“A GOOD LINE OF ADVERTISING:”
THE HISTORICAL DEVELOPMENT OF CHILDREN’S ADVERTISING
AS REFLECTED IN ST. NICHOLAS MAGAZINE, 1873-1905

A Thesis presented to
the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment
of the Requirement for the Degree

Master of Arts

by

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AUGUST 2007
APPROVAL

The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled

A GOOD LINE OF ADVERTISING:”
THE HISTORICAL DEVELOPMENT OF CHILDREN’S ADVERTISING AS REFLECTED IN ST. NICHOLAS MAGAZINE, 1873-1905

presented by Lisa Heffernan Weil,

a candidate for the degree of master of journalism, and hereby certify that, in their opinion, it is worthy of acceptance.

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Dr. Cynthia Frisby

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Dr. Roy Fox
DEDICATION

To Nathan -

How can I encourage you to live your dreams,
if I don’t live my own?
I’ve had many exceptional teachers during my academic career at the University of Missouri and at Washington University in St. Louis, but there are a few that stand out even among these. Several years ago, I had the good fortune to enroll in a qualitative research class with Dr. Stephanie Craft. The class was filled with bright, articulate graduate students, but even grad students sometimes have trouble connecting information and articulating ideas. Many times I both had and watched others have the experience of understanding a connection on a gut level, but be unable to express the thought clearly. In these situations, Dr. Craft has an amazing ability to hear the kernel of wisdom in an otherwise convoluted comment, then acknowledge the point and connect it further to the materials. I often thought “Yes, that’s what I was trying to say,” and occasionally thought “Wow, I wish I’d said that.” She creates a learning environment that is supportive, challenging and smart. She used these skills and many others to guide me through the research and writing of my thesis.

I have also been guided through this process by a supportive committee. Dr. Earnest Perry challenged me to tell a good story and to connect it continually to the deeper societal issues of the time. Dr. Cynthia Frisby helped me understand the historical trends in advertising and provided me with enthusiastic encouragement. Dr. Roy Fox provided me with invaluable assistance in finding a way to understand and write about the history of childhood. He also encouraged me have confidence in my writing early in the process when I was still struggling to find my voice.

For these and the others who provided encouragement and assistance along the way, I am most grateful.
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Chapter 1

“IMPRESSIONABLE MINDS”:
AN INTRODUCTION

“Don’t you want to engrave upon the impressionable minds of the best boys and girls in the land your firm name, trade-mark, or commodity?” St. Nicholas magazine asked advertisers in the spring of 1905. “You were brought up on St. Nicholas, and remember still some of the stories, pictures, and possibly the advertisements which you saw there when you were young. St. Nicholas is the same magazine to-day.”

In many ways, St. Nicholas was still the same magazine in May 1905 that it had been a generation or two earlier. Mary Mapes Dodge, the spirited editor who had envisioned and created St. Nicholas in 1873, still reigned over her magazine. Adults who had grown up with St. Nick, as many readers affectionately called it, would immediately recognize the magazine’s familiar size and interior design with similar fonts and page layouts. These pages still presented readers with a plethora of stories, poems, puzzles, engravings, and familiar departments, often written and created by the best-known authors and artists.

Most importantly, St. Nick still had the warm, engaging tone that had marked it as unique from the start. In the inaugural issue in November 1873, Dodge had begun a friendly dialogue with her new friends, “Dear Girl and Boy — . . . Why this is delightful. And how fresh, eager, and hearty you look! Glad to see us? Thank you. The same to you, and many happy returns. Well, well, we might have it; we did know it, but we

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1 Advertisement in Profitable Advertising, May 1905, page inserted following 1328.
hardly thought it would be like this. Hurrah for dear St. Nicholas! He has made us friends in a moment.”

There was another important similarity between the St. Nick of 1873 and that of 1905: both included advertisements. Behind the intricately engraved cover of the first issue, even before Dodge’s exuberant greeting, appeared an advertisement for “Kingsford’s Oswego Starch! The Best Starch in the World!” (figs. 1 and 2). Throughout Dodge’s editorship, from 1873 to 1905, ads appeared in St. Nicholas. The number of ad pages expanded and contracted over the years, but one thing remained constant: the ads always appeared in a segregated ad section with their own pagination. The ads never co-mingled with the editorial content of the magazine.

However, the ads themselves did change during this time. The content, design, types of appeals, and even the intended audience slowly changed. Furthermore, in October 1900, St. Nicholas began sponsoring advertising competitions designed to entice young readers to study the advertisements included in each issue.

Children had first been perceived as media consumers in 1789 when The Children’s Magazine: Calculated for the Use of Families and Schools became the first periodical in the United States designed specifically for children. During the next hundred years, children’s periodicals, professional advertising, and in fact the very

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2 St. Nicholas, November 1873, 1. See appendix two for the complete letter.
3 St. Nicholas, November 1873, front ad supplement.
concept of childhood continued to evolve. As a result of these changes, publishers and other businesses began to see children’s publications as a way to inform parents, and later children, about products and services. Children’s advertising was born.

The first magazine advertisement had appeared in Benjamin Franklin’s *General Magazine* in 1741, but the earliest children’s magazines were subscription based. However, as the magazine industry continued to develop, publishers added advertisements and began shifting the revenue base from subscriptions to advertisements. By 1900, more than 236 children’s magazines had been published in the United States, some of which included advertising. These magazines, their historical development, and the inclusion of advertisements, represent a fascinating component of the development of children’s media and advertising that has been largely ignored or misunderstood by media researchers.

Today, the prolific nature of children’s advertising, the amount of money spent on it annually, and the heated debate regarding the ethics and appropriateness of children’s ads, make it an important area of study. Most often these studies focus on the effectiveness of advertising, the ethics of advertising, or the psychological impact on children from these advertisements. An insightful way to understand the broader context

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6 Kathleen M. Cook, “Sunny Hours: Children’s Periodicals Published in the United States from 1789-1900 Collected by the Library of Congress,” EDRS - ED328288, 1990. This is a list of those publications that the Library of Congress has been able to document and locate.

of this debate is to explore the historical development of children’s advertising. How did we get here? What did children’s advertising look like 100 years ago? Did the same ethical and psychological debates apply?

The purpose of this study is to document the evolution of children’s advertisements in *St. Nicholas* magazine during Dodge’s editorship from 1873 to 1905. The focus will be on ads for which children are the intended audience and ads that are promoting children’s products, though the intended audience may be adults. Within these two groupings, the researcher will look at the type of product being marketed, intended audience, type of appeal, content and design, placement, and changes in these areas during this thirty-two-year period. By looking at advertisements in these issues, the researcher will draw connections between the evolution of childhood and the evolution of advertising. Original unbound issues of St. Nicholas magazine from 1873 to 1905 will provide the materials for this study.  

In 1873, Scribner’s publishing house launched *St. Nicholas*, arguably the most beloved children’s periodical in American history. By many accounts, *St Nicholas* not only set the standard for children’s periodicals, but it helped to create a new era in children’s literature and in childhood. When *St. Nicholas* began, the concept of childhood was entering a new phase, advertising was becoming a professional industry, and modern consumerism and brand consciousness were becoming the norm. The convergence of these historic trends formed the context into which *St. Nicholas* was

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8 See appendix three for a discussion of research challenges related to studying ads in *St. Nicholas*.

created and led to the emergence of children’s advertising within its pages.

With its rich history and thoughtful editing, *St. Nicholas* provides a unique opportunity for studying this early evolution. From the content to the illustrations, everything in the magazine was carefully considered and crafted. This attention to detail and high degree of thoughtfulness makes the way advertising was handled especially interesting. Furthermore, Dodge, the highly-respected creator/editor, “conducted” this magazine for thirty-two years. This continuity in leadership and therefore philosophy, content, and design provide a stable backdrop to watch the evolution of the ads themselves.

*St. Nicholas* offers another unique advantage for looking at early children’s advertising. Its parent magazine, *Scribner’s Monthly* “was the first high-class general magazine to offer large circulation to advertisers.”* St. Nicholas* benefitted from *Scribner’s* advertising experience and contacts. Like *Scribner’s*, *St. Nicholas* appealed to a “high class” audience of children of educated middle and upper class families. As *St. Nicholas* once bragged to potential advertisers, “St. Nicholas has no rival. It is a class by itself. It is a member of families where there are children able to enjoy good literature and art. Its advertising pages reach people who know what is worth while [sic].”* Advertisers found the promise of reaching this particular audience highly enticing.

In November 1873, *St. Nicholas* printed forty thousand copies of the forty-eight page inaugural issue. In addition to the forty-eight pages of content, the magazine also

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10 Mott, 3.9.

featured a four page ad supplement. Subscribers paid $3 per year for twelve issues.\textsuperscript{12}

With Dodge’s leadership, the magazine continued to expand the number of content pages. By 1904, the magazine featured ninety-six pages of content per issue.\textsuperscript{13} During the same period, the number of ad pages in the supplement generally grew, but the specific number of advertising pages shifted by month and by season, with more ads appearing before the holidays. For instance, in 1896 the December issue feature featured thirty pages of ads. In the summer months, the ad pages were often quite small with as few as twelve pages devoted to ads.\textsuperscript{14} Although the content and ad pages continued to change, the subscription rates did not. In 1905, at the time of Dodge’s death, subscribers still paid $3 per year.

Another reason for studying \textit{St. Nicholas} is that not only did it include advertisements, but it also promoted contests to draw readers’ attention to them. These contests and information regarding them give insight into the editor’s approach to advertising. In the early 1900s, \textit{St. Nicholas} also produced materials in which it marketed itself to potential advertisers. These items provide insight into what the editors and publishers felt they offered advertisers.

For all of these reasons, \textit{St. Nicholas} provides a unique opportunity to watch the emergence of children’s advertising in America. However, one cannot understand the development of children’s advertising in the late nineteenth and early twentieth centuries

\textsuperscript{12} \textit{St. Nicholas}, November 1873.
\textsuperscript{13} \textit{St. Nicholas}, October 1904.
\textsuperscript{14} \textit{St. Nicholas}, August 1897.
in the United States without understanding the historical evolution of advertising, society’s changing ideas regarding childhood and children’s literature, and the increasing availability of children’s products. These changes along with the sweeping societal changes introduced by the Industrial Revolution, led to a convergence of ideas that created the environment in which children’s advertising became possible. Companies came to identify children as a niche market, and through the wonders of printing technology, national children’s periodicals, efficient transportation, and the relatively new field of advertising, they could create and deliver advertisements to this unique audience. The following sections will trace some of the developments in advertising and childhood that led to the birth of children’s advertising.

“The Trade of Advertising”

“Only a man seated before a television set watching a cigarette carton perform a tap dance can extract the full relish from Dr. Samuel Johnson’s pronouncement of nearly two hundred years ago: ‘The trade of advertising is now so near to perfection that it is not easy to propose any improvement.’”

E. S. Turner, The Shocking History of Advertising, 1953.

Today, people in the United States are bombarded throughout their daily lives with sophisticated advertisements and marketing messages. Many of these messages so closely resemble media content that even savvy media users are occasionally unclear where the line between content and advertisement is. Although this level of saturation is

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unprecedented, perhaps it is less surprising when one considers that advertisers have had more than three hundred years to perfect their craft in America. In 1704, the first media advertisement appeared in the New World. And the rest, as they say, is history.

**Pre-Industrial or Colonial Era (pre-1800)**

The story of advertising in the United States began with the arrival of the colonists in the early 1600s. At this time in Europe, advertising consisted only of signboards and pamphlets. In fact, some settlers may have been enticed to begin their journey with pamphlets touting the opportunities in the New World. In 1630, the population of the colonies had reached only 5,700 settlers, but within the coming decade, technology arrived from Europe that would help the birthing process of the coming nation. In 1639, the first printing press arrived at Harvard College. Its sole purpose was to print theological materials.

More presses arrived in the following years. Eventually, printers began to expand the types of materials printed beyond theological texts. On September 25, 1690, the

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16 Thomas C. O’Guinn, Chris T. Allen, and Richard J. Semenik, *Advertising and Integrated Brand Promotion* (United States: Southwestern College, 2002), 78. The authors divide the early history of advertising in the United States into three eras: Pre-Industrialization (pre-1800), Era of Industrialization (1800 to 1875), and the P. T. Barnum Era (1875 to 1918). Various historians have broken these time periods down in slightly different ways, but for the purpose of this study, these titles and dates will be used.


20 Presbrey, 11.
Publick Occurrences appeared in Massachusetts, which was “America’s first attempt at a newspaper.” Unfortunately, four days later the governing council declared that it had been published without a license. The first newspaper in America was closed by officials afraid of its possible influence.

By 1700, the population in the colonies had swelled to 275,000 with Boston the largest city. In 1704, the Boston News-Letter, the first successful newspaper, began printing on a single sheet of paper, front and back. In the third issue, nearly seventy-two years before the Declaration of Independence, the first advertisements in print media appeared in the New World. All three of these ads resembled classifieds of today. Print advertising in the New World had begun.

Benjamin Franklin, who had entered the newspaper business in 1728, envisioned an innovation in print media in 1741 when he created a magazine. Although he had the vision first, his competitor Andrew Bradford published his magazine three days before Franklin’s to claim the title of the first American magazine. Franklin claimed his own first shortly thereafter with the inclusion of the first advertisement in an American magazine. The ad offered the service of a ferry crossing.

Although advertisers could now place ads in either newspapers or magazines, few people either needed or could afford products or services in colonial America. The idea of Americans as consumers had yet to be born.

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21 Presbrey, 121.
22 Presbrey, 120.
23 Presbrey, 126.
24 Sivulkka, 11-12.
During the Industrialization Era, the young country expanded from a population of 5.3 million living in sixteen states to a population of more than forty million spread across thirty states and many territories, from the Atlantic to the Pacific, from Canada to Mexico. The era began with Lewis and Clark exploring the vast unknown West, and ended a decade after the Civil War.

The extent of change during this time period was staggering and difficult to comprehend. Technological advances revolutionized communication, transportation, and the production and demand of goods. The telegraph, invented in 1844, connected people in a radically new way by sending nearly instantaneous information across great distances. Access to this increased volume of timely information gave newspapers and magazines more relevance. Newspapers had circulations “estimated at 1 million copies per day” by 1850. Magazines broadened their appeal and became national.

In 1869, the railroads literally linked the nation, and began to replace stage coaches and Conestoga wagons as a way to move items. Decreasing prices and increasing efficiency, allowed for nationwide distribution of goods and people. Changes in packaging and canning allowed food items to be shipped.

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26 Urdang, 159 and 229.
27 O’Guinn, Allen, and Semenik, 78.
28 O’Guinn, Allen, and Semenik, 79.
29 O’Guinn, Allen, and Semenik, 77.
30 Sivulka, 18.
At the beginning of this era, most Americans lived on farms. They raised the majority of their own food and made most of their household items. They lived in small, interconnected communities. The few items purchased from a general store came wrapped in plain paper or bags with no labeling. Information from outside an individual’s community arrived slowly and often had little impact on daily life.

By the end of this era, many Americans lived in large urban centers. They purchased food and household goods from markets and stores. One text summarized this evolution in this way, “The Industrial Revolution took American society away from household self-sufficiency as a method of fulfilling material needs to marketplace dependency as a way of life.”

Not only did families purchase products, but they wanted to purchase the “right” products. Products now had value beyond functionality. Living in large, less-connected communities, many Americans found that their place in the social hierarchy depended on many things, including where they shopped and what products they brought home. No longer was a bar of soap, simply a bar of soap. Now, the selection of a bar of soap and other products helped establish their place in the more socially complicated community. “Advertising made unmarked commodities into social symbols and identity markers, and it allowed them to charge far more money for them.” Image mattered. Product branding had begun.

For the first time, products had labels. During this time period, manufacturers

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31 O’Guinn, Allen, and Semenik, 77.
32 O’Guinn, Allen, and Semenik, 80.
created many products still used in households today. Companies and their products included: Crane stationery (1801), Colt handguns (1835), Whitman chocolates (1842), Levi Strauss pants (1853), Mason jars (1858), Stetson hats (1865), Campbell’s soups (1869), Heinz horseradish (1869), and Maxwell House coffee (1873).33

In addition to a variety of new products, Americans had options about where to shop for the first time. No longer were urban Americans forced to slog through dirty, crowded, outdoor markets. The American department stores had arrived. Lord & Taylor (1826), Marshall Field’s (1852) and Macy’s (1858) began enticing shoppers into their elegant showrooms.34

As a result of increased goods for sale, the improvement in transportation that facilitated the availability of goods, and a new demand for products by people who were no longer making all of their own household items, the early development of advertising as a profession began. In 1843, Volney Palmer began selling space in Philadelphia newspapers, making him the first known advertising agent.35

In the early 1800s, advertising looked much like the classifieds look today: columns filled with text, with only limited white space or graphic images. Ads often included only lists of merchandise, prices, and location.36

At this time, ads were still seen by both consumers and the business community as suspect. In fact, banks considering loans saw advertising as a sign that the company was

33 Sivulka, 37.
34 Sivulka, 21-22.
35 Sivulka, 35; Presbrey, 261.
36 Sivulka, 23.
in poor financial health. Advertising was seen as “ungentlemanly.”

The ideal, the traditional way to do business was to surround oneself with a circle of customers and to cultivate personal relations with them; excellence of goods, and word-of-mouth recommendation would do the rest. . . . The last thing to do was to chalk the firm’s name on the sides of quarries or to insert furtive little paragraphs in the newspapers, in the contaminating company of truss-mongers, snuff-sellers, pox-doctors, body-snatching undertakers and cut-price abortionists.

Businesses that chose to advertise during this era did not need to worry. They would soon be seen as forward thinking. The professional era of advertising was about to begin.

Initially, advertising agents and early firms dealt primarily with the logistics of buying and selling space in newspapers. They did not assist in the creative aspect of designing and writing ad content. As more people became advertising agents, the competition increased. Different agents and their fledgling firms began distinguishing themselves by offering more services. In time, these businesses extended their services to include copy writing and eventually design. This process accelerated with the magazine mania that swept the United States after the Civil War.

In the economic boom that initially followed the Civil War, periodical publishing flourished. As magazine historian Frank Mott described in a section entitled, “A Mania of Magazine-Starting,” the improved printing and engraving technologies along with the “spirit of optimism” in the North and West lead to an immense expansion in the number of magazines. In response to the Civil War and the continued industrialization of the

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37 O’Guinn, Allen, and Semenik, 79.
38 Turner, 79.
40 *Round Table* VI, 333, quoted in Mott, 3:5.
United States, trains steamed across endless miles of new tracks. In railroad car after railroad car, goods streamed out of large eastern cities and out into the nation. In 1870, the postal rates were lowered. The combination of national transportation and lower postal rates made mass distribution possible. Magazine publishers now had efficient access to national markets and less expensive, but higher quality products to offer.

The idea of a “magazine mania” came from a quote in the Round Table, in which the author expresses fear of “every successful writer becoming possessed of a magazine of his own.” By looking at advertising directories, Mott estimated that in 1865, seven hundred periodicals were in publication in the United States. In 1885, just twenty years later, the number had increased by four and a half times to stand at 3,330. Based on these numbers and the average life expectancy of a magazine at this time, Mott estimated that eight to nine thousand different periodicals were published during these two decades.

Since the introduction of Franklin’s magazine in 1741, ads had appeared in magazines, but they had followed the general style of newspaper classifieds. Advertisements were small, filled with text, and crowded onto pages. They simply conveyed direct information regarding available products or services. However, with the explosion of new mass-produced items, efficient transportation, and the change from rural subsistence communities to those of urban consumers, companies had products.

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42 Kelly, Mother was a Lady, 7.

43 Kelly, Mother was a Lady, 8.

44 Round Table VI, 337, quoted in Mott, 3:5.

45 Mott, 3:5.
means and motive to connect with consumers in new ways. These national magazines provided an ideal medium.

In 1870, *Scribner’s Monthly*, a literary magazine designed to have broad appeal, began publication. 46 *Scribner’s Monthly* competed with *Harper’s Monthly* and the *Atlantic Monthly*, both of which started in the 1850s. 47 Although they began twenty years earlier, “It was the success of *Scribner’s* . . . that first gave magazine advertising the impetus that has grown to be so great,” wrote George P. Rowell, who was one of the great advertising professionals of the time. 48 Mott described *Scribner’s* contribution this way, “*Scribner’s* was the first high-class general magazine to offer large circulation to advertisers.” 49

Although *Scribner’s* ushered in a new era, as Mott writes:

> the results it obtained were not impressive until just before it gave place to the *Century*. Its best advertising business was in its last Christmas number, December 1880: in that issue it carried forty-nine pages of advertising, of which seven were for the Scribner’s Company’s books and magazines. But the most remarkable thing about this showing was that it included twenty pages of ‘miscellaneous advertising,’ as everything not under the head of publishers’ announcements was called. 50

The success of *Scribner’s* signaled a change. “The goals of advertising shifted from an emphasis on providing information to an attempt to influence buyers by any means

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47 John, 13.


49 Mott, 3:9.

50 Mott, 3:9.
possible." A new era in magazine advertising had begun, but it would not flourish until the coming decades.

### P.T. Barnum Era (1875-1918)

Although the roots of professional advertising, branding, magazine advertising, and consumer culture formed in the Industrial Era, they matured and prospered during the P.T. Barnum Era. Individual advertising agents gave way to large advertising agencies. The legendary founders of the profession designed innovative national advertising campaigns to entice consumers to purchase new merchandise.

In the early years of the era, advertisements were “bold, carnivalesque, garish, and often full of dense copy that hurled fairly incredible claims at prototype ‘modern’ consumers.” This was the era of patent medicine with big claims for cure-all wonder potions.

During this era, advertising began to develop its own jargon. Colleges began offering some courses in advertising. Even psychologists added their knowledge to advertising agencies. Professor Walter Scott of Northwestern wrote a book entitled, *The Psychology of Advertising*, in which he recommended “cheerful” ads. He believed that

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52 O’Guinn, Allen, and Semenik, 78.

53 O’Guinn, Allen, and Semenik, 80.

54 O’Guinn, Allen, and Semenik, 81.

55 Turner, 136.

56 Turner, 137.
ads should engage readers in a way that connected to their own lives.\textsuperscript{57}

Advertising became increasingly focused on creating images for companies and their products. Consequently, Americans became more brand conscious as the era progressed: “But with advertising’s ability to create enormous differences between near-identical soaps, advertising suddenly held a very prominent place in early consumer culture.”\textsuperscript{58} The idea of buying particular brands of products became the norm. Soap was now Ivory (1879). Beverages were now Maxwell House (1873), Budweiser (1876) and Coca-Cola (1876).\textsuperscript{59}

This era also saw the creation of advertising characters.\textsuperscript{60} Many of these characters were designed by a Chicago ad agency. The characters born during this era include: Quaker Oats Man (1877), Michelin Man (1895), and Buster Brown (1904).\textsuperscript{61}

Along with the creation of characters, the use of slogans expanded. Ivory Soap began using “It floats” and “99 44/100\% pure.” Prudential Insurance used “The Prudential has the strength of Gibraltar.” And one of the most famous in all of journalism: “All the news that’s fit to print,” was created by The New York Times.\textsuperscript{62} In addition to slogans, the use of images and illustrations became the norm.\textsuperscript{63}

Companies also experimented with a number of more creative ways to establish

\begin{thebibliography}{9}
\bibitem{57} Turner, 137.
\bibitem{58} O’Guinn, Allen, and Semenik, 80.
\bibitem{59} O’Guinn, Allen, and Semenik, 78
\bibitem{60} Sivulka, 62-64.
\bibitem{61} Sivulka, 64.
\bibitem{62} Sivulka, 82.
\bibitem{63} Presbrey, 356-59.
\end{thebibliography}
brand awareness and loyalty. Kodak offered a free booklet entitled, *At Home with Kodak* to help people learn the process of picture taking.\(^ {64} \) The Shredded Wheat Company located in Niagara Falls, New York, included an invitation in their magazine advertisements to the public to see how the cereal was produced in their factory. Amazingly, in 1907, one hundred thousand people accepted this invitation and visited.\(^ {65} \) Visitors could purchase beautiful postcards to mark the occasion.

Catchy poems and jingles became popular, especially in the “cereal wars” of the turn-of-the-century. A cereal called Force used a character by the name of Sunny Jim and rhymes to market their product:

> Jim Dumps was a most unfriendly man,  
> Who lived his life on the hermit plan.  
> In his gloomy way he’d gone through life  
> And made the most of woe and strife,  
> Till Force one day was served to him.  
> Since then they’ve called him Sunny Jim.\(^ {66} \)

As Turner writes, “verses like these were breakfast reading for hundreds of thousands of children, to whom Sunny Jim was a better-known figure than Hiawatha or Robinson Crusoe.”\(^ {67} \)

Advertising rhymes were becoming part of the new curriculum for American children. For just as advertising had been evolving since the colonial days, so too had the ideas about what it meant to be a child.

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\(^ {64} \) Strasser, 106.
\(^ {65} \) Strasser, 113.
\(^ {66} \) Turner, 140.
\(^ {67} \) Turner, 140.
The Evolving Vision of Childhood and Children’s Publishing

*Our children are born to higher destinies than their fathers; they will be actors in a far advanced period of the church and the world. Let their minds be formed, their hearts prepared, and their characters moulded for the scenes and duties of a brighter day.*

Nathaniel Willis, *The Youth’s Companion*, 1827

To understand the history of childhood, one has to begin with the notion that “unlike infancy, childhood is a social artifact, not a biological category,” as Neil Postman writes. For much of history, childhood was quite short. Children were expected to begin functioning in the adult world as soon as possible. In the early 1960s, Philippe Aries presented the idea that before the Renaissance, children were seen as infants until between the ages of five and seven when they began participating in many adult activities. Society as a whole did not see children as somehow unique and in need of special considerations or protection. By the age of seven, children were working along side adults, eating and drinking in the taverns, engaging in adult behaviors, and seen as miniature adults. Although later historians have discredited some of this work, most agree that fewer boundaries existed between the worlds of adults and children during this time.

Some historians have suggested that the Puritans were the first group to begin a
focused effort to think about and then act upon the ideas of childhood. Unfortunately for children, the more extreme members of the faith believed that at birth children were “filthy bundles of original sin.” Following the logic of this belief system, children needed careful and highly moralistic indoctrination to save their souls. These ideas moved children into a new relationship with society. They were no longer miniature adults; they existed in a zone between infancy and adulthood. Describing this shift, Postman writes, “the young came to be perceived not as miniature adults but as something quite different altogether—unformed adults.” Childhood had begun. Said another way, the more modern concept of childhood as a separate time in development with unique needs had begun, though “it took nearly 200 years to become a seemingly irreversible feature of Western Civilization.”

In the mid- to late-1400s, England’s first printer, William Caxton, printed books, such as *Aesop’s Fables*, that though intended for adults became popular with children. Although books such as these circulated at the time, the vast majority of books printed for children focused on religious indoctrination. These didactic books served as the model for centuries to come. They had such “cheerful titles” as *A Token for Children: being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of*

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72 Heywood, 22.

73 Postman, 41.

74 Postman, 28.

several young Children. To which is now added, Prayers and Graces, fitted for the use of little Children.76 The first children’s book in the United States was printed in the mid-1600s. This revised book, Milk for Babes, Drawn out of the Breasts of Both Testaments, Chiefly for the Spiritual Nourishment of Boston Babes in either England, but may be of like Use for any Children, had originally been printed in England a decade earlier.77

Fortunately for children, others were beginning to print more child-friendly materials. John Amos Comenius, who had a new vision of childhood and education, created the first picture book, Orbis Pictus (The World Illustrated). This book featured woodcut illustrations and text that described the natural world.78 In his preface he wrote, “to entice Witty Children to it . . . to stir up the Attention . . . by sport, and a merry pastime.”79 Mother Goose arrived later in the century.

Along with the wisdom and fun of Mother Goose or Contes De ma Mere l’Oye, as her book was known in its original French, came two great thinkers that created an revolutionary shift in society’s understanding of childhood.80 The first, John Locke, published Some Thoughts Concerning Education, in 1693, in which he expressed belief that children were a “tabula rasa,” or a blank slate. In the conclusion of his book, Locke wrote that he saw the sons of gentlemen “as white Paper, or Wax, to be moulded and

76 Sutherland and Arbuthnot, 57.
77 Sutherland and Arbuthnot, 58.
79 Sutherland and Arbuthnot, 55.
80 Sutherland and Arbuthnot, 59.
fashioned as one pleases.”\(^81\) Locke’s work was quite popular. Within fifty years, it had been reprinted twelve times and translated into four languages.\(^82\)

Although none of the texts expressing new beliefs regarding childhood had an immediate impact on the everyday lives of children, they did begin the process of creating change. As Postman wrote, “Locke’s tabula rasa created a sense of guilt in parents about their children’s development, and provided the psychological and epistemological grounds for making the careful nurturing of children a national priority. . . .”\(^83\)

The second person who challenged the popular view of childhood was Jean-Jacques Rousseau. In 1762, Rousseau published *Emile*, in which he asserted that children were naturally good. “He believed in the joyous unfolding of a child’s powers through a free, happy life.”\(^84\) This stood in marked contrast to the idea of children as miniature adults. While the Puritans believed children were born as sinners in need of moral society to be saved, Rousseau thought children were born naturally good and needed to be saved from society’s influences.\(^85\) As Rousseau writes, “everything is good as it leaves the hands of the Author of things, everything degenerates in the hands of man.”\(^86\)

“Rousseau’s obsession with a state of nature and his corresponding contempt for


\(^{82}\) Heywood, 23.

\(^{83}\) Postman, 57.

\(^{84}\) Sutherland and Arbuthnot, 64.

\(^{85}\) Sutherland and Arbuthnot, 64.

‘civilized values’ brought to the world’s attention, as no one had done before him, the childhood virtues of spontaneity, purity, strength, and joy all of which came to be seen as features to nurture and celebrate.”

Regarding the differences between the beliefs about childhood of Rousseau and Locke, Postman writes, “The first was in his [Rousseau’s] insistence that the child is important in himself, not merely as a means to an end. In this he differed sharply from Locke, who saw the child at every point as a potential citizen and perhaps merchant.”

The ideas of both of these men contributed to the further evolution of the social understanding of childhood, and consequently to changes in the literature created for children. During the time of both Locke and Rousseau, cheaply printed little books, known as chapbooks, had become popular. These booklets told the stories of Robin Hood, King Arthur and others. Chapbooks cost only pennies and were available for purchase on the streets. “Chapbooks became extremely popular in the 17th and 18th centuries and were the first real break from the oppressive, didactic, you-are-a-sinner books for children.”

Some have suggested that these chapbooks “may have been indirectly responsible for what is perhaps the most important development in the history of children’s literature—John Newbery’s children’s publishing house.” Newbery was the first to print exclusively for children. Like Locke, Newbery thought reading should be

87 Postman, 59.
88 Postman, 58.
89 Tunnell and Jacobs, 47.
90 Tunnell and Jacobs, 47.
entertaining. In 1744, Newbery published *A Pretty Little Pocket-Book*, which used rhymes and games to teach the alphabet. Seven years later, John Newbery published the first known periodical for children. His miscellany had a daunting title: *Lilliputian Magazine: or the Young Gentleman & Lady's Golden Library, being An Attempt to Mend the World, to render the Society of Man More Amiable, & to establish the Plainness, Simplicity, Virtue & Wisdom of the Golden Age, so much Celebrated by the Poets and Historians . . . Printed for the Society, and Published by T. Carnan at Mr. Newbury's, the Bible & Sun in St. Paul’s Church Yard.*

This magazine featured a collection of stories, poems and games, which would become the norm in magazines in years to come, but first the idea of children’s magazines had to develop in the fledgling American colonies.

Although ideas of childhood had continued to evolve in Europe with thinkers such as Locke and Rousseau and the availability of new, less didactic literature by Newbery and others, the Puritans had carried their ideas with them as they landed in the new world. In colonial America, childhood was still seen as “a time of deficiency and incompleteness.”

As Mintz writes, “A parent’s duty was to hurry a child toward adult status, especially through early engagements in work responsibilities, both inside the parental home and outside it, as servants and apprentices.”

As in Europe, the idea of childhood began with the religious belief that children needed to be saved. This meant that while the children’s literature in Europe was

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93 Mintz, 3.
becoming increasingly entertaining, in the United States children still had the highly moralistic tales of pious children having the great honor of dying young.

During this period in January 1789, a new era in publishing in the United States began quietly in Hartford, Connecticut when Barzillai Hudson and George Goodwin printed the first magazine for children in the United States.\textsuperscript{94} Although this magazine featured subjects such as geography, it also focused on “instructive essays on morality, religion, manners.”\textsuperscript{95}

In 1789, when Hudson and Goodwin printed \textit{The Children’s Magazine: Calculated for the Use of Families and Schools}, the United States was in many ways a child itself. Unfortunately, despite their best efforts and experience with printing, they only printed four issues. As Kelly wrote, “in retrospect, 1789 seems too early by a generation for a successful children’s periodical to be established in the United States and Hartford perhaps too far from Philadelphia.”\textsuperscript{96} During the next two decades, three more children’s periodicals began and quickly ended with the longest running one being \textit{The Juvenile Magazine; or Miscellaneous Repository of Useful Information}. Despite its promising title, this magazine lasted for only a year and a half.\textsuperscript{97}

The first moderately successful children’s periodical was launched not by an experienced adult printer, but rather by a fourteen-year-old boy. Thomas G. Condie


\textsuperscript{95} \textit{The Children’s Magazine: Calculated for the Use of Families and Schools}, January 1789, APS Online.

\textsuperscript{96} Kelly, \textit{Children’s Periodicals}, xix.

\textsuperscript{97} Kelly, \textit{Children’s Periodicals}, xx.
began publishing his magazine, *The Juvenile Port-Folio and Literary Miscellany* in his father’s bookbinding shop on October 1812. Subscribers paid “only Twelve and a Half Cents per month,” for the four-page weekly, but they were required to pay in advance and for at least three months. According to lists printed in the back of each volume, Condie’s magazine had three hundred subscribers the first year. The number grew to six hundred before beginning to shrink. In 1816, Condie renamed and converted the magazine into *The Parlour Companion*. He had published 208 issues of *The Juvenile Port-Folio*. Other children’s periodicals were beginning and closing throughout this time, but none printed as many issues as Condie.

Condie’s stated ideas regarding the selection of materials were representative of many magazines of the time. He wrote “with particular attention to those subjects, that are adapted to the improvement, edification, and rational amusement of youth. . . . a preference would be given to those pieces, which are characterized by elegance of expression, chastity of thought, and value of information.”

One of the main characteristics of this stage, as identified by Kelly, was the focus on religious doctrine, some of which was highly denominational. Many of the stories in these early magazines dealt with common themes of religion and death:

Adults and children alike lived in the shadow of death, life’s climactic

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99 Benardete, 263.

100 Benardete, 263.

101 Benardete, 263.

102 Benardete, 263-64.
event. The sooner children became impressed by their mortality the better; and to speed them in their understanding, the punishment meted out to sinners in the ‘brief narratives’ was swift and inevitable. A common motif was the pious child whose virtue was symbolized by an early and moving conversion. Evidence of such religious precocity was frequently rewarded by the child’s early removal to heaven. Barring this happy outcome, the child was solaced with an abundance of worldly goods during his remaining earthly days.103

Many of the stories had heavy-handed morals, though secular knowledge was also encouraged. With such cheerful subject matter, it is no wonder magazines had trouble enticing young readers.

In the 1820s, the number of all periodicals being published grew extensively, including children’s titles. Kelly quotes the New York Mirror as saying, “The mania for periodicals has extended itself to children.”104 In fact, during this decade, a Sunday school paper from Philadelphia claimed that it had a circulation of 60,000. Also, the longest running children’s periodical in the United States began publishing in Boston when Nathaniel Willis created The Youth’s Companion that remained in publication for more than one hundred years.105

Even though the ideas of Locke and Rousseau had been in America since the 1700s, many of these ideas did not become evident in the everyday lives of children until the 1820s and 1830s.106 Historian Mary Lynn Stevens Heininger describes this evolution

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103 Kelly, Mother was a Lady, 5.
104 Kelly, Children’s Periodicals, xx.
105 Kelly, Children’s Periodicals, xx.
in this way:

The shift away from original sin and predestination led to subtle but fundamental changes in adult attitudes toward children. Behavior of the young was no longer seen as an immutable manifestation of the man or woman to come. Rather, childhood was the time during which influential adults could fashion an appropriate mold whose impressions would shape future conduct. And if children’s souls were not simply fonts of evil, but, offered potential for virtue, then training—instilling that virtue and nurturing it to fruition—should become a primary responsibility of American adults.\textsuperscript{107}

This Lockean belief in the moldability of children explains why the literature of the time continued to have messages and morals, but also why the overall tone of the writing began to lighten.

The 1830s saw the establishment of several new magazines—several were social reform magazines such as \textit{Youth’s Temperance} and \textit{The Youth’s Emancipator}—and a geographical expansion in the locations that magazines were published. This “signaled a growing stability and maturity in publishing for children.”\textsuperscript{108} In 1833, Samuel G. Goodrich, a prolific and enormously popular writer of children’s books, began \textit{Parley’s Magazine}. In his magazine, Goodrich experimented with making “learning pleasurable rather than arduous.”\textsuperscript{109} He wrote and edited for a Christian audience with many conventional themes, but he also included a “faith in machine-age progress.”\textsuperscript{110} In this way, he provided a bridge between older periodicals and the ones that were to follow.

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\textsuperscript{107} Heininger, 3.
\textsuperscript{108} Kelly, \textit{Children’s Periodicals}, xxi.
\textsuperscript{110} Marcus, 346.
\end{flushleft}
Parley’s Magazine marked the beginning of a transitional period that would extend through the Civil War. The high moral tone of early publications lessened a bit as religious doctrine gave way to an increased emphasis on education.\textsuperscript{111}

The importance of raising young citizens of the democracy became an important goal, since maintaining the democracy would be their responsibility some day. With this new goal in mind, writers and publishers began to weave new values into the periodicals. “The virtues of honesty, obedience, industry, and generosity were shown as having instrumental value for those who lived in a democratic society and who took advantage of the opportunities it offered in such apparent profusion.”\textsuperscript{112} The stories in magazines at this time emphasized education and success and “held out the promise of reward in this world to those who practiced the persistence that gradually usurped the place (or, more accurately, came to share the place) held exclusively by piety.”\textsuperscript{113}

One of the few magazines to be created during this transitional time that survived into the next stage was Merry’s Museum. In 1841, Samuel Goodrich, who had left Parley’s Magazine due to ill health after only a year as editor, formed a new magazine entitled Merry’s Museum. After several years in aggressive competition, the two magazines merged and ran under the title Merry’s Museum and Parley’s Magazine.\textsuperscript{114} This magazine exemplified the new combination of education and theology present in children’s publications. “Goodrich’s own stories were firmly grounded in fact and in

\textsuperscript{111} Kelly, Mother was a Lady, 6.

\textsuperscript{112} Kelly, Mother was a Lady, 6.

\textsuperscript{113} Kelly, Mother was a Lady, 6.

conventional Protestant theology; the wonders of science and history were presented to children to prove that God is immanent and active in the world, both in human affairs and in the realm of nature.”

Gone were the stories of pious children dying. The stories now explored the wonders of science and nature and the lessons of history. Goodrich seldom included fantasy stories in the early years, though he later published fairy tales by Hans Christian Anderson.

Both children’s literature and periodicals were expanding. At the same time, appreciation grew for those who successfully wrote for children. A number of prominent writers began submitting stories and poems to children’s periodicals. This trend would continue into the post-Civil War era.

By the close of the Civil War, children’s magazines had been in publication for more than seventy-six years, and more than seventy-five had been published. Although a few magazines from this time period, such as Merry’s Museum and The Youth’s Companion, survived into the post-Civil War publishing era, most did not. Ideas regarding children and their reading material had continued to evolve. A new era of children’s magazines had arrived.

Following the Civil War, the tremendous expansion in magazine publishing that had been created by a number of societal changes extended into the specialized area of children’s magazines; ninety-six children’s magazines formed during this period.

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115 MacDonald, 294.
116 MacDonald, 294-95.
117 Kelly, Mother Was a Lady, 4.
writer at the time announced a “new era in this country in the literature for children. It is not very long since all the juvenile books seemed conducted on the principle of the definition of duty, ‘doing what you don’t want to,’ for the books that were interesting were not considered good, and the ‘good’ ones were certainly not interesting.” Both children’s books and their magazines reflected this change. The tone of children’s periodicals was softening. Many of the stories still had a moral and sought to educate, but they also now had a sense of genuine adventure and fun.

Another idea contributed to the creation of these magazines and was especially influential among the middle and upper middle classes. A “new conception of the young—cherishing their lack of development and celebrating their resemblance to sweet blossoms and romping kittens—led to a growing popular acceptance of childhood innocence by the final third of the century.” This idea, which had evolved from Rousseau’s beliefs, introduced another trend in America, namely that children’s play and leisure time had value.

In addition to the increasing availability of children’s literature another true mark of childhood grew in popularity, the toy. As early as 1826, childhood “experts” began making recommendations for which toys and games were best suited for children. For instance, checkers was recommended because it “is not only highly amusing, but it is also instructive, as it calls for the resources of the mind in the most gentle, as well as the most

119 Putnam’s Magazine, 1868, quoted in Kelly, Mother was a Lady, 7.

120 Heininger, 15.
successful manner.”121 As a result of changes in production, transportation and the concept of childhood, new toys, games, and literature became the norm for many children in the post-Civil War America.122

Although ideas regarding childhood along with the kinds of available technology continued to evolve, the leadership and therefore the vision of publishing houses was slower to change. The founders of many of the big publishing houses remained firmly at the helm. These men, many of them self-made, maintained a steadfast belief in democratic ideals. As Kelly states, “Whether ultimately to their entire credit or not, such men considered themselves custodians of morals and culture, acting in proxy for the nation, as well as gentlemen competitors in the marketplace.”123 For both the publishers and the editors, “children’s literature was an important part of a general cultural mission they had self-consciously assumed.”124

Prestigious publishing houses, like Harper’s, had been successfully printing literary magazines since the 1850s, and unlike many of the children’s titles, these magazines continued throughout and long after the Civil War. However, in the postwar boom, some of these houses decided to add children’s titles. This decision to print children’s magazines was perfectly in keeping with their vision of themselves as keepers of democratic ideals. Kelly characterized this as providing “wholesome entertainment for

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122 Heininger, 19.

123 Kelly, Mother was a Lady, 10.

124 Kelly, Mother was a Lady, 11.
the children of democracy,” though he admitted that what qualified as wholesome had some variation.125

Most of the pre-Civil War children’s magazines did not continue long in this new era, but those that were lost were replaced by the new titles. Large publishing houses created many of the most successful of these periodicals. Ticknor and Fields printed *Our Young Folks*. Hurd and Houghton published *Riverside Magazine*, which was edited by Horace Scudder. *Wide Awake* and *Pansy* were both published by a Boston company. Scribner’s, which had been publishing *Scribner’s Monthly* for three years, launched their new children’s title, *St. Nicholas: Scribner’s Illustrated Magazine for Girls and Boys*.

One pre-Civil War magazine continued to prosper. *Youth’s Companion*, which had been created in 1827, continued to thrive despite having no affiliation with a large publisher. In fact, by 1885, it had a circulation of 385,000, which was the largest circulation of any periodical—adult or child— with the exception of “mail-order papers.”126

Many of these magazines shared several important characteristics. First, most of the editors—both men and women—were members of the literary circles of New York, Boston and Philadelphia. They believed in their work as a type of mission. They were providing high quality, entertaining materials for children. Second, these magazines contained a miscellany of stories, poems, games, and tidbits of information. Third, each of these magazines had many contributors, some of whom were famous authors of adult

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125 Kelly, *Mother was a Lady*, 4.
126 Mott, 3:6.
Many authors wrote for several of these magazines; others had their favorite. Regardless, these were the magazines on which families and educators could approve of and agree upon.

Other types of children’s magazines also flourished during this time. Mott described the most popular of these as the “blood-and-thunder, bang-bang-bang type of cheap weekly for boys.” These papers shared more in common with the popular dime novels than with the literary periodicals. Many of these were “associated with the clandestine reading of boys in haymows [sic] and attics, or inside ‘joggerphies’ at school.” On the opposite side of the spectrum, were the Sunday school papers. Most of these were associated with particular denominations, and though Mott estimated that they accounted for nearly half of the children’s periodicals in publication, they did not account for half of the circulation.

All children’s periodicals in each of the categories shared a common feature: the editor set the tone and had a powerful influence on the magazine and its message. Many great editors worked with children’s magazines during this time. However, there was one who rose above all others. Her name was Mary Mapes Dodge. Experiences from her unusual childhood and early professional career helped her to create a new vision for what children’s magazines could and should be. In 1873, her vision and the evolving

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127 Kelly, Mother was a Lady, 7.
128 Mott, 3:178.
129 Mott, 3:179.
130 Mott, 3:180.
ideas of advertising, childhood, and children’s literature converged within the pages of her beloved *St. Nicholas*. 
Chapter 2

“NOBLE GIFTS TO A NOBLE END”:
The Life, Editorship, and Legacy of Mary Mapes Dodge and Her Beloved Magazine, St. Nicholas

“To say that Mrs. Dodge ‘conducted’ this brilliant performance was an understatement; she dictated it, she was its absolute queen, and she endowed it with a personality which endeared it to three generations of hard-to-please growing Americans.”


Mary Mapes Dodge envisioned, created, and conducted St. Nicholas magazine from 1873 until her death in 1905. Under her unique guidance, St. Nicholas became one of the most respected children’s periodicals ever published. Through her magazine, she introduced generations of children to her friends Louisa May Alcott, Mark Twain, L. Frank Baum, and Jack London. She inspired Rudyard Kipling to write the Jungle Book. She suggested to Helen Keller she write the autobiography that became The Story of My Life. She created a place for youngsters such as E. B. White, William Faulkner, Eudora Welty, and F. Scott Fitzgerald to publish their earliest stories, art, and photographs when they themselves were still children. She created a legacy that inspired generations of American writers from Ernest Hemingway to Isaac Asimov to E. E. Cummings to

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2 Joseph P. Lash, Helen and Teacher: The Story of Helen Keller and Anne Sullivan Macy (New York: Delacorte Press, 1980), 112. Keller wrote, “She (Mrs. Dodge) proposes to have published a collection of my letters with an introduction by one of my friends and a brief account of my life by someone else. She thinks such a book would have a great sale, and thus furnish at least part of the money necessary for my education.”
Beverly Cleary. Most importantly, Dodge created the “pleasure-ground” for children that she had envisioned in 1873 when she was asked to describe the ideal children’s magazine.

Although she never felt that she reached her vision, thousands of letters from children around the world, hundreds of articles, and numerous references in memoirs and autobiographies, attest to the fact that her readers felt otherwise. She loved her young readers. They loved her. She was never just a name on the cover of their precious magazine; she was their true friend, as was her magazine.

In her role as a children’s editor and writer, Dodge both personified and helped to create the change in childhood taking place in the mid- and late-1800s. Unlike editors from previous generations, she saw her books and St. Nicholas as fun places for children to visit. Dodge wrote:

They do not want to be bothered nor amused nor taught nor petted. They just want to have their own way over their own magazine. They want to enter the one place where they may come and go as they please, where they are not obliged to mind, or say ‘yes ma’am’ and ‘yes sir,’—where, in short, they can live a brand-new, free life of their own for a little while, accepting acquaintances as they choose and turning their backs without ceremony upon what does not concern them.

Dodge did not believe in preaching to children. She did not believe in patronizing children. She did not believe in fanciful stories about imaginary children. She believed in fun, adventurous tales about real children—children to whom her young readers could

3 The biographies and autobiographies of these writers discuss reading St. Nicholas during their youth.


6 “Children’s Magazines, 353. See appendix one for the complete letter.
relate. She and her writers wove morals and lessons into their tales, but never in place of a good story.

Although the name of *St. Nicholas* changed during her tenure from *St. Nicholas: Scribner’s Illustrated Magazine for Girls and Boys* to *St. Nicholas for Young Folks*, each new cover brought the same line “Conducted by Mary Mapes Dodge” (fig. 1). For thirty-two years during her life and for nearly forty more by legacy, Dodge conducted a magical symphony that belonged to children around the world. Like the Pied Piper, she led them away from dreary didactic literature and hollow thrillers to a special land filled with beautiful stories, poems, puzzles and their own unique letters and stories.

Within Dodge’s own lifetime, society’s ideas regarding childhood changed rapidly. Dodge was born as the idea of children as original sinners was dying. She grew up and entered adulthood as the idea of children as future citizens of the democracy flourished. Later in her career, the idealized child appeared as a symbol of natural innocence and playful freedom. Near the time of her death, as the birth rate dropped, society placed increasing emphasis on the application of both medical and social science to protect and safeguard children. Yet through all of these changing ideas, Dodge maintained an ability to talk and write for children with a warm, direct tone. She did not write for motifs; she wrote for children.

Her unusual early years and the circumstances of her life gave her a different understanding of childhood from many of her peers. Her ideas began developing during her own childhood in a lively home in New York City with her innovative, charismatic father, artistic mother and four siblings. On January 26, 1931, James Jay and Sophie
(Furman) Mapes, both of whom came from old New York families, welcomed their child, Mary Elizabeth (Lizzie), into their home. In addition to the energy of the children, the home sparkled with revolutionary ideas, innovative experiments, passionate journalism, and a never-ending parade of interesting well-connected New Yorkers.

Dodge’s father, James Jay Mapes, was known as a “brilliant, humorous, accomplished talker—famous for his wit, and as a story-teller.” He spent his life pursuing his love of science and agriculture. In addition to his research, Mapes actively sought to share his ideas with many through pamphlets, newspapers, and periodicals. He served as editor for the American Repertory of Arts, Sciences, and Manufacturers, and as a teacher at the National Academy of Design. His work as an inventor, scientist, and publisher in addition to his charming, and fun-spirited personality, secured his place among the intellectual community of New York that often gathered at his home. “Men of science, poets, painters, musicians, statesmen, philosophers, journalists, were familiar friends.” This parade of people, which included Horace Greeley and William Cullen Bryant, and the vigorous exchange of ideas enriched the education of the Mapes children.

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7 William Fayal Clarke, “In Memory of Mary Mapes Dodge,” St. Nicholas, October 1905, 1060.
8 Lucia Gilbert Runkle, “Mary Mapes Dodge,” in Our Famous Women: Comprising the Lives and Deeds of American Women Who Have Distinguished Themselves in Literature, Science, Art, Music, and the Drama, or Are Famous as Heroines, Patriots, Orators, Educators, Physicians, Philanthropists, etc. with Numerous Anecdotes, Incidents, an Personal Experiences (Hartford, Conn.: A. D. Worthington and Company, 1883), 277. Lucia Runkle was one of Dodge’s closest friends, so this piece tells stories and information not available in other sources.
9 Clarke, “In Memory,” 1060.
11 Runkle, 277.
12 Runkle, 277.
Neither Dodge nor her siblings attended school. Rather, they worked with tutors and their father at home. They studied Latin, French, the arts—including drawing, modeling, and music—and literature:

It was a theory of Professor Mapes—a theory which his distinguished daughter has done so much to make a popular article of faith — that children instinctively like good reading if they are fortunate enough to find it. And, at a time when juvenile books represented a waste land of dreary facts and drearier morals, with only an occasional oasis of fancy or freshness, he taught his own flock to find a genuine delight in the old ballads, in Shakespeare, and in Walter Scott.14

Dodge excelled in this creative environment. She developed a lifelong love of good literature, both an appreciation and a talent for the arts, and the confidence to pursue her talents. By her teens, she was using these skills to help her father disseminate his ideas and research through articles and pamphlets.15

Although her father was brilliant in many ways, this did not always extend to the family finances. He often formed complicated financial relationships with friends and acquaintances. One of these transactions introduced a new person into the Mapes household. His name was William Dodge, a lawyer with a Masters of Arts degree from Columbia University. Ironically, James Mapes and Dodge may have met at the St. Nicholas Society, a club for the descendants of eighteenth-century New York City residents. Dodge helped finance the purchase of a farm, Mapleridge, near Newark, New

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13 Clarke, 1060.
14 Runkle, 277.
15 Clarke, 1060.
Jersey, where the Mapes family moved.\textsuperscript{16}

Within a year, Mary Elizabeth, who was only twenty, married William, who was thirteen years her senior. The couple set up their home in New York City with his family. Again, Mary Elizabeth lived in an energetic household constantly filled with friends. They named their first son, James Mapes, after her father. In 1855, their second son, Harrington Mapes, was born.\textsuperscript{17} Although William Dodge pursued his own interests, he also became more financially connected with Mary Elizabeth’s father. This would prove to be devastating.

In 1857, their complicated financial web collapsed when several financial schemes failed and James Mapes could neither repay $2900 in rent owed to Dodge nor assume responsibility for his own mortgage payments.\textsuperscript{18} At the same time, the tremendous pressure of these “financial reverses” on Dodge was exacerbated by six-year-old Jamie’s diagnosis with a potentially life-threatening medical disorder.\textsuperscript{19} On October 28, 1858, William Dodge went for a walk from which he never returned. Within two weeks, a body was recovered and identified as his. He was believed to have drowned.\textsuperscript{20}

At the age of 27, Mary Mapes Dodge now faced life as a widow with two small children. She returned to her family’s farm and began a new era in her life. A life that no longer had the limitations of being a wife confined to the woman’s sphere; a life that had

\textsuperscript{16} Catherine Morris Wright, \textit{Lady of the Silver Skates: The Life and Correspondence of Mary Mapes Dodge, 1830-1905} (Jamestown, R.I.: Clingstone Press, 1979), 5-7. Wright had access to family letters and information that are not otherwise accessible to researchers.

\textsuperscript{17} Wright, 9, 11.

\textsuperscript{18} Wright, 10, 17; Gannon and Thompson, 6.

\textsuperscript{19} Wright, 14; Gannon and Thompson, 6.

\textsuperscript{20} Wright, 14-15.
the responsibilities of being the female head of household in a man’s world.

Return to Mapleridge

Mary Mapes Dodge’s dear friend Lucia Gilbert Runkle described the spirit and goals with which Dodge began this new era in her life:

> to take up her life again in the old spirit of rejoicing; to rear and educate her boys as their father would have done; to do a man’s work with the persistent application and faithfulness of a man, to gain a man’s pay, yet to leave herself freedom and freshness to enter into all her children’s interests and pursuits as their comrade and friend.\(^{21}\)

To this end, Dodge and the boys divided one of the farm buildings. The boys had the lower level which functioned as a gymnasium and housed a beginner’s printing press. Dodge used the loft as an office of sorts. Her loft became affectionately known as, “The Den.”\(^{22}\) She filled her den with a potpourri of furniture, a Franklin stove, and many, many books. In this warm, inviting space, she began her literary career and shared special time with her growing boys away from the hubbub of the main house.

She spent the mornings writing, and the afternoons with her boys.\(^{23}\) Dodge taught her boys in much the same way she had been taught, by encouraging their natural curiosity. They experimented, explored, and investigated a multitude of subjects that fascinated them. Friends noted that when one of her sons became interested in a subject, she would study it in secret to be able to assist them in their learning.\(^{24}\)

\(^{21}\) Runkle, 280-81.

\(^{22}\) Wright, 22.

\(^{23}\) “Mary Mapes Dodge as a Mother” Good Housekeeping quoted in New York Observer and Chronicle, August 1, 1901, APS Online.

\(^{24}\) Runkle, 292-93.
a born inventor, began to care for things of this craft, it was she who was ready to explain to him the crystallization of iron, the effects of heat and cold, the laws of statics and dynamics.”

She also encouraged and participated in physical outdoor activities and sports. “She took up boyish sports that she might play with her boys; she was ready to accompany them on all sorts of expeditions,” reported Good Housekeeping. A friend wrote, “She flew kites with them, skated with them, swam with them, passed hours in their improvised gymnasium, set up many a ‘form’ at printing-press, trampled miles beside them, collecting specimens for microscope or herbarium.” She was not only their mother; she was “their boon companion, helper, and friend.” In her husband’s absence, Dodge participated in intellectual and physical pursuits with her boys in way uncharacteristic of mothers at the time. Even then, her sphere extended beyond the household walls.

Like many parents, she felt this time went all too fast. Once for a birthday party she wrote a poem to celebrate:

Jamie, my bouncer, my man-boy, my pride!
Harry, my sunbeam, whatever betide —
I can hardly believe it. But surely it’s clear
My babies, my toddlers, my schoolboys are here!

25 Runkle, 292.
26 “Mary Mapes Dodge as a Mother,” Good Housekeeping quoted in New York Observer and Chronicle, August 1, 1901, APS Online.
27 Runkle, 292.
28 Runkle, 292.
29 Runkle, 284.
In addition to motherhood, Dodge once again began assisting her father in his pursuits. The year she and William married, her father had purchased a magazine known as *Working Farmer*. Building on this success, James Mapes purchased a second magazine soon after Dodge returned home. This magazine, entitled *United States Journal*, moved beyond the farming advice in *Working Farmer* to present cultural material consisting of articles, poems and stories. Dodge, who was about thirty at the time, became its editor. She was a natural.

Working with her father to disseminate his ideas on farming and to bring her readers up to date on cultural matters, Dodge learned to see editorial work as essentially educational. She became adept at shaping researched material on a great variety of subjects into readable notes and articles that were appealing as well as instructive, a skill she was to put to good use throughout her writing career.

In addition to her father’s enthusiasm and belief in sharing information with the public, Dodge also added an ability to ably handle finances and other managerial issues. Her career in writing and publication had begun.

From the start, Dodge believed in a dialogue with her readers. In the first editorial for *United States Journal* she wrote,

We cannot stop here, after these fair assurances, without asking our readers to help us realize them. We shall do our best; but we want to know those for whom we write; we want to learn something of their tastes, their requirements, so that our best energies may be called forth, and no mis-directed labor expended. We ask them to write to us—to encourage, to find fault, if need be, and above all, to send good contributions for the benefit of each other.

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30 Gannon and Thompson, 8.
31 Gannon and Thompson, 9.
This openness to and belief in reader involvement would carry forward throughout her career.

In her first editorial, she also wrote about and adopted another approach to magazine editing that would carry forward. The Mapes family wrote the *Working Farmer* and *United States Journal* at Mapleridge, their “sunny home,” as Dodge described it to her readers. She would also carry this idea of a warm, inviting work environment with her in the future. This early editing experience set the tone for her editing style:

Many of the attributes expressed in this opening editorial would prove to be characteristic of Dodge throughout her career: the humor, the determination not to be taken lightly because she was a woman, a fundamental confidence in herself, and her empathy and sense of responsibility toward her audience—including its youngest members.33

Dodge taught her boys, edited the *United States Journal*, and somehow found time to begin writing articles for other publications as well, such as *The Cornhill Magazine* in England and *Harper’s* closer to home.34 All of her stories were well-received, and the publishers asked for more. In May 1864, her father, who was in New York City, wrote her a letter stating that a publisher was looking for someone to write a book for older boys.35 Six months later, *The Irvington Stories* by Mary Mapes Dodge was published by James O’Kane.36 The book was well-received by reviewers and readers alike.

The review of this book in *Working Farmer* —one wonders who wrote

33 Gannon and Thompson, 27.


35 Letter from James Jay Mapes to Mary Mapes Dodge, May 14, 1864, quoted in Wright, 25.

36 Gannon and Thompson, 9.
it—describes the spirit in which the stories were written:

These stories are not written in the ‘Harry and Lucy’ style, but appeal to children by tacitly recognizing them as on the same plane as the writer. No child likes to be patted on the head while he is reading, but imbibes instruction far more readily if his capacity to comprehend the subject is taken for granted. The Irvington Stories aim to please and to invigorate—to teach without stating what is taught, and thus convey instruction, improve the moral tone, and inculcate proper principles in the most effectual way.37

Regardless who wrote this, it captures the spirit and beliefs that Dodge brought to her writing and editing. Dodge thought of “children. . .[as] on the same plane as the writer,” a revolutionary shift from previous writings for children.38

She included ten different items in this book, some of which had begun as stories she told to her sons. It included: “two didactic poems, a fable in the Hans Christian Anderson mode, a biographical anecdote, a tall tale, a patriotic song, and four ambitious short stories: a weird, Struwwelpeter-like dream-vision; a sentimental Christmas story; a timely bit of fiction about the Civil War; and a violent tale about children kidnapped by Indians.”39 Even early in her career, she already had the ability to write a wide range of materials for children.

Woven throughout these stories were the basic values of honesty, loyalty, and generosity.40 Dodge saw children as capable individuals able to make competent moral decisions even in complicated real-life situations. Her stories reflected this. These

37 “Review,” Working Farmer, December 1864, 258, quoted in Gannon and Thompson, 42.
38 “Review,” quoted in Gannon and Thompson, 42.
39 Gannon and Thompson, 43.
40 Gannon and Thompson, 42-43. For a detailed discussion regarding the characters, themes and plots of many of Dodge’s books and stories see Gannon and Thompson’s book, Mary Mapes Dodge, in which they discuss Dodge’s work at length.
themes combined with adventurous stories and characters that young readers could readily relate to, made this collection a winner with children and parents alike. The book went through several printings.41

Delighted with this success, O’Kane approached Dodge with a request for another similar collection. Dodge delivered something a bit different from what O’Kane had envisioned, and he was not thrilled. Initially, he turned down the book.42 However, eventually because of her previous success he decided to publish this unusual set of stories. In 1865, *Hans Brinker; or, The Silver Skates*, skated into publication and quickly into history (fig. 4).43

*Hans Brinker; or, The Silver Skates* told three interrelated stories regarding families in Holland. The stories about siblings Hans and Gretel Brinker formed the main thread that wove these stories together. In this novel, Dodge included minute details of Dutch life and history. As she states in the 1873 reprint, “This little work aims to combine the instructive features of a book of travels with the interest of a domestic tale. Throughout its pages, the descriptions of Dutch localities, customs, and general characteristics, have been given with scrupulous care.”44

Dodge had become fascinated with the history of Holland and its people. Part of this interest might have stemmed from her neighbors, the Scharffs, a prominent Dutch family that had relocated to the United States. With the Scharff’s help and through her

41 Gannon and Thompson, 42-43.
42 Wright, 32.
43 Gannon and Thompson, 10.
44 Mary Mapes Dodge, Preface to *Hans Brinker; or, The Silver Skates* (New York: Charles Scribner’s Sons, 1889).
immersion in books regarding Holland, such as *The Rise of the Dutch Republic* by John Lothrop Motley, Dodge created the story of Hans Brinker.45

*Hans Brinker* like many of her stories, wove together an entertaining tale with threads of adventure, empathetic characters, factual information, and values. In her preface, she stated her goals:

Should this simple narrative serve to give my young readers a just idea of Holland and its resources, or present true pictures of its inhabitants and their every-day life, or free them from certain current prejudices concerning that noble and enterprising people, the leading desire in writing it will have been satisfied.

Should it cause even one heart to feel a deeper trust in God's goodness and love, or aid any in weaving a life, wherein, through knots and entanglements, the golden thread shall never be tarnished or broken, the prayer with which it was begun and ended will have been answered.46

Dodge did not believe in the didactic literature of earlier generations, but she did believe in God and in faith. Although it was never the central theme of her children’s writing, she sometimes wove these themes into her stories with an emphasis on children’s ability to show empathy and compassion.

The book became a huge success and best seller. Within thirty years, more than one hundred editions had been printed.47 Reviewers recognized the book’s ability to impart information and values without preaching. One reviewer wrote, “nothing better than this charming tale, alive with incident and action, adorned rather than freighted with useful facts, and moral without moralization.”48 In later years, its contribution to the

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45 Gannon and Thompson, 54-55.
development of children’s literature became clear, “With the rudiments of realistic characterization, and a plot that might be thought too complex for a children’s book today, ‘Hans Brink’ can be called the first novel for children. It is still among the best.”

Unfortunately the excitement regarding the success of her book was quickly tempered by grief when her father died while climbing the steps of the New York City Courthouse. Soon after, one of her father’s friends arrived at the farm to offer his condolences. The gentleman, Robert Dale Owen, was a man of accomplishment, having served as a diplomat, reformer and writer. He and Dodge became friends, and he introduced her to the literary circles of New York City. With his introduction, Dodge formed many friendships with leading writers and journalists of the time.

In December 1866, Dodge formed another friendship that shaped her literary career. Horace Scudder, who had recently been asked to edit a children’s literary magazine named Riverside Magazine for Young People, came to call. Our Young Folks, the first literary magazine for children, had begun two years earlier, but Scudder and Riverside created a larger break from past children’s literature. Scudder and Dodge found they shared many beliefs regarding children and became close friends. The two often wrote one another discussing children’s periodicals and related topics. This correspondence helped Dodge further develop her own ideas.

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49 Targ, New York Times November 7, 1965. Hans Brinker continues to be available in many current editions and formats. At Amazon.com it can be purchased in hardback, paperback, CD, DVD, and VHS. The most recent book edition was published in August 2006.

50 Wright, 39-44; Gannon and Thompson, 10-11.


52 Gannon and Thompson, 11.
Soon, Dodge submitted a series of articles to Riverside regarding games and fun activities in which children could partake. Again, these items found an appreciative audience. In 1868, Dodge wrote another book entitled, *A Few Friends and How They Amused Themselves*, which detailed a series of games played by adults in New York City.\(^{53}\)

Dodge’s continued success with both writing and editing led to yet another opportunity. In 1868, she became an associate editor for *Hearth and Home*, a magazine edited by Harriet Beecher Stowe and Donald G. Mitchell. Initially she was responsible for a section entitled “Home and Miscellany.” However, her responsibilities grew when eventually both Stowe and Mitchell left the magazine. And although Dodge was offered the editorship, another opportunity awaited her.\(^{54}\)

**The Creation of *St. Nicholas* Magazine**

“It was the first of the truly personal magazines; it was warm, tangible, flesh, blood and heart — companionable, responsive, amusing, amused and loyal.”\(^{55}\)


While Dodge had been working for *Hearth and Home*, another magazine was gaining prominence. In November 1870, Dr. Josiah Gilbert Holland, Roswell Smith, and Charles Scribner created *Scriber’s Monthly* to compete with the successful *Atlantic*.

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\(^{53}\) Gannon and Thompson, 11.

\(^{54}\) Gannon and Thompson, 11-12.

\(^{55}\) Burlingame, 199.
*Monthly* and *Harper’s Monthly*. The magazine, which included fiction, poetry, and a variety of regular features, became highly successful. The creators of *Scribner’s* believed that “the American middle class, if sufficiently exposed to the traditional culture and traditional values, would move to a higher appreciation for literature and art, would impose morality on American public life and would create a just, ordered, and gracious society.”

Three years after creating this successful magazine, the same men began to think about launching a new magazine created to bring the same values espoused by *Scribner’s Monthly* to an audience of children and young people: “Passing on the values of the genteel upper-middle class to a younger generation was the task they assigned *St. Nicholas*.” At the time, society was placing increasing emphasis on both these values, as well as on children’s play. Together, these two trends created an opportunity for a successful children’s magazine.

With this in mind, Smith approached Dodge to detail her ideas and opinions regarding what a children’s magazine ought to be. She responded with a long letter full of ideas and consistent in its approach:

>A good magazine for little ones was never so much needed, and such harm is done by nearly all that are published. . . . Our magazines timidly approach the proper standard in some respects, but fall far short in others.

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56 Fred Erisman, “*St. Nicholas,*” in *Children’s Periodicals,* 378.


59 Tutwiler, 262-63.
We edit for the approval of fathers and mothers, and endeavor to make the child’s monthly a milk-and-water variety of the adult’s periodical. But in fact, the child’s magazine needs to be stronger, truer, bolder, more uncompromising that the other. Its cheer must be the cheer of the birdsong, not of condescending editorial babble.  

Dodge expected no less from the illustrations in a children’s magazines than from its written words. She wrote:

If it be only the picture of a cat, it must be so like a cat that it will do its own purring, and not sit a dead, stuffed thing, requiring the editor to purr for it. One of the sins of this age is editorial dribbling over inane pictures. The time to shake up a dull picture is when it is in the hands of the artist and engraver, and not when it lies, a fact accomplished, before the keen eyes of the little folk.

Although Dodge hoped to have the letter returned, so that she could print it in *Hearth and Home*, Roswell Smith was so taken with it, he sent her a check and printed it in *Scribner’s Monthly*. Soon after, they asked Dodge to create the children’s magazine she had described. She agreed.

Dodge had a clear vision regarding what she wanted the magazine to be. Although it had a mission to promote genteel values, Dodge wanted it to be “fresh,” “hearty,” and appealing to young readers. She wrote, “Let there be no sermonizing either, no wearisome spinning out of facts, no rattling of the dry bones of history. A child’s magazine is its pleasure-ground.”

With these editorial ideas firmly developed and with the successful and prominent *Scribner’s Monthly* backing her, Dodge began her work (fig. 5). First, she needed a

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62 Tutwiler, 262-63.

name. In early April 1873, Dodge wrote to her younger sister, “On Monday morning bright and early [I] begin my labours [sic] on the new monthly (a secret yet). If you or Sterling can think of a good name for a boys and girls magazine do send it on posthaste. Send a long string of names! I have thought of ‘Lilliput’—‘Young Days’, ‘Buzz-Buzz’, but am not suited yet.”

Dodge continued to struggle with this decision. She later described to an interviewer the moment she made up her mind:

The choice of a name was a difficulty that assumed gigantic proportions. I wrote to two or three friends asking for suggestions, but none that were offered fulfilled what seemed to me an essential—that the name should belong to no time or nationality, and that it should belong inalienably to all children. I was in my aunt’s drawing-room one day, waiting for her return home, when I said to myself, ‘You must find a name before you leave this room.’ And then ‘St. Nicholas’ came to me. I never had a misgiving about it; it seemed impossible that I should ever have thought of any other.

Even in this process of name selection, her publishers trusted her implicitly: “If I asked for suggestions, I received one unvarying answer: ‘It is your magazine; do what you think best.’” One of Dodge’s first managerial decisions was a brilliant one. She brought her trusted assistant, friend and accomplished writer, Frank R. Stockton, with her from *Hearth and Home*. After initial work on the magazine in the spring, Dodge turned the preparations over to Stockton during the summer, while she traveled in Europe with her son Harry.

In a highly successful effort to clear a path for good ol’ *St. Nick*, Scribner’s

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64 Mary Mapes Dodge to Catherine Mapes Bunnell, April 3, 1873, quoted in Wright, 71.
65 Tutwiler, 264.
66 Tutwiler, 264.
purchased six children’s magazines during the years leading up to and shortly after *St. Nicholas* began publication.\(^{67}\) The list included *Riverside*, edited by Dodge’s friend Horace Scudder, and eventually *Our Young Folks*, edited by John Townsend Trowbridge, who then wrote highly popular stories for *St. Nicholas*. These magazines were then blended into *St. Nicholas*, and the subscribers were added to the rolls. As one historian described it, *St. Nicholas* was a “voracious devourer of smaller fish.”\(^{68}\)

With the competition safely eliminated, Scribner’s began rolling out advertisements, “*ST. NICHOLAS makes a new era in juvenile literature. It will be superbly illustrated by the best artists at home and abroad. Contributions have been secured by the ablest and most graceful writers for children, here and in Europe, and no pains or expense will be spared to make it the best magazine for children in the world.*”\(^{69}\) They made the further promise, “Instruction, Entertainment and Delight for All from Grandpa to the Baby.”\(^{70}\)

*Scribner’s Monthly* proclaimed: “Make way for the children’s magazine.” The notice described the new magazine as, “a face as fresh and handsome as a school-boy’s, and contents more varied and precious than he carries in his pockets. Whether we shall lead the little child, or the little child shall lead us, remains to be seen; but it will be pleasant to have him at our side, to watch his growth and development, and to minister, as

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\(^{67}\) *St. Nicholas*, June 1875, first page of the ad supplement.


\(^{69}\) *St. Nicholas* ad, *Christian Union*, October 22, 1873, APS Online.

\(^{70}\) *St. Nicholas* ad, *Christian Union*, October 22, 1873, APS Online.
may, to his prosperity.”

In November 1873 as promised, *St. Nicholas* began with forty-eight pages and a first run of 40,000 copies. The boys and girls who were lucky enough to receive this initial issue of *St. Nicholas* were greeted by a cheerful cover featuring red and black engravings (fig. 1). The full title stretched across five lines, *St. Nicholas Scribner’s Illustrated Magazine for Girls and Boys*. Immediately below the title, the line “CONDUCTED BY,” appeared, followed by “MARY MAPES DODGE.”

Inside, children found a table of contents, and an advertisement for Oswego starch, “The best starch in the world” (fig. 2). Even this advertisement was beautifully engraved featuring an image of the very impressive factory in which the starch was prepared. Past this ad, when children turned to the opening page, they were greeted by an engraving of a young boy resting by the edge of a pond while playing his pipe for a little family of ducks (fig. 6). On the opposite page, Dodge greeted her new friends for the first of many times to come:

Dear Girl and Boy — No, there are more! Here they come! There they come! Near by, far off, everywhere, we can see them,— coming by dozens, hundreds, thousands, troops upon troops, and all pressing closer and closer.

Why this is delightful. And how fresh, eager, and hearty you look! Glad to see us? Thank you. The same to you, and many happy returns. . . . Hurrah for dear St. Nicholas! He has made us friends in a moment.

This warm conversation in which Dodge engaged her new readers set the tone for *St.*

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71 “*St. Nicholas,*” *Scribner’s Monthly* November 1873, 7(1), APS Online.
72 Erisman, 378.
73 Kingsford Oswego Starch ad, November 1873.
74 *St. Nicholas*, November 1873, 1.
Dodge did not see herself as a preacher or authoritarian teacher, she saw herself as a wise friend who wanted to explore, learn, and have fun with her young friends. She saw *St. Nicholas* as the conduit of this ongoing dialogue. She approached her “relationship” with her readers in much the same way she approached teaching her own boys. Lessons should be fun; they should appeal to children’s natural curiosity.

Dodge always respected her readers as capable, intelligent people. She believed in their innate curiosity and natural goodness. She also expected much from them. She presented them with such intellectually challenging material that reviewers at the time could hardly believe it was intended for children. Letters from readers and later writings of now famous authors make clear that the readers of *St. Nicholas* rose to meet this challenge.

From the beginning, *St. Nicholas* was a miscellany, a collection of stories, serials, games, art, and tidbits of interesting information. The first issue featured a poem from her friend William Cullen Bryant; an article about boys attending school more than 100 years ago in London; an article and spectacular engraving about zebras; little unsigned poems—which later appeared in Dodge’s book *Rhymes and Jingles*; an article about passenger pigeons; a fairy tale about an enchanted prince; the first two chapters of a serial by Frank Stockton, entitled “What Might Have Been Expected;” a short piece about an Indian mother; a section, “For Little Folks”; a story about a visit to a bee hive; “Under the Lighthouse,” a poem by Celia Thaxter; a little German story written in German; an article

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entitled, “Who wrote ‘The Arabian Nights?’; a small section about children’s books; the “Jack-in-the-Pulpit” column written by Dodge, which became a fixture for years to come (fig. 7); “The Riddle Box,” which was filled with anagrams, riddles, and an engraved geographical puzzle (fig. 8); and a variety of other short stories, poems, and engravings. It is no wonder, receiving St. Nicholas seemed to some children to be like awaking on Christmas morning with wonders to be discovered.

A multitude of reviews agreed. The American Farmer and Rural Register announced, “There is nothing stilted or prosy about it . . . ‘just splendid.’”76 After three issues, the New York Times wrote “St. Nicholas more than sustains the promise made by Messrs. Scribner at the outset.”77 This alone was an impressive feat, for as already discussed, Scribner’s promised that St. Nicholas would usher in a “new era in juvenile literature.”78

According to reviews at the time and throughout the years, they did just that. As the New York Times went on to say, “It is without rival in the country among the serial publications for young people. The illustrations, as well as the typography and paper, are of the best, and the character of the literary contents has thus far improved in each succeeding number.”79 A longtime editor of St. Nicholas wrote, “At the time when St. Nicholas first appeared it was such an advance upon any preceding juvenile periodical

76 American Farmer and Rural Register, December 1873, APS Online.
77 New York Times, January 24, 1874, APS Online.
78 St. Nicholas ad, Christian Union, October 22, 1873, APS Online.
79 New York Times, January 24, 1874, APS Online.
that it might justly be called an absolutely new creation.” He added, “perhaps it is not too much to say that with the advent of ST. NICHOLAS the Children’s Age began.”

Much of the praise given St. Nicholas echoed the praise given to Hans Brinker, which attests to the overwhelming influence Dodge had on setting the approach and tone of this magazine. St. Nicholas was rarely written about without Dodge’s presence and leadership being prominently discussed.

Even her publishers expressed delight with both her leadership and the magazine she created:

I have said. . . that you were our choice as Editor of St. Nicholas, from all the world on either side of the ocean, so far as we knew it or could learn it. That you were left free to select your own assistants & to make so far as is possible an ideal Periodical for children—and that your fitness for the position, your courage, industry, perseverance, and resources had more than met all our expectations and today it occurred to me that it might be pleasant to have me say just that to you.

For her part, Dodge always shared the credit with her highly capable staff, whom she had hand-picked. After a few years, Dodge’s dear friend Stockton left St. Nicholas due to ill health. “Liz was in despair thru fear of being unable to find a substitute,” her brother Charley wrote to sister Kate. Happily, he also reported that “the young man who took Stockton’s place — last week has proved to be an ‘angel & a trump’ so Liz is all smiles & in hopes again.” She had good reason to be. The young man she hired, William Fayal Clarke, became her assistant, trusted friend, and “adopted” son. And when

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80 Clarke, 1063.
81 Clarke, 1064.
82 Roswell Smith to Mary Mapes Dodge, 1876, quoted in Wright, 98-99.
83 Charles Mapes to Catherine Mapes Bunnell, quoted in Wright, 98.
she died nearly thirty years later, he followed in her footsteps and served as the editor for 22 years until his retirement in 1927. In all, Clarke would serve *St. Nicholas* for approximately fifty years.

Clarke not only served as her assistant, but he also quickly became a member of the family. Both of Dodge’s boys “absorbed him, . . . into the family circle, accepting him casually and completely in a close companionship that grew and lasted.” For many years, Clarke lived in Dodge’s apartment. Again, Dodge was working in a “family” environment, editing, writing, and spending time with her boys.

Throughout much of her editorship, Dodge worked mostly at home, only going to the *St. Nicholas* office one day a week. One writer who interviewed Dodge in her home wrote, “To separate the woman in her home from the editor at her desk or the author in her study would be impossible.” Dodge once confided to *Ladies Home Journal* that she often worked in “a loose suit ‘fashioned like a Brighton bathing-suit and in which she confesses to have accomplished an ocean of work.’”

Despite her occasional comfy attire, Dodge lived with the weight of a tremendous set of responsibilities balanced with her own exacting standards. As one historian wrote, “For Dodge, the practical realities of editorial life at *St. Nicholas* meant attending to her publishers’ orders, wooing reluctant or recalcitrant contributors, keeping artists happy and

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84 Gannon, Rahn, and Thompson, 154.
85 Wright, 98.
86 Tutwiler, 267.
87 Tutwiler, 259-60.
printers calm, learning how to please a demanding divided audience of parents and children, and somehow managing to meet deadlines with good-humored efficiency.89

In addition to the warm tone, the wide variety of content, and Dodge’s ceaseless work, *St. Nicholas* was so successful because of the amazing writers Dodge attracted to its pages. The list of writers who submitted stories to *St. Nicholas* is a who’s who of authors in the late nineteenth century. Dodge had grown up in a home where free thinkers and great writers often visited. By the time she became editor of *St. Nicholas*, she had been working as an editor and traveling in literary circles for many decades. Many of these authors were already friends, such as her father’s longtime friend, William Cullen Bryant, who submitted the poem “The Woodman and the Sandal-Tree” for the first issue.

By all accounts, Dodge was a master at working with writers. Although Trowbridge, the former editor of *Our Young Folks* resented the “devouring” of his magazine, Dodge was able to create an enormously successful — although complicated—relationship with him.90 Her natural warmth, wit and obvious intellect appealed to many. She combined this charm with a savvy business sense.

In 1885, Dodge was working with Frances Hodgson Burnett on Burnett’s soon-to-be classic story, “Little Lord Fauntleroy” (fig. 9). Burnett had sent Dodge a letter the previous year outlining the beginnings of this story and inquiring if Dodge would be interested in publishing it. Dodge was. The letters between Dodge and Burnett during

89 Susan R. Gannon, “Fair Ideals and Heavy Responsibilities,” in Gannon, Rahn, and Thompson, 30. Rahn separates the myth and legends that surround Dodge, to present a more balanced vision of the reality of her job as editor and the successes and shortcomings.

90 Gannon and Thompson, 121-22.
the publishing process offer a glimpse into Dodge’s style of interaction with authors. In a letter written on April 2, 1885, Dodge writes,

How is his dear little Lordship getting on, I wonder? Is he having a good time, and growing in grace daily?

And how much more is he going to ask for? Will he be able to live his sweet delightful life (so far as St. N. is concerned) within the space of from 20 to 50 of our printed pages? (About a thousand words to a page of St. N.) In a word, is he to be a long or a short little boy? He must not be cramped and yet if he grows to take up too much room what will our ‘existing arrangements’ say?

Dodge’s warm tone clearly extended to her writers. Although this letter seems overly “sweet” to modern ears, woven throughout this and other letters are the editorial questions Dodge needed answers to. How long will this piece be? And, if you exceed the agreed upon pages how will this affect our agreements?

When Dodge became editor of *St. Nicholas*, she already had a superb reputation, which only grew during her editorship. Eventually, famous writers began approaching her to ask for the honor of writing for *St. Nicholas*. One of these incidents has become legendary:

‘Aren’t you going to ask me to write for *St. Nicholas*?’ asked Mr. Rudyard Kipling, when he met Mrs. Dodge for the first time.

‘I am not sure that you can! Do you think you are equal to it?’ was the bantering reply, to which he quickly answered:

‘Oh, but I must and shall! For my sister and I used to scramble for *St. Nicholas* every month, when I was a kid.’

How gloriously he redeemed his vow and earned the lasting gratitude of the *St. Nicholas* editor and readers . . . . For a few weeks later, at Mrs. Dodge’s home, he outlined the wonderful stories of little ‘Rikki-Tikki-Tavi’ and ‘Toomai of the Elephants’ and her joy may be imagined, as these were the first of two of the famous ‘Jungle Stories’ which were

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91 Mary Mapes Dodge to Francis Hodgson Burnett, April 2, 1885, quote in Wright, 144-45.
written especially for this magazine.\textsuperscript{92}

Ironically enough, years earlier when he was thirteen, Kipling had submitted a poem to Dodge for the magazine. Although she declined to publish the item, she had kept the poem safely tucked among the papers in her desk.\textsuperscript{93}

Dodge was one of the most prolific writers for her magazine. She wrote columns, endless little “rhymes and jingles,” as she called them, and stories. She wrote these under a variety of names, but many are unmistakably Dodge. The most endearing of her characters was “Jack-in-the-Pulpit.” Jack’s column appeared in the first issue, and he continued to “talk” with readers for many years. Jack shared a variety of information in a tone very similar to Dodge’s initial greeting in the first magazine. He was warm and funny and smart. He advised his readers and sometimes discussed things with them that almost approached a wee sermon. He also told them jokes, riddles, and bits of natural history, science and other fun tidbits.

Perhaps one of the most important features in \textit{St. Nicholas} proved to be the direct interaction between the children and this magazine. As a result of Dodge’s gracious greeting and opening dialogue, young readers immediately reached out to their new friend. By the March issue, a new department was added to the regular features. “The Letter-Box” became a place that children from around the nation and world exchanged ideas, asked questions and told their stories. Many children filled their letters with expressions of heartfelt joy and pleasure in receiving \textit{St. Nicholas}. Other readers only

\textsuperscript{92} Clarke, 1064-65.

\textsuperscript{93} Wright, 110.
asked questions. Questions as varied as the curiosity of each of the thousands of youngsters reading the magazine poured into the office. In the first “Letter Box,” one little girl wanted to know if it is “correct to call the spectators of a pantomime the audience?” Dodge responded, “We think it is not. . . . The word audience (from the Latin, audio, to hear) implies that those who compose it have assembled to hear something. If they attend merely to look on, they are spectators.” 94 Another little boy wanted to know how to cut “India rubber.” 95 The trick as it turned out was to wet the blade.

It is easy to imagine Dodge having these same “conversations” with her own boys when they were children. She most often answered the questions in a direct, kind and above all else respectful way. Other times, she encouraged the readers to discover their own answers. Children also sent in puzzles and riddles. One little girl named Minnie announced that she had “made ninety-seven nouns out of the letters of the word ‘ILLUSTRATION.’” 96 She wanted to know how many other readers could make.

Other children wrote to share details and experience from their own lives. In one of these letters, a little girl wrote to describe General Custer leaving Fort Lincoln to travel to Little Big Horn. 97 In 1880, a group of sisters from the Omaha tribe told about their life on the reservation. 98 Letters also poured in from Europe, where St. Nicholas’s popularity had grown so much that it was simultaneously printed in New York and England, and

94 “The Letter Box,” St. Nicholas, March 1874, APS Online.
95 “The Letter Box,” St. Nicholas, March 1874, APS Online.
96 “The Letter Box,” St. Nicholas, March 1874, APS Online.
97 “The Letter Box,” St. Nicholas, August 1876, 678.
later Paris as well. A number of poems from *St. Nicholas* were even printed in Arabic and released in Syria (fig. 10). Children wrote from around the world, including at various times the Scottish Isles, Sweden, French boarding schools, and the western territories of the United States.

Children interacted with the magazine in other ways as well. In the second issue, a writer suggested readers should form bird-defenders club. The readers responded immediately. Children wrote to the magazine and took the pledge. Their names filled long lists in *St. Nicholas* issues. In 1880, *St. Nicholas* formed the Agassiz Association to promote the study of science and natural history. Readers created chapters, held meetings and reported their findings.

In 1881, Scribner’s sold *St. Nicholas* and *Scriber’s Monthly* to Roswell Smith, who ran his new company under the name *The Century Company*. Although the ownership had changed, *St. Nicholas* went flying along unaltered.

Throughout its history to this point, few major changes had been made in the content, design or editorial approach. Cover styles had changed, and contributors and a few departments had come and gone. However, in 1899 a new legendary department was introduced as a result of a dinner conversation between Clarke and Albert Bigelow Paine. In the November 1899 issue, three pages announced the formation of the St. Nicholas

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100 “The Letter Box,” *St. Nicholas*, November 1882, 76-77.
103 Wright, 124.
League. It proclaimed:

The St. Nicholas League stands for intellectual advancement and for higher ideals of life. . . . [It] also stands for intelligent patriotism, and for protection of the oppressed, whether human beings, dumb animals, or birds. These things are for the natural result of culture and higher ideals. He who enjoys life and liberty, knowing what they mean, cannot willingly see others deprived of them.104

The league presented youngsters with an opportunity each month to compete in one of six categories: drawings, poems, school compositions, amateur photographs, puzzles, and “the best and neatest answers to all St. Nicholas puzzles of each issue.”105 Any league member could compete. A child became a member by sending a stamped self-addressed envelope to St. Nicholas. In return, they received a St. Nicholas League badge (fig. 11). Every month a gold and silver medal were awarded for each category, and winning entries were published in the magazine (fig. 12).

As E. B. White, a gold and silver badge winner, once wrote in The New Yorker,

There is no doubt about it, the fierce desire to write and paint that burns in our land today, the incredible amount of writing and painting that still goes on in the face of heavy odds, are directly traceable to the St. Nicholas Magazine. . . . A surprising number of these tiny geniuses are still at it today, banging away with pen or brush for dear life. A hardy and sentimental old League alumnus like myself come across their names in odd places – in the fall book list, in the classified phone directory, or among a bunch of Pulitzer Prize winners – and thinks back to that ‘union of cheerful, fun-loving industrious young people, bound together by worthy aims and accomplishments and stimulated by a wide range of competitions that offer to every member a chance for recognition and success.’ We were an industrious and fiendishly competitive band of tots. . . .106


105 “St. Nicholas League, November 1899.

Eudora Welty, F. Scott Fitzgerald, Edna Vincent Millay and hundreds more won the coveted medals. The league helped launch many great writers of the twentieth century.

From the stories by famous and not so famous writers, the cheerful verses of Dodge, and the beautiful illustrations, to the Bird-defenders, Letter Box, Agassiz Association and St. Nicholas League, this magazine belonged to its child readers:

It was the first of the truly personal magazines; it was warm, tangible, flesh, blood and heart — companionable, responsive, amusing, amused and loyal. You sat in its lap, it buttoned your shoes, it said what you, inarticulate, wanted to say; it took you where you wanted to go and it never preached or scolded. It strained your eyes in the gaslight until the sandman shut them, it spent the night under pillow, regaled you in hungry hours of early daylight. *St. Nicholas* was ‘for boys and girls’ and nothing before or since has ever been so wholly theirs.\(^{107}\)

Over time, the magazine grew to include 96 pages and have approximately 70,000 subscribers. Although the magazine continued to flourish, Dodge did not. Throughout her years as editor, she had suffered from times of illness, and a time of great sadness when her youngest son died at only twenty-six. In the summer of 1905, Dodge became increasingly ill. Since 1888, she had spent her summers in Onteora Park, New York which had become a type of artists’ community in the Catskill Mountains. There she shared pleasant evenings with such dear friends as Mark Twain and Lucia Gilbert Runkle in the home she called Yarrow. In this home on August 21, 1905, Dodge passed away.

As news of her death spread, tributes poured in. Some writers shared their memories of her. Others began to try to understand the contribution she made to children’s literature. Reflecting on her contribution, one historian wrote, “There was novelty in Mrs. Dodge’s break with the didacticism, the morbid approach to the child’s

\(^{107}\) Burlingame, 199.
conscience, the sentimentality which had formed the pattern of juvenile publications.” 108

Although *St. Nicholas* broke with didactic literature, it had been created to promote the “values of the genteel upper-middle class to a younger generation,” and many of these values were based on Christian ideals. 109 In November 1891, *Southern Planter* had an editorial/advertisement for *St. Nicholas* that stated, “Applied Christianity is what *St. Nicholas* teaches;—unselfishness, faithfulness, courage, truthfulness—these things are taught in a hundred ways by stories, poems, and pictures.” 110 Although this appeal was probably carefully constructed for the audience of *Southern Planter*, nonetheless there was truth in it, and, more interestingly, these ideas also seem to closely parallel Dodge’s personal ideas regarding faith, which appear in her poetry for adults. Clarke once mentioned “her simple faith.” 111 However, one historian described it best, “Dodge had a simple but fervent religious faith and an earnest desire to do good, but she was also a sophisticated New Yorker who could banter with Mark Twain, enjoy a good game of poker, and call champagne ‘a bottled Sermon on the Mount’ because ‘it made everyone blessed.’” 112

In the mid- and late-nineteenth century the concepts of childhood and children’s literature were undergoing profound changes. It is difficult to tease out from the bits and pieces of history that remain, whether Dodge more personified these changes or whether

108 Burlingame, 200.
111 Clarke, “In Memory,” 1059-60.
112 Gannon, “Fair Ideals and Heavy Responsibilities,” 38.
she was in fact an instrument of their creation. As often in history, the truth probably falls somewhere in the middle.

Her ideas regarding how to interact with children appear to have formed very early in her own childhood and in her role as a mother. Whether exploring a topic with her own children or her child readers, Dodge approached it with the same joy, curiosity and enthusiasm as the children. In his tribute to her Clarke described this, “It was her mission to minister to the thoughts and interests and aspirations of childhood, and for this she was divinely fitted. From the first to the last—in her delight in simple things, in her simple faith, and in her eager impulses and quick sympathies—she was herself a child” (fig. 13).\textsuperscript{113}

In many ways, Dodge personified the logical syntheses between the ideas of Locke and Rousseau. She embraced the pure joys of childhood. Once, when a little girl submitted a poem to “The Letter Box,” Dodge first congratulated her on her verse, but then reminded her that “there is time enough for that. Put your ‘heart and voice in tune,’ dear by frolicking in the open air; by enjoying your dolls and playmates, and by being a sweet, merry, good little girl,—and not be leaning over your desk writing verses. You’ll be all the better poet for it by and by.”\textsuperscript{114}

At the same time, Dodge believed that what children read affected them, to borrow Locke’s wording, molded them. In her initial letter she wrote, “such harm is done by nearly all [children’s magazines] that are published.”\textsuperscript{115} She wanted her magazine to

\textsuperscript{113} Clarke, “In Memory,” 1059-60.

\textsuperscript{114} “The Letter Box,” St. Nicholas, March 1874, APS Online.

\textsuperscript{115} “Children’s Magazines,” 352.
be a “pleasure-ground” for its readers, but she also knew that lessons could be included:

Doubtless a great deal of instruction and good moral teaching may be inculcated in the pages of a magazine; but it must be by hints dropped incidentally here and there; by a few brisk, hearty statements of the difference between right and wrong; a sharp, clean thrust at falsehood, a sunny recognition of truth, a gracious application of politeness, an unwilling glimpse of the odious doings of the uncharitable and base. In a word, pleasant, breezy things may linger and turn themselves this way and that. Harsh, cruel facts—if they must come, and sometimes it is important that they should—must march forward boldly, say what they have to say, and go.116

This combination of natural childhood with great literature and opportunity for exploration and learning were the ideals on which she raised her own children and wrote and edited for the world’s children. As Clarke wrote, “But it was not by luck or good fortune that she accomplished that work; it was by patient, devoted, conscientious labor – by exercise of noble gifts to a noble end.”117

“In one sense, she neither will nor can have any successor,” Clarke wrote in his tribute to her in the October issue of St. Nicholas. “But the work which she established and directed so ably will be continued, and will endure, a source of pleasure and of benefit to thousands, adapting itself to new conditions as they arise, and fulfilling – or even enlarging, let us hope – its mission and its influence.”118

Clarke, who stepped into the role as editor, was right. Although he served with Dodge for nearly thirty years and then served as editor himself for another twenty-two, he never ascended to the lofty pedestal to which the children had lifted Dodge. Nonetheless,

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117 Clarke, “In Memory,” 1059.
118 Clarke, “In Memory,” 1070.
he guided *St. Nicholas* into the twentieth century with skill and grace. The magazine continued to inspire children with great literature and the opportunity to share their experiences and writing. During his years as editor and under his personal guidance, the St. Nicholas League inspired White, Faulkner, Welty, and Fitzgerald. And although *St. Nicholas* had lost its queen, the kingdom continued to flourish. However, when Clarke retired in May 1927 at the age of seventy-two, the spirit of *St. Nicholas* was lost. Although production continued until 1941 (with a brief four-issue retry in 1943), the magic of dear old *St. Nicholas* was gone.

Mary Mapes Dodge created “magic” based on the idea that children were “on the same plane as the writer.” She included no “condescending editorial babble.” In so doing, she created a new model for how to interact with children and what children’s literature could be, and in her mind, should be. In her obituary, one editor wrote:

> Gray beards of forty will testify to the eagerness with which, they awaited the mail that brought *St. Nicholas*, to the gusto with which they plunged into the fresh instalment of Trowbridge or Miss Alcott, to the earnestness with which they begged to sit up a little later that night, and to the bright, troubled dreams in which they lived over the fascinating adventures. But in a day or two the magazine had been read from cover to cover, including the alluring advertisements of bargains in foreign stamps and jig-saws; and twenty-eight long days stretched before the next issues.

Despite the description of Dodge as *St. Nicholas*’s “absolute queen,” there was one part

119 “Review,” *Working Farmer* (December 1864), 258, quoted in Gannon and Thompson, 42.
120 “Children’s Magazines,” 352.
122 *New York Evening Post*, quoted in “A Unique Figure in Juvenile Literature,” *Current Literature* October 1905, APS Online.
of her kingdom that may have fallen beyond her reach.\textsuperscript{123} In the front and back of her
beloved magazine, separate pages were inserted each month that contained “alluring
advertisements.”\textsuperscript{124} The way these advertisements changed over time, tells part of the
story regarding children and advertising.

\textsuperscript{123} Burlingame, 199.

\textsuperscript{124} \textit{New York Evening Post}, quoted in “A Unique Figure in Juvenile Literature,” \textit{Current Literature} October 1905, APS Online.
Chapter 3

“ALLURING ADVERTISEMENTS OF BARGAINS”
CHILDREN’S ADVERTISING IN ST. NICHOLAS, 1873-1905

“Here is a fine school of young fish!
Aren’t they worth a little bait?”

An advertisement by St. Nicholas magazine appealing to potential advertisers in the Profitable Advertising trade journal, March 1905

In November 1873, many young people discovered a new magazine dedicated to creating a “pleasure ground” for them. When they opened the crisp cover of St. Nicholas with its elaborate engravings in red and black, they were greeted by a cheerful letter from a new friend, someone who would become a trusted ally as they grew (fig. 1). Mary Mapes Dodge “conducted” this magazine with a passion and zeal matched by few. She set out to create the best in children’s periodicals. By most accounts she did just that.

In this first issue, her young readers found more than great literature, fabulous art, and stimulating games; they also discovered advertisements. From the first issue in November 1873 to the last issue in the 1940s, advertising was included in St. Nicholas. In fact, the first ad in St. Nicholas appeared on the page before Dodge’s initial greeting.

The first ad in St. Nicholas was not for a toy train or doll or children’s book. The

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1 New York Evening Post quoted in “A Unique Figure in Juvenile Literature,” Current Literature, October 1905, APS Online.


4 See Appendix 2 for complete letter.

5 The words “conducted by” was used consistently in St. Nicholas in place of the words “edited by”.
first ad was for starch: “Kingsford’s Oswego Starch! The Best Starch in the World!” (fig. 2). On the inside front cover, the table of contents appeared. On the opposite page a large ad, also in the red and black colors from the cover, announced the advantages of Kingsford Oswego Starch. This ad featured decorative framing, text in both black and red in a variety of sizes, a recipe for “Plain Oswego Pudding,” and a detailed engraving of the factory. The engraving included minute details of the scene around the factory. In addition to the rows of buildings and smokestacks, readers could also see horses in harnesses pulling carts, boats floating on the canal, a train steaming on the tracks, American flags streaming in the breeze, farms and homes standing in the background, and people strolling between the buildings. This ad received the same attention to detail as the illustrations and engravings in the magazine’s content pages.

When the young reader turned the page, on the back of the ad, they found a second page of information regarding Kingsford Starch. This page described the history of the company, right down to the Mr. Thomas Kingsford’s discovery of starch from Indian corn in 1842, and made a claim regarding purity, “in chemical analysis, it is found to contain 998-1000 of PURE STARCH!” It also gave a written description of the factory as detailed as the engraving had been: 521,000 square feet of floor space, 600 cisterns and vats with a capacity of 2,500,000 gallons of water, 3 1/4 miles of water pipe, and “over 25 miles of steam pipe for drying Starch.”

St. Nicholas’s intended audience of children would not have cared about

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6 St. Nicholas, November 1873.

7 Currently, when food companies are trying to emphasize the wholesome goodness and the farm-freshness of their products, it is hard to image a company “advertising” the over-whelming size of its factory.
cornstarch, but the detailed engraving and the amazing numbers associated with the factory might have enticed them to take a look. Although this was the most lavish ad in the magazine, it was not the only one. In the back of the issue, five pages of ads were bound together. There were ads for insurance, silk, stamps, plants, flowers, pens and stationery.

Many of the ads appealed directly to women. “Ladies, Do You Love Flowers?” read an ad for a new magazine about flowers and household things (fig. 14). An ad for silk assured readers that “colored gros-grains are the most fashionable of all the new goods introduced this fall” (fig. 15). Some of the ads were aimed at the male head of the household, such as the ads for life, accident, and fire insurance (fig. 15).

Unlike the ad for cornstarch, these ads were less ornate and more straight forward in message. Many just included words in black type, and looked like newspaper classifieds. There were variations only in typeface selection, size, spacing, and the use of bold and capital letters. Only a few of the ads included a small engraving of the item being advertised.

The placement, products, and overall designs of these first ads set the tone for decades to follow in the magazine. Throughout Dodge’s editorship, ads appeared only on separately paginated pages inserted in the front and back of the magazine. Sometimes these ad supplements appeared on light pastel paper. For a number of years, these pages

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8 St. Nicholas, November 1873.
9 St. Nicholas, November 1873.
10 This placement of the ads in the front and rear of the magazine allowed these pages to be easily removed from each issue to be bound in volumes. For further discussion, see Appendix 3.
were slightly smaller. In this way, though the magazine included advertisements, readers could easily distinguish content from advertising.

Significant differences also existed between the design elements in the main content pages in comparison with the ad supplements. The pages of St. Nicholas had a simple, elegant design with the same typeface, heading style, page number placement and use of white space, which remained remarkably consistent throughout Dodge’s editorship. In fact, Dodge and the publishers made a formal announcement in the ad supplement in 1889 when after sixteen years they changed the typeface.\(^{11}\)

By contrast the advertisements in early issues crowded onto the supplemental pages—sometimes more than eighteen ads appeared on a single page—and continually changed. Each ad used its own typeface(s). In these early ads, few contained engravings, so visual design was achieved solely with the use of a multitude of typefaces, font sizes, and other text art. It was common to see four or more different typefaces included in one small ad. This gave both individual ads and the overall pages a cluttered appearance that contrasted sharply with the more open design in the magazine itself.

However, the most significant difference between the editorial and advertising sections was the intended audience. Although Dodge created the content for children, the ads from 1873 to 1905 appealed mostly to parents and mainly to women in their role as mothers and keepers of the household. This was the era of the “women’s sphere,” and companies were very interested in reaching these women and influencing their brand selections. Just as the ideas regarding childhood were evolving at this time, so were the

\(^{11}\) St. Nicholas, October 1889, ad 16.
ideas regarding women. Society placed increasing emphasis on their role as keepers of the home. The days of self-sufficiency had been largely abandoned, especially by the families purchasing magazines such as this one. Women were shopping in stores for a variety of new products including preserved foods, cleaning supplies, personal hygiene products, and items to make the home more “homey.” The manufacturers of these products wanted to capture and maintain their attention.12

Another reason so many of these ads were intended for adults was because of the close tie with Scribner’s Monthly. The month St. Nicholas began publication Scribner’s Monthly declared that “wherever ‘SCRIBNER’ goes, ‘ST. NICHOLAS’ ought to go.”13 Even the cover declared “Scribner’s Magazine for Boys and Girls.”14 This close relationship also existed on the advertising pages. Many of the ads in the youthful St. Nicholas also appeared in the parental Scribner’s Monthly.15

Furthermore, notices in St. Nicholas commonly announced the articles and features in the current Scribner’s Monthly and current books published by Scribner’s. In fact, in the first issue the interior back cover featured children’s books by Scribner’s, including Dodge’s book Hans Brinker—in case anyone had forgotten the editor’s fame—and Jules Verne’s Journey to the Centre of the Earth, while the back cover


14 St. Nicholas, November 1873, cover.

15 The researcher looked at several issues of Scribner’s Monthly and Century to compared advertisements with ads appearing in St. Nicholas.
detailed items from the current *Scribner’s Monthly* (figs. 16 and 17). This cover featured the same red and black framing on the front cover, which further emphasized the connection between these two magazines.

Interspersed between the ads for flooring, corsets, fire insurance, live chickens, and odd medical devices, manufacturers and publishers sprinkled a few ads for the magazine’s intended audience. Although these ads would never fill these pages, they signaled the beginning of direct marketing to children.

In the first issue, several ads appeared for children’s books, a home microscope and several small printing presses—no doubt similar to the one Dodge’s boys used in the room beneath her den at Mapleridge. Although the ads for both the microscope and printing presses included engravings of the items, children were never identified as either the intended audience or recipient. It was left for the reader to make this assumption. The ads for books had headings that read, “New Juvenile Books” and “Young Folks Favorites,” but they made no attempt to address children directly (fig. 14).

This changed during the next few years. Ads became more direct when marketing children’s products, and they began to make appeals directly to children, especially in the issues leading up to and around the holidays. In September 1875, an ad appeared that directed children how to obtain the item (fig. 18). ‘Little Folks, show this pretty picture to your mamma, and ask them to let you go to the store and see the table which is represented in the central figure. Also, the jolly little *Domestic Toy Table,* by which a

16 *St. Nicholas*, November 1873, back cover.

17 *St. Nicholas*, November 1873, interior back cover; November 1878, interior back cover.
happy group of tiny folks are drinking their tea.” The ad continued by talking about how comfortable the mother will be sitting at this fold-down table when she is sewing clothes for herself and the young reader. Furthermore, the ad also recommended showing the ad to one’s father and encouraging him to buy the item for mother on her birthday or for the holidays. At the bottom of the page was one more sentence, “P. S.—By the way, we want a lot of Agents to sell our tables, and if you will write to us we will send you some circulars, and you can show them to your friends, and sell tables to them, and thus soon earn enough money to buy a table for yourself or your mamma.”

For marketers, children had made a quick jump from someone who might be able to influence family spending and make small purchases as fledgling consumers to selling agents within the home and community. Publishers also enlisted child armies to sell subscriptions. Children won prizes depending on the number of items sold. This trend demonstrates the increasing influence children had in the home and larger community.

At the same time, the idea of childhood as a time for play and leisure continued to grow. Changes in manufacturing made the mass production of less expensive toys possible for the first time. St. Nicholas was a logical place for companies to reach out to parents and children. In January 1876, one proclaimed, “Just what the Children want! The Pocket Soap Bubble Toy. 500 Bubbles blown without refilling” (fig. 19). Another

18 St. Nicholas, September 1875, ad. 1.
19 Ibid.
21 St. Nicholas, January 1876, ad 1.
announced, “Holiday Gifts: A Toy Boat is the best present to give a boy” (fig. 20).\textsuperscript{22} Ads also appeared for “Hot Air Toys,” to use above stoves or lamps. Several ads offered little printing presses for children to use at home (fig. 21).\textsuperscript{23}

In some of these ads, advertisers were beginning to experiment with how to appeal to children. In these early efforts, they took the direct approach. Many of these ads had large headings that read “Boys and Girls,” or “St. Nicholas People,” or “Boys and Girls Attention” (fig. 22).\textsuperscript{24}

Many of the ads appealed to children based on what the children would want for themselves. Others appealed to children with the idea of the child purchasing a gift. One ad appeared perpendicular to the table of contents: “A Christmas Present for Father and Mother: the Family Record Album: Send for a Prospectus to Henry Holt & Co., Bond Street, New-York” (fig. 23).\textsuperscript{25} Unlike the toy ads above, this ad did not include an image, just the message.

Most of the ads at this time still looked like classifieds that might run in a newspaper: many ads per page, lots of text, few images, and little white space. However, the majority of ads for children’s products— unlike the adult ads— included simple images or engravings. Many of these were small, often less than one inch square, but on pages filled with text, they were easily noticed. Already, advertisers had discovered the importance of the inclusion of visual materials when appealing to children.

\textsuperscript{22} \textit{St. Nicholas}, January 1876, ad 1.

\textsuperscript{23} \textit{St. Nicholas}, January 1876, ad 3.

\textsuperscript{24} \textit{St. Nicholas}, January 1876, ad 4-5.

\textsuperscript{25} \textit{St. Nicholas}, January 1876, interior front cover.
A few ads in the 1870s appealed to parents on behalf of children’s health and well-being. The Goodyear Rubber Company advertised the “Goodyear’s Pocket Gymnasium,” which seems to have consisted of a set of rubber bands used for exercise and an accompanying booklet (fig. 24). The ad assured readers, “to ladies and children especially, the exercise will be found of the most invigorating character.”

In April 1878, a 3/4 page ad ran for “The Celebrated Swiss Warblers’ Bird-Call. . . Bird Call & Bird Whistle” (fig. 25). Although this ad does not address children directly, as many at the time did, it features sixteen small engravings of animals, from bears to roosters, which stood out in the ad supplement. Furthermore, the Bird Defenders group supported within the pages St. Nicholas was incredibly popular at this time, so an item associated with birds probably received extra attention from the children.

In September 1878 with the holidays approaching once again, more items were offered for children. On the front page of the supplement. A half-page ad announced, “Every boy and girl should have one. EHRICS’ BOTANICAL MICROSCOPE” (fig. 26). After a detailed description of all the pieces and parts included for the $1.25 price, Ehrichs presented eight reasons why it should be considered “indispensable.” Number five on the list was its educational value. The top reason, “by enlarging the vision, it enlarges one’s appreciation of the Creator and his attributes.” Religion still came before either science or education.

26 St. Nicholas, January 1876, ad 2.
27 St. Nicholas, April 1878, ad 3.
28 St. Nicholas, September 1878, ad 1.
29 St. Nicholas, September 1878, ad 4.
30 St. Nicholas, September 1878, ad 1.
This issue also featured slightly less educational items as well. The Eureka Trick and Novelty Company offered magic spiders, musical pipes, golden water-pens, and trick fans and featured images of a few of these prize items (fig. 27). This is one of the few ads from this period for items that are simply fun with no other purpose. A larger ad across the bottom of the page shouted in bold, capital letters “NOW FOR THE HOLIDAYS! Boys and Girls, Look! Look! Look! THE LATEST NOVELTY IN THE AMUSEMENT WORLD” (fig. 28). The ad showed a table top game with a ball and cue stick.

When children turned the page, they found a full-size ad with six engravings of interesting blocks and children playing with them. “The Most Interesting & Instructive Toys in the World” read the banner, the phrase “Crandall’s Blocks for Girls and Boys,” followed in script (fig. 29). Below the lovely images, the ad instructed children how to go about getting the blocks: “Young readers, are not these the toy you have been longing for? The above illustrations of only a few of them. Show these to your parents, and ask them to send (a postal card) for a free illustrated catalogue, giving descriptions of many kinds of blocks, the prices, etc.” In still smaller type it requested that St. Nicholas should be mentioned.

Two months later a slightly different ad appeared. Again, a large banner ran across the top, shouting “HERE THEY ARE! The Most Attractive & Amusing Toys in

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31 St. Nicholas, September 1878, ad 2.
32 St. Nicholas, September 1878, ad 4.
33 St. Nicholas, September 1878, ad 4.
the World” (fig. 30). This time, the ad featured two fewer images, a price list, and more text:

Yes,—Here they are! Young readers of St. Nicholas, and here are not half of them. If you never have had any of Crandall’s Blocks, you don’t know what delight is in store for you. Ask your parents to look at this page, and then they can find these attractive toys at almost any toy-dealer’s, or send a postal-card request which will bring, free, a full illustrated list of all our Toys, with prices, etc., from ORANGE JUDD COMPANY.

Again the ad reminded children to “Mention St. Nicholas.” The tone of this ad and the punctuation is reminiscent of Dodge’s initial greeting to her readers in the November 1873 issue. In some ways, this company approached children in the same way Dodge did. It was respectful, straightforward, and to the point.

These ads also demonstrate a shift away from small crowded newspaper style ads, to a new style of advertising appropriate for large, national magazines. The larger size, the inclusion of detailed engravings, and the use of a simplified design with white space was more appropriate in magazines, especially those like St. Nicholas whose overall design and illustrations were emphasized. Designs like those for Crandall’s blocks more closely resembled the look of St. Nicholas. Furthermore, the contrast between these more spacious designs and the highly cluttered ad pages, gave the former more prominence. In this way, ads such as Crandall’s demonstrate a growing maturity in magazine advertising.

This was the era of “magazine mania.” Both advertisers and publishers were

34 Crandall’s Blocks ad, St. Nicholas, November 1878, ad 18.
35 Crandall’s Blocks ad, St. Nicholas, November 1878, ad 18.
experimenting with the inclusion of ads in magazines. For advertisers, these magazines presented a new opportunity to reach a national audience with their products. For publishers, these advertisers allowed a shift in revenue base from subscriptions to advertising. *St. Nicholas* was not the first children’s magazine to include ads—Youth’s Companion had begun including them sometime in the 1860s. However, *St. Nicholas* was the child of Scribner’s Monthly, which was the “first high-class general magazine to offer large circulation to advertisers.”

*St. Nicholas* maintained the “high-class” values and presentation of its parent and expanded upon them to establish an unparalleled reputation among children’s magazines. It also handled advertising in the same way as Scribner’s Monthly. As a result, the ads in *St. Nicholas* had the added importance of reflecting emerging concepts in magazine advertising. Furthermore, with Dodge’s tremendous reputation and presence in this magazine, readers may have mistakenly felt that these ads carried her seal of approval, though she probably had little or no influence over them. **XXX Dodge’s limited role?**

Nonetheless, Dodge would have approved of many of the children’s items featured in the early era of her magazine. Games and play had always been important in the Mapes and Dodge homes, and Dodge’s love of books, games, creative pursuits, and outdoor sporting activities was evident in the way she raised her boys and in the ideas she discussed with her readers. She valued play. She once advised a young reader to put

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37 Mott, 2:266.
38 Mott, 3:9.
39 Mott, 3:9.
down the pen, and “put your ‘heart and voice in tune,’ dear by frolicking in the open air; by enjoying your dolls and playmates . . . . You’ll be all the better poet for it by and by.”

Society’s increasing acceptance of play and leisure time for children is evident in the third issue of the magazine when an article titled “New Toys and Games for the Children” appeared. The article had no byline, though it certainly had the tone and style of Dodge. The writer, presumably Dodge, details an amazing list of games, puzzles, and toys. The writer announced that “ST. NICHOLAS expects to be always on the lookout for new games and playthings, so our little folk and their parents may be told the latest inventions from Toy-land.” Various descriptions filled the pages and suggest the values of the writer. One game was described as “historical, amusing and instructive.”

Another game “will set one thinking of what he never thought of before.” Another by the name of “Avilude,” deserved a longer description:

. . . the game of birds. It has sixty-four large cards, of unusual beauty. On thirty-two are excellent engravings of birds, and on the others are correct and entertaining descriptions of the same, which players are sure to read. Old and young will be interested in this scientific, yet delightful entertainment.

Items to teach weaving and drawing were also mentioned. Even the toy guns and cannons received a positive review, “the centenary gun or cannon, which you can load Monday morning and pop away until Saturday night, in the most perfectly safe and

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40 “The Letter Box,” St. Nicholas, March 1874, APS Online.
41 “New Toys and Games for the Children” St. Nicholas, January 1874, 170, APS Online.
Many of the items listed had some type of instructional value, but other items were just plain fun. The writer made special note of games and activities that would appeal to a variety of ages and whole families.

Children’s ads in *St. Nicholas* were largely consistent with these values. Advertisers commonly marketed these items as instructional or family fun. In January 1879, a “Watch, Novelties, and Notions,” company offered a charm microscope—measuring 3/4 x 5/8 inches—assuring readers that “months of Natural History from books will not give the practical knowledge that a few minutes’ use of the microscope gives” (fig. 31). On the opposite page, a company offered a “self-teaching penmanship” course where the company offered examples of signatures before and after the course sent in by “readers of *Scribner’s Monthly* and *St. Nicholas* during the past month” (fig. 32). In the summer, ads for lawn tennis, archery, and “rubber target guns” appeared. In the winter, ads for skates and sleds replaced them.

The November, December and January issues consistently carried the most ads, as companies enticed readers with holidays gift ideas. In December 1879, in the highly publicized issue that began Louisa May Alcott’s new serial story, “Jack and Jill,” *St. Nicholas* included eight pages of advertisements in the front and eighteen more in the back. Although this did not equal the numbers *Scribner’s Monthly* would obtain a year later, it shows that advertisers were optimistic about the results they would see in *St.

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47 *St. Nicholas*, January 1879, ad 2.
48 *St. Nicholas*, January 1879, ad 3.
Scribner’s usually ran the most prominent ads in these issues. Starting in the October issue, Scribner’s began advertising the upcoming volume of *St. Nicholas* and the bound copies of past *St. Nicholas* volumes. Ads also appeared for *Scribner’s Monthly* and a variety of books. Occasionally, Scribner’s offered other items. In the December 1879, it advertised a card game designed by Dodge, called “The Protean Cards or the Box of Fifty Games” (fig. 33). The ad proclaimed how “unique, ingenious and really marvelous in the inexhaustible fun of sport it affords.”

In this same issue, another company tried a novel approach to attract young readers (and their mothers). Lord & Taylor wrote a letter that at first glance resembled in appearance and approach the style in which Dodge might write to her readers (fig. 34). Only this letter had a different message. This full-page ad had no visual images, just the following letter in the same typeface as the magazine content:

**NOW CHILDREN:**

A word with you all by ourselves. (We’ll have no secrets from mamma, only just for a minute or two.)

We think it is a good plan for you to begin to think about what people see when they look at you—what they see first—what they see second—third:—in short, what they think of you. This is how we form opinions of you, almost without knowing it. Your manners make us think well or ill of you; make us like you or get away from you... Your dress touches your manners wonderfully. It does not positively recommend anybody; and it is in the way of a great many. How to dress so as not to have your dress thought of at all, so as not to think of it...

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49 *Scribner’s Monthly*’s “best advertising business was in its last Christmas number, December 1880: in that issue it carried forty-nine pages of advertising, of which seven were for the Scribner’s Company’s books and magazines.” Mott, 3:9.

50 *St. Nicholas*, December 1879, ad 13.

51 *St. Nicholas*, December 1879, ad 13.
yourselves, is good learning. What you want to know is how to manage your dress so as to get out of it all the good things it can give you:—warmth, protection, covering, and becoming adornment—in a word, comfort. . . .

Here is the secret: Let everything you wear be what it passes for and suited to its use; and let the shape be about like what other people are wearing. This is economical as well as becoming and proper. You can always get suitable articles—for boy, suits, and everything, even to shoes and mittens; for girls, very proper dresses, and a great many other things—but we may as well send you our catalogue which is full of them and full of pictures of them too. It is as big as St. Nicholas, and—ask mamma if it hadn’t better be sent for. We have pleasure in sending it to you little people, notwithstanding the fact that only part of it belongs to you; for the whole of it is made for mamma, you and the baby, with a little corner for papa.

Very cordially yours,

LORD & TAYLOR. 52

In addition to the style and layout, the placement of this ad in the front section of the ads lent an air of authority and content. Although Dodge usually addressed her readers only as characters in the “Jack-in-the-Pulpit” or as herself in the “Letter Box” departments, this seemingly friendly, “this is what you need to know to be a young gentleman or lady approach,” was consistent with Dodge and might have confused some readers as to who was talking with them.

As this ad demonstrates, advertisers were experimenting with different ways to approach children. At this time, children would not be purchasing clothing for themselves, so this Lord & Taylor ad sought to give children the language and arguments necessary to influence parental spending. Furthermore, it creates the idea of peer pressure and the need to have the “right” clothing. This last idea applies even more strongly to the

52 St. Nicholas, December 1879, ad 5.
parents. This historical era was marked by financial instability and an overwhelming desire for respectability. The ad plays on both these fears and desires. It also adds the reassuring message that Lord & Taylor can help make you and your family more respectable.

This issue featured another advertising approach used commonly by Scribner’s, other publishers, and occasionally manufacturers. Scribner’s often included “reading notices” in *St. Nicholas* (fig. 35). These notices appeared to be editorial content or information, when they were in fact advertisements. The ad Scribner’s ran in this December 1879 issue stretched across three pages, though the last page had a more classic advertising design. The first two pages, which were facing one another, were written in the same typeface as the content. On these pages, a series of small “articles” or notices appeared discussing items that would be included in upcoming issues, the opportunity to buy a “portfolio of proof-impressions” from these two magazines, and the lovely bound volumes of *St. Nicholas* with their own black walnut case. (Apparently this ad was effective, because Scribner’s sold so many bound copies of *St. Nicholas* that by the following April, they were trying to buy old issues from readers to bind.) Even though these ads appear in the supplemental pages, they blurred the lines between content and advertising.

With the close of this issue, the 1870s closed as well. During this time, companies had explored ways to make ads appealing to children for products such as

53 Mott, 3:11.
54 *St. Nicholas*, December 1879, ad 10-11.
55 *St. Nicholas*, April 1880, ad 4.
books, sports equipment, miniature printing presses, microscopes and toys. Many had
used a highly direct approach with banners that read “Boys and Girls Attention.” Some
companies had sought to enlist children as selling agents inside the home, while others
had played on societal insecurities. In all of these cases, companies had identified
children as having economic influence in the home, but they also treated children as
intelligent beings.

In January 1880, The Orange Judd Company that sold Crandall’s blocks tried an
even more direct tactic. The ad read: “WANTED: Everyone who reads this to send us his
address for a free Illustrated Catalogue of Crandall’s Blocks, Toys & Games . . .” (fig.
36). This marked the most direct request given by a children’s ad. Interestingly, these
types of ads decreased in the coming decade.

Although this approach began to fade, many adult ads began to follow a different
example set by the children’s ads: the inclusion of an image. Along with images, some
advertisers included more white space and more internal consistency in typeface and text
elements. The publishers grouped these more carefully designed ads together on specific
pages. On other pages, many ads continued in the classified ad tradition. At times, as
many as twenty-eight ads would appear on one page.

In 1881, Scribner’s sold both St. Nicholas and Scribner’s Monthly to Roswell
Smith. St. Nicholas continued as before, and Scribner’s Monthly became known as the
Century. The ads continued as before, though sometime during this period the ad
supplement pages began to be printed on paper which was nearly the same size as the

56 St. Nicholas, January 1876, ad 5.
57 St. Nicholas, January 1880, ad 5.
content pages, though it was of lower quality.

Before this period, most advertising for children’s items had been directed to children themselves. However, in the 1880s advertisers sought the attention of mothers on behalf of their children. Advertisers became less focused on children and more focused on their mothers.

As a result, items for children younger than St. Nicholas’s readers appeared for the first time. Ads for woven baby carriages and children’s clothing appeared. In the mid-1880s, ads for baby food and supplements appeared. One ad proclaimed, “Ridge’s Food for Infants & Invalids: The most reliable substitute at present known for mothers’ milk. . . . It is nutritious, easily digested, and acceptable to the most irritable stomach. Its superiority to other similar preparations rests not only on scientific analysis, but on the crucial test of thirty years experience. . .” (fig. 37). Consumers found the idea of “scientific analysis” comforting, and advertisers loved to provide it. Another ad from this time stated, “‘Our Baby thrives on Horlick’s Food,’ write hundreds of grateful mothers” (fig. 38).

Numerous ads for children’s food and medical items reflected the reality of high infant mortality at the time. In New York in 1880, more than one quarter of infants still did not survive into childhood. At a time when motherhood was being idealized, keeping children healthy was not to be assumed.

58 St. Nicholas, June 1884, ad 5.
59 St. Nicholas, May 1884, ad 3.
Some ads did not feature an image, but most did. Another ad asked, “See What Cuticura Does For me! Infantile and Birth Humors, Milk Crust, Scald-head, Eczema, and every form of Itching, Scaly, Pimply, Scrofulous, and Inherited Disease of the Blood, Skin, and Scalp, with Loss of Hair, cured by the Cuticura Remedies. Absolutely Pure and Safe” (fig. 39). Above this delightful description, was a drawing of a beautiful child sitting in a wash basin labeled “Cuticura” being washed by wee angels.

More importantly, the ad illustrated another emerging trend. Advertisers were beginning to include images of children in their ads. Most of these children were presented in an idealized way, such as the child above being washed by angels. Pears’ Soap ran an ad several times that showed a beautifully serene baby laying naked across his mother’s lap happily playing with a kitten sitting on a table beside him, while his mother gave him a sponge bath (fig. 40).

In part, the images of the idealized child reflected the growing trend to idealize both the family and the home. As economic pressures increased and social structures changed, society began to place more emphasis on the family as a stable, safe environment. The home became known as the “woman’s sphere,” and women were to maintain a proper, respectable home. As one historian wrote,

As the new order raised mothers onto a pedestal from which they were more visible but less powerful, they were accompanied and assisted by their children. It was from this ‘elevated’ perch that both women and children could be viewed as decorative objects.

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61 St. Nicholas, May 1884, ad 5.
62 St. Nicholas, March 1886, ad 1.
63 Heininger, 22-23.
For the first time, advertisements included images of beautiful women and happy children.

At the same time these idealized children were emerging on the ad pages, advertisers were making fewer direct appeals to children. These two trends point to a subtle shift in the understanding of childhood. In the 1860s, Dodge had received much praise for her realistic portrayal of children and her ability to write for them in a straightforward manner in both the *Irvington Stories* and *Hans Brinker; or, the Silver Skates*. In many ways, these ideas had facilitated her career and the birth of *St. Nicholas*. In the early ads in the magazine, advertisers addressed children in a way consistent with Dodge’s approach. However during the 1880s, advertisers seemed to discard these ideas. Children lost some of their value as real people, and instead became pretty objects.

The ads created by Century, Scribner’s and other publishing houses maintained a more Dodge-type approach for many years after other advertisers did not. In part, this might be explained by the idea that publishers needed thinking, rational readers. Publishers were less concerned about image and more concerned about enticing children to read their latest books.

In the mid-1880s another trend emerged in advertising when both Pears’ and Ivory Soap began featuring full-size ads in each issue that were less about specific information regarding their product and more about overall image. Pears’ Soap always appeared on the first page of the advertising section in the rear of the issue. Ivory Soap appeared on the interior back cover. Both ads featured extensive engravings or drawings and some type of message.
Pears’ Soap constantly experimented with and changed their ad strategies. One month, the ad would be dripping with different typefaces, crowded text, busy borders, graphic elements, and a testimonial from Henry Ward Beecher on Pears’ as a “means of grace” (fig. 41). In the next issue, an engraving of an elephant with a man washing it appeared. The text, in its entirety read: “Pears’ Soap Matchless for the Complexion: The Real Secret of the White Elephant” (fig. 42). In another issue, a baby is shown kneeling in a washtub crying as he unsuccessfully reaches for a small bar of Pears’ soap. This ad was different from all of its predecessors in St. Nicholas, because the image was relatively small and placed on the upper third of the page. The remainder of the page had a hand-written note, “He won’t be happy until he gets it” (fig. 43). The handwriting was unusual, but even more striking was the wide open space. The majority of the page was filled with white space. No previous ad had done this in St. Nicholas.

In contrast, Ivory soap had more consistent ads. Its ads commonly featured a drawing on the upper two-thirds of the page, with some type of text beneath. Most often the text was written in the form of a clever poem often in rhyme. These texts might offer helpful hints about using the soap to enhance one’s complexion, maintain one’s lace, or improve one’s respectability by cleanliness. Sometimes it was simply a cheerful rhyming poem:

THE RUSTIC CROWN.
For neither King nor Czar of might,
We Form this rustic wreath to-night;  
Nor have we plaited leaf and spray  
To crown a blushing queen of May,  
Nor deck the hero of some pass  
Who mowed his foeman down like grass;  
To find that gracious soul we hope,  
Who gave the world the IVORY SOAP,  
That takes the stains from silk and lace,  
And keeps the wrinkles from the face;  
And in a thousand ways or more  
Brings sure relief to every door.  
The maiden fair, the frugal dame,  
And learned Professor, all the same,  
Pronounce it purest, safest, best,  
In all the country, east or west,  
Then far and wide we’ll search around,  
Until the proper head is crowned (fig. 44).  

Once, Ivory tried a completely different approach:

The Illustration which usually occupies this page is omitted from this issue, that the space may be taken for this request:

Reader—If the picture and the lines you have seen monthly on this page have entertained or amused you, please reciprocate by sending to your grocer, to-day for a cake of Ivory Soap, and
‘Prove on garments coarse and fine  
The truth of every sketch and line,’  
Remember, ‘Turn about is fair play’ (fig. 45).  

This ad made the argument that readers who had enjoyed the art and text of previous ads had an obligation to reciprocate by buying the product.

Another time, the Ivory ad featured a large drawing of a many different animals sitting on benches in front of a stage with a chalk board (fig. 46). Some type of human creature pointed to the chalk board with the message “Ivory Soap 99 44/100 Pure.”

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68 St. Nicholas, May 1885, interior back cover.  
69 St. Nicholas, March 1886, interior back cover.  
70 St. Nicholas, September 1884, interior back cover.
Both the May rhyme and this ad with animals would have appealed directly to children. These ads demonstrate the developing ideas of children as a type of selling agent inside the home influencing parental spending and becoming future consumers in their own right.

During the 1880s and 1890s, another form of advertising emphasized this outside the magazine pages. Relying on new technology, companies printed colorful “trade cards.” Manufacturers provided merchants with these small cards and later included them within product packaging. Cards carried a variety of messages regarding specific products. These colorful advertisements became treasured keepsakes, and children filled scrapbooks with these items. These cards taught children to look for, enjoy and play with advertising, and thus become indoctrinated in the growing consumer culture. As Garvey wrote, “As young people, scrapbook compilers were apprentice shoppers, entering the discourse of consumption and learning to converse within it and respond to its conventions and imperatives.”

Children did not have the financial means to be consumers, but companies clearly believed they had the ability to influence spending inside the home and in their own future purchases. Just as instilling the values of democracy within future citizens had been a goal of an earlier generation, instilling the values of a consumer culture became the goal of business in the 1880s and 1890s. Both the Pears’ and Ivory ads included interesting designs, visual elements, and often inclusion of animals or other kid-friendly

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images. Unlike earlier informational ads, these ads were about creating images and branding.

Both of these companies demonstrated the trend toward full-size carefully designed and written ads. These ads were more about image and branding then the specifics of what made their individual products different from or superior to other products of the day. Pears’ and Ivory were early trend setters in this regard, and many companies followed suit in the coming decades.

Although idealized children appeared in the early part of this decade in these soap commercials, in the late-1880s images of a new type of child appeared. Unlike his serene well-dressed counterpart, this little one was a bit more mischievous. In May 1887, Pears’s soap ran an ad showing a little boy, bare from the waist up, holding his breath while an older woman scrubs him clean (fig. 47). The text under the image read, “You Dirty Boy!” Later, Pears’ features a little boy who is a chimney sweep covered in soot (fig. 48). One line identifies him as a sweep, and the next asks the infamous line, “Good morning! Have you used Pears’ soap?” Elements of both of these engravings make it clear that neither of these children were from upper middle class families.

However, children who were from more prosperous families were not excluded from the mischief. An ad for Lundbore’s perfume showed a pretty little girl leaning over a spilled bottle of perfume. “I’m so sorry, but it smells good!” she says (fig. 49 ).

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74 St. Nicholas, May 1887, ad 1.
75 St. Nicholas, February 1891, ad 5. According to E. S. Turner, the line “Good morning! Have you used Pears’ soap?” became such a catch phrase in the United States and Britain that people tried to avoid saying “good morning” to one another.
76 St. Nicholas, June 1889, ad 10.
Another ad shows a mother walking into the parlor to find her three young children using the top of the baby grand piano as a slide (fig. 50). In this case, rather than chiding the children for their mischief, the ad declares, “That Old Piano! Do you remember how long ago it was bought? Years ago! And you have progressed while it has deteriorated in every one of those years.”

The idea of the mischievous child stood in welcome contrast to the pervasive rules of decorum and respectability in society. It was a further romanticization of the freedom of children, and it stood in marked contrast to the societal pressures placed on adults, especially working men. Tom Sawyer personified this character in children’s literature of the time, but he was not alone. With the romanticism of the era, women and frequently children were placed upon a pedestal, while older boys acted out the adventures and mischief men were no longer permitted.

In contrast to both the young idealized child and the more mischievous child, some advertisers featured children looking like small adults. Although children were not supposed to take on the physical responsibility of being small adults like children had in centuries past, they were to look and use products like adults did.

An ad for a watch company showed two images of boys (fig. 51). In the first image, a youngster with a boy’s hat stood peering at a clock through a store window. The

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77 St. Nicholas, August 1891, ad 1.
78 St. Nicholas, August 1891, ad 1.
caption read, “The boy 1787 without a watch, hurried and late.”81 The second ad featured two boys strolling down the street. The older boy carried his school books and was dressed like a young gentleman with a bowler hat and coat. The caption read, “The boy of 1887 with a ‘Waterbury,’ prompt and comfortable.”82 The ad continued:

These two pictures show in a manner the difference between the haste and uncertainty of the school-boy of one hundred years ago, and the repose and promptness of the boy of to-day. The possession of a watch is the surest means of creating in children a knowledge and love of punctuality, and The Waterbury Watch is well suited for children’s use as well as for older persons.83

At the same time little boys were shown the merits of carrying a watch and dressing like grownups, little girls were being educated about the importance of corsets and hosiery clips. In one small ad, a simple engraving of a little girl in her corset and underclothes read “Train Up a Child to wear the perfect-fitting Good Sense Corded Corset Waist and when she becomes a Beautiful Woman enjoying good health, she will then be sure to wear them” (fig. 52).84 Several years later as ads continued to expand and become more visually appealing the same company ran a new, larger ad. In this one, a beautiful mother and daughter stand together in a lovely room each in their corsets (fig. 53). The mother holds a mirror for the little girl to admire herself. The ad assures readers that “Sensible mothers wear Good Sense button front instead of clasp. Beautiful children wear Good Sense tape-fastened buttons, ring buckle at the hip for hose sup’t.”85 The ad

81 *St. Nicholas*, October 1887, ad 8.
82 Ibid.
83 Ibid.
84 *St. Nicholas*, June 1887, ad 10.
85 *St. Nicholas*, February 1891, ad 12.
During the late nineteenth century, society’s understanding of what it meant to be a child continued to flow between these three different motifs. Since childhood is a social construct it is not surprising that it constantly changed. These ideas also varied in both society as a whole and in individual families partially depending on social class and educational opportunities. Especially interesting in light of these motifs appearing in *St. Nicholas*, however, is that Dodge neither wrote for nor created *St. Nicholas* for any of the children portrayed this way. She was praised for her ability to write in a direct manner for smart, fun-loving, creative children who were involved with their world in meaningful ways. The fact that society seemed focused on these particular ideas of childhood, also accounts for the reduction in ads appealing directly to children.

Advertisers carefully selected which motif they included in their ads according to the message they wished to portray to the potential consumer. To encourage mothers to purchase children’s food and medicine, advertisers relied on images of beautiful, healthy children in lovely scenes. At a time when surviving childhood could not be assumed, these images reassured mothers that if they used this product they would have happy, healthy children.

Pears’ Soap introduced the dirty little boys in part because of the contrast between these images and the other common images before this time. Pears’ soap continually juxtaposed different ad styles with other companies and itself. For instance, shortly after

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86 Ibid.

the chimney sweep appeared in their ads, they featured an altar boy in full dress, “And a Nice Little Boy Had a Nice Cake of Soap Worthy of Washing the Hands of the People” (fig. 54). Furthermore, when most other companies used the style of a full-page ad with an engraving and clever text, Pears’ Soap, which had introduced this trend in St. Nicholas, went back to ads with mainly text.

The idea of children learning to dress and carry themselves like adults, reflected the constant concern of middle and upper class families about respectability and passing on these ideals to their children. This idea reflects back to Locke’s notion of “molding” the young gentleman of the merchant class.

This last motif also demonstrated the inclusion of increasingly elitist advertising in St. Nicholas in the late-1880s and early-1890s. One possible explanation is that with the explosion of different magazines that appealed to different readers, some advertisers could begin to tailor their ads to a particular audience. St. Nicholas’s audience was generally more highly educated and wealthier than the readership of other children’s magazines of the time. Early on, a variety of advertisers had relied on St. Nicholas because it was one of a relatively few national children’s magazines and because of its close ties to Scribner’s Monthly. Many national companies continued to advertise in St. Nicholas, but a new subset of advertisers saw St. Nicholas’s readership as particularly enticing. Luxury items began to appear on ad pages. Ads for private finishing and

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88 St. Nicholas, June 1891, ad 5.

preparatory school became increasingly common (fig. 55). 90

Others ads promoted stores specializing in children’s fashions:

How to Clothe Your Children in the Latest New-York Styles, At the Least Cost. Best & Co. Liliputian Bazaar. It is our exclusive business to fit out children of all ages with everything from Hats to Shoes, and we are prepared to do it in the best manner at the least cost. If we begin with the baby we have a customer for a longer time than when we commence later, therefore Special Inducements are offered in our Infants’ Department (fig. 56). 91

Periodicals devoted to fashion advertised in St. Nicholas as well. “Now Ready — The April Part of the Young Ladies Journal, Containing all of the Latest Paris Fashions, with Gigantic Fashion Supplement of 51 Figures, and Colored Fashion Plates of 24 Figures . . .” (fig. 57). 92

Pianos became a popular item on ad pages. These companies used several different types of appeals, but this one by Ivers & Pond Piano Co. was a common one:

United by a strong chord which cannot become Untied. Don’t make that common mistake that ‘anything with a keyboard will do for children!’ Give your children the encouragement of the very best. If you desire to cultivate a really musical taste you must have a really musical instrument, and an old tin pan is not ‘good enough!’ Children’s Practice Will Not Spoil Our Pianos, for our Soft Stop save the wear as well as the din and bang of finger exercises, preserving the full, rich, voluminous tone which you want to draw upon in those occasional hours when the family crave not noise but music (fig. 58). 93

Ads like this reminded parents that they had a responsibility to pass on the values of genteel America and that they needed to do so with the best products they could afford.

90 St. Nicholas, August 1891, ad 2.
91 St. Nicholas, March 1891, ad 7.
92 St. Nicholas, April 1891, ad 2.
93 St. Nicholas, March 1891, ad 1.
Travel and leisure activities also became a common theme in the advertising pages. One ad offered, “European Bicycle Tours. We conduct parties of young (and old) riders over the Continent of Europe. The best way to see the Old World” (fig. 59). Other ads extolled the virtues of this or that steamer to Europe. Although sporting equipment had always been included in the pages of *St. Nicholas*, small ads for children’s skates, sleds and tennis rackets were replaced by ads such as, “Wright & Ditson, The Largest Outfitters of Ladies’ and Gentlemens’ Sports in the World” (fig. 60). This ad featured a dapper gentleman in his full lawn tennis attire.

Ads even began to advise readers about how to maintain “happy servants” (fig. 61). An ad for cleaning supplies stated:

> If you value Clean Homes and Clean Clothes If you have any feeling for the poor souls who make them so, lighten their tasks by supplying them with Pyle’s Pearling Washing Compound. You will have better results, happier servants—they will have more time for rest or other work. Your clothes will not be rubbed to pieces. You will not be under any increased expense, and you will have taught your help to use their hands in the right direction, rather than their muscle in the wrong.

In this ad, even the servants had the honor of being portrayed as idealized young girls.

These extremely elitist ads may not have been effective, because they appeared for a relatively short period of time. More general ads for travel, pianos, and similar items continued, but without such an elitist tone.

From the earliest ads in *St. Nicholas* and into the 1890s, companies tried a number
of ways to obtain the address of readers. Although no other ads were as direct as the Crandall block company had been when it wrote, “WANTED: Everyone who reads this to send us his address for a free Illustrated Catalogue,” many ads requested that readers send in their information (fig. 36).  

In order to entice readers, companies promised many different items. Initially, companies offered illustrated catalogues, such as Crandall’s blocks. Some companies offered product samples. Ivory Soap ads always told readers that if their grocer did not sell Ivory Soap, they could write Proctor and Gamble and for postage, receive “free a large cake” of soap. Later in the 1880s, various advertisers promised readers special engraved pictures and books, if they would only submit their names to the company.

Many of these “free” items appealed to children. During the late-1880s, Cerealine cereal company advertised by featuring an engraving of an Indian scene each month with some type of legend accompanying the image (fig. 62). At the bottom of this full-size ad in small print the company made an offer: “The series of twelve original pictures of Indian life, of which the above is a small example, will be mailed to any one who will mention where this advertisement was seen and enclose a two-cent stamp for postage to the Cerealine Mfg. C., Columbus, Indiana.”

In July 1892, Nestle’s ran an ad that showed a woman holding a large basket filled with a dozen babies (fig. 63). The heading on the half-page ad announced, “Babies Given

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98 St. Nicholas, January 1880, ad 5.
99 St. Nicholas, May 1887, interior back cover.
100 St. Nicholas, May 1887, ad 10.
Away.” The ad continued, “Not real babies, but a book telling all about them called, “The Baby,” which we will send to any mother in America asking for it. This carefully written and daintily illustrated story of Baby life is filled from cover to cover with matter of interests to mothers. It has something to say about Nestle’s Milk Food—but more about other things.” In small print in the bottom corner, the readers were asked to write the company and tell where they had seen the ad to receive their free copy of this little book.

One probable explanation for this practice is that it provided companies with an ability to judge the effectiveness of ads in different publications. With no ability to conduct a national poll and only limited sales information, determining the impact of advertising was difficult. One way to gauge the effectiveness of an ad’s ability to inspire was to ask the reader to write the company and see how many did. With the turn to psychological advertising in the early 1900s, companies would explore other ways to judge ad effectiveness.

Another piece of advertising history found its way into the pages of St. Nicholas. This bit of history did not begin in the advertising supplement. Instead, it began on page 263 of the February 1883 issue (fig. 64). On this page, beneath the story entitled “The Brownies’ Ride,” appeared a large drawing of an old farm horse. The horse was covered and surrounded by small fairy creatures. The poem beneath began:

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101 St. Nicholas, July 1892, ad 11.
102 St. Nicholas, July 1892, ad 11.
103 Strasser, 159.
104 St. Nicholas, February 1883, 263.
One night a cunning brownie band
Was roaming through a farmer’s land,
And while the rogues went prying round,
The farmer’s mare at rest they found. . . .

This four-page poem by Palmer Cox introduced the world to the Brownies, who he later described as little Scottish fairies. They captivated the readers of *St. Nicholas* and began to appear in stories regularly. During the next twelve years, the Brownies appeared in more than four dozen stories in *St. Nicholas*. In 1887, Century published *The Brownies: Their Book*. The Century ad noted that these verses had been “one of the most popular features of *ST. NICHOLAS MAGAZINE* during the past few years” (fig. 65). It also noted that “the adventures of these remarkable little people have been eagerly followed from month to month by thousands of children, and grown people as well.”

Even before they appeared in their first book, Ivory Soap astutely asked for the Brownies’ help promoting soap. The illustration accompanying the “The Rustic Crown,” poem Ivory Soap used in the April 1885 issue of *St. Nicholas* featured the Brownies, though they were not identified as such (fig. 44). In some ads, the Brownies were shown making Ivory Soap. One historian noted that “many companies used such images of pixies and elves, intimating that mass production was like magic and contrasting with other companies’ use of factory images in advertising.”

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105 *St. Nicholas*, February 1883, 263.
106 Fannie Ratti, “Palmer Cox and the Brownies,” in *St. Nicholas*, January 1894, 238.
107 *St. Nicholas*, November 1887, ad 4.
108 *St. Nicholas*, November 1887, ad 4.
109 *St. Nicholas*, November 1887, ad 4.
110 *St. Nicholas*, April 1885, interior back cover.
Their popularity grew so much that in October 1891, *The Ladies Home Journal* also began to include the serialized adventures of the “funniest little men in the world.” The growing popularity led the Brownies off the pages of magazines and books and onto retail shelves. In 1892, an ad announced that children could purchase sixteen rubber “Palmer Cox’s Brownie Stamps,” for one dollar (fig. 66).

In November 1892, *Century* ran an ad for the “famous Brownie Books.” This was not a common *Century* book notice ads that appeared on multiple pages in the fall issues. This was a free-standing, half-page advertisement for this book alone (fig. 67). It featured very little text, lots of white space, and more than two dozen Brownies crawling, sitting, and climbing across the text. On the following page, a quarter-page ad ran for the rubber stamps. This was the first time there was a direct product tie-in within the pages of *St. Nicholas*.

Several years later another Brownie product graced the ad pages (fig. 68). The ad announced:

‘Brownie’ Handkerchief. Designed, Copyrighted and Patented by Palmer Cox. Every child will want them when they know what really beautiful Handkerchiefs they are. Such fine quality, Delicate Colors and Attractive Designs are certain to make them popular. Palmer Cox’s ‘Brownies’ have become a household word throughout the land and in no way could they be better appreciated than in these dainty Handkerchiefs, the designs for which have been specially drawn by the celebrated artist.

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112 *St. Nicholas*, July 1892, ad 7.

113 *St. Nicholas*, November 1892, ad 19.

114 *St. Nicholas*, November 1892, ad 21.

115 *St. Nicholas*, March 1895, ad 11.
The Brownies even managed to charm Eastman Kodak. With visions of captivating children with a little help from their little friends, Eastman Kodak launched a new product: The Brownie Camera. In 1900, ads showed the Brownies crawling all over a Brownie Camera with the words “operated by any school boy or girl.” Eastman Kodak created camera clubs to encourage children to learn to take pictures. Then, the company announced that “Fifteen of the Prize Winning Pictures in the Brownie Camera Club Contest are reproduced in the Brownie Book” that children could request (fig. 69). Eventually, images of the Brownies appeared on a variety of items, including spoons, tea cups, miniature pinball games, and coffee tins.

As advertising characters, the Brownies had a lot of company within *St. Nicholas*. One of the first regular characters to appear in *St. Nicholas* or any magazine was the Baker’s Cocoa woman who was always carrying her tray of hot chocolate (fig. 70). The Sozodont girl showed her pearly whites throughout the 1880s and early 1890s until she was replaced in 1896 by some little men who bore a striking resemblance to the Brownie troop (figs. 71 and 72). A little chef from Franco-American Foods soon appeared holding his pot (fig. 73). Five Quaker Oats Men arrived with their little rhyme:

Five happy Quakers are we!

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116 *The Youth’s Companion*, October 19, 1900, APS Online.

117 *St. Nicholas*, March 1901, ad 13.

118 A quick search on ebay.com will demonstrate vast number of products on which the Brownies appeared.

119 *St. Nicholas*, January 1880, back cover.

120 *St. Nicholas*, September 1882, ad 3; *St. Nicholas*, December 1896.

121 *St. Nicholas*, December 1890, ad 24.
As healthy as healthy can be;  
Quaker Oats is our diet —  
And if thee would try it  
Thee would surely be happy as we (fig. 74).  

And a bare-bottomed little child expressed to her friend that she wished her mama had used Wool Soap too (fig. 75).

All of these characters appealed to children and adults alike. The provided instantaneous recognition whether or not the ad itself was read. As Presbrey, an early advertising historian, wrote, “Children figured largely in the thoughts of the advertiser because of their presumed greater interest in pictures and the family interest which would be aroused by a child’s liking for an illustration.” In this vein, Presbrey credits the “Wool Soap kiddies,” with launching many new ad characters. As he writes this ad was “instantly was recognized as an attention arrester of the highest value.” At the time Printers’ Ink wrote,

The advertisement has been the subject of favorable comment in advertising circles. The pose of the two children, the smile on the face of one, the earnest realization of this predicament evinced by the other, all combine to make an ad that puts one in good humor and in a receptive mood to listen to the advertiser’s story.

In the mid-1890s, St. Nicholas changed the design of the ad pages and added two new reoccurring sections within these pages. After the redesign, each page of advertising featured the same simple border. A decorative heading stretched across the top of every

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122 *St. Nicholas*, October 1895, interior back cover.  
123 *St. Nicholas*, October 1895, ad 10.  
124 Presbrey, 383.  
125 Prebrey, 383.  
126 Printers’ Ink, December 1895, quoted in Presbrey, 384.
page with a title in large capital letters. Titles included Stamps, Books, Dry Goods, For the Toilet, Wearing Apparel, House Furnishings, Food Products, Fine Cutlery, and Miscellaneous. Advertisements were grouped according to both the headings and the size of individual ads. These changes gave the advertising section a more elegant and appealing design that was more in keeping with the magazine’s overall design. It also gave the advertisements a more respectable feel. They no longer appeared to be simply thrown onto the page.

This redesign symbolized the growing acceptance of advertising. It had been fifty years since the first advertising agent had begun to act as a go-between advertisers and newspapers. In that time, advertising had gained respectability and had become a professional field. With the creation of national magazines, companies could now reach consumers across the country. Companies worked with advertising firms to create national campaigns with memorable slogans and appeals. Advertising moved beyond simple informational notices to be a type of craft in its own right.

When St. Nicholas redesigned the magazine, two new features appeared in the ad supplement: “About Stamps” and “The Order of the Thread and Needle.” A decade earlier, small ads for stamps had begun to appear on the ad pages signaling the beginning of the stamp collecting as a hobby. These tiny ads often featured only five lines of text and no image, but they offered stamps from all over the world. More and more of these ads appeared during the late 1880s and early 1890s. In January 1894, “Stamp-Collecting: How and What We Learn From It,” appeared within the magazine. The author detailed

127 St. Nicholas, October 1894.
the value of stamp collecting and announced that:

the editor and publishers of St. Nicholas have noted the eager way in which young people are taking up stamp-collecting. They see that this interest is constantly increasing and spreading. They appreciate the value of the pursuit when properly conducted. They have therefore decided to open a stamp department, devoting a page or more each month to the subject.128

“About Stamps” presented readers with useful information regarding stamp collecting each month (fig. 76). Often, it included images of the stamps being discussed.

What was fascinating about this column is that it was placed in the ad supplement not within the content pages of the magazine. Unfortunately, no record is available as to why this decision was made. In the end, advertising did not creep into the content; content was placed within the advertising pages. On the facing page under the heading “Miscellaneous,” a number of small stamp ads appeared (fig. 77). They seemed to have no direct relationship to the text other than proximity, yet there placement was clearly intentional.

In another twist, each month on the next page “The Order of the Thread and Needle” appeared (fig. 78). It had the same border and format as the stamp page. The Order featured information regarding basic sewing skills and projects. It also encouraged children to form sewing circles with their friends for the purpose of learning to sew. Each group was to name themselves after a flower and submit participation reports regarding members activities to the Order headquarters. At the bottom of the page, the column always requested that inquiries be sent to “The Order of the Thread and Needle” at

128 Crawford Capen, “Stamp-Collecting: How and What We Learn from It,” St. Nicholas, January 1894, 279; APS Online.
“James McCreery, 801 Broadway, New-York.” On the facing page, a full-size ad ran each month for “James McCreery & Co. Notions and Dressmakers’ Findings” (fig. 79).

Although the informational page looked like the “About Stamps” department, apparently it was not associated with the magazine directly. No mention of the Order appears anywhere in the content pages during these years with the exception of a single letter in the “Letter-Box,” in which a ten-year-old girl mentioned how much her mother likes reading “The Order.” This page had the same design elements as the stamp page that was editorial content. These remarkable similarities probably led many readers to falsely assume that this was a St. Nicholas feature. At a minimum, the layout and design suggested that St. Nicholas endorsed this club.

From the beginning of the magazine, Scribners’ and St. Nicholas had included within the ad pages editorial information regarding upcoming issues, new books by authors featured in the magazines, and other general information. Many of these items included pertinent information regarding the magazine. Sometimes these pages resembled content in layout and design. However, the majority of the information on these pages would be classified as advertising, so its inclusion on the ad pages was appropriate. The “About Stamps” column was in fact a St. Nicholas department located on the ad pages.

The inclusion of this column here may have been a logistical issue regarding space within the main content pages. However, it seems most likely that the publisher

129 “The Order of the Thread and Needle,” St. Nicholas, October 1894, ad 12.
130 St. Nicholas, October 1894, ad 13.
131 “The Letter-Box,” St. Nicholas, August 1898, 878, APS Online.
saw a natural connection between the content and ads. In either case, it demonstrates the beginning of a more porous relationship between the ads and content pages forming.

“About Stamps” also reflects *St. Nicholas*’s continued responsiveness to its readers. As the article mentioned, Dodge and the publishers saw the merits in a new hobby, so they added this feature to the magazine. Although different child motifs filled the ad pages, *St. Nicholas* remained true to the vision of childhood and the role of a child’s editor that Dodge had so eloquently described in her initial letter. As she wrote, an editor “must give just what the child demands, and to do this successfully is a matter of instinct, without which no man [or women] should presume to be a child’s editor.”

*St. Nicholas* continued to evolve and to share new hobbies with its readers. A few years later, it would introduce a whole new set of opportunities to its readers.

**The St. Nicholas League Advertising Competitions**

In November 1899, *St. Nicholas* formed the St. Nicholas League. All readers of the magazine—not just subscribers—could compete in contests regarding prose, poetry, drawing, photography, and both creating and solving puzzles. The league requested that those wishing to join send in their name and contact information. In return, each member would receive a badge and be allowed to participate in any league-sponsored competition. Winning entries in each category received either a gold or silver medal. As space permitted, winning entries were featured in the magazine.

Eleven months later, a simple heading announced, “A New Competition for

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League Members, Cash Prizes for the Best Advertising Features.”\textsuperscript{133} At the publishers request, league members were invited to compete with one another for cash prizes to create “advertising features” for a list of specific companies.\textsuperscript{134} Judges would select twenty winners, who would receive $5 each. At the completion of a competition, \textit{St. Nicholas} would submit entries to the companies. If one of the firms accepted an idea, then that child would receive $3. Unlike the competitions featured in the main league pages, notices and results of these advertising competitions would appear in the advertising pages.

In preparation for the first competition, editors asked children, “Suppose you had goods to sell, how would you go to work to tell about them in such a way that every reader of \textit{St. Nicholas} would stop and look and listen?”\textsuperscript{135} It also informed children that “Any feature may be introduced – drawings, poems, puzzles, photographs, reading matter of any description – anything that will attract and hold the reader’s attention and help the sale of wares offered by any firm named on the list.”\textsuperscript{136} In this way, children were asked to begin examining the advertisements in the magazine, to think about the design elements, and to ponder their choice of words.

These competitions and the manner in which the editors framed them taught children to see advertisements as both art to be appreciated and as respectable contributions to society. Editors assured readers that “some of the cleverest writers and

\textsuperscript{133} “St. Nicholas League,” in \textit{St. Nicholas}, October 1900, 1130 and 1141.
\textsuperscript{134} St. Nicholas League, in \textit{St. Nicholas}, October 1900, 1141.
\textsuperscript{135} St. Nicholas League, in \textit{St. Nicholas}, October 1900, 1141.
\textsuperscript{136} St. Nicholas League, October 1900, 1141.
artists of the day have contributed witty rhymes and sentences, or striking illustrations, to the advertising pages of the magazines.” This represented a dramatic change from a half century earlier when advertisements were assumed to be a sign of a struggling business and advertising professionals were seen as “ungentlemanly.” Now within fifty years, the most respectable children’s magazine in the world was instituting a carefully designed program to teach children to appreciate and participate in advertising. “It is the object of these advertising competitions to train young girls and boys so that they may become practical makers of advertisements, if they choose, or at least may be appreciative of the work of others — an intelligent public to whom the advertisers may appeal with the certainty of a response.”

Editors went on to claim:

America is the creator of modern advertising — of what has been aptly described as ‘advertising with psychology in it’ — the advertising that is purely legitimate, that constitutes the true bond between the commercial element and the buying public, and thus contributes to the commercial welfare of the nation. Only by putting the advertising-business upon this high plane can it have any true development, and the work of the St. Nicholas League is no slight factor in contributing to this result.

A tremendous evolution in modern magazine advertising had taken place from its

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137 St. Nicholas League, October 1900, 1141.


recognizable beginnings with *Scribner’s Monthly* in 1870 to its active promotion with children in *St. Nicholas* in 1900. One early advertising historian wrote, “To *Scribner’s Monthly* . . . goes the credit for the eventual breaking away from the disinclination of the high-class literary periodical to make an active canvass for advertisements.” More than twenty-five years later, a department within its offspring claimed to be making the same impact with children.

These competitions did contribute to this process as the editors asserted, though to a lesser degree than they suggest. As one historian who examined these contests extensively concluded:

> In its contests, *St. Nicholas* overtly offered advertising itself rather than the thing advertised as a desirable commodity, something readers would want to invite into the home, would want to learn more about, and would be ‘properly trained’ to look for throughout their magazine reading lives.

*St. Nicholas*’s ambitious claim to be elevating the field of advertising can be forgiven, because this statement appeared within its own promotional materials for potential *St. Nicholas* advertisers. When these competitions proved to be successful, the publishers aggressively marketed them to potential advertisers. *St. Nicholas* ran regular ads in the advertising trade journal *Profitable Advertising* touting the advantages of advertising in their publication:

> If you sometimes get tired of advertising and all its ways and means and manners, so that you’d like a new view of the whole subject, turn to the

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Advertising Competitions in the *St. Nicholas Magazine*, which enlist the efforts and attention of some fifty thousand members of the St. Nicholas League, all under eighteen. You will be amazed to see how well they write advertisements, how well they illustrate them, how much they know, and how simultaneously they study all that is going on in the advertising world.\(^{144}\)

*St. Nicholas* created special booklets featuring the winning entries and a commentary regarding the overall impact of these competitions. These booklets were available by request or within the pages of *Profitable Advertising* where they were inserted to demonstrate to advertisers the wisdom of participating in these competitions. Like the ads they promoted, these booklets had clever names such as “A Visit From the St. Nicholegions,” and “A Good Line of Advertising.”\(^{145}\) The latter showed the results of one contest that simply presented readers with an unusual line they were to incorporate into an advertisement.\(^{146}\)

Editors created different types of ad competitions to include the widest number of children. In January 1902, after noting that more artistic members had already had an opportunity to demonstrate their creativity, editors presented twenty-five questions regarding ads in the issue that children were to answer and submit. In this way, members “who may have had less training in the arts but are none the less clever shall have their turn.”\(^{147}\) Later that year, editors proposed an “advertising-patchwork” competition, in

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\(^{145}\) “A Good Line of Advertising,” *St. Nicholas League Advertising Booklet No. 5*, 1 and 5, inserted into *Profitable Advertising*, January 1904.

\(^{146}\) “A Good Line of Advertising,” *St. Nicholas League Advertising Booklet No. 5* inserted into *Profitable Advertising*, January 1904.

\(^{147}\) “Advertising Competition No. 10,” *St. Nicholas*, January 1902, ad 9.
which members made collages from a number of different ads.\footnote{148}

Another competition regarding answering questions informed members they could have assistance in answering the questions.\footnote{149} This opened up the possibility for families to share in the advertising fun. Soon, ads in *Profitable Advertising* asked, “Would you like your products, your firm name and trade-mark made the subject of household discussion and study in the home circle?”\footnote{150}

In December 1903, children were invited to created new advertising characters. The editors noted that “one of the successful devices in modern advertising is the use of an imaginary person or personage to represent the goods or matter advertised.”\footnote{151}

Apparently editors received enough “grotesque figures,” to ask readers, “Isn’t it true that even the wildly extravagant figures should have something likeable and pleasant in them?”\footnote{152} They cautioned readers that, “The purely ugly does not attract.”\footnote{153}

May 1904, members were asked to have historical figures endorse modern items from the advertising pages of *St. Nicholas*. The editors offered the example of “Shakspere explaining to Francis Bacon how convenient he found the use of a fountain-pen.”\footnote{154}

Within the judges’ reports that followed each competition, editors critiqued

\footnote{149} “St. Nicholas League Advertising Competition No. 20,” *St. Nicholas*, January 1903, ad 10.
\footnote{151} “St. Nicholas League Advertising Competition No. 31,” *St. Nicholas*, December 1903, ad 30.
\footnote{152} “St. Nicholas League Advertising Competition No. 33,” *St. Nicholas*, February 1904, ad 12.
\footnote{153} “St. Nicholas League Advertising Competition No. 33,” *St. Nicholas*, February 1904, ad 12.
\footnote{154} “St. Nicholas League Advertising Competition No. 36,” *St. Nicholas*, May 1904, ad 10.
entries and offered advice. These ranged from tidbits such as, “it is a great mistake to suppose it necessary that advertisements should be wordy,” to a three-page discussion regarding the generally careless and thoughtless approach many competitors took on one particular competition. Editors reported on trends in advertising, and how young readers tapped into these.

In these reports, the editors approached children in the same way Dodge had established a quarter century earlier. They saw children as capable, intelligent, creative individuals. They took children seriously. They followed Dodge’s model in presenting children with opportunities to learn and explore different creative outlets. In this regard, these competitions were consistent with Dodge’s vision of the magazine.

Ironically, editors were promoting children as competent individuals to the advertisers who had systematically reduced children to a series of motifs used to promote products. To participate in these competitions, advertisers had to view children in a new way, as future consumers. This idea had been emerging within the ad pages for years, but professionals in the business were beginning to discuss it. In 1902, Walter Dill Scott, a pioneer in advertising psychology, wrote,

> The associations formed in youth are more effective than those formed in later years. The effectiveness is lasting and will still have influence as long as the person lives. Hence goods of a constant and recurring use might well be advertised in home or even children’s papers, and the advertisements might be constructed that they would be appreciated by children.156

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Within two years of the printing of the above statement, *St. Nicholas* asked advertisers, “Don’t you want to engrave upon the impressionable minds of the best boys and girls in the land your firm name, trade-mark, or commodity?”¹⁵⁷

In these competitions, St. Nicholas was both promoting advertising to children, and simultaneously promoting children to advertisers. As one *St. Nicholas* ad asked, “Here is a fine school of young fish! Aren’t they worth a little bait?” This ad used children to bait advertisers, who would then create advertisements to bait the children—and the world goes round and round. Children were both the bait and the fish.

In December 1904, the St. Nicholas League took another bold step into the future of children’s advertising. The column announced “A Competition that is ABSOLUTELY NEW.”¹⁵⁸ For the first time, the announcement was not addressed to league members. It read:

> **To all schools — teachers and scholars:**
> All the advertising competitions printed in *St. Nicholas* have practically been planned to teach the St. Nicholas readers how to advertise. This object has been accomplished. The recent contests show that the young workers have learned what advertising means.
> Now we feel that it might be come tiresome to have the same kind of competition month after month, and, since their instructive purpose has been fulfilled, let us have something new. . . .
> Every school in the United States is invited to send in answers to the one hundred questions printed below. . . .
> Teachers and parents and grown-up friends are asked to help their children to win the principle prize. The answers must be submitted in the name of the teacher, but any prize won shall belong to the school.¹⁵⁹

Schools were competing for one of ten prizes ranging from a ten-volume set of Century

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¹⁵⁸ “St. Nicholas League Advertising Competition No. 42,” *St. Nicholas*, December 1904, ad 22.

¹⁵⁹ “St. Nicholas League Advertising Competition No. 42,” *St. Nicholas*, December 1904, ad 22.
reference books to a subscription for *St. Nicholas*.

The St. Nicholas League had initially approached children with the idea of teaching them to appreciate advertising, then it expanded to include families, and finally, with this contest it entered into the schools. This may be this first national effort on the part of advertisers to engage children in American schools. Capitalizing on the reputations of both the well-regarded magazine and individual schools, advertisers told children that advertising was valuable and should be studied.

In 1873 when Roswell Smith approached Dodge to create *St. Nicholas*, he intended for it to promote genteel ideas among children, as *Scribner’s Monthly* was doing for adults. Although the publishers hoped that it would be financially successful, it was also a mission. For many years it encouraged children to explore and excel in literature, art, history, science, and other academic areas. Under the guidance of Mary Mapes Dodge, *St. Nicholas* succeeded in this mission. *St. Nicholas* became a symbol of the best in children’s magazines.

In 1900, when the St. Nicholas League began the advertising competitions, the editors of this department borrowed some of Roswell’s missionary zeal to promote advertising. With much of the same language of Walter Dill Scott, editors described their thoughts:

> There is no period of life at which impressions can be so deeply made as in early youth, and as the youth of America are trained, so will the next generation of men and women be. Proper training ought, all educators agree, to consist in familiarizing young people with the conditions that will

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surround them in adult life.161

The article continued:

It results that the readers of ST. NICHOLAS have become the most intelligent constituency an advertiser can address, and a constituency that is of growing importance and value. The greatest advertisers in the country have recognized this, and have directly and indirectly lent their aid to this school of advertising, and of advertisement writers and artists.162

Editors saw advertising as promoting the business and the economy. Therefore, training children in this field was a worthy cause. Editors told advertisers that the children’s submissions “deserve the attention of all who are trying to make Advertising what it should be — an art and a science worthy of our best efforts.”163

In this “school,” the foundation for children’s advertising during the next century was laid. Unknowingly, they used ST. NICHOLAS, a trusted friend, to promote an enterprise that in the coming century would pervade the homes, schools and lives of American children.

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Chapter 4

“IMPRESSIONABLE MINDS” TO “PROFIT CENTERS”: CONCLUSIONS

“In our collective popular memory, the child consumer is a product of the television age and postwar affluence. Yet the notion that television was midwife to the ‘Youth Market’ is as technologically overdetermined as it is chronologically imprecise. More than half a century before television enchanted the baby boom generation, middle-class children had become targets of advertising and prominent figures in corporate dreams of market expansion. Business courted their patronage in the advertising pages of juvenile magazines and enlisted their aid as selling agents within the home.”


“Don’t you want to engrave upon the impressionable minds of the best boys and girls in the land your firm’s name, trade-mark, or commodity?” St. Nicholas magazine asked advertisers in the spring of 1905. The answer was a resounding yes. By the time St. Nicholas asked this question, many companies had been trying to do just that for more than thirty years.

In 1873, when Scribner’s publishing launched St. Nicholas, it already had close relationships with many advertisers. Although there had been advertisements in magazines since the 1740s, before the sweeping changes of the Industrial Revolution in production, transportation, and consumer buying patterns, these ads had little national relevance. With the close of the Civil War and the pronounced shift away from

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2 Ad for St. Nicholas in Profitable Advertising, May 1905, page inserted following 1328.
subsistence living to the emerging consumer culture, companies saw new opportunities exploding before them. Advertising agents had been facilitating relationships between newspapers and companies for several decades, but now companies needed specialized professionals who could create effective messages that would influence consumer spending in the present and—with effective branding—for years to come.

In this environment, *St. Nicholas* began publication. Many of the same trends that led to the emergence of professional advertising also contributed to both the birth and success of this magazine. *St. Nicholas* also reflected the emerging culture of childhood. Children were no longer being rushed into the responsibilities of adulthood. Didactic moral beliefs and literature were fading. Children were no longer seen as sinners in need of overwhelming intervention. Society began to see children as possessing their own value. Adults began to appreciate the innocence and playfulness of children that led to new literature, toys, and other items specifically produced for them.

Throughout these years, adults—mainly mothers—were the intended audience for the majority of ads in *St. Nicholas*, but manufacturers already saw potential in direct appeals to children. The advent of the “children’s age,” the new products for children, and creation of national children’s magazines made direct appeals to children both possible and acceptable for the first time.

When ads first appeared in *St. Nicholas*, they included items such as books, games, toys, and educational items that appealed to children and parents alike. These items reflected the new value society placed on childhood and play. Some companies began experimenting with ways to appeal directly to children rather than using parents as
conduits. In fact, these ads reversed the pattern. They used children as the conduit to reach adults. Children did not have independent financial resources; obtaining the tempting items on these pages necessarily meant successfully influencing an adult. Ads presented ways for young readers to do this, sometimes subtly, sometimes not.

Ads were primarily informational and filled with text. Generally, most ads did not include visual elements though ads appealing to children tended to add images earlier than those for adults. As time passed, companies became increasingly comfortable with magazine advertising, and consequently they moved away from the model of newspaper classifieds to a style of advertising unique to magazines. Many advertisers began buying quarter, half, or full page ads in contrast with the pages formerly filled with twenty or more ads. These larger ads relied more heavily on appealing visual elements and clever text. Ad messages became increasingly sophisticated, less about specific information and more about image.

At the same time these ads were evolving, people began feeling increasingly insecure with societal changes that were taking place as a result of the emerging economic system. As a way to reestablish a sense of stability, new emphasis was placed on a proper family and home life. Families became idealized. Women were to create and maintain a cheerful, proper home. Cleaning supplies, canned foods, and personal hygiene items from the ad pages promised to help women fulfill their new mission.

Children began to symbolize the best of the home. As a result, they lost some of their authenticity and worth as individuals within the ad pages. Although Mary Mapes Dodge and St. Nicholas valued children as individuals and spoke to them directly,
advertisers moved away from this model. Fewer ads appealed directly to boys and girls. Instead highly idealized images of children began to appear in advertisements. Children were portrayed in beautiful clothes looking serene. Ads for toys and other playthings appeared mainly during the holidays. However, items for small children, including baby food, medicine, and buggies, appeared regularly. Book publishers continued to address young readers directly in the same tone they had established in the early 1870s.

Toward the end of the 1800s, companies became increasingly focused on the idea of branding. With this in mind, they began to see children as future consumers. Once again, children became an appealing audience. Ads for household products included images, characters and text enticing to children. Children’s own items, such as toys and games, appeared mainly during the holidays. When they did appear, they were marketed most often to the family. Children appeared less often in advertisements, but when they did, there were three motifs: the idealized child, the mischief-maker, and the small adult.

In early 1900, *St. Nicholas* expanded a department in which youngsters contributed original material to the magazine to include advertising contests created around specific advertisers. *St. Nicholas* portrayed this as a way to train children to appreciate advertising, but it also trained advertisers how to create ads with more appealing elements for child readers.

More than one hundred years later, it is challenging to imagine a time when advertisers were unsure about how to approach children. In the United States in the twenty-first century, advertisers have become so adept at marketing messages that content and advertising have merged. Not only children, but their parents and teachers are often
unsure if a program is educational, entertainment, or simply a well-produced infomercial. Unlike their earlier predecessors, children now wield huge economic power. One researcher estimates that children spend $24 billion and influence $500 billion of family purchases yearly.

As children’s financial influence has exploded, so have the types of marketing strategies used to sell products to them. The U.S. Center for Science in the Public Interest collected data in 2002 that suggest companies spent $15 billion in the “US alone on marketing communications directed at children. This included TV and print ads, product placements, packaging design, sales promotions, public relations and in-school marketing.”

Conventional advertising with print ads, radio and television spots are one small piece of this enormous industry. Entire television programs and magazines are dedicated to reaching children with marketing messages. A new area of marketing known as “advergaming” invites children and adults alike to play games centered around food products on company websites. In addition, marketing efforts include product tie-ins and

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5 “Have Ethics When You Sell Goods to Kids,” *Philippine Daily Inquirer*, April 1, 2005 from Financial Times Information Global News Wire. James McNeal of Texas A&M has conducted much of this research.


curriculum “enrichment” in schools.⁹

And yet, throughout all of this, few people or researchers have stopped to ask how we got here. Even a well-respected media book regarding children and the media, falsely assumed these issues arrived with the beginning of broadcast radio and television.¹⁰ In reality, as already documented, advertisers first approached children through the print media. Nineteenth century children’s periodicals gave advertisers their first direct access inside the home to this unique audience. Although children did not have the financial resources or clout they do today, the seeds of today’s childhood consumerism were planted and growing more than 125 years ago.

One of the most startling revelations of this research into the development of children’s advertising is that not only has the idea of children’s consumerism been growing since the 1800s, but some of the marketing strategies used so successfully today began during this time period. Comparing strategies from the twenty-first century with their nineteenth century predecessors provides a unique look at children’s advertising.

In 1998, industry researchers conducted a study that children’s advocates find particularly offensive. In a study known as both “The Nag Factor” and “The Fine Art of Whining,” researchers discovered that “‘persistence nagging’ (‘I want the Barbie Dreamhouse, I want the Barbie Dreamhouse’) to be less effective than ‘importance nagging’ (I need the Barbie Dreamhouse so Barbie and Ken can live together and have

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children and have their own family’).” 11 Using this information, advertisers create highly-successful ads designed to give children value-laden information necessary to create successful “pester power.” 12

In September 1875, the Domestic Folding Table Company did not recommend pestering per se, rather they presented young readers with information and a course of action for sharing it with not only their parents, but friends in their community. The ad asked “Little Folks, Show This Pretty Picture to your mamma. . .” (fig. 18). 13 It told children, “also, you had better show this picture to your papas, and tell them what a nice thing the (larger) table would be for you to study and write and draw by . . . and what a splendid present it would be for your mamma, or any lady friend, on the anniversary of her birth or bridal day or on Christmas Day!” 14 Finally, the ad finished by suggesting that the young reader could write to the company and request fliers to share with their friends, and in so doing become an agent for the company. 15 Not only could children pester their own family, they could go forth and pester others.

Presently, based on research that suggests children influence the spending of more than $500 billion each year, a growing trend in advertising is to design ads that appeal to children for adult products. These ads are designed to create the “pester power” in which


13 St. Nicholas, September 1875, ad 1.

14 St. Nicholas, September 1875, ad 1.

15 St. Nicholas, September 1875, ad 1.
children convince parents to buy specific household products.\textsuperscript{16} These ads run the gambit from household items like toilet paper to big purchase items like automobiles and vacations. In 2003, Proctor and Gamble hired a children’s book author and illustrator to create a book based on their marketing character, “Charmin the Bear.”\textsuperscript{17} Although the book was only available in Britain, Charmin the Bear regularly appears on U.S. television screens to witness to the benefits of the toilet paper for which he is named. In March 2005, Toyota released a manga-style comic book in eight Asian markets to appeal to children.\textsuperscript{18} U.S. car companies often ran ads for minivans that feature beloved cartoon characters. In May 2005, Holiday Inn and Nickelodeon opened a Nickelodeon-theme hotel in Orlando.\textsuperscript{19} Also in this category are ads that seek to establish branding as an investment in future sales when children grow up and can legally purchase the products.\textsuperscript{20} Although many people are familiar with Joe Camel’s demise as the spokescharacter for R. J. Reynolds cigarettes, many fail to realize that tobacco and alcohol advertisers are still creating commercials that appeal to children.\textsuperscript{21} For example, think of Budweiser’s

\textsuperscript{16} Richard Linnett, “Golden Marbles Awards Targeted; Task Force to Examine Ethics Issue,” \textit{Advertising Age}, 71, no. 38, (September 11, 2000).


\textsuperscript{18} Amy White, “Toyota Takes Pitch to Kids with Manga,” \textit{Media Asia}, March 25, 2005.


\textsuperscript{20} Philip Patterson and Lee Wilkins, \textit{Media Ethics Issues and Cases} (Boston: McGraw Hill, 2005), 64.

\textsuperscript{21} Scott Donaton, “‘Whassup’ with That, Disney? Station Plays a Bud-like Song,” \textit{Advertising Age}, 72, no. 26 (June 25, 2001).
commercials featuring the lizards and other animated swamp creatures.  

“Other than its present economic potential, the kids’ market is deemed a future, sustainable market where brand loyalties can be established at an early age,” one recent article stated. The companies are right. According to the United States Justice Department “exposure to tobacco advertising leads to favorable beliefs about tobacco use, that advertising plays a role in leading young people to overestimate the prevalence of tobacco use, that these factors are related to young people’s tobacco initiation and use.”

More than one hundred years ago, in addition to the folding-table mentioned above, advertisers of soap, perfume, and train travel sought to make their brands more appealing to children in the pages of *St. Nicholas*. In some cases the goal was to encourage children to “talk” with parents about these items. At other times, the goals were to establish long-term brand loyalty. Pears’ and Ivory soaps—Ivory is another Proctor and Gamble product—each appeared issue after issue with clever images, stories, and rhymes, many of which would be appealing to children. The Quaker Oat man assured children of improved health (fig. 80). In the December 1896 issue of *St. Nicholas*, children were assured with both text and image that “Santa Claus visits little travelers on trains of the Lake Shore & Michigan Southern Railway” (fig. 81). Youngsters were also promised “a handsome picture of the Exposition Flyer” if they wrote to the company.

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22 Patterson and Wilkins, 64.


25 *St. Nicholas*, December 1896, ad 25.

26 *St. Nicholas*, December 1896, ad 25.
All of these companies believed in children’s ability to influence parents and in their potential loyalty to these brands in the future.

Currently, product branding blurs the lines between content and advertising. Redan Publishing prints a magazine for Disney entitled, *Disney Princess Magazine*.27 Although the latest issue featured only two “advertisements,” the magazine is filled with activities and stories based solely on Disney “princess” characters. Subscribers receive six issues per year for $27.28 Essentially, families are paying subscription prices to receive advertisements. Nick Jr. publishes a magazine that features both Nickelodeon and generic characters and activities.29 Even the Star Wars team jumped into the fray with the launch of *Star Wars Kids* before the release of the prequel in this movie franchise.30 Another participant in the print media appeal to children are magazine titles such as *Sports Illustrated Kids* and *Time Kids*.31 These magazines help to create brand loyalty and provide another forum for advertisers to reach specific demographic groups of children.

During Dodge’s editorship, advertising never appeared within the pages of the magazine itself. The ads always appeared in the ad supplement pages separately bound and inserted between the magazine cover and content. In this way, advertising never

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30 Jeff Jensen, “*Star Wars ‘99 to Build Slowly; Starts With Kids,*” *Advertising Age*, 69, no. 35 (August 31, 1998).
31 “*SI for Kids Nears Deal for TV Show*” *Advertising Age* 67, no. 41 (October 7, 1996); and Jeff Jensen, “*SI for Kids Readies Packs of Samples for Schoolkids,*” *Advertising Age*, 68, no. 4 (April 7, 1997); Lisa Granastein, “*Time for Kids, Found Ink Deal With Environmental Focus,*” *MediaWeek*, 8 no. 36 (September 28, 1998).
appeared with the content. However, over time magazine content went onto the ad pages. Although the lines never became as ambiguous as they are in *Disney Princess Magazine*, this did in effect blur the lines between content and advertising.

The introduction of the St. Nicholas League Advertising Competitions in October 1900 blurred these same lines in *St. Nicholas*. The publishers of *St. Nicholas* invited readers to study a selected list of advertisements included in the magazine. The children then submitted their own version of an ad for one of these products to compete with other readers for cash prizes awarded to the “most attractive” new advertisement. Although information regarding the more general St. Nicholas League appeared within the magazine proper, the advertising competition notices and reports were included in the advertising supplement. Content moved into the advertising section.

There were two other noticeable examples of this within *St. Nicholas*. In the 1890s, “About Stamps” and “The Order of the Thread and Needle” appeared in the advertising supplement. “About Stamps” shared information with readers regarding stamp collecting (fig. 76). This page included information and images of items being discussed. On the facing page, under the title “Stamps, Etc.” advertisements for stamps and miscellaneous ads appeared in the classified style. No name or identification was included with the text, and no ads were visibly associated with the text, yet this item magazine content.

On the following page each month, “The Order of the Thread and Needle” appeared as a type of club children could join to learn more about sewing (fig. 78). It had the same border and format of the Stamp page. *St. Nicholas* often encouraged children’s
participation in clubs such as this, and yet this was advertising for “James McCreery & Co. Notions and Dressmakers’ Findings” (fig. 79).\(^{32}\)

Given that this page had the same design elements as the stamp page, which was editorial content, many readers probably falsely assumed that this was a St. Nicholas feature. At a minimum, the similar features suggested that St. Nicholas endorsed this club.

Since the 1990s, marketers have been introducing messages into American schools for the sole purpose of receiving a similar “implied endorsement.” As Juliet Schor writes, schools “had been relatively insulated from advertising, a rare clutter-free island in the larger sea of commercial messages. Teachers and administrators enjoy tremendous trust and authority, and products that appear under their imprimatur can benefit from their seal of approval.”\(^{33}\)

This idea of an “implied endorsement” and “seal of approval” was embraced by many media organizations. Whittle Communications formally began broadcasting Channel One to secondary schools throughout the nation in 1990. After an application process, if a school is selected, Channel One outfits the classrooms with tens of thousands of dollars worth of television and satellite equipment. Once the equipment is installed, schools receive a twelve-minute daily newscast designed for young people. The schools do not pay for this with money; the equipment and broadcast are “free.” Rather, schools pay by providing a captive audience of students for two minutes of ads produced by

\(^{32}\) St. Nicholas, October 1894, ad 13.

corporate sponsors such as the makers of sport drinks, athletic apparel, and snack food.

Schools must guarantee that students will watch the Channel One broadcast in its entirety daily and demonstrate this by submitting attendance records.³⁴

According to Channel One, it currently reaches 12,000 schools and between seven and eight million students, or stated another way, nearly one third of American teenagers.³⁵ In 1992, researchers reported that advertisers paid twice as much to air a 30-second commercial on Channel One as they did to air an ad during the network newscast.³⁶

In *Harvesting Minds: How TV Commercials Control Kids*, Roy Fox states that “these commercials now constitute our national curriculum. More than any other experience or text, commercials are ‘read’ by more students, more often, than *Romeo and Juliet* or a *Tale of Two Cities* or *Huck Finn* or *The Catcher in the Rye*.”³⁷

This is especially concerning because as Fox’s research documented, students — and even educators — experience “blurring.”³⁸ In one form of blurring, viewers mistakenly categorize a commercial as editorial content or as a public service announcement. Some commercials appearing on Channel One are carefully designed to create this effect.

In the case of *St. Nicholas*, especially in the early years, Dodge and the magazine

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³⁴ Fox, 7-8; and www.channelone.com.
³⁶ Fox, 8.
³⁷ Fox, xviii.
³⁸ Fox, 54-59.
were so closely intertwined, and Dodge was such a vocal advocate for children, that both parents and children probably assumed that Dodge in some way approved of the ads in her magazine. In reality, the ad agreements were most likely made through Scribner’s, with little or no input from Dodge.

Dodge and her fellow editors did have at least some control in the St. Nicholas League Advertising Competitions. In December 1904, they opened the doors of American schools to advertisers. The competition described in St. Nicholas was not for individual readers, it was for their schools and any community members who wished to help. Studying advertising and participating in competitions was now a sanctioned activity within schools. In the following decades, it became an established practice.

In 1938 Printers’ Ink celebrated its fiftieth anniversary by looking back at advertising. The brief section devoted to children reported that “special literature through stores, schools, and the mails, as well as special store display material, came into extensive use.” St. Nicholas may have been the first to encourage this.

Another area related to implied endorsements are product tie-ins, when one product is marketed with another unrelated item. Ideally, advertisers hope that this link will increase awareness for both products. Product tie-ins have been a major component in children’s advertising for years. In recent years, these tie-ins have expanded beyond tin lunch boxes to include items as diverse as vitamins and food to underwear and sheets. Pam Kaufman, executive vice-president of marketing and worldwide partnerships for

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39 “St. Nicholas League Advertising Competition No.42,” St. Nicholas, December 1904, ad 22.
Nickelodeon, refers to a “tent-pole strategy.” Essentially this strategy means using all of Nickelodeon’s and “co-marketers” resources to create new products, such as television shows. “Once they’re seeded and audiences built, executives start rolling out toys, party goods, clothing and other licensed merchandise.” The original television program is nothing more than a vehicle used to create and market a myriad of products to children.

This is not just an issue in the United States. An Irish article by Breda O’Brien brought this home:

My two-year-old had been shopping with Daddy. He pulled me eagerly by the hand to show me his treasures. There was shampoo with a ‘free’ Finding Nemo glove puppet on the kitchen table and Lion King yoghurts [sic] in the bottom of the refrigerator. Given that I was in the process of writing about television advertising targeted at children, it was a bit discombobulating to find Exhibit A in my own kitchen.

Another type of tie-in is being considered. In 2003, a Canadian company began exploring the possibility of adding product placements to cartoons. In this scenario, animated characters could regularly interact with products in what is being called “embedded product placement,” said the director of marketing for Teletoon. In the United States, DIC Entertainment planned to create a division for this purpose.

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Animated tie-ins are already visible in the animated movie Shark Tales, which included references for “Coral Cola” with the familiar Coca Cola swish and “Kelpy Kremes,” which happen to feature the same logo as Krispy Kremes.

In February 1883, *St. Nicholas* magazine featured “The Brownies’ Ride” written by Palmer Cox. The Brownies and their stories captured the imaginations of children. Within the next few years, the Brownies helped create Ivory Soap, sold books, stamps and handkerchiefs, appeared in *Ladies Home Journal* and helped create a revolution by endorsing Kodak’s Brownie camera. The Brownies were busy, and in so doing they became one of the earliest and most successful examples of product tie-ins.

Recently, marketers have introduced a new type of product tie-in. “Advergaming” invites children and adults alike to play games centered around food products on company websites like Nabisco’s. On this site, participants can play a variety of games such as the “CornNuts Cornfield 5000,” or “Mr. Peanut’s Matchup,” or “Ready.Set.Lick!: Twist Lick and Dunk your way to victory! Race against your friends or the computer in this online version of the Oreo Double Stuf Race.”

Although not quite as colorful, in July 1887 Pears’ Soap presented youngsters with the enticing “Strobic Circles Invented by Professor Silvanus P. Thompson, D.Sc.,

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48 *St. Nicholas*, May 1885, interior back cover; *St. Nicholas*, November 1892; *St. Nicholas*, July 1892, ad 7; *St. Nicholas*, March 1895, ad 11; Palmer Cox, “The Brownies Through the Year,” *Ladies Home Journal*, October 1891, APS Online; and *The Youth’s Companion*, October 19, 1900, APS Online.


B.A. (fig. 82).” The directions told children to “Hold this Diagram by the right-hand bottom corner and give it a slight but rapid circular twisting motion, when each circle will separately revolve on its own axis.” Perhaps not as much fun as playing with Mr. Peanut, but nonetheless an opportunity to play with advertising.

*St. Nicholas* itself recommended playing with advertising as a delightful summer pastime in the ad competition pages. “It will be found an excellent amusement to get together the advertising pages from a number of old magazines and then, with scissors and paste, to set a party of young people to making these funny bits of advertising patchwork. As a summer recreation, it will prove to be a delightful novelty.”

As these examples demonstrate, many of the marketing strategies used today to approach children—such as pestering, branding, blurring the lines between content and advertising, implied endorsements, product tie-ins, and playing with advertising—had their roots in nineteenth century children’s magazines. Although advertisements and many of the types of appeals they use are not new, the almost unlimited access marketers have to children is. During *St. Nicholas*’s years, advertisers had limited access to children, primarily through magazine ads and trading cards. However, in modern American society, children are bombarded with ads from the moment they wake, throughout their school day, and into the evening. As one author wrote, “With the intensity of the California gold rush, corporations are racing to stake their claim on the

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51 *St. Nicholas*, July 1887, ad 5.
52 *St. Nicholas*, July 1887, ad 5.
53 *St. Nicholas*, August 1902, ad 10-11.

In addition to the extreme pervasiveness of advertising today, ads presently employ a plethora of psychological techniques and research that was unimaginable before 1900. In the early 1900s, just before Dodge left the helm of *St. Nicholas*, psychology professor Walter Scott wrote *The Psychology of Advertising*. This book proposed the application of psychological tools to advertising. Today, this groundbreaking book is joined by new titles such as, *What Kids Buy and Why: The Psychology of Marketing to Kids* and *Creating Ever-Cool: A Marketer’s Guide to a Kid’s Heart*.

Current research also demonstrates that advertisements are not just about the products being sold. As one researcher writes, “Cultivation theory suggests that television is the American culture’s ‘storyteller,’ portraying consistent images of our beliefs, attitudes, and mores, regardless of content type. Commercials provide some of the most compact, consistent packages of value-laden information that is congruent with

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the values pervading program content.” Although this credits television with this power, the ads in the nineteenth century also sought to “educate” readers about which items they should value and which products would help them do this.

For all of these reasons, a massive debate regarding children’s advertising rages on between parents, educators, marketers, corporations, and regulators. This debate is monumentally complex. It involves issues of ethics, values, historic traditions, capitalism, economics, the “American way of life,” and as Postman reminded us, it even involves the very nature and existence of childhood.

Magazine articles, news stories, and books arrive daily with the accounts of this debate. In September 2006, London’s The Evening Standard reported, “The Archbishop of Canterbury today called for a complete ban on advertising aimed at children.” Books such as Consuming Kids: The Hostile Takeover of Childhood and Chew on This: Everything You Don’t Want to Know About Fast Food document frightening examples of where we are and try to suggest meaningful ideas about where we should go from here.

Maybe somewhat surprising, however, is the fact that this is not the first generation to ask these questions. This little piece appeared in the New Yorker more than 55 years ago:


Speaking of surveys, we tried an experiment the other evening. . . To a curly-headed four-year-old being tucked under the covers we posed this question: “Susie, which product brushes teeth whiter? “Colgate, of course, Gramp.” We couldn’t resist another. “Which product wash clothes cleaner?” Without a moment’s hesitation: “Tide.” We tried once more. “Which coffee give the best value?” When she replied, “A and P, and now good-night Gramp,” we hurried out of the child’s room with other questions beating at our brain.”

Where else on earth is brand consciousness firmly fixed in the minds of four-year-old tots? How many preschool age Americans are pre-sold on how many different products? How can we get reliable data? What is it worth to a manufacturer who can close in on this juvenile audience and continue to sell it under controlled conditions, year after year, right up to its attainment of adulthood and full-fledged buyer status? It can be done. Interested?61

As documented this type of brand consciousness began three-quarters of a century earlier within children’s own magazines.

With this long history and current pervasiveness, this issue will continue to be debated from kitchen tables to supermarket aisles, from schools to public airwaves, from editorial offices to corporate boardrooms, and from the halls of Congress to church pulpits. As media researchers, educators, and parents we can only hope to provide useful information and context for the people and institutions that will wrestle with these complex issues.

Additional research is needed to link this early development in the mid- and late-nineteenth century with the changes that took place at the turn of the twentieth century and through to the present in advertising, childhood and media. St. Nicholas provides several unique advantages for looking into the early development of children’s

advertising, but it was not the only children’s magazine including ads at this time.

Youth’s Companion began including advertising in the 1860s and had a circulation of nearly a half million by the late 1890s. In contrast, St. Nicholas had a smaller, more elite audience with a circulation of about 70,000. Additional research in other children’s magazines is necessary to provide a more complete picture of early advertising.

Nonetheless, the ads from St. Nicholas tell a compelling story. Within these ads, one can see the convergence of the complex trends in the evolution of advertising and the changing understanding of childhood, along with the changes introduced by the Industrial Revolution such as new technologies, the mass production of children’s products, and more efficient transportation methods. This convergence created the opportunity for companies to identify and appeal to children directly as a unique consumer audience.

At the beginning of children’s advertising in the late nineteenth century, children were seen as possessing “impressionable minds” that companies could influence through advertising; now at the beginning of the twenty-first century, children are seen as “profit centers” that companies mine for increased corporate profits. Many of the tools and strategies corporations use in this mining process today developed within the pages of beloved children’s magazines in the late nineteenth century. Knowing that these practices have been going on for this long does not discount current concerns about these issues, or minimize the extreme pervasiveness of it in today’s culture, but it does remind us that we did not just arrive at this place, and neither will we find simple solutions to leave it.

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63 Mott, 3:501.
ILLUSTRATIONS
Figure 1 St. Nicholas front cover, St. Nicholas, November 1873.
Figure 2 Kingsford’s Oswego Starch ad, *St. Nicholas*, November 1873.
Figure 3 *The Sisters*, engraving by Timothy Cole for *St. Nicholas*. Image inspired by a painting by William Page. Mary Elizabeth Mapes (Dodge) is the child in front. *St. Nicholas*, October 1905.
Figure 4 *Hans Brinker: or, The Silver Skates*, by Mary Mapes Dodge, (New York: Charles Scribner’s Sons, 1889).
Figure 5  Mary Mapes Dodge near the time of becoming editor for *St. Nicholas*.  *St. Nicholas*, October 1905.
Figure 6 Little Boy Playing a Flute, *St. Nicholas*, November 1873.
Figure 7  Jack-in-the-Pulpit illustration, *St. Nicholas*, September 1875.
Figure 8 “The Riddle-Box,” St. Nicholas, September 1878.
Figure 9 “Little Lord Fauntleroy,” written by Frances Hodgson Burnett, *St. Nicholas*, May 1886.
Figure 10: A page from a book of St. Nicholas poems reprinted in Arabic, St. Nicholas, November 1882.
Figure 11  St. Nicolas League Membership Badge.

Figure 12  St. Nicholas League Silver Medal awarded for excellence.
Figure 13 Mary Mapes Dodge, *St. Nicholas*, October 1905.
Figure 14 Ads for Ladies’ Magazine, Pens, and New Juveniles, *St. Nicholas*, November 1873.
Figure 15 Insurance and Silk ads, *St. Nicholas*, November 1873.
Figure 16 Scribner’s ad for books. St. Nicholas, November 1873.
Scribner’s Monthly.
The New Volume of SCRIBNER’S MONTHLY, which begins in November, will contain

A Splendid Series of Illustrated Papers,
ENTITLED
THE GREAT SOUTH,
BY EDWARD KING.
These Papers, which have been nearly a year in preparation, will be of great national interest and value, and will alone be worth the price of the Magazine.

THE SERIAL STORY OF THE YEAR,
KATHERINE EARLE,
By ADELINE TRAFTON (author of “An American Girl Abroad”), which is complete in the hands of the publishers, is a charming LOVE STORY, and we predict for it a wide popularity.

There will be in every number Shorter Stories, or Novelettes, by the Best Story Writers.
A NOVELETTE, BY MRS. DAVIS, BEGINS IN NOVEMBER.

THERE WILL BE

A Christmas Story by Bret Harte.

A SERIES OF STRIKING AND UNIQUE POEMS,
WITH ILLUSTRATIONS.
OLD TIME MUSIC by Benjamin F. Taylor,
Long known for his brilliant contributions to the Western Press, will shortly be commenced. They will sing to us again the music of “The Spinning Wheel,” “The Stage Coach,” “The Fhill,” etc.

THERE WILL BE A SERIES OF HISTORICAL PAPERS BY FROUDE.
Critical Papers by Stedman; Essays, Sketches and Reviews; Editorial Discussions, Descriptive Articles, and Sketches of Travel, with Illustrations; Papers on Household Decorations; Portraits, with Biographical Sketches of Living American Authors; Poems, Etchings, etc., etc.

We intend to publish a Christian Magazine, in which there shall be free thought and full expression of the ablest minds. We mean to make

SCRIBNER’S MONTHLY THE BEST MAGAZINE IN THE WORLD,
And to this end no pains or expense will be spared. Terms, $4 a year; 35 cts. a number.

The July Number, containing the introductory article of THE GREAT SOUTH series, entitled “The New Route to the Gulf,” will go to all new subscribers who request it at the time of making their subscriptions.
SCRIBNER’S MONTHLY and ST. NICHOLAS, $7.
SCRIBNER & CO., 654 Broadway, New York.

Figure 17  Scribner’s Monthly ad, St. Nicholas, November 1873.
Figure 18  Domestic Folding Table ad, *St. Nicholas*, September 1875.
Figure 19  Pocket Soap Bubble Toy ad, *St. Nicholas*, January 1876.

Figure 20  Toy Boat ad, *St. Nicholas*, January 1876.
Figure 21 Ads for Hot Air Toys, Printing Presses, and Miscellaneous Items St. Nicholas, September 1875.
ST. NICHOLAS PEOPLE!

Christmas and New Year's

Holidays

Will be incomplete without a

Model Printing Press.

With one you can do printing for yourselves and other people as nicely as any printer; besides, it will be the means of your making a handsome little sum of money every month, even if you work at it during your odd moments only.

PRICE LIST OF PRESSES.

No. 1 Model Press... prints a form 5.75 in., $10.00
No. 2 " self-inker, " 5.75 in., 22.00
No. 3 " self-inker, " 6.95 in., 18.00
No. 4 " self-inker, " 6.95 in., 35.00

Send two 3-cent stamps for a 50-page book, handsomely illustrated, entitled "How to Print," giving sample of Model Press work and full instructions about working a press and handling types; a price list of type and material, besides hundreds of other very interesting things about the fascinating art of Printing. It will pay you to get this book. Send for it at once.

What Some Folks Say about the "Model."

"My brother and I received our "Model Press," and we are delighted with it. It prints splendidly. This letter-hand was my first job. I am perfectly satisfied." C. K. STRIBLING, Jr., 557 Lexington St., Baltimore, Md.

"A friend of mine has a Model Press, for which he paid $50.00, which is equal to my $20.00. 'Novelty.' Send me a Catalogue." W. L. ARMSTRONG, Cleveland, O.

"The Model Press is superior in every respect to the 'Lovett,' 'Novelty,' or 'Young America,' all of which, I have used and tried thoroughly." J. L. DENNIS, Greens, Pa.

"I have printed on it over 50,000 cards and books since I purchased it. It will give me pleasure to show the 'Model' in operation to any person living in my locality who will call on me." A. W. MERNAN, No. 48 Montgomery St., Allegheny, Pa.

"I would not take $50.00 for my Model Press. I have all I can do. I take pleasure in forwarding samples of my printing to let you see what kind of work your press can do. My little brother, only thirteen years old, printed over 2,000 bill-heads, cards, circulars and tags in one day, and set the types himself." FRED. L. MORRELL, Aurora, New-York.

"I am highly pleased with my Model Press. purchased of you a few months ago. It gives perfect satisfaction, proving itself to be all that you represent it. I would not take double the amount it cost and do without it. I now do all kinds of job printing, easily making all my spending-money and a great deal besides." AARON SNYDER, Mt. Zion, Pa.

"The 'Model' is the best small press made. Having had one in use for nearly a year, I know what I am talking about." W. H. SIVETER, Pittsburgh.

"I have had many presses and sniffs, and can truly say that the 'Model,' though smaller than most presses, performs faster and quicker work, with less trouble, than any I ever worked upon." E. C. JACKSON, Wilmington, Del.

Address

J. W. DAUGHADAY & CO.,
MANUFACTURERS & DEALERS IN
Printing Presses & Printing Material,
434 & 436 Walnut Street,
PHILADELPHIA, PA.

Figure 22 Model Printing Press ad, St. Nicholas, January 1876.
Figure 23  Family Record Album ad, *St. Nicholas*, January 1876.
Figure 24 Goodyear’s Pocket Gymnasium ad, *St. Nicholas*, January 1876.
Figure 25  Bird Call & Bird Whistle ad, St. Nicholas, April 1878.
Figure 26 Ehrich’s Botanical Microscope ad, St. Nicholas, September 1878.
Figure 27 Eureka Trick and Novelty Company ad, *St. Nicholas*, September 1878.

Figure 28 Citadelle ad, *St. Nicholas*, September 1878.
The Most Interesting & Instructive Toys in the World

ARE

CRANDALL'S BLOCKS FOR GIRLS & BOYS.

CRANDALL'S BUILDING BLOCKS.

CRANDALL'S DISTRICT SCHOOL.

CRANDALL'S CHINESE BLOCKS.

CRANDALL'S HEAVY ARTILLERY.

CRANDALL’S ACROBATICS.

MEMORY LADS.

CRANDALL'S WIDE-AWAKE ALPHABET.

Young Reader, are not these the toys you have been longing for? The above pictures are illustrations of only a few of them. Show these to your parents, and ask them to send (a postal card) for a free illustrated catalogue, giving descriptions of many kinds of blocks, the prices, etc., to

Mention the St. Nicholas.

ORANGE JUDD CO., 245 Broadway, N. Y.

Figure 29 Crandall’s Blocks ad, St. Nicholas, September 1878.
Figure 30 Crandall’s Blocks ad, St. Nicholas, November 1878.
WACHES!

FOR GIRLS AND BOYS.

The FIRST WATCH is remembered through life.

The cut represents—full size—our $16 Solid Gold Hunting Case Watch, guaranteed a good time-keeper. A $100 watch would be of no more practical use.

A magnificent present for Girls from twelve years old and upward.

For Boys, we have a coin-silver hunting case, full jeweled, patent lever movement, for $11. A more satisfactory gift can hardly be imagined.

On receipt of price, we will send either of these watches by registered mail, post-paid, anywhere in the United States, or by express, C. O. D., on receipt of $3 on account, anywhere east of the Mississippi. Send money by P. O. order, registered mail, or draft on New-York.

P. O. Box 2773.

J. BRIDE & CO., 207 Broadway, N. Y.

25c. Bracket Saw,

Best 5 in. Steel Blade, Spring Wire Frame, 10 in. long, 4 in. deep.

These saws are not only a great source of amusement but of profit as well. Boys have made from $6 to $125 with Bracket Saws, making Bracket Fans, Toilet Sets, Gird Receiving, Picture Frames, Wall Brackets, Hanging Baskets, Stereoscope Cases and Ball Holders, Wall Pockets, Mirror Frames, Handkerchief Boxes, Small Flower Stands, a thousand and one other articles that youthful ingenuity thinks of, and have become as skillful as old artisans. No better employment for idle hours, for both hand and brain, can be found for young people of both sexes, than practising with our 25-cent saw.

Sent by mail, postpaid, on receipt of 25 cents, or for $1.00, or by express or freight, at $1.75 per dozen, $15.00 per gross.

For 25 cents, we will send by mail, postpaid, a saw and a sheet with 50 designs of articles that can be made with this saw.

J. BRIDE & CO. Established 1870.

Watches, Novelties and Notions,

FACTORY, 14 & 16 DUNHAM PLACE, BROOKLYN, E. D., N. Y.

SALESROOM, 397 BROADWAY, NEW-YORK.

Send Orders to P. O. Box 2773, N. Y.

GOLNER'S CHARM MICROSCOPE.

The Cheapest Microscope ever made. Magnifies 500 times.

Months of study of Natural History from books will not give the practical knowledge that a few minutes' use of the microscope gives.

The Charm Microscope may be used for examining Animalcules in a drop of flour and water. Insects of all descriptions can be seen in the fields, in the woods, in the air. Botanical and Mineral objects, the quality and number of threads in the square inch in Linen, Silk, and other fabrics can be determined. Bank Notes. The silk used in counterfeit notes can be distinctly brought out. There is no silk used in counterfeit notes, and with the microscope you can detect the difference at once.

Almost any object can be analyzed and examined as perfectly as with an instrument which requires mounting and adjusting, and for which objects have to be prepared hours in advance, and for which enormous prices are asked, and yet this high-power instrument is only 1/4 inch long and 1/2 inch diameter, and can be carried in the vest pocket or worn on the watch chain, ready, without the slightest preparation, for instant examination.

PRICES:—Simple by mail, post-paid, 25 cents; 6 by mail, post-paid, $1.75; 1 dozen by express, $1.75; 3 dozen by express, $5; 6 dozen by express, $5.00; 12 dozen by express, $8.

Send money by registered letter, P. O. order, or draft on N. Y.

Figure 31 Charm Microscope ad, St. Nicholas, January 1879.
Figure 32 Gaskell’s Compendium ad, St. Nicholas, January 1879.
Figure 33 Ads for St. Nicholas and Protean Cards, St. Nicholas, December 1879.
NOW, CHILDREN:

A word with you all by ourselves.

(We'll have no secrets from mamma, only just for a minute or two.)

We think it is a good plan for you to begin to think about what people see when they look at you—what they see first—what they see second—third—in short, what they think of you. This is how we form our opinions of you, almost without knowing it. Your manners make us think well or ill of you; make us like you or get away from you. Your best possible possession is a likable manner; everything that is good follows after that, and you can have it all if you will.

Your dress touches your manners wonderfully. It does not positively recommend anybody; and it is in the way of a great many. How to dress so as not to have your dress thought of at all, so as not to think of it yourselves is good learning. What you want to know is how to manage your dress so as to get out of it all the good things it can give you:—warmth, protection, covering, and becoming adornment—in a word, comfort.

Now, if we give you a hint that helps you to bodily comfort and that other comfort which comes of ease of mind, we help you splendidly toward an easy manner; and besides, we help you to stop occupying your minds with dress and such trifles, and to begin thinking about yourselves, which, to do wisely, is a very great thing.

Here is the secret: Let everything you wear be what it passes for and suited to its use; and let the shape be about like what other people are wearing. This is economical as well as becoming and proper. You can always get suitable articles—for boys, suits, and everything, even to shoes and mittens; for girls, very proper dresses, and a great many other things—but we may as well send you our catalogue which is full of them and full of pictures of them too. It is as big as St. Nicholas, and—ask mamma if it hadn't better be sent for. We have pleasure in sending it to you little people, notwithstanding the fact that only part of it belongs to you; for the whole of it is made for mamma, you and the baby, with a little corner for papa.

Very cordially yours,

NEW-YORK, December, 1879.

LORD & TAYLOR.
St. Nicholas Bound Volumes.

One of the most beautiful holiday presents for a boy or girl is the elegant volume, bound in red red gold, with illuminated cover linings, containing the numbers of St. Nicholas for the past twelve months.

John Greenleaf Whittier, the most child-hearted of American authors, says of St. Nicholas: "It is little to say of this magazine that it is the best child's periodical in the world," and another well-known author and editor says: "There is more education in a year's reading of this magazine than most children get in a year's schooling." The volume for 1879 contains so many splendid things that it seems impossible to crowd inside of two covers more thoughts than are found in this beautiful book. Here are stories by Susan Coolidge, Rankin Stockton, and others; tales of adventure and hunting; fairy stories, by Julian Hawthorne and Mrs. Frances H. Burnett; over five hundred beautiful wood engravings, by Church, Hampshey, Hopkins, Dietman, Mary Hallock; and many other of our best artists; more than one hundred short stories and sketches, by Lou Alcott, Olive Thorne, Mary Mapes Dodge, Charles Dudley Warner, and scores of prominent writers; with poems by John G. Whittier, Edgar Allan Poe, Celia Thaxter, and others. Price, $4.00; full gilt, $5.00.

St. Nicholas for 1880.

The public will be interested to know that our plans for the future of this popular art magazine for young people are broader than ever. With the November number we made a permanent enlargement, which will swell the size of the volume for the year to over one thousand pages. The present Christmas number contains more than a hundred pages, with ninety-five illustrations by the best artists and engravers. The January number, too, will be full of good things, among them, probably, two Child-Songs by Alfred Tennyson, Poet Laureate of England (see announcement elsewhere).

For several years there has been an edition of St. Nicholas in England, where it has received the warmest praise. We have recently completed arrangements for an edition in French, to be published in Paris, which will be at least as practical in another language, a reproduction of the American magazine. "Baby Days," that wonderful book, made up of matter selected from the Very Little Folks Department of St. Nicholas, and of which we have printed 20,000 copies in this country, is to be translated, rhymes, jingles and all, into Arabic, for the Moslem children in the far East.

Among the features which are to be added to St. Nicholas will be THE TREASURE BOX OF ENGLISH LITERATURE, a new department, in which our boys and girls will find an opportunity of studying and enjoying some of the noblest productions of English literature.

A NEW SERIAL STORY, BY MISS LOUISA M. ALCOTT, which opens in the author's very best vein, begins in the present number, and will run through the year. There will also be two SERIALS FOR BOYS in the volume: "Among the Lakes," by the author of "Dab Kinzer," and "The Fairport Nine," a story of a base-ball club, by Noah Brooks, author of "The Boy Emigrants.

There will be a series of "Open-air Papers," by various authors, and the ACTING PLAY FOR SUNDAY-SCHOOLS, by Dr. Edward Eggleston, given in the present number, will be followed in the January issue by a beautiful new Operetta for children, founded on the fairy story of the Sleeping Beauty. The publishers would also call attention to the fact that several capital plays, tableaux, etc., have already appeared in St. Nicholas, and that numbers containing them may be ordered of any dealer, or will be sent, post-paid, by the publishers, on receipt of price.

This is Eggleston's famous play "The House of Santa Claus," appeared in the number for December, 1876. We mean to make St. Nicholas always better and better, and we ask the boys and girls to carry it into all the homes of children where it is not yet known, for we cannot make St. Nicholas as good as we would like unless it has a still larger sale.

The terms will be as heretofore, $3.00 a year, 25 cents a number. For sale and subscriptions received by all book-sellers and news-dealers.

SCHRIBNER & CO., 743 Broadway, New-York.

Figure 35 St. Nicholas reading notice ad, St. Nicholas, December 1879.
Figure 36  Crandall’s Toy ad, *St. Nicholas*, January 1880.
Figure 37 Ridge’s Food for Infants and Invalids ad, *St. Nicholas*, June 1884.

Figure 38 Horlick’s Food ad, *St. Nicholas*, May 1884.
Figure 39 Cuticura ad, *St. Nicholas*, May 1884.
Figure 40  Pears’ Soap ad, St. Nicholas, March 1886.
Figure 41  Pears’ Soap, St. Nicholas, May 1884.
Figure 42 Pears’ Soap ad, *St. Nicholas*, June 1884.
Figure 43  Pears’ Soap ad, St. Nicholas, May 1888.
THE RUSTIC CROWN.

For neither King nor Czar of might,
We form this rustic wreath to-night;
Nor have we plaited leaf and spray
To crown a blushing queen of May,
Nor deck the hero of some pass
Who mowed his foemen down like grass;
To find that gracious soul we hope,
Who gave the world the IVORY SOAP,
That takes the stains from silk and lace,
And keeps the wrinkles from the face;
And in a thousand ways or more
Brings sure relief to every door.
The maiden fair, the frugal dame,
And learned Professor, all the same,
Pronounce it purest, safest, best,
In all the country, east or west.
Then far and wide we'll search around,
Until the proper head is crowned.

If your grocer does not keep the Ivory Soap, send six two-cent stamps, to pay the postage, to Procter & Gamble, Cincinnati, and they will send you for a large cake of IVORY SOAP.

Figure 44  Ivory Soap ad featuring the Brownies, St. Nicholas, May 1885.
THE illustration which usually occupies this page is omitted from this issue, that the space may be taken for this request:

Reader—If the pictures and lines you have seen monthly on this page have entertained or amused you, please reciprocate by sending to your grocer, to-day, for a cake of IVORY SOAP, and

"Prove on garments coarse and fine. The truth of every sketch and line."

Remember, "Turn about is fair play."

If your grocer does not keep the Ivory Soap, send six two-cent stamps, to pay the postage, to Procter & Gamble, Cincinnati, and they will send you free a large cake of IVORY SOAP.

Please mention THE CENTURY.

Figure 45 Ivory Soap ad, St. Nicholas, March 1886.
If your grocer does not keep the Ivory Soap, send six two-cent stamps, to pay the postage, to Procter & Gamble, Cincinnati, and they will send you free a large cake of Ivory Soap.

Figure 46 Ivory Soap ad, St. Nicholas, September 1884.
Figure 47 Pears’ Soap ad, St. Nicholas, May 1887.
Figure 48  Pears’ Soap ad, *St. Nicholas*, February 1891.
Figure 49 Lundborg’s ad, *St. Nicholas*, June 1889.
THAT OLD PIANO!

Do you remember how long ago it was bought? Years ago! And you have progressed while it has deteriorated in every one of all those years. You have grown so far apart you ought to separate.

Let some one else enjoy what there is left of it.

If you cannot afford to give it away, we will take it in exchange and sell it to some one who never had any piano.

No need to part with the old till you have seen and approved the new, for we ship on approval; piano to be returned, railway freights both ways at our expense, if it is not satisfactory; distance makes no difference. Terms of payment to suit reasonable convenience.

Catalogue and letter of information free. Write us to-day.

IVERS & POND PIANO CO.

MASONIC TEMPLE, 183-186 TREMONT STREET, BOSTON, MASS.

OUR LATEST STYLES CAN BE SEEN AT

J. G. RENDLE'S, 1111 Chestnut Street, Philadelphia.
F. H. CHANDLER'S, 200 Fulton Street, Brooklyn.
G. W. HERBERT'S, 23 East 12th Street, New York.
AYRES & YCANTON CO., 164 Alabama Avenue, Chicago.
PHILLIPS & CREWS, Athens, Georgia.

W. J. Dyer & BROS., St. Paul and Minneapolis.
PHILIP WEILER'S, 135 Canal Street, New Orleans.
SANDERS & STAYMAN'S, Baltimore and Washington.
KOHLER & CHASE'S, San Francisco, California.
THOS. GOGGAN & BROS., Galveston, Texas.

Figure 50  Ivers & Pond Piano Co. ad, St. Nicholas, August 1891.
THESE TWO PICTURES

show in a manner the difference between the haste and uncertainty of the school-boy of one hundred years ago, and the repose and promptness of the boy of to-day.

The possession of a watch is the surest means of creating in children a knowledge and love of punctuality, and The Waterbury Watch is well suited for children’s use as well as for older persons. It is an absolutely perfect time-piece, neat in appearance, accurate, and a stem-winder, selling for the wonderfully low figure of $2.50. It is the most useful present a parent can make a child; or, the child itself, by laying aside a cent every day for 250 days, or ten cents per week for twenty-five weeks, can purchase one.

In buying gifts for children, look to the claims of The Waterbury Watch.

SOLD BY JEWELERS GENERALLY.

THE WATERBURY WATCH COMPANY,
52 Maiden Lane, New-York City.

George Merritt, General Agent.

Figure 51  Waterbury Watch Company ad, St. Nicholas, October 1887.
Figure 52  Good Sense Corset ad, *St. Nicholas*, June 1887.

Figure 53  Good Sense Corset ad, *St. Nicholas*, February 1891.
Figure 54 Pears’ Soap ad, St. Nicholas, June 1891.
The picture is described below:

**Figure 55** School ads, *St. Nicholas*, August 1891.
Figure 56 Liliputian Bazaar ad, St. Nicholas, March 1891.

Figure 57 Young Ladies’ Journal ad, St. Nicholas, April 1891.
UNITED by a strong chord which cannot become UNTIED.

DON'T MAKE THAT COMMON MISTAKE that "anything with a keyboard will do for children!" Give your children the encouragement of the very best. If you desire to cultivate a really musical taste you must have a really musical instrument, and an old tin pan is not "good enough!"

CHILDREN'S PRACTICE WILL NOT SPOIL OUR PIANOS, for our Soft Stop saves the wear as well as the din and bang of finger exercises, preserving the full, rich, voluminous tones which you want to draw upon in those occasional hours when the family crave not noise but music.

WE SHIP ON APPROVAL piano to be returned at our expense for railway freights both ways if unsatisfactory on trial in your home. Distance makes no difference, 1 mile or 2000 miles are no more than a city block in Boston. Old pianos taken in exchange and terms of payment to suit your reasonable convenience. Write for free catalogue and letter of information.

IVERS & POND PIANO CO.

MASONIC TEMPLE, 183-186 TREMONT STREET, BOSTON, MASS.

OUR LATEST STYLES CAN BE SEEN AT

J. G. BEMEDILL, 401 Chestnut St., Philadelphia.
F. H. CHANDLER, 70 Fulton St., Brooklyn.
G. W. HERBERT, 16 East 17th St., New York.
AYRES & WYGANT CO., 532 Wabash Ave., Chicago.

W. J. DYER & BRANN, St. Paul and Minneapolis.
PHILIP WERLENS, 490 Canal St., New Orleans.
SANDERS & STAIMBERG, Baltimore, Washington and Richmond.
KOHLER & CHASES, San Francisco, Cal.

Mar. '91.

Figure 58 Ivers & Pond Piano Co. ad, St. Nicholas, March 1891.
Figure 59 European Bicycle Tours ad, St. Nicholas, March 1891.

Figure 60 Wright & Ditson Sports Outfitters ad, St. Nicholas, April 1891.
Figure 61 Pyle’s Pearline Washing Compound ad, *St. Nicholas*, April 1891.
Figure 62  Cerealine Cereal ad, *St. Nicholas*, May 1887.
Babies given away

Not real babies, but a book telling all about them, called “The Baby,” which we will send to any mother in America asking for it. This carefully written and daintily illustrated story of Baby life is filled from cover to cover with matter of interest to mothers. It has something to say about Nestlé's Milk Food—but more about other things.

The New York Independent says:

"The description of the Baby’s bath in the chapter on Cradle Days is a picture which will delight all mothers."

Write us, mentioning this paper, and a copy of "The Baby" will be sent you by return post.
Sole Agents for Nestlé’s Food

Figure 63 Nestle's Food ad, St. Nicholas, July 1892.
That was not what the Commodore wanted, by any means. But the motion being seconded, he put it to the vote, and it was carried.

Then the secretary moved that Commodore Lewland be also appointed a member.

"Gentlemen of the club," said the Commodore, hardly trying to conceal his dissatisfaction, "I see no use at all in my serving on this committee with the member already chosen."

But as his friends insisted on voting for him, he yielded, and was chosen without a dissenting voice. In order that both towns might be represented, a Tammaset member was then selected, and the committee was full.

After some further business was transacted, the meeting broke up harmoniously; and the cause of peace and good order seemed, for the time being, to have prevailed.

(To be continued.)

THE BROWNIES' RIDE.

BY PALMER COX.

ONE night a cunning brownie band
Was roaming through a farmer's land,
And while the rogues went prying round,
The farmer's mare at rest they found;

And peeping through the stable-door,
They saw the harness that she wore:
The whip was hanging on the wall,
Old Mag was grinding in the stall;

Figure 64 “The Brownies’ Ride” by Palmer Cox, St. Nicholas, February 1883.
Donald and Dorothy

One of the most delightful books of the day, and one which fascinates old readers as well as young, is issued in a very handsome 12mo volume, filled with illustrations, and sold for $1.50. All booksellers have it, or the publishers will mail it, post-paid, on receipt of the price.

ROBERTS BROS. Publishers, Boston.

The Brownies: Their Book. One of the most popular features of St. Nicholas Magazine during the past few years has been the Brownie poems and pictures by Palmer Cox. The adventures of these remarkable little people have been eagerly followed from month to month by thousands of children, and by grown people as well, and now these verses, with all the original illustrations, will be found together in a handsome book, with many new pictures added, and with Brownies on the fly-leaves and all over the colored cover. This will be one of the most popular Holiday books of this season. Price, $1.50.

St. Nicholas Songs. Edited by Professor Waldo S. Pratt. Containing original music by thirty-two composers, written for the poems of "St. Nicholas" Magazine. The list of composers includes Leopold Damrosch, W. W. Gilchrist, J. L. Mollov, Samuel P. Warren, Richard Hoffman, Joseph Mosenthal, and many others. 200 pages, the size of sheet music, 112 songs, and 140 illustrations. Every family, where there are young people, and where music is one of the home pleasures, should have this delightful book. Many of its songs have already become standard. Price, $2.00, in beautiful cloth binding, or $3.50 in full leather, put up in a box.

It is believed that the book will not only afford pleasure, but that its use will tend toward a genuine musical and poetic culture.—Buffalo Express.

Baby World. Mothers in search of a book of stories and pictures for little children from two to six years old will find just what they want in Baby World, edited by Mrs. Mary Mapes Dodge. It is a beautiful book of 300 pages, full of exquisite pictures, and stories and verses—the best things for little ones that could be found in ten years of St. Nicholas. In cloth, $1.25; in illuminated boards, $1.00.


There is nothing a lad can want to know about fishing, shooting, boating, camping, swimming, walking, skating, or anything else a boy loves to do, that is not to be found nicely explained in this handsome volume.

The illustrations are excellent, and altogether, "The Boys’ Book of Sports" is as complete, thorough, and, above all, as interesting as a book can be.—N. Y. Times.

The above are sold by dealers everywhere, or they will be sent by the publishers to any address on receipt of price. THE CENTURY CO., 33 East 17th Street, New-York, N. Y.
Figure 66 Palmer Cox’s Brownie Stamps, *St. Nicholas*, July 1892.
Figure 67 Brownie Books ad, *St. Nicholas*, November 1892.
"Brownie" Handkerchief.

Designed, Copyrighted and Patented by
Palmer Cox.

PRINTED BY THE
Arnold Print Works,

Price 5 Cents Each.

For Sale at all Dry Goods and Small Ware Stores.
If your dealer has not got them ask him to order some.

Every Child will want them when they know what really beautiful Handkerchiefs they are. Such Fine Quality, Delicate Colors and Attractive Designs are certain to make them popular.

Palmer Cox's "BROWNIES" have become a household word throughout the land and in no way could they be better appreciated than in these dainty Handkerchiefs, the designs for which have been specially drawn by this celebrated artist.

Ask to See Them at Your Store.

ARNOLD PRINT WORKS,

Figure 68 The Brownie Handkerchief ad, St. Nicholas, March 1895.
Figure 69 Eastman Kodak Co. ad, St. Nicholas, March 1901.
Figure 70  Baker’s Cocoa ad, St. Nicholas, January 1880.
Figure 71  Sozodont ad, *St. Nicholas*, September 1882.
Figure 72  Sozodont ad, *St. Nicholas*, December 1896.
Figure 73 Franco-American ad, *St. Nicholas*, December 1890.
Five happy Quakers are we!  
As healthy as healthy can be;  
Quaker Oats is our diet—  
And if thee would try it,  
Thee would surely be happy as we.

The Child loves it,  
The Dyspeptic demands it,  
The Epicure dotes on it,  
Do you eat it?

Quaker Oats

Sold only in 2-lb. Packages.

Figure 74  Quaker Oats ad, *St. Nicholas*, October 1895.
Figure 75 Wool Soap ad, *St. Nicholas*, October 1895.
There are many countries whose stamps have secured very little attention from collectors. There are none of these more worthy of notice than Greece. The designs on its stamps have always been above the average, and the small number of those who have made special efforts to obtain them has prevented their rising in price to such an extent as to be unobtainable by young collectors.

There are no issues which are more valuable to the collector in learning historical facts from stamps and fixing them in his mind than those which are made for commorative purposes.

The last issue of Greece, which commemorates the ancient Olympian games at the time of their modern revival, is one of the most interesting that has ever been put forth. The values are from one lepton to ten drachmae, and the designs exhibit many of the principal features of the games, and also show some small views of ancient Greece. These stamps will always be receivable for postage, and may become the permanent issue for the country.

It is sometimes asked how far one should go in the collection of the lesser varieties of stamps. Most collectors are in the habit of gathering all the varieties for which spaces are allowed in their printed albums. This is perhaps the most satisfactory method which can be followed, as it results in well-filled pages, which present a pleasing appearance. The increase in the number of stamps issued has, however, produced a very large number of these varieties, and, therefore, where one has not unlimited means at his disposal, it would seem to be a good thing to collect only one stamp of a color and type, and to pay no attention to the varieties of watermark, perforation, paper, or shade. It may be thought that this will leave the album of the present time in an incomplete and unsatisfactory form; but there are few collectors who do not change their stamps from one album to another as new editions are issued. It is reasonably certain that before long albums which omit the lesser varieties will be provided for beginners and young collectors. We therefore advise those whose means will not allow them to take every

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Figure 76 “About Stamps,” St. Nicholas, July 1896.
Figure 77 “Stamps, Etc.” page, St. Nicholas, July 1896.
The Order of the Thread and Needle.

The report published below is a sample of those we have been receiving regularly since the organization of the Order. This is one of the most complete reports of the first course we have yet received. We give record of the first course only to impress upon those circles which may be waiting to complete the second course that the first course reports are in order. If we wait until a full report can be given we may have to wait too long, and the circle seems to suffer for lack of notice in our books. For instance a circle beginning work in January, 1895, is in May, 96, just taking up the second course. It need not be supposed that the circle has been lazy or lists.

"ORDER OF THE THREAD AND NEEDLE."

HEADQUARTERS IN NEW YORK.
JAMES McCREADY & CO., 11TH STREET AND BROADWAY.

Chrysanthemum Circle.
Corsicana, Navarro County, Texas State.

LESSONS OF FIRST COURSE.
"PRACTICE CLOTH AND SEWING BOOK."

LESSONS OF SECOND COURSE.
"SCHOOL-MAID'S SEWING FOLIO."

NAMES OF MEMBERS.

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DIRECTORS: Write in the names of the members of the Circle. Check off by a X each lesson as it is finished. Where blank is filled, send the report to headquarters. This book is sent in duplicates, thus copy may be kept in the Circle.

warm; on the contrary it has come up to all the requirements in sending letters and specimen stitches, as well as a full report of the first course. Apparent slowness has been owing to the necessity of holding meetings but once in two weeks, and long vacations, also necessary. The last word from this circle was about a buttonhole contest.

The Superintendent writes: "Our contest was a grand success, and each child tried her best. I was sorry I could not give to each a prize. I gave three. The first was a handsome sterling silver jewel case; the second a bracelet, and the third a handsome cup of the life of Miss Alcott. There were about thirty invited guests. A bountiful feast was served and dancing and games made up the afternoon's enjoyment."

An enterprise calculation who has gotten as far as the No. 4 lesson in the 1st course says she has made 8 yards of stitches in overhanding, hemming, running, stitching and overcasting. Allowing an average of ten stitches to an inch, she has put in 3800 stitches, which makes a little less such as in the above report stand for 575 stitches. At this rate, children, calculate how many stitches this report represents.

"The Short Course in Sewing" is ready for the boys who are ready for it. It has been specially prepared for them, so they need not hold back for fear of doing girls' work. Sent to superintendents for 10 cents.

The Order of the Thread and Needle is an organization for the children who wish to learn to sew.

Under the direction of the friends they form small Circles, which meet at the houses of the members at regular stated times, for practice with the needle and thread. The sewing system is simple and attractive and very easily followed.

The Circles choose a specific flower name, become enrolled in the Order, keep in constant correspondence with the General Secretary on all points directly or indirectly connected with the work of the Circles and of reporting progress in the graded lessons of the course of sewing defined. The Headquarters of the Order are in New York—JAMES McCREADY & CO., Broadway and 11th Street. Send for circulars.

Address plainly.

The Order of the Thread and Needle,
801 Broadway, New York.
James McCreery & Co.

Men's Furnishings.
Silk, Wool, and Merino Underwear.
Gloves for Walking and Driving,
Hosiery in all Grades.
Shirts Ready-Made and To Order.
Bicycle and Golf Hose, Sweaters, Leggings.
Silk Muffsers.

Notions—Dressmakers' Findings.

Bindings, Tapes, Thread, Needles and Pins, Hooks and Eyes,
Buttons, Braids, Dress Shields, Scissors—everything that pertains to the finishing of a dress—may be satisfactorily ordered from our Mail Order Department.
Ever-ready Dress Stays, Elastics, Shell Whalebones, Belting,
Corset Steels, Skirtlette and Façonette, Needle Books; Rhinestone, Jet and Steel Buckles; Buttons of all styles in Bone, Steel, Jet, Smoked and White Pearl.
Complete assortment of these goods, specially selected for family and non-professional use.

Broadway and 11th Street,
Twenty-third Street,
New York.

Figure 79 James McCreery ad, St. Nicholas, July 1896.
Figure 80 Quaker Oats ad, *St. Nicholas*, March 1901.
Santa Claus visits little travelers on trains of the Lake Shore & Michigan Southern Railway.

A MERRY CHRISTMAS TO ALL YOUNG READERS OF ST. NICHOLAS.

A handsome picture of the Exposition Flyer, the wonderful train which, each day, during the World's Fair, ran between Chicago and New York City in 20 hours, will be sent free to the young folks by writing to

A. J. SMITH, Gen. Pass. and Ticket Ag't., Cleveland, O.

Figure 81 Lake Shore & Michigan Southern Railway ad, St. Nicholas, December 1896.
Curious & Beautiful
Optical illusion

Presented by the Proprietors of PEAR'S Soap.

Strobic Circles invented by Professor Silvanus P. Thompson, D.Sc., B.A.

HOLD this Diagram by the right-hand bottom corner and give it a slight but rapid circular twisting motion, when each circle will separately revolve on its own axis. The inner cogged wheel will be seen to revolve in an opposite direction.

Protected against Infringement and solely controlled by The Leadenhall Press, London, E. C.

PEARS' SOAP—Recommended and used by Mrs. Langtry for the complexion.

PEARS' SOAP—Recommended and used by Mad. Adelina Patti for the complexion.

PEARS' SOAP—Recommended and used by the late world-loved Henry Ward Beecher.

PEARS' SOAP—Makes the hands soft as velvet.

Oct. '87.

Figure 82 Pears' Soap ad, St. Nicholas, July 1887.
Appendix 1

“CHILDREN’S MAGAZINES”
BY MARY MAPES DODGE


In the spring of 1873, Roswell Smith of Scribner’s asked Mary Mapes Dodge to write a letter describing her vision of what a children’s magazine should be. When he received the letter, Smith was so impressed with it, he promptly sent her a check to buy the rights to publish it. Soon after, he asked her to create this magazine for Scribner’s. In July 1873, *Scribner’s Monthly* printed this letter. By then, Dodge and Frank Stockton, her trusted assistant, were already working to create the magazine she had described.
called out taunting words to the corpse even then sinking out of all mortal sight. The terrible perplexity hitherto wholly absorbing his mind was indeed thus terribly solved; but that Paul was incapable of making his first thought,—in the presence of this man's sudden death, he could think only how he had himself been longing for it, and for the moment he felt like a murderer.

Leaving the man to carry the news of the accident to the hotel, he staggered up the bank and mechanically made his way back to his sister. She sprang up anxiously, turning pale at the record she read in his face.

"What has happened, Paul?" she cried, catching his arm as he dropped into a seat.

Before he could answer, Rosa came hurrying in. Her face was pale and excited. She took no notice of Paul's presence.

"Lina!" she said, breathlessly, "do you know? have you heard—Dornvitch—"

"What! what!" cried Lina, with a horrible sinking of heart.

"He is drowned!"

"Paul!" gasped his sister under her breath, "it was a man!" She could not go on. She shook his head silently, understanding her fear.

"Drowned in the Leise," recommenced Rosa. "How strange it seems! Do you remember Gertrude Hildebrand warning him about the bottomless holes?" The first shock was already passing with her; but as for Paul, this sort of gossiping comment jarred on him inexpressibly.

"Don't talk of it, Rosa," he said shortly.

But Rosa could not comprehend this. "Of course it is very horrible, very shocking," she began, after a pause, "but why you, of all people—"

Paul sprang to his feet and rushed out of the room. Rosa looked after him in astonishment. "Really, I cannot understand Paul," she said at last.

For that matter it was not the first time, and probably would not be the last. His sister comprehended better, that had he hated this man less he would have been more indifferent to his fate, but that now the catastrophe had come too much like an answer to his own revengeful desires.

Dornvitch's speech to Rosa had come strangely true: he had lived as long as she wanted him. Did those words of a man who had at least loved her in earnest come back to her with any sting, now that he had, as it were, paid his life for his love? Not at all. The first shock over, she did not hesitate to consider the convenience to herself of this man's death. Incapable of having wished for it, she was equally incapable of the remorse that would almost have bought back his life at the price of its own; both feelings were beyond her.

Paul knew this perfectly, and so he awakened from his dream, you say! But did he have to learn Rosa's character to-day? Does love always go by deserving in this world?

CHILDREN'S MAGAZINES.

Sometimes I feel like rushing through the world with two placards—one held aloft in my right hand, Beware of Children's Magazines! the other flourished in my left, Child's Magazine Wanted! A good magazine for little ones was never so much needed, and such harm is done by nearly all that are published. In England, especially, the so-called juvenile periodicals are precisely what they ought not to be. In Germany, though better, they too often distract sensitive little souls with grotesque. Our magazines timidly approach the proper standard in some respects, but fall far short in others. We edit for the approval of fathers and mothers, and endeavor to make the child's monthly a milk-and-water variety of the adult's periodical. But, in fact, the child's magazine needs to be stronger, truer, bolder, more uncompromising than the other. Its cheer must be the cheer of the bird-song, not of condescending editorial babble. If it mean freshness and heartiness, and life and joy, and its words are simply, directly, and musically put together, it will trill its own way. We must not help it overmuch. In all except skillful handling of methods, we must be as little children if we would enter this kingdom.

If now and then the situation have fan in it, if something tumble unexpectedly, if the child-mind is surprised into an electric reognition of comical incongruity, so that there is a reciprocal "ha, ha!" between the printed page and the little reader, well and good. But, for humanity's sake, let there be no editorial grimacing, no tedious vaulting back
and forth over the grim railing that incloses
half and lame old jokes long ago turned in
there to die.

Let there be no sermonizing either, no
weary spin out of facts, no ratiocina-
tion of the dry bones of history. A child's mag-
azine is its pleasure-ground. Growth people
go to their periodicals for relaxation, it is
ture; but they also go for information, for sug-
gestion, and for to-day's fashion in literature.
Besides, they begin, now-a-days, to feel that
they are behind the age if they fail to know
what the April *Jig Gig* says about so and so, or
if they have not read B—'s much talked of
poem in the last *Argosy*. Moreover, it is
"the thing" to have the *Jig Gig* and *Argosy*
on one's drawing-room table. One must read
the leading periodicals or one is nobody. But
with children the case is different. They take
up their monthly or weekly because they wish
to, and if they don't like it they throw it down
again. Most children of the present civilised
attend school. Their little heads are strained
and taxed with the day's lessons. They do not
want to be bothered nor amused nor taught
nor petted. They just want to have their own
way over their own magazine. They want to
enter the one place where they may come and
go as they please, where they are not obliged
to mind, or say "yes ma'am" and "yes sir;"
—where, in short, they can live a brand-new
free life of their own, for a little while, accep-
ting acquaintances as they choose and turn-
ing their backs without ceremony upon what
does not concern them. Of course they ex-
pect to pick up odd bits and treasures, and
to know and then "drop in" familiarly at an
air castle, or step over to fairy-land. They feel
their way, too, very much as we old folk do,
toward sweet recognitions of familiar day-
dreams, secret goodnesses, and all the glorified
classics of the soul. We who have strayed
father from these, thrill even to meet a hint
of them in poems and essays. But what de-
lights us in Milton, Keats and Tennyson,
children often find for themselves in stars,
day-dreams, and such joys and troubles as little
ones know. That this comparison holds, is
the best we can say of our writers. If they
make us reach forth our hands to clutch the
star or the good-deed candle-blaze, what more
can be done?

Literary skill in its highest is but the sub-
tle thinning of the veil that life and time
have thickened. Mrs. Browning paid her
almost tribute to Chaucer when she spoke of
his infinitesimal clasp of things divine."

The *Jig Gig* and *Argosy* may deal with
Vol. VI.—23

Darwinianism broadly and fairly as they.
The upshot of it all will be something like

"Hickory, dickory dock!
The mouse ran up the clock.
The clock struck one
And down she ran—
Hickory, dickery dock!"

And whatever Parton or Arthur Helps may
say in that stirring article, "Our Country to-
day," its substance is anticipated in

"Little boy blue!
Come, blow your horn!
The cow's in the meadow
Eating the corn."

So we come to the conviction that the per-
fect magazine for children lies folded at the
heart of the ideal best magazine for grown-
ups. Yet the coming periodical which is to
make the heart of baby-America glad must
not be a chip of the old Maga block, but an
outgrowth from the old-young heart of Maga
itself. Therefore, look to it that it be strong,
warm, beautiful, and true. Let the little
magazine-readers find what they look for and
be able to pick up what they find. Boulders
will not go into tiny baskets. If it so happen
that the little folks know some one jolly,
sympathetic, hand-to-hand personage who is
sure to turn up here and there in every num-
ber of the magazine or paper, very good: that
is, if they happen to like him. If not,
beware! It will soon join the ghosts of dead
periodicals; or, if it do not, it will live on
only in that slow, dragging existence which is
worse than death.

A child's periodical must be pictorially
illustrated, of course, and the pictures must
have the greatest variety consistent with sim-
plicity, beauty and unity. They should be
heartily conceived and well executed; and
they must be suggestive, attractive and epi-
grameatic. If it be only the picture of a cat,
it must be so like a cat that it will do its own
purring, and not sit, a dead, stuffed thing,
requiring the editor to purr for it. One of the
sins of this age is editorial dribbling over
inane pictures. The time to shake up a dull
picture is when it is in the hands of the artist
and engraver, and not when it lies, a fact
accomplished, before the keen eyes of the
little folk. Well enough for the editor to
stand ready to answer questions that would
naturally be put to the flesh-and-blood father,
mother, or friend standing by. Well enough,
too, for the picture to cause a whole tangle of
interrogation-marks in the child's mind. It
need not be elaborate, nor exhaust its theme,
but what it attempts to do it must do well,
and the editor must not over-help nor hinder.
He must give just what the child demands,
and to do this successfully is a matter of
instinct, without which no man should presume
to be a child's editor and go unhung.

 Doubles a great deal of instruction
and good moral teaching may be inculcated
in the pages of a magazine; but it must be
by hints dropped incidentally here and there;
by a few brisk, hearty statements of the
difference between right and wrong; a sharp,
clean thrust at falsehood, a sunny recognition
of truth, a gracious application of politeness,
an unwilling glimpse of the odious doings of
the uncharitable and base. In a word, pleasant,
breezy things may linger and turn themselves
this way and that. Harsh, cruel facts—if they
must come, and sometimes it is important
that they should—must march forward boldly,
say what they have to say, and go. The ideal
child's magazine, we must remember, is a
pleasure-ground where butterflies flit gayly
hither and thither; where flowers quietly
spread their bloom; where wind and sunshine
play freaks of light and shadow; but where
toads hop quickly out of sight and snakes dare
not show themselves at all. Wells and foun-
tains there may be in the grounds, but water
must be drawn from the one in right trin,
bright little buckets; and there must be no
artificial coloring of the other, nor great
show-cards about it, saying, "Behold! a
fountain." Let its own flow and sparkle pro-
claim it.

RECOLLECTIONS OF A RESTORED LUNATIC.
A SKETCH FROM LIFE.

A few months ago I visited one of those
retreats for the insane by the establishment
of which my native State has done itself
honor. Large additions to the buildings had
recently been made; and the original struc-
ture was then undergoing extensive changes,
beautifying and modernizing it, and conform-
ing it to the late additions, thus giving to
the institution most of the elegancies and con-
veniences that architectural skill and enlight-
ened philanthropy could suggest. The chapp-
el, the place to me of pleasant and hallowed
associations, was a mass of ruins, and work-
men were busy in bringing order out of the
confusion. The institution, when completed,
will be a noble pile, an ornament to the
place of its location, and an honor to the
State which established it, and which will
maintain it in the future with even an increas-
ing liberality.

As I was passing through the halls of the
stupendous edifices, under the guidance of its
superintendent, speaking, as we passed along,
a pleasant word now and then to its unfortu-
nate inmates, I was on the qui vive to iden-
tify the apartment which at one time had
been the place of my own abode. "Doctor,"
said I to the superintendent, fearful that the
changes which had been made had taken
away the marks by which it would be known
to me, "I would be pleased to see the old
third ward again." He said nothing until we
had walked much farther on, and weariness
had begun to creep upon me. Entering a
compartment that was untenanted, and half
filled with the debris of the changes which it
was undergoing—"This," said he, "is the
old third ward."

I entered one of its rooms alone; and
then thought and memory began a busywork.
This had been my home for long, long, and
weary months. Here I had been the object
of remark and pity to others, as others were
now the objects of remark and pity to my
self. I contrasted my condition and pros-
pects and my existing feelings with what they
had been when I was the hopeless tenant of
this narrow room; and my sensations were
embodied in the words, "What hath God
wrought!"

The time of my constrained occupancy of
this ward is an epoch of my life which stands
out prominently from all the rest of it; a lit-
which, upon the whole, had been a cheerful
one. Sometimes, however, a gloominess
would steal upon me and cast its shadow over
my mind. While it continued I enjoyed no
blessing in possession, and was uncheered by
any hope of good to come. At the first this
moodiness was of a transient kind, and I
would hide it from the view of even those
most familiar with my habits of mind. When
the cloud was lifted from my soul, and the
cheerful sun shone in again, all things boa
Appendix 2

MARY MAPES DODGE’S INITIAL GREETING TO THE READERS OF ST. NICHOLAS

Figure 1 Mary Mapes Dodge, “Dear Girl and Boy,” in St. Nicholas, November 1873.

DEAR GIRL AND BOY—No, there are more! Here they come! There they come! Near by, far off, everywhere, we can see them,—coming by dozens, hundreds, thousands, troops upon troops, and all pressing closer and closer.

Why, this is delightful. And how fresh, eager, and hearty you look! Glad to see us? Thank you. The same to you, and many happy returns. Well, well, we might have known it; we did know it, but we hardly thought it would be like this. Hurrah for dear St. Nicholas! He has made us friends in a moment.

And no wonder. Is he not the boys’ and girls’ own Saint, the especial friend of young Americans? That he is. And isn’t he the acknowledged patron Saint of New York—one of America’s great cities—dear to old hearts as well as young? Didn’t his image stand at the prow of the first emigrant ship that ever sailed into New York Bay, and wasn’t the very first church the New Yorkers built named after him? Didn’t he come over with the Dutch, ever so long ago, and take up his abode here? Certainly. And, what is more, isn’t he the kindest, best, and jolliest old dear that ever was known? Certainly, again.

Another thing you know: He is fair and square. He comes when he says he will. At the very outset he decided to visit our boys and girls every Christmas; and doesn’t he do it? Yes; and that makes it all the harder when trouble or poverty shuts him out at that time from any of the children.

Dear old St. Nicholas, with his pet names—Santa Claus, Kris Kringle, St. Nick, and we don’t know how many others. What a host of wonderful stories are told about him—you may hear them all some day—and what loving, cheering thoughts follow in his train! He has attended so many heart-warmings in his long, long day that he glows without knowing it, and, coming as he does, at a holy time, casts a light upon the children’s faces that lasts from year to year.

Never to dim this light, young friends, by word or token, to make it even brighter, when we can, in good, pleasant, helpful ways, and to clear away clouds that sometimes shut it out, is our aim and prayer.
Appendix 3

RESEARCH CHALLENGES

_St. Nicholas_ was published monthly with twelve issues contained in each volume. The volumes did not follow calendar years, as the magazine began publication in November 1873. (For example, volume one contains issues November 1873 to October 1874.)

The greatest challenge to conducting research with these advertisements was locating issues with intact advertising sections. Advertisements in _St. Nicholas_ did not appear throughout the issue as is common in today’s periodicals. When _St. Nicholas_ began production in 1873, all of the ads were placed in separately paginated pages in the back of the issue. In later years, ads appeared in both the front and back of the issue. These sections were paginated separately from the editorial content.

This segregation of ads from editorial content served an important function. At the end of a volume, subscribers could send all twelve issues from a particular volume back to Scribners, where the company removed the ad pages and bound the issues into one or two volume hardback book(s) for $1.00.\(^1\) The beautiful scarlet red book with black and glided lettering was then mailed back to the subscriber for $0.64 in prepaid postage. Subscribers also had the option of purchasing just the covers to have the binding done closer to home for $0.75 including postage. Scribner’s offered yet another option. Readers could purchase bound copies of a volume outright, “elegantly bound in red and

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\(^1\) “Content,” _St. Nicholas_, June 1875.
gold, $4.00; in extra gilt, $5.00.” The subscriber now had a beautiful book filled with stories, games, letters, etcetera, without any disruptive ads.

Furthermore, the first number (November) of each issue began with page number one. Subsequent numbers from the same volume began page numbering where the last issue left off. In this way, when the issues were bound, they formed a coherent, properly numbered book. For instance, the October 1879 issue completed volume IV and ended on page 848. Immediately following the final page of editorial content, but before the advertising section, the October issue featured an index for the entire volume IV.3

Although this practice created beautiful books treasured by families, it provides a nearly insurmountable challenge for researchers wishing to examine these advertisements. Numerous libraries of a variety of sizes across the country contain bound copies of St. Nicholas, but the vast majority of these do not contain any advertisements. In some cases, subscribers had their issues personally bound. In these cases, occasionally the ad sections were included in the binding. However, libraries—including Ellis Library at the University of Missouri—do not distinguish these volumes in databases, so researchers are often unable to locate them. Adding to the difficulty, microfilm collections of St. Nicholas were made from bound issues. Consequently, they do not include the ads either. A few libraries in the United States have maintained a collection of original issues with the advertising sections.

St. Nicholas was not alone in this loss of material. The practice of stripping the

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2 “Contents” St. Nicholas, June 1875.
3 St. Nicholas, October 1879.
This idea of striping the advertisements from bound issues was quite common in the late 1800s and early 1900s. As Ellen Gruber Garvey writes in an article about this practice, ads represented the “common culture.” The fact that this common culture was accessible to all meant that it had no place in elite venues, or in institutions whose role was to inculcate higher, more exclusive values. Although these ads were seen as useful at the moment of publication, they were seen to lessen the quality of the bound editions.

Because the ads were paginated and printed separately in magazine issues, when they were removed they left no trace they had been there. In the case of bound issues of St. Nicholas, one could easily assume that it did not include ads. Garvey sites a case where a researcher mistakenly drew this conclusion regarding Harper’s Monthly.

As a result of this research challenge, a number of issues from throughout the 32-year editorship of Dodge have been procured from book stores and online auction sites for this study. These issues represent many of the years of Dodge’s editorship. They will provide the majority of primary sources for this study.

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4 This idea of striping the advertisements from bound issues was quite common in the late 1800s and early 1900s. See Ellen Gruber Garvey, “What Happened to the Ads in Turn-of-the-Century Bound Magazines, and Why,” The Serials Librarian, Vol. 37(1), 1999, 83.

5 Garvey, 87.

6 Garvey, 87.

7 Garvey, 85.
Appendix 4

**ST. NICHOLAS LEAGUE ADVERTISING COMPETITION NO. 42**

THE ST. NICHOLAS LEAGUE.

St. Nicholas League Advertising Competition No. 42.

A Competition that is ABSOLUTELY NEW.

To all schools—teachers and scholars:

All the advertising competitions printed in St. Nicholas have practically been planned to teach the St. Nicholas readers how to advertise. This object has been accomplished. The recent contests show that the young workers have learned what advertising means.

Now we feel that it might become tiresome to have the same kind of competition month after month, and, since their instructive purpose has been fulfilled, let us have something new. A bird that has learned to fly does not wish to return to the nest; a baby that has mastered the art of walking never wants to creep; even our patient St. Nicholas competitors, having learned how to make good advertisements, have perhaps begun to wish for a change. The former prizes have been simply little stimulants, administered like spoonfuls of a tonic, to interest and encourage the young advertisers.

In this new field we are going to offer prizes of substantial value for more advanced work.

Every school in the United States is invited to send in answers to the one hundred questions printed below.

There is no restriction as to obtaining aid in answering the questions; on the contrary, each school is urged to secure the help of any one who is interested in their winning one of the prizes offered for the answers.

Teachers and parents and grown-up friends are asked to help their children to win the principal prize. The answers must be submitted (not on the name of the teacher, but any prize won shall belong to the school, until some other disposition is made of it.

The following are the Prizes:

FIRST PRIZE—The Century Dictionary, Cyclopedia, and Atlas, bound in 3/4 morocco, 10 volumes, not obtainable even through clubbing rates at less than $50.

SECOND PRIZE—The same set, but bound in 3/4 morocco, value more than $60.

THIRD PRIZE—Books, to be selected from the catalogue of The Century Co., at the prices there given to the value of $30.00.

FOURTH PRIZE—Ten subscriptions to St. Nicholas for one year to any ten addresses of scholars in the competing school.

FIFTH PRIZE—Eight subscriptions as above.

SIXTH PRIZE—Six subscriptions as above.

SEVENTH PRIZE—Four subscriptions as above.

EIGHTH PRIZE—Two subscriptions as above.

NINTH PRIZE—One subscription as above.

TENTH PRIZE—One subscription as above.

It must be understood that every competing paper must be submitted in behalf of a school situated in the United States. Answer must be submitted before January 25, 1906.

As the purpose of this competition is to show the breadth of the field covered by modern advertising, with each set of one hundred answers to the one hundred questions must be sent in one hundred printed advertisements, each one of which must be related to the subject of one of the questions.

Thus in addition to answering question No. 1, in regard to the proportion of water in the human body, it is necessary to send an advertisement relating to drinking water, table water, distilled water, or some other closely related subject. This advertisement may be clipped from any periodical, and should be numbered "No. 1" to correspond with the question to which it refers.

The choice of these advertisements and their value as illustrating the answer will be considered in awarding prizes. Competitors may be glad to know that they can obtain either the advertisements or any information about them by writing to those who deal in the manufactured goods.

We repeat that assistance may be obtained from any one in answering the question. But each answer must be accompanied by a printed advertisement relating to its subject. This advertisement must be sent in complete. It is suggested that a slip of paper be gummed to the advertisement and that the question (which need not be copied on the slip) be answered thereto.

Thus, a set of competing answers would be as follows:

I. A statement signed by the teacher of the school that the answers are submitted on behalf of the school, giving its name and address.

II. A set of one hundred advertisements to each of which is attached a numbered answer to one of the hundred questions.

The list of prize-winners will be announced in the advertising pages of the St. Nicholas Magazine.
"A CENTURY OF QUESTIONS."

1. Suppose all water extracted from the human body, how much of its bulk would remain?
2. What has a vacuum to do with canning food?
3. What is meant by a cereal?
4. What advantage is there in whole-wheat flour?
5. What is meant by pickling?
6. Explain the action of soap.
7. What is the effect of exercise on the muscles?
8. Why is outdoor air better than that indoors?
9. Name a popular outdoor recreation for the young.
10. What are the requisites for a walking tour?
11. Explain the advantages of woolen for clothing.
12. How closely should one follow the fashion?
13. What clothing is most healthful?
14. Explain three requisites of a good shoe.
15. Tell the advantages and disadvantages of waterproof shoes.
16. When is jewelry in good taste?
17. What is meant by "loud" dressing?
18. How much care should be given to the personal appearance?
19. Should one seek to avoid eccentricity in dress?
20. What two methods of washing clothing are most popular?
21. Name three systems of heating houses, and give their advantages.
22. What is combustion?
23. What is indicated when smoke is profuse?
24. How is coal formed?
25. What becomes of coal when it is burned?
26. How much air is needed for each person an hour?
27. Why does ice by melting keep things cool?
28. How is heat kept out of a refrigerator?
29. What are the advantages of living in a temperate climate?
30. What benefits are found in sea and mountain air?
31. Explain the difference between an architect and a builder.
32. Why do trolley-roads cause house-building in suburbs?
33. What is the difference between real estate and personal property?
34. How many 25 x 100 lots in an acre?
35. What is a gambrel-roof?
36. What is the advantage of a potter's wheel?
37. What is meant by seasoned wood?
38. How is cut-glass made?
39. What is the advantage in using silver for tableware?
40. How is steel tempered?
41. What is the reason for putting chimneys on lamps?
42. Why does the filament in an electric lamp remain unconsumed?
43. How is power from an engine converted to electricity?
44. How is electricity used for heating?
45. What is acetylene gas?
46. How is plate-glass made?
47. Why should light for reading come over the left shoulder?
48. What is the benefit of a "Southern exposure"?
49. How is a candle made to snuff itself?
50. What is meant by arc-tic rays?

51. Why does a bicycle balance best when in motion?
52. How does a bicycle-riding gain both in speed and in power?
53. What are the chief methods of propulsion used for automobiles?
54. What is a storage battery?
55. What is an automobile engine?
56. What is meant by "skidding" in an automobile?
57. What is a "limited" train?
58. How is an engine reversed, in a locomotive?
59. Name and define five (5) varieties of carriages.
60. How does the rule of the road differ in America and England?
61. Name ten (10) literary books you think should be in every home.
62. Why is a map of a town called an Atlas?
63. What is the use of a gazetteer?
64. What is the best use to make of old magazines?
65. At what age should a child go to school?
66. How many hours a day should a child study?
67. Is it best to give boys a military training?
68. Is a vertical or slanting handwriting better?
69. Should nature-study be taught in schools?
70. What indoor games are best for children?
71. Give some of the chief methods of life-insurance.
72. What does "adjusting a loss" mean, in fire-insurance?
73. How are savings-banks restricted in their investments?
74. What is meant by a United States bond?
75. What is a loose-leaf ledger?
76. What is the vertical-filing system?
77. Explain a few uses of the card-indexer.
78. Name a few modern improvements in office-desks.
79. How is a telegrapher employed in message work?
80. How is printing on a press, done on continuous paper?
81. What class of instruments does a pandore belong to?
82. What is the principle on which automatic players work?
83. Why are there no frets on a violin fager-bord?
84. What is meant by a "half-tone" plate?
85. What is a "direct process" plate?
86. What is the substance that is darkened in developing an exposed plate?
87. What is the focal length of a lens?
88. What is the purpose of a diaphragm in a camera?
89. How does a phonograph reproduce sound?
90. What principle underlies the fountain-pen?
91. What is a choke-hose shotgun?
92. What is the use of rifling?
93. What is an automatic revolver?
94. What is meant by bolt-action, in firearms?
95. What is the meaning in golf of "two up and two to play"?
96. What is the use of a clock?
97. What is the use of jewels in a watch?
98. How can a clock be made to run a year with one winding?
99. What is meant by inoculating the soil?
100. What is ginseng?

Report on Advertising Competition No. 40.

The idea of this competition was to relate the experiences of the family of Uptodate with modern advertised articles; also to invent a character, a member of the Uptodate family, which would be unique and would advertise

See also pages 22, 26 and 28.
THE ST. NICHOLAS LEAGUE.

ventures of the whole family. One of the prize answers is so good in its meter, idea, and advertising qualities that we print it for all the competitors to see.

It is by Geddes Smith and received the first prize:

THE STORY OF THE UPTODATES.

My name is Robert Uptodate;
I take my train at half-past eight,
And I am never "just too late." —
I use an Elgin.

And I am Madam Uptodate;
Our Brownie Club is held at eight,
For me the meetings never wait,—
I use an Elgin.

And I’m Rob, Jr., Uptodate;
I go to school at half-past eight,
And tardy marks are not my fate,—
I use an Elgin.

My name is Helen Uptodate;
At music-lesson, game, or fête,
I’m proud to say, I’m never late.—
I use an Elgin.

This is excellent, you see, in the swing of the meter, and in the name of the advertised article coming in as a refrain at the end of every verse, making it almost impossible to forget that they “use an Elgin.”

It is a pity that each verse could not have been illustrated by the author with appropriate pictures, but we must not expect too much.

Another verse by Alma E. Barger was very good in its directness, and the meter is good also, except in the third line, where she found the name Royal Baking Powder rather hard to work in.

Mrs. Uptodate’s biscuits were heavy as lead.
No thought of good powder had entered her head.
Till once, in the store, Royal Baking Powder—she saw—
Since then they have had heavy biscuits no more.

There is something very amusing about the following bright little jingle:

The Uptdates’ baby, Rowena,
Grew leaner and leaner and leaner;
But when Melvin’s was tried
On her little inside—
Well! you really just ought to have seen her!

Perhaps the vagueness of the last line adds to the interest, and this, combined with the romantic name of Rowena, is really very funny.

The following verse by Jennie Bockelman, which took a second prize, is good advertising, because it makes Lowney’s Cocoa sound very attractive; but we would suggest that it would have been better to have made a pretty little cook instead of the ignorant, vulgar-looking woman in her picture. This, too, would have carried out the idea better as showing that she was a woman of good sense.

LOWNEY’S COCOA.

With gifts and with pleadings, that, alas! were in vain.
Mrs. Uptodate begged the wise cook to remain;
But all came to naught till she happened to say, “You can have Lowney’s Cocoa for breakfast each day.”

Then the cook gave a grin: “Now that sounds more sane;
I can’t withstand that, so I think I’ll remain.”

Mrs. Uptodate’s attitude of tearful entreaty in the illustration is very well drawn, and the artist upon the arrangement of the figures in her picture.

The advertisement of Sorosis shoes by Iris Heap, in which a mother punishes her little girl by not allowing her to wear her Sorosis shoes for two days, suggests very cleverly the ease and comfort of those shoes.

An advertisement submitted by Helen Reeder, where the two people go out to skate, and come home half frozen, suggests an awful fate when Mrs. Margarita Uptodate advises John to “take Lowney’s cre, it is too late.”

We shudder to ask—too late for what? Perhaps Lowney’s Cocoa was the means of saving the life of the unfortunate, frozen John!

The following verse, and the picture of a neat, shining kitchen which accompanied it, is a good advertisement because it makes the reader feel the benefit of having the housework all done so quickly and so well. The meter is not very correct, and if the composer had beat time to her verse it would have helped her to obtain a good meter.

It is ten o’clock, and wash-day, too,
But Mamma Uptodate has no work to do;
Her wash, you see, has all been done,
And now it’s drying in the sun.
Now, how can this wonderful thing be so?
Because she used Pearline, you know.

A few words of advice to the young competitors may prove useful.

Some of the answers of only two or three lines were more interesting and better advertising than others of pages long. Remember that literature is not desired, but simple, good, practical advertisements that could be printed on a page of a magazine. Meter is more important than rhyming, and if you cannot combine them write in blank verse. Be careful to avoid vulgar expressions and objectionable

See also pages 22, 24 and 28.
THE ST. NICHOLAS LEAGUE.

slang, so that your advertisements may appeal to people of good breeding.
It is with pleasure that we welcome among the prize-winners an English competitor.

On the whole, this competition has proved interesting and, we hope, of real value in training the St. Nicholas readers in the great art of good advertising.

PRIZE-WINNERS IN COMPETITION NO. 40.

Five First Prizes of Five Dollars Each:
Geodee Smith (14), Orange, N. J.
Ella E. Preston (16), Davenport, Iowa.
Agnes Cole (16), Elizabeth, N. J.
Alma E. Harper (14), New York City.
Shirley Willis (16), St. Louis, Mo.

Five Second Prizes of Three Dollars Each:
Jennie Bockelman (15), Atlantic City, N. J.
Olive E. Lane (14), Bristol, Conn.
Margaret W. Peck (14), Bristol, Conn.
Katherine Gay (13), New York City.
Helen C. Waterman (13), San Diego, Cal.

Five Third Prizes of Two Dollars Each:
Florence Hanusale (15), Chicago, Ill.
Kate Sprague De Wolf (15), Jersey City, N. J.
Dudley T. Fisher, Jr. (14), Columbus, Ohio.
Anna F. Goldsmith (14), Salem, Mass.
Hazel Pike (14), Santa Barbara, Cal.

Five Fourth Prizes of One Dollar Each:
Mildred B. Copeland (16), New York City.
Blanche Leeming (14), Michigan City, Ind.
Ethel B. Greig (16), P. Q., Canada.
Elizabeth Stockton (15), Bristol, Conn.

See also pages 22, 24 and 26.
Books


Journal Articles and Chapters


