

Edward Stratemeyer Responds to Critics: Was There Really a Feud with the Boy Scouts of America?

by James D. Keeline

"Any writer who has the young for an audience can snap his fingers at all the other critics." [1]

As an author and businessman, Edward Stratemeyer was remarkable. Over his lifetime he wrote about 160 stories which were published as books and many more for periodicals. He founded and managed the Stratemeyer Syndicate which ultimately produced more than 1,600 series book volumes over a seventy-five year span from 1905 to 1985. He was constantly in search of ways to better promote his books and those from his Syndicate; he was not satisfied to let his publisher handle the details.

"An author can help his publisher, if he only knows it, by suggesting new and practical ways to help market his book. An author who is a good business man is not afraid to offer suggestions and he will find publishers are interested in new ideas for marketing books." [2]

Some of the innovative techniques Stratemeyer used include carefully-crafted jacket and interior ads, quoting from favorable reviews, and production of advertising booklets sent via direct mail.

As his reputation as an author grew in stature and financial value, he took pains to ensure that this reputation and earning power were preserved.

In the early years of the Twentieth Century, dime novels and other forms of cheap literature had a negative stigma attached to them, partially due to the crusading efforts of Anthony Comstock, the "Secretary and Chief Special Agent of the New York Society for the Suppression of Vice, and Post Office Inspector," who wrote a book called *Traps for the Young* (1870). [3] Newspapers of the period described incidents of runaways or young criminals who had been inspired by exploits they had read about in dime novels. A survey of the *New York Times* finds several interesting examples. [4]

Stratemeyer's first professional story, "Victor Horton's Idea," describes the disillusionment of a the title character who runs away from home and finds that things are not quite like the way they are described in the dime novels such as "Nat the News-boy":

Besides being conceited, Victor was dissatisfied with the quietness of country life. He longed to go forth into the great world and achieve fame and fortune.

Now, though this idea is often a very laudable one, it was not so in the present instance. Victor's idea upon the subject had been gathered wholly from the

pages of numerous dime novels and disreputable story papers loaned him by his particular crony, Sam Wilson, and was, therefore, of a deceptive and unsubstantial nature, and likely to do more harm than good. [4a]

Not all dime or nickel novels made heroes of criminals, outlaws or detectives with questionable techniques. Some, such as the Frank Merriwell stories by "Burt L. Standish" (Gilbert Patten and others) in *Tip Top Weekly* were wholesome by comparison and emphasized honor and good sportsmanship. Stratemeyer agreed to provide testimony on behalf of Street & Smith to a postal rate commission in support of the Merriwell stories. [5] However, when a story of his was reprinted under his name in *Tip Top Weekly*, he demanded that the remaining installments of "Snow Lodge" include a disclaimer that it was published therein by mistake. [6] Stratemeyer wanted to ensure that his name was not associated with nickel novels, even better ones like the *Tip Top Weekly*.

Stratemeyer felt that his books were generally well-received. The advertising pages in most of his early books contain favorable descriptions of his books from press notices in newspapers around the country. There were times, of course, when a book was not favorably reviewed. In some cases he wrote to the editor and reviewer to seek justice. Failing this, he instructed his publishers to abstain from sending review copies to the publications which had given him poor reviews. [7]

Early interviews with Stratemeyer indicate that he felt that he had a good reputation among librarians. He cited how his books were popular with the boys and were well-researched with regard to historical and geographical accuracy. [8] However, even at the time that Stratemeyer was giving these interviews, he had a private and public debate with a librarian at the Newark Public Library concerning a decision to remove books by authors like Horatio Alger and "Oliver Optic." [9]

As today, there were some librarians who were happy to see children reading and they supplied what the children wanted. Other librarians saw their role as mentors and guardians of quality reading. This latter group saw the library collection as an instrument of social reform.

Of course, one of the natural targets for the librarian as reformer was series books. An attempt was made to associate the hardcover series books with repackaged dime novels. Stories like those of Frank Merriwell, Jack Harkaway, and Bob Steele saw their nickel novel stories gathered up in groups of three or four, sometimes haphazardly, and placed in attractive bindings for the growing book trade.

Also, many writers for dime and nickel novels later wrote series books. Some of Edward Stratemeyer's early ghostwriters for his Syndicate came from this field, including Weldon J. Cobb, Evelyn Raymond, W. Bert Foster, and St. George

Rathborne. Of course, there were also writers like Upton Sinclair who began their careers writing for nickel libraries. [10]

Dime novels, story papers, and series books made extensive use of pen names to mask the identity of the writer. Sometimes this allowed a prolific writer to issue more stories under several names. However, mostly this gave the publisher flexibility to use the same name in a weekly library of stories yet have several writers supply the content. Gilbert Patten is generally associated with Frank Merriwell but stories in the library were written by other people as well. [11]

The reformer as librarian saw these as deceptions to the public which should be exposed. As a result, entire genres were considered *libris non gratis* in the library collections. There's an old saying that one should not judge a book by its cover. What can be said about judging a book by its genre?

Probably the most visible critic of series books was Franklin K. Mathiews, the Chief Scout Librarian of the Boy Scouts of America. A full history of the Boy Scouts cannot be presented here. [12] However, some background on Mathiews is certainly relevant.

According to Peter Soderburgh, "Mathiews was born in 1872, educated at Peddie School and Brown University, and held pastorates in Tennessee and New Jersey. He became a Scoutmaster while serving as pastor of the Baptist Church, Scotch Plains, N.J., and in 1912 joined the BSA's national staff." [13] A small article in the September 30, 1912 *New York Times* described the appointment:

An official to be known as the "Chief Scout Bookworm" has been appointed by James E. West, Chief Scout, at the National headquarters of the Boy Scouts of America. Franklin K. Mathiews, the new officer, will be confidential adviser to the parents of Boy Scouts in choosing for them books to read.

Taking for his motto, "Character Culture by Means of Books Boys Like Best," the Chief Scout Bookworm will help such parents as have noted in their boys an exuberance of imagination and a proneness for tales of adventure and romance. For such boys Mathiews will furnish a list of books that are full of adventure and romance but are calculated to help as well as to thrill the boys.

In that same year, the Boy Scouts of America purchased *Boys' Life* magazine. As Mathiews put it in a presentation to the American Library Association on May 27, 1914, "[t]his was deemed necessary to prevent the threatened exploitation of the boys of America by individuals using the name of our organization with incalculable harm to the movement; at the same time offering to us the opportunity to nurture and develop at the teen age the boy's imagination through his reading." [14] Mathiews lamented that quality writers had not picked up the topic of Boy Scout stories. For the most part it was the "authors of mediocre and distinctly inferior stories" who capitalized on writing fiction associated with the Boy Scout movement.

In this same presentation, he warned of the repackaging of dime and nickel novels into clothbound books like the Frank Merriwell volumes. He also introduced the Every Boy's Library, a Grosset & Dunlap collection of fifty-cent reprints of classics, quality adventure stories, and first volumes of series fiction from expensive publishers. The publication rights had been negotiated by Mathiews and the Boy Scouts and they received the royalties. The first volumes were sold in November 1913 and 71,000 copies had been sold in the last six weeks of the year. At the beginning of his presentation he stated "[t]he most popular juvenile today is the **Handbook for Boys**, published by our movement. In the last four years more than 400,000 copies of this book have been sold, and the demand is so insistent that it is still selling at the rate of 100,000 a year." [15]

Mathiews decries the authors of Boy Scout fiction in an interesting way:

Recently a man came into my office in New York. He said he had been chosen by a certain publishing house to complete a series of Boy Scout story-books. I asked him who had been writing the series before he undertook the work. He replied that that man was now in Bloomingdale, the asylum for the insane in New York. I Happened to know that another man, a reporter in Texas, had also been the author of some books in the series, who, with the original author, and the lunatic, made three men who had tried their hand on this popular series of books, for they had been selling by the tens of thousands. Now a fourth man was to try his hand at the business of furnishing 'thrills' for 'so much per,' The others had exhausted their supply, so a new man was requisitioned into service. And who is he? The press agent of Buffalo Bill's show! I need only to add that when the final books of the series appeared, they were most certainly of the sort to make the boy's blood tingle.

The final part of his presentation is a preliminary version of the argument which has placed him at the forefront of anti-series book crusades for about three-quarters of a century.

The difference between a *Treasure Island* and a Nick Carter is not a difference in the elements, but the user each author makes of them.... In the case of Nick Carter, the author works with the same materials, but with no moral purpose, with no intelligence. No effort is made to confine or direct or control these highly explosive elements. For all the author of this type of reading desires is to write something that will 'get by' his publisher with another 'thriller' sure to interest the boy. The result is, as boys read these books their imaginations are literally 'blown out,' 'shot to pieces,' and they go into life more terribly crippled than though by some material explosion they had lost a hand or foot. For, having had his imagination 'burned out,' not only will the boy be greatly handicapped in business, but the whole world of art in its every form is almost closed to him....

A variation of this polemic was published in the November 18, 1914 issue of

Outlook magazine [16] called “Blowing Out the Boy’s Brains.” This article reads like a fire and brimstone sermon with dire consequences for any child who read these books, including an extension on the previously-quoted passage. It is interesting that the article does not mention the unauthorized Boy Scout stories. He mentions the nickel novels reprinted as hardcover books, such as Frank Merriwell, though not by name here.

Reading “Blowing Out the Boy’s Brains,” one has to wonder exactly to whom he refers when he describes:

There is usually one man who is a resourceful as a Balzac sofar as ideas and plots for stories are concerned. He cannot, though, develop them all, so he employs a number of men who write for him. [17]

The conclusion drawn by many is that Edward Stratemeyer was the man referred to since the sentence describes his Syndicate operation perfectly. Mathiew’s continues to describe two men of whom he claims knowledge:

I know of one man wh has a contract to furnish his publisher each year with twenty-five books manufactured in this way. Another author manufactured last year more than fifty. [18]

When he describes a specific plot the story can be identified as a volume from the Submarine Boys series by “Victor Durham,” a name normally associated with Frank G. Patchin (1861-1925) and certainly not Stratemeyer. If not Stratemeyer, then who?

The method of hiring writers to complete stories from outlines was widely employed by the story paper and dime novel publishers like Street & Smith, both Munros, and Munsey. A Street & Smith author and editor, Henry Harrison Lewis (1863-1923), was listed in one New York City Directory as the head of the Lewis Literary Syndicate. So many titles have been attributed to John Henry Goldfrap (1879-1917) that one has to wonder if he subcontracted some of the work.

It is not unreasonable to ask if Mathiew’s knew that Stratemeyer was more than just an author with his name on a good number of books. Did Mathiew’s know about his role in managing the largest literary syndicate for juveniles? Stratemeyer’s interviews and biographical dictionary entries of the period do not mention his Syndicate. Among the first mentions of the Syndicate in the public press appeared when Stratemeyer advertised that he was moving his offices to New York City in November 1914, the same month that the Mathiew’s article appeared.

Mathiew’s wrote to Stratemeyer several months later on March 24, 1915. His letter on Boy Scouts of America letterhead is decidedly neutral, not the sort of thing one writes to one’s perceived adversary:

My dear Mr. Stratemeyer:

I have recently been very much interested in reading the little leaflet, "Safe and Sane Books for Boys and Girls" by John Tupper Brownell, "Issued by Permission of the Good Reading Club of America."

I take it from the frequent mention of your name that you would be able to tell me who is the secretary of this club. I should like very much to write to him, calling his attention and the attention of the club to what our movement is doing in the interest of good reading for boys.

Thanking you, and hoping to hear from you at your early convenience, I am,

Yours sincerely,
F.K. Mathiews
Chief Scout Librarian [19]

The booklet Mathiews refers to, "Safe and Sane Books for Boys and Girls," was an interesting affair. Although "written" by "John Tupper Brownell," the text was composed by Stratemeyer in January 1911 and features only his books and the Syndicate volumes. Of course, all of the books are favorably reviewed. In the preface Stratemeyer writes of the state of juvenile books in a way that would warm Mathiews' heart:

In the last few years, I am sorry to say, a great number of books for young people have been issued that are not worth the paper on which they are printed. Issued by houses of no standing in the publishing trade, they are put out merely to catch the dollar of the purchaser, or the twenty-five cent piece, as the case may be. Many of these books are written by authors who formerly made a specialty of dime and half-dime novels, and the stories are of that order, or worse. These books are filled with hair-raising and impossible situations, and will invariably do more harm than good. [19a]

He had an overrun of some 30,000 copies of this booklet so he elected to use this as part of his direct-mail campaign. This booklet, along with publisher circulars featuring Syndicate books, were placed in envelopes and mailed to families between the 15th and 25th of November, 1912.

Stratemeyer's hand written note at the bottom of Mathiews' March 24th letter indicates that he "telephoned" a response to Mathiews. This is unfortunate because it means that we are not privy to what Stratemeyer revealed to Mathiews. However, it would appear that Stratemeyer was either unaware of "Blowing Out the Boy's Brains" or he simply didn't think it applied to him or his books.

It is possible that Stratemeyer and Mathiews initially believed themselves to be on the same side of the cause for good reading for boys and girls. He replied to Mathiews by letter two weeks later on April 10, 1915:

As you must know, we are now issuing through eight large publishing houses the best books for boys and girls to be had, bright and lively as well as up-to-date, but devoid of mere sensationalism, and we want folks, even Boy Scouts, to know it. [20]

Through his syndicate, Stratemeyer commissioned several Boy Scout stories. Some of these have only recently been associated with the Syndicate thanks to the archives at New York Public Library. When ordering volumes in the Banner Boy Scouts series from St. George Rathborne in September 1911, Stratemeyer wrote that he:

sent you the Handbook of the Boy Scouts, also a bundle of magazine articles, covering the movement. I sincerely trust that you have taken time to go over these and digest them, so that the story will be true in all necessary details. [21]

Stratemeyer issued some series books with a higher moral tone, including the Janice Day series, with Pollyanna-like social reform of a small town; ***The White Ribbon Boys of Chester***, a first volume in an intended series about young temperance activists; and the Y.M.C.A. Boys series. Stratemeyer even suggested a “Boy Scouts Tourists” series where he suggested a cooperative program where the Boy Scouts of America would endorse and review manuscripts and get a percentage of royalties. [21a]

These books failed to sell very well compared with the Syndicate’s usual adventure stories. Stratemeyer eventually sold the Janice Day series to Commercial Bookbinding in 1925 where they saw large printings in cheap editions into the 1930s.

Although Stratemeyer and Mathiews may not have initially been aware of each other, their contact in the spring of 1915 changed that. Following the example of the 1912 Safety-First Fourth of July in New York City, the Boy Scouts, initiated a Safety-First Juvenile Book Week for November 28-December 4, 1915. Over time this evolved into the Children’s Book Week, which is still held today.

In an article which appeared in ***The Library Journal***, Mathiews wrote of “Some of the Results of Safety First Juvenile Book Week.” One of the significant accomplishments he cites was

the action of the Sears Roebuck Company of Chicago. Chief among these trashy books are the so-called “Boy scout stories.” We appealed to the Sears Roebuck Company to eliminate all these books from their catalog. They replied that in the future they would list only such stories as were approved by our Library Commission. [22]

He then offers a long extract from ***The Y.M.C.A. Boys of Cliffwood***, a

Syndicate volume written by St. George Rathborne from Stratemeyer's outline. In part:

"You know all of us have been a whole lot annoyed by Mr. Loft, the librarian, who believes all boys' books should be thrown out of our Public Library, and only volumes along educational lines kept there...."

"Listen then," said Phil, impressively. "After we get the Junior Club well started the idea is to have a library of our own, containing only such books as Mr. Holwell will have passed upon as being the right sort for boys to read. These can be filled with pleasing adventure such as all boys want, and at the same time be of a healthy, uplifting nature, and all our own...."

"We could buy the books ourselves with money we earned or had given to us...my mother...hates to have me fetch home something of the greasy looking books from the public library. You see, she says you never can tell where they've been the week before; maybe in a house where they have diptheria or some sort of catching disease. Germs she hates the worst kind. Yes, she'll be only too glad to help out." [23]

Mathiews then makes a very accurate guess:

I don't know, but I am willing to hazard a guess that this product was manufactured in the fiction factory of that literary genius who some time ago found it best served his purpose to sign himself "John Tupper Brownell." [24]

He quotes the paragraph I have already cited by Stratemeyer concerning books not being worth the paper they are printed upon. To this he responds:

Exactly so, for with all this we agree heartily, and if there be any misgivings as to the reliability of such assertions, turn to the cover of the pamphlet and you will find that it is "Issued by permission of the Good Reading Club of America." But after that you must not turn the pages, for if you do you will come upon a long list of books, any number of which are exactly the kind that "Mr. Brownell" has described....

It is all a fiction, is this pamphlet describing "Safe and sane books for children." I find upon investigation there is no "Good Reading Club of America," and there is no "John Tupper Brownell," save as he is represented in the person and personality of the manager of that fiction factory where are employed a staff of writers who manufacture, according to his plan and style and pattern, the product that is sold as books to a number of publishers who make a specialty of publishing books that retail for twenty-five cents. [25]

These statements represent the most direct attack on the Stratemeyer Syndicate I can find. There is little in the way of response from Stratemeyer. There is one letter from Stratemeyer to Grosset & Dunlap where the age of Tom Swift is

specified as 23 or 24 years because of an article instigated by the Boy Scouts of America. [26] Stratemeyer also complained to this publisher in January 1916:

I cannot help but feel that the issuing of so many “Boy Scout” books by you, and your other juveniles have had some effect on our line also. [27]

He wrote to Cupples & Leon:

Personally I am of the opinion that the “Boy Scout” movement will go down—at least so far as popular “Boy Scout” books are concerned—in four or five years. And if that is so, it may be a good plan to get all we can out of the Banner Boy Scouts during that time. [28]

In February 1923, Stratemeyer wrote a brief article for his daughter, Harriet Stratemeyer Adams, called “Juvenile Literature, Past and Present,” in which he seems frustrated with the quantity of Boy Scout fiction:

We have also had a run of Boy Scout books, but these became so numerous that at present boys can scarcely be hired to read them. [29]

“Blowing Out the Boy’s Brains” would probably be largely forgotten were it not for Ayres Brinser’s article in the April 1934 issue of *Fortune* magazine called “For It Was Indeed He.” This detailed article presented information on how popular series books, the so-called “fifty centers,” were produced. Mathews was interviewed and his picture was published. Extensive coverage was given to Edward Stratemeyer and the “Writing Garises” as primary producers of this sort of book. Brinser corresponded with Stratemeyer’s daughters and visited the Syndicate offices in East Orange at least once to gain information on Edward.

The *Fortune* article described series books as having “glorified dime novel plot[s]” and characterized the conflict between Stratemeyer and the Boy Scouts:

“Blowing Out the Boy’s Brains” became a tract that swept the country. Women in Portland, Oregon, stood beside the counters of bookstores discouraging would-be buyers of fifty-centers. Disgusted booksellers packed up their Tom Swifts and shipped them back to the publishers.

Naturally, Stratemeyer was furious. He threatened to sue but was told by Grosset & Dunlap, notoriously considerate of its authors, that such a maneuver would necessitate choosing sides, and the firm was not sure whose side it would be. In a calmer and more practical frame of mind he issued a pamphlet of his own in which he included only Syndicate books as worthy of adolescent attention. The result of this counterattack was Mathews’ decision to fight Stratemeyer on his own ground. He persuaded Percy Keese Fitzhugh, who was working on historical encyclopedias for Harper’s, to write the Tom Slade scout series. It was the fifty-cent material but presumably put together more adroitly than a Syndicate yarn. Over 3,000,000 copies of that work have

been sold to give Fitzhugh claim to fame as the only man whose books have been more popular than all but three Olympians of the Syndicate (Tom Swift, Rover Boys, Motor Boys). []

The *Fortune* article was reprinted and paraphrased many times by champions of good literature.[] Most recently it was offered as a chapter in a collection of essays called *Only Connect: Readings on Children's Literature* [] in 1969; the 1980 edition replaced it with a chapter called "The Stratemeyer Strain."

Mathews may have claimed a sort of victory in relating the story about women in Portland, but overall there was no significant impact on the sales of Syndicate volumes. In the case of Tom Swift, the average sales per year remained steady.

Stratemeyer threatened and engaged in lawsuits on a few occasions. However, based on his correspondence, he was seldom furious. Several of his interviewers characterize him as overly deliberate. There were times when he attempted to defend his books with a veiled threat of a lawsuit. One of these cases was when the editor of *American Boy* magazine gave a scathing review of Stratemeyer's *Dave Porter on Cave Island*. Another involved a defamatory presentation by a librarian to a group of women.

Miss Clara Whitehill Hunt gave a presentation to the Federation of Women's Clubs of New Jersey in May 1921 at their annual meeting in Atlantic City. Hunt was the head children's librarian for the Brooklyn Public Library from 1903 until her retirement at the end of 1939. Prior to that she was a children's librarian at the Newark Public Library.

Hunt was an influential librarian. She helped with the establishment of the John Newbery Medal and awarded the first one to Hendrik Van Loon for his book, *The Story of Mankind*, in 1922. [] She was born in Utica, New York, in 1871, was a school principal, and organized the first children's rooms in Philadelphia and Newark. She wrote a reference volume on recommended reading, *What Shall We Read to Children?*, and wrote several books, including *About Harriet* and *The Little House in the Woods*. She died in 1958. []

Her presentation was intended to be recommendations of quality children's books but it became a virtual tirade on series books, including, predominantly, those produced by the Stratemeyer Syndicate. Little did Miss Hunt realize but that one member of the audience was Magdalene Stratemeyer, Edward's wife.

Edward wrote a series of letters to Miss Hunt, the chief librarian of the Brooklyn Public Library, Frank P. Hill, and the board of directors for the library. These were ultimately futile. In one letter Stratemeyer revealed that he had trouble with Miss Hunt years before when she was the children's librarian at the Newark Public Library. []

Perhaps it only seems like a coincidence worthy of a series book story; however,

Mathiews and Hunt knew each other. They both attended some of the same American Library Association meetings and collaborated on several recommended reading lists, including titles like *The Book Shelf for Boys and Girls*, which were updated every couple of years. Hunt created the annotated lists of books for young children, Mathiews edited the list of books for boys, and a third librarian (often different from year to year) wrote the list of books for girls. []

In addition to writing several articles on good reading for boys through 1929, Mathiews served as associate editor for *Boys' Life* magazine and edited several Boy Scout short story collections. At the time of his death in August 1950, his son, Norman T. Mathiews, was the managing editor of *Boys' Life*. [] He was preceded in death by Percy Keese Fitzhugh, the author he brought in to compete against Stratemeyer's books, who died on July 6 of that same year. []

In the final review, there doesn't seem to be much of a "war" between the Boy Scouts and Stratemeyer. As Jack Dizer has characterized it, "Edward Stratemeyer and his literary syndicate had about as much to do with the actual fighting as Quixote's windmill." [] However, there is a bit more to the story than has been revealed thus far and more still than my time will allow today. It would make an interesting chapter in my forthcoming biography on Edward Stratemeyer.

All letters from Stratemeyer Syndicate Records Collection at New York Public Library unless otherwise noted.

1. [Barrett, Edwin J.] "Newarker Who Writes for Most Critical of All Readers Has Far Exceeded Standard of Success His Mother Set." *Newark Evening News*. 4 June 1927.
2. [Lawrence, Josephine] "The Newarker Whose Name Is Best Known." *Newark Sunday Call*, 9 September 1917.
3. Comstock, Anthony. *Traps for the Young*. Third edition. (NY: Funk & Wagnalls, 1883).
4. All from *New York Times*: "Unromantic Termination of a Dime Novel Burglary" 14 October 1874. "An Oysterman's Troubles" 28 February 1875. "The Jack Harkaway Series" 17 April 1875. "A Small Boy of St. Albans" 1 January 1876. "Capture of a Youthful Burglar" 6 August 1876. "Effects of Reading Dime Novels" 7 February 1877. "A Batch of Missing Persons" 19 October 1877. "Youthful Highwaymen. What Came of Dime-Novel Reading" 31 May 1878. "The Evils of Dime Novel Literature" 27 May 1879. "A Remarkable Crime" 10 September 1879. "Three Youthful Burglars" 21 February 1880. "Victims of Dime Novels" 30 April 1880.
- 4a. Stratemeyer, Edward. "Victor Horton's Idea." *Golden Days*. 10:49 (2 November 1889). p. 1.
5. Edward Stratemeyer to Street & Smith (publisher). 12 December 1907.
6. Edward Stratemeyer to Street & Smith (publisher). 13 January 1912, 18 January 1912, 22 January 1912. Also similar letters from publisher. Stratemeyer noted that he edited some *Tip Top Weekly* stories for hardcover book publication. These would be the early Frank Merriwell stories to which Franklin K. Mathiews objected.
7. George O. Ellis, the editor of *American Boy* magazine published an unfavorable review of *Dave Porter on Cave Island*. Stratemeyer forbade his publishers from sending any review copies to *American Boy* or running any advertisements in the publication. See Edward Stratemeyer to *American Boy* (magazine). 22 March 1913, 3 April 1913, 22 April 1913, 22 May 1913 and Edward Stratemeyer to Cupples & Leon (publisher). 30 December 1913, etc.
8. "Newark Author, Great Favorite With Young Folks, Talks of Stories for Boys." *Newark Sunday News*. 14 June 1903.
9. Miss Clara Whitehill Hunt was the children's librarian at the Newark Public Library from about 1898 to 1902. After this point she became the children's librarian for the Brooklyn Public Library. During this

earlier period she made the decision to remove books by Alger and “Optic” to the objection of Stratemeyer.

10. Upton Sinclair, author of *The Jungle*, wrote some (but not all) of the stories in Street & Smith’s *Army & Navy Library* as “Ensign Clarke Fitch” and “Lt. Frederick Garrison.”
11. Other Street & Smith authors who wrote as “Burt L. Standish” for the Frank Merriwell and Dick Merriwell stories include Frederick R. Burton and John H. Whitson. A given hardcover volume would contain plots from four *Tip Top Weekly* stories and some of these were not by Gilbert Patten. Similar authorship entanglements exist in the West Point stories by Upton Sinclair as “Lt. Frederick Garrison” in the Boys’ Own Library from Street & Smith and David McKay. For details on this, see *Dime Novel Round-Up* 652 (August 1998) “Medal & New Medal Library Bibliographic Listing.”
12. From a series book-related standpoint, the best work on the history of the Boy Scouts of America may be found in the work of Dr. John T. Dizer in the *Dime Novel Round-Up* and his books, *Tom Swift & Company* (McFarland, 1982) and *Tom Swift, the Bobbsey Twins, and Other Heroes of American Juvenile Literature* (Edward Mellen Press, 1997).
13. Soderbergh, Peter A. “The Great Book War: Edward Stratemeyer and the Boy Scouts of America, 1910-1930.” *New Jersey History*. 41:4 (Winter 1973).
14. Mathiews, Franklin K. “The Influence of the Boy Scout Movement in Directing the Reading of Boys.” *ALA Bulletin*, 1914. p. 223-228.
15. *ibid.*
16. A library catalog entry of *Outlook* magazine described the publication as: “First edited by Henry Ward Beecher, this religious weekly was very successful. Sermons, Sunday School lessons, and fiction were emphasized until the change in name to Outlook when current events, autobiographies of famous people, travel writings, and art and literary criticism gained importance. Among the contributors were Harriet Beecher Stowe, Helen Hunt Jackson, Edward Eggleston, Louisa May Alcott, E.E. Hale, and Theodore Roosevelt.”