numerous, discounted much of the preaching. But in assaying why Alger was successful originally, we should not lose sight of the credo stressed by the great novelist E. M. Forster in his *Aspects of the Novel*: "the novel tells a story."

Your Partic'lar Friend,  
Richard B. Hoffman (PF-570)  
2925 28th St., N.W.  
Washington, DC 20008  
Email: derhoff@yahoo.com





The 11 Alger first editions published by Henry T. Coates in four different formats between 1896 and 1903.

## Alger firsts by Henry T. Coates & Co.

(Continued from Page 3)

above the bookstore.<sup>5</sup> I can now better understand the reason Coates' Alger first editions are of such high quality with this type of arty background and influence.

Another item of interest is that Henry T. Coates, in addition to his publishing activity, was an editor and writer. He wrote genealogical studies of the Coates family and edited a popular series called *The Fireside Encyclopedia of Poetry*, which was in its 31st edition by 1895.<sup>6</sup> This seems unusual for a publisher at that time as I found no such background or interest in my previous studies of E.H. Wadewitz, A.L. Burt and Michael A. Donohue,<sup>7</sup> who seemed to be practical, hard-headed businessmen emerging from the printing and bookbinding trades. One might say that those three were in business 10 years after Coates and by then, the types of people publishing books had changed. But apparently Henry T. Coates, as a writer, was different than others who were publishing popular books at the turn of the century. It certainly is reflected in the high quality of Algers he was involved in producing.

Also of concern are the related problems in the publishing world during the late 1880s and early 1890s, which certainly made for unsettling times in that industry. Not

only was there the great debate about copyright legislation but individual publishers, such as John Lovell, were trying to craft ways to monopolize business. An issue directly affecting the Porter and Coates firm concerned the actions taken by Lovell to stifle competition, particularly in the publication of cheap paper-edition books. Porter and Coates decided not to join with Lovell and many of the other book publishers of the day in forming the United States Book Company in 1890.<sup>8</sup> In a very blatant way, Lovell attempted to completely control competition by acquiring existing libraries of competing publishers, buying out interests in book plates and in arranging with some publishers to stop producing certain lines of books, in effect, creating a trust.<sup>9</sup>

Porter & Coates did not join in the new company and according to Raymond Shove, "At the beginning of the new year (1888), although the cheap libraries were paralyzed as a result of cutthroat competition, the cheap, cloth-bound *twelvemos*, such as those issued by Belford, Clarke and Company and Porter & Coates, were doing better."<sup>10</sup>

Apparently, Lovell earlier had mentioned that Porter and Coates would be willing to join his book trust but it

(Continued on Page 8)

## Alger firsts by Henry T. Coates

(Continued from Page 7)

didn't work out that way. Porter and Coates went their own way and continued to produce good cloth-bound books right through the United States Book Company fiasco and its demise through bankruptcy in 1893.

Henry T. Coates continued producing quality books and Alger first editions until 1903. The next year he retired and sold out to the John C. Winston Company, also of Philadelphia. Coates became a Winston stockholder and sat on that company's board of directors. The acquisition of the Coates firm moved Winston very heavily into the juvenile book business, and the firm continued producing Alger reprints for many years. Winston had begun in 1884, making photographic albums and publishing subscription books.

According to John H. Tebbel, Winston was incorporated in 1892, and at the same time bought the plant of the International Bible Agency, making it one of the largest bible manufacturers around. With the acquisition of the Coates business, Winston expanded into new facilities in an eight-story building on Arch Street.<sup>11</sup> No Alger first editions were produced by Winston, so the one-per-year publishing tradition (except for 1891) begun in 1882 by Porter and Coates came to an end in 1903 with the publication of *Chester Rand*.

It is curious that no Alger first edition was published in only one of the 22 consecutive years of publishing Alger first editions by Porter & Coates and Henry T. Coates & Co. One can only guess now, more than 100 years later, as to why this occurred. Frank Lovell's actions with the United States Book Company and that year's debut of the International Copyright Law — which had a great impact on publishers at that time — might be suspected as contributing factors in Porter & Coates' not wanting to produce an Alger first edition in 1891. This seems to be a fruitful research area. One should note that after the firm became Henry T. Coates & Co. in 1895, the policy changed from one per year to two per year from 1896 to 1898 and one each year over the next four years.

Table 1 identifies the Alger first-edition titles produced by the Henry T. Coates & Co. firm and the related publication years. Using Bob Bennett's bibliography<sup>12</sup> as a source, there are 11 Alger first editions in four different formats. For easy reference purposes, I've used common names for these formats by picking out the prominent feature on each cover as described by Bennett. The four are: "Ten Stalks of Leaves," "Three Flowers and Stems," "Two Fern Branches" and "Horse/Carriage/Tramp." [Ed. note: Collectors have often assigned other descriptive cover names, as noted in the **Postscript**].

### Table 1

#### The 11 Henry T. Coates Alger First Editions

##### Ten Stalks of Leaves format

Title	Publication Date
The Young Salesman .....	1896
Frank Hunter's Peril .....	1896
Frank and Fearless .....	1897

##### Three Flowers and Stems format

Walter Sherwood's Probation .....	1897
A Boy's Fortune .....	1898
The Young Bank Messenger .....	1898

##### Two Fern Branches format

Rupert's Ambition .....	1899
Jed, the Poorhouse Boy .....	1899*
Lester's Luck.....	1901

##### Horse/Carriage/Tramp format

Andy Grant's Pluck .....	1902
Chester Rand.....	1903

\* This book was copyrighted in 1899 but not published until 1900. That 1900 date is printed on the title page.

#### Ten Stalks of Leaves Format

Two of the three titles produced in this format as first editions were published in 1896 and the other a year later. One of these titles, *The Young Salesman*, has been found with a dust jacket [as of 1993], so we might assume that jackets exist for the other two titles.

The cover size is 5 by 7½ inches with the binding in tan cloth, stamped in black and gold. The cover shows 10 vertical stalks of leaves with the title near the top within a black-outlined oval. The author's name is in a black-outlined circle in the lower-third of the front cover, Alger's name printed in black in four lines in capital letters: BY/HORATIO/ALGER/JR.

The spine has one vertical stalk of leaves, with the title at the top in three lines of gold lettering, followed by a short horizontal gold line and ALGER, also in gold, underneath the line. The bottom of the spine has the publisher's name, in small gold lettering, as follows: HENRY T. COATES/& CO. Black double rules are at the top and bottom of the spine.

#### Three Flowers and Stems Format

One of the three titles in this format was copyrighted in 1897 and the other two followed in 1898. *A Boy's Fortune* has been found with a dust jacket so we can again assume that all three of these books came with DJs.

The cover size is 5¼ by 7½ inches, slightly larger than the above format. It is in light-green cloth stamped in



black, gold and lighter green. The front cover has a heavy black ruled border surrounding three vertical green and black flowers and stems. The title is at the top, stamped in gold, and the author's name is at the bottom in black. The words BY HORATIO ALGER JR. are separated by black dots.

The spine shows the title in gold in three lines, with ALGER underneath, again separated by a horizontal gold line. There is one vertical black-and-green flower and leaf design. The publisher's name again appears in two lines at the bottom of the spine, but this time it is in black lettering. Single heavy black rules are at the top and bottom of the spine.

#### Two Fern Branches Format

There are three Alger firsts with this format, two copyrighted in 1899 and one in 1901. For some reason, *Jed, the Poorhouse Boy* has the 1899 copyright date but apparently was not printed until 1900, as the first edition has that date on the title page. A possible explanation for Coates withholding publication until 1900 may be related to Alger's death, which occurred in 1899. *Rupert's Ambition* has been found with a dust jacket, so we might assume that all three titles came in DJs.

The cover size is 5 by 7½ inches and the books are bound in reddish-brown cloth, stamped in light and dark brown. Unlike the previous two formats, there is no border around the front cover, which shows two stalks of fern crossed at the bottom, forming a curved "V" shape. The title is at the top in plain black letters, enclosed within the "V."

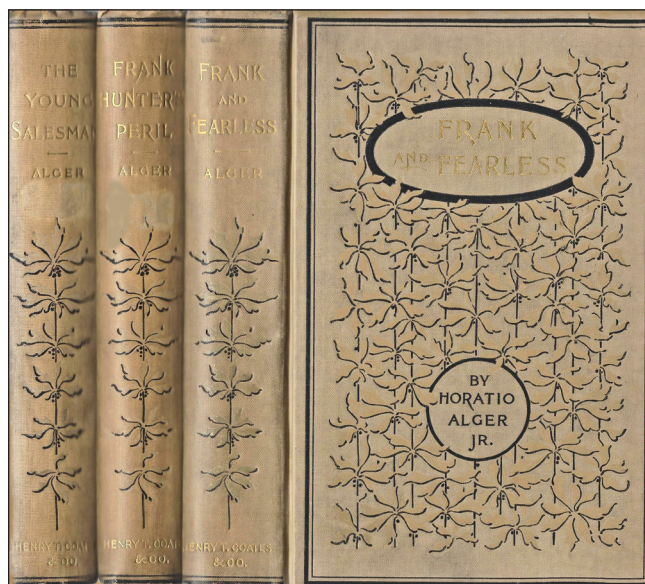
There is one vertical fern stalk running the full length of the spine, broken by three gold strips. The widest one is at the top, which provides the background for the title, which is printed in black. The two narrow gold strips provide background for "ALGER" just below the center of the spine and "COATES" at the bottom.

#### Horse/Carriage/Tramp Format

The last two first editions produced by Henry T. Coates came in this format, published one each in 1902 and 1903. Neither of these books has been found with a dust jacket [as of 1993], but that does not preclude the existence of jackets for this format. It is likely they did, since the other Coates Algers had them.

The cover size is 5 by 7½ inches and is in tan cloth, stamped in white, black and brown. The front cover is enclosed in a thin black rule. The illustration shows a boy driving a horse-drawn carriage being stopped by a man who has hold of the horse's bridle. The title is at the top of the cover in white lettering and the author's name, in black, appears in three lines in the lower-left corner: HORATIO/ALGER/JR.

The spine shows a boy in the center, standing with his hands in his pockets. The title and author appear near



Henry T. Coates' first three first editions appeared in 1896-97 in the "Ten Stalks of Leaves" cover format.

the top of the spine, separated by a horizontal white line, and the publisher's name (this time in full) is at the bottom of the spine in small white lettering.

These 11 Alger first editions, produced by Henry T. Coates & Co. over an eight-year period, are impressive in quality and some of them are really difficult for the collector to find. Even though they all most likely originally came with dust jackets, the DJs are almost impossible to find today.

Henry T. Coates, the man, had a significant impact in bringing new stories authored by Horatio Alger, Jr. to millions of young people for well over 20 years. Both the Porter & Coates and Henry T. Coates & Co. firms, with which Henry Coates was so closely associated during his career, produced high-quality and very attractive Alger first editions that we as collectors treasure today.

Too often, men like Coates do not receive enough recognition for the contributions they have made in bringing both reading and collecting pleasure to millions of people both in his day and ours today, more than 100 years later.

#### NOTES

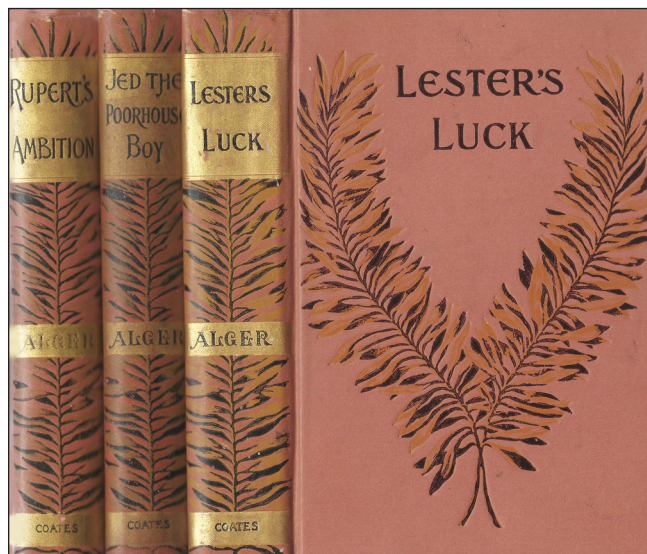
1. Stern, Madeleine B. (Editor). *Publishers for Mass Entertainment in 19th Century America*. 1980, Boston, MA: G.H. Hall & Co. p. 245.
2. First editions as defined by Bob Bennett in *Horatio Alger Jr.: A Comprehensive Bibliography*. 1983, Mt. Pleasant, MI: Flying Eagle Publishing Co.
3. Stern, p. 246.
4. Stern, p. 245.

(Continued on Page 10)





These three Alger first editions appeared in the “Three Flowers and Stems” cover format.



Coates also produced three Alger firsts in the “Two Fern Branches” format.

## Alger firsts by Henry T. Coates

(Continued from Page 9)

5. Stern, p. 246.

6. *Ibid.*

7. Chase, Bradford S. “Alger Whitmans, Part I: Who was E.H. Wadewitz?” *Newsboy*, Vol. XXX, March-April 1992; subsequently self-published as *Horatio Alger Books Published by Whitman Publishing Co.*, 1995. *Horatio Alger Books Published by A.L. Burt*, self-published, 1981. “Alger Books Published by M.A. Donohue,” a presentation at the Horatio Alger Society Convention, April 30, 1993; subsequently self-published as *Horatio Alger Books Published by M.A. Donohue*, 1994

8. Shove, Raymond Howard. *Cheap Book Production in the United States, 1870-1891*. 1937, Urbana, IL: University of Illinois Press, p. 103.

9. *Ibid.*

10. Shove, p. 40.

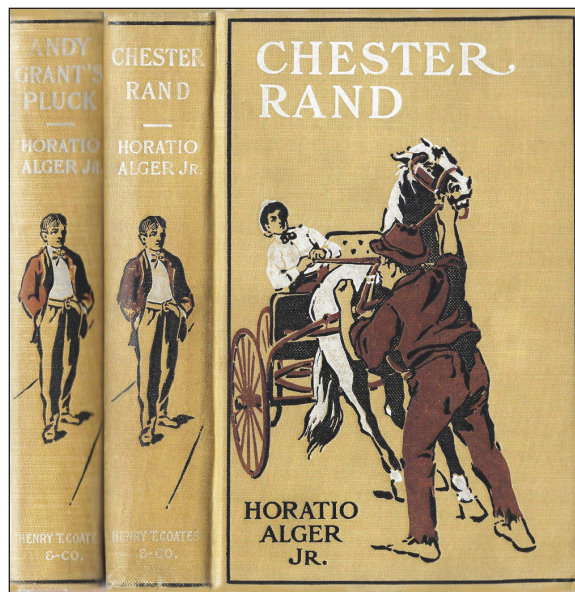
11. Tebbel, John H. *A History of Book Publishing in the United States, Vol II*. 1975, New York and London: R.R. Bowker Co. p. 423.

12. Bennett, p. 44 (*Andy Grant's Pluck*); p. 51 (*A Boy's Fortune*); p. 53 (*Chester Rand*); p. 64 (*Frank and Fearless*); p. 65 (*Frank Hunter's Peril*); p. 75 (*Jed, the Poorhouse Boy*); p. 78 (*Lester's Luck*); p. 100 (*Rupert's Ambition*); p. 118 (*Walter Sherwood's Probation*); p. 123 (*The Young Bank Messenger*) and p. 128 (*The Young Salesman*).

\* \* \*

*Editor's postscript:* Cover images for this republished article were kindly provided by Robert E. Kasper (PF-327). Researchers and collectors have often described these books' covers differently. For example, in *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), the “Ten Stalks of Leaves” format is called the “Poinsettia” edition; the “Three Flowers and Stems” format is called the “Chrysanthemum” edition; the “Two Fern Branches” format is called the “Palm Frond” edition and the “Horse/Carriage/Tramp” format is called the “Man Holding Horse's Head” edition. Other variations also exist. Chase has chosen Bennett's descriptions of these formats for the sake of uniformity.



The final two H. T. Coates Horatio Alger first editions appeared in the “Horse/Carriage/Tramp” format in 1902 and 1903, respectively.



## LETTERS TO THE EDITOR

Dear Bill,

I enjoyed the January-February *Newsboy*, as usual. I have always thought that Porter & Coates had some intriguing book covers, and I found Robert Eastlack's article just as intriguing. Thank you for printing it.

And I also liked the Leo Edwards item in your "Editor's Notebook." My twin brother, Dick, and I inherited our father's Leo Edwards collection and after a while we amassed complete collections of Poppy Ott and Jerry Todd in dust jackets. (A Chicago book dealer sold Dick a bunch in mint condition for fifty cents apiece or something like that — maybe it was only a quarter.) Our hometown of Aurora, Illinois, is not far from Utica, the model for Jerry Todd's "Tutter," and we'd go there and walk all over the village. Dick even has a brick from the brickyard that once was in Utica (which was often mentioned in the Ott and Todd series). By the way, the local historical society has copies of Leo Edwards' books.

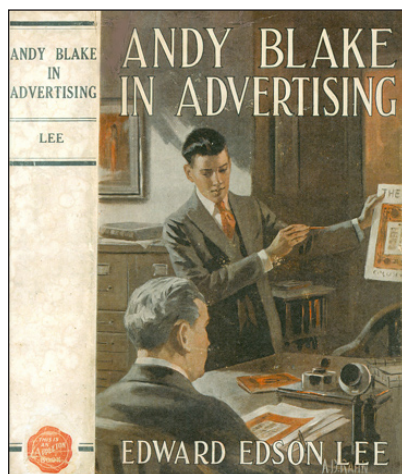
I corresponded with Bob Chenu for a long time, and I remember getting for him the Leo Edwards article, "The Cruise of the Sally Ann."

One of the Edwards books is dedicated "to my boy pal, Ralph Bentson, of Aurora, Illinois." In the 1960s I got his telephone number and I called him up, and we talked for a while. I wish I could remember the details, but yes, he was the one to whom the book was dedicated.

The Bentson Manufacturing Company was a major firm in Aurora for decades, making metal office furniture and supplies (desks and filing cabinets, for example). The building still stands, but the company is long gone.

By the way, I have finished my Chicago Cubs book

and am now proofreading it before I submit it in May or June. I use — and cite — more than 2,000 primary and secondary works, so I want to be sure everything is correct. I have some marvelous photographs, some of which have not seen the light of day since they were originally published. My favorite is a photograph of the old West Side Grounds in Chicago. I went through a variety of Chicago newspapers page by page, and



purely by accident I came across the image. The Cubs historian told me that he had never seen it before and I am excited to use it.

I love the prose of some of those 19th-century sports-writers, and I give examples here and there. Journalist Finley Peter Dunne achieved fame for creating Mr. Dooley, but before he was a humorist he was a Cubs fan. And Eugene Field established his reputation as a children's poet ("Wynken, Blynken, and Nod" and "Little Boy Blue"), but he honed his skills as a sports-writer — and a Cubs fan. And *The Wonderful Wizard of Oz* (1900) was not even a gleam in L. Frank Baum's eye when he was going to Chicago ballgames (and even writing poems about them).

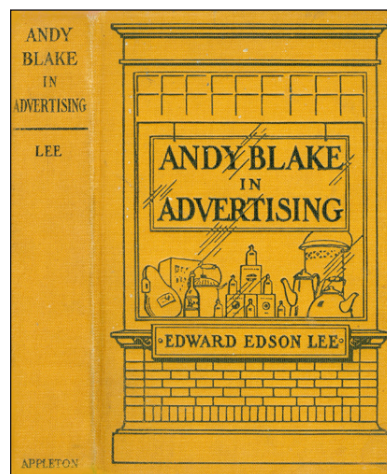
Cordially,  
Jack Bales (PF-258)  
422 Greenbrier Court  
Fredericksburg, VA 22401  
Email: jbales@umw.edu

**Editor's note:** Edward Edson Lee's "The Cruise of the Sally Ann" was published in *Boys Magazine*, spanning the issues of September, October and November 1909. According to late Leo Edwards expert Bob Chenu, aside from early newspaper submissions, this was the author's first successful sale of one of his stories for publication in a magazine. "The Cruise of the Sally Ann" was illustrated by noted artist Clare Angell.

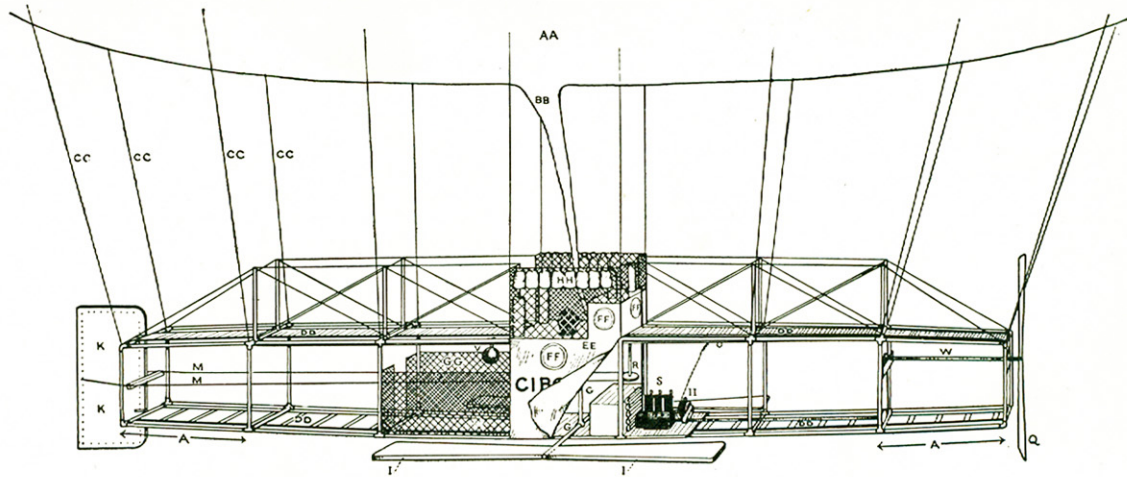
*Boys Magazine* was one of several periodicals that

published Edward Edson Lee's stories and serials, others including *The American Boy*, *Boy Partners*, *The Target*, *Classmate* and *The Pioneer*, the latter three for Sunday School students.

**Correction:** In my discussion of Leo Edwards in the last issue, I mistakenly listed 1921 as the publication year

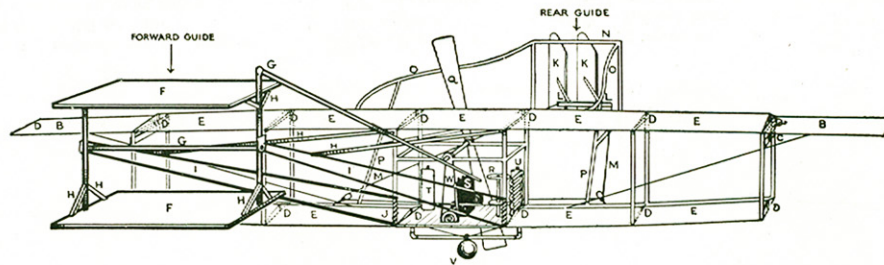


of *Andy Blake in Advertising*. This scarce book was copyrighted by D. Appleton & Co. in 1922 with the actual date of publication September 15 of that year. Fewer than 1,500 copies were sold, either at the \$1.75 list price or as discounted remainders. The story first appeared as a seven-part serial in *The American Boy* (Sprague Publishing Co., ©1921) starting with the January 1922 issue under the title "Advertising Andy."



*Diagram of Dirigible Airship "Cibola"*  
 (These key letters refer to above Diagram only)

- |                                     |                     |                         |
|-------------------------------------|---------------------|-------------------------|
| <i>AA</i> —Balloon bag of Dirigible | <i>DD</i> —Runways  | <i>GG</i> —Store-room   |
| <i>BB</i> —Inflation tube           | <i>EE</i> —Cabin    | <i>HH</i> —Ballast bags |
| <i>CC</i> —Car support ropes        | <i>FF</i> —Lookouts | <i>II</i> —Light motor  |



*Diagram of Aeroplane made from Dirigible*  
 (These key letters refer to both Diagrams)

- |   |   |   |   |
|---|---|---|---|
| <i>A</i> —End sections of Dirigible cut off to make shorter frame for Aeroplane.            | <i>E</i> —Silk covering over frame of Aeroplane (cut from balloon bag).   | <i>H</i> —Braces.   | <i>N</i> —Frame for rear guides.  |
| <i>B</i> —Wings on ends of Aeroplane (tops of end sections of Dirigible covered with silk). | <i>F</i> —Parallel planes forward of Aeroplane, to guide upward and downward movements. Made from bottoms of end sections of Dirigible and covered with silk. | <i>I</i> —Truss for parallel planes (arms of aeroplanes on Dirigible).                                | <i>O</i> —Truss arms from Aeroplane to rear guides. Made from gunwales of small boat on derelict. |
| <i>C</i> —Spring for wings made from valve rim cut in two.                                  | <i>G</i> —Lever and shaft for control of parallel planes. These are the lever and shaft of aeroplane guides of Dirigible.                                     | <i>J</i> —Lashings holding truss to Aeroplane frame.  | <i>P</i> —Rear truss braces.  |
| <i>D</i> —Small blocks fastened on top of cross-pieces of frame for wires to hold covering. |   | <i>K</i> —Rear guides for direction of Aeroplane. Made from rudder of Dirigible, cut in two sections. | <i>Q</i> —Propellor.  |
|   |   | <i>L</i> —Guide arm for control wires.  | <i>R</i> —Steering wheel.   |
|   |   | <i>M</i> —Control wires for rear guides.  | <i>S</i> —Engine.   |
|   |   |   | <i>T</i> —Gasoline tank.  |
|   |   |   | <i>U</i> —Cooling coils.  |
|   |   |   | <i>V</i> —Balance device.   |
|   |   |   | <i>W</i> —Propellor shaft and gear.   |



# Harry Lincoln Saylor: *The Airship Boys* ... and much more

By William R. Gowen (PF-706)

The era of greatest influence by authors of boys' and girls' series books began shortly after the turn of the 20th century. The "old standbys" such as Horatio Alger, Jr., "Oliver Optic" and Edward S. Ellis already had made major contributions to this specialized field of American literature, but the next generation of influential authors — those born starting in the 1860s — was now emerging.

Perhaps the best known today among that group are Edward Stratemeyer (1862-1930) and his leading collaborator in the founding years of the Stratemeyer Syndicate: Howard R. Garis (1873-1963), known best by American children and their parents as the creator of the beloved Uncle Wiggily. But Garis also worked anonymously for Stratemeyer as the Syndicate's ghostwriter for such early series as The Motor Boys and Tom Swift, eventually writing some 350 Syndicate books

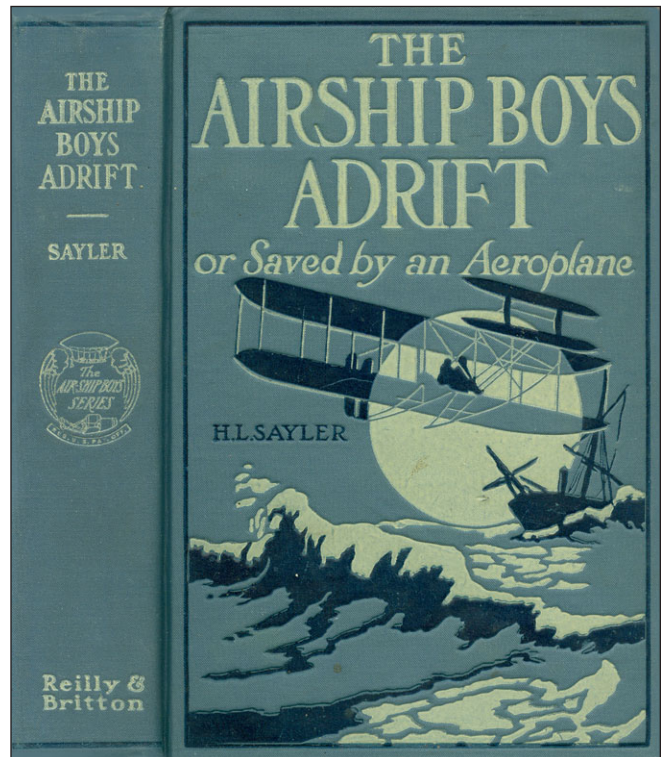


Harry L. Saylor (1863-1913)

papers, eventually working as a contributing writer for numerous publications, and for a short time as an editor for Street & Smith. Stratemeyer created his literary syndicate in 1905 to expand the outreach of his fertile mind. In addition to Garis, Stratemeyer hired other newspapermen or dime novelists as contract authors working under house names, the best known among

*This article was presented at the 2017 Popular Culture Association conference in San Diego, California, and at the Horatio Alger Society's 53rd annual convention on May 5, 2017, in Sacramento, California.*

the early group Weldon J. Cobb (1849-1922), George Waldo Browne (1851-1930), W. Bert Foster (1869-1929) and St. George Rathborne (1854-1938).



The second of eight titles in Harry L. Saylor's *Airship Boys Series* for Chicago publisher Reilly & Britton.

But many other authors were making their marks writing books for young people, a number of whom I have written about over the years. And many of them were also newspaper writers and columnists for publications large and small throughout the United States.

There was another contributor to the genre, one less well-known than most: **Harry Lincoln Saylor** (1863-1913), a native of Ohio who lived most of his life in Indiana and Illinois. One of the reasons for Saylor's relative lack of recognition was his early death at age 50, at the height of his writing career.

Saylor was born on February 13, 1863, in Little York, Ohio, and his family moved to Shelbyville, Indiana, when he was five. He lived in Shelbyville from 1868 to 1888, and it was there he met his future wife, Nora H. Elliott, whom he married in 1899. Harry Saylor's father, Solomon J. Saylor, died in 1872 at the age of 39, and his mother, Mary Weaver Saylor, died in 1911 at age 71.

After attending primary and high schools in Shelbyville, he went on to DePauw University in Greencastle, Indiana, from where he received his bachelor's degree of philosophy in 1885. His first taste of the newspaper profes-

*(Continued on Page 14)*



Three of the eight titles in Saylor's *Aeroplane Boys Series*, written under the "Ashton Lamar" pseudonym.

## Harry Lincoln Saylor

(Continued from Page 13)

sion came two years later when he served as temporary editor of *The Times* of Wabash, Indiana, and in 1888 he moved to Chicago to join the City Press Association, which gathered news for distribution to the numerous Chicago papers as well as serving as a training ground for young journalists. City Press Association eventually becoming the Chicago City News Bureau, which finally closed up shop in 2005 as part of downsizing by its parent company, *The Chicago Tribune*.

It is likely that during his time in Chicago Saylor became acquainted with the publishing firm of Reilly & Britton, which became Reilly & Lee in 1919, six years following Saylor's death. Reilly & Britton was interesting in that it was best known as the publisher of the works of L. Frank Baum, including the *Oz* books and other juvenile series and non-series titles, the latter often under pseudonyms. The second-most published children's author by Reilly & Britton was none other than Harry Lincoln Saylor, who had four series in print at the time of his death, one under his own name and the others written under R&B-assigned house names.

Those books totaled 25 titles, seven under his name in *The Airship Boys Series*, eight under the "Ashton Lamar" pen name for *The Aeroplane Boys Series*, and five by "Gordon Stuart" for both the *Boy Scouts of the Air Series* and another five as "Elliott Whitney" for the *Boys' Big Game Series*. A total of 20 of the 25 books written by Saylor for Reilly & Britton were aviation-related.

Saylor's books were deemed successful by the publisher, since three of the four series were not dropped following his death, but continued by other authors.

First, a quick clarification. Only one of these was a true series: *The Airship Boys Series*, since its main characters and locations carried over from book to book. The other three series, *The Aeroplane Boys*, *Boy Scouts of the Air* and *Boys' Big Game Series*, used new characters and locations from book to book. But for our purposes we'll classify them as "series" because of their related subjects, along with the matching packaging (bindings, etc.) and the books' marketing as series by Reilly & Britton.

### **The Airship Boys Series (1909-15)**

This series was discussed in detail by David Kirk Vaughan at the 1990 meeting of the Popular Culture Association in Toronto, with Vaughan, a retired U.S. Air Force pilot, praising the series highly for its accurate descriptions of the various aircraft from the pre-World War I period and their operating capabilities. Detailed diagrams for two airships (reproduced on Page 12) appeared in *The Airship Boys Adrift*, following page 232.

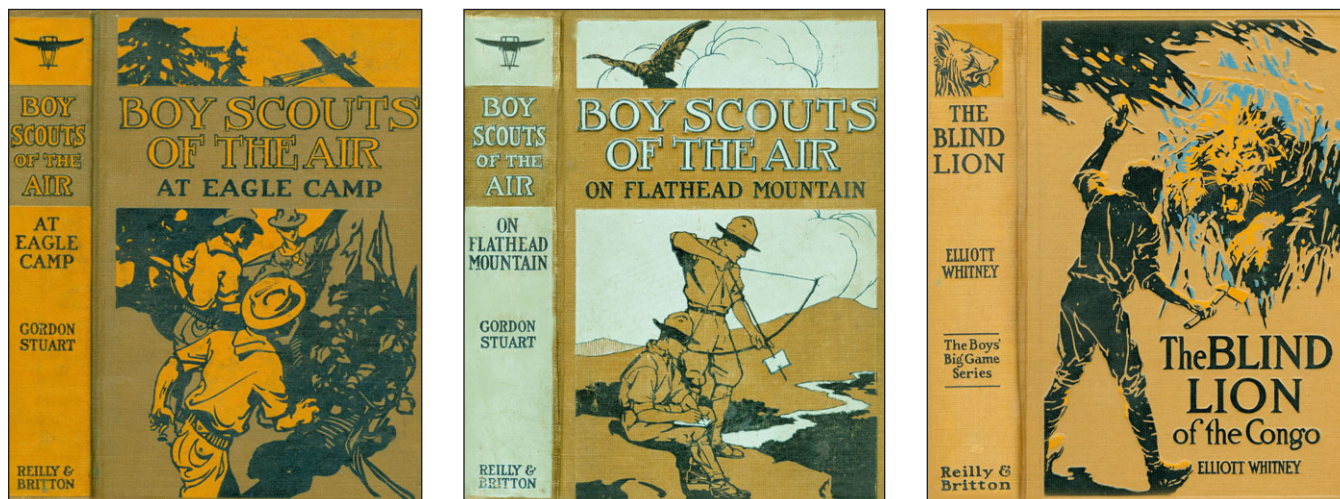
These images were published, along with Vaughan's PCA presentation, in the October 1990 *Dime Novel Round-Up* (Vol. 59, No. 5; Whole No. 605, pp. 74-79).

Here is what Vaughan states:

"The volumes in the Airship Boys Series demonstrate a high quality of literary and intellectual content. These books reveal a number of impressive characteristics.

- Substantial knowledge of natural science, including flora, fauna, geographical features, and meteorological conditions.
- Substantial knowledge of archaeology and anthropology.
- Detailed knowledge of newspaper operations.
- Good understanding of business and finance.
- Some insight into the workings and principles of flying machines of all types."





Examples of Saylor's other two Reilly & Britton series written as by "Gordon Stuart" and "Elliott Whitney."

The eight titles, in chronological order:

1. *The Airship Boys; or, The Quest for the Aztec Treasure* (1909)
  2. *The Airship Boys Adrift; or, Saved by an Aeroplane* (1909)
  3. *The Airship Boys Due North; or, By Balloon to the Pole* (1910)
  4. *The Airship Boys in the Barren Lands; or, The Secret of the White Eskimos* (1910)
  5. *The Airship Boys in Finance; or, The Flight of the Flying Cow* (1911)
  6. *The Airship Boys' Ocean Flyer; or, New York to London in Twelve Hours* (1911)
  7. *The Airship Boys as Detectives; or, Secret Service in Cloudland* (1913)
- Non-Saylor title:**
8. *The Airship Boys in the Great War; or, The Rescue of Bob Russell* (1915, Cass)

As noted earlier, Saylor's death caused changes by Reilly & Britton. For *The Airship Boys in the Great War*, R&B hired **DeLisle F. Cass** to write this final volume, although Vaughan points out that it "... is not a good story in any way ... The technical details are almost entirely missing, as Cass utilizes the airship that had been created two volumes earlier, copying sections of Saylor's technical description practically word for word. Probably bored by his own uninteresting effort, Cass ensures that the volume is the last in the series as he crashes the Ocean Flyer into the Atlantic at the end of the book, destroyed beyond all possibility of repair and future use."

The main characters in the series are youthful aviators Ned Napier and Alan Hope, who hail from Chicago, with Napier the leader and Hope his top assistant. They

are accompanied throughout their adventures by a close friend, Bob Russell, a reporter for the **Kansas City Comet** newspaper. They are sponsored by Major Baldwin Honeywell, formerly of the U.S. Army, and James W. Osbourne, a Boston financier

As Vaughan concludes, "Harry Lincoln Saylor deserves the highest acclaim for the imaginative dash and well-thought-out details of *The Airship Boys* Series, the series that inaugurated juvenile aviation series books and did so with technical accuracy and imaginative flair."

Now, let's take a glance at Saylor's other three series for Reilly & Britton. We should note that the author's death in 1913 resulted in his writing just the first five titles in two of these series, which continued on under other writers for several years. Because, unlike **The Airship Boys**, which was written under Saylor's own name, resulting in his name being absent from the final volume, these other series were able to be continued under their house names, with the new writers (with the exception of one book) remaining anonymous.

#### **The Aeroplane Boys Series (1910-13)**

Saylor had written all eight titles in this series by the year of his death, mainly because the first four volumes came out in 1910, two in 1911 and one each in 1912 and 1913. Reilly & Britton chose not to continue this series with a different writer. The eight titles:

1. *In the Clouds for Uncle Sam; or, Morey Marshall of the Signal Corps* (1910)
2. *The Stolen Aeroplane; or, How Bud Wilson Made Good* (1910)
3. *The Aeroplane Express; or, The Boy Aeronaut's Grit* (1910)
4. *The Aeronaut's Club; or, Flying for Fun* (1910)
5. *A Cruise in the Sky; or, the legend of the Great Pink Pearl* (1911)

(Continued on Page 16)

# Harry Lincoln Sayler

(Continued from Page 15)

6. *Battling the Bighorn; or, The Aeroplane in the Rockies* (1911)
7. *When Scout Meets Scout; or, The Aeroplane Spy* (1912)
8. *On the edge of the Arctic; or, An Aeroplane in Snowland* (1913)

## Boy Scouts of the Air Series (1912-23)

This series enjoyed very good sales, likely because it combined two popular subjects for young readers: aviation and Boy Scouting, which resulted in a nice run of 14 books. Sayler wrote the first five titles, again due to his rapid speed in producing manuscripts. Four of his titles were published in 1912 and one in 1913.

Following Sayler's death, Reilly & Britton hired two writers to finish the series, **George N. Madison** for Volumes 6 through 11 (1914-19), and **H. Bedford Jones** for Volumes 12 through 14 (1920-23). Several of the later titles are set in Europe during World War I.

Here are the 14 titles:

1. *Boy Scouts of the Air at Eagle Camp* (1912)
2. *Boy Scouts of the Air at Greenwood Camp* (1912)
3. *Boy Scouts of the Air in Indian Land* (1912)
4. *Boy Scouts of the Air in Northern Wilds* (1912)
5. *Boy Scouts of the Air on Flathead Mountain* (1913)

## Non-Sayler titles:

6. *Boy Scouts of the Air on the Great Lakes* (1914, Madison)
7. *Boy Scouts of the Air in Belgium* (1915, Madison)
8. *Boy Scouts of the Air in the Lone Star Patrol* (1916, Madison)
9. *Boy Scouts of the Air on Lost Island* (1917, Madison)
10. *Boy Scouts of the Air on the French Front* (1918, Madison)
11. *Boy Scouts of the Air with Pershing* (1919, Madison)
12. *Boy Scouts of the Air in Dismal Swamp* (1920, Bedford-Jones)
13. *Boy Scouts of the Air at Cape Peril* (1921, Bedford-Jones)
14. *Boy Scouts of the Air on Baldcrest* (1923, Bedford-Jones)

## The Boys' Big Game Series (1912-24)

This was another very popular series, which Reilly & Britton continued for 11 years and eight additional titles following Sayler's death. Again, he wrote just the first five titles. The series was unusual in that each book took young adventurer/hunters on travels to exotic lands in search for the title animals.

There is some dispute over whether Sayler wrote the 1913 title, *The Rogue Elephant*. The **Cumulative Book Index** says he did, while other researchers have doubts. If he didn't write it, the likely author was **George N. Madison**, who was responsible for the three 1914-17 titles.

The other authors were **H. Bedford Jones** and **Evan R. Chesterman**, as indicated on the following list. It is

interesting to note that Chesterman wrote *Bobcat of Jump Mountain* in 1920 under the series' overall "Elliott Whitney" house name, while *Lady Dragon of Dancing Point* (1922) was published under Chesterman's own name, likely for legal reasons.

The 13 Boys' Big Game Series titles:

1. *The Giant Moose* (1912)
2. *The King Bear of Kodiak Island* (1912)
3. *The White Tiger of Nepal* (1912)
4. *The Blind Lion of the Congo* (1912)
5. *The Rogue Elephant* (1913)

## Non-Sayler titles:

6. *The Pirate Shark* (1914, Madison)
7. *The King Condor of the Andes* (1915, Madison)
8. *The Black Fox of the Yukon* (1917, Madison)
9. *The Bobcat of Jump Mountain* (1920, Chesterman)
10. *The Crazy Elk of Terrapin Swamp* (1914, Bedford-Jones)
11. *The Lady Dragon of Dancing Point* (1922, Evan Chesterman)
12. *The Saber-Tusk Walrus* (1923, Bedford-Jones)
13. *The Boss of the Bighorn* (1924, Bedford-Jones)

Sayler died of a stroke on May 31, 1913, in Indianapolis at age 50, after arriving from Chicago to attend the third running of the Indianapolis 500 auto race.

Wilbur D. Nesbit (1871-1927), one of Sayler's Chicago newspaper colleagues and a noted poet and humorist who was at Indianapolis covering the race for Collier's magazine, offered this tribute shortly following his friend's sudden death:

"Harry Sayler was of this country's greatest writers of juvenile stories, but when he dies he is mentioned as the manager of the City News Bureau of Chicago. This comes about through Sayler's extremely modest nature. He would never talk much about what he was writing, nor discuss his books to any extent.

"He was a Hoosier — came from Shelbyville to Chicago a good many years ago. I have known him a long time, but since he and I worked together a great deal in connection with the affairs of the Indiana Society of Chicago, I grew to know him more intimately.

"As I say, Sayler was a great writer of stories for boys, as were J.T. Trowbridge, Oliver Optic or any of the great men who chose that field. But you won't find his name in *Who's Who*, in the last edition just because of that modesty of his, which deprecated his own native talent and ability."

Immediately following his death, Sayler was returned to his native Shelbyville and buried in the family plot in Forest Hill Cemetery. He left a son, John Elliott Sayler (1899-1948), born in Chicago, and a daughter Margaret E. Sayler (1895-1954), also born in Illinois.