



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.

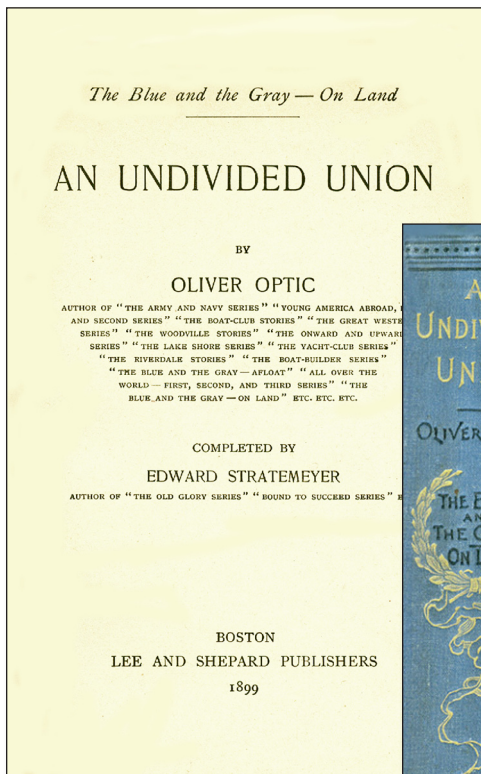
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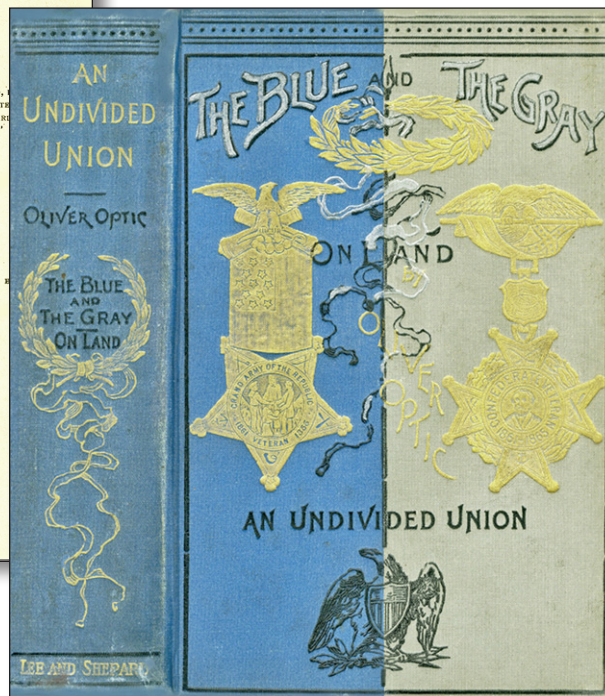
NUMBER 6

First glance at the 2019 convention

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'The Public is Not to Know This'



Edward Stratemeyer's 'completion' of Oliver Optic's *An Undivided Union*

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An Alger short story in its first Newsboy appearance:

THE MATCH BOY

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President's column

Good morning from Houston.

Today (Dec. 14) is National Monkey Day, but much more importantly tomorrow is National Cat Herders' Day. Since my wife, Linda, is a major player in the local cat rescue scene, it will be a big celebratory day. Interestingly enough, there is a day for almost anything you can imagine. There is a National Ding-A-Ling Day (you know who you are) as well as a National "Answer the Telephone Like Buddy the Elf Day" (December 18th). Unfortunately there is no official day for collectors of old series books — something that obviously needs our immediate attention.

Our household renovations are just about done. The contractor originally said that everything would be done by Thanksgiving. And as smart as I used to think I was, I screwed up. I failed to ask him which Thanksgiving — 2018 or 2019. A key life lesson to be learned.

I read recently about the cold weather in the Chicagoland area and midwest vicinity. When I tried to explain to those folks that it was plenty cold here also (it hit 41 degrees the other night), they were miffed. Go figure.

My career is quickly coming to an end. As some of you know I closed my neurology office a few years ago and have been working from home doing what is called "intra-operative monitoring." I have decided to quit that at the end of the year. Having said that, I would like to point out a delicate matter. There seems to be a problem with the local post office. The Xmas cards I received from my Partic'lar Friends seem to have been tampered with and the checks that were included were missing. For those to whom this is applicable, just send another check. With retirement there, I can really use the extra cash.

My updated bibliography is progressing well. The final product will have listings for more than 400 publishers (19th century only) as well as thousands of series and libraries. The hope is to have representative pictures for most of the series listed. The online data is gradually getting filled in with publisher blurbs, series/library book listings and pictures.

Sometimes the most interesting part of a section (currently divided by publishers) is the information gleaned about the publisher's lives (and deaths). Let me give just a few examples.

Frank Moore Lupton (F. M. Lupton) was a well-es-

(Continued on Page 4)

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.

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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

Shelbyville getting ready for No. 55!

By Bob Sipes (PF-1067)

The Christmas season is here, to be followed by the New Year, during which Wendy and I hope to see you at the 55th Horatio Alger Society convention hosted in Shelbyville, Indiana, on June 6-9, 2019. The weather should be nice with flowers blooming, butterflies fluttering and fields sprouting.

Those attending will be able to view Shelbyville's new art installation. In an effort to promote and anchor Shelbyville's commitment to public art, the city spent \$150,000, one-third taxpayer funded, on a sculpture created by

Shelbyville native Mike Helbing. The sculpture is titled **Blue River – Wind, Rain and Water**, and its stainless steel reinforcement bar construction appearing as a large thunderhead and torrential rain, represents the converging of the Little Blue and Big Blue rivers

and their impact over the years on the local community. While it may seem like a twisted mess, in the right light and frame of mind, it grows on you.

We are already receiving some auction items, but are looking for more. If you are aware of anyone interested in consigning or donating items, please let me know how I can help. I am also considering methods of reaching a broader audience with our auctions and am open to ideas or suggestions.

We have selected the Holiday Inn Express in Shelbyville as the convention hotel with a special rate of \$109 plus tax for a queen double bed or king single bed room. You may book your room by calling the hotel directly at (317) 398-0800 and mentioning the group code **H.A.S.** Please book early and mention the code. If we reach a certain threshold of rooms, we will not be charged for the conference room. For those flying to the convention, the hotel, located on I-74 southeast of Indianapolis, is not that far via Uber or rental car from Indianapolis International Airport.



This stainless steel sculpture, titled “Blue River – Wind, Rain and Water,” was created by Shelbyville native Mike Helbing as part of Shelbyville’s public art initiative.

Photo courtesy of Rachael Ackley

While we are sure those of you who attended the Shelbyville convention in 2007 will recognize and enjoy one of the restaurants we have chosen, you will have to wait until the next issue of **Newsboy** for the detailed information and registration forms. Wendy and I are working hard to make the 2019 convention a success and hope to see you all this coming June!

*The Horatio Alger Society wishes its Partic'lar Friends
and their families a merry Christmas and prosperous New Year!*

Editor's notebook

Another year of **Newsboy** is in the books, and with it includes our usual wishes for a happy and healthy holiday season.

Host Bob Sipes offers his first official convention preview on Page 3, which includes information about our hotel, the Shelbyville Holiday Inn Express. This hotel has opened since our last visit to Shelbyville in 2007, and it offers the usual amenities of comfort and convenience.

The reservation number, directly to the hotel's desk, is included, so book your room as soon as possible. As I've noted previously, the 2019 and 2020 conventions have been scheduled for early June instead of the usual May dates, and I hope you have adjusted your family plans to make it possible to attend. Several familiar faces have been unable to attend in recent years, so I hope you join us. We miss you!

This issue features a wonderful article by Peter C. Walther (PF-548) discussing how Edward Stratemeyer came to write *An Undivided Union*, the final volume of **The Blue and the Gray — On Land** Series by "Oliver Optic," left one book short of completion upon William T. Adams' death on March 27, 1897. Walther based this article on his presentation at the 2018 Popular Culture Association conference in Indianapolis, and it's a fascinating look at a period when one generation of authors of books for young people (Optic, Alger, etc.) was transitioning to the early 20th century, when Stratemeyer and his contemporaries were to carry the torch.

The short Alger sketch "The Match Boy. A Story of Thanksgiving Day," appears in this issue courtesy of two very helpful Partic'lar Friends. First, at the 2018 convention in Fort Lauderdale, Jerry Friedland presented your editor with a bound copy for the complete 1864 issues of **Gleason's Literary Companion**, which included several stories by Alger written under his own name and the *nom de plume* Caroline F. Preston. Then, when I couldn't fit this heavy, bulky volume into my flight luggage, Bob Eastlack kindly drove it back to his home in Pennsylvania and then took it to Northern Illinois University in early summer, when he visited the library to do research. Later in the year I picked it up and subsequently transcribed the story included here.

It was a true cooperative effort, and I thank Jerry and Bob for their kindness.

President's column

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established New York publisher from 1875 until the early 1900's. His output consisted mainly of periodicals and publisher's series. This house was quite prolific in its prime and its "Leisure Hour Library" and "Arm Chair Library" were very popular. Lupton's death, though, stands out. The 1910 obituary noted that he was quite depressed and took his own life. At the scene his "throat was cut open and a pen knife was by his side".

I do not know about you, but suicide by pen knife strikes me as a bit unusual, especially when it is used to slice a blood vessel in the neck. Of course, suspicion grows when one notes that he left a very large estate. Where is CSI when they are needed?

Huestis and Cozans was a mid-19th century New York publisher. Both partners had significant issues with the law.

Charles P. Huestis was also a bookseller and engraver. He was arrested in 1842 for distributing obscene publications. Apparently, Huestis was the middle man of a scheme in which customers would come to his bookstore for certain titles of questionable moral value. He then would procure them and sell them to these customers.

Philip P. Cozans was one of the founders of the Brooklyn Eagles professional base ball club. In 1866 he became the treasurer of the National Association of Base Ball Players Professional League. That situation ended badly as he used his position to embezzle funds to help out his publishing and stationery business.

Speaking of baseball, Robert W. Carroll of Cincinnati's R. W. Carroll & Co. publishing firm was an original member of the Cincinnati Baseball Club.

Benjamin B. Mussey (B. B. Mussey & Co.) published a number of juvenile series in the 1840-1850's. It was most well-known for some of the Jacob Abbott series. Probably more interesting than Mussey's literary accomplishments are accounts of another of his businesses: selling patent medicines. It was reported in 1838 that he sold Dr. Brandeth's Vegetable Universal Pills at his store and employed traveling salesmen to sell the pills. An unhappy customer alleged that Mussey's pills were counterfeit. The agitated customer noted that his wife had taken these pills and three days later was dead. Other unhappy patients were noted. Of course, with the retrospective scope, it is quite humorous (not the death) to appreciate that people relied on this quackery to such an extent.

(Personal opinion: Perhaps we have not really advanced that much when we consider how many people

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'The Public is Not to Know This'

Edward Stratemeyer's 'completion' of Oliver Optic's *An Undivided Union*

Dedicated to the memory of Dr. John T. Dizer, Jr.

By Peter C. Walther (PF-548)

Introduction: During the last full calendar year of his life, 1896, William T. Adams remained as active as he ever was. In April he returned to his home in Boston from a trip around the world. He celebrated his 74th birthday on July 30 as the papers reported, participated in a Masonic commemoration in October in which he was the keynote speaker, invoking the shades of deceased brethren, spent Christmas with his daughter, son-in-law and two grandchildren in Minneapolis as was his wont and attended a *soiree* for Queen Liliouakalani of Hawaii in January 1897 in Brookline, in which they exchanged pleasantries.

Of interest to me particularly is that his comrade in arms on that august occasion was none other than fellow author John Townsend Trowbridge. Shortly thereafter he sailed for the island of Jamaica, returning to Boston by the end of February. After that, Adams declined rapidly, his health worsening to a rapid degree. Not only was he gripped by a severe cold snap that descended upon Boston during those weeks, but he was plagued by an ongoing affliction of which he frequently complained: prickly heat. After four weeks of extreme discomfort, constant domestic attention and medical care by his physician, Dr. Tanner, he died at home in his beloved Dorchester at 9 a.m. on Saturday, March 27, 1897. I would like to comment here that exactly 85 years later to the day, Saturday, March 27, 1982 Edward

Stratemeyer's elder daughter, Harriet Adams, breathed her last, surrounded by the bosom of her family.

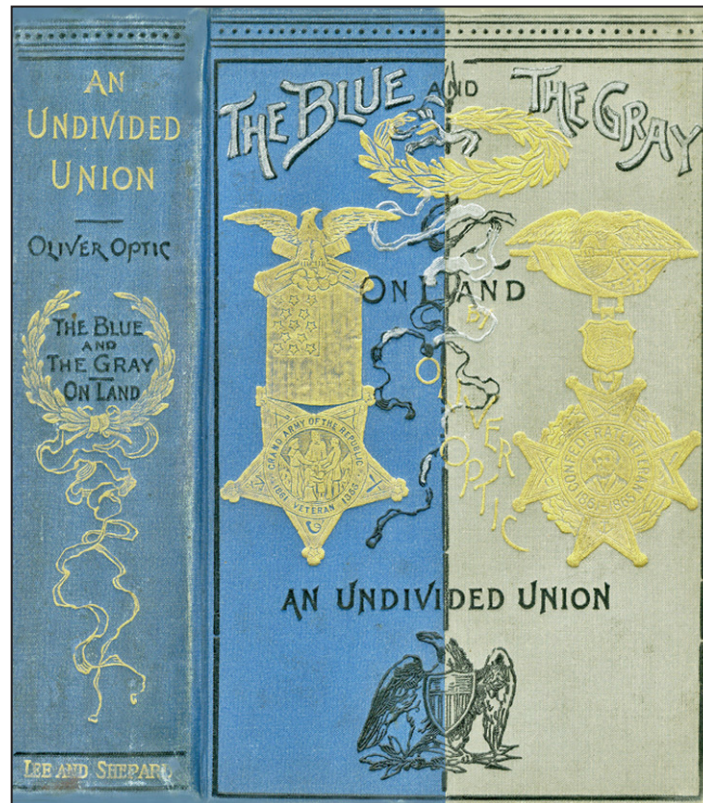
Many notables attended the funeral obsequies, among them John T. Trowbridge, Horatio Alger and A. K. Loring. Adams' final resting place is Cedar Grove Cemetery, where he lies with his wife, Sarah, his infant daughter Ellen and his grandson "Willie."

What of his legacy? The 12-volume **All Over the**

World Library had been an active work in progress since 1891. Volume 11, *Four Young Explorers*, was copyrighted in November 1896, and volume 12, *Pacific Shores*, was certainly completed by January 1897 but not copyrighted until the following August. Adams did not live to see this final volume in print. If you wish to follow the trajectory of all 12 of these volumes in mind-numbing detail you may follow my ongoing entries for this series in **Yellowback Library**.

What now of **The Blue and the Gray Series**, another 12-volume opus (split into two six-volume sections, **The Blue and the Gray — Afloat** and **The Blue and the Gray**

— On Land) and running congruently with the other? Begun in 1888, it reached its penultimate volume, *At the Front*, by 1897. Although also copyrighted in August of that year, some five months after the author's death, it was probably in the publishers' hands, as was *Pacific Shores*, before the author left for Jamaica. Calculated surmise only. Once the book had been issued, Lee & Shepard were faced with a legitimate catastrophe. With a now incomplete series by their best-selling author they must have felt the millstone keenly encircling their collective necks. A bleeding chunk. A volume 6 of **The**



This article was presented as a paper at the 48th annual Popular Culture Association conference in Indianapolis, Indiana, on March 28, 2018.

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Another A.L. Burt format variation confirmed

By Bob Eastlack (PF-557)

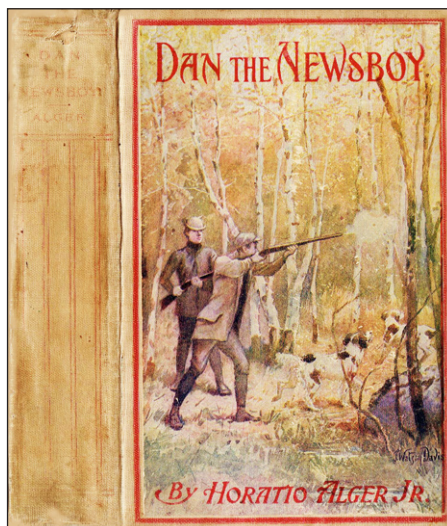
In 1983, Bradford S. Chase published a book titled *Horatio Alger Books Published by A. L. Burt*. His work laid the foundation for any and all research related to the study of Horatio Alger and A. L. Burt. Based on the data available to him at the time, he identified the titles known to have been published in each of 47 different formats.

There were some occasions when he speculated on the possibility that additional titles had also been published based on evidence provided through dust jackets and publisher's catalogs.

These listings have been updated in the pdf file for "A. L. Burt Company, Publisher," posted on our website, www.horatioalgersociety.net. On page 78 of his book, Chase writes about what he has defined as the "Wide Awake Boys Series Red Stripes Format":

The format was introduced in 1910 and carried through 1919 with 30 titles by many authors. Apparently this series was a replacement for the Rugby Series for Boys since both sold for \$.75 per volume which is the Burt medium price line as far as Alger books were concerned.

The main feature of this format is the full page appliqué covers showing different outdoor scenes and the red stripes on the spine. All lettering is in



red, even on the cover. This format is the only other format besides the Capped Head covers which has Alger's full name at the bottom of the cover and the title at the top.

In my three copies of this format, the binding cloth color is tan. I should note that Denis Rogers indicates that several other binding cloth colors have been found in this series, namely pale green, pale blue, pale buff, deep buff, slate gray, deep green, yellow green and light green.

Two other appliqués may also be on the cover of this format. One shows two young hunters stalking a moose and its mate. The animals are on the edge of a lake in the right background and there is a tent in the left foreground. The other shows two young hunters in a woodland setting. One hunter is firing his rifle, presumably with a bird or squirrel as his target. There are two black and white dogs. As mentioned, these latter two appliques have not been found as yet with an Alger title but do exist for other author's stories as discussed by Denis Rogers.

Only one Alger title, *Dan the Newsboy*, is attributed to this format. Recently, Format No. 43, "Hunters in a Woodland Setting," was sold on eBay (see illustration), which confirms part of Chase's hypothesis. A copy of Format No. 42 — "Hunters and Moose" — has yet to be located.

President's column

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spend money on all the different supplements and vitamins in the present time, even after well controlled studies show they are valueless.)

William A Leary established a namesake publishing firm in Philadelphia in the mid-1800's as well as being the proprietor of a nationally known bookstore. Apparently, Leary was more of a salesman than a publisher. According to one who knew him, "He dealt in books the way a grocer deals in sugar and candles, more by weight." W. A. Leary, Jr. took over the business from his father in 1865. Nonetheless, the bookstore had an inventory of more than 900,000 books and was active into the mid- 20th century.

What a fascinating comment — "dealing in books by weight." And consider close to a million books. That is a lot of paper.

Publishers in the 19th century were a varied group, and their stories in many instances are just as interesting as their books.

Here's hoping that everyone reading this has a wonderful holiday season. And for what it's worth, I understand that Wal-Mart is having a sale on gloves, beanie hats and shovels in the upcoming days.

Your Partic'lar Friend,
Cary Sternick
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An Undivided Union

(Continued from Page 5)

Blue and the Gray — On Land was intended to conclude the series and conclude the series it must. The publishers, were no doubt in despair; what were they to do?

After a period of some 18 months, a novice author from New Jersey who was nonetheless already girded with an impressive amount of literary and editorial experience, was contacted by Warren F. Gregory, Lee & Shepard's recently named general manager, to solicit possible interest and willingness, on the publishers' terms, in writing a volume to finish a series by an author who, along with Horatio Alger, had been a boyhood hero. After epistolary negotiations the book was indeed completed in due course, and the details involving the writing and publication of *An Undivided Union* will follow as this article unfolds.

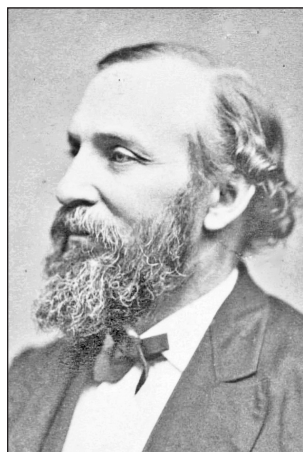
* * *

Commentary: Dexter Lyon, the hero of *An Undivided Union* as well as the previous five volumes, is 19 years of age. He has become a senior major, first battalion of the Riverlawns, eventually attaining the rank of commander until the close of the war. His cousin-cum-brother Artie Lyon is a captain and is later promoted to major. Riverlawn, the Kentucky home of the Lyon clan, is in Warren County as previously established in *Brother Against Brother*. Bowling Green is noted in the text as the county seat (p. 9).

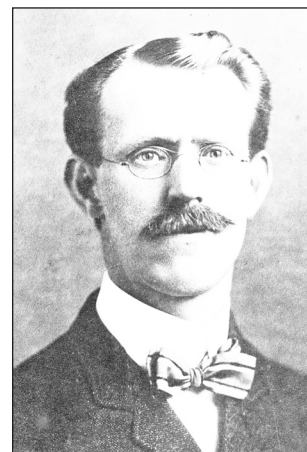
Edward Stratemeyer follows in spirit the original intent of Oliver Optic: that is, in chronicling the career of Deck Lyon, the overall scheme was to "primarily ... show the movements of the Riverlawn Cavalry," (p. 321).

As noted in the above introduction, upon the death of William T. Adams on March 27, 1897, **The Blue and the Gray — On Land** series was left incomplete. It would require another hand to finish the series and write its concluding volume in the accepted manner of the unique Oliver Optic style. Volumes one through five had already been published, and volume six was necessary to round out the illustrious career of Deck Lyon and bring the series to full term. Lee & Shepard needed to consider this carefully, yet what was the publishing firm's prospects for this necessarily difficult task? A rather popular juvenile author from New Hampshire in an apparently spontaneous conversation in the offices of Lee & Shepard provided the necessary catalyst to move this dilemma toward a favorable solution and to close the circle on what might have become a lingering issue.

In an article published in *The Writer* for March 1902



William T. Adams



Edward Stratemeyer

("Sketches of Writers") author George Waldo Browne explained it thus:

"A little more than four years ago, a few months after the death of William T. Adams [probably during the middle of 1897] ... while in conversation with the senior member of the old and highly respectable publishing house of Lee & Shepard [William Lee], who have placed on the market so many excellent books for youthful readers, I was asked who there was among the young writers of juvenile stories to take the place so long filled by the late 'Oliver Optic.' I replied, without dreaming of being a prophet: 'I do not know, unless it is Edward Stratemeyer.' Inside of a year the truth of my words was verified. Mr. Stratemeyer, then little known to book readers, suddenly sprang to the front rank of story-tellers, and the place left by the decease of the famous 'Oliver Optic' was no longer empty.

"The Old Glory Series [the first juvenile series by Edward Stratemeyer for Lee & Shepard] proving the greatest success in the line of juveniles since the publication of the Army And Navy Series by 'Oliver Optic,' it was perfectly natural that the publishers should ask Mr. Stratemeyer, the popular successor of Mr. Adams, to complete the unfinished story left by him, entitled 'An Undivided Union,' being the last of **The Blue And Gray — On Land Series**. This must have been a labor of peculiar pleasure, since 'Oliver Optic' had been Mr. Stratemeyer's ideal from boyhood. When this book, the product of two minds, appeared, it was received with the hearty praise belonging to both authors. Running through several editions, it has served to create an additional demand for Stratemeyer's books."

In fact, Browne had written to Stratemeyer earlier: "Let old time thoughts have their run; they are often

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An Undivided Union

(Continued from Page 7)

pleasant. A sort of melancholy interest hovers around such work as you mention, in finishing up what another has begun. I think I once had the job of completing a history another had left unfinished at his death," (November 17, 1898).

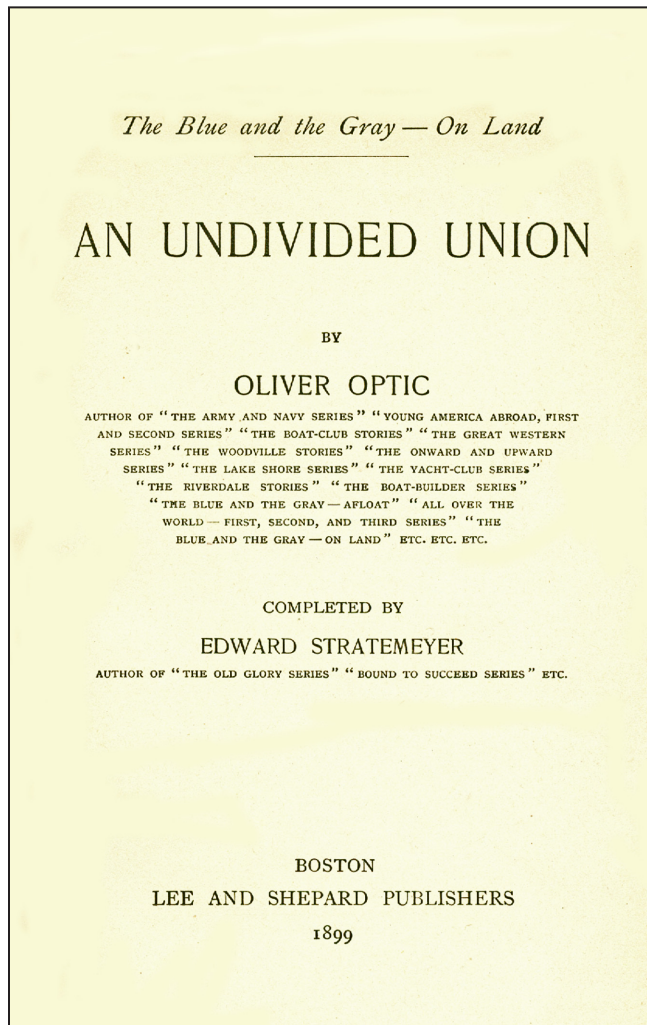
Based on the foregoing and after multiple reads of this novel I can certainly state with earnest conviction that *An Undivided Union* is undiluted Edward Stratemeyer. There is no question that the entire book from beginning to end was his and his alone. In Stratemeyer's Literary Account Book (#156) this volume was written by him, "complete" as he noted, during November and December 1898. The finished manuscript was in Lee & Shepard's hands by December 13, 1898. Stratemeyer received \$300 outright from Lee & Shepard in two installments: \$50 on December 26, 1898 and the remaining \$250 on January 23, 1899. Normally he worked for the publishers on a royalty basis but seemingly not in this case. Furthermore, those of us who read Stratemeyer's books on a regular basis will notice many of his unique stylistic traits, not found in Alger or Optic. They are his fingerprints and are obvious if one knows what to look for. I will not catalogue them as they formally belong to an academic exercise more devoted to Edward Stratemeyer than what I can attempt here.

In many if not all of his Lee & Shepard juvenile novels, Edward Stratemeyer dated his Prefaces. Curiously enough, however, he did not follow his usual protocol with *An Undivided Union*, even though the Publishers' Preface does, in fact, append a dating.

Raymond L. Kilgour's comments on this book in his *Lee and Shepard, Publishers For The People* (©1965 by the author), a vital source often extravagantly used in these entries, need guarded interpretation here:

"[Oliver Optic] ... had been able to do only the general plan and the first chapters of the final volume of the series, *An Undivided Union*. It seems highly appropriate that he should entrust the completion of his story to Edward Stratemeyer, who became one of L&S's authors in 1898. There is fine symbolism in watching Oliver Optic, the great maker of books in series, handing over the torch to Stratemeyer, whose fantastic exploitation of the series idea contributed so largely to the present disrepute of such endeavors," (p. 270).

Adams was one of Stratemeyer's boyhood heroes. In fact, this compiler has a copy of Optic's *Outward Bound*



The first-edition title page for *An Undivided Union*.

that once belonged to Stratemeyer's elder brother Henry. Dated 1869, it was almost certainly the copy young Edward himself would have read. Edward Stratemeyer and William T. Adams never met, and we have no idea how to balance personal knowledge of the former with the latter. It was his publishers who forwarded the Adams material to Stratemeyer to be used as required for the final volume of the series. Unlike the case of Horatio Alger, Adams in no way handed over his authorial torch to Stratemeyer or to anyone else. He was ill when he returned from Jamaica to Boston in February 1897, in a near state of collapse, and died only the following month, in no way prepared, mentally or physically, to make such an imperative decision. Perhaps the series book phenomenon was in a state of "disrepute" when Kilgour was active in writing his book in 1964, but more than half a century has elevated this type of literature to new heights, a respectability of esteemed nostalgia if nothing else.

Stratemeyer offers a clutch of unintentional textual incredulities: General Gordon and Deck Lyon charge the enemy and forward they march enthusiastically to the top of the ridge. "His [Deck's] breast had been sore from that sword prick in the rib, but now all that was forgotten in the excitement of the moment," (p. 472). Forgotten? How can one ignore a stab to the ribs? Was in fact infection not a concern in those times? Somewhat later, the company of Riverlawns proceeds further "in what was little short of an ugly mood, for they did not consider the letting down of the rocks and dirt as square fighting," (p. 474). This is incomprehensible to me in the cold rational light of adulthood; square fighting. Really? Yet perhaps the juvenile readership of the day thought it of little consequence. Perhaps there is a reality in juvenile novels that overrides more practical matters. In a singular passage it must be noted that, with death and destruction all around him, suffering privations on every hand, Deck should request a glass of milk while being held prisoner, (p. 394). Being a teetotaler, I suppose that would have been a necessary option.

A word on the Publishers' Preface relative to Stratemeyer: Mr. Stratemeyer is puffed as the "author of the remarkably popular 'Old Glory' series, based upon the Spanish-American war ..." (page v). That may be so, yet it is important to remember that when *An Undivided Union* was being readied for publication, only two volumes by Stratemeyer (with a possible third) had been issued by Lee & Shepard. Perhaps he was establishing for himself a reputation as a popular author of books for boys by April 1899, but he had not quite achieved the durable commodity at Lee & Shepard that he would later rightly deserve. The Publishers' Preface further recounts that a prominent public man of Massachusetts still turned to his favorite Oliver Optic books to seek surcease from the cares of office. He is not identified and we wonder who he might have been. Adams himself is quoted, in a portion of his famous address to celebrate the opening of the Dorchester Branch of the Boston Public Library, on January 18, 1875.

There are several pointed references in the book to volume one of this series, *Brother Against Brother*. Stratemeyer recalls the rescue of Kate Belthorpe from

the clutch of the "Home Guard" ruffians (p. 1), Artie and Deck's discovery of the arms and ammunition hidden away near the sink hole (p. 11), the conversion of the ice-house on the Riverlawn plantation into an arsenal (pp. 23-24), the riot at the schoolhouse (p. 29), the reference to the Lyon domestic as "Diana" and "not Dinah, if you please," (p. 73) and lastly the bridge-seat under the tree where Noah and Titus Lyon had had their memorable acrimonious dispute (p. 31).

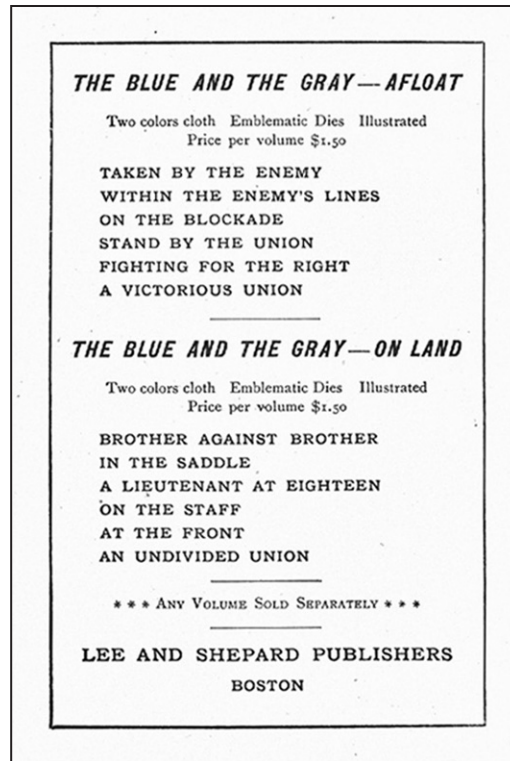
All this and much more is found in Oliver Optic's prose. Similarly, Major Gossley (or "Major Ghastly" as he proves himself to be), a key figure in the concluding chapters of *At The Front*, reappears in chapter xv of Stratemeyer's text, encountering this time not Deck but

his cousin Artie. No doubt the author made a careful reading of at least volumes one and five to prepare himself for the task before him, in order to reanimate Oliver Optic's characters and situational ploys and to bring the series to a satisfying conclusion. He refers to volume five in passing in his Preface (p. ix). Similarly, there are scattered references to other volumes in the series but these examples serve to suffice.

It should also be noted that Stratemeyer introduces some characters of his own, specifically Gaffy Denny. He did not figure in the schoolhouse episode as related by Oliver Optic in *Brother Against Brother* despite Stratemeyer's claim to the contrary (p. 29), even though he certainly was present in the author's imagination. Denny

was simply conveniently interpolated into the story. Also, the reference to Noah Lyon becoming adjutant of Andy Lyon's regiment (p. 12) is fabricated out of whole cloth, but must certainly have suited Stratemeyer's purpose. Stratemeyer further notes that "like many other Southerners, they [Confederate soldiers] were not used to work ..." (p. 127). An enemy, trapped in a burning cotton mill, cries to Deck: "Save me, for the love of Heaven! Don't let me die like this — even if I am a Confederate!" (p. 153). Second Lieutenant Sandy Lyon charges the Confederate infantry with vigor, "and no one acted with greater heroism that day than did this young Kentuckian who had once marched under the

(Continued on Page 10)



An Undivided Union

(Continued from Page 9)

stars and bars, but who had recognized the error of his ways ... (p. 331).

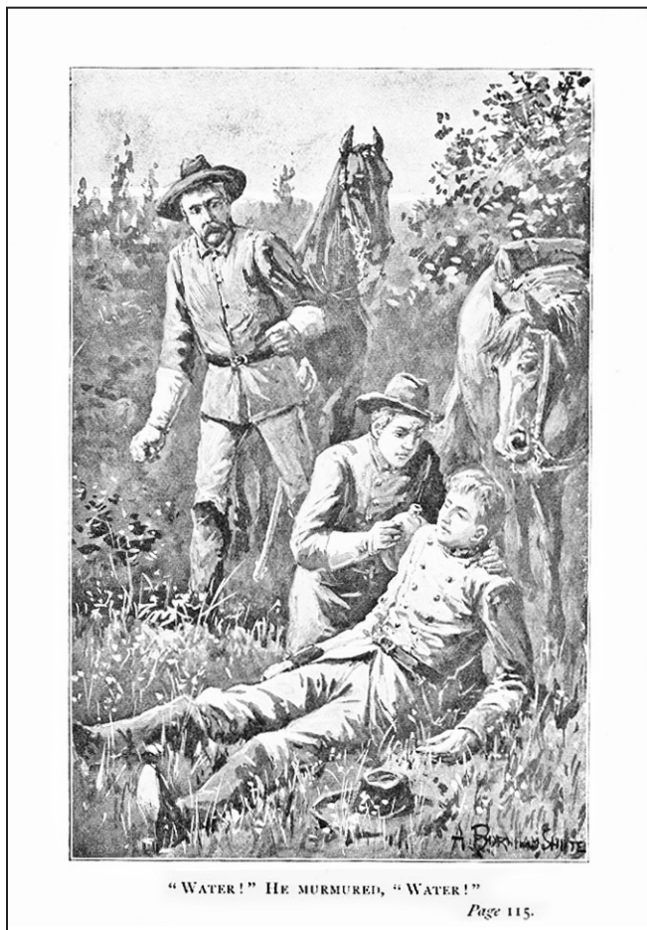
These stray examples tend to demonstrate another segment of Stratemeyer's style: his signal portrayal of characters, the wholesome vs. the unsavory, as clearly defined and leaving no room for misconceptions. Also, the relative merits of the larger dimensions that drive the plot. Black is black and white is white; there are no gray areas. Writing in 1888 in his Preface to *Taken By The Enemy* William T. Adams confided that "It is not, therefore, with the desire or intention to rekindle the fires of sectional animosity, now happily subdued, that the writer begins another series relating to the war," (pp. 6-7).

Oliver Optic had many acquaintances who fought on the "other side," and I am sure he would never have penned such inflammatory passages as noted above. If there was a solid readership of Southern boys to *An Undivided Union* we wonder what their reactions might have been. The Rebs are often portrayed as moronic in pitched battles with their Yankee foes; indubitably they were not. They are further stigmatized as practically Neanderthal: for example, a mountaineer rebel has a shaggy head and crooked fingers (p. 354). You mean to tell me that there were no shaggy heads or crooked fingers in the Union army?

In chapter 27 Deck encounters the Confederate soldier Tom Lum. Curious to recount that one of Stratemeyer's descendants, a great-granddaughter I believe, Cynthia Adams, married into the Lum family. Perhaps Tom Lum was an ancestor and the author was being singularly prophetic.

The author certainly enjoyed a joke not only at his own expense but perhaps at some of his business associates as well. An early Stratemeyer work, *A Young Inventor's Pluck*, originally ran as a serial in **The Holiday** in the spring of 1891 under its original title "Jack, The Inventor." Said weekly was published in New York by the Woolfall Publishing Company. A villain appears early in *An Undivided Union*, a character by the name of Dan Wolfall (chapter iv). Perhaps this is unimportant but I note it anyway as the name is certainly unusual.

How well could Deck function after being shot? Was he in fact actually wounded or not? Pages 356 and 399 recount two such experiences with enemy forces, and he is struck twice by bullets, albeit superficially. It would seem that after a mere few pages Stratemeyer put it out of his mind, either he forgot or felt it of no



FRONTISPIECE

consequence. So Deck's instant recovery is nothing less than a medical miracle.

Every author is guilty now and again of inconsistencies, and Edward Stratemeyer is no exception. Stratemeyer has the Confederate pillager Totterly recognize Deck as his pursuer in chapter xxxv, although how that could have occurred, as the two never met, is a puzzle. However it does not mar the mechanics of the plot or the overall enjoyment of the book in any way.

The narrative of *An Undivided Union* commences January 1863 (p. 5) and closes 11 months later with the Siege of Chattanooga (p. 469). There is no mention in these pages of the momentous Battle of Gettysburg but the Battle of Chickamauga is recounted in some detail. The events of 1864 and 1865 must be left to the readers' transports. Various portions of the south-central Middle Atlantic States comprise the geographical quadrants as outlined in the text. Frequent forays from southern Kentucky into Tennessee are typical: Chattanooga, Tullahoma and McMinnville (all in Tennessee) are specifically cited. The events recounted in chapters xix and xx certainly occur in Alabama (p. 406).

APPENDIX:

SELECT CORRESPONDENCE BETWEEN LEE & SHEPARD AND EDWARD STRATEMEYER

Letter 1 — Lee & Shepard to Edward Stratemeyer, October 15, 1898:

Now in regard to completing the sixth volume of the Blue And Gray On Land, to be called "The Undivided Union" [sic]. We wish to ask what will be your lowest spot cash price for doing same this winter. We prefer to pay for it outright, and thus place the book on a non-copyright basis and know where we stand, and if terms are satisfactory would authorize you to begin as soon as you please, and pay you as soon as the work is satisfactorily completed. We should expect a careful study of the preceding five volumes in order that you might enter into the spirit of the writer and the series; and also expect as much faithfulness in local color as you could secure. It would be unnecessary to remind you that you would have a stiff piece of work cut out to follow, a man matured by a life-time of successful writing; at the same time it would be a grand thing for you to have performed this piece of work creditably. We believe that you can do it if you give it sufficient time and attention. Haste might lead to unpleasant consequences. Kindly advise us what will be your best cash offer.

If we make arrangement for the "O.O." MS. we will, of course, supply you with the existing five volumes of the series.

[S] Warren F. Gregory

Letter 2 — Lee & Shepard to Edward Stratemeyer, October 25, 1898:

At least two very well known juvenile writers have been anxious to undertake the completion of the series, and any amount of small fry would, of course, jump at the chance if we mentioned it. We have, however, a connection with you, and also feel that your style has a natural resemblance to Optic's that would come in play nicely, proper attention, of course being given to secure harmony of characters and treatment. The book would be advertised as an unfinished work by Oliver Optic, completed by Edward Stratemeyer, and we think that the successful presentation of this would do a great deal to establish you before the public as the natural successor of America's greatest juvenile writer. It is really not a question of what the literary effort might be worth in the one sense but a question of what we can afford to pay, and that must be fixed at \$300, as we have said. If you care to undertake it upon these terms we will at once supply you with the material for going ahead.

[S] Warren F. Gregory

Letter 3 — Lee & Shepard to Edward Stratemeyer, October 27, 1898:

We think that you have done wisely to undertake the completion of the Optic series, and will faithfully abide by our part of it, making settlement when the book is satisfactorily completed. By "satisfactorily" we, of course, mean that the MS. shall be subject to our examination and criticism, made for the purpose of bringing it to the "Optic" standard, and securing harmony of details with the other volumes of the series. In this connection



Warren F. Gregory, general manager of Lee & Shepard.

we would draw your attention to the dedication of the fifth volume, "At The Front." This Mr. Cleaves, who was so much esteemed and trusted by the late Mr. Adams and made a practice of following his writings as military critic, rendering valuable aid that was fully recognized by Mr. Adams, is now our editorial manager. We very much wish that you could know Mr. Cleaves, and you must certainly meet him upon your proposed visit to Boston. We shall depend upon his judgment in following your MS. and you can see from Mr. Adams' estimate that you will have no more competent or kindly critic. We have sent you the five volumes of the Blue And The Gray On Land, and also in separate parcel the Plot Book of Mr. Adams. We have placed a mark at the beginning of matter relating to this series. You will note that on the sixth volume of the series he has left merely the name, "An Undivided Union." Of course the public is not to know this and we will leave them to guess where Optic leaves off and Stratemeyer begins. One point that will arise is in regard to the employment of female characters. We have not observed them in any of your books so far as of course there was little for them [to do] but certain ones connected with this series will have to be maintained to some extent. We have no doubt but that you can adapt yourself to the situation.

[S] Warren F. Gregory

(Continued on Page 12)

An Undivided Union

(Continued from Page 11)

Letter 4 — Edward Stratemeyer to Warren F. Gregory, October 27, 1898:

Anxious to do the work. I always looked up to Oliver Optic as my model juvenile writer and longed to write books as he wrote them, and to take up his work as he left it will give me a strange pleasure.

Letter 5 — Edward Stratemeyer to Warren F. Gregory, November 2, 1898:

I note what you say in handling female characters. Regarding my ability to do this, as I mentioned coincidentally, I have in my time written a number of "pot boilers" under various noms de plume. These include half a dozen love stories of the "strongest" kind, so the introduction of girls and women into these tales does not alarm me. THE LITTLE CUBAN REBEL by "Edna Winfield" published by Street & Smith has sold some 31,000 copies.

Letter 6 — Lee and Shepard to Edward Stratemeyer, November 15, 1898:

In addition to the books that you have already mentioned you will find Van Horn's HISTORY OF THE ARMY OF THE CUMBERLAND in three volumes, the third being an atlas and the official records of the WAR OF THE REBELLION, some ninety-six volumes will be of value to you. Both of these sets of books you will undoubtedly find in the Newark Public Library.

In regard to writing an introduction to the work I would say that we ourselves propose to write a card which will cover this ground, in which we will give you full credit. Coming from us it will, perhaps, appeal more closely to the public than if it were written by you.

You will find some errors in military affairs, but the same having once been made by Optic, he was unwilling for me to change them and as they have not been commented upon it is perhaps well to let them remain.

Any further information which you may desire I shall be happy to give, but I feel confident from the two volumes which you have already written for us, that you will be able to conclude this last volume of the Blue And Gray with credit to yourself and to Mr. Adams.

[s] Warren F. Gregory

NOTES:

I am very grateful indeed to Mr. James D. Keeline (PF-898), who supplied the transcripts of these letters to me. He transcribed this material from the Nancy Axelrad notebooks

held at Yale University, as she in turn had transcribed them from the originals, so they come down to us third hand. Yet the research that James has done and shared with me is beyond reckoning. These letters are certainly extrapolations of a larger whole, but the originals (with one exception) are simply unavailable. Also unavailable, unfortunately, are many of Stratemeyer's letters in response to Warren F. Gregory. The Lee & Shepard letters that Keeline examined are for the most part transcriptions made between 1973 and 1976 by Axelrad, an employee and later partner of the Stratemeyer Syndicate and a colleague of Harriet Adams, Stratemeyer's daughter. The one exception that I noted is the letter from Gregory to Stratemeyer dated October 15, 1898 for which I had access to the original. In fact, the envelope also survived, upon which Stratemeyer had scrawled "Asking me to write Oliver Optic book."

[Ed. note: This original letter is reproduced on Page 16].

In an Axelrad transcription of a currently missing Stratemeyer letter dated October 18, 1898, a mere three days after the initial letter from Gregory to Stratemeyer, cited above, the author conveyed to Gregory that he realized he had to work out the plot, portray peculiarities of character, giving foreground and background. Balancing action and historical description. Working at getting down to his peculiar phraseology, Stratemeyer asks \$500 for the job, saying it will take two to four months [it probably took him no longer than six weeks]. He wants it to be so good that they will want more.

Many years later, Louis Ginsberg conducted an interview with Edward Stratemeyer that was published in the **Newark Ledger** on November 7, 1920. He mistakenly reported Stratemeyer as saying: "In later years, I met 'Oliver Optic' and Horatio Alger, Jr., who turned over to me some of their unfinished manuscripts to complete." Stratemeyer replied three days later regarding "last Sunday's interview" as follows: "Allow me to thank you for the copy and the printed interview. You certainly got things pretty straight. All but about 'Optic.' I never knew him personally but after his death all his notebooks, etc. were turned over to me, to finish his book, 'An Undivided Union,' which is published with both our names on the title page. Alger I knew very well."

We have quoted above as much as was made available to us, and these letters certainly represent a unique window into author/publisher business relations. As such they are invaluable.

So to conclude, we now have it on good authority that it was Edward Stratemeyer, and not Oliver Optic, who wrote the entirety of *An Undivided Union*, thus bringing **The Blue and the Gray Series** to a sterling conclusion. However, please remember to exercise extreme caution because "the public is not to know this."

— Peter C. Walther, 10 December 2018

Press notices for *An Undivided Union*

“The outline and incomplete material of ‘An Undivided Union’ was left among the papers of the late W. T. Adams (‘Oliver Optic’); at the publishers’ request Mr. Stratemeyer has prepared the present volume in order to complete the series. Like the preceding volume, it relates to the adventures of the Riverlawn Cavalry, a Union regiment raised in Kentucky and forming a part of the Army of the Cumberland. An account is given of the operations around Murfreesboro, before Tullahoma, and through the bloody battles of Chickamauga, Chattanooga, Lookout Mountain, Missionary Ridge, and other contests leading up to Sherman’s famous march to the sea.”

— **The Publishers’ Weekly, Sept. 16, 1899.**

“The name of ‘Oliver Optic’ on the title page calls up a wealth of reminiscence to those who recollect how they enjoyed the many stories he has written, stories that will always hold a place in the heart of every young man. It is a sad thought for most boys that his name will never again adorn a new story, and it will be pleasing news to them that his last work, which he left unfinished, has been completed in a manner that is in keeping with the author’s methods. ‘An Undivided Union’ was the story that he never finished, but Edward Stratemeyer, after careful study of the campaigns forming the military setting of the ‘Blue And Gray — On Land — Series,’ of which this is the sixth and concluding volume, has successfully brought the story to such a conclusion as was evidently intended. The Riverlawn Cavalry are taken through the Tennessee campaign, and participate with honor in the great battle of Chickamauga. The Lyons and Belthorpes face many dangers and perils amid which romance is skillfully woven, and are left very happily situated, having helped to preserve ‘An Undivided Union.’ This book is the one hundred and eighth to bear the name of ‘Optic,’ and the publishing house to which Mr. Adams was so loyal is able to show an actual sale of more than 2,000,000 copies of his various works, while the demand for all still continues with undiminished popularity. Lee & Shepard, Boston, are the publishers.”

— **The [Jersey City] Evening Journal, Nov. 15, 1899.**

“It calls up a wealth of remembrance to see the name of ‘Oliver Optic’ upon a title page, and while it is a sad thought that it can never stand upon a new book, boys will be glad to know that ‘An Undivided Union’ has been completed according to the outline left by the great writer at his death two years ago. Edward Stratemeyer, author of the famous ‘Old Glory Series’ has, after long and careful studies of the campaigns forming the military setting of the ‘Blue And Gray — On Land — Series,’ of which this is the sixth and concluding volume, ably and successfully brought the story to such a conclusion as was evidently intended. The Riverlawn cavalry are taken through the

Tennessee campaign, and participate with honor in the battle of Chickamauga. The Lyons and Belthorpes face many dangers and perils, amid which romance is skillfully woven, and are left very happily situated, having helped to preserve ‘An Undivided Union.’ This book is the 108th to bear the name of ‘Optic.’”

— **Morning [Portland] Oregonian, Nov. 27, 1899.** [This reads suspiciously like the previous review, in some instances lifted word for word.]

“‘An Undivided Union’ (Lee & Shepard) is the last new publication which will ever bear the name of ‘Oliver Optic,’ the late William T. Adams, though it owes its completion to Mr. Edward Stratemeyer, who has evidently made a study of his predecessor’s methods, since he follows them closely in his original books as well as in this. It is a tale of Kentucky fighting, ending with Chickamauga, and abounds in the sort of incident which won Mr. Adams a sale of two million volumes for his various books, a sale which shows no signs of abatement.”

— **The Dial, Dec. 1, 1899.**

“It gives a pleasant surprise, tinged with reminiscence, to see the name of Oliver Optic (W. T. Adams) on the title page of a new volume. At his death two years ago, he left the unfinished manuscript of *An Undivided Union*, with an outline for its completion. Edward Stratemeyer [sic], well known as the author of the popular ‘Old Glory’ Series, has carried out Mr. Adams’ plan in creditable fashion, and the book is sure to receive unusual appreciation from thousands of Oliver Optic’s admirers.”

— **Overland Monthly, December 1899.**

“At the time of his death, two years ago, W. T. Adams (Oliver Optic) had published one hundred and seven boys’ books. He left unfinished a story which has been completed by Edward Stratemeyer, along the lines indicated by the author’s notes. This, the sixth in the Blue And Gray Series, appears under the title ‘An Undivided Union.’ Stories by this author are habitually clean, vigorous and admirably adapted to the readers for whom they are designed, and the present volume is no exception.”

— **The Chautauquan, December 1899.** [THE BLUE AND GRAY — ON LAND Series, to be more precise. And as far as we know, there exist no “Notes” attributed to Adams other than the book’s title itself.]

“Still another historical war story is the next on our list and, alas for the boys, it is Oliver Optic’s last. It was prepared for the press by Mr. Edward Stratemeyer from the incomplete notes left by ‘Oliver Optic,’ Mr. William T. Adams. It forms the sixth and last volume of the ‘Blue And Gray — On Land’ Series and carries the heroes of the preceding books through the bloody battles of Chickamauga, Chattanooga, Lookout Mountain, Missionary Ridge and the other contests which led up to Sherman’s famous march to the sea.”

— **New York Evangelist, March 8, 1900.**



THE MATCH BOY.

A STORY OF THANKSGIVING DAY.

BY HORATIO ALGER, JR.

LITTLE JOE BOYNTON walked up and down the city streets with a small basket on his arm. From time to time in a voice trembling with cold, he cried, "Matches — Buy any Matches!"

Yes, it was a cold day. The last days of November had come with their icy breath to strip from the trees their remaining foliage, and stiffen the earth which in summer had been soft and yielding to the pressure. The sky was dark and lowery, but the faces of the numerous wayfarers were bright and cheerful. Well they might be, for this was Thanksgiving Day, and they were hurrying home from church to tables groaning with plenty.

Little Joe standing in the doorway saw them pass. Alas for him, he had no part in the general rejoicing; there was no cheerful home, no plentiful table for him to go to. In one of the back streets, up a ricketty staircase, there was a dark, cheerless room, which served his mother and himself as a home. She was now sick, and during her illness the two depended wholly upon what little Joe could earn by vending matches. This was little enough, hardly sufficing to keep soul and body together.

This was the coldest morning of the season thus far. Joe's ragged jacket, and thin, patched pants afforded but scanty protection against the inclement blast. With blue face and chattering teeth he maintained his post in the doorway, crying his matches from time to time.

But nobody seemed included to buy; all seemed to have

The first confirmed appearance of this Alger story was in the Dec. 3, 1864 issue of Gleason's Literary Companion, with subsequent printings seen in Gleason's Monthly Companion (April 1873) and The Yankee Blade (May 11, 1889). This is its first appearance in Newsboy.

something to think of on that day. Then the stores were closed so that Joe was cut off from this chance of patronage. Since morning he had sold but three bunches, and the profit on these amounted to very little. He looked despairingly at his full basket.

"I'm afraid I shan't sell any more," he thought; "and yet I must, for we've got nothing to eat at home.

So he cried once more, "Matches, matches!"

A tall gentleman, holding by the hand a little girl of perhaps ten years old passed by.

"Matches! Won't you buy some matches, sir?" pleaded little Joe, coming forward, and looking up with an appealing glance.

[SEE ENGRAVING]

"No, my man. I've got plenty at home."

Joe turned away disappointed.

"Poor boy!" said the little girl, looking back, for the two had instantly passed on. "He looks cold."

"Boys are tougher than girls," said her father thoughtlessly, No doubt he's used to it.

"I wonder whether he'll have a good dinner to-day," continued Rosa, for this was her name.

"What makes you think so much of him, my little pet?"

Because I think everybody ought to be happy to-day, and he looked very unhappy, poor boy."

"Come, Rosa, you mustn't think about him any more, or you'll lose your appetite; that will never do on Thanksgiving Day. See, we are almost home. Now we'll see what mother has got for us."

They were standing before a handsome house, the door was soon thrown open, and Rosa and her father entered.

The table was already laid in the dining-room. There was a glowing fire in the grate, Rosa ran in and warmed her chilly fingers.

"I wish that little boy was here," said Rosa. "His fingers were a good deal redder than mine."

"What little boy?" inquired her mother.

"A little match-boy that papa and I saw on our way home from church; his clothes were so thin, and he looked so wretched, I wish papa had bought some of his matches."

"Never mind about the match-boy just now," said her father; "perhaps I'll buy some matches of him some day. Now let us sit up to the table."

Rosa needed no second invitation, her walk to church had made her hungry, and she felt that she could do justice to the dinner. While they are eating, suppose we go back to our young hero, who is less agreeably employed.

He kept his post in the doorway, still crying his matches. But ill luck seemed to follow him. Nobody appeared to want them.

"Matches!" repeated a boy of about his own age whom he accosted; "What do you think I want matches for? Perhaps you think I'm married, and have a family?"

This elicited a shout of laughter from his companions.

"I tell you what, match-boy," said another, "you'd better keep your matches, you'll need 'em for cigars sometime or other."

There was another merry laugh, and the boys went on. They were not cruel, only thoughtless, but their careless words sounded cruel to little Joe, who slunk back to his place.

He kept his place some fifteen minutes longer, but continued unsuccessful.

"I'll go somewhere else," he thought.

Blowing his fingers which were almost benumbed with cold, he walked on, hardly knowing or caring for the direction.

It seemed to be growing colder. The chill air seemed more penetrating than ever, and little Joe fervently wished that his matches were all sold, and he was back at home, for even the poor room which he called home was more comfortable than the exposed streets.

Again he took refuge in a doorway, where he was sheltered from the cold wind, and sat down on the steps. He was not now in a crowded thoroughfare, but in a street of handsome dwelling houses.

His fingers were very cold.

"I wish I could warm them up at a fire," thought little Joe.

Then the thought came to him that he had materials of a fire with him. He hesitated, for his matches were merchandise, and represented value, but he was *so* cold.

"I'll burn just one little bundle," he said.

The matches were soon unpacked, and with a little friction, burst into a flame.

Little Joe held his red fingers over them so as to obtain the greatest possible benefit from the scanty warmth they afforded. The package was soon burned, and little Joe, only half warm, looked longingly at another. But it would be reckless extravagance. Just then the door opened, and a servant appeared.

"Halloa, what are you doing here?" he asked abruptly, seeing the little match-boy.

"No harm," said Joe, humbly.

"I don't know about that," said the rude retort. "Come, you'd better be moving."

"Who is it, James?" said a sweet voice.

"It's a impudent boy, Miss Rosa, that's seating himself down here as if the house belonged to him."

"Let me see," and a curly head peered out through the open door

"O James, it's my match-boy," said Rosa gladly, clapping her hands.

"Your match-boy!" exclaimed the servant in surprise.

"Yes, I saw him on the way home from church. What's your name, little boy?"

"Joe Boynton, miss."

"And you're cold, aint you?"

"Yes, very cold, said little Joe, shivering.

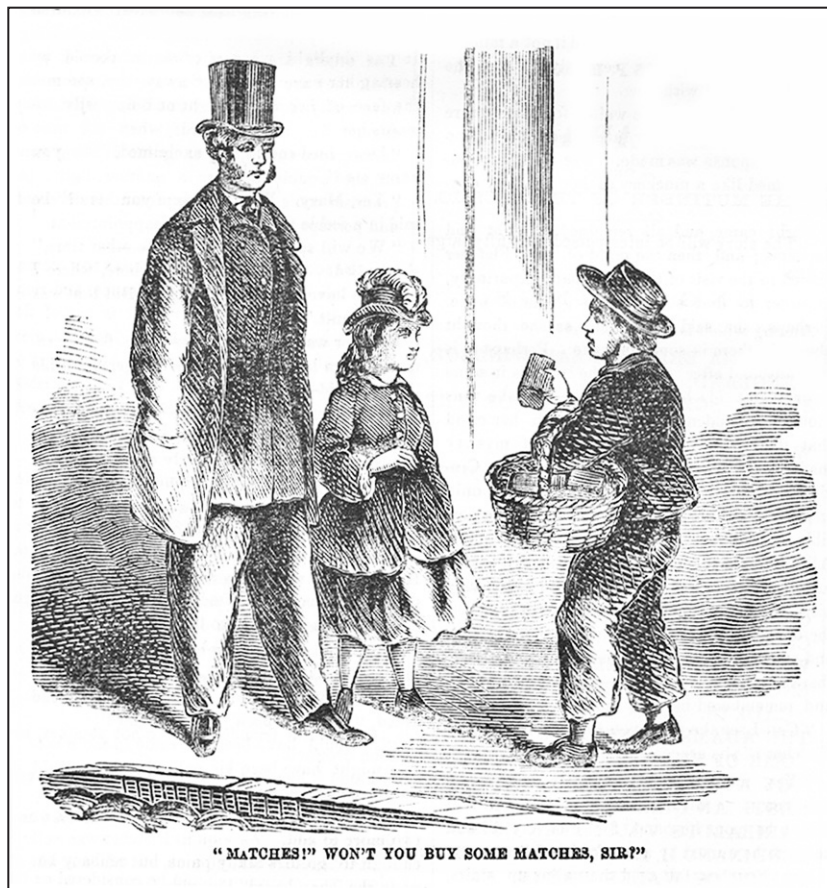
"Then come in and warm you."

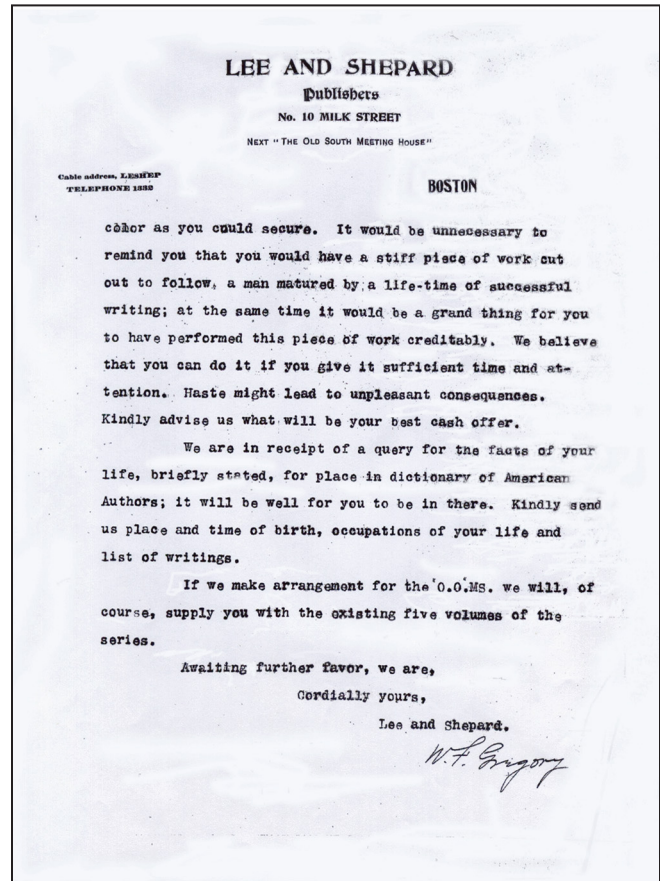
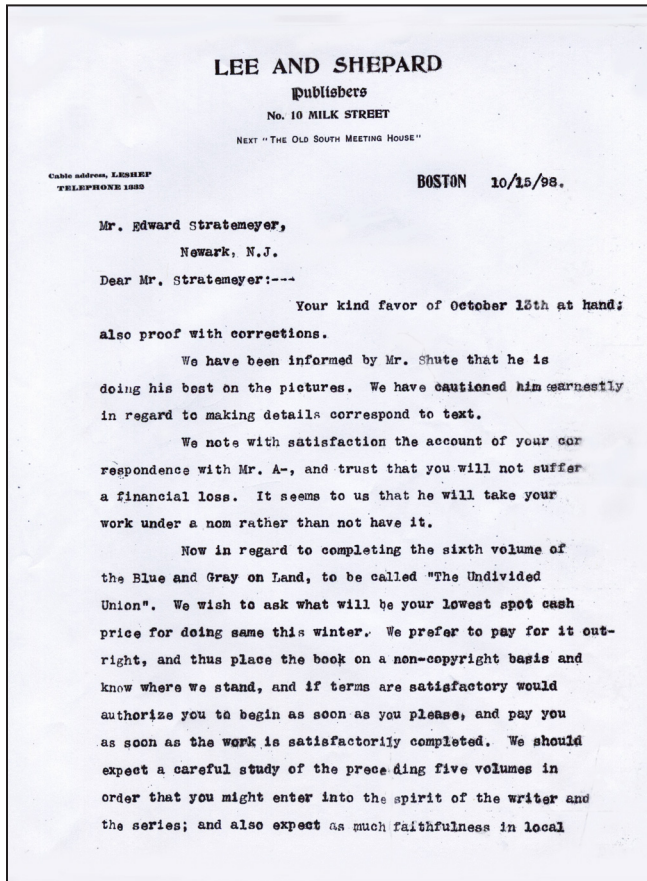
"What are you doing, Miss Rosa," demanded the servant, aghast. "What will your father say?"

"Never mind, James. I'll tell him you're not to blame. Come right along, Joe. Right in here."

The wondering boy followed his little guide into a hand-

(Continued on Page 16)





This two-page letter of Oct. 15, 1898, from Lee & Shepard general manager Warren Gregory to Edward Stratemeyer, describes early negotiations for Stratemeyer to write the final volume of Oliver Optic's **The Blue and the Gray — On Land Series**.



THE MATCH BOY.

A STORY OF THANKSGIVING DAY.

(Continued from Page 15)

somely furnished apartment.

"Who, have you got here, Rosa," asked her mother in surprise.

"This little boy I was telling you about. He's ever so cold, mamma, and I don't believe he's had anything to eat. Have you, Joe."

"No, miss."

"There, mamma, did you hear that? Warm yourself as

much as you can, Joe. There's plenty of fire. Have you sold any matches to-day?"

"Only three bunches, miss, and one I burned because my fingers were so cold."

"Then I'll buy all the rest."

"You!" exclaimed her mother.

"Yes. Don't you remember that two dollars papa gave me last week? I want Joe to have it."

"If your papa consents."

Mr. Harrington was soon talked over by his eloquent little daughter, and little Joe went away happy, having received double the price of his merchandise. Not only this, but the match-basket was filled with savory food, sufficient to last his mother and himself several days; and more than all, through Rosa's intercession, his mother was promised some work as soon as she was well enough to be employed again.

"Rosa has taught us a lesson, wife," said Mr. Harrington. "I am afraid we have been too heedless of the misery around us. We will strive to remember henceforth that we are the Lord's almoners, and responsible to Him for the use we make of His good gifts."