

THE COLLECTOR'S MISCELLANY

No. 9, (5th Series)

Price 1/3

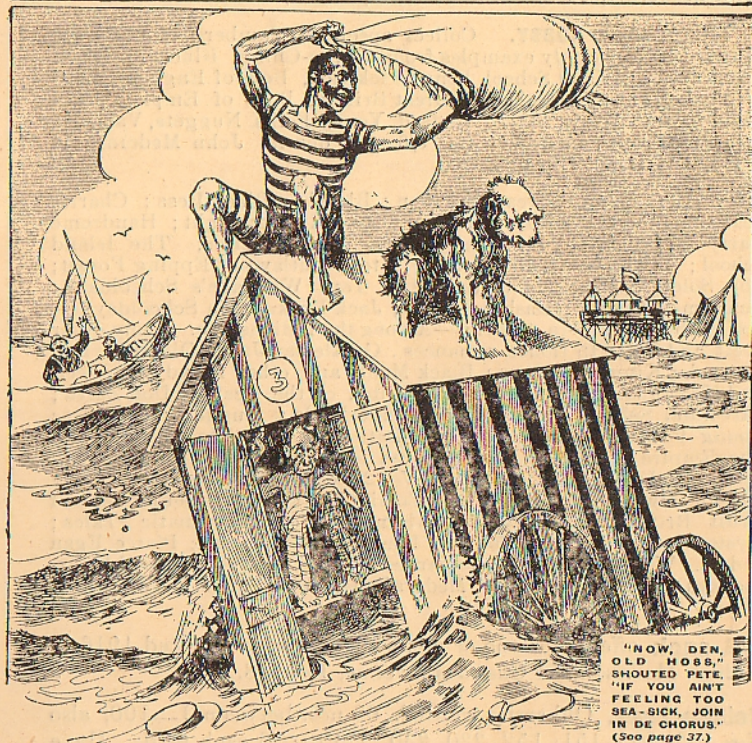
June, 1947

"I AM ALSO IN DE 'BOYS' FRIEND' DIS WEEK"—PETE.

JACK, SAM,
& PETE
AT
MARGATE.



THE BOY
EDITOR.
A THRILLING STORY.



"NOW, DEN,
OLD HOSS,"
SHOUTED PETE.
"IF YOU AINT
FEELING TOO
SEA-SICK, JOIN
IN DE CHORUS."
(See page 37.)

THE MARVEL

NO. 80

NEW SERIES.

SALE EXCHANGE WANTED

Advertisement Rates 1d. per word (2 cents)

Robert Prowse. Secure a personal memento of this famous artist. Original signed water colour drawings, sizes 8" x 10" to 10" x 14", illustrating the Aldine Buffalo Bill series, price 10/6, 12/6 and 15/- per pair. A few special examples at 21/- per pair. John Medcraft, 64 Woodlands Road, Ilford, Essex. i

AN INEXPENSIVE HOBBY. Collect specimen numbers of old boys papers. I can supply examples from Ching-Ching, Blueskin, Black Highwayman, Island School, Penny Pickwick, Boys of England, Boys Comic Journal, Young Men of Great Britain, Boys of Empire, Boys Leisure, Young World, Boys Standard, Young Folks, Nuggets, Varieties Jack Harkaway; many others. 6/6 per dozen. John Medcraft, 64 Woodlands Road, Ilford, Essex. 10

FOR SALE: Merry Wives of London; Blueskin; Black Bess; Charles Pearce the Burglar; Tom Torment; Rupert Dreadnought; Handsome Harry & Cheerful Ching-Ching; Ned Nimble series; The Island School; Blue Dwarf, all coloured plates; Outlaws of Epping Forest; Boy Soldier; Brigands of the Sea; Tom Wildrake's Schooldays; Gentleman George; Dashing Duke; Jack Harkaway's Schooldays—Round the World—In America—Among the Indians, etc. Many other Brett and Hogarth House romances. Gentleman Jack; Oliver Twist; Smuggler King; Mazeppa; Black Monk and other Lloyd romances. Ned Kelly the Bushranger; Wild Witch of the Heath; Don Zalva; Zalva and Selim; Desdichado; Wonderlands; Nuggets; Varieties; Young Folks, many Vols; Up-to-Date Boys complete set; Boys of the Empire Vols 1 & 2 the coloured issue complete; Boys Sunday Reader, Vols 1 & 4; Boys World Vol 2; Ching-Ching's Own. Many vols of Boys of England, Boys Comic Journal and Young Men of Great Britain, state wants. Aldine Powerful Dramatic Tales; Mysteries of London & Court of London, complete set; Pierce Egan and G. W. M Reynolds' romances. Many others. Reasonable exchanges considered. John Medcraft 64 Woodlands Road, Ilford, Essex.

2/6 each offered for one or more Magnet or Gem dated 1916 to 1920. Harrison, 54 Chandos Avenue, Leeds 8. 9

Nelson Lees. Old series wanted. 60 nos. between 1—100, also Nos 102, 103, 151, 152, 220, 230. 1/6 to 2/6 each paid. Have numerous copies for exchange. Murtagh, Selwood Rd., Hastings, New Zealand. 10

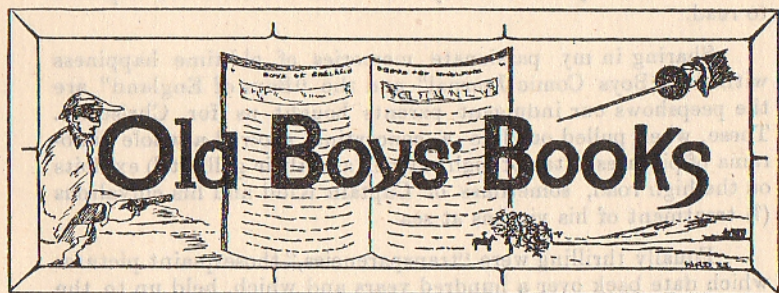
Send any books, magazines, stamps, postcards to Philip Grieve-son, One Beaconhill, London, N. 7. for distribution in oppressed areas Europe. Postage paid big parcels. 9

The Collector's Miscellany

A journal for collectors of Old and Modern Boys' Books, Bloods, Penny Number Romances, Etc.

No. 9 (5TH. SERIES)

JUNE, 1947



HEART-WINNING OLD BOYS' BOOKS

BY R. A. H. GOODYEAR.

SOME of the sailing-ships that come into Scarborough harbour put me glowingly in mind of the beloved old penny papers of my boyhood and in particular of Burrage's "Handsome Harry of the Fighting Belvedere."

I like to think (as the boys I met on the pier think) that these vessels have knocked about in foreign seas for half a century or more, roughing it among Chinese pirates, charging through ice-fields, hunting giant whales in icy oceans, steering past deadly whirlpools, and fighting tempests in the Bay of Biscay. Some of the vessels seem ready for that long rest in some blue anchorage to which all gallant ships are entitled.

To ask questions might destroy the illusion; better to let the mere sight of the ships conjure up for you the tales of Captain Marryat, W. H. G. Kingston, Harry Collingwood and the one and only Burrage, who cut out all the dry technical details and gave us only the rollicking, rolling fun of life on the ocean wave.

An "old boy" neighbour of mine, approaching 80, has carved from ivory an exquisite model of Handsome Harry's Belvedere, complete with miniature lifeboats and water-pails, so tiny that they cannot be handled but must be moved with tweezers. I have not, however, heard of a collector of old boy's sea stories alone.

The only one stolen—or “borrowed” and never returned—from my valued collection of Dick's Standard Plays was “Paul Jones,” whose sea engagement off Scarborough made him victoriously famous. I have most of the Handsome Harry and Ching-Ching series of sea stories but they are not in mint condition, as I too often fondly but foolishly lent them to nieces and nephews to read.

Sharing in my passionate memories of old-time happiness with the “Boys' Comic Journal” and the “Boys of England” are the peepshows our indulgent parents bought us for Christmas. These, when pulled out like a concertina, showed a whole panorama of pictures, often of highwaymen and their gallant(?) exploits on the high road, sometimes of Captain Kidd and his chivalrous (?) treatment of his victims at sea.

Equally thrilling were “transparencies,” those quaint pictures which date back over a hundred years and which, held up to the light, showed quite another picture than the one innocently displayed “on top.” These were the movie pictures of our great-great-grand parents, and I understand that they still attract the modern buyer of curios.

The mental pains of childhood are deeply anguishing and its romantic pleasures ineffably exquisite. When the first number of the “Boys of the Empire” came out in colours, the limit of my pocket money was the price of it, 1½d. To enter that juvenile coloured heaven I had to resolve to forfeit both my “Boys' Comic Journal” (1d.) and my ha'porth of sweets.

That struggle between sweet tooth and a passionate love of reading was long and bitter. When at last romance vanquished self-indulgence I plunged my face eagerly into those coloured pages of the “Boys of the Empire,” so beautifully lithographed by Leighton Bros., and as I smelt the fragrant printing-oils I felt infinitely compensated for the loss of my “hanky-panky,” that lovely striped stuff which stuck to the teeth almost throughout afternoon school.

The “Boys of the Empire” pictures were all that a boy might dream of but I did not find “The Master of the Sword” an inspiring serial story and “From School to Battlefield” lagged far behind “The Spies of the School” in sustained interest.

Most alluring to me was my next favourite “Best for Boys—Ching-Ching's Own,” mainly because its founder and editor, Harcourt Burrage of beloved memory, gave such encouragement

to us would-be poets and authors. It was thereby I suffered my first severe caning. During an algebra lesson I was caught writing verses for "Ching-Ching's Own" and the fact that it published them washed out the recollection of the thrashing.

"Ching-Ching's Own" gave many silver cups away in competition and though I strove vainly for years to win one I did gain a much more valuable trophy when I was just 14 — a Sloper silver watch, which to this day gives me the time correctly. "Ally Sloper's Half-holiday" was a vastly amusing if somewhat too bibulous weekly, not really entitled to a place among the boy's papers of the period.

Other prize-giving weeklies were the "Boys' Own Paper" and the short-lived but fascinating "Boy's Popular Weekly" which awarded me a book prize—"Mat Marchmont's Schooldays"—when I was 8 years old. It arrived on February 14th, I believe. Oh, loveliest valentine! It would be interesting to know if any winner of the much-coveted "Chingy" silver cup, or his descendant, still possesses it.

THE COLLECTOR'S MISCELLANY

A journal for collectors and all who are interested in
Old Boys' Books, Penny Number Romances, Etc. etc.
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BACK DIAMOND STREET, SALTBURN-BY-THE-SEA,
YORKS., ENG.

TWO weeks before it commenced "On Turpin's Highway" by David Goodwin was announced as "On Turpin's Road" but it duly appeared in No. 63 of the "Boy's Herald" under its proper title. "The Secret of the Thames" by the same author is firstly announced as such, but in the first and succeeding instalments is given as being by our popular new author John Tregellis. As most collectors now know, John Tregellis was a pen-name of David Goodwin. Both the stories referred to above appeared in Vol. 2 of the "Boy's Herald."

THE "BOYS' FRIEND LIBRARY"

1st. SERIES, SEPT. 1905—MAY 1925

COMPILED BY HERBERT LECKENBY

(continued from page 122)

180—Paddy Leary's Schooldays	T. C. Bridges
181—Hidden Gold	— — —
182—Paddy Leary, Millionaire	T. C. Bridges
183—Dick Mascot's Schooldays	Alan Gale
184—Pete's Stern Chase	S. Clarke Hook
185—Hidden Millions	Cecil Hayter
186—Staunch Chums at Calcroft	Sidney Drew
187—Under Japan's Flag... ..	David Goodwin
188—The Caravan Detective (J. S. & P.)	S. Clarke Hook
189—Fourth Form of St. Basils... ..	Henry St. John
190—Shan Chung's Conspiracy	Peter Boyne
191—In Nelson's Day	Henry St. John
192—Green as Grass	Credric Wolfe
193—Chief Constable Pete	S. Clarke Hook
194—Everybody's Favourite	Atherley Daunt
195—Despised by the School	Andrew Gray
196—Honoured by the School	Andrew Gray
197—Roving Commission (Jack, Sam & P.)	S. Clarke Hook
198—Blockhouse Policeman	— — —
199—Sexton Blake Spy	— — —
200—Canvas and Caravan	Robert W Comrade (E. S. Brooks)
201—Sneak of St. Simons	David Goodwin
202—The Sneak's Brigade	David Goodwin
203—Pete's Flying School	S. Clarke Hook
204—The Factory Footballers	Robert Murray
205—The Team that never Slacked	Robert Murray
206—Tom Sayer's Boxing Booth	A. S. Hardy
207—The Fifth Form at Haygarth	Jack North
208—Pete, Bandit Hunter	S. Clarke Hook
209—The Black House (Nelson Lee)	Maxwell Scott
210—The Worst House at Ravenshill	Horace Phillips
211—Pete & Co.	S. Clarke Hook
212—Clogland	David Goodwin
213—The Plot	Maxwell Scott
214—Pete's Picture Palace	S. Clarke Hook
215—The New Broom	Maxwell Scott

(continued)

THE GOTHIC NOVEL IN PENNY NUMBER FICTION

BY JOHN MEDCRAFT

WITH the publication of Horace Walpole's "Castle of Otranto" in 1765 the Gothic novel was launched and the flood gates of blood and horror flung wide open. Mrs. Radcliffe, the Shelleys and M. G. Lewis were outstanding amongst the many writers who catered for this ever-growing demand and the vogue of the horror novel lasted until well into the Nineteenth Century.

But it was not until Edward Lloyd began publishing penny bloods that this type of literature reached the mass of the lower classes in any appreciable quantity. A few years previously, periodicals employing the horror theme in legend and authentic crime, had enjoyed a phase of popularity, "Legends of Terror," "The Terrific Register" and "The Calendar of Horrors" being noteworthy examples. The last named, published in 1835-6 by G. Drake in 91 nos. and edited by Thomas Peckett Prest, was one of the first to be published in penny numbers. After completing "The Calendar of Horrors" Prest joined Lloyd who had just started publishing penny fiction and although his first stories were chiefly piracies of Dickens' novels the Gothic penny blood was soon forthcoming and in abundance. The Lloyd publications have been the subject of too many articles to need more than brief mention here and it will suffice to say that "The Black Monk; or the Secret of the Grey Turret" (*see illustration*) "The Apparition," "Vileroy; or the Horrors of Zindorf Castle," "Varney the Vampyre," "The Death Grasp" and "The String of Pearls" are outstanding examples of the many.

So we turn to the less well known but equally attractive horror stories issued by other enterprising publishers printers and newsagents who were soon competing with Lloyd in this new and promising field. All of these stories had a wide circulation, the Gothic novel competing with highwayman and domestic romances for pre-eminence in public favour.

One of Lloyd's chief rivals was Thomas White who issued "The Wild Witch of the Heath, or, the Demon of the Glen" by "Wizard" in 20 penny numbers in 1841. The author of this marrow freezing fiction is unknown and the story ends in the approved Faustus style with the Demon claiming his victim and

dragging him down to perdition. Of somewhat similar theme was "The Demon of Sicily" published in 1840 by W. Dugdale in 20 penny numbers and 18 horrific woodcuts. The authorship of this fantastic story was credited to Hon. Edward Montague but this was probably a pseudonym. Incidentally, Dugdale, Lloyd and George Purkess each published a penny number version of M. G. Lewis's classic horror, "The Monk." The two former issues were identical in format but that of Purkess was much better produced and illustrated. Another variant of the demoniacal theme, "The Demon Huntsman, a Romance of Diablerie" in 8 numbers was published by W. M. Clark in 1843. The illustrations, five examples of their class, were engraved by Calvert to whom G. A. Sala was apprenticed when a youth. From F. Hextall in 1840 came "The Mysterious Dagger; or, the Avengers" in 16 numbers and this was followed in 1841 by "The Castle Spectre" in 12 numbers.

The mysterious castle or abbey with its secret, skeleton decorated passages and recesses, its ghastly visitants and overpopulated vaults was ever a popular theme and in 1841 A. Park employed it to the full in "The Mysteries of Brandon Abbey" in 19 penny numbers and a variety of gruesome woodcuts. Other variants of the same theme of mediæval horror include "The Mysteries of Oronza; or, the Murderer's Doom" in 20 numbers published by E. Elliot in 1841; "Love and Crime; or, the Mystery of the Convent" 35 numbers published by T. Paine in 1841; "The Reward of Crime; or, the Black Phantom of the Castle" 18 numbers published by T. White in 1842 and "Bellgrove Castle; or, the Hour of Retribution" 16 numbers published by G. Vickers circa 1843 and also by Lloyd.

A wierdly fascinating story entitled "The Destroyer; or, the Sorcerers of the Domdaniel" in 13 numbers was published by H. Hetherington in 1842. The story is based upon Southey's poem, "Kalaba the Destroyer," the Domdaniel, according to an Eastern legend, being a cavern under the ocean, the refuge of evil magicians wherein lay the shrine of their strength.

These and numerous other penny number romances of varying theme but linked by a common bond of blood and horror, were popular reading a hundred years ago and the majority are readable still, some intensely so. But by 1860 the public sickened of a surfeit of this literature and the vogue of the Gothic novel waned, although it never went completely out of favour. Right down to our own times it has enjoyed a measure of popularity,

and who, after reading Bram Stoker's gloomy classic, "Dracula" first published in 1897, can doubt the survival of the horror story? Though tame and bloodless by comparison, in our present day murder mystery story we can trace a fleeting resemblance to the full-blooded Gothic novel of old for they are the logical descendants of Horace Walpole's original story.

In conclusion I would like to mention that all fiercely titled penny bloods are not necessarily genuine as certain eminent bibliographically inclined students have naively assumed without first making sure. For in the past, whimsical experts, tongue in cheek, occasionally invented a particularly bloodthirsty title and these mislead the unwary enthusiast who gleans information at third hand from the writings of others and thus perpetuates falsities. "The Skeleton Clutch; or, the Goblet of Gore" is a representative example of the fictitious title. The only sure knowledge of these old books is that acquired by personal experience.

FINIS

THREE ALDINE LIBRARIES

No 3—THE ROBIN HOOD LIBRARY

BY HERBERT LECKENBY

—continued from page 118

BY March 11th, 1905, however, No's. 65 to 68 had been reached. There were 88 numbers in all. They were grand thrilling stories, the best of their kind. Why such yarns should have been frowned upon by parents and schoolmasters passes one's comprehension, for the morals of the stories were above suspicion. They were pure gold compared with the dubious, trashy films boys are allowed to see in the modern cinema; yet in my day I had to devour my Robin Hood in some out of the way corner. Well, maybe the stories were all the more fascinating for that very reason, for stolen sweets were ever sweeter.

However, quite a number of authors contributed to the "Robin Hoods." Alfred S. Burrage did the first, and others were, H. Philpott Wright, Charles E. Brand, Roderick Dare, Escott Lynn, Singleton Pound, G. C. Glover and Ogilvie Mitchell. The artists were, Robert Prowse (needless to say), F. W. Boyington and J. Arch. Round about 1912 a few of the stories were republished. At first glance these appeared to be exactly the

same as the originals, but closer examination revealed differences. For instance, No. 1 was what had been No. 11 in the originals, "The Great Fight in Sherwood Forest." No. 2 was the old No. 12 and so on. Otherwise the covers were identical. On the first page the old ones had a picture heading, in the reprints the title was in plain type, a font probably not in existence when the originals were printed. Moreover, in the 1912 issues the authors' names were missing and the advertisements were different. The attempt to revive them seems to have been a failure for only fourteen numbers were issued.

Some time after the Kaiser war came another edition, the same stories, but in most cases with different titles. Although there was an attempt to copy the appearance of the originals it was a poor one. The covers were far less attractive looking, the size smaller, with the stories abridged in consequence. The price was 2d. Nevertheless the whole 88 numbers were issued.

I can read the originals today, with as much interest as ever, but this later edition makes no appeal whatever. The atmosphere is lacking.

Yes, those Aldine dreadfuls of the early years of the century stirred the blood of many a boy, and quite a few treasure them still.

Stephen H. Agnew, author of many of the stories in the Aldine "Dick Turpin" and "Black Bess" Libraries, also of others in "Chums" was killed in action during the first Great War.

FINIS

Traders Mart & Hobby Guide Monthly, contains upwards of 16 pages — Hobby Articles, M.O. Items, Ideas, News, etc. Specimen 6d. R. P. Hollins, 224 Westwood Road, Sutton Coldfield.

A few copies of Nos. 1, 2, 3, 4, 5, 6 7 & 8 (5th. series) of this journal are still in print, price 1/3d. each post free. Parks, Printer, Saltburn-by-Sea, Yorks.

Sexton Blake Library books wanted — all series. 42 West Bond Street, Macclesfield. i

Wanted Boy's Cinemas and Screen Stories magazines. Alex Gordon, 60 Canfield Gardens, London, N.W. 6. 10

Wanted Aldine Turpins, Duvals, etc. Landy, 4 Nuneaton Road, Dagenham, Essex. 10

BUFFALO BILL

BY F. N. WEARING

THE way in which popular heroes were manufactured for the entertainment of the public is interesting. That was exactly what happened to Wm. F. Cody, otherwise Buffalo Bill.

To Ned Buntline (E. Z. C. Judson) that remarkable American dime novelist, who wrote many stories for the Beadle and Adams, and kindred publications issued in the States from the Eighteen-Sixties onward, belongs the honour of introducing Buffalo Bill to the reading public of that period.

Cody was born in Iowa, Feb. 26, 1845, was a herder of cattle when he was eleven, probably spent a short time with the Pony Express, that hazardous service which for a few years preceded the railroad conveying the mails across the plains. Cody acted as a hospital orderly with the Northern forces during the Civil War, and left the plains for good at the age of 26. It was then that Buntline met Cody, decided to bring the West to the East, and wrote his first Buffalo Bill story in 1869. It was read by Cody with amazement. It told of deeds he had never done, and never could hope to match, of talents which he did not possess, and noble sentiments which he did not boast. He was a simple young man, and he might well gasp "Gosh, what things they write!"

But having excited public interest Buntline must let the East see Buffalo Bill, and accordingly wrote with his customary speed a lively drama called "The Scouts of the Prairie" in which the author appeared himself (which was fortunate, as he alone knew the words), and hired ten bogus Indian warriors from the street to be killed in two performances daily.

The critics had heard that the play took four hours to write—and expressed their surprise at the "length of time" taken in its composition. But it gave Cody a vision of the future. He knew well enough that the plains offered no longer the casual employment of his youth. He was married, and had already failed as hotel keeper, and as a freighter. He was not a famous scout and frontiersman like Jim Bridger, or a notorious gunman like Wild Bill Hickock. It was not on the plains, but only in the fiction of Buntline that Buffalo Bill became the "Boy Indian Slayer," the dreaded foe of the Redskin, and the Chief of Scouts

upon whom the American frontier force depended. When the Buntline tales began to lose their grip on the public, he faded from the scene and John Burke came in. Burke was the supreme press agent and had a great admiration for Cody.

With the Buffalo Bill novels revealing new achievements, and the newspapers accumulating, amending, and always strengthening the legend, the Western myth was everything. Cody had been a civilian guide in the United States army, he was therefore, (according to press agent Burke), a scout, and being a scout, must be chief of all scouts, and take the rank of Colonel. Burke even grew his hair long and appeared in a play "Arizona John." Cody and Wild Bill Hickock joined him for a time, but Hickock was too authentic of the real West. Having lost his temper and quenched the spot light with a bullet, he requested the stage carpenter to "Tell that long-haired son-of-a-gun I have no more use for him or his dammed show business!"

But all the novels and plays in the world would not have kept Cody from financial embarrassment, and consequent eclipse had not the third great engineer of his destiny appeared in Nate Salsbury. Cody was a wretched business man. It was therefore a memorable day when in 1882, he listened in a restaurant in New York to Salsbury conceiving and detailing the future pageant of the West, with its real Indians, bronchos, and Texan cowboys, the buffalo and Deadwood coach. Cody was a quick mover. He had not realised that Salsbury would be as much of the show as Buffalo Bill, so he went into partnership with Dr. W. F. Carver who was running a Western show as "The Evil Spirit of the Plains." Carver was a dentist by profession, and had "sunk a lead mine trying to learn to shoot."

He wore long hair and was a gifted liar, but as a business man he was on Cody's level. Burke could work the "Ballyhoo" section and get the publicity; Cody could win the crowd, but the rest was chaos.

Shortly afterwards Cody placed himself in the skillful charge of Salsbury. It was a partnership which made his fortune. The great show was no longer a dream or even a speculation. To the Eastern States, and finally to Europe came a huge, and competent presentation of the West, as it had become familiar to the public.

(continued)

"THE MARVEL"

January 30th, 1904—April 22nd, 1922. 952 issues.

BY HERBERT LECKENBY

NO 1 of the "Marvel" price one penny (after a successful run at a halfpenny for just over ten years) appeared on the bookstalls on the morning of Wednesday, January 27th 1904 (dated Jan. 30th.) I remember the day well for that very morning I set off for my first day at work. The previous evening I had surveyed the establishments of two shopkeepers who were requiring errand boys—a confectioners and a booksellers. I weighed up the pros and cons—buns or books. Un-Bunterlike books won. Maybe I thought I should be able to read my favourite bloods on the cheap. Anyway I was engaged at a salary of 4/- per week and told to be there prompt at 8-30 on the Wednesday morning. I soon discovered that it was an establishment which knew not the "Boys' Friend" and the "Dick Turpin Library." However, on the Saturday evening having been paid in full as I had given satisfaction, I made straight for a shop which did sell the bloods and bought among others No. 1 of the penny "Marvel."

I have described that in detail just to guarantee that was the date which marked the advent of that green-backed paper at the price of one penny. When I had read that No. 1, I was of the opinion that it was money well spent. It consisted of 32 pages (excluding the cover), and there were two long complete stories, a Jack, Sam & Pete entitled "The Isle of Fire" by S. Clarke Hook of course, illustrated by Val Reading, and a detective story by Alex. G. Pearson the name of which I forget. There was also a serial and I think I am right in saying it was "The Road to Fame" by Hamilton Edwards, a reprint from the 1/4d. "Boys' Friend". The cover was an attractive bright green with an illustration from the Jack, Sam & Pete story and the titles of the two stories displayed in panels above and that of the paper below. Page 32 carried the Editor's Chat.

From then on for about sixteen years that was the policy of the paper, two completes and a serial with few exceptions. When it was varied it was to give Jack, Sam & Pete almost the whole of the paper to themselves. In the early weeks there were one or two numbers in which they did not appear, but they settled down about No. 20 until very near the end.

In the $\frac{1}{2}$ d. series these famous characters had appeared in 30 odd stories and in these adventure was the main feature, humour being introduced as a make-weight. But as the penny series progressed the Jack, Sam & Pete stories developed into sheer slap-stick and might have been more correctly termed "Pete with Jack and Sam." Pete was a good humoured burly negro of great strength, a wonderful ventriloquist and a beautiful singer. Usually he spoke in a kind of broken English, but when he practised his ventriloquism in some strange way his speech was perfect. S. Clarke Hook blandly explained this by saying Pete was careful to use words that he could pronounce. If anyone had taken the trouble to check up they would have found something wrong with this theory. Be that as it may the stories ran for nearly a score of years so it would appear the boys liked Pete.

Sometimes the comrades were travelling the world (at one period by balloon, at another with a steam man), then they would turn up in England for a spell. One series took them to various towns but there was little if any attempt to introduce local colour. When in Leicester they might have just as easily been in Leeds, and Preston was very little different to Portsmouth. (See reproduction of "Marvel" No. 80 on front cover). However it probably served as an advertising stunt. A few of the early stories were illustrated by Val., then J. Abney Cummings took over and continued almost to the end.

A good proportion of the supporting stories were detectives, concerning such popular sleuths of the day as Stanley Dare, Frank Dudley and George Sleuth, names unlike Sexton Blake's long since forgotten except to a few veterans.

In the 200's there appeared some excellent school stories by Michael Storm and Jack North, the former told of Abbotsrag, the latter Weistead. Michael Storm, in my opinion, was one of the very best of school story writers, and it is a pity his work did not appear more often. As for Jack North, well he was always a favourite of mine. Our familiar friend, Charles Hamilton wrote "Chums of the The Third" for No. 171. I wonder if he remembers it?

No. 100 was unique for it was a *treble* number. I may be wrong but I feel sure it was the only instance of its kind in the whole history of boys' papers.

(continued)

Sale Exchange Wanted

Wanted Magnets 1914, numbers 332, 336, 337. Fair condition. B. Prime, 43 Mayfield Road, Sanderstead, Surrey. 9

Wanted. Collections Autographs (old & modern), Cigarette Cards & Match-box Labels; British Colonial Stamps and Coins; Horse Brasses, Spiral-stemmed (air & lead twists) Glasses, Paper Weights (no views) and Scent Bottles (mosaic); Bird's Eggs; Coin, Egg & Entomological Cabinets. E. Blake, 165, Lynton Road, Harrow. 9

Fair price always paid for Magnets, Gems, S.O.L.'s, Lees, Populars, Monsters, Realms, H.A.'s, Greyfriars Heralds, Young Britains, weeklies or bound. Joseph Baguley, Pensilva, Cornwall. 9

For Sale or exchange Robin Hood & Little John (Egan), Fair Rosamond (Egan), Jane Shore (Bennett), about 1850. Lewellyn 58 Beconsfield Road, S. Tottenham, London, N. 15. 9

Printing. 10 x 8 Letterheads 100 6/-, 200 9/-, 5 x 8 100 4/6, 200 6/6, Business Cards & Concert Tickets 100 4/6, 200 7/6, Postcards 100 5/-, 200 8/-, Handbills 13/6 1000, Billheads from 9/6 1000. Postage extra under 10/-. Samples Free. Parks, Printer, Saltburn-by-Sea.

For Sale War Illustrated, 255 nos, complete, £4, Floyd's Label Review, first 37 nos, £1, Hobbies 117 nos, 10/-, Bewick Gleanings, half calf, 25/-. Collections of Poster Stamps, French Epinals American Songsheets & Collector's publications, German Inflation Currency, Old Songbooks & Songsters. Would exchange for old boys' books. Parks, Printer, Saltburn-by-Sea.

NEWNES' "DICK TURPIN" REPRINTS

BLACK BESS LIBRARY. (2d.) size of "Magnet". First one or two stories more or less reprints from Vile's "Black Bess." The remainder were from the old Aldine "Dick Turpin" Library. 38 nos. 1920-21. A likeable set with good illustrations.

DICK TURPIN LIBRARY. 1920 onwards. 138 nos. Nos. 1 to 48 were more or less reprints from the Aldine series. After this number they were all new material; fresh characters were introduced and the best part about them was the cover. Published at 3d. in a small thick volume.

THE BLACK MONK.



The whole place was lighted up by a sickly green light, and a figure passed them, over the whole surface of which played a flame of the same hue

SEE ARTICLE ON PAGE 135