



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 LVII

NOVEMBER-DECEMBER 2019

NUMBER 6

'Illustrated by L. J. Bridgman'



A statement of quality

The Surprising Adventures of the Man in the Moon

Showing How, in Company with Santa Claus, Robinson Crusoe, Cinderella and Her Prince, Jack the Giant Killer, Little Red Riding Hood, Old Mother Hubbard, Jack Sprat and His Wife, Tommy Tucker and Some Others, He made a Remarkable Tour over Land and Sea and Through the Air.



Illustrated By L. J. Bridgman

Lee and Shepard, Publishers
Boston

-- See
Page 5

The spirit of adventure

-- See Page 14

Wishing you a happy holiday season!

President's column

Good morning from Houston where it is 75 degrees and sunny.

I hope you all had a great Thanksgiving. As is our custom, we had turducken for our family meal. A turducken is a deboned chicken stuffed into a deboned duck which is stuffed into a deboned turkey. Inside that creature is cajun rice and shrimp. It is really quite tasty and something different if you are bored with your yearly turkey.

I read with great interest the newsboy exploits in our last issue. As a youngster in the early 1960s in Milwaukee I delivered the morning paper, **The Milwaukee Sentinel**. I had about 80-100 customers and it cost them 45 cents a week. Times were different then. Nowadays my newspapers are thrown on my driveway from a speeding car. Not infrequently the paper finds its way into the only puddle on my property.

When I was delivering the paper (in the winter sub-zero temperatures), I had to walk the route in winter because the snow and ice made biking untenable. I was required to put the paper inside the storm door or in a milk chute. (For those not familiar with a milk chute, see below.)

Then, I would collect once a week door to door. Customers would give me a half dollar and wait for me to take my gloves off and retrieve a nickel in change. When I used to tell my kids this story, trying to emphasize how easy they had it, I usually would point out that I was barefoot and only wore a light shirt because I was too poor to afford a sweater or jacket.



I have been interested in 19th century dust jackets for years. As I have noted here before, there has been a recent book about these jackets and with a bit of searching and lots of cash, a collection of them can be built.

What interests me even more are the boxed sets of books of the 19th and early twentieth centuries. I just wanted to

(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

CARY S. STERNICK	PRESIDENT
JAMES KING	VICE-PRESIDENT
BARRY SCHOENBORN	TREASURER
ROBERT G. SIPES	EXECUTIVE DIRECTOR

BOARD OF DIRECTORS

ROBERT PETITTO	(2020) DIRECTOR
DEBBY JONES	(2020) DIRECTOR
MARLENA E. BREMSETH	(2020) DIRECTOR
JAMES D. KEELINE	(2020) DIRECTOR
JOSEPH STRANG	(2020) DIRECTOR
JACK BALES	(2021) DIRECTOR
MICHAEL MORLEY	(2021) DIRECTOR
LEO "BOB" BENNETT (1932-2004)	EMERITUS
RALPH D. GARDNER (1923-2005)	EMERITUS

PAST PRESIDENTS

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

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

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

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

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

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

'Gettysburg Campaign' — Preview III

'I did not set out to be a collector'

By Robert D. Eastlack (PF-557)

One of the highlights of attending a convention is the opportunity to view the collection of the host. The Gettysburg Campaign is no exception. The Horatio Alger Jr. Collection in memory of John W. Eastlack, Class of 1942 will be on display in the Rare Books Room of Musselman Library the last week in May and the first week in June 2020.

My introduction to Horatio Alger, Jr. came through my father. When I was around 12 he gave me three of Alger's works. One was inscribed with my father's name. The second one was inscribed by my uncle. And the third book was inscribed by my grandfather. I still have those books.

I did not set out to be a collector. It just happened. Whenever I went to a library or entered a book store I looked for other Alger titles. I began accumulating different titles as funds permitted. I distinctly remember networking with Duane Johnson's Bookstore in Gettysburg, located next to the Majestic theatre. I believe it was there that I purchased Ralph Gardner's *Horatio Alger, or the American Hero Era*, which opened doors to possible ways to collect.

The initial meeting of the "Gettysburg Campaign" will take place in the Rare Books Room of Musselman Library. Starting in one corner of that room is a display dedicated to the Horatio Alger Society. Included in the display are all the published biographies and bibliographies on Alger. Also included are past membership rosters, convention souvenirs and commemorative plates. Then there is a presentation on the Alger stamp, including the Postal Service Guide to U. S. Stamps published in 1983. Past issues of **Newsboy** are present with articles by the host, along with newsboy statues.

In the next section of wall appear the first editions. They are displayed in groupings of the classical publications, then the first hard cover editions and along the bottom of the case are the modern first editions. The boxed set by Henry T. Coates may be of special interest.

The collection now offers up hard-cover books displayed by the earliest publishers: A. K. Loring, Porter & Coates, and then Henry T. Coates. Fifteen of the sixteen Loring formats are present. The Porter & Coates collection includes of the spine variations in the Apples format.

Collecting books published by A. L. Burt was a primary focus in this collection. The presentation is divided into two parts: A. L. Burt Publisher (127 volumes) and A. L. Burt Publications (486 volumes). Of note are the 7 of 9 Blank Covers initially identified as "freaks" by Denis Rogers¹.



Convention host Bob Eastlack and part of the Alger collection to be displayed next spring at Gettysburg College. Below, a tribute card for the collection, dedicated to Eastlack's father, John, a 1942 Gettysburg College alumnus.

The multiple title copies of the Fez formats support the research done in expanding the formats initially defined by Brad Chase². The dust jacket in the Weave format serves as the basis for defining the titles published in that format.

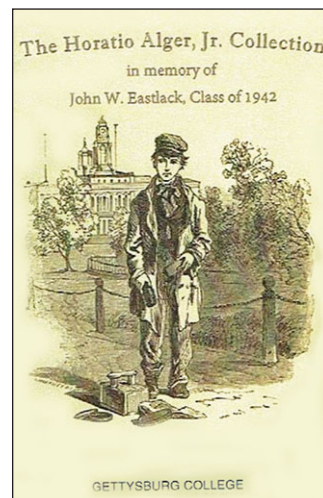
The remaining wall space is taken up by at least one example of the 79 other publishers.

There are display cases (tables) in the room. Their contents might catch your eye.

There is a display of the serialized copies of *Ragged Dick* published by **Student and Schoolmate**, along with a bound copy of same and the subsequent first edition. Then there is the complete collection of **The Boys Home Weekly**. Not to mention an 1890 catalogue of the U. S. Book Company and various examples of serialized and bound publications of Alger short stories and/or poems.

Appropriately displayed are contributions from the host's two youngest sisters. Be sure to check out the *Rufus and Rose* frontispiece and the ceramic commemorative stamp. And the host is modestly proud of the hand stitched *Ragged Dick* image (see photo).

Not all of the more than 2,100 Alger related items
(Continued on Page 4)



Editor's notebook

On behalf of the Horatio Alger Society, I wish all our Partic'lar Friends a pleasant and safe holiday season. Even though our president, Cary Sternick, is relaxing in mid-70s weather in Texas, those of us living in the north are enduring temperatures below 20 degrees, with snow on the ground. It looks like a White Christmas here!

In this issue we have enclosed for your convenience the official registration form for the 2020 convention, "Gettysburg Campaign." Our host, Bob Eastlack, has added information for those wishing to arrive on Wednesday, June 3, a very modest additional room charge of \$52 for a single and \$40 for a double at Paxton Hall. The base registration fee for three nights (Thursday through Saturday) is \$360 (or \$460 for double occupancy).

As I have mentioned previously, this is a very reasonable rate when compared with recent conventions. Remember, your payment covers BOTH the lodging on the Gettysburg College campus as well as the convention registration fee, which covers meals and other incidentals. I checked my expenses for recent conventions, where hotel rates were at least \$90 (plus taxes) per night and they were a lot higher than this. We all owe Bob a thumbs-up for negotiating such a nice deal! Please read his third convention preview article, which appears on Page 3.

In case you mislay the enclosed registration form, we will also insert it in upcoming issues, with the first appearance of the convention's schedule of events also coming in January-February.

I hope you enjoy our annual issue with color illustrations. We are able to show Cary Sternick's examples of boxed book sets in color, along with the start of James Keeline's multi-part article on how authors of adventure books for young people (and adults) researched their exotic locales. Also, I hope you find my article on artist Lewis J. Bridgman of interest.



Another A.L. Burt discovery!

By Robert D. Eastlack (PF-557)

On page 83 of his book *Horatio Alger Books Published by A. L. Burt*, Brad Chase writes: "I have identified four other formats Burt used to cover Alger titles. These formats apparently are separate and do not appear to be part of any series. In the first format, Treasure Chest, the Burt Catalogue lists 12 Alger titles as part of the **Horatio Alger's Books For Boys — Copyright Edition** format. To my knowledge, and substantiated by my survey of 14 Alger collections, the Alger title *In Search of Treasure* was the only Alger title actually published in this format."

A while back I purchased an exception to Brad's information, a copy of *Tom Thatcher's Fortune* (above). As soon as I received my book, I scanned it and shared that image with Brad. He emailed me back saying, "Wow, you located a really rare copy. You are right, I did speculate that the other titles existed, but as far as I know you are the first one to find one in the last 36 years!!! Quite an accomplishment and thanks for emailing a picture of it to me, as I will file it with my other updating material."

That was not the end of the story. Would you believe that the same title and format was available once again on eBay on September 30? A seller offered up that title for \$32 + \$4 shipping. I made him an offer. He sent me a counter offer. And then someone paid his asking price! My thought was to purchase the book and send it to Brad. But alas, I was too frugal (cheap!). But I find it interesting that two copies have now surfaced! I will continue to keep an eye out for others.

Convention preview

(Continued from Page 3)

could be displayed. But the exhibited sample clearly portrays the many divergent ways Alger was presented to the world. The college and library welcome anyone wishing to research Horatio Alger Jr..

I hope to see you at "Gettysburg Campaign" in 2020!

Editor's note: The registration form for "Gettysburg Campaign," June 4-7, 2020, is enclosed with this issue.

NOTES:

1. Chase, Bradford S., *Horatio Alger Books Published by A. L. Burt*. 1983, Enfield, CT., Sandpiper Publishing, p. 18.
2. Chase, *op cit*.

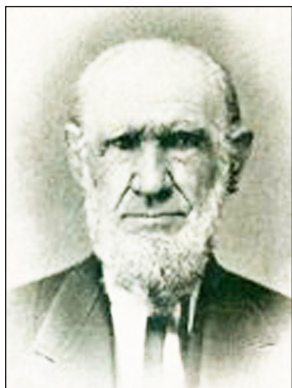
'Illustrated by L. J. Bridgman'

— A statement of quality

By William R. Gowen (PF-706)

The creator of the artwork for the books we read and collect is an important aspect of our hobby that is often overlooked. I hope I made a contribution to this topic several years ago when I talked about Frank Thayer Merrill, a Boston-area native who illustrated numerous juvenile series and non-series books and also was a successful illustrator for various editions of books by such prominent mainstream authors as Louisa May Alcott and Mark Twain.

Another artist of equal reputation is Lewis Jesse Bridgman (1857-1931), like Merrill a Massachusetts native who called the historic town of Salem his home from 1894 until his death, and which honored the 150th anniversary of Bridgman's birth in November 2007. His longtime home was located on Summit Avenue, just off Lafayette Street.



**Lewis J. Bridgman
(1857-1931)**

I will now defer to John Goff, president of the non-profit Salem Preservation, Inc., and the principal director of an area consulting business titled Historic Preservation & Design:

Perhaps best known now locally for his fine illustrations of Salem in 1630: Pioneer Village, his watercolor of Leslie's Retreat, and watercolors of the House of the Seven Gables and Tabernacle Church, Lewis Jesse Bridgman was a skilled artist in pencil, pen and ink, watercolor, and other media.

He published children's books as well as illustrations

This article was originally presented on March 28, 2018 in Indianapolis, Indiana, at the 48th annual conference of the Popular Culture Association; and at the 2018 Horatio Alger Society convention in Fort Lauderdale, Florida.



King Time; or The Mystical Land of the Hours (H.M. Caldwell, 1908) by Percy K. Fitzhugh, is one of Bridgman's best-known contributions to the child's fantasy genre.

in a many Victorian and antique publications.

Born in Lawrence, Massachusetts in 1857 before the outbreak of the Civil War, Salem's Bridgman was the son of William Hall Bridgman, a grain and flour dealer, and his wife Martha Hanna (Neal) Bridgman, who first resided in a textile-producing city on the shores of the Merrimac River [in Maine].

Following early demonstration of artistic talent, the boy was educated at Harvard University, from which place he graduated in 1881. He married twice — to Lucy Stanwood Blanchard in 1883, and (following her death in 1892) Annie Page Campbell in 1893, the Columbian exposition year.

Prior to moving to Salem in 1894, Bridgman traveled abroad to Italy and other countries, refining his sketching skills in Venice and other picturesque places. Upon his return, he found steady employment as a book illustrator, working mostly in Boston.

As we studied many pieces of art, we learned that Lewis J. Bridgman created the piece, and that a variety of his Pioneer Village sketches had been produced. In addition, LJB (as he signed many works) produced at

(Continued on Page 8)

President's column

(Continued from Page 2)

give a brief overview of book boxes with a promise of a future in-depth article.

Even with a bundle of cash, they are just overwhelmingly difficult to find. Some, like the late publishers Estes and Lauriat and Henry T. Coates sets of deluxe novels are common, but what I am referring to here are the boxed sets of juvenile series or libraries.

What has to be appreciated is that many of the prolific publishers of juvenile series/libraries in the mid and late 19th century sold their sets only in boxes and not as individual books. Loring sold sets of boxed *Algers* as did Porter & Coates. So you would find that they would be scarce but not extremely rare.

The boxes were generally made of heavy cardboard, but I have seen some wooden boxes. Most of the boxes have anywhere from three to 10 books. Generally, the box cover shows the list of books. The early books do not as a rule have dust jackets. (Some of the Porter & Coates and Estes & Lauriat two-book boxes have books with canvas book jackets). The earlier boxes have black lettering and pictures, whereas many of the later 19th century and early 20th century boxes have very colorful lids with illuminated pictures.

The boxes of the early 20th century continued this pattern and many more one box books were published. Most all of the firms that printed publisher's series released the individual books in jackets or in very plain one book boxes.

The earliest set I have seen is this set of *Rollo's Tour in Europe* published by Brown, Taggard & Chase in 1858 (Example 1, at right). You can see that many of the boxed sets had very simple labels as this *Franconia Series* (Example 2) published by Harper and Brothers in the 1880s and this *Dotty Dimple Series* (Example 3) published by Lee & Shepard in 1876. A later *Dotty Dimple* box (Example 4) shows the evolution of the box formats. These are more colorful with an illuminated color illustration.

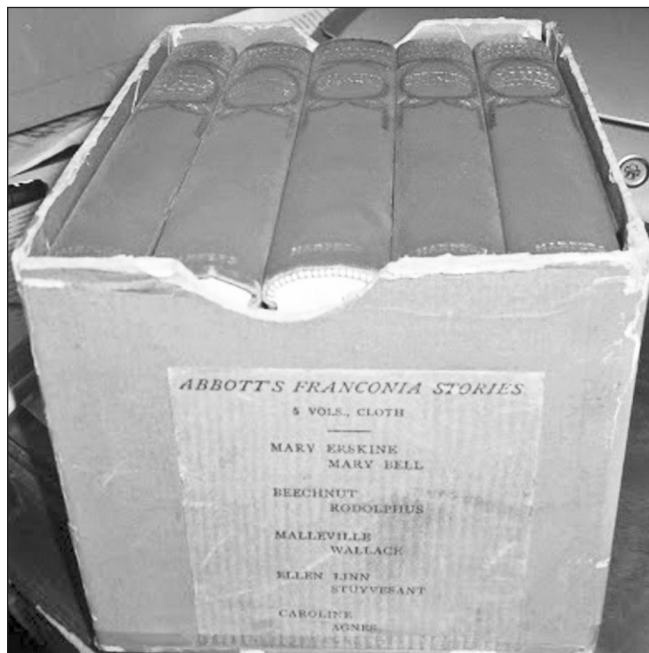
Later, some boxes were much more colorful like this *Ralph Henry Barbour* boxed adult romance, published by Lippincott in 1908 (Example 5).

Some boxes were very unique, like this one published in about 1906 by H. M. Caldwell Co. (Example 6) The books are about tobacco and the box (at top) is styled like a wooden cigar box.

We close with two examples of 1890-1910 one-book boxes of publisher's series issued by such familiar names as Mershon, Hurst & Co., Donohue, Henneberry & Co., and Henry Altemus Company. Note that these boxes are



Example 1

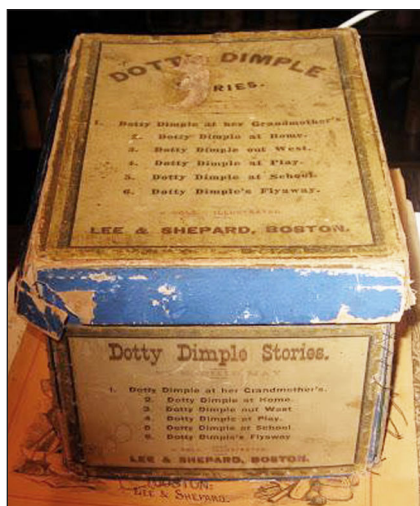


Example 2

rather nondescript (Examples 7 and 8).

I wish you and your families a wonderful holiday season. Feel free to send me pictures of your "White Christmas." I will enjoy looking at them while reclining outside in my hammock.

Your Partic'lar Friend,
Cary Sternick (PF-933)
26 Chestnut Hill Ct.
The Woodlands, TX 77380
(713) 444-3181
Email: css3@mac.com



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8

'Illustrated by L. J. Bridgman'

(Continued from Page 5)

least one very fine watercolor painting of the village soon after it opened in 1930, the Massachusetts tercentenary year.

How did LJB get to be such an excellent artist and illustrator, as well as capturer of Colonial subjects? We learned that Bridgman's Pioneer Village prints culminated a lifetime of interest in early American subjects. He became a master at being able to reconstruct street scenes of places like the 17th-century Wall Street in New York City — and the North Bridge in Salem at the time of Leslie's Retreat in 1775.

When Pioneer Village opened a few blocks from his house in 1930, Bridgman fell in love with it. It achieved in real life what he had so often dreamed of — time travel — and the reconstructions he often tried to create in his sketches and paintings.¹

Salem is justly famous for its historic homes and parks, including the above-mentioned Pioneer Village, a prominent tourist attraction similar to other Massachusetts attractions in Sturbridge and Plymouth. Salem also features the famed Jonathan Corwin "Witch House" (its most prominent tourist attraction), along with what is believed the model for Nathaniel Hawthorne's *The House of the Seven Gables*, the long-gone Deliverance Parkman House, which stood at today's corner of North and Essex Streets (just across the street from the Witch House).

Local historian Donna Seger², following a lengthy search, found the only extant image of the Parkman

House, which was razed in 1835, years before photography became common.

Seger finally turned up this sketch (below), made in about 1900 by Bridgman (based on written historic descriptions). This image was published in several media, including a collectible stereo-view card. While not absolutely proven to be Hawthorne's model, Seger says it is clearly based on the author's characterization. "As in the case of *The House of the Seven Gables*, the Deliverance Parkman House seems to have inspired Nathaniel Hawthorne to 'create' a storied house," Seger noted, adding the following:

"The decidedly less whimsical and colorful illustrations in Elbridge Streeter Brooks' Story of New York (1888), one of Bridgman's earliest commissions, are representative of some of the more "serious" historical and architectural illustrations that he did throughout his career," Seger says.

"They include pen and ink drawings of Salem landmarks and ships that he produced for the Essex Institute and Peabody Museum in the teens and 1920s. Though he will probably be forever pigeonholed as a children's book illustrator, Mr. Bridg-



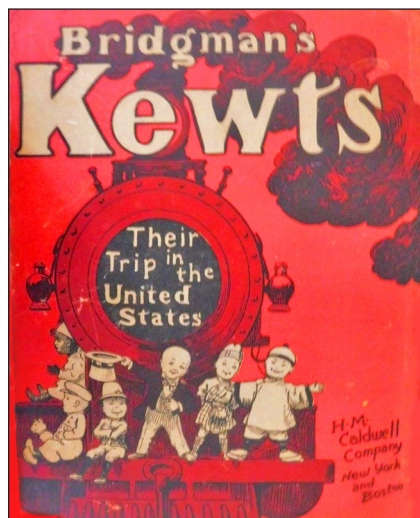
Believed the model for Nathaniel Hawthorne's *The House of the Seven Gables*, Bridgman illustrated the long-gone Deliverance Parkman House, which stood at today's corner of North and Essex Streets in Salem.

man seems to have possessed the ability to depict nearly everything in a variety of mediums."

Bridgman's illustrations, in addition to Salem homes and businesses, include historic events, such as a scene of the retreat of British Lieutenant Colonel Alexander Leslie during the called "Salem Gunpowder Raid" in 1775. Bridgman titled this well-known illustration "The Repulse of Leslie at the North Bridge, Sunday, February 26, 1775," Though far less notable than the "shots heard 'round the world" at Lexington and Concord, this was another example of the simmering unrest in Massachusetts that soon worked its way to the Revolutionary War.

Bridgman, book author and illustrator

In discussing Bridgman's work as an illustrator and writer for children's books, I am breaking down his work into the following categories: **1.** Early publications and picture books, written by himself or other authors; **2.** Illustrations for classic literature; **3.** Illustrations for early



fantasy books written by prominent series-book authors; and **fourth**, illustrations for more traditional series books.

Early publications and picture books

As was the case of Frank Merrill, Bridgman did most of his work for Boston publishers, including H. M. Caldwell, D. Lothrop & Co., Lee & Shepard, Dana Estes & Co., L.C. Page and Little, Brown, with several of them also maintaining New York offices.

As his reputation grew, his name on the early picture books grew in size on the covers and title pages, and he often wrote the text along with drawing the illustrations. A nice example is *Bridgman's Kewts and Their Trip in the United States* (1902), an early example of the several books did for Caldwell, in this case with his name prominently above the title. Other Caldwell examples include *Christmas Comes but Once a Year* (1903), with this interesting (or scary?) plate showing an alligator in pursuit of a rabbit; and a creative 1901 book of riddles titled *Guess?* (1901). These is also this matching 1904 twosome of *Bunny's House and Other Rhymes* and *Farmer Fox and Other Rhymes*, both declaring on the covers "Words and Pictures by L. J. Bridgman."

A nice creative concept by Bridgman was *Seem-So's*, published by Caldwell in 1906, which attempted to trick the reader with its images. They first appeared as blacked-out silhouettes on the main pages of the text (rectos), then on the verso, the actual full-color image of the real thing with the same outlined shape. An example was a silhouette of a Cossack soldier with his weapon; then, when you turned the page the actual illustration was that of Santa Claus!

One of Bridgman's earliest juvenile efforts was



Examples of early picture books published by H. M. Caldwell. In many of these titles, L. J. Bridgman wrote the text along with providing numerous full-color illustrations, such as this angry alligator chasing a rabbit in *Christmas Comes but Once a Year* (1903).

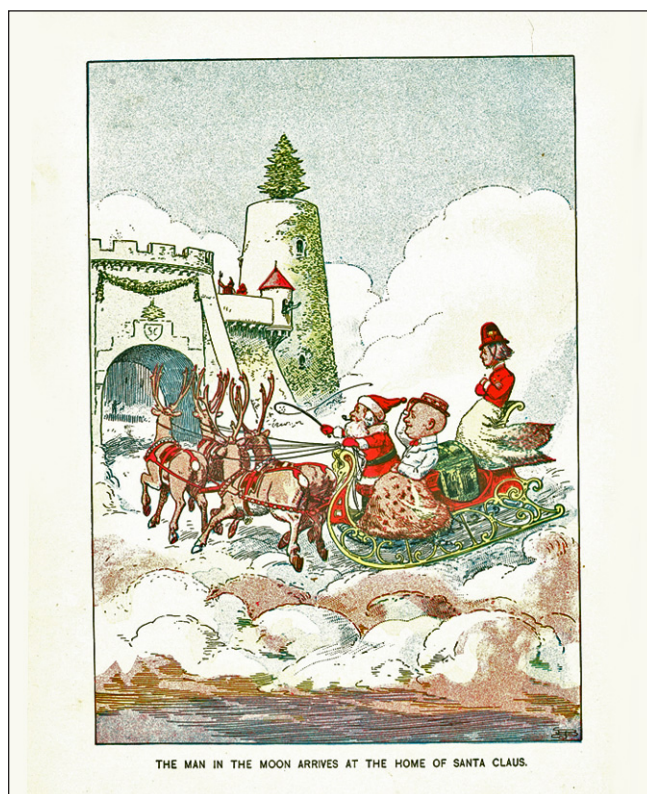
Through a Farmyard Gate, authored by Emile Poulsson and published by D. Lothrop in 1896. A book of poetry, it is subtitled *Rhymes and Stories for Little Children at Home and in Kindergarten*.

For L.C. Page and Co., one of Bridgman's most highly collectible books is *Gulliver's Bird Book*, "Made Picturesque by L.J. Bridgman." It is a satire of Lemuel Gulliver's famous legends, made abundantly clear on the title page with the expanded author credit, "By Lemuel Gulliver, Assisted by L. J. Bridgman."

Illustrations for Classic Literature

This mention of Gulliver brings us to the work of Bridgman in illustrating famous classic literature, much as like

(Continued on Page 10)



The Surprising Adventures of the Man in the Moon (Lee & Shepard, 1903) is an early Baum-like child's fantasy by Edward Stratemeyer, written under one of his lesser-known pseudonyms, "Ray M. Steward." Bridgman created 12 color plates for the book, including this frontispiece depicting the arrival of the Man in the Moon at Santa's North Pole home.

'Illustrated by L. J. Bridgman'

(Continued from Page 9)

Frank Merrill did for the illustrated edition of Alcott's *Little Women*, along with Mark Twain's *The Prince and the Pauper*, among others.

A good example Bridgman's work in classics is Edward Everett Hale's *The Man Without a Country*, in a reprint edition published by Dana Estes in 1899. Another example is Rudyard Kipling's *Drums of the Fore and Aft*, a collection of stories published by Caldwell in 1898 in its Every Boy's Library edition; and Kipling's *Under the Deodars*, an omnibus of eight stories issued by Desmond Publishing Co. of Boston in its "Oriental Edition." The frontispiece of the latter book is printed in rotogravure, a high-detail color lithography process.

Early fantasy books by series-book authors

I will discuss only two books here, as we transition to main-line series books.

The first is a well-known fantasy book by one of the more prominent authors of series books, Percy Keese Fitzhugh: *King Time; or, The Mystical Land of the Hours*, published by Caldwell in 1902. With its numerous il-

lustrations reminiscent of the style of W.W. Denslow in *The Wonderful Wizard of Oz* (George M. Hill, 1900), *King Time* demonstrates that Fitzhugh had a very apt skill in writing fantasy fiction alongside his many series books with a Boy Scout theme. The cover, designed and signed by Bridgman (as he did for the majority of his books) is dazzling, with gold prominent among its colors. The title page and frontispiece are also excellent examples of the artist's craft.

The second book in this discussion is *The Surprising Adventures of the Man in the Moon*, by "Ray M. Steward." Of course, that is not the author's real name. This is a personal pseudonym of none other than Edward Stratemeyer, the book issued in 1903 by his main publishing house at the time, Lee & Shepard of Boston.

The title page includes a lengthy subtitle of some 45 words, containing many fictional names found in children's fantasy literature such as Santa Claus, Robinson Crusoe, Cinderella, Little Red Riding Hood, Old Mother Hubbard and many others. An illustrative example is this creative Bridgman frontispiece (above) in which

the titular Man in the Moon arrives by reindeer-drawn sleigh at the North Pole castle home of Santa Claus.

The series soaks

Bridgman's work in the familiar field of series books was less prominent, because here he was usually preparing illustrations that would appear in black-and-white vs. his usual work in color; there were far fewer illustrations than for his fantasy books (and thus, probably less money in it for him). Also, when he did work for several of these more prominent authors and series, it was usually a handful of titles rather than many titles of a given series. Again, Boston publishers were prominent.

For Lee & Shepard, among those illustrated by Bridgman for Oliver Optic's **All Over the World Library**, were *A Missing Million* (1891) and *A Young Knight-Errant* (1892) each containing a frontispiece and seven interior plates. These were among his earliest published work for books in any genre.

For Lothrop, Lee & Shepard, Bridgman illustrated all three volumes in Clarence B. Burleigh's Maine-based **Raymond Benson Series**: *The Camp on Letter K* (1906), *Raymond Benson at Krampton* (1907) and *The Kenton Pines*

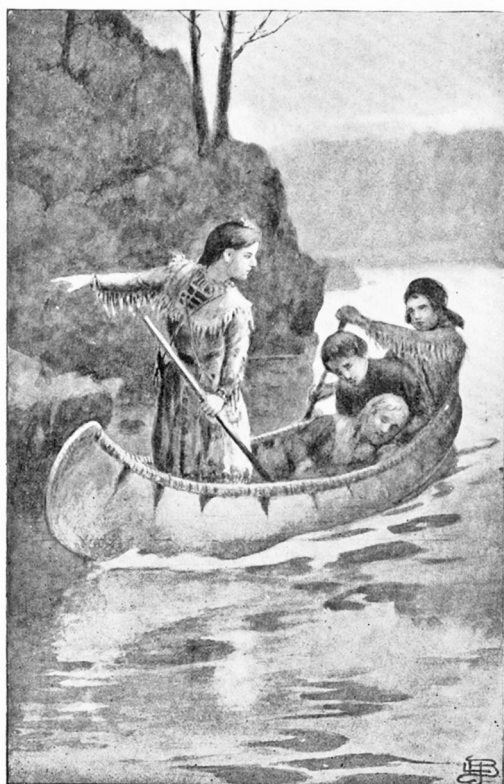
(1907). These books each included a frontispiece and seven internal illustrations.

For Dana Estes & Co., James Otis' 11-volume **Minute Boys Series** (the first two volumes were written by Stratemeyer), had five books illustrated by Bridgman: *The Minute Boys on Long Island* (1908), *The Minute Boys in New York* (1909), *The Minute Boys in Boston* (1910), *The Minute Boys in Philadelphia* (1911) and *The Minute Boys at Yorktown* (1912). This one-book-a year-pace was likely another reason he did not do that many series books.

Bridgman illustrated two of the four titles in L. C. Page & Company's **Woodranger Tales** by prominent dime novelist George Waldo Browne, *The Woodranger* (1899) and *With Rogers' Rangers* (1906). Each contained a frontispiece (below, from *With Rogers' Rangers*) and three internals. For Burton E. Stevenson's four-volume **Boys Story of the Railroad Series** (also for L.C. Page) he did the title *The Young Section Hand* (1905) which included a frontispiece (shown below) and four internals.

Page also published such Bridgman-illustrated works as Annie Fellows Johnston's *The Little Colonel's Holidays* and several books in Mary Hazleton Blanchard's **Our**

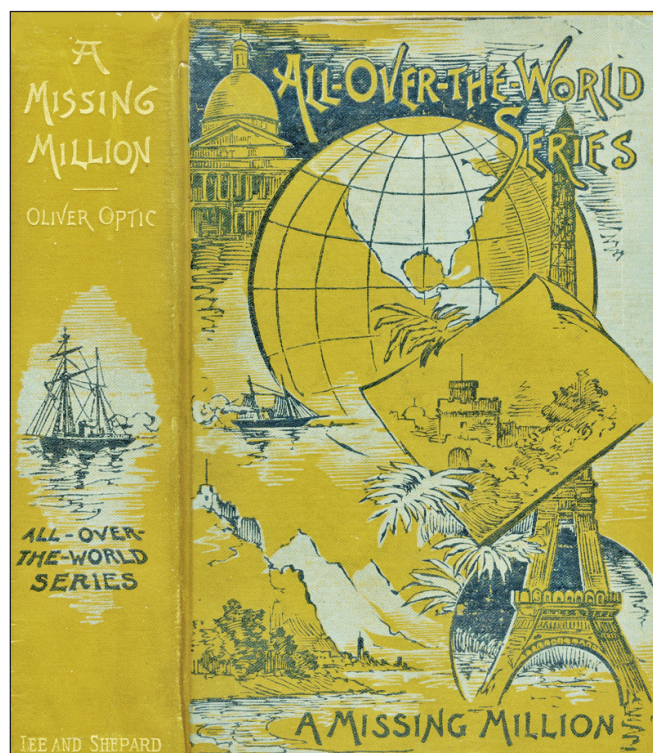
(Continued on Page 12)



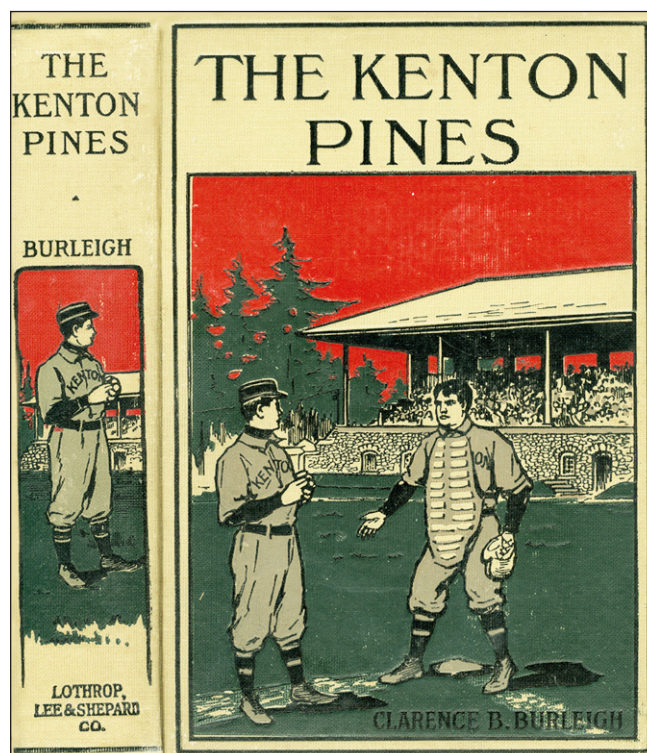
"STEER FOR THAT ROCK SHELF A LITTLE TO YOUR RIGHT." (See page 83)



"CAUGHT THE CHILD FROM UNDER THE VERY WHEELS OF THE ENGINE" (See page 65)



Oliver Optic's *A Missing Million* (L&S, 1891).



Clarence Burleigh's *The Kenton Pines* (L, L&S, 1907).

'Illustrated by L. J. Bridgman'

(Continued from Page 11)

Little (nation) Cousin Series, such as *Our Little Japanese Cousin* (1901) and *Our Little Siamese Cousin* (1903).

Mary P. Wells Smith (1840-1930) wrote two colonial fiction series for Little, Brown. For the **Young Puritan Series**, Bridgman illustrated *The Young Puritans of Old Hadley* (1897) and *The Young Puritans in King Philip's War* (1898). For Smith's **Old Deerfield Series** he did *The Boy Captive of Old Deerfield* (1904).

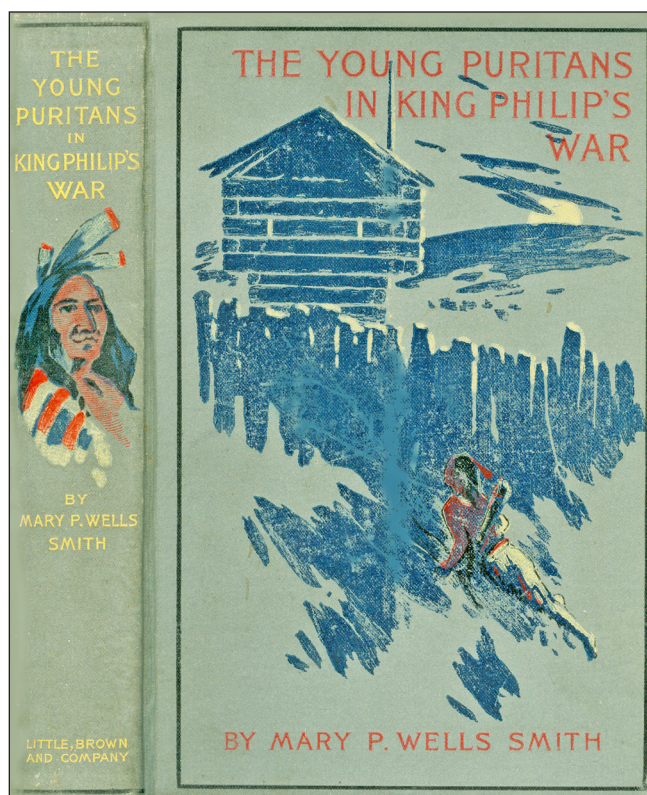
His work for magazines and other periodicals still needs further research. Known examples contain brief poetic works by Bridgman. For **Little Folks Magazine**, published in his home town of Salem, he wrote a poem titled "One Way" involving a mouse and mousetrap; and for **The Companion for All the Family** in 1920, he created an illustrated poem, "Thanksgiving in Bunnytown."

Lewis Jesse Bridgman died on May 2, 1931, at his Summit Avenue home in Salem.

NOTES:

1. John Goff, "Salem's illustrious illustrator: Lewis Jesse Bridgman." *Preservation Perspective*. (March 16, 2007). <<https://salem.wickedlocal.com/>>

2. Donna Seger, "A bit of Bridgman." <<https://streetsofsalem.com/2012/05/06/a-bit-of-bridgman/>>



Mary P. Wells Smith's *The Young Puritans in King Philip's War* (Little, Brown, 1898).

2020 NIU Horatio Alger Fellowship for the Study of American Popular Culture

The University Libraries at Northern Illinois University invites applications for the 2020 Horatio Alger Fellowship for the Study of American Popular Culture. Funding is available to scholars who will be using materials from the Libraries' major holdings in American popular culture. These holdings include the nation's preeminent collections related to Horatio Alger, Jr. and Edward Stratemeyer. The Albert Johannsen and Edward T. LeBlanc Collections of more than 50,000 dime novels, as well as the complementary Merriwell Collection, are also eligible for research under this fellowship.

Other possible collections for examination include

our comic books, science fiction and fantasy literature, Lovecraft Collection, and the American Popular Literature Collection.

Fellowship recipients may be awarded up to a \$2,000 stipend. Preference will be given to applicants who signify an interest in conducting research related to Horatio Alger, Jr. The deadline for submitting applications is May 31, 2020. Research must take place between July 1 and December 31, 2020.

Candidates should submit a letter of interest, a curriculum vitae, a brief proposal for their research, and two letters of recommendation to:

Curator of Rare Books and Special Collections
Horatio Alger Fellowship
University Libraries, Northern Illinois University
DeKalb, IL 60115-2868

For more information visit:

<https://www.niu.edu/ulib/content/collections/rbsc/research/fellowships.shtml>

LETTERS TO THE EDITOR

Fellow Paperboy,

I was pleased and flattered that you used my paper-boy narrative for the September-October **Newsboy**. As I wrote to Cary Sternick I think the entire issue was an extremely interesting and successful tribute to paperboys and their experiences.

The Jack Bales letter was indeed interesting and to the point, particularly the paragraphs about individual customers. I minimized the extent of my similar experiences, but still have a good memory of customers who were never home on Saturday; only on Wednesday evening or some other time. Of course, families had other obligations on Saturday besides waiting around for the paperboy, but we newsboys did spend a great deal of time all during the week collecting special cases. Sunday morning delivery was a good time also.

I have not had nor taken the opportunity to visit Rochester many times since 1944, but when I have, I also (like Jack Bales) could still remember nearly every house on my route. Because my route was new at the time, Charley Gray himself took me around to show me the route he had created. It was not particularly dense with customers. The **News** and **Tribune** were well established. Fifth Street was the main residential street in Rochester with a few large homes. One curiosity of my route was that I did the North side only. My route was a right triangle of Fifth Street and Ludlow Street

with Stony Brook Creek as the hypotenuse.

One paragraph that I edited from my narrative was an especially memorable customer who lived well out on the Pontiac Road in a new, large house set back with a long winding path on a large acreage. The young woman was extremely friendly and generous. Many collection days she would give me candy or fruit.

One memorable occasion she invited me to her daughter's birthday party. One of the most awkward moments of my life. I was a shy, skinny boy, and even then I realized that I was not dressed like the other children. At Christmas time she gave me an additional paper one-dollar bill. An oddity, and to me an exceptionally generous gift. Like some businessmen who frame the "first dollar they ever earned," I kept my dollar for a long time.

Sincerely,
Keith H. Thompson (PF-035)
P.O. Box 67
Bellport, NY 11713

Official H.A.S. address

Direct all correspondence to:
Horatio Alger Society
1004 School St.
Shelbyville, IN 46176

The spirit of adventure

How much did the authors of boys' adventure series know of the exotic lands where they sent their heroes?

By James D. Keeline (PF-898)

Long before Indiana Jones braved traps, animals, and dangerous men to find treasures for museums, readers of series books were able to experience similar thrills. Often the writers of these stories had no particular connection to the exotic locales they used. Some did library research while a few actually visited those places for months or years, adding to the authenticity of their stories.

The conventional definition of "adventure" for series books involves characters who travel to an exotic locale or experience a very unusual situation. Sometimes elements of hunting, outdoor living, and the search for treasure or perhaps a lost city or civilization.

The **Tom Swift** [Sr.] series (1910-1941) usually has a volume begin with work on his latest invention. Whatever it may be, it proves to be just what is needed for their next adventure. An airship and his handy electric rifle are elements for many a Tom Swift invention adventure story.



Tom Swift and his inventions led to many adventures.

This article is derived from a presentation on April 17, 2019 in Washington, D.C. at the 49th annual conference of the Popular Culture Association.

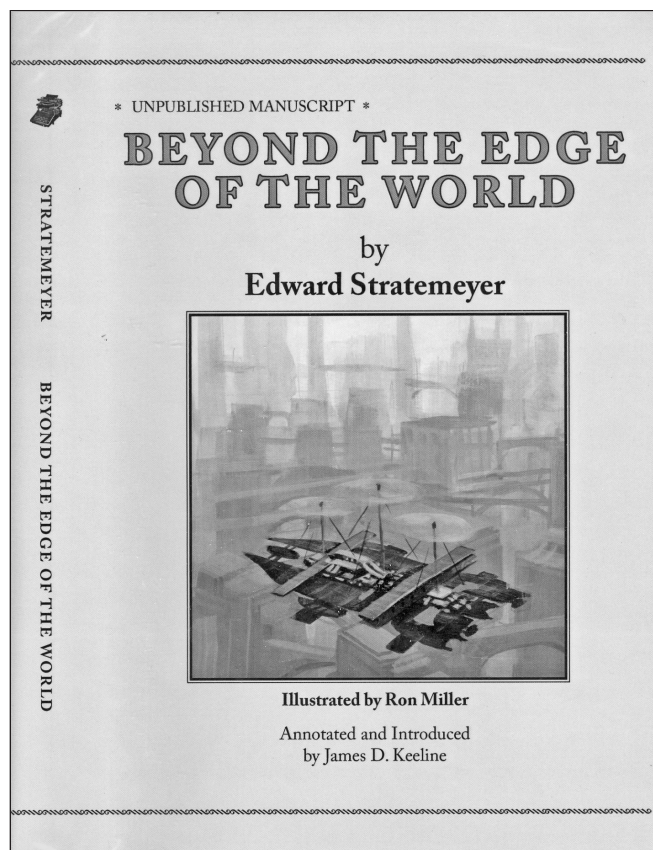


Edward Stratemeyer (1862-1930) wrote an unpublished (during his lifetime) science fiction story for older readers, *Beyond the Edge of the World* (1891), which is set around 200 B.C. with a young Roman who gets a sketchy map and clues that lead him to take a Transatlantic voyage to what we would call North America. There he finds an advanced civilization that has since been forgotten by history. The story has science fiction and adventure elements in the spirit of writers like H. Rider Haggard. It was written shortly after the latter author's *King Solomon's Mines* (1885).

Henry Rider Haggard (1856-1925) was born in Norfolk, England. The years he spent in South Africa, 1875 to 1882, influenced his writing. His principal character, Allan Quatermain, was introduced to readers in *King Solomon's Mines*.

Of course there are also authors like Jules Verne who wrote tales we'd call adventure. Some of his stories have a science fiction element, though that term had not yet been coined. Verne was something of an armchair geographer and he used his research to locate exotic places and curious elements for his stories.

His first novel, *Five Weeks in a Balloon* (1863) featured a group who were unintentionally drawn into the interior of the African continent. The story was written in a way



that convinced some readers that it was a true account of the explorers.

Like ¹Verne, when Edward Stratemeyer wrote or directed the production of an adventure story, it was nearly always based on research in magazines or books. When Everett T. Tomlinson (1859-1931) described his philosophy of writing historical books for boys, he emphasized the importance of visiting the battlefields to understand the terrain and follow the footsteps of the historic figures.

Although he was a friend of Dr. Tomlinson and greatly respected him, Stratemeyer was not able to visit all of the locales of his stories. For example, when writing his series of contemporaneous stories set in several Pan-American countries, he consulted the U.S. State Department and representatives from the individual countries, whom he met at the 1901 Pan-American Exposition in Buffalo.

As he explains in this newspaper interview:

Of course, I make a constant effort to have my stories particularly timely. For instance, when I had finished my Venezuela story, I was about to begin another dealing with some other South American country, when the disaster at Martinique and St. Vincent's Island occurred. As I was planning to write later volumes

on the West Indies, I merely changed the order of the volumes I had in mind, and produced my “Young Volcano Explorers” at once.

— **Newark Sunday News**, 14 June 1903

The stories in Stratemeyer's **Pan-American Series** are *Lost on the Orinoco* (1902), *The Young Volcano Explorers* (1902), *Young Explorers of the Isthmus* (1903), *Young Explorers of the Amazon* (1904), *Treasure Seekers of the Andes* (1907) and *Chased Across the Pampas* (1911).

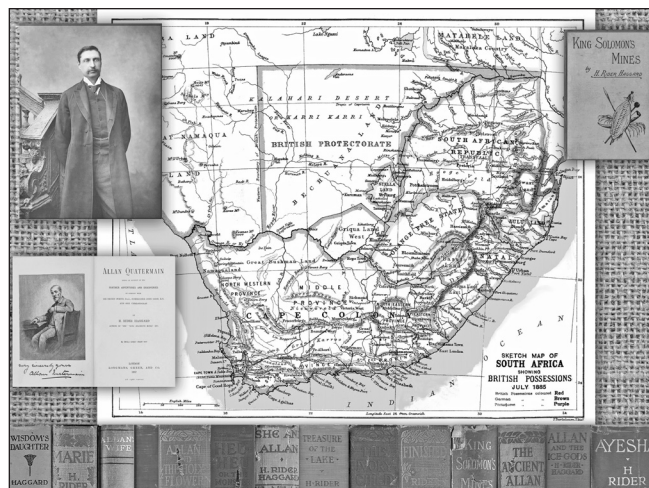
The author's knowledge of a locale, whether obtained through books or in person, has an effect on how the story is handled. The old advice about "write what you know" is fine to a point, but most authors cannot visit all of the places where they wish to send their characters.

When discussing “setting” in his advice to prospective writers, Henry James Bedford-Jones (1887-1949), the prolific pulp magazine writer, addressed the problems with writing of exotic settings in a chapter in his book *This Fiction Business* (1929) called “The Amateur’s Chance”:

The finest descriptive work is done when you actually know whereof you write; however, commercial fiction does not call for great descriptive work. A few sentences in a story give all that is necessary, a few words can convey atmosphere. (p. 24)

Haggard had spent a significant portion of his life in South Africa. Arthur Conan Doyle was familiar with London for Sherlock Holmes but he did not travel to South America before writing the first of his Professor Challenger stories, *The Lost World* (1912). As already noted, Stratemeyer and Verne were not able to travel to the exotic settings of their stories.

Some of the authors of adventure series for boys visited
(Continued on Page 16)



H. Rider Haggard (1856-1925) and *King Solomon's Mines*.



Several of Jules Verne's well-known adventure novels ventured into the field of science fiction, although that genre term was yet to be coined.

The spirit of adventure

(Continued from Page 15)

or lived in the locales used for their stories. Others did as much research as they could. The rest made it up.

Harry Edward Dankoler (1863-1955) lived in Milwaukee. He was the editor of some local newspapers and a religious monthly called **Our Young People**. He wrote several adventure serials under the pseudonym "Harry Dee." Three of these were published as books in 1903.

James Griffin lives with his mother and sister; he is the son of a sea captain who has been missing for several

years. His uncle who was a business partner with his father has been embezzling money from the family. To prevent James from learning of this, the uncle conspires with another sea captain to take the young man on a sea voyage and either maroon or kill him. The stories are reasonably wholesome, acknowledging their subject, but not overtly religious.

Each book has 16 halftone illustrations of an unusual character. The people are photographed and the backgrounds are painted. Dankoler was an amateur photographer with a large home studio. He set up light-colored backdrops and posed people in front. The painted backgrounds were added later.

Lyman Frank Baum (1856-1919) is best known for writing 14 volumes set in the land of Oz. However, he wrote quite a number of other books, often under pseudonym. Most of these were published by Reilly & Britton.

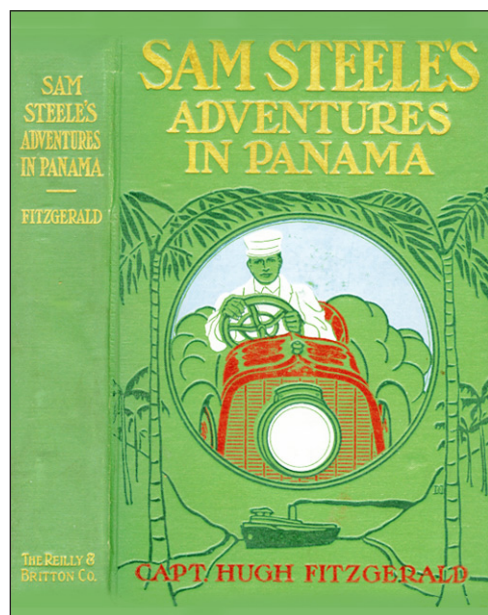
Two of these were initially published as the **Sam Steele Series** by "Capt. Hugh Fitzgerald."

For some reason the series was rebranded as the **Boy Fortune Hunters Series** and the pseudonym changed to "Floyd Akers" in 1908. The first two volumes were reprinted with altered titles.

In both versions the character is named Sam Steele who travels with his sea captain father, Dick Steele, and uncle Naboth Perkins. The stories are told in the first person from Sam's perspective.

Although Baum traveled with his wife to the Mediterranean, Europe, and Egypt, the other stories in the series are not drawn from places he actually visited.

(To be continued in the January-February issue)



L. Frank Baum's two Sam Steele adventure books, written under the "Capt. Hugh Fitzgerald" pen name, were later re-packaged as the first two volumes in the Boy Fortune Hunters Series under the new *nom de plume* "Floyd Akers."