

**BIG BLUE NEWSLETTER NO.**

Dedicated to the study of the publications  
edited by E. Haldeman-Julius

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**The Haldeman-Julius  
“Little Blue Books” as  
a Bibliographical Problem**

**Richard Colles Johnson**



**G. Thomas Tanselle**

**HALDEMAN-JULIUS COLLECTORS CLUB  
CORVALLIS, OREGON**

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# The Haldeman-Julius Little Blue Books as a Bibliographical Problem

(Parts I and II)

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by

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&

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This version edited by Tim Davenport.

## *From the Editor*

There has been little in the way of scholarly or historical literature published on E. Haldeman-Julius and his “Little Blue Books,” the distinctive pamphlets published en masse from 1919 through the 1940s and periodically subsequent to that date. There is but one notable exception to this deficiency of the literature — this pioneering article by G. Thomas Tanselle and Richard Colles Johnson published 35 years ago in an academic journal, *The Papers of the Bibliographic Society of America*. Few of today’s generation of collectors of Haldeman-Julius fare know of this article, entitled “The Haldeman-Julius ‘Little Blue Books’ as a Bibliographical Problem.” Fewer still have gone to the effort of tracking it down and reading it. It is our very great fortune that the person behind this trailblazing article is alive and well and part of the Haldeman-Julius Collectors Club.

For reasons of space, this presentation of the Tanselle-Johnson article includes only the first two parts of that work — the sections of most interest to collectors of the LBB series as opposed to those who are professionally or personally interested in bibliographic minutia relating to the output of specific literary luminaries. With luck, we will be able to publish the extensive missing section in a future edition of *Big Blue Newsletter*. In the meantime, booksellers and specialist collectors with an interest in this latter topic are referred to the original publication of the Tanselle-Johnson work. By way of compensation, the material which is presented here appears in a somewhat expanded and hopefully more readily usable form than appeared in the original: photographic illustrations accompany the text which did not appear in the original edition and two terse and difficult-to-interpret tables from the original have been “decompressed.”

Two additional distinct LBB titles, “discovered” after this article was first published, have been inserted into the article’s tabular presentation at the appropriate juncture and changes in the total count of titles in the series resulting from these additions made silently in the text. Some punctuation has also been altered into conformity with the style used throughout *BBN*. I am certain that Mr. Tanselle would have preferred to have seen the original article reprinted in its original form, but I believe these slight editorial revisions render the work a somewhat more functional resource for collectors of today. I make the changes with sincere apologies to him.

Tim Davenport  
Editor, *Big Blue Newsletter*

## Introduction.

I began to collect Little Blue Books in the late 1950s as part of a larger collection I was beginning to form, consisting of the output of a number of radical or avant-garde American publishers of the early 20th Century. Writing a dissertation based on the Floyd Dell papers at the Newberry Library in Chicago, I sought out the little magazines he wrote for in Greenwich Village in the 1910s (like *The Masses* and *The Liberator*) and copies of books from the publishers who brought out his work (like Frank Shay, Egmont Arens, Alfred Knopf, and Albert Boni) or whose books he often reviewed (like Mitchell Kennerley, B. W. Huebsch, and Horace Liveright).

In one of his autobiographical writings, Dell refers to being influenced in his youth in Iowa by radical and freethinking works distributed in the form of small pamphlets with red covers. Dell's comment made me realize that Haldeman Julius's booklets served the same function for the next generation and ought to be a part of my expanding collection of publishers' imprints.

In those days Little Blue Books (and the earlier series) were to be found at low prices in nearly every used book store, and I bought up practically all that I came across (unless they carried an exorbitant price, such as 50¢!).

I quickly saw that, given the many wrapper variations, it was necessary to have multiple copies of any given number if the collection was to be useful for studying the history of the Haldeman-Julius enterprise. I therefore bought whatever I found, without checking them against a list of what I already had, and soon amassed a considerable number of items. After 1965 I was aided in these efforts by Richard Colles Johnson, the Newberry staff member who served as liaison with the Northwestern-Newberry Melville Edition project, with which I was connected.

By the late 1960s, my collection, numbering perhaps 3,000 pieces, must have been one of the largest in existence — though it has since been far surpassed by other collections, such as those of Richard Benson and

Jake Gibbs (now consolidated). I decided that my collection offered sufficient evidence for a preliminary article on the series, and I undertook research in the copyright records and in Publishers' Weekly to supplement the information that could be extracted from Haldeman-Julius's own catalogues and writings.

Rick Johnson performed some of the research at the Newberry, helped me organize and catalogue my collection, and made suggestions about the article, which was finally published in the spring of 1970 in the journal of the Bibliographical Society of America.

I am delighted that part of the article is now being reprinted, at a time when there is much greater interest in Haldeman-Julius than there was thirty-five years ago.

G. Thomas Tanselle

Whenever books or pamphlets are issued in a numbered series, special bibliographical problems are created, in addition to those which may exist for any printed matter. Individual titles which are not successful, for example, may be retitled to attract purchasers, or they may be replaced by new works which carry the same number in the series; or the series as a whole may be treated as a periodical, with the result that its contents may not be adequately indexed in any standard reference work. If the series consists of small pamphlets, some of those pamphlets may be the first editions of significant authors, or they may constitute the first separate editions of the reprinted works they contain; but a bibliographer working on a particular author will often have no means, short of a time-consuming examination of the entire series, for ascertaining which works by that author appeared in the series and what means can be used for identifying the earliest impressions.

All these difficulties are amply illustrated in the famous series of "Little Blue Books" published in Girard, Kansas, by Emanuel Haldeman-Julius,

When this study was in proof, the authors learned that Haldeman-Julius' business records, reported to have been destroyed, were actually in existence, in the recently established Haldeman-Julius Room of the Porter Library at Kansas State College, Pittsburg. These records, therefore, have not been drawn upon in the present article, though they contain information about sizes and dates of impressions which will be useful for more detailed bibliographical work on the Little Blue Book authors. (Two brief references to this collection, near the end of Part I, have been inserted in proof.) The purpose here is only to provide a preliminary survey of a complex subject and not to furnish the kind of detailed treatment which Mr. Gene DeGruson, Curator of the Haldeman-Julius Room, has in preparation. The authors wish to thank Mr. DeGruson for his valuable advice and his generous help in checking facts.... Because 1969 was the fiftieth anniversary of the founding of the Haldeman-Julius series, comments have recently appeared in various popular magazines — see, for example, "50th for Little Blue Books," *AB Bookman's Weekly*, vol. XLIII (31 March 1969), pg. 1204; Patrick Butler, "Would You Spend \$2.98 for a College Education?," *Saturday Review*, vol. LII (12 April 1969), pg. 23; and Lenore Anderson, "Haldeman-Julius: Little Blue Books 50th Anniversary," *American Book Collector*, vol. XIX (April-May 1969), pp. 11-13.

principally in the 1920s and early 1930s. Because they were small (3.5 by 5 inches, generally of 64 pages) and cheap (10¢, later 5¢), they had an enormous circulation. They included both reprinted classics and original works, and their influence, as an experiment in mass education, has never been adequately assessed. At least one may say that “Little Blue Book” became a household word during the twenties, an allusion that everyone understood. Don Ryan, in his novel *Angel’s Flight* (1927), has a member of a women’s club discover disapprovingly the Little Blue Book edition of Remy de Gourmont’s *A Story in Violet*, which the hero had been reading (“in the rather hasty translation employed by Mr. Haldeman-Julius”);<sup>1</sup> his readers would have been aware of the series’ reputation for publishing controversial works, which he could use in portraying the complacency and narrowness of the woman’s reaction. Similarly, Clement Wood (author of 57 Little Blue Books) recalled that he had sometimes been referred to as “the fellow who wrote...*How to Kiss*, the little five cent Blue Book.”<sup>2</sup> Steady readers of the series included the Everleigh sisters of Chicago (who, at a somewhat later date, sent a bundle of Little Blue Books to Irving Wallace),<sup>3</sup> Haile Selassie, and F.P. Adams; and Admiral Byrd took a complete set on one of his voyages to the South Pole.<sup>4</sup>

Haldeman-Julius’ series, which eventually reached nearly 2,000 numbers, was not the first large experiment with paperbacks. Several of the American paperback series of the last three decades of the nineteenth century surpassed Haldeman-Julius’ record — George Munro’s “Seaside Library,” for example, issued a new title (a full-length book selling for less than 25¢) nearly every day for eight years, and some firms ran several series simultaneously. The Tauchnitz editions of English and American writers are perhaps the best-known earlier example of a paper-covered series (far more extensive than Haldeman-Julius’); but the closer German parallel, as H.L. Mencken noted, was the “Universal-Bibliothek” of Philipp Reclam, which maintained a higher level (both in content and design) over a longer period than did the Little Blue Books. Although the series published little original work by notable authors, consisting as it did principally of original hack writing and reprinted literature, it did contain first editions of

1. Ryan, *Angel’s Flight*. (New York: 1927), pp. 151-152.

2. Wood, *The Glory Road: An Autobiography*. (New York: 1936), pg. 14.

3. Wallace, *The Sunday Gentleman*. (New York: 1965), pp. 52-53. The booklets by Paul Eldridge, mentioned by Wallace, are in the Big, not the Little, Blue Book series.

4. *Time*, vol. LIV (8 Aug. 1949), pg. 47.

works by such authors as Upton Sinclair, Bertrand Russell, Clarence Darrow, John Cowper Powys, E.W. Howe, and Will Durant. Despite its limitations, Haldeman-Julius' series played an important role in the mania for self-improvement which swept the American public in the twenties; it cannot be ignored in any study of the mass culture of that period nor in any thorough history of American publishing.<sup>5</sup> John Gunther, in *Inside U.S.A.*, correctly labeled Haldeman-Julius' publishing company "unique";<sup>6</sup> Mark Sullivan called it "almost an American institution";<sup>7</sup> and Herman W. Lievert has recently summed up the feelings of many people: "Those of us of a certain age cannot forget the significant cultural influence of the 'Little Blue Books' of E. Haldeman-Julius."<sup>8</sup>

If the series deserves further study as a cultural and publishing phenomenon, there are indications that it is already beginning to receive increased attention from collectors, dealers, and bibliographers. The latest edition of Winterich and Randall's *Primer of Book Collecting* mentions the Little Blue Books as a field for collecting and furnishes a full-page illustration of No. 1 in the series;<sup>9</sup> dealers' catalogs occasionally offer Little Blue Books by such writers as Mark Twain, Henry James, and Sherwood Anderson at prices in the \$5-10 range;<sup>10</sup> and the standard bibliographies of Henry James, Rudyard Kipling, and Jack London, as well as the sections of the *Bibliography of American Literature* devoted to Artemus Ward and Mark Twain, contain entries for Little Blue Books. The bibliographical difficulties inherent in such a series, however, are reflected in some of these references. Dealers' catalogs, for instance, rarely give any information other than the

5. See Charles A. Madison, *Book Publishing in America*. (New York: 1966), pp. 396-398; Frank L. Schick, *The Paperbound Book in America*. (New York: 1958), pg. 60.

6. Gunther, *Inside U.S.A.* (revised edition; New York: 1951), pg. 292.

7. Sullivan, *Our Times: The United States, 1900-1925*. (New York: 1935), vol. 6, pg. 382.

8. *Yale University Library Gazette*, vol. XL (Jan. 1966), pg. 153.

9. John T. Winterich and David A. Randall, *A Primer of Book Collecting*. (New York: 1966), pp. 53-54. The illustration, it may be noted, does not show the earliest form of the cover to No. 1.

10. See, for example, Edward Morrill & Sons' Catalog 128, items 144-146; Serendipity Books Catalog 16, items 33-35, 316-318; and L.W. Currey Catalog 7, item 79. Serendipity Books Catalog 18 (Oct. 1968) includes (as item 196) a collection of the first thousand numbers of the Little Blue Books (lacking five numbers), with "duplicates, variants and several thousand numbers after No. 1000," for \$250; a descriptive paragraph mentions the fact that the series contains "original and solicited material" and that the booklets "have found their way into author bibliographies and Blanck's *B.A.L.*" This collection is now at the University of Connecticut, Storrs.



number of the item in the series, for the dealers have no means for acquainting themselves with the features that distinguish various impressions. Bibliographers, too, have no way of locating all the appearances of any given author in the series; thus the Little Blue Book entries for Mark Twain in the *Bibliography of American Literature* should number nine, not eight, while none of the twenty appearances of Emerson in the series is recorded in that work.

The only satisfactory solution to this problem would be a thorough descriptive bibliography of the entire Little Blue Book series; but the considerable complications involved (such as the numerous changes in titles and contents, or the various forms of wrappers and sheets) make the production of such a bibliography impossible until sufficient collections of Little Blue Books have been amassed, with multiple copies of individual numbers, to facilitate the discovery of the variant forms of each booklet. In the meantime, some of the basic problems can be outlined, and a few tentative solutions can be advanced; even the rudimentary kind of guide provided below should be of some use to bibliographers, librarians, collectors, and dealers until the time when a full bibliography becomes available. What is attempted here, then, is (1) a survey of the series as a whole and the bibliographic problems it raises; (2) a guide for distinguishing earlier from later impressions of individual numbers and for determining the earliest form of any given number; and (3) a record of addenda and corrigenda to previously published author-bibliographies, with an index to the Little Blue Books containing the work of prominent authors. [*Part 3 not included here.* — T.D.]

### **Part I: A Survey of the Series.**

Girard, Kansas, became a publishing center that attracted national attention in 1897, when Julius A. Wayland decided to move there with his socialist paper, *The Appeal to Reason*. The phenomenal success and influence of that publication (an important story in its own right) meant that Girard came to have a printing plant capable of handling a weekly of huge circulation. It also meant that Girard appeared in the imprint of many radical books and pamphlets, for the Appeal to Reason Company under the vigorous management of Fred D. Warren, issued other publications in addition to the *Appeal*, including a series of socialist writings. These twelve

“Appeal Classics,” edited by W.J. Ghent and published in early 1917 as 64-page pamphlets with such titles as *Elements of Socialism*, *Socialist Documents*, and *Socialism in Verse*, were a predecessor of Haldeman-Julius’ series of pocket classics.<sup>11</sup> Printed in the same year by the *Appeal* press, however, were two pamphlets more similar in size and price to the later series: versified biographies of Lincoln and Washington by Benjamin J. Gunn, father of John W. Gunn, who was to be one of Haldeman-Julius’ prolific writers.

After Wayland’s death in 1912, ownership passed to his sons, Jon and Walter; and Warren in 1913 hired an editorial writer from the New York *Call*, Louis Kopelin, to become managing editor. One of Kopelin’s fellow writers on the *Call* had been Emanuel Julius (as his name was then); when Kopelin in turn needed another staff writer for the *Appeal*, he offered the position to Julius. In October 1915 Julius, then twenty-six, arrived in Girard, and during the next year or so he, Kopelin, and John W. Gunn were the *Appeal*’s principal writers.<sup>12</sup> Julius married Anna Marcet Haldeman,<sup>13</sup> of a prominent and wealthy Girard family and a niece of Jane Addams, in June 1916, and changed his name to Haldeman-Julius. Although he did not continuously live in Girard and write for the *Appeal* during the ensuing years, he was back on the staff at the time when the paper’s circulation was declining as a result of its support of the war. The Wayland sons had lost interest in the venture, and in January 1919, Kopelin and Haldeman-Julius purchased the *Appeal* and its printing plant from them.

In February Haldeman-Julius had *The Ballad of Reading Gaol* and *The Rubaiyat of Omar Khayyam* set up as pamphlets, and his series of pocket classics was born. According to his own story, he got the idea from a pamphlet edition of the Wilde poem that he had found years before, at the age

11. See George Milburn, “The *Appeal to Reason*,” *American Mercury*, vol. XXIII (July 1931), pp. 359-371; George D. Brewer, *The Wayland I Knew*. (Girard: [191-?]); Brewer, *The Fighting Editor; or, Warren and the Appeal*. (2nd edition, Girard: 1910); Josephine Conger-Kaneko, “The Death of Comrade J.A. Wayland,” *Progressive Woman*, vol. VI (Dec. 1912), pg. 5; John W. Gunn, “Wayland’s Influence on the Young,” *Progressive Woman*, vol. VII (June-July 1913), pg. 15.

12. Haldeman-Julius, *My Second 25 Years*. (Girard: 1949), pp. 60-63. His earlier life is discussed in *My First 25 Years*. (Girard: 1949) and in Albert Mordell’s *Trailing E. Haldeman-Julius in Philadelphia and Other Places*. (Girard: 1949).

13. Her later writings include *What the Editor’s Wife is Thinking About*. (Little Blue Book No. 809, which became a best seller when it was retitled *Marcet Haldeman-Julius’ Intimate Notes on Her Husband*), *Famous and Interesting Guests of a Kansas Farm* (Big Blue Book No. 204, Reviewer’s Library No. 8; Girard: 1936), and with her husband, two novels which had a considerable critical success, *Dust* (1921) and *Violence* (1929).

of fifteen, in the Philadelphia bookshop of Nicholas L. Brown (who was to become one of the significant “little” publishers in New York). He recalled, “Never until then, or since, did any piece of printed matter move me so deeply.... I’d been lifted out of this world — and by a 10¢ booklet. I thought, at the moment, how wonderful it would be if thousands of such booklets could be made available.”<sup>14</sup> He first announced the Wilde poem (later to be No. 2 in the series) in the *Appeal* on 22 February 1919; advertisements for the *Rubaiyat* (later No. 1) followed on 1 March, and for *Private Notes of Kaiser William* (No. 3), *Soviet Constitution and Land Laws* (No. 4), and *Original Documents of the German Revolution* (No. 6) on 8 March. By 24 May there were thirteen titles in the series (printed in impressions of 1,000 copies), and the first two titles were in a second impression. Although the emphasis in these early numbers was on socialism, there were also works by Maupassant, Burns, Gray, Goldsmith, and Poe — in addition to Wilde and Fitzgerald. Three more titles were issued by July and another three by August, and some of the booklets were in their fourth impression. On 30 August the *Appeal* observed, “There is no reason why the Appeal’s Pocket Series should not grow to several hundred volumes in a comparatively short time.”

As a first step in fulfilling this prophecy, the *Appeal* announced on 29 November 1919 that fifty new booklets were to be issued at the rate of five per week; those who subscribed to the whole set before 20 December could receive them for only \$5, but after that date the price would be \$10. Out of the 175,000 names on the *Appeal* mailing list, 2,000 subscribed for the fifty volumes, assuring Haldeman-Julius of \$10,000 to work with. By the end of February 1920 the series had reached 52 volumes (listed in the *Appeal* for 28 February), and almost immediately, on 13 March, a new set of fifty was announced, to be issued starting 11 April, for which 7,500 subscriptions were received. The series rose to 140 titles by the end of October, and a new set of fifty beginning in early 1921 (with 11,000 subscriptions) brought the number to about 200 by March 1921; and in August still another set began, so that the series stood at 239 by the end of 1921 (with sales of nearly a million copies a month).<sup>15</sup> Although the regular price for individual booklets was 25¢, there were several thirty-day sales

14. Haldeman-Julius, “How I Started the Little Blue Books,” reprinted in Albert Mordell (ed.), *The World of Haldeman-Julius*. (New York: 1960), pg. 28.

15. *Appeal to Reason*, 31 Dec. 1921; see also “Publishing House at Girard is Now a Gigantic Industry,” *Appeal to Reason*, 14 May 1921, pg. 4.

in which the price was considerably reduced, usually to 10¢ (3 January to 3 February 1920; 3 April to 3 May 1920; 21 August to 21 September 1920; 1 to 30 April 1921). In the fall of 1921 the name of the series became “People’s Pocket Series” (soon to be changed again to “Appeal Pocket Series”), and, while the number of titles remained stationary at 239, certain of the socialistic items were replaced by more literary works; in the spring of 1922 the series contained works by great writers of many countries, as well as a series of debates, of proverbs, and of practical instruction. Also included were a number of “freethinking” and “debunking” booklets and several on “sexology,” as Haldeman-Julius liked to call it — a subject which was to comprise an increasingly greater number of titles. At this time, about five months before the name of the firm was officially changed from Appeal Publishing Company to Haldeman-Julius Company, the name of the series was once again altered, becoming “Ten Cent Pocket Series,” and a catalog of the 239 titles was issued.<sup>16</sup>

The entire set (which sold for \$16.90) and the catalog (which referred to the set as a “University in Print”) were sent to various editors for review, and H.L. Mencken, in his Smart Set column for August 1922, discussed the series under the heading “A Socialist Publishing Venture.”<sup>17</sup> His review is worth examining because it indirectly calls attention to some of the bibliographical problems. For one thing, he believed that “the editing and printing show all the usual Socialist incompetence,” since the booklets are “printed in half a dozen different sizes and faces of type, and sometimes two are in the same volume”; some books, he noted, are “so clumsily trimmed that the type lines run uphill,” while throughout are found “villainous proofreading and incompetent make-up.” All these qualities emphasize the ephemeral nature of the booklets; with their cheap paper and unattractive printing, they were often thrown away, if they did not crumble apart first, and as a result the earliest impressions of the early numbers are difficult to locate today for bibliographical examination. In addition, Mencken recognized “a confusing duplication of materials” in the series: the *Enoch Arden* volume, he noticed, contains “The Deserted Village” at the end (though the poem is also in the *Great English Poems* volume), and

16. Catalogs were issued frequently thereafter and were generally included with shipments of the booklets. Catalogs listing 350, 364, 395, 435, 800, 868, 900, 996, 1150, 1250, 1260, 1375, 1466, 1501, 1617, 1733, 1750, 1758, 1773, 1836, 1845, 1900, 1912, and 1914 titles have been noted.

17. *Smart Set*, vol. LXVIII (Aug. 1922), pp. 140-142.

some of Clarence Darrow's essays reappeared in several booklets. The bibliographical problem thus created is that the title of an individual pamphlet (as listed in catalogs or as printed on the title page itself) frequently does not give an accurate indication of the entire contents of the pamphlet, since a short essay or poem may be silently appended to an unrelated longer work simply to fill out the remaining pages. To *The Ballad of Reading Gaol*, for instance, is appended "The Man with the Hoe" — a fact which is not indicated on the title page of later printings.

Mencken dwelt on the series' defects because, he said, they were blemishes in what "fundamentally" had "a great deal of merit," and he was pleased to see "reprints of many very excellent books" offered at 10¢. Nevertheless, "in the midst of much capital stuff," he correctly observed, "there is an admixture of unutterable drivel"; and he cited works like *How to Develop a Strong Will* as examples of "tenth-rate books." "It is not agreeable," he concluded, "to think of a poor man laying out money for such garbage, and then solemnly digesting it. He'd be much better occupied asleep in the sun." This criticism, which Haldeman-Julius did not heed, points to another reason for the series' neglect by librarians and bibliographers: the large proportion of titles which are worthless to the literary or historical bibliographer (though not necessarily to the social historian)<sup>18</sup> — titles which must be examined if the bibliographical problems surrounding the more important booklets are to be understood. Although Mencken was not looking for bibliographical problems, there were at least two others. One was the mixture of series names which might turn up on any book. If a book had first been issued when the series was called "Appeal's Pocket Series" and had not sold well, the copies available in 1922 could still carry this heading, although a new "Ten Cent Pocket Series" wrapper might have been printed, so that the series name on the wrapper may not agree with the name on the title page. Second, the series had actually included by this time more than 239 titles, for some of the titles in that catalog were replacements for earlier works that had not been successful. When one sees in the catalog that No. 140 is H.M. Tichenor's *Biology and Spiritual Philosophy*, one has no way of knowing that No. 140 in the Appeal's Pocket Series had originally been Kate Richards O'Hare's *America's Prison Hell*. In addition, title changes sometimes reflected a change in contents

18. See, for example, the comments in Preston William Slosson, *The Great Crusade and After, 1914-1928*. (New York: 1930), pp. 370, 424.

and sometimes did not; and, conversely, alterations in contents were not necessarily indicated by different titles. At any rate, the Mencken review intelligently analyzed the series at a turning point in its career and shows that some of the problems which make it difficult to study the series today were recognized — for different reasons — a defects by contemporary readers.

The next major occasion for surveying the series came a little over a year later, when the five hundredth number was announced. By this time the series was called simply “Pocket Series,” having passed through a brief period as “Five Cent Pocket Series.” In one of his periodicals, the monthly *Life and Letters*, Haldeman-Julius printed in 1924 a list of the 500 titles in the series, accompanied by congratulatory letters and an article in which John Gunn declared, “Calmly and prosaically, I say that the Pocket Series is the most wonderful and significant event of the past four years in America.”<sup>19</sup> Although the entire issue was merely a testimonial for the Pocket Series, some of the notes — from Walter Lippmann, Stuart Sherman, and Upton Sinclair, among others — showed that the series was indeed receiving serious attention as a cultural phenomenon. Horace Liveright, one of the great figures in American literary publishing during the twenties, wrote a revealing letter:

True democracy can only come through a deeper and finer cultural development, and I feel that what I started to do in our Modern Library you have magnificently supplemented in your present editions.

It is ridiculously short-sighted that some of the old line publishers should look askance at your big work. The more good books people read, the more books they will want to read and you are publishing good books. Though good books is our trade mark and part of our imprint, I do not feel that I have any monopoly in the field. Every time you sell one of your 5¢ paper-bound booklets, you are creating a potential buyer for the more expensive and larger books of all other publishers.

You are a great educator and a great business man. I salute you and wish you continued happiness and prosperity.

During the year since Mencken’s review, there had been added to the series most of Shakespeare’s plays, many other classics (including Aeschylus, Horace, and Dante), a remarkable anthology of *Today’s Poetry* (No. 298), the beginning of Will Durant’s famous series on the great philosophers,

19. *Life and Letters*, Jan. 1924, pp. 9-10; additional congratulatory letters appeared in the *Haldeman-Julius Weekly*, 29 Dec. 1923, pg. 3.

and commissioned works by some of the writers who were to become mainstays of the series (such as Charles J. Finger, Carroll Lane Fenton, Hereward Carrington, and William J. Fielding). If one cannot say, as Upton Sinclair did in his letter on the occasion of the five-hundredth title, that Haldeman-Julius had “solved the problem of culture for the people,” one can at least understand the enthusiasm for the enterprise which prompted him to say, “The most important invention since the art of printing is the art of printing five-cent books!”

Late in 1923, just before the five-hundredth number was actually published, the name was changed once again, this time to the one which would remain throughout the life of the series, “Little Blue Books.” Expansion continued rapidly, pushing the numbers into the 700s by 1924, the 900s in 1925, and the 1100s in 1926, and reaching 1260 by the end of 1927. During these years more titles by classic authors were included — Mark Twain, Emerson, Poe, Balzac, Maupassant — as well as by more recent ones — Kipling, Frank Harris, Wells, Bierce, Upton Sinclair, E. W. Howe, Leacock, Sherwood Anderson, Dreiser, Ben Hecht; the series of debates (often those of Clarence Darrow) was continued, along with a group of translations of ancient classics (Seneca, Aristophanes, Sophocles, Euripides) by Alexander Harvey, a set of anthologies (including unusual selections like Clement Wood’s *Poetry of the Southern States*, No. 719), and more philosophical studies by Will Durant; one-volume editions of standard poets, usually edited and introduced by Clement Wood or George Sylvester Viereck, were issued; and collections of jokes, foreign-language dictionaries, and popularizations of scientific, medical, and biological research filled a large number of volumes. Despite the quantity of good literature or useful instruction contained in the booklets published during these years, the bulk was hack work turned out by a large group of writers whose chief market was Haldeman-Julius (he paid \$50 for each 15,000 word booklet). In fact, the proportion of such material increased during this period as a result of a plan in 1926 to replace literary titles that were not selling with more sensational works. A full-page advertisement in the *Chicago Tribune* on 5 January 1926, for example, announced that after 28 February there would be a “drastic” reduction in the number of literary titles, since, in Haldeman-Julius’ words, “we find that publishing only the best literature limits our market severely.” This policy of replacement continued through the next year, and the list of regular contributors to the

series reached its high point.<sup>20</sup> In 1925 Haldeman-Julius had also started a series of Big Blue Books (8.5" x 5.5", usually containing 30,000 words in 64 pages), which by the early 1950s was to reach nearly 1,000 titles; and during this period also he continued his old periodicals (in which contents of, and announcements for, many Blue Books first appeared) — the *Haldeman-Julius Weekly* (the old *Appeal*) and *Life and Letters* (which began in September 1922) — and added three new ones, *Know Thyself* (beginning August 1923), the *Haldeman-Julius Monthly* (beginning December 1924), and the *Haldeman-Julius Quarterly* (beginning October 1926).<sup>21</sup> Alexander Woollcott in 1925 had suggested the extent to which the series was a national institution in these years by remarking in a *New Yorker* profile that Haldeman-Julius must feel “the crusader’s pride” when, in a subway, “he sees a workman settle back on his strap and reach automatically to the pocket where he keeps his Little Blue Book.”<sup>22</sup>

It was at this point — near the end of 1927, when the series stood at 1,260 numbers — that Richard Simon (of Simon & Schuster) asked Haldeman-Julius to write the story of the Little Blue Books. The resulting account, entitled *The First Hundred Million* (1928),<sup>23</sup> is unusual among publishers’ reminiscences in its emphasis on details of editorial and advertising policy and precise sales figures. The book does not provide a narrative history of the series and gives almost no dates; indeed, the vagueness of its historical references is in sharp contrast to the precision with which the

20. These included Hereward Carrington, Nelson Antrim Crawford, Miriam Allen DeFord, Gaylord DuBois, Carroll Lane Fenton, William J. Fielding, Charles J. Finger, J. George Frederick, Gloria Goddard, Isaac Goldberg, John W. Gunn, Harry Hibschan, Joseph McCabe, Leo Markham, George Milburn, Julius Moritzen, Ralph Oppenheim, Vance Randolph, Maynard Shipley, Lloyd E. Smith, Robert Swasey, Henry M. Tichenor, and Clement Wood.

21. The complicate chronology of some of Haldeman-Julius’ periodicals is worked out by Walter Goldwater in *Radical Periodicals in America, 1890-1950*. (New Haven: 1964). For further information, see Albert Mordell, *Haldeman-Julius and Upton Sinclair*. (Girard, 1950), pp. 29-38 (on *Life and Letters*), pp. 39-47 (on *Know Thyself*); and his *Sham-Smashers at Work*. (Girard: 1950), pp. 3-16 (on the *Haldeman-Julius Monthly* and *Debunker*), pp. 27-36 (on the *Haldeman-Julius Quarterly*). A later periodical of Haldeman-Julius’ which contains a number of articles on his firm and its publications is *The Critic and Guide* (first published as *Fillers*, beginning in Jan. 1947, and issued as part of the Little Blue Book series until June 1948, when it was changed to the size of the Big Blue Books).

22. Woollcott, “After June 30, the Deluge,” *New Yorker*, vol. 1 (20 June 1925), pp. 7-8.

23. Discussed in the *New York Times*, 3 Nov. 1928, pg. 18; *New York Times Book Review*, 4 Nov. 1928, pg. 2 (by Henry James Forman); and *Mercure de France*, vol. CCXVIII (15 Feb. 1930), pp. 50-72 (by Albert Schinz).



sales of various categories of books and the returns from advertising in different journals are analyzed. From the bibliographer's point of view, the volume is interesting for its numerous references to matters of bibliographical concern, many of which naturally occur in the chapter entitled "How the Little Blue Books Are Produced" (pp. 222-239). According to this chapter, the early books were printed from linotype on a 12" x 18" job press, with eight pages to the forme (so that a 64-page book would consist of four sheets). Soon the printing was switched to a flat-bed press which could handle formes of 32 pages (one gathering for a 64-page book) and then, in 1923, to two flat-bed presses that could take formes of 64 pages. With this development came the practice of printing two 64-page books simultaneously: each page of one book was imposed directly above the corresponding page of another book;<sup>24</sup> the resulting sheets were then folded as if for a book measuring 10" x 3.5", and, after all covering and stapling operations were completed, the book was cut in half, forming two books, each measuring 5" x 3.5" and each containing a different text. It was this system which, according to Haldeman-Julius, allowed him to lower the regular price of the pamphlets to 10¢; it also produced the unusual bibliographic situation in which two different works, separately issued, can be part of the same impression. Obviously the pairing of titles was based on sales figures, since any two paired titles had identical press runs and the required impressions generally varied between 10,000 and 30,000, depending on the popularity of each title. The next development (in 1924) was the installation of a Miehle (cylinder) press, which could print both sides of a sheet in a single operation and could produce 40,000 Little Blue Books every eight hours. At this time the type for the previous 500 books was plated (in plate gangs of four pages each), and from then on all the books were printed from electrotype plates (prepared by the Western Typesetting Company of Kansas City) instead of linotype slugs.

Another bibliographical matter which Haldeman-Julius takes up in his book is the change of titles which many of the works in the series underwent. In a chapter entitled "The Hospital" (pp. 138-162), he describes ("How Little Blue Books Are Given New Zest by New Titles." The policy of retitling classics with more flamboyant titles — or adding more alluring subtitles — is part of the same impulse which resulted in the elimi-

24. A diagram of this scheme of imposition appears in *The First Hundred Million*, pp. 228-229.

nation of many literary works in 1926 and 1927, and the practice continued through the life of the series. For example, when Gautier's *Fleece of Gold* did not sell well under that title, it was rechristened *Quest for a Blonde Mistress*; similarly, *The Bourgeois Gentleman* became *The Show-Off*, Hugo's *The King Enjoys Himself* became *The Lustful King Enjoys Himself*, and to Moore's Euphorian in Texas ("an abominable title") was added *An Conventional Amour*. Sometimes a work went through several changes of title and shifts of position in the advertising<sup>25</sup> before it was relegated to "The Morgue" (pp. 179-196) and the number assigned to a new title. Of Haldeman-Julius' numerous alterations of titles the *New Republic* in 1929 remarked that "when he makes what a cultured individual may consider a vulgar appeal...it may be that he is coming closer to the essence of literature than any of the professors.... Apprentice critics could do worse than spend a year or two of graduate study in his culture factory."<sup>26</sup> In any case, bibliographers should remember that different titles do not necessarily indicate different works; but no detailed record of the title changes can be prepared until large collections of the pamphlets (with multiple copies of individual numbers) are formed.

At the time of the publication of *The First Hundred Million* (1928), Haldeman-Julius declared that the series had reached its top number (1260) and that new titles would be replacements only (pp. 243-244). It is true that no new numbers were added during a six-month period (September 1927-February 1928), but by the middle of 1928 a few new ones were issued, so that the series had well over 1,300 numbers by the end of 1928. From that point it progressed steadily — if at a slower rate than in the peak period of 1924-26... It reached the 1400s in 1929, the 1500s in 1930, and the early 1700s in 1931. Few titles appeared during the remainder of the 1930s, and the numbers did not get into the 1800s until the early 1940s; the number currently stands at 1914. Most of the titles issued after 1928

25. The psychology of this method of advertising, described in "What a Change of Scenery Will Do" (pp. 163-178; see also pp. 263-322), makes an interesting study in itself. The sales of *Hedda Gabler* and *The Courtship of Miles Standish*, for example, increased considerably when they were put in the categories "Passion" or "Love," in company with such titles as *Salome the Dancer and Her Crime* (Wilde), *A Sinner in Saint's Clothing* (Moliere's *Tartuffe*), and *A Nun's Desire and Other Poems* (John Davidson). It should be noted, however, that not all titles used in the advertising actually appeared verbatim on the books themselves.

26. "That Which We Call a Rose," *The New Republic*, vol. LVII (9 Jan. 1929), pp. 206-207.

were written especially for the series and dealt with sex, agnosticism, or practical instruction, although a few works by established writers continued to appear (especially in 1931, when booklets by Anatole France, Hardy, Flaubert, Mérimée, Hazlitt, H.G. Wells, and Henry James were published). By 1949 the writer who had produced the most Little Blue Books was Joseph McCabe, whose 121 antireligious booklets had sold 2,347,000 copies;<sup>27</sup> but the three writers whose pamphlets had the largest sales were Clement Wood with 4,876,000 copies (57 titles), Leon Markun with 4,758,000 copies (62 titles), and William J. Fielding with 4,491,700 copies (29 titles). Other best-selling writers for the series were Charles J. Finger, with 30 titles which sold 2,455,000 copies; Isaac Goldberg, with 25 titles which sold 1,396,800 copies; Haldeman-Julius himself, with 53 titles which sold 1,273,500 copies; and Henry M. Tichenor, with 14 titles which sold 1,135,000 copies. Despite these phenomenal sales and a list of nearly 2,000 titles, Haldeman-Julius never reached the goal he announced in 1929 in a Little Blue Book entitled *How to Become a Writer of Little Blue Books* (No. 1366): in setting up a course for prospective writers, he said that the series would eventually number 10,000 titles and that he intended to develop a “3¢ Pamphlet Series,” with 1,000 books of sixteen pages each. Nevertheless, he had managed to distribute 300,000,000 booklets by 1949, and one can readily agree with Harry Golden’s statement: “No other publisher will ever create so wide a reading audience.”<sup>28</sup> Near the end of his life, Haldeman-Julius summarized his own career by describing a possible footnote to an account of modern publishing: “It might say that I was a competent editor, shrewd salesman, daring advertiser, and able publisher; that I edited thousands of books; that I sold hundreds of millions of copies, and usefully served a portion of my generation with fairness, sincerity, and intelligence.... It may even go so far as to say that I changed the reading habits of America and created millions of new readers for the book publishers who followed me.”<sup>29</sup>

27. Haldeman-Julius wrote a Little Blue Book (No. 1676) about him, entitled *How the World’s Greatest Scholar Can Help You* (1931), and published his autobiography, *Eighty Years a Rebel* (Big Blue Book No. 636, Girard: 1947), as well as Isaac Goldberg’s *Joseph McCabe: Fighter for Freethought* (Big Blue Book No. 290, Reviewer’s Library No. 4; Girard: 1936).

28. Golden, “Foreword” to *The World of Haldeman-Julius*. (New York: 1960), pg. 7.

29. Quoted by Harry Golden in “Haldeman-Julius — The Success That Failed,” *Midstream*, vol. III (Spring 1957), pp. 26-34.

In the light of the series' history, the materials presently available for study are the kinds that one would expect — a considerable body of contemporary comment but few collections of the actual pamphlets. Haldeman-Julius' own writings — especially *The First Hundred Million* (1928) and *My Second 25 Years* (1949)<sup>30</sup> — furnish a considerable mass of valuable evidence, though the facts in them should be checked whenever possible in contemporary sources, such as Haldeman-Julius' periodicals, particularly *The Appeal to Reason*.<sup>31</sup> The articles which have been written about Haldeman-Julius are seldom helpful from a bibliographical point of view, although they serve to suggest his contemporary influence and reputation. One would not expect much criticism in John W. Gunn's *E. Haldeman-Julius — The Man and His Work* (1924; later issued as *The Story of the Little Blue Books*) since it was published as Little Blue Book No. 678, but other highly favorable estimates appeared, such as Victor Willard's "Bringing the Light to Main Street," in the January 1926 number of *Sunset Magazine* (Vol. LVI, pp. 36, 62), Joseph L. Blau's obituary tribute in the *Humanist* in 1951 (vol. XI, pp. 205-208), and William J. Fielding's in *The Nation* in 1952 (vol. CLXXIV, pp. 452-453).<sup>32</sup> He was also vehemently attacked,

30. In addition, comments on the series are scattered through dozens of Haldeman-Julius' other writings — such as "Preparing Literature for the Millions," in his *Iconoclastic Literary Reactions* (Big Blue Book No. 16, later 811, Girard: [1926?]), pp. 113-118, and "Books for the Millions," in his *Clippings from an Editor's Scrapbook* (Big Blue Book No. 43, later 244, Girard: 1927), pp. 5-7. Some of the reviews of *The World of Haldeman-Julius* also survey his entire career: *The New Republic*, vol. CXLIII (15 Aug. 1960), pp. 19-20; *Time*, vol. LXXVI (15 Aug. 1960), pp. 38-39; *The Nation*, vol. CXCI (31 Dec. 1960), pp. 529-530.

31. Haldeman-Julius frequently inserted detailed advertisements, listing every number currently available, in magazines and newspapers. See, for example, the references in *The First Hundred Million*, pp. 273-274, and *Publishers' Weekly*, vol. CII (23 Sept. 1922), vol. 925-927. Also useful are the comments in *Publishers' Weekly*, which include — in addition to entries in the weekly lists of new publications (mainly during 1923) and advertisements (vol. CII [29 July 1922], pg. 399; vol. CVI [26 July 1924], pg. 415) — a brief history of the firm, "Selling Thirty Million Books," vol. CIII (2 June 1923), pg. 1717; a discussion of the franchised Little Blue Book Shops (vol. CIV [24 Nov. 1923], pg. 1713) and of the Blue Book slot machines (vol. CXXXVI [12 Aug. 1939], pg. 456); and a long series of editorial criticisms of Haldeman-Julius' advertising policies: vol. CVII (6 June 1923), pg. 1877; vol. CVIII (11 July, 1, 15 Aug., 19 Sept. 1925), pp. 118-119, 446, 563, 863; vol. CIX (9 Jan., 1 May, 26 June 1926), pp. 109, 1455, 2034; vol. CX (18 Sept. 1926), pp. 968-969; vol. CXVII (15 March, 28 June 1930), pp. 1559, 3115; vol. CXLV (17 June 1944), pg. 2250.

32. Other obituaries appeared in the *Chicago Tribune*, 1 Aug. 1951, pg. 1; *New York Times*, 1 Aug. 1951, pg. 24; and *Publishers' Weekly*, vol. CLX (11 Aug. 1951), pg. 564. In addition, useful biographical summaries may be found in Sara Mullin Baldwin and Robert Morton Baldwin, *Illustriana Kansas* (Hebron, NE: 1933), pg. 469, and in *Who was Who in*

notably by William Saroyan, who grouped him with Mencken and Nathan as “The American Clowns of Criticism” in the *Overland Monthly* for March 1929 (vol. LXXXVII, pp. 77-78, 92-93); to Saroyan, Haldeman-Julius was a “bunco man, who kids himself into thinking he is exposing bunk,” a man who was “not only intolerant but dull.” More balanced appraisals are Louis Adamic’s “Voltaire from Kansas,” in the *Outlook* for 25 June 1930 (vol. CLV, pp. 283-285, 314-316), and Harry Golden’s article in *Midstream*.<sup>33</sup>

The essential primary materials for bibliographical study are understandably difficult to locate, although there are several collections in institutional libraries.<sup>34</sup> Since the Blue Books are still available from the Blue Book Company in Girard, a few libraries in the 1950s and 1960s took advantage of the opportunity to order them; but collections formed in this way can have only the latest version of any given number, and many of the replaced titles are simply not represented. One of the best-housed collections, which also illustrates this situation, is in the Lilly Library of Indiana University. It consists of 1,847 booklets (Nos. 1-1897, with fifty of the intervening numbers lacking); but there is never more than one version of each booklet, and, whenever more than one work has appeared under the same number, it is generally the later one which is present. Thus the first 239 numbers, originally issued as the Appeal’s Pocket Series and the People’s

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*America*; Haldeman-Julius’ activities were occasionally reported in the *New York Times* in 1927, 1930-33, and 1950-51, and his withdrawal of anti-Catholic items was discussed by Michael Williams in *Commonweal*, vol. XXXVI (25 Sept. 1942), pp. 542-543.

33. Additional material on the Little Blue Books may be found in Victor S. Yarros, “Haldeman-Julius Bookshelf,” *Critic and Guide*, vol. IV (Dec. 1950), pp. 25-32; and in several pieces by Albert Mordell not previously mentioned, such as *Clarence Darrow, Eugene V. Debs, and Haldeman-Julius* (Big Blue Book No. 907, Girard: 1950), *Frank Harris and Haldeman-Julius* (Big Blue Book No. 873, Girard: 1950), and “Haldeman-Julius as a Writer on Freethought,” *Critic and Guide*, vol. IV (Dec. 1950), pp. 1-24, reprinted in *My Relations with Theodore Dreiser...and Haldeman Julius Publications in Freethought* (Big Blue Book No. 920, Girard: 1951).

34. The largest of these, at Kansas State College is not described here because it has not been examined by the authors; see the initial footnote to this article [page 5]. Another institutional collection which has recently been reported is that at Yale; Herman W. Liebert, in his account of the Beinecke Library accessions for 1968, concludes his section on “Varia” in this way: “There are those who will laugh at our last *varium*, but they do so at the risk of contempt for cultural history. Several generations were won to reading by the inexpensive Little Blue Books published by Haldeman-Julius, and they are as evanescent as dew. A collection of 950 titles, which we would like to bring to completion, was bought on the McCullough Fund.” (*Yale University Gazette*, vol. XLII [1968-69], pg. 206).

Pocket Series, all but three are present in Little Blue Book covers; of the numbers after 2398, only six are present in covers with series names earlier than "Little Blue Books." The catalog card, which describes the holdings in terms of the series numbers, does not recognize the fact that more than one work was sometimes published with the same number. There is a helpful typed author index, but its usefulness is limited by the fact that it is based only on the Lilly holdings.

Earlier versions of some booklets are more likely to turn up in two other collections, formed somewhat earlier. The Library of Congress Rare Book Division has scattered numbers between Nos. 4 and 1848, some of which were received as copyright deposit copies and others as the gift of Mrs. S.A. Thompson on 27 September 1940; as a result of this double source, two copies of some numbers, containing different works, are present (e.g., No. 83), but the holdings are not analyzed in the card catalog, and printed cards for individual booklets cover only about 300 numbers. The New York Public Library has scattered numbers between Nos. 1 and 1856, bound together in small groups and frequently in extremely poor condition; all titles present are listed in the card catalog under "Little Blue Books," and a note is made of the fact that the series name varies and that some numbers (approximately ten in this collection) carry more than one title.<sup>35</sup> Most of the currently available institutional collections, it is evident, are unsatisfactory for bibliographical research because they do not have enough multiple copies of individual numbers; it is virtually impossible to find in them samples of the earliest forms of the wrappers, or copies in any form of some of the earliest works that were later replaced. Papers relating to the firm are also difficult to find in library collections, aside from the main group at Kansas State (though there is some correspondence in the Lilly Library and in the Chicago Circle library). If bibliographical work on Haldeman-Julius' series is to progress, collections must be formed which attempt to include every version of every number;<sup>36</sup> without such collections the bibliographical analysis of those booklets by important authors

35. Two other substantial collections containing some early versions have been noted: University of Chicago (most numbers through 1726) and Yale University (scattered numbers through 1761, as well as the collection noted in footnote 34).

36. The collection in the possession of the authors aims at this kind of completeness and at present contains considerable runs of the earlier forms of the early numbers; the card index to this collection constitutes a virtually complete author index (including contributors to anthologies) for the entire series.

cannot be adequately performed, nor can the series be examined with any precision as a cultural force.

## Part II: Guidelines for Distinguishing Impressions.

Even a brief survey of the history of the series suggests the two characteristics most responsible for the bibliographical confusion which surrounds it: the changing name of the series itself, and the changing content of individual numbers. The two are closely related, as anyone who tries to determine the earliest impression of a given booklet will discover. For example, a copy of Shaw's *On Going to Church* that bears on its cover or title page "Little Blue Book No. 26" is clearly not a copy of the first printing, since the series was called "Appeal's Pocket Series" at the time the twenty-sixth number was first issued. On the other hand, a copy of John Cowper Powys' *The Secret of Self-Development* bearing the caption "Little Blue Book No. 112" may be a copy of the first impression, even though No. 112 was also first issued during the "Appeal's Pocket Series" period — because the Powys work was a replacement for an earlier work issued as No. 112, and the replacement was made in January 1927, long after the series name had become "Little Blue Books."

In order to classify bibliographically and to catalog properly any given copy of a pamphlet in this series, therefore, one must know the chronology both of series names and of replaced titles. Most of the information necessary for this purpose is presented tentatively below in the form of four lists or charts: (1) a list showing the sequence of series names, with the dates and numbers associated with each name; (2) a chronological scale indicating approximately which numbers were issued each year; (3) a special table recording the earliest known forms of Nos. 370-487, issued during the most complicated transition period (late 1923); and (4) a list of the numbers that contained different works at different times, with an indication of the timing of the changes.

### (1) *Sequence of Series Names*

The series, first called the "Appeal's Pocket Series," went through five more names before it finally became "Little Blue Books" in the late fall of

1923. Since early titles, when they were later reprinted, normally carried the current name of the series (at least on the front wrapper), the first requirement for distinguishing among printings is to know the sequence of series names. The list below records that sequence, along with the approximate dates during which each name was in use and the numbers first issued during each period. The dates have been established by reference both to Haldeman-Julius' advertisements (in his own periodicals and in other newspapers and magazines) and to the copyright records. Certain figures are placed in brackets to indicate that only scattered numbers in that interval were issued during the period in question and therefore bear the series name in use at that time. The abbreviations at the left are simply assigned here for purposes of later reference:

<b>A</b>	<b>Appeal's Pocket Series</b>	<b>Feb. 1919-July 1921</b>	<b>1-200, 205</b>
<b>PPS</b>	<b>People's Pocket Series</b>	<b>Aug. 1921-Early 1922</b>	<b>201-204, 206-239</b>
<b>APS</b>	<b>Appeal Pocket Series</b>	<b>Early 1922</b>	
<b>10CPS</b>	<b>Ten Cent Pocket Series</b>	<b>April 1922-Sept. 1923</b>	<b>240-369, [373-462]</b>
<b>5CPS</b>	<b>Five Cent Pocket Series</b>	<b>Sept. 1923</b>	<b>[371-461]</b>
<b>PS</b>	<b>Pocket Series</b>	<b>Oct.-Nov. 1923</b>	<b>[370-487]</b>
<b>LBB</b>	<b>Little Blue Books</b>	<b>Late Nov. 1923-End</b>	<b>[410-486], 488-End</b>

Since the numbers were not published in order, there is generally no one point in the numerical sequence which marks the break between two series names. The only exception is the break between Nos. 239 and 240: the first 239 numbers originally appeared as the Appeal's Pocket Series and the People's Pocket Series, and no higher number ever carried these series names. But the three transitions between series names which took place within the brief space of three months in late 1923 cannot be located neatly at single points in the sequence of numbers. For instance, Nos. 398 and 433 were both published on 10 September 1923 and were labeled "Ten Cent Pocket Series"; but No. 371, numerically earlier than either of them, was not published until 27 September and was labeled "Five Cent Pocket Series." Similarly, Nos. 444 and 467 were published on 19 November in the "Pocket Series," while No. 410 was not issued until 14 December and



was therefore a “Little Blue Book.” Because of this situation the original series name for any given number between 370 and 487 cannot be predicted according to any rational scheme, and these identifications are listed separately below in the third table.

The first step in checking any particular copy is to note its number and, using the list above, determine whether the series name on the copy is the one which originally appeared on that number. If one has a copy of No. 187 labeled “Appeal’s Pocket Series” or of 270 labeled “Ten Cent Pocket Series,” one would know that it was a later impression of that number — or a still later one if it had “Little Blue Book.” For numbers between 370 and 487 the table given in the third section below must be used.

The process to this point leaves two major questions unanswered. The first is whether or not more than one work has appeared under the number being examined. A copy of a given number may be a late printing of that *number* and still be an early printing of the *work* contained in it, if the work is a replacement for one issued earlier. Thus a copy of Robert Southey’s *Poems* labeled “Little Blue Book No. 297” would not be an early printing, since No. 297 falls in the “Ten Cent Pocket Series” period; but a copy of Joseph McCabe’s *Do We Need Religion?* labeled “Little Blue Book No. 297” may well be an early printing of that work, since it replaced the Southey in June 1927. In cases where a later series name appears on an earlier number, one should check the list in the fourth section below, to see whether that number has contained different works.

The second question is a more difficult one. Even when the original series name that appeared on a particular *work* (as well as *number*) has been determined, the problem of ascertaining the particular impression of a given copy remains. The only conclusive way to solve this problem is to perform multiple collations on the Hinman Collator and to use the evidence of type damage to classify successive impressions, since Haldeman-Julius did not identify impressions in any way. Short of collation, all that one can do is to determine, by examining certain characteristics, whether a given copy is *possibly* a first impression or definitely *not* a first impression. The two main points to check for this purpose are the series name and number and the copyright notice. If the series name is not the one which originally appeared on the work, then the copy cannot be of the first impression. The series number was printed in type no larger than the series name until early 1924; after that time it was printed in much larger type.

Therefore, books labeled “Little Blue Books” exist with both small and large numbers; but after about No. 550 all Little Blue Books carried the series number in large type, and any Little Blue Book with a lower number in large type is either a later printing or a replacement. Similarly, if the copyright date has been removed from the copyright notice on the verso of the title page, the copy is unquestionably of a later impression. More than one impression may exist with the copyright notice intact, but the absence of the date (leaving only the word “Copyright”) is always a sign of a later impression. (Some booklets have no copyright notice whatever, so that this technique is not applicable to every number.) In some quite late impressions other words were removed on the title page — for example, the “Five Cent” may have been eliminated preceding “Pocket Series,” and sometimes Haldeman-Julius’ name as editor has been taken off. Any such tampering with the plates is obviously a sign of a later impression.

The wrappers, of heavier paper than the sheets, were printed separately and offer useful supplementary evidence. Frequently the series name on the front wrapper is different from the series name on the title page — and it may be either an earlier or a later one. If it is later, it probably represents a later issue of that number; the sheets may be either the original sheets or a later impression for which the plate of the title page was not altered. If it is earlier, it suggests either that the wrappers were printed before the sheets and before a change of series name had been decided upon or that an earlier stock of wrappers was used to cover a later impression of the sheets. The various combinations of wrappers and sheets cannot be ignored in an effort to distinguish earlier from later *issues* of the sheets, even though they cannot provide reliable information about *impressions*.

For this reason it is helpful to know the series of variations on the wrappers bearing any given series name. Thus far no major variations have been discovered in the wrappers of the Appeal’s Pocket Series, Appeal Pocket Series, Five Cent Pocket Series, and Pocket Series; for the other three series names, sequences can be established, identifiable by the following points:<sup>37</sup>

37. Other variations (such as the change in imprint from “Appeal to Reason” to “Appeal Publishing Company” and the simultaneous shift in the typography of the series name from italic to roman) are not recorded here when they appear exclusively in conjunction with the points listed.

*People's Pocket Series*

- (1) Circular device on front; advertisement on back.
- (2) Circular device on front; no advertisement.
- (3) No circular device; no advertisement.

*Ten Cent Pocket Series*

- (1) No Advertisements on back.
- (2) Two Advertisements on back. (*See below: left*)
- (3) Three Advertisements on back. (*See below: right*)

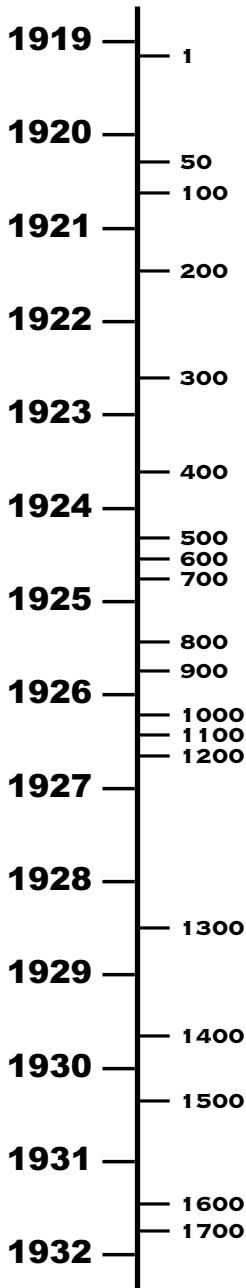
<p style="text-align: center;"><b>LIFE AND LETTERS</b></p> <p>LIFE AND LETTERS is a monthly magazine, edited by E. Haldeman-Julius. LIFE AND LETTERS presents creative thought to you in a simple, compact, inexpensive form. It takes one great personality each month—such as Plato, Goethe, Shakespeare, Nietzsche, Thoreau, Darwin—and gives a comprehensive report of the man's life and achievements. The dominating essay is usually about 15,000 words long. The magazine also contains much brief material. Let LIFE AND LETTERS be your guide to the ideas and philosophies of the world's thinkers. It will open the door to culture. One year—twelve issues—only 50 cents in U. S.; \$1 in Canada and Foreign. Subscribe today. LIFE AND LETTERS, GIRARD, KANSAS.</p> <hr/> <p style="text-align: center;"><b>HALDEMAN-JULIUS WEEKLY</b></p> <p>HALDEMAN-JULIUS WEEKLY, edited by E. Haldeman-Julius, aims to bring before its readers concise reports of the world's achievements in science, literature, art, drama, politics and every other field of human endeavor. The HALDEMAN-JULIUS WEEKLY brings to its readers the best works of the world's greatest minds. The HALDEMAN-JULIUS WEEKLY'S policy is to print material only of the very highest standards at a price which will make it available to people of slender purse. Fifty-two issues—one year—only \$1 in U. S.; \$1.50 in Canada and Foreign. Subscribe today. HALDEMAN-JULIUS WEEKLY, GIRARD, KANSAS.</p>	<p style="text-align: center;"><b>LIFE AND LETTERS</b></p> <p>LIFE AND LETTERS is a monthly magazine, edited by E. Haldeman-Julius. LIFE AND LETTERS presents creative thought to you in a simple, compact, inexpensive form. It takes one great personality each month—such as Plato, Goethe, Shakespeare, Nietzsche, Thoreau, Darwin—and gives a comprehensive report of the man's life and achievements. The dominating essay is usually about 15,000 words long. One year—twelve issues—only 50 cents in U. S.; \$1 in Canada and Foreign. LIFE AND LETTERS, GIRARD, KANSAS.</p> <hr/> <p style="text-align: center;"><b>HALDEMAN-JULIUS WEEKLY</b></p> <p>HALDEMAN-JULIUS WEEKLY, edited by E. Haldeman-Julius, aims to bring before its readers concise reports of the world's achievements in science, literature, art, drama, politics and every other field of human endeavor. The HALDEMAN-JULIUS WEEKLY brings to its readers the best works of the world's greatest minds. Fifty-two issues—one year—only \$1 in U. S.; \$1.50 in Canada and Foreign. HALDEMAN-JULIUS WEEKLY, GIRARD, KANSAS.</p> <hr/> <p style="text-align: center;"><b>KNOW THYSELF</b></p> <p>KNOW THYSELF is a monthly magazine edited by William J. Fielding and E. Haldeman-Julius. KNOW THYSELF'S policy is to supply information along the lines of psycho-analysis, sex, science, etc. It is a valuable source of information. One year—twelve issues—\$1.50 in U. S.; \$2 in Canada and Foreign. KNOW THYSELF, Girard, Kansas.</p>
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*Little Blue Books*

- (1) Series number in small type; three advertisements on back.  
(Used through about No. 550).
  
- (2) Series number in large type; no advertisements on back.  
(Used after about No. 550).
  - a. Light blue wrappers; imprint on front.
  - b. Light blue wrappers; no imprint on front.
  - c. Various colors of wrappers; union label.
  - d. Various colors of wrappers; union label;  
“University in Print” device on back.
  - e. Thin brown wrappers; union label;  
apology for paper quality on back.
  - f. Various colors of wrappers; union label;  
Haldeman-Julius’ picture (51 mm. high) on back.
  - g. Various colors of wrapper; union label;  
Haldeman-Julius’ picture (46 mm. high) on back.
  - h. Various colors of wrapper; pictorial wrappers;  
series number on back.
  - i. Wrappers (often white) of same weight as sheets.
  - j. Wrappers (often pictorial) with glossy finish.

Later forms of wrappers sometimes furnish clues to impressions, though no direct connections need exist. For example, a copy of No. 295 (Ibsen’s *The Master Builder*) with two advertisements on the back wrapper has plate damage affecting the last two lines of page 50; another copy, in the earlier wrapper without advertisements, does not have this damage. By far the largest number of booklets were originally issued in the Little Blue Book wrappers described under (2)a above; wrappers from (2)b on are generally found on sheets which bear some obvious sign of being late, such as a missing copyright date (or the cover imprint of Automatic Libraries, which was used on (2)b-d beginning in 1939). Books in the series should be cataloged, like any other books, on the basis of their title pages; but the discrepancies between the title pages and the front wrappers, as well as the variations on the wrappers themselves, should be recorded for their value as suggestive evidence.

*Approximate Timeline of Little Blue Book Numbering*



## (2) *Chronological Scale of Numbers*

Because many of the books in the series bear no date whatever, a guide to the numbers issued each year would be an important aid in studying or cataloging individual items. But since the numbers were not issued in consecutive order, it would be misleading to construct a table which assigned definite blocks to numbers to each year. Instead, a scale may be more appropriate to suggest the approximate nature of the dividing lines. The chart below (*“Approximate Timeline of Little Blue Book Numbering”*) can be taken as a rough indication of the general chronology of the series; individual numbers, however, may not conform to the prevailing pattern. For those books which were registered for copyright, specific publication dates can be found in the copyright records, and they often bear out the erratic order of publication of individual numbers. For example, No. 489 was published on 3 January 1924, but No. 490 was published on 18 December 1923 — and the timeline is therefore intended to suggest only that the late 400s were issued in late 1923 and early 1924. Such a scale at least furnishes an approximate date for numbers which carry no date and are not copyrighted.

The timeline also serves another purpose: it helps one to know in some cases whether or not a given work is a replacement for another work. Whenever a copyright date is markedly out of sequence, the work bearing that date can be considered a replacement. Thus Maynard Shipley’s *Is Death Inevitable?* (No. 271), which bears a copyright date of 1928, is clearly a replacement, since No. 271 was originally issued (according to the timeline) in the early or middle part of 1922. (Originally that number was volume 3 of Frank Harris’ *Contemporary Portraits*.) Even though numbers were not issued in sequence, such gross deviations never took place; one can accept as a rule of thumb that any number bearing a copyright date at least a year later than the date it should have (according to the timeline) contains a replacement for an earlier work.

## (3) *Series Names for Nos. 370-487*

Each number issued during September, October, and November of 1923 can bear any one of four series names, depending largely on the exact

time of its publication within these three months. Since the numbers were not issued consecutively, there is no way to predict which series name was the one originally attached to any given number published during this time. The table below is an attempt to remedy this situation by indicating, for each number between 370 and 487, the series name which appears on the earliest impression of that number. This information has been derived largely from the copyright records; it therefore depends on the assumption that the copies submitted to the Copyright Office were of the earliest impression and that the copyright records contain accurate transcriptions of the series names taken from the title pages. In the case of uncopyrighted numbers, the basis for the listing is the earliest copy that has been observed. For all these reasons, this list should be regarded as tentative; undoubtedly some of these numbers will turn up with earlier series names than the ones indicated here.

370	Stevenson	PS	392	Ouida	5CPS
371	Arnold	5CPS	393	Macaulay	5CPS
372	Gambs	PS	394	Finger	10CPS
373	Wilde	10CPS	395	Finger	10CPS
374	Wilde	5CPS	396	Haldeman-Julius	10CPS
375	Wilde	5CPS	397	Tichenor (ed.)	10CPS
376	Wilde	5CPS	398	Tichenor (ed.)	10CPS
377	de Gourmont	10CPS	399	"Arabian Nights"	5CPS
378	Samuels	10CPS	400	"Arabian Nights"	5CPS
379	Hugo	10CPS	401	Shah (ed.)	PS
380	Adamic	10CPS	402	Moore	5CPS
381	Swansey	PS	403	Sheehan	PS
382	Gunn	PS	404	Tennyson	10CPS
383	Strindberg	10CPS	405	Gambs	5CPS
384	Strindberg	10CPS	406	Dowson	10CPS
385	Gorky	10CPS	407	Power	PS
386	Gorky	PS	408	Hudgings	10CPS
387	Sheehan	PS	409	Carrington	10CPS
388	Shah (ed.)	5CPS	410	von Keler	LBB
389	Gorky	10CPS	411	Goldberg	PS
390	Tolstoy	10CPS	412	Finger	10CPS
391	Ouida	5CPS	413	Holborn	PS

414	Powys	PS	451	Powys	10CPS
415	Fenton	LBB	452	Powys	10CPS
416	Asch	10CPS	453	Powys	10CPS
417	Carrington	PS	454	Haldeman-Julius	PS
418	Enipides	PS	455	von Keler	5CPS
419	Carrington	PS	456	von Keler	5CPS
420	McMichael	PS	457	von Keler	10CPS
421	Carrington	PS	458	von Keler	5CPS
422	Goldberg	PS	459	von Keler	10CPS
423	Emerson	10CPS	460	Haldeman-Julius	PS
424	Emerson	10CPS	461	Haldeman-Julius	5CPS
425	Emerson	10CPS	462	"Everyman"	10CPS
426	Emerson	10CPS	463	Haldeman-Julius	LBB
427	Crawford (ed.)	5CPS	464	Haldeman-Julius	PS
428	von Keler	10CPS	465	Lowell	LBB
429	Gunn	10CPS	466	Sheehan	LBB
430	Power	10CPS	467	Mason	PS
431	Moritzen	10CPS	468	Sheehan	PS
432	Finger	10CPS	469	Moritzen	PS
433	Gottschalk	10CPS	470	Thomas	PS
434	Moritzen	10CPS	471	Finger	PS
435	Powys	10CPS	472	Gunn	PS
436	Moritzen	10CPS	473	Harvey	PS
437	Sheehan	10CPS	474	Harvey	PS
438	Beaujoint	10CPS	475	Harvey	PS
439	Beaujoint	10CPS	476	Markun	LBB
440	von Keler	10CPS	477	Willis	PS
441	von Keler	10CPS	478	Shah (ed.)	PS
442	Finger	10CPS	479	Moritzen (ed.)	PS
443	Durant	PS	480	Power	PS
444	Goldberg (ed.)	PS	481	Wood	LBB
445	Carrington	10CPS	482	Verne	PS
446	Carrington	10CPS	483	Marryat	PS
447	Fielding	10CPS	484	Power	LBB
448	Powys	5CPS	485	Verne	PS
449	Powys	10CPS	486	Power	LBB
450	Powys	10CPS	487	Smith	PS



#### *(4) Numbers Containing Different Works at Different Times*

Some works which Haldeman-Julius chose for inclusion in his series proved to be poor sellers, despite his flamboyant advertising. He nearly always removed these works and replaced them with others (often commissioned ones, rather than classics) which he felt would have a wider appeal. Since a replacement carried the same number as the work that was replaced, it is impossible in most cases to determine the earliest form in which a work was issued without knowing whether that work was a replacement and, if so, at what point the change occurred. The list below therefore records all the numbers which contained works that were later replaced by other works.... Whether or not the first work can also be found bearing the names of intermediate series to the second work of a given number depends on how fast it sold and how often it was reprinted. For the same reasons given above in connection with the table above for Nos. 370-487, the series designations assigned for first editions here are tentative; in some case a work may be found bearing an earlier series name than the one indicated (and in a few cases, where the date of a replacement is uncertain, a work may have been first issued under a later series name). The dates of replacements are appended, when available....

This list, it should be noted, includes only those instances in which a work was replaced by a totally different work. However, various other kinds of lesser changes also took place. Some works were originally published (especially in the early years) as 96- or 128-page booklets; many of these were later shortened to 64 pages, either by resetting, condensation, or excision. The later versions are in some respects different books; but since they are not different works — simply altered forms of the same works — they are not recorded here. Similarly, selections of a single author's poems or stories sometimes varied over the years, particularly when an editor was commissioned to make a new selection for copyright purposes; such changes are not listed here, for in either version each of these books still contained the selected works of the same writer. Finally, the titles often shifted even when the content remained the same, and the titles on the wrappers do not always agree with the titles on the title pages. These changes can be useful bibliographically in the same way that other discrepancies between the wrappers and title pages can be, and it is usually easy to tell which titles are later (the more sensational ones); but as a rule the title changes only

confirm conclusions already reached on the basis of other evidence. In any event, such changes do not reflect changes of content and are not included in this tabulation. Even so, this list consists of 197 numbers that have contained two works, 19 that have contained three, and 2 that have contained four; thus Haldeman-Julius' total series was actually made up of 240 more works than the serial numbers indicate.

3 A "Documents"	A	16 C Ibsen	10CPS
3 B Wilhelm/Keynes	A	17 A Gunn	A
3 C Voltaire	10CPS	17 B Thoreau	10CPS
4 A "Constitution"	A	19 A Mugge	A
4 B Paine	10CPS	19 B Durant	LBB ('24)
5 A Sinclair	A	22 A Hoffman	A
5 B "Land Law"	A	22 B Garnett	10CPS
5 C DeLeon	A	23 A Kropotkin	A
5 D Macaulay	10CPS	23 B "Stories of Sea"	10CPS
6 A "Documents"???	A	24 A Young	A
6 B de Maupassant	10CPS	24 B Chekhov	PPS
7 A Wells	A	34 A Dennett/Ford	A
7 B Sinclair/Wells	A	34 B Chekhov	10CPS
7 C Huxley	10CPS	39 A Holmes	A
8 A Haldeman-Julius	A	39 B Durant	10CPS
8 B Wilde	10CPS	47 A Sinclair	A
9 A Wilde	A	47 B London	PPS
9 B "Great Poems"	A	47 C Fenton	10CPS
9 C Crawford (ed.)	LBB ('24)	51 A Krupskaya	A
10 A Gray	A	51 B Turnbull	PPS
10 B Darrow/Hall	A	55 A Marx/Engels	A
10 C Thompson	10CPS	55 B Hudson	10CPS
11 A Goldsmith	A	56 A Ingersoll	A
11 B Holmes/Norris	A	56 B Wood/Goddard	LBB ('26)
11 C (title???)	A	63 A "Q & A"	A
11 D Hamblen	10CPS	63 B Shelley	10CPS
13 A Ingersoll	A	64 A "Socialist Appeal"	A
13 B Sessions/Gale	A	64 B Jones	10CPS
13 C Fenton	10CPS	66 A O'Hare	A
14 A Blatchford	A	66 B Dumas	10CPS
14 B Sanger	A	67 A "From Terror"	A
16 A Hanford/H.-J.	A	67 B Tichenor	A
16 B LaFargue	A	67 C Randolph	LBB ('24)

69 A	Kopelin	A	124 B	Tichenor	10CPS
69 B	Dumas	10CPS	126 A	Giles	A
74 A	Gould	A	126 B	Wood	LBB ('24)
74 B	Greer	LBB ('24)	127 A	Davison	A
77 A	Weeks	A	127 B	Reed	LBB ('24)
77 B	"Great Men"	10CPS	128 A	Harding	A
82 A	Alexander	A	128 B	Wood	LBB ('24)
82 B	Smith	LBB ('24)	132 A	Cook	A
83 A	Besant	A	132 B	Scholl	LBB ('25)
83 B	Markun	LBB ('26)	133 A	Campbell	A
90 A	"Public Defender"	A	133 B	Shipley	LBB ('25)
90 B	Gilbert	10CPS	134 A	"Cooperatives"	A
91 A	Thompson	A	134 B	Moliere	10CPS
91 B	Wood	LBB ('24)	136 A	Spiller	A
92 A	Hutchinson	A	136 B	Weaver	LBB ('24)
92 B	Shipley	LBB ('24)	139 A	Hanford	A
97 A	Kautsky	A	139 B	Howell	10CPS
97 B	Henry VIII	A	139 C	Ingersoll	LBB ('25)
97 C	"Self-Contradict."	LBB ('25)	140 A	O'Hare	A
98 A	Gallichan	A	140 B	Tichenor	10CPS
98 B	Wood	LBB ('24)	140 C	France	LBB ('25)
107 A	"Mind & Mem."	A	141 A	Nearing/Ward	A
107 B	Collins	LBB ('23)	141 B	Finger	10CPS
108 A	"Healthy Mind"	A	143 A	Blatchford	A
108 B	Poe	LBB ('23)	143 B	Balzac	10CPS
109 A	"Strong Will"	A	149 A	"Ginger Box"	A
109 B	Mordell v. 1	10CPS	149 B	Finger	10CPS
109 C	McCabe	LBB ('27)	150 A	"Pepper Box"	A
110 A	"Personality"	A	150 B	Finger	10CPS
110 B	Mordell v. 2	10CPS	152 A	Phillips	A
110 C	Markun	LBB ('27)	152 B	Burton	10CPS
111 A	"Friends"	A	152 C	London	LBB ('26)
111 B	Vedder v. 1	10CPS	153 A	Sinclair	A
112 A	"Leader of Men"	A	153 B	Tichenor	10CPS
112 B	Vedder v. 2	10CPS	157 A	Darrow/Lewis	A
112 C	Powys	LBB ('26)	157 B	Plato	10CPS
123 A	"Vegetarianism"	A	159 A	Schleuter	A
123 B	Tichenor	10CPS	159 B	Durant	10CPS
124 A	Hardie	A	160 A	Ingersoll	A

160 B	Voltaire	LBB ('25)	199 B	de Maupassant	10CPS
162 A	Schleuter	A	201 A	Tichenor	PPS
162 B	Poe	10CPS	201 B	Goebel (ed.)	LBB ('26)
167 A	Plutarch	A	213 A	Ingersoll	PPS
167 B	Fishbein	LBB ('27)	213 B	Goldberg	LBB ('26)
169 A	“Church Prop.”	A	217 A	Stern	A
169 B	Tichenor	10CPS	217 B	“Soviet Marriage”	PPS
169 C	Randolph	LBB ('24)	217 C	Fielding	10CPS
170 A	DeLeon	A	218 A	Jaures	PPS
170 B	Tichenor	10CPS	218 B	von Keler	10CPS
170 C	Randolph	LBB ('24)	220 A	Blatchford	PPS
172 A	Key	A	220 B	Finger	LBB
172 B	Wood	LBB ('24)	220 C	Cunningham	LBB ('27)
174 A	“William Penn”	A	223 A	Quiller-Couch	PPS
174 B	Voltaire	LBB ('24)	223 B	London	LBB ('26)
175 A	Froude	A	225 A	Thomas	PPS
175 B	Markun	LBB ('25)	225 B	Komroff	LBB ('25)
179 A	“Constitution”	A	227 A	Thomas	PPS
179 B	Emerson	10CPS	227 B	Fenton	LBB ('25)
182 A	“Steps Toward”	A	228 A	Huxley	PPS
182 B	James	10CPS	228 B	Ellis/Viereck	LBB ('27)
183 A	Darrow	A	229 A	Ellis	PPS
183 B	Tichenor	10CPS	229 B	Moliere	10CPS
185 A	Disraeli	A	236 A	Tree	PPS
185 B	Ingersoll	A ('21)	236 B	Ingersoll	LBB ('25)
188 A	Darrow	A	266 A	“Life Shakespeare”	10CPS
188 B	Finger	10CPS	266 B	Doyle	LBB ('26)
191 A	Balmforth	A	267 A	Shakespeare	10CPS
191 B	Shipley	LBB ('25)	267 B	Haldeman-Julius	LBB ('27)
193 A	“Trust Problem”	A	269 A	Harris	10CPS
193 B	Lamb	10CPS	269 B	Damrau	LBB ('28)
194 A	(title???)	A	271 A	Harris	10CPS
194 B	Chesterfield	10CPS	271 B	Shipley	LBB ('28)
194 C	Howe	LBB ('28)	278 A	Thoreau	10CPS
195 A	“Keep Well”	A	278 B	Fishbein	LBB ('27)
195 B	Thoreau	10CPS	286 A	Tichenor	10CPS
197 A	DeSevigne	A	286 B	Markun	LBB ('25)
197 B	DeFord	LBB ('26)	287 A	Martinwood	10CPS
199 A	Wentworth	A	287 B	Milburn	LBB ('27)

288 A	Sainte-Beuve	10CPS	411 B	Markun	LBB ('27)
288 B	London	LBB ('26)	422 A	Goldberg	PS
297 A	Southey	10CPS	422 B	Milburn	LBB ('27)
297 B	McCabe	LBB ('27)	431 A	Moritzen	10CPS
317 A	Milton	10CPS	431 B	Markun	LBB ('27)
317 B	Chekhov	LBB ('27)	434 A	Moritzen	10CPS
343 A	(title???)	10CPS	434 B	Markun	LBB ('27)
343 B	(title???)	LBB ('24)	439 A	Beaujoint	10CPS
347 A	Stock	10CPS	439 B	McCabe	LBB ('27)
347 B	Grundy	LBB ('27)	440 A	von Keler	10CPS
354 A	Ibsen	10CPS	440 B	Monk/Keuffer	LBB ('27)
354 B	McCabe	LBB ('27)	445 A	Carrington	10CPS
356 A	Stedman	10CPS	445 B	McCabe	LBB ('27)
356 B	Tennyson	LBB ('27)	446 A	Carrington	10CPS
365 A	Horace v. 1	10CPS	446 B	McCabe	LBB ('27)
365 B	McCabe	LBB ('27)	449 A	Powys	10CPS
366 A	Horace v. 2	10CPS	449 B	Fielding	LBB ('27)
366 B	McCabe	LBB ('27)	452 A	Powys	5CPS
367 A	DeQuincey	10CPS	452 B	Haldem.-Julius	LBB ('27)
367 B	Smith/DeQuin.	LBB ('27)	459 A	von Keler	10CPS
374 A	Wilde	5CPS	459 B	Ross	LBB ('28)
374 B	Fraser	LBB ('27)	470 A	Thomas	PS
375 A	Wilde	5CPS	470 B	Goldberg	LBB ('27)
375 B	Haardt	LBB ('27)	473 A	Harvey	PS
377 A	de Gourmont	10CPS	473 B	"Chorus Girls"	LBB ('28)
377 B	Markun	LBB ('28)	474 A	Harvey	PS
378 A	Samuels	10CPS	474 B	Shipley	LBB ('28)
378 B	Howe	LBB ('28)	475 A	Harvey	PS
383 A	Strindberg	10CPS	475 B	Markun	LBB ('28)
383 B	Markun	LBB ('27)	477 A	Willis	PS
401 A	"Proverbs India"	PS	477 B	McCabe	LBB ('27)
401 B	Fielding	LBB ('28)	479 A	"Prov. Germany"	PS
404 A	Tennyson	10CPS	479 B	Van Deventer	LBB ('28)
404 B	Musset	LBB ('27)	484 A	Power	LBB
406 A	Dowson	10CPS	484 B	Flury	LBB ('28)
406 B	Pope	LBB ('27)	488 A	"Yiddish Poetry"	LBB
410 A	von Keler	LBB	488 B	Woodworth	LBB ('28)
410 B	Bretonne	LBB ('27)	494 A	von Keler	LBB
411 A	Golding	PS	494 B	Thurman	LBB ('28)

501 A	Whiting	LBB	701 B	Hibschman	LBB ('27)
501 B	Milburn	LBB ('27)	704 A	Gunn	LBB
503 A	Moritzen	LBB	704 B	Markun	LBB ('27)
503 B	Markun	LBB ('27)	705 A	Gunn	LBB
504 A	Arnold	LBB	705 B	Van Deventer	LBB ('28)
504 B	Dabney	LBB ('27)	711 A	Wood	LBB
505 A	“West Africa”	LBB	711 B	“Odd Facts”	LBB ('28)
505 B	Strong	LBB ('28)	724 A	Holderin	LBB
509 A	Gottschalk	LBB	724 B	Lindsey	LBB ('27)
509 B	Darrow/Durant	LBB ('28)	729 A	“Poe’s Marginalia”	LBB
518 A	Sawsey	LBB	729 B	Headen	LBB ('27)
518 B	Paquin	LBB ('27)	730 A	Goldberg	LBB
529 A	Hamblen	LBB	730 B	Markun	LBB ('27)
529 B	Fielding	LBB ('28)	731 A	“Critical Excerpts”	LBB
535 A	Archer	LBB	731 B	Markun	LBB ('27)
535 B	Lardner	LBB ('27)	748 A	Mahan	LBB
536 A	Finger	LBB	748 B	Barnett	LBB ('28)
536 B	Fielding	LBB ('25)	751 A	“Wit & Wisdom”	LBB
597 A	Fenton	LBB	751 B	Cheyney	LBB ('27)
597 B	Markun	LBB ('27)	752 A	“Life and Work”	LBB
606 A	Gottschalk	LBB	752 B	“California”	LBB ('28)
606 B	Hayes	LBB ('27)	754 A	Seymour	LBB
633 A	Sinclair	LBB	754 B	Markun	LBB ('27)
633 B	Strong	LBB ('28)	755 A	Seymour	LBB
637 A	Drummond	LBB	755 B	Pinchon	LBB ('28)
637 B	Randolph	LBB ('27)	757 A	Gottschalk	LBB
644 A	The Cid v. 1	LBB	757 B	“Today’s South”	LBB ('28)
644 B	Markun	LBB ('27)	759 A	Aristophanes	LBB
645 A	The Cid v. 2	LBB	759 B	Markun	LBB ('27)
645 B	Goddard	LBB ('27)	767 A	Seibel	LBB
647 A	Aristophanes	LBB	767 B	Markun	LBB ('27)
647 B	Adamic	LBB ('27)	768 A	Brucken	LBB
648 A	Fielding	LBB	768 B	“Lawyers”	LBB ('27)
648 B	Fishbein	LBB ('26)	770 A	“Talks With”	LBB
658 A	Stevenson	LBB	770 B	Vestal	LBB ('27)
658 B	“Toasts”	LBB ('27)	773 A	Heine	LBB
677 A	Blake	LBB	773 B	Markun	LBB ('27)
677 B	Russell	LBB ('27)	775 A	“German Poetry”	LBB
701 A	Herrick	LBB	775 B	Byrne	LBB ('28)

777 A Loving	LBB	858 B Markun	LBB ('27)
777 B Hibschan	LBB ('28)	863 A Terece	LBB
781 A Rossetti	LBB	863 B "Advertising"	LBB ('28)
781 B Harrington	LBB ('28)	869 A Terence	LBB
786 A Wilde	LBB	869 B Roselle	LBB ('28)
786 B Markun	LBB ('27)	879 A "Love Letters"	LBB
788 A Douglas	LBB	879 B "Parli. Law"	LBB ('27)
788 B White	LBB ('27)	880 A Seneca	LBB
789 A Douglas	LBB	880 B Hayes	LBB ('27)
789 B Eagin	LBB ('27)	881 A Milton	LBB
801 A "The Knights"	LBB	881 B Cunningham	LBB ('27)
801 B Milburn	LBB ('28)	882 A Seneca	LBB
810 A "Mexican Poetry"	LBB	882 B Markun	LBB ('27)
810 B Wallis	LBB ('27)	889 A Seneca	LBB
814 A Hansen	LBB	889 B "Kissing Jokes"	LBB ('27)
814 B Cunningham	LBB ('27)	891 A Lucretius	LBB
817 A Aristophanes	LBB	891 B Oppenheim	LBB ('27)
817 B Valdagne	LBB ('27)	892 A Gottschalk	LBB
820 A Markun	LBB	892 B Mendes	LBB ('27)
820 B Cunningham	LBB ('27)	896 A DeFord	LBB
834 A Aristophanes	LBB	896 B Steele	LBB ('28)
834 B Oppenheim	LBB ('27)	900 A Terence	LBB
838 A Playter	LBB	900 B Steele	LBB ('28)
838 B Middleton	LBB ('28)	901 A Sophocles	LBB
841 A "Italian Poetry"	LBB	901 B Fielding	LBB ('27)
841 B McCabe	LBB ('27)	906 A Euripides	LBB
842 A Aristophanes	LBB	906 B Steele	LBB ('28)
842 B "Jokes of 1926"	LBB ('27)	964 A Symons	LBB
843 A Goldberg	LBB	964 B Oppenheim	LBB ('27)
843 B Darrow/Smith	LBB ('28)	966 A Symons	LBB
845 A "Chaucer"	LBB	966 B "Sex Ethics"	LBB ('28)
845 B "Fortune Telling"	LBB ('27)	1000 A "1924 Platforms"	LBB ('24)
846 A Ficke	LBB	1000 B Shipley	LBB ('26)
846 B Goddard	LBB ('27)	1226 A "1926 Stocks"	LBB
850 A Plautus	LBB	1226 B Paquin	LBB ('28)
850 B Markun	LBB ('27)	1227 A "1926 Bonds"	LBB
852 A Plautus	LBB	1227 B Paquin	LBB ('28)
852 B "Newspapers"	LBB ('27)	1230 A "1927 Radio"	LBB
858 A Plautus	LBB	1230 B Howe	LBB ('28)

## Secretary-Treasurer's Report

as of June 1, 2005

### *new members*

F-28 June Peters • Indiana.

R-29 Randy Roberts • Axe Library, Special Collections • Pittsburg, KS

R-30 Doug Skinner •

### *members in arrears*

F-5, F-13, F-14, F-16, F-17, F-24, F-25, F-26, F-27.

### *financial activity*

Previous Balance ..... \$ 181.63

#### *revenue*

Dues Payments Received ..... \$ 220.00

Donations Received ..... 163.37

#### *expenditures*

Printing (Advance on issue #5) ..... \$ 20.00

New Balance ..... \$ 545.00

A big thank you to those who donated something extra to help out the group! Thanks to: Melanie Brown, Jake Gibbs, John Kishbaugh, Angela & Doug Haldeman, Bill Teague, David Williams.

### **Addenda to the *Little Blue Book Handlist***

There are a fairly vast number of confirmed dates of first issue as a result of having analyzed the listing for Kent State University's collection of LBBs. Rather than publish a meaningless stream of numbers here, a second edition of the LBB Handlist making use of this and other additional data will be published at the end of 2005. A few additions and corrections which should be immediately noted, however:

0009-D Crawford should be listed as having been first published in 1924.

0194-A and 0194-B were omitted from the listing. The latter is Lord Chesterfield:

*Letters of Lord Chesterfield*, circa 1922. No info on first variant.

0898 was omitted from the listing. This should be *A Short History of Japan* [1925].

A couple duplicate listings were eliminated. The current count of LBBs stands at 2128.



## The Bulletin Board

### LBB NEEDED DESPERATELY:

675 (Love Code of a Parisian Actress).

Must be in very good condition. Please state price and shipping or trade wants.

Lee Kirk The Prints & The Paper PO Box 5432, Eugene OR 97405.

www.kirksbooks.com [leekirk@printsandthepaper.com](mailto:leekirk@printsandthepaper.com)

### WANTED —

A copy of *The First Hundred Million* by EHJ. Will buy or trade Little Blue Books. [jaxghill@msn.com](mailto:jaxghill@msn.com)

### LORNE BAIR RARE BOOKS • 2621 Daniel Terrace • Winchester, VA 22601

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Phone (540) 665-0855 • [satmind@earthlink.net](mailto:satmind@earthlink.net)

### IN SEARCH OF HENRY JAMES

I'll buy or trade for all James titles: #182 and #1671 through #1675. Thanks much! Melanie.

[jeanmarcet@yahoo.com](mailto:jeanmarcet@yahoo.com)

### EIGHTEEN DOWN, TWO TO GO...

I've got 18 of the Socialist Party titles from 1931. I still need these two badly:

LBB#1706 Hillquit/Fine: *The Practical Accomplishments of Socialism*.

LBB#1708 Hillquit: *The Political Philosophy of Socialism*.

Decent copies worth \$15 each to me or let's talk trade. [MutantPop@aol.com](mailto:MutantPop@aol.com)

### FAYE'S WANT LIST!

Needed: 1900, 1901, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915.

Buy or trade. [stubbil@juno.com](mailto:stubbil@juno.com)

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No. 2 — EHJ: “Why I Am a Sinner” + Mystery of  
LBB #1366 + Reprints of H-J Advertising +  
1935 “Abundance Books” + *More!*  
No. 3 — EHJ: “The Hospital” & “Mark Twain:  
Radical” + Clement Wood biography + *The  
Appeal to Reason.*  
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