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# THE STORY

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JANUARY

1949

## PAPER

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No. 33

Vol. 2

## COLLECTOR

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An Amateur Magazine Featuring Articles of Interest  
to Collectors of British Boys' Periodicals of the Past

*Gunby Hadath*

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*Birth of the Dime Novel*

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*Those Stirring Snow-Sweet  
Serials*

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*The Greyfriars Gallery: Part 3*

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# The S. P. C. WHO'S WHO

## No. 7: GRANVILLE T. WAINE

GRANVILLE — I open in familiar strain for we are firm friends—is a “Lancashire lad.” Wasn’t that the title of a *Nelson Lee Library*? He is tall, lean, and straight in both senses of the word. I can pay him no better tribute. His collection? Mainly Amalgamated Press papers. His home town is Hollins, Whitefield, near Manchester. Home, Mrs. G. T. W., and young son Darroll, a “collector one,” seldom see “Dad,” for his vocation takes him on many travels. It is because of these trips through the Counties that I have spent many hours with our man for he has paid me numerous “calls.” Conversation? The reader knows the nature of that: our Editor, S.P.C., readers, collectors, contributors, papers, A. P. (oh, that the latter were more congenial to us!), and “the Man from Baker Street”—for us the only man from Baker Street.

Granville Waine has a very large collection of story papers. Some of them have been listed in the *Collectors' Digest Annual*.

He is noted for his kindness in loaning bound volumes—a precarious practice, though I hasten to add, in his own words, “Only twice in twenty years have I been let down”; for his letters; and for his contributions to *The Story Paper Collector* under the pen-name “Cymro.”

He has a very soft spot for Sexton Blake (who has n't?) and I might venture to suggest that his favourite paper is *The Champion*—the early issues. And what a paper! Favourite characters? With the possible exception of Sexton Blake, Yvonne Cartier, Panther Grayle, and Strongbow of the Circus.

Granville has given the writer much help with various compilations from time to time and is a mine of information. He bears all the “hallmarks” of a real collector—another “jolly good fellow.” His story paper collecting knowledge is vast, especially on the subject of *Nelson Lee Library* lore. A grand “Northerner”—a pointless remark, for there are few other kinds.



A Series of Short Articles About Our Contributors, Collectors, and Readers :: Compiled by H. R. C.



# The Story Paper Collector

Articles of Interest to Collectors of British Boys' Periodicals of the Past

No. 33

JANUARY, 1949

Vol. 2

## GUNBY HADATH

By LEONARD M. ALLEN

THE POPULAR boys' magazine, *The Captain*, always made a feature of Public school stories, but it was only in 1909, midway in the twenty-five years of publication, that they attained the dominance that endured until the final volume. This was the year when the first school story by Gunby Hadath appeared. Entitled "Foozle's Brilliant Idea," it proved to be the forerunner of ten short stories concerning the exploits of this very enterprising schoolboy.

Hitherto very few short stories of this kind had appeared in the magazine and in the half-yearly voting competition for the best story in the preceding volume "Foozle" was awarded twelfth place, all the other yarns selected being adventure stories. Enthusiasm for the Hadath yarns grew so rapidly, however, that the next competition saw his fine cricket story, "Old Crockery," in the first place, with another "Foozle" adventure, "Micklemerry's Soap," high on the list.

After this, stories by our author, both short and serial, appeared regularly until the final volume of *The Captain* in 1924, in which was one of his best yarns, "Pulling His Weight," in six instalments. At the same time he contributed to that favourite contemporary paper, *Chums*, and continued to do so until a year before it ceased publication in 1940. His stories appeared in many of the Amalgamated Press "Annuals," some under his pen-name, John Mowbray.

The secret of Gundy Hadath's success was his supreme knowledge of the schoolboy and his ways. While all his stories displayed, in varying degrees, his great sense of humour, he never allowed it to take control and develop his situations into the slapstick affairs so favoured in other boys' papers of the period. Incidents were always quite feasible but nevertheless exciting, and his characters likable and human. Thus he obtained, in

addition to his large following of juvenile readers, many "old boys" who revelled in his yarns. No better illustration can be found than his serial for the 1916 *Captain*, entitled "His Highness of Highfield," with the lonely yet cheerful youth, H. R. Hudson, and his tormentor, Dryden.

**S**PORTING EVENTS were always prominent and he introduced the most exciting cricket and football matches, technically perfect, for Gunby Hadath was an all-round athlete himself. Captain of his school, St. Edmund's, Canterbury, he later went up to Cambridge where he won College Colours for cricket, Rugby, and Soccer. This did not interfere with his scholastic career and he was awarded his M. A. degree with classical honours.

After leaving the University he became a member of the Wanderers Cricket Club and was chosen to play in representative club matches for the Gentlemen of Surrey. His career on the Rugby football field was equally distinguished but, unfortunately, while a member of the Paignton team, and on the eve of his trial for Devon, he was knocked out by a bad accident which finished his activities in this direction.

With so many accomplish-

ments it was quite natural for Gunby Hadath to enter the scholastic profession and he was appointed Senior Classical master at the Guildford Grammar School. While thus employed he developed his talent for lyric writing and published many songs in conjunction with the leading composers of the day, such celebrities as Tosti, Piccolomini, R. H. Walthew, Eric Coates, Noel Johnson, and Herman Lohr. Among the many famous leading vocalists who included these numbers in their repertoires were Clara Butt, Belle Cole, Ada Crossley, Ben Davies, Kennerley Rumford, Ivor Foster, and Harry Dearth.

One of his best-known lyrics was the ever-popular "Down the Vale." So successful were the Gunby Hadath songs that he was able to devote the whole of his attention to them, later turning to authorship, to the everlasting benefit of boys and "old boys." Several stories have been translated into other languages, apart from publication in the United States and Canada. Before the War he was made a citizen d'honneur of St. Gervais-lesbains and its Commune, with due concurrence by the French Government. As far as can be ascertained he is the only English writer to be awarded this honour.

Another distinction is his in-

clusion in the select group of authors to have Omnibus volumes of their work published. The Gunby Hadath Omnibus was produced by Milford in 1935 and included three full length stories, "The New School at Shropp," "Carey of Cobhouse," and "Brent of Gatehouse." The blind have not been forgotten, and several stories in Braille have been produced on both sides of the Atlantic. Needless to say, with all these distinctions, Gunby Hadath is a Fellow of the Royal Society of Arts.

PRACTICALLY all of Gunby Hadath's serials and short stories that appeared in *The Captain* were later published in book form, in some cases with the titles changed. Thus, "The Feats of Fozzle" became "According to Brown Minor" when offered by Hodder and Stoughton, and "Conquering Claybury" was retitled "Schoolboy Grit." This firm also published a special Gunby Hadath Library which included "The Fattest Head in the Fifth," "The New House at Oldborough," "Against the Clock," "Pulling His Weight," "Go Bang Garry," and the first volume of the Sparrow stories, "Sparrow in Search of Expulsion," following this with a sequel, "Sparrow Gets Going."

The firm of Humphrey Milford, apart from the Omnibus

volume, included in their popular Oxford series several full-length stories, among which was "The Mystery at Riddings," and a number of short stories entitled "The Big Five."

Latterly two stories of school life during World War II have been published by Faber and Faber. They are entitled "The Swinger" and "The March of Time." His latest from this firm, "Fortune Lane," will shortly be forthcoming. This is the book on which is based the film for youth of the same title. The Lutterworth Press published in 1947 "Men of the Maquis," and in 1948 "The Fifth Feversham." Several out-of-print books are being re-published by The Stanmore Press.

Although the name of Gunby Hadath is usually associated with the school story, this was not his sole theme. An excellent historical yarn entitled "The Boar of Blaye," written around the War of the Roses, appeared in *The Captain*. His versatility is further shown with "His Birthright," a Welsh football story, and "Playing the Game," with Soccer as the theme. He also wrote several full-length character-adventure stories, and readily to mind come "St. Palfrey's Cross," "The Seventh Swordsman," "The Mystery at Three Chimneys," and "Twenty Good

Ships." All these yarns were very popular before the War with his public in France, Belgium, and Scandinavia, and at present have excellent sales in the United States.

No true lover of the school story should be without copies of Gunby Hadath's yarns on his shelves as they represent the best in this class of fiction. Once one of his stories has been read, the reader is not content until he has added others to his collection. As with his famous fellow-author, R. A. H. Goodyear, there are proud owners of complete collections of his work. Well-thumbed and dog-eared copies can be found in the juvenile section of any public library, a

sure indication of their popularity, and oftentimes one can see an adult male, rather furtively maybe, taking one down from the shelves.

The disadvantage of possessing Gunby Hadath books is that one has to be constantly on guard to retain them. Once lent, they are seldom returned by either the youth of today or their elders, unless pressed. Apparently, however, the Public school story is coming back into its own, to judge by the number of reprints to be seen at book-sellers', and this should help to alleviate the situation and enable old enthusiasts like myself to retain and re-read their cherished books.

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## SCHOOL AND SPORT

ON THE OPPOSITE PAGE is reproduced the front cover of No. 1 of that ill-fated boys' paper, *School and Sport*. Edited by H. A. Hinton, who at one time controlled *The Boys' Friend*, *The Magnet Library*, and *The Gem Library*, and published by Popular Publications Limited, London, it ran only from December 17th, 1921, until May 5th,

1922. It started with large (*Boys' Friend*) size pages but is reported to have changed to *Magnet* size before it suspended publication. The main feature of each issue was a long story of St. Kit's School, written by Clifford Clive, who was none other than Frank Richards. After the paper's demise the St. Kit's stories were printed in *The Boys' Friend*.



No. 1 of Grand New Paper! Fine Stories! Free Footballs!



# SCHOOL AND SPORT 1½d



No. 1. Vol. I.

FOUR PAGES  
EIGHT PAGES

WEEK ENDING DECEMBER 17th, 1921.

2nd YEAR.

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## The Nameless Schoolboy

LONG COMPLETE  
SCHOOL STORY

WHILE OTHER MAGAZINES SHOW THE GREAT BOYS TO THE WORLD, THIS ONE IS THE WONDERFUL LONG COMPLETE STORY.  
There is also in this issue: The First Encounters of a Magnificent New SERIAL STORY and a Splendid FOOTBALL COMPETITION.

“SCHOOL AND SPORT” No. 1

[Facing page 104





# BIRTH OF THE DIME NOVEL

By WALTER PANNELL

IN THE YEAR 1860 there were other things being talked about in the United States besides anti-slavery agitation, for that year saw the birth of the "dime novel" and the ushering in of an era of cheap, periodical literature. The first book—or booklet—to bear the "dime novel" designation was issued in the summer of that year by the New York publishing firm of Beadle & Company, which gave rise and general use to the term "dime novel," because it bore the imprint of a "dime," or ten cent piece, on its front cover and was sold for that amount. Later, similar booklets were sold for half that amount—five cents—but they were still referred to by the general term of "dime novel"—indicating a cheap and popular form of literature between paper covers.

The first publisher of a dime novel in America, Erastus P. Beadle, came to the eastern metropolis from Cooperstown, in the same state. He had been working as a printer in Coopers-town and felt qualified to conduct his own business. His first idea was to collect the popular lyrics of the day and print them cheaply enough so that a small volume of them could be sold

for ten cents. Acting on this idea he, for a time, achieved considerable success in the publication of song books, joke books, etc. Deciding to branch out in the publication of more general literature, he issued in the summer of 1860 the first "dime novel," a frontier romance by Ann S. Stevens under the title of "Malaeska, the Indian Wife of the White Hunter." The publication attained instant success and soon other publishers were engaged in the lucrative business of providing American youth with literature at a low price range.

It is more than evident that Erastus P. Beadle, who had subsequently taken his brother into partnership with him to form the publishing firm of Beadle & Company, had not the faintest idea of the storm of criticism from press and pulpit that would eventually descend on his brain-child—the dime novel.

The first novel had a streamer across the top announcing "The Choicest Works of the Most Popular Authors," and the "publisher's blurb" accompanying it stated: "By the publication of the series contemplated, it is hoped to reach all classes, young and old, male and female, in a

manner at once to captivate and enlighten—to answer the popular demand for works of romance, but also to instill a pure and elevating sentiment in the ears and minds of the people.”

However, the criticism did come—from press and pulpit and from the mouths of concerned parents there soon came a veritable storm of wrath directed at the dime novel. That this criticism fell on unappreciative ears was proven by the rapid growth of the dime novel publishing business and the millions of copies of dime novels that were eagerly bought and just as eagerly read during the heyday of the “dime novel era.”

Indeed, it can be said in Beadle's behalf that the first dime novels issued by him were in no way inferior in literary appeal to the volumes issued by other publishers during the same era at a much higher price range. Later, with the popularity of the cheaper form of literature assured, other publishers began extolling the exploits of frontiersmen and highway robbers with equal gusto, and oftentimes with not too much discrimination, which gave point to some of the criticism of the dime novel in general—a criticism, however, which was unable to stem the tide or prevent the

reading of the millions of copies issued.

THE DIME NOVEL attained its greatest popularity in the later part of the last century when it took the place on the newsstands now occupied by the overly-popular comic magazines. In fact, some of the publications lasted until as late as 1926, but their popularity began to wane before the advent of the first World War and those that held out were merely inviting a fate that was inevitable.

The main reason for the demise of the dime novel is contained in the changing literary tastes of the American reading public and the changing era of our national existence. The dime novel attained its widest circulation from the Civil War period up until about 1900, which was a time of national expansion and frontier activity. These times produced such frontier characters as Buffalo Bill, Deadwood Dick, Wild Bill, and others, who were grist to the dime novel writers' mill, and whose activities, real and imaginary, were glamorously displayed from the covers of dime novels on every newsstand in America.

The passing of this era and the institution of an era in which economic problems are foremost and ascendant over those of adventure and “empire

building," has given rise to a different form of popular literature—that in which sex, violent crime, etc., play a more important part. Writing, in turn, became more speculative and philosophical than narrative, and thus was ushered in the, so-called, era of "realism" in literature as exemplified in the "problem" writing of today. Whether much of it is an improvement over the dime novel type of action writing is open to debate, but it is the product of an era of social and economic organization, just as the dime novel was the product of an era of adventure and "empire building."

**B**UT IF THE dime novel, with its stories of heroism and adventure, was taken at a disadvantage in its battle with "realism" and had to admit defeat, it did not drop into oblivion over night, but still had its adherents in every quarter of the globe. Scarcely had the last dime novel publication ceased to exist than novels were being collected as

rarities and for their literary reflections of a past age by their former readers. A number of years ago such a staid old literary conservative as *The Saturday Evening Post* published a series of articles on the history, rise, and decline of the dime novel, written by Gilbert S. Patten, whose dime novel name—Burt L. Standish, under which he wrote the series of Frank Merrywell stories—was well known to the dime novel reading public of the past. There are at least three publications today that are devoted to the collecting of dime novels, and an organization in New York periodically issues facsimile reprints of some of the most famous dime novels.

It is evident from these facts, that the dime novel as a living force in literature is too dead to be resurrected, but that it still lives as a literary reflection of one of the most glamorous and interesting—if "wild and woolly"—periods of our national existence, is another fact that is just as evident.



\* Walter Pannell, writer of "Birth of the Dime Novel," is a printer and lives in Alva, Oklahoma. He is also a writer and has had published several booklets, among them being "Civil War on the Range" and "Redmen's Horizons," and is associate editor of and contributor to the magazine *Welcome News*.



## FROM YOUR EDITOR'S CHAIR\*

SHORTLY AFTER Leonard Allen's article on Gunby Hadath in this issue reached us we received from an amateur journalist living in the vicinity of Boston, U.S.A., a copy of *The Boy's Own Paper*—pardon us, *Boy's Own Paper*, as it is now—for January, 1948 (Volume 70, No. 4). The B.O.P., as has already been noted in these pages, is but a shadow of its former self, being pocket-size, while it has a publisher other than the Religious Tract Society, which published it for so many years—Lutterworth Periodicals, Limited. But it was nevertheless of interest to us.

We were especially pleased to see a school story, "The Wizard Insurance Company," by Gunby Hadath. The theme of the story seemed a little familiar, which is not surprising for we have read at least 2500 school stories, and it is said that there are but a limited number of story-plots.

This tale we read, and found it held our attention in a satisfactory manner. It was, however, somewhat dismaying to find at the end those doleful words, "This three-part story will be continued in the February B.O.P."

\*Was the heading of Mr. Hamilton Edwards' "Chat" page in *The Boys' Realm*.

and concluded in the March issue." It is all too apparent that we will never know what eventually happened to the Wizard Insurance Company, which insured the boys of Form III at Oldborough School against detentions, canings, impositions, and other hazards of school life, and its promoters.

LETTER in *John Bull*, August 28th, 1948, from a schoolboy:

"When papper is so short, and every newspaper we read tells us to save papper do you not think that school masters schould do their bit by stopping lines and impositions untill the papper shortage is over?—K. RUDKIN."

For a moment we thought that Billy Bunter or Horace Coker had taken to writing letters to the editor!

THE REPORTS in *The Collectors' Digest* and in letters from members, of meetings of the Old Boys' Book Club, held monthly in the homes of members, usually in the London area, are most encouraging as an indication of what can be done when people with kindred interests live in relatively close proximity. Makes us wish some of them lived in or around Winnipeg. Good luck to the O. B. B. C. —W. H. G.

This is an Amateur Magazine and it is mailed gratis to all who request it and who show continued interest by acknowledging receipt occasionally. This issue 224 copies

Double-Length Tale of Harry Wharton & Co

GRAND CHRISTMAS NUMBER

THE  
**Magnet** 1<sup>d</sup>  
LIBRARY

No.  
43.

GREYFRIARS VICTORY.

Vol.  
2.

A School Tale of Harry Wharton & Co.



The boys of Greyfriars rushed down upon the alien fort in irresistible force!

A reproduction of the front page of *The Magnet Library* No. 43, dated December 5th, 1908. This was the paper's first Christmas Number

[Facing page 108



# THOSE STIRRING SNOW-SWEET SERIALS

By R. A. H. GOODYEAR

**I**N AGE I DISLIKE what in youth I most enjoyed: snow.

Now the first snowflake of winter sends a cold shiver of apprehension through my veins. Then, the whirling flakes could never come fast enough for me, because it was through the window I saw them and from my warm chair by the fireplace that I realized the beauty of them, for I was the enthralled reader of serial stories which described deeds of derring-do on icy roads and snow-clad cliffs and mountains, whereon English soldiers wearing white cockades and vari-coloured uniforms fought against infuriated Scots in flamboyant kilts, all of whom opposed dirks and claymores to the swords and lances of the hated Sassenachs from across the Border.

"By Dirk and Claymore" was a title that riveted itself on my memory and I think it appeared in one of Fox's periodicals, which also featured Bruce of Bannockburn and Wallace the Warrior and Bonnie Prince Charlie and Rob Roy in yarns that always seemed to have winter as a background. So much

more grimly dramatic, I suppose, to show footprints in the snow, made by soldiers on the march or finely matched rivals in a prolonged and sanguinary duel amid bare-branched, icicle-laden trees in the heart of Epping or Sherwood Forest.

Odd that my mind should be flooded at this moment by such white and wondrous scenes as these, to the complete exclusion of any stories couched among the blossoming fruit trees of spring or the rose-beautified, balmy days of summer.

A snowy Wales, pulsing with the inspiring strains of "The Men of Harlech," made memorable for me a serial tale which featured a noble Llewellyn as its hero. Repeatedly wielding his trusty sword, he dyed the snow red with the blood of many Englishmen and it never occurred to me at that time to feel in the least sorry for the fate of my fellow-countrymen.

In later years I should have cast aside the paper which dared to print such a serial story and spurned it with impatience and disgust, unable to credit that any Welshman, no matter

how highly born, could make cold corpses of numberless Englishmen while receiving scarcely a scratch himself. Yet that was how the author presented it and I never questioned its likelihood. With heart and soul we believed in our writers then. To us lads they were literary gods who could do no wrong.

OF COURSE most of us did the bulk of our reading in winter time, especially when the snow was so thick and the gales were so cruel that our mothers would not let us go out in them for fear of our catching colds and needing copious doses of Dr. Squareface's Composition Essence or Nurse Bagnag's Magic Lung Lotion.

My own mother was a firm believer in homeopathy and I associate regular drinks of aconitum, gelsemium, and belladonna with those indoor sicknesses which pinned me to my attic bedroom and gave me glorious opportunities of reading and

re-reading the heaps of penny bloods that I had accumulated in my story-loving leisure.

One of these sickroom serials, read during one of the worst and longest snowstorms of a lifetime, was called "Poor Ben o' the Barge," and despite many inquiries since I have never learnt from anyone in which penny weekly it appeared. My guess now is that it was *The Boy's Leisure Hour*, which came next in my esteem to *The Boy's Comic Journal*, *Boys of the Empire*, and *The Boy's Popular Weekly*. Probably the two most polished writers for boys at that period were J. N. Pentelow and Charles T. Podmore, both of whom adorned Guy Rayner's *Boy's Popular Weekly* with entrancing yarns. Edwin S. Hope was another gifted author who lifted *The Boy's Popular Weekly* far above the level of the average boys' paper and he had the added distinction of illustrating his own serials, also largely of the snow-and-ice type.

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## HARMSWORTH

"This Manitoba village was named after Alfred Harmsworth, later Lord Northcliffe, the British newspaper publisher."—Item in "Place Names," a feature of the *Winnipeg Free Press*.

Was the person responsible for the naming of the village a keen reader, one surmises, of *The Boys' Friend* or *The Magnet Library*?



# THE GREYFRIARS GALLERY

Reviewed by WM. H. GANDER :: Part Three

"JEVVER GET LEFT?" Who at Greyfriars but Fisher Tarleton Fish would ask that? He is Number 17 in *The Greyfriars Gallery*, *Magnet* No. 481, April 28th, 1917. Two and a half columns are devoted to telling unpleasant truths about Fishy, which will be passed over and our attention turned to the next on the list.

George Bulstrode is Number 18 in the next week's *Magnet*. The portrait of him does not suggest the somewhat burly fellow one feels that he is. "For a long time past Bulstrode has not been a specially prominent figure in the Greyfriars stories, but in the early yarns he played a big part." That was so, as readers of those early stories will remember. Bulstrode was the Form captain then, and quite a bully, but he had his good points. "He was not a mere bully, delighting in cruelty for cruelty's sake. He wanted his own way; and, like most other people, could be quite pleasant when he got it. His particular form of unpleasantness, when he failed to get it, was of the bullying type—that was all." There was trouble in the Form following the arrival of Harry Wharton and Bob Cherry, the

outcome of which was the retirement of Bulstrode to the sidelines, where he has remained ever since. But he is a much better fellow than he was in those early days.

The next to find a place in the Gallery was Hurree Jamset Ram Singh, the Nabob of Bhanipur, who is Number 19, in *Magnet* No. 483. "Inky" came to Greyfriars only temporarily at first, but liked the school and the Removites so much that he had things arranged to allow him to stay and become the fourth member of the Famous Four, which became the Famous Five following the arrival of Johnny Bull. "Who could help liking him, the loyal, good fellow, with his amusing speech, which yet does not make him a mere buffoon, for he has dignity enough—with his princely generosity and his brave heart—unselfish and cheerful, but ready of hand and brain?" One remembers the Nabob's journeys back to India, first for the Durbar, alone and unrecorded at length in the pages of *The Magnet*, and years later when, accompanied by his friends and Billy Bunter, he returned to Bhanipur to frustrate the scheming of an

unscrupulous uncle. And one wonders how his realm in India — or is it in Pakistan? — has fared during the changes that have taken place in the great sub-continent. Will the Nabob remain at the school? Perhaps forthcoming Greyfriars stories will enlighten us.

**H**ORACE COKER'S turn came in *Magnet* No. 484, where he is Number 20 in the Gallery. "Some of our readers say they don't like Coker!" commences Mr. Pentetow. "It is very difficult to imagine anyone not liking Coker . . . Perhaps a very young reader, with his sympathies naturally enlisted on behalf of the fags, may be pardoned for disliking the great Coker, for we know that Horace has rather a heavy hand with the fags."

Coker is in the Fifth Form, not because his abilities place him there, but (it is rumored) because his Aunt Judith browbeat Dr. Locke into giving him his remove from the Shell. I have not found a Greyfriars story in which Coker comes to the school; perhaps his arrival is recorded in an issue missing from my set. I first met him, I think, walking in the quad, already well established at Greyfriars.

Horace Coker has come into more stories perhaps than any

other senior, certainly in minor if not in major roles. Whichever he plays he seems fated to wind up with a good "bumping" at the hands of the juniors. Coker has a younger brother, Reggie, who, being the brainier of the two by a long way, is in the Sixth Form, which fact was for a time humiliating to Horace. But he got over that feeling and came to be proud of Reggie, of whom, by the way, we haven't heard for a long time.

Coker's degree of "dumbness" is remarkable, likewise his illusion that he is a clever chap. But "Harry Wharton & Co. know what a really good fellow old Coker is at heart," writes J. N. P. So do we all.

In *Magnet* No. 485 we meet Wun Lung, from China, with his conjuring, his untruths, his "Velly solly," and his mystery-filled pies. Wun usually plays an unimportant part, but occasionally he has come into the limelight. In the early stories he had more adventures than in the later ones, and Number 21 of the Gallery is largely composed of a recounting of them.

With No. 486 the pages of *The Magnet* were further cut to sixteen, and the Gallery to two columns of a smaller size of type. In that issue is found Tom Dutton as Number 22. Tom is very

deaf and this infirmity seems to be even more of an affliction to his friends than it is to him. "Tom Dutton can hardly be reckoned among the principal characters of the Greyfriars stories; but he may fairly be said to rank high among the minor ones. . . A very good sort of fellow indeed. Of the same sort of stuff as Harry Wharton and his special chums . . ." Which places Tom Dutton in good company.

DICKY NUGENT was the first of the fag tribe to be honored with a place in the Gallery—Number 23, in *Magnet* No. 487. "Dicky is the spoiled child, the younger son of an indulgent mother. Dick has some of his brother Frank's weakness, but lacks a good deal of his loveliness. Frank has borne a good deal for Dicky's sake—more than most brothers would have borne." Yes, Dick has given Frank many anxious moments and probably will give him many more, though of late he seems to have kept to the path of rectitude.

The next week we return to the Remove to meet Peter Hazeldene (No. 24). Hazel, as he is usually called, is one of the Remove originals and not a very pleasant fellow to know, being weak-willed and easily led astray—and he often is, too, On

such occasions he looks, without fail, to Harry Wharton & Co. for help, which is as unfailingly given and for which they get little thanks. But they come to Hazel's aid, if not cheerily, then at least willingly, for the sake of his sister Marjorie. "There is not a great deal to be said in praise of Hazeldene. He means well generally, but with frequent lapses; but he does not mean it hard enough. Again and again he has repented, and started in afresh; and again and again the first touch of temptation has been too much for him." So writes Mr. Pentelow, and it reads near enough like Peter Hazeldene.

AS YET no form master had been included in the Gallery, but this was remedied in *Magnet* No. 489, when, as one might expect, it was Mr. Horace Henry Quelch who was chosen to be the first master so honored (Number 25). I hope I have Mr. Quelch's Christian names right. Sometimes he is found with "Herbert" or "Samuel" tacked on to him. In recognition of his importance in the school and, relatively speaking, in the stories, "Quelchy" was given almost a page of the smaller type than being used. Mr. Chapman's portrait of the Remove-master appears good to me, about what one would expect: stern-looking,

tight-lipped, strong-charactered, a man whom one could depend upon to act fairly if strictly with those in his charge. "That gentleman [Mr. Quelch] is emphatically the right sort. Not the ideal master, perhaps; for that one would want a man with Mr. Quelch's strong sense of justice, and his very real, though often hidden, sympathy, combined with such athletic distinction as only a younger man than the Remove-master could be expected to possess. It is not on record that Mr. Quelch ever was much of an athlete. But he is most unmistakably a gentleman, and a man of strong character."

To quote further: "His justice is tempered with mercy. No boy could have done more to make a master hate him than Vernon-Smith did when he came into conflict with Mr. Quelch during his early days at Greyfriars. Yet the Bounder was never treated otherwise than justly by his Form-master, and in the long run he owed a good deal to Mr. Quelch's ability to forgive—if not to forget. . . . No more

than any other keen-sighted man with a good knowledge of human nature is Mr. Quelch infallible. Such knowledge, such keen sight, will not save anyone from occasional mistakes. . . . The loyal support given their master by the best fellows in the Remove is the surest proof possible of his justice."

J. N. P. tells of some of the many incidents in the stories in which Mr. Quelch played a part—the time his study chimney was swept by Alonzo Todd; Alonzo's attempt to bring together in a romantic way Miss Primrose, of Cliff House School, and Mr. Quelch—" . . . but Mr. Quelch's was not a loving heart. He is a confirmed bachelor, one takes it"—and there were no wedding bells; Tom Brown's first day at Greyfriars; the rascally cousin and "double" of "Quelchy," Ulick Ferrers, taking his place as Remove-master; and numerous other episodes.

Mr. Pentelow was undoubtedly at his best in the writing of his Gallery tribute to Mr. Quelch and it is well worth the reading by any lover of Greyfriars.

#### Part 4 Will Appear in the Next Issue

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