

## **THE FOSSIL**

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### **CANDIDATE, ANYONE? President's Report**

**Guy Miller**

It's election time, everyone. Our new Fossils by-laws (adopted in 2006) designate that our election shall consist of two of the three members, operating within the structure of a Board of Trustees. The incumbent president is a "carry-over" member. All other officers shall be appointed by the Board. The newly-formed Board shall select one of its members as president for the 2010-12 term which begins on August 15. So, look for the nomination notice which will be enclosed in the April issue of *The Fossil*.

As for your present official body, we look to year 2010 to be a productive period, and certainly hope that the pages of our official organ will not be claimed by notices of the passing of our fellow amateur journalists. Official Editor Ken Faig is already planning meaty issues that will advance our goal as the Historians of Amateur Journalism. Included in his objectives is to bring us word concerning progress on the cataloging of our Library of Amateur Journalism which, as you know, is housed in the Special Collections section of the libraries at the University of Wisconsin in Madison. Also, we will probably hear more about other ajoy collections such as those in the University of Iowa, the University of Illinois in Urbana, and the American Antiquarian Society which has a massive holding of amateur journals dated prior to 1900. We are mindful of the fact that this institution presently preserves the Moitoret Family collection which will eventually be divided between the AAS and the University of Illinois in Urbana.

Mention of the state of Illinois prompts us to urge you to start making your plans for the concurrent AAPA/NAPA conventions in Chicago this July 22-24. Actually, the convention headquarters will be located at the Sheraton Suites in Elk Grove Village IL, which we assume is a suburb of Chicago. For you who will be flying in, O'Hare Airport is but 10 miles from the hotel. The room rate is set at the unbelievable price of \$79 if you specify when making your reservations that you are attending the AAPA or NAPA convention. We can't imagine that you could ever hope to make a visit to Chicago and stay in a first-class hotel at such a cheap rate as that! Make reservations by calling 1-800-325-3535 by June

30. We understand that you must telephone to get this special rate. As a special feature, we will soon be making final plans with co-host Fossil Barry Schrader for a Fossil Luncheon on one of the convention days. As many of you are aware for some years now, Fossils Luncheons have been planned as an occasion for all ajs (not just Fossils) to gather for a social hour, meaning that no official Fossils business is conducted. Our last get together was held at Lexington KY in 2004 to celebrate our 100th anniversary. At that time we had the opportunity to present the Gold Composing Stick Award to our late esteemed friend Fossil Victor A. Moitoret. Significantly, this honor was enhanced by the fact that the Award was bestowed upon Vic by his long-time companion Harold Segal ("Mr. NAPA"), himself a Gold Composing Stick recipient.

So, Fossil friends, full speed ahead to election time—and Elk Grove Village!

### **A LETTER FROM UNIVERSITY OF WISCONSIN AT MADISON**

*(addressed to Guy Miller, Jack Scott and Ken Faig and dated December 29, 2009)*

Dear Friends of the LAJ:

On behalf of the Department of Special Collections and the General Library System, I write to thank you for your generous additions this year to the Library of Amateur Journalism collection. We appreciate your continued support.

You may be interested to learn that a doctoral student on campus is set to apply her training in history and in librarianship to the topic of amateur journalism (and to the LAJ collection). We'll keep you posted on her progress.

With our thanks and best wishes for 2010,

Sincerely,  
Robin E. Rider  
Curator of Special Collections

### **THE JUVENILE WRITER AND THE URGE TO PUBLISH: THE "FAMILY MAGAZINE" AND THE AMATEUR JOURNALISM IMPULSE**

**Ken Faig, Jr.**

The best-known child writers are certainly those who became famous writers as adults. Undoubtedly, the most famous of these were the three Brontë sisters [Charlotte (1816-1855), Emily (1818-1848), and Anne (1820-1849)] and their less famous brother Patrick Branwell (1817-1848), who created an entire world of meticulously-preserved child writing while living in their father Patrick Brontë's parsonage in Haworth, Yorkshire. Emily's *Wuthering Heights* (1847) and Charlotte's *Jane Eyre* (1847) were best-sellers from the start and are recognized classics of world literature. Anne's *Agnes Grey* (1847) and Charlotte's *Villette* (1853) are also standard works in the bibliography of English literature. Of the Brontë quartette of juvenile writers, brother Branwell is the only one who did not go on to create a significant work of literature as an adult. Harvard University's Houghton Library's website includes wonderful digitizations of some of the Brontë juvenilia donated to

the University by Amy Lowell which you can reference at:

<http://oasis.lib.harvard.edu/oasis/deliver/~hou00223>

Published juvenile writers like Iris Vaughan (1890-1977) (whose *Diary*, first published in 1958, was a frank account of colonial life in South Africa during the Boer War) who do not go on to create published writings in adulthood, are significantly rarer. Probably a majority of school children attempt a story or a poem sometime during their educational careers, but few ever create a significant corpus of juvenile writing like the Brontës, and fewer still leave anything which is preserved. (Of course, even schoolboy exercises gain significant interest after the lapse of several centuries.) A tragic example of a published writer who wrote only as a child is the twentieth century Anne Frank (1929-1945), whose *Diary* (first published in the Netherlands in 1947 and in the UK and the USA in 1952) movingly records her experience of the liquidation of the Jewish people in the Netherlands by the Nazis during the Second World War. Another example of a writer whose only published work was created as child is Daisy Ashford (1881-1972), whose *The Young Visitors*, written in 1890 at the age of nine, was first published in 1919. Perhaps the most famous case in the nineteenth century was Marjorie Fleming (1803-1811), whose journal was discovered and first published in 1858. Emily Shore (1819-1839), whose journal was first published in 1891, was another example of an early-deceased juvenile writer whose work has been preserved. Opal Whiteley (1897-1992), the daughter of an Oregon logger, by way of contrast, is an example of a very long-lived person whose only well-known literary work, a diary allegedly created at the age of six, was first published in 1920. Miss Whiteley tragically spent the last forty years of her life in a mental hospital with the diagnosis of schizophrenia.

Of course, many well-known writers have begun the exploration of their muse as children and young adults. H. P. Lovecraft's earliest surviving story, "The Little Glass Bottle," dates to 1895 while a now non-extant story "The Noble Eavesdropper" was supposedly created even earlier. Like the Brontës, Jane Austen (1775-1817) created a substantial body of surviving juvenile writing (commonly called "juvenilia"). As an adolescent and young adult, Louisa May Alcott (1832-1888) created many "thrillers" and gothic stories which became well-known only long after her death. A modern trend in scholarship has been to appraise juvenile writings in their own right as child perspectives on an adult-dominated world as opposed to mere apprentice writings of writers who achieved recognition for their adult writings. Like Lovecraft, many well-known writers preserved their juvenile writings. Other writers of note found that family members preserved their early writings. Interviewed by Bram Stoker, A. Conan Doyle recalled of his early writing:<sup>1</sup>

When I was six I wrote a book of adventure—doubtless my mother has it yet. I illustrated it myself. It must have been an absurd production, but still it showed the set of my mind. When I went to school I carried the character with me. There I was in some demand as a story-teller. I could start a hero off from home and carry

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<sup>1</sup> First published in the *New York World* for July 28, 1907, this interview has recently been reprinted in Catherine Wynne's edition of *The Parasite* by Arthur Conan Doyle and *The Watter's Mou'* by Bram Stoker (Kansas City: Valancourt Books, 2009), pp. 153-163.

him through an interminable succession of wayside happenings which would, if necessary, last through the spare hours of a whole term. This faculty remained with me all my school days, and the only scholastic success I can ever remember lay in the direction of English essays and poetry. I was no good at either classics or mathematics; even my English I wrote as pleasure, not as work.

Of some writers, for the long run, we find we have too much—their literary reputations would have prospered better if only their finest work had survived—while of others we find we have tragically too little. For writers like Austen and the Brontës whose recognition has become worldwide, we can count upon the reality that ever surviving scrap will be gone over.

However, it is not only the urge to write, but also the urge to publish, which distinguishes motivation akin to the amateur journalist's. We find that a few later-famous writers have progressed very early to print. Edgar Allan Poe (1809-1849) published his poem *Tamerlane* as early as 1827 fostering decades of bibliophilic fantasy along the lines of "Have You A *Tamerlane* in Your Attic?" Arthur Machen (1863-1947), perhaps unwisely, put his poem *Eleusinia* into print as early as 1881. Sometimes it is an indulgent relative, not the young author herself, who puts an early work into print. Elizabeth Barrett's proud father paid to have her 1,164-line epic poem *The Battle of Marathon* put into print in an edition of fifty copies in 1820 to mark the young author's fourteenth birthday; she later became the wife of Robert Browning and a famous writer in her own right. The main progeny of such premature bursts into print seems to be later bibliophilic frenzy on the part of collectors. Charles Dickens encouraged his sons Alfred and Henry Dickens in their publication of the *Gad's Hill Gazette*, at first hand-written but later professionally printed. Sometimes, of course, those with less pure motives become involved as well. Bookseller Thomas J. Wise (1859-1937), at one time the owner of much of the surviving Brontë juvenilia, became infamous on account of forged alleged early private press printings of later-famous authors.

Of course, some youthful writers do reach full bloom in the amateur journalism hobby. In *The Fossil* for October 2007, the author examined the careers of three famous writers who ventured various degrees of youthful self-publication. M. P. Shiel (1865-1947), the first, expended great labors over creating multiple manuscript copies of his juvenile newspaper the *Montserrat Sentinel*. Philip K. Dick (1928-1982), the twentieth-century science fiction writer, created his own juvenile publications using duplicating equipment. Neither Shiel nor Dick ever had any formal affiliation as boys with amateur journalism or "fandom." On the other hand, L. Frank Baum (1856-1919) graduated quickly to the publication of his own printed amateur journal, *The Roselawn Journal*, named after his boyhood home, and was an active participant in the amateur journalism hobby in New York in the 1870's. His liking for small, private press editions of his work persisted into his later writing career, with interesting consequences for collectors.

Juvenile writers, of course, tend to be emulators of adult models, and books and periodicals serve as their introduction to the adult literary world. Therefore, it is only natural that some juvenile writers—among them perhaps the most gifted—strive not only to create literary works of their own, but to give these works a form similar to the adult models which they have encountered. Of the Brontës, brother Branwell was certainly the most conscious of the *form* of his literary productions—while sisters Charlotte, Emily and Ann were often content with writings that basically look like manuscripts in minuscule, Branwell created title

pages for his *Branwell's Blackwood's Magazine* that emulate adult models. Branwell was surely the least of the Brontë quartet of writers in substance, but what he lacked in substance perhaps he strove to make up in form. Nevertheless, mimicking the form of professional adult publications is a recurring tendency which we can observe among juvenile writers. In this tendency we can recognize a motivation akin to that of the amateur journalist, who creates private publications for circulation among his friends. Historically, some amateur journals have been created only in manuscript form—in the case of M. P. Shiel, through laborious copying to make multiple copies. (Thomas Jefferson invented a machine to make a second copy of pen-written letters, but the author has not found any recorded instances of amateur journalists' using such devices.) In late nineteenth-century Australia, where even basic stationery supplies were difficult to obtain, the “pass-around” amateur journal—consisting of a single manuscript copy circulated to a distribution list—was a significant part of the amateur literary landscape. Later, hektographs and other duplicating machines came within the economic reach of many amateurs. The inexpensive hand press was a phenomenon of the North American mid-nineteenth century and led to an early blossoming of sometimes crudely printed amateur journals in North America. Oftentimes, the better printers among the amateur journalists became quasi-professionals and printed journals for other less skilled hobbyists. Paper shortages experienced during the First World War again gave rise to manuscript amateur journals passed from one reader to the next. Lovecraft's “In Defense of Dagon” essays amazingly survive from one such “round-robin” amateur press group, the Transatlantic Circulator. Regrettably, his own manuscript magazine *Hesperia*, which contained his installment of the serial story “The Mystery of Murdon Grange,” was lost when an unfriendly soul near the beginning of his circulation list failed to pass it along as requested.

Generally, of course, writers not involved in the organized amateur journalism hobby, have tended to pass their manuscript magazine creations, not to a circulation list of fellow hobbyists, but to family and friends. Hence, the term “family magazine” often used for manuscript magazine created by juveniles, mostly for circulation among their own relatives and friends. Nathaniel Hawthorne's *Spectator* ran for seven issues in 1820 with contributions from sister Maria Hawthorne as well as from the later author of *The House of Seven Gables* and *The Scarlet Letter*. A transcription of the complete run—now owned by the Essex Institute—was published by Elizabeth L. Chandler in the *New England Quarterly* in 1931.<sup>2</sup> One imagines that Hawthorne's manuscript magazine did not circulate beyond his own immediate family and perhaps a very few of their close personal friends. Charles Lutwidge Dodgson (“Lewis Carroll”) was a later creator of such a “family” manuscript magazine, called *The Rectory Magazine* in his case. Like the Brontës, Dodgson was the son of a clergyman; perhaps child life in a nineteenth-century parsonage encouraged the creation of manuscript magazines by the gifted child. The title page of Dodgson's 1850 creation *The Rectory Magazine* sedulously imitates professional publications which the young author encountered. There follows immediately a dedication also imitating adult models.

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<sup>2</sup> Today a beautiful zoomable on-line edition of Hawthorne's *Spectator* may be found at: [www.pem.org/sites/hawthorne/flash.html](http://www.pem.org/sites/hawthorne/flash.html).

A later case which exemplifies the phenomenon of the “family” manuscript magazine was that of Virginia Stephen (1882-1941) [later Virginia Woolf] and her siblings, who from 1891 to 1895 created, almost on a weekly basis, their own manuscript magazine, *The Hyde Park Gate News*. Christine Alexander comments upon the acute perceptions of the adult world by Stephen children as reflected in their manuscript magazine:

Thoby and Virginia were the main authors, with Vanessa and Adrian contributing. There is a mock seriousness and satire that rivals the best of Jane Austen's juvenilia. Virginia's fascination with the ‘marriage market,’ in particular, equals that of the young Austen: ‘Oh Georgina darling darling’ is the opening to a proposal of marriage made at the monkey-house at the zoo. ‘I love you with that fervent passion with which my father regards roast beef but I do not look upon you with the same eyes as my father for he likes Roast Beef for its taste but I like you for your personal merits.’ This series of love letters from imaginary people to each other licensed the children to play at adult lovemaking, gleefully reflecting their embarrassment and scorn at such silly behaviour. ‘You have jilted me most shamefully,’ writes Mr. John Harley to Miss Clara Dimsdale, who replies: ‘As I never kept your love-letters you can't have them back. I therefore return the stamps which you sent.’ As with Austen and the young Brontës, literary play provides the Stephen children with the licence both to act out adult roles and to satirize them.

Sixty-nine issues of *The Hyde Park Gate News* (dating from 1891-92 and 1895) survive in the British Museum and have served as a wonderful source for biographers and for students of juvenile writing.

Of course, schooldays can disrupt the closeness which fostered the manuscript family magazine—especially when pupils are sent away to boarding school. But the school environment itself can foster the publication impulse in budding writers. Robert Louis Stevenson (1856-1894) produced his *Sunbeam Magazine* for his classmates at boarding school. At age sixteen, Rudyard Kipling (1865-1939) became editor of the school newspaper for The United Services College at Westward Ho! in Devonshire, and continued in this work for two years, writing most of the content, correcting proofs, and even taking an interest in the printing of the newspaper at Bideford. His parents, in the Indian civil service, were so proud of their son's work that they had printed at Lahore (by the Civil and Military Gazette Press) a collection of his early verse, *Schoolboy Lyrics*, in 1881. A very few youths laid even more ambitious plans: with the encouragement of his father, Thomas G. Condie, beginning at age twelve published *The Juvenile Port-Folio* in Philadelphia between 1812 and 1816.

Sometimes particular interests can motivate juvenile literary endeavors. In his youth, H. P. Lovecraft was encouraged in his study of chemistry and astronomy by family friends like Professors John Appleton and Winslow Upton of Brown University and by his own uncle Franklin Chase Clark, M.D. As early as 1898, he published juvenile periodicals like *The Scientific Gazette* and *The Rhode Island Journal of Astronomy*, at first by hand and later using a hektograph machine. He continued with these endeavors as late as 1909, and was still considering pursuing further scientific training in 1910-12, when he took correspondence courses in chemistry and he and his mother considered moving to New York to pursue his education. On the other hand, “Beat” author Jack Kerouac (1922-1969) was an athlete in high school and pursued a strong interest in “fantasy” sports even into his

adulthood. At about the same time Philip K. Dick was producing his first juvenile publications in the science fiction field, Kerouac published the first hand-written issue of his magazine *The Daily Ball* on May 15, 1938. In addition to fantasy baseball, Kerouac was also enchanted with fantasy horse-racing. The New York Public Library's 2007-2008 Kerouac exhibition included many examples of his fantasy sports magazines and records, including a match-stick batting box used for his fantasy baseball games. An even richer selection of this material was published in Isaac Gewirtz's *Kerouac At Bat: Fantasy Sports and the King of the Beats* by The New York Public Library in 2009.

We can be nearly certain that the surviving juvenilia of eminent writers will be examined by scholars with a fine-tooth comb. In a certain sense, the youth-dominated world of amateur journalism during the second half of the nineteenth century has resulted in the preservation in archives like the American Antiquarian Society (Batchelder-Spencer-Cole and Moitoret Collections), the Bancroft Library (Bradofsky collection) the Western Reserve Historical Society (Brodie Collection), the New York Public Library ("Tryout" Smith Collection) and the University of Wisconsin Special Collections (Edwin Hadley Smith Collection aka LAJ) a record of some of the writing of less eminent juvenile writers. By the twentieth century, amateur journalism had become a hobby for all ages—a phenomenon that not even the determination of the then Fossil elders could resist. But our nineteenth-century juvenile domination—beginning if you will with Condie and *The Juvenile Port-Folio*—forms a common ground with the surviving manuscript magazines of juvenile writers who graduated to recognition as adult writers. It is only a pity that the amateur manuscript magazine has been so poorly preserved—but as with Lovecraft's manuscript magazine *Hesperia*, the perils facing any such publication in the distribution process are many. A wonderful collection of Australian "pass-around" manuscript magazines donated by W. R. Coxhead to Leon Stone's Australian Library of Amateur Journalism perished when Stone's home was destroyed by fire in 1960.

As scholars continue to probe the surviving juvenile writings of eminent writers, we will doubtless continue to garner insights into the instinct which leads juvenile writers to move from recording their work on paper to organizing those works into something emulating adult books and periodicals. Perhaps this research will lead to a greater understanding of the impulses which led adolescents into the amateur journalism hobby in the second half of the nineteenth century. There were certainly those of them who joined the hobby mostly to participate in its lively politics and social activities (e.g., the annual convention as the highlight of the amateur journalist's year). But in the last analysis in creating their own periodicals and distributing them among themselves they were apparently following the same impulses which led their more famous peers to create manuscript "family" magazines and to prepare themselves for careers in the adult literary world.

The Elliott M. Ruben (1917-2009) Amateur Journalism Collection recently established in the Special Collections of the University of Iowa Library through the generosity of Mr. Ruben's widow and the energy of Fossil Heath Row contains in its thirty-first and final box a fascinating grouping of Mr. Ruben's childhood publications:

*The Amateur Journalist*: Volume 1:1-4 (April, October-December 1932), 1:5-6 (January, March 1933), Volume 2:1-2 (July-August 1933)

- Baseball Score Book* (April 1928)  
*Current Inventions* Volume 1:1 (August 1927)  
*Current Science* Volume 1:2 (September 1927)  
*Elliot M. Ruben's Puzzle Book* Volumes 2,4 (n.d.), 5-8 (1926), 9 (n.d.)  
*Flight Bulletins*, Volume 1 (1927)  
*The Journalistic News* Volumes 1-2 (September 1932), 3-4 (November-December 1932)  
*Laugh A Bit: A New Joke Magazine* Volume 1:1 (July 1927)  
*The Path for Boys* Volume 1:1-12 (February 1927-January 1928), Semi-Annual #1 (June 1928), Volume 2:1-5 (July 1928-November 1928)  
*Path for Boys Quarterly* Volume 1:1 (Winter 1928)  
*Radio Broadcast* 1:1 (August 1930), 1:3-4 (January 1931-February 1931), Volume 2:1-2 (September 1931), 2:3 (October 1931)  
*Radio Program Weekly* Volume 1:1-12 (April 1930-July 1930), Volume 2:1 (July 1930), 2:3 (July 1930), "Volume 1:2" (September 1930)  
*"Skippy" by Percy L. Crosby* Volume 1:1 (December, no year given)  
*Talkies* Volume 1:2-3 (September 16-23, 1928)  
*Television Quarterly* Volume 1:1 (Summer 1928)  
*The Vigorous Boy* #1 (August 1932)

The topicality of Ruben's juvenilia—with items relating to radio, movies, television, aviation, sports and school-related subjects like science and invention—is typical of juvenile writing found in amateur journals.

Shall we mourn like the early twentieth-century Fossils for the lost youthfulness of our hobby? This author thinks not. In the worlds of “zines” and “blogs” we see two paths being pursued by the youthful literary creators of today. One friend of the author loves to proclaim that “Print Is Dead!” The author thinks print is likely to last at least several more centuries in traditional forms for those who love them. If the cost of even copy shop productions on paper becomes too expensive for most amateurs publishers, they will find other media of expression. Harrison predicted this in his early history of amateur journalism more than 125 years ago. Many creators of hand-made traditional “zines” are happy with creating a few dozen copies, to sell or trade with friends. The private pressman has long tried to entice collectors with limited “press runs” of beautiful printing. Perhaps even the “pass-around” manuscript magazine will enjoy a revival with traditionally-minded amateurs.

But what of a beautifully-crafted electronic publication in PDF format? Who wishes to deny the young creator the right to create and to distribute such a literary product? The PDF electronic format may not be for everyone, but who is to deny it its place in the literary pantheon? Shiel and Hawthorne labored over their manuscript magazines, but who would deny tomorrow's author the right to indulge in comparable creativity in electronic format? We must be ready to archive and to preserve the creations of the human intellect in whatever form they may take.

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## **MY WORK WITH JUVENILE WRITING AND JUVENILIA PRESS**

### **Christine Alexander**

I was born in New Zealand and did my first degrees at the University of Canterbury in Christchurch. I had always enjoyed reading the Brontës and other nineteenth century

literature, especially Dickens, but it wasn't until I went to the University of Cambridge, UK that I became interested in Charlotte Brontë's early writings after reading "The Spell," a gothic extravaganza concocted by her cynical narrator Lord Charles Wellesley to embarrass his brother Zamorna—the hero of Charlotte's imaginative world. The creative energy of this novelette with its layers of narrative complexity fascinated me. I had embarked on a Ph.D., working on the mid-eighteenth century poet and landscaper gardener William Shenstone, but after my first term I changed topics and spent the three years of my doctorate researching the early writings of Charlotte Brontë.

As a student, I put a pack on my back and traveled by Greyhound bus around the United States, searching for unpublished Brontë juvenilia in libraries and private collections. I discovered or re-discovered over one hundred unpublished poems and stories and magazines by the young Brontës, and an equal number of drawings and paintings chiefly done in their early years and related to their imaginary childhood saga of Glass Town and Angria.

This resulted in my book *Charlotte Brontë's Early Writings* (Oxford: Basil Blackwell, 1983), which won the British Academy Rose Mary Crawshay Prize, and in the first complete edition of all Charlotte Brontë's early writings—in quantity more than all her later novels put together! This multi-volume scholarly edition of the *Early Writings of Charlotte Brontë* (Blackwell, 1987, 1991, last volume forthcoming) opened new horizons in Brontë studies; and my co-authored *The Art of the Brontës* (Cambridge University Press, 1995) was the first visual arts book in the field. I have also published volumes of juvenilia for the Ransom Humanities Center in Texas, and for the British Library. My Brontë work has been translated into Japanese, German and Italian; I have given lectures on the Brontës's early writings and paintings throughout the world, including Harvard, Melbourne, Princeton, Winnipeg, Naples and Tokyo, plus in libraries like the Pierpoint Morgan Library and in art galleries.

Meanwhile I had married another Cambridge graduate, who specializes in biography and modernist poetry, and we both secured jobs in Australia at the University of New South Wales, where we are now both English Professors in the School of English, Media and Performing Arts. My latest work was a reference book on the Brontës and their cultural context: *The Oxford Companion to the Brontës* (Oxford University Press, 2001; paperback, 2006), written with the Brontë scholar Margaret Smith. Apart from the Brontës my research interests and publications range across eighteenth and nineteenth century literature, fiction and history, landscape gardening and literature, art history, women's studies, and child development in writing and education.

The Brontë juvenilia and their fertile creative world with its rich allusions to politics, art and literature, and its imitation of the adult publishing world, led me to question the whole nature of youthful writing and its social context. I was asked to give a keynote lecture at the first conference on juvenilia in 1996 at Durham University, UK. I titled my talk "What 'Geni-elixir' or 'Magi-distillation'?—Towards A Theory of Juvenilia" and took the opportunity to begin exploring the idea of juvenilia as a genre. This was where I met Juliet McMaster who was teaching Jane Austen's juvenilia in Canada at the University of Alberta. She and her students edited one of Austen's hilarious little tales, printed and found they could sell copies to recover the costs. And thus the Juvenilia Press idea was born. I was on the Board

from the beginning and contributed as an editor, producing volumes with my postgraduate students and MA and Honours classes—as did other international colleagues., In 2001 I took over the *Juvenilia* Press when Juliet retired, but she is still involved as a reader and mentor editor with students.

I soon found myself becoming a pioneer in developing and defining an entirely new genre in the discipline of English: literary juvenilia, now being adopted for study in a number of universities in Australia, Canada, the USA and Japan. My book *The Child Writer from Austen to Woolf*, co-edited with Juliet McMaster (Cambridge University Press, 2005) is the first work in this new area in English literature. As you will see from one of the four chapters I wrote in this book, titled “Play and Apprenticeship: The Culture of Family Magazines,” I am particularly interested in the social context of their early writing, their imitation through play of adult journals and magazines, and the importance they attach to the format and “publication” of their little books and periodicals.

The Australian Research Council has supported most of my research. My current project is “The Child Writer in History,” which aims to contextualize the young writer in time, and to examine the young writer as a producer of literary history.

*The Fossil thanks Professor Christine Alexander of the University of South Wales for taking the time to tell our readers about her work on the juvenile writings of the Brontës and with Juvenilia Press. Today, Juvenilia Press [www2.arts.unsw.edu.au/juvenilia] has nearly forty attractively-produced editions of the work of juvenile writers in print, including work by Louisa May Alcott, Jane Austen, the Brontës, Lewis Carroll, Richard Doyle, George Eliot, Marian Engel, Philip Larkin, Margaret Laurence, Lady Mary Wortley Montagu, Anna Maria Porter, Alison White, Opal Whiteley, and Iris Vaughan. One of the most exciting aspects of Juvenilia Press is the involvement of Professors Alexander's and McMaster's students as editors, designers and illustrators.*

## **ROBERT LOUIS STEVENSON AS AN AMATEUR EDITOR**

**Edwin Hadley Smith**

*(Reprinted from The Boys' Herald, vol. 45 no. 2, May 1915)*

From time to time, repeating a tradition of many years, the amateur and professional press state that Nathaniel Hawthorne and Robert Louis Stevenson were amateur editors. No particulars are ever given.

The February, 1914 issue of the *Boys' Herald* published its research of Hawthorne's claims to recognition.

This issue gives the basis of Stevenson's claims.

The following data are reprinted from the catalogue of Stevenson's library, which was sold at Anderson's Auction Rooms, New York, in November, 1914.

### *Preface*

This is the largest and most important collection of material relating to Robert Louis Stevenson that has ever come on the market. It is consigned by Mrs. Isobel Strong, of Santa Barbara, Cal., who inherited it from her mother, Mrs. R. L. Stevenson, upon her

death in February, 1914. It was Stevenson's property and was in his home in Samoa at his death, December 3, 1894.

#### *Childhood Letters*

A series of 22 letters and sketches which illustrate Stevenson's physical and intellectual development from his 6th to his 15th year. They begin with his baby scrawl at 2 and his crudely printed signature at 6. Then follow several written during the term in boarding school; a few while he and his mother were in the South for their health; and those written during student days at Torquay. They announce his first attempts at prose, drama, dialogue, and verse; and are illustrated with many original pen-and-ink drawings.

#### *Manuscripts*

*The School Boys Magazine*. No. 1. Contents: page 1, The Adventures of Jan Van Steen; Page 3, The Ghost Story; Page 5, The Wreckers. Greek Island or Adventures in the South Seas. 10pp. 18mo.: all in manuscript. Started at the Burlington Lodge Academy, Spring Grove, 1863.

The first of the numerous magazines started by Stevenson in his schoolboy days, and the only number of this magazine which survives. It consists of four stories, all of which are "to be continued" except "The Ghost Story." Unpublished, except for a few quotations in Balfour's Life of Stevenson. Some of the stories were evidently composed as they were written in the magazine for numerous erasures occur. The climax of "The Ghost Story" reads: "When they awock they rubed their eyes and then looked about, the moment they saw the figure they both Jumped out of bed and ran down stairs where after they had put on their boots they took to their hiels."

FIRST BOOK written by Stevenson, at 6 years of age. "Text Book, R.L.B.S., 1856." 24mo. original wrappers. With a photograph of Stevenson taken at the age of 4.

Contains three pages of Bible verses, written in crude printed characters. An exceedingly interesting item to Stevenson collectors.

*The Sunbeam Magazine*. An illustrated Miscellany of Fact, Fiction and Fun. New Series. Edited by R. L. Stevenson. Nos. 1 and 2, with the first story of No. 3. January, February and March, 1866. "Charge one penny per night, the proceeds are to be devoted to the Sealkote Orphanage." No. 1 contains 2 original colored drawings and 2 pen and ink sketches; No. 2 two colored drawings, and No. 3 one colored drawing, all by Stevenson. In addition, are 5 original colored drawings by Stevenson for future issues of the "Sunbeam Magazine." First two issues bound in the original boards, as circulated, the remainder loose.

Stevenson's most elaborate attempt at editing a magazine made while a student at Mr. Tomlinson's Day School, at Edinburgh. The chief story, "The Banker's Ward," is undoubtedly by Stevenson, as are all the colored and uncolored illustrations and some of the essays on Southern cities.

*The material described in the foregoing article is today owned by Yale University's Beinecke Library, which also owns some 2,800 Stevenson letters. Digital images of some of the material can be viewed on the Yale University Library website. Spencer's History also notes that Stevenson's stepson C. L. Osborne issued an amateur magazine Surprise from Sonoma, California in 1880. The first number of this journal contained a poem by Robert Louis Stevenson, and subsequently sold for \$1400 as a collector's item.*

## INSTITUTIONAL COLLECTIONS OF AMATEUR JOURNALS

Ken Faig, Jr.

Probably the most exciting news of the past quarter has been the opening of the Elliott M. Ruben Amateur Press Association Collection in the Special Collections of the University of Iowa Libraries in Iowa City. The University of Iowa Special Collections is also home to the amateur papers of Lauren Geringer (1908-1992), the Martin Horvat science fiction and fantasy fanzine collection, the Guy Miller aJay collection, and the correspondence of Burton Jay Smith and Willametta Turnepseed. The Ruben papers came to Iowa through the generosity of Mr. Ruben's widow and the energetic efforts of Fossil Heath Row, who saw to the organization and packing of the papers for shipment to Iowa before his own removal to the West Coast. An excellent Finding Aid for the Ruben Collection may be found at:

<http://www.lib.uiowa.edu/spec-coll/msc/ToMsc350/MsC336/RubenApaCollection.html>

New to the editor but probably not just opened is the Hyman Bradofsky Collection of Amateur Journalism at the University of California-Berkeley, Bancroft Library. Former Fossil President Hyman Bradofsky (1906-2002) was an ardent collector of amateur journals and acquired much duplicate material from Edwin Hadley Smith. He collected all eras of amateur journals but focussed on the nineteenth century. Bookseller Charles A. Goldsmid sold the Bradofsky Collection to the Bancroft Library in 2003. The collection consists of six boxes of pamphlets (2.5 linear feet) and twenty-five regular-sized and two oversize boxes of serials (16.2 linear feet) and contains over 7,000 items, the majority of which are nineteenth and early twentieth century American and Canadian imprints, including approximately 1,000 items printed in California. There is also a related one-box (0.4 linear feet) collection of Bradofsky's own papers, mostly relating to his own collecting. Both collections are stored off-site and require advance notification for use. Further details can be viewed in the UCB Library Catalog OskiCat on-line.

*The Fossil* has not heard anything more about the collection of bound amateur journals formerly owned by our late Historian Daniel Graham. This collection, which came to Daniel Graham from Edward H. Cole through the Wessons, was several years ago reportedly recovered as abandoned property from a Staten Island NY storage locker. The happy story of the placement of the Bradofsky Collection with UCAL-Berkeley by bookseller Charles Goldsmid makes the editor optimistic that the Cole-Wesson-Graham collection of bound amateur journals may experience a similar, happy fate—if it is recognized as something of value worthy of preservation. Bound amateur journals of single titles make for a wonderful reading experience even if they pose challenges when it comes to copying. (With the right copying equipment, even tightly-bound books can usually be copied safely unless either paper or binding has become fragile.) Of course, the rather unwieldy bound volumes of the Edwin Hadley Smith Collection (through 1942)—which contain in single volumes amateur journals of all sizes—pose special preservation problems. In the meantime, UW-Madison and the American Antiquarian Society (AAS) continue their work preparing the Edwin Hadley Smith (LAJ) and Moitoret Family collections. December 30,

2009 marked the fifth anniversary of the arrival of the 300+ boxes of the Edwin Hadley Smith collection at the UW-Madison campus. Libraries have customarily declined to provide opening time estimates for material still in the preparation stage but I think we can be grateful that these two large collections of amateur journals have found safe homes at these institutions. Both UW-Madison and AAS have established, successful track records with amateur journals—UW-Madison with the Ralph A. L. Breed Collection of British Amateur Journals and AAS with their longstanding Batchelder-Spencer-Cole Collection. For the long term, AAS will focus on material dated 1900 and earlier and transfer later material to the Journalism Library at the University of Illinois—Urbana-Champaign.

The pages of *The Fossil* remain gratefully open to all libraries which collect amateur journals. We hope the day is not too far removed when the American Library Association will offer a session on amateur journals at one of its meetings. We think that co-operation and communication among collecting institutions is beneficial for both the short- and the long-term future of institutional collecting of amateur journals. Libraries are rapidly departing from the model of “in perpetuity” collecting and preservation toward a more dynamic model of multi-site preservation in multiple media. In one hundred years, if most institutional holdings of amateur journals have been digitized for ready access through the Internet, it may be that only a handful of archives will be responsible for permanent preservation of the original journals. For now, as *Fossils*, we value the diversity of existing collections of amateur journals, and want to do what we can, in our own small way, to encourage their development.

### **NOAD INTO +2,010**

**Kent Clair Chamberlain**

*January 1, 2010*

Ribbons of dousing rain,  
Freeway-mach blasts,  
Overtured umbrellas  
Line Oak and Main,  
Unleashing torrents of  
Promise to foreclosed limbs!

### **SOME HAIKU**

**Martha E. Shivers**

Grey clouds cover sun  
as rain pelts upon garden;  
no rainbow today.

Harvests gathered in,  
souls stir from finished labor,

restful day ahead.

Crocuses peep through  
late winter snow as they are  
nudging spring awake.

### **FOSSIL NOTES**

Our faithful Membership Committee Chair **Martha E. Shivers** will celebrate her ninety-fifth birthday on February 13, 2010. Martha's poems have frequently graced our pages, and her "Fossil Portrait" appeared in *The Fossil* for October 2005.

Also celebrating his ninety-fifth birthday in the coming calendar quarter is new Fossil **Charles H. Bloomer, Jr.**, who will celebrate his special day on March 27, 2010. Charles's recollections of his early days in a jay and science fiction fandom appeared in *The Fossil* for July 2009.

The Fossils also send birthday best greetings to Fossil **Louise Lincoln**, who will celebrate her ninety-eighth birthday on February 12, 2010, and to former Fossil President **Harold Smolin** who will celebrate his ninetieth birthday on May 8, 2010. Harold shared some of his memories of the a jay hobby with us in *The Fossil* for July 2008 as did Louise in *The Fossil* for April 2005.

Anyone wishing to send personal birthday congratulations will find addresses in *The Fossil* for October 2009. The editor would be pleased to be informed of any birthdays he has missed and welcomes personal notes regarding any of our members. P.S. Belated birthday wishes to Fossil **Lee Hawes** who celebrated his eightieth birthday last fall.

### **FOSSILS ON THE MOVE**

**Heath Row**, 438 N. Stanley Avenue, Los Angeles CA 90036. The Fossils all send congratulations to Heath for his splendid work in organizing and placing the Elliott Ruben amateur journalism collection at the University of Iowa.

**James N. Dawson**, P.O. Box 292, Malden WA 99149. *The Fossil* introduced James to our members in the "We Welcome To Our Ranks" column in our October 2009 number.

### **FOSSIL BOARD: 2008-2010**

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Stan Oliner, 1380 Detroit St. #411, Denver, CO 80201

Jack Swenson, 24353 Hines Road, N.E., Hines, MN 55647

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**THE FOSSILS**  
**<http://www.thefossils.org/>**

This journal is the Official Organ of The Fossils, a non-profit organization whose purposes are to stimulate interest in and preserve the history of independent publishing, either separate from or organized in the hobby known as “Amateur Journalism” and to foster the practices of amateur journalism. To this end, The Fossils preserved the Library of Amateur Journalism, a repository of amateur papers and memorabilia dating from the 1850s, acquired in 1916 and donated in 2004 to the Special Collections Department of the University of Wisconsin Library, Room 976, Memorial Library, 728 State Street, Madison, WI 53706. Individuals or institutions allied with our goals are invited to join The Fossils. Dues are \$15 annually—\$20 for joint membership of husband and wife. Annual subscription to *The Fossil* without privileges of membership is \$10. Make remittances payable to The Fossils, and mail to the Secretary-treasurer.

He was a candidate for presidency. She was an applicant for a good job. He was America's nominee for UN general secretary. What's the difference between... candidate, nominee and applicant. Thread starter mohammed sayed. Start date Jun 1, 2011. Anyone can be a candidate, even you. They usually align with a party who's nominee they want to be. A nominee is the one nominated by a party to run under their banner. Once a candidate also has nominee status, they have the backing and whatever resources their party has to bring to their candidacy. 1. Related Questions. More Answers Below. What does it mean to be president-elect? What makes a presidential candidate drop out of the race? 2272770 Tom is a candidate. CK 1 1095923 Tom announced his candidacy for class president. CK 1 1925383 Tom and Mary are planning to vote for the same candidate. CK 1 2546987 Tom isn't a candidate. CK 23192 We voted for the candidate. Swift 240376 There's no shortage of candidates. CM 1452097 Mr. Smith is a candidate for mayor. CK 1534792 That candidate deserves our support. CK 1987970 The two candidates are neck and neck. Spamster 2539103 Tom is the best candidate for the job. People react to candidates that promise change in almost every scenario. Trump was the "change" candidate in '16 and it worked to the detriment of so many. Whoever people associate the best with should be the one earning your primary vote, electability is definitely bullshit. [permalink](#).