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and Susan Blagge Caldwell Samuels Marcy (Mrs. S. B. C.
Samuels)**

Deidre Johnson

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**Family Influences and Intersections:
Adelaide F. Samuels Bassett and
Susan Blagge Caldwell Samuels Marcy (Mrs. S. B. C. Samuels)
by Deidre A. Johnson**

A number of women who created children's series came from writing families – generally, mothers and daughters (like the two Elizabeth Stuart Phelps) or sisters (like Julia A. Mathews and Joanna Hone Mathews). Adelaide F. Samuels and Mrs. S. B. C. Samuels offer a somewhat different example of this category in that they were sisters-in-law rather than biological relatives. Both women wrote professionally for only a short period: Susan Samuels is also among those authors who produced only one series before abandoning the genre. (Adelaide penned two and a standalone sequel.)

During the late 1860s, following their success with the works of Oliver Optic and Sophie May, publishers Lee & Shepard dramatically expanded their offerings for children. Two of the authors briefly featured in their catalogues and in the pages of their children's periodicals were Adelaide F. Samuels and Mrs. S. B. C. Samuels – not sisters, but sisters-in-law. Although born within about two years and ten miles of one another, the two women came from very different backgrounds, reflected in the underlying assumptions of their series fiction. The common denominator in this family equation was yet another Lee & Shepard author, naturalist Edward A. Samuels. For a time, the three Samuels appear to have been a close, creative family group, producing an assortment of publications, sometimes working in similar venues, other times experimenting with new markets, before their lives eventually diverged. Both women ultimately outlived the popularity of their children's fiction, finding other activities to engage them. While Adelaide Florence Samuels Bassett and Susan Blagge Caldwell Samuels Marcy's careers as series authors were relatively brief, their histories offer additional examples of the complex relationships involved in nineteenth-century juvenile publishing and the varied patterns of women's lives and careers.

Adelaide F. Samuels – family background and childhood

The two women's family histories highlight the contrast in their backgrounds and circumstances. Adelaide's father, Emanuel Samuels (1816-86), was the son of a Polish immigrant; his wife Abigail (1818-1902) (nee Zanka, Zanki, Zanca – or possibly Sunka), the daughter of an Italian immigrant.¹ The

¹ Genealogical information about the Samuels family and especially about the Caldwell family is found in Paula Reed's "Loved ones and then some . . ." (formerly "St. Paja's") family tree, Ancestry.com,

family was small: Adelaide Florence, the only girl, was the youngest of three children. All were born in Boston: Edward Augustus, on July 4, 1836; Louis H., circa 1843; Adelaide Florence, on September 24, 1845.² Sometime after Adelaide's birth, the Samuels family moved to Milton, and at least part of her childhood was spent on what she later described as "a dairy farm." The Samuels appear in the 1850 agricultural schedules, recording seventy-five acres, complete with three milch cows, an equal number of pigs, two oxen, and a horse.³ Although the family remained in Milton – probably at the same residence, judging by their neighbors in 1860 – Emanuel had stopped farming by the mid-1850s and was working in Boston as a taxidermist.⁴

Adelaide's father Emanuel appears to have exerted a powerful influence on his children. He was fascinated by the study of natural history and the preservation of artifacts in various forms – passions that his children would share – and much of his life seems to have been devoted to a perpetual quest for knowledge. When Adelaide was nine, Emanuel volunteered to travel to California to spend a year gathering samples of flora and fauna for the Boston Society of Natural History, asking only that the Society finance the trip and provide the necessary equipment. The cost initially seemed prohibitive, until the Smithsonian (and, possibly, the Academy of Natural Sciences in Philadelphia, another of the

<http://trees.ancestry.com/tree/143674/person>. The author gratefully acknowledges the assistance of Ms. Reed in the early stages of research about both families. Information about the birthplace of Emanuel and Abigail's parents appears in the 1880 United States Federal Census, Quincy, Norfolk, Massachusetts; Roll: 549; Family History Film: 1254549; Page: 209B; Enumeration District: 527; Image: 0230, Ancestry.com, and in their death records in the *Massachusetts Vital Records, 1841–1910*, American Ancestors, New England Historic Genealogical Society. A photograph of Emanuel is in T. S. Palmer, "Notes on Persons Whose Names Appear in the Nomenclature of California Birds: A Contribution to the History of West Coast Ornithology," *The Condor* 30 (1928): 294, JStor.

Abigail's surname appears as Zanka in "Bassett, Adelaide Florence," *Woman's Who's Who of America, 1914-1915* (New York: American Commonwealth Company, 1914; rpt. Detroit: Gale Research, 1976): 81; as Zanki in "Samuels, Edward Augustus," *Lamb's Biographical Dictionary of the United States*, vol. 6 (Boston: Federal Book Co., 1903): 601. The same entry appears in *The Twentieth Century Biographical Dictionary of Notable Americans*, vol. 9 (Boston: The Biographical Society, 1904), Google Books. It is shown as Zanca in "Bassett, Adelaide Florence," *Men and Women of America: A Biographical Dictionary of Contemporaries* (New York: L. R. Hamerly & Company, 1910): 112, Google Books; and as Canki in "Death of E. A. Samuels," *Fitchburg (MA) Daily Sentinel*, May 28, 1908: 6, Newspapers.com.

² Information about Edward and Abigail's birthdates appears in several sources, including those listed above and *Appleton's Cyclopaedia of American Biography*, vol. 5 (New York: D. Appleton and Co., 1888): 383, Google Books. Louis's birthdate is estimated from his entries in the 1850 and 1860 census: 1850 United States Federal Census, Milton, Norfolk, Massachusetts; Roll: M432_331; Page: 207B; Image: 374; 1860 United States Federal Census, Milton, Norfolk, Massachusetts; Roll: M653_516; Page: 176; Image: 178; Family History Library Film: 803516, both Ancestry.com. It is possible that the Samuels had other children who were born and died between the census years; since none of the three Samuels children's births are recorded in the *Massachusetts Vital Records*, the absence of records for other siblings is even less conclusive here.

³ Schedule 4: Productions of Agriculture, Milton, Norfolk, Massachusetts, pg. 357; Selected U.S. Federal Census Non-Population Schedules, 1850-1880, Ancestry.com. Either the farm was at one time larger than the agricultural census indicates or it later grew in Adelaide's memory, for over a half century later, she wrote that her "girlhood was passed on [her] father's dairy farm" which had "many cows well-cared for and healthy." Adelaide F. Bassett, "Germs and Dairies" [letter to the editor], *Los Angeles Times*, Oct. 22, 1916: V11, ProQuest Historical Newspapers.

⁴ *The Boston Directory for the Year 1855* (Boston: George Adams, 1855): 264, Google Books.

beneficiaries of Samuels's efforts) agreed to defray some of the expenses.⁵ Consequently, Emanuel left his family in Massachusetts in November 1855 and traveled to Petaluma, Sonoma County, where he stayed with his brother Uriah and chronicled his discoveries in a series of letters to the Society. In the course of eight months, he gathered 238 plants and an unspecified number of birds, nests, eggs, reptiles, and mammals for the Society.⁶ He also sent eleven boxes of material to the Smithsonian, containing, by his estimate, between 900 and 1000 specimens; among them was the bird that bears his name, Samuels Song Sparrow or *Melospiza melodia samuelis*. Early in July, illness forced him to terminate his expedition and return home.⁷ Uriah and his family either returned with Emanuel or followed soon after, so the trip not only provided specimens for the societies but also brought Adelaide into closer contact with several younger cousins, the eldest (four years her junior) born in New Zealand; the rest, in California.⁸ Two of Uriah's young daughters would later be the dedicatees of Adelaide's first published book.⁹

Back in Boston, Emanuel expanded his business to include microscopy, generously donating more than fifty slides to the Society in 1859. They, in turn, finally welcomed him as a member.¹⁰ The 1860 census reflects his new interest, showing his occupation as "Microscopist." The census also establishes that the family was financially secure, though not affluent: Emanuel's real estate was valued at \$4000 and his personal estate at \$500. Seventeen-year-old Louis and fourteen-year old Adelaide were both living at home and attending school, though Louis was probably nearing the end of his formal education. Four years later, the ubiquitous Emanuel was listed in the *Boston Directory* as dealing in "ambrotypes &c," and Louis, boarding at home, was working as a photographer.¹¹

Little is known of Adelaide during this period. In an interview a half century later, she provided some information about her childhood, saying that "My parents believed that, as a girl, I wasn't entitled to much schooling," limiting it to six years of formal education; other sources indicate this occurred at "a

⁵ *Proceedings of the Boston Society of Natural History* 5 (1854-56): 271-72, Google Books.

⁶ The results of Emanuel's plant collecting were duly catalogued by Society member Asa Gray in "List of Plants Collected by Emanuel Samuels, in Sonoma County, California, in 1856," *Proceedings of the Boston Society of Natural History* 7 (1859-61): 142-45; other information is from *Proceedings of the Boston Society of Natural History* 6 (1856-59): 1, 38, 171, both Google Books.

⁷ *Proceedings* 5: 332, 354-55, 384-85, 395-96; *Proceedings* 6: 38-39, Google Books. Palmer, 294; Henry Wetherbee Henshaw, "Autobiographical Notes," *The Condor* 21 (1919): 106-07.

⁸ Uriah's entry in the 1860 census indicates his two-year-old daughter was the first of the family's children born in Massachusetts, suggesting an arrival between 1857-58. 1860 United States Federal Census, Boston Ward 12, Suffolk, Massachusetts; Roll: M653_525; Page: 225; Image: 229; Family History Library Film: 803525, Ancestry.com.

⁹ Adelaide F. Samuels, *Adrift in the World; or, Dick and Daisy's Early Days* (Boston: Lee & Shepard, 1871), Google Books. The two girls, Louisa and Isabella Samuels, appear in the 1870 census as Louisa and Bella, ages ten and five. For whatever reason, another young daughter, Pauline, age seven, is not mentioned in the dedication. 1870 United States Federal Census; Boston Ward 12, Suffolk, Massachusetts; Roll: M593_647; Page: 384A; Image: 776; Family History Library Film: 552146, Ancestry.com.

¹⁰ *Proceedings* 7: 31, 156, 205.

¹¹ *The Boston Directory* (Boston: Adams, Samson, & Company, 1864): 316.

district school at Milton."¹² There are indications she also enjoyed art and music. According to her interviewer, "since her brother played the guitar, she was determined to master it [too]. . . . While he was away during the day she plucked out the chords and songs she had heard him practice the night before. . . . Music came to her quite naturally." As the preceding suggests, the family appears to have valued self-study and personal initiative over higher education. Biographies of Adelaide's brother Edward, while lauding his work as a naturalist, also describe him as largely self-taught, with no mention of a university background. It seems likely that Adelaide also had some exposure to natural history, taxidermy, and photography, given her father and brothers' interests.

At some point in the 1850s, Edward left home and found employment as a clerk. He remained in Milton and married eighteen-year-old Mary Frances Nason (Fannie) from Dorchester, on June 8, 1858; their son Frank Edward was born on October 28, 1858.¹³ Edward, Fannie, and Frank were still in Milton in 1860,¹⁴ the year Edward became assistant secretary (or assistant to the secretary) of the Massachusetts State Board of Agriculture. It was a position he would hold for the next twenty years,¹⁵ and one that apparently paired well with his family's interest in natural history: by the end of 1861, his father had "presented many beautiful species, some of which are quite new and rare" to the Board of Agriculture's Department of Entomology for their new display.¹⁶ Edward, too, stopped donating to the Society of Natural History and instead provided the Department with an assortment of birds and eggs for their display cabinet and collections.¹⁷ In his new position, Edward also began writing reports for the Board and articles for public consumption. His earliest identified publications date from 1862: the fifty-five-

¹² Cyrill P. Lindner, "Finds Age No Bar to Art," *Sunday Repository* (Canton, OH), Sept. 5, 1926: 9, GenealogyBank; *Appleton's Cyclopaedia*. In *Appleton's*, Adelaide's entry is part of Edward's. Quoted material in the next sentence is also from Lindner. The Lindner article also appeared in the *Sunday Eagle Magazine* (the Sunday magazine for the *Brooklyn Eagle*) on the same date, and probably ran in other Sunday supplements as well. Briefer versions of Lindner's article appeared nationwide in 1927 under various headlines, unsigned and usually credited to the AP.

Although the biographical sketch in *Appleton's Cyclopaedia* claims Adelaide worked as a teacher, no supporting evidence has been found in census records or elsewhere, and the Lindner piece strongly suggests otherwise.

¹³ *Massachusetts Vital Records, 1841–1910*, vol. 115: 280, American Ancestors, New England Historic Genealogical Society; "Edward A. Samuels," *Dorchester Intentions of Marriages, 1850-1969, Massachusetts Town and Vital Records, 1620-1988*, Ancestry.com; *Vital Records of the Town of Dorchester from 1826 to 1849* (Boston: Municipal Printing Office, 1905): 55, Google Books.

¹⁴ 1860 United States Federal Census, Milton, Norfolk, Massachusetts; Roll: M653_516; Page: 180; Image: 182; Family History Library Film: 803516, Ancestry.com. The couple may also have had a daughter, Ann or Annah, a few years later, for one of Edward's articles from 1867 refers to "little Annah and Franky"; if so, she appears to have died before the 1870 census. "The Gray Squirrel," *Oliver Optic's Magazine* 1 (1867): 10.

¹⁵ *Appleton's*; Henry Hastings Kimball, "Edward A. Samuels," *Forest and Stream* 70 (June 13, 1908): 935.

¹⁶ *Ninth Annual Report of the Secretary of the Massachusetts Board of Agriculture* (Boston: William White, 1862): 195, Google Books.

¹⁷ *Eighth Annual Report of the Secretary of the Massachusetts Board of Agriculture* (Boston: William White, 1861): 263-65, Google Books.

page "Mammalia," included in the *Ninth Annual Report of the Secretary of the Massachusetts Board of Agriculture*, and "The Study of Natural History" in *The New England Farmer*.¹⁸

During the mid-1860s, Edward embarked on a more ambitious writing project. Correspondence from 1864 shows his arrangements to purchase nests and eggs from a Wisconsin collector while preparing his landmark work, *Ornithology and Oölogy of New England*.¹⁹ At the time, he was living only a few doors away from his family. Although the 1865 census would list him as widowed, he and Fannie had actually divorced the previous year on grounds of adultery.²⁰ Whether the situation fueled Edward's dedication to work is not known, but in 1867, he produced a plethora of publications. *Ornithology and Oölogy of New England* finally appeared, issued by Nichols and Noyes. That same year, Nichols and Noyes also published his children's book, *Among the Birds*, a non-fiction (but greatly anthropomorphized) account of birds and their activities. And, more significantly for his sister and future wife's writing careers, Edward had become involved with Lee & Shepard's new children's periodical, *Oliver Optic's Magazine*, as a regular contributor. During the magazine's first year of publication in 1867, Edward supplied at least sixteen articles, ranging from "The Gray Squirrel" in the premiere issue through "The Ruby-Throated Hummingbird" and "Dragon Flies" in late summer. In 1868 and 1869 Edward submitted additional articles to *Oliver Optic's Magazine*, while also enhancing his reputation as a naturalist and writer by assisting with another scholarly work, Augustus Arnold's two-volume *The Living World* (1868), and supplying an introduction for a Lee & Shepard publication of Nathaniel Holmes Bishop's *The Pampas and Andes: A Thousand Miles' Walk across South America* (1868).

Susan Blagge Caldwell Samuels – family background and childhood

If Adelaide and Edward's background was that of a small, close-knit family, with immigrant roots and an emphasis on self-education, Susan Blagge Caldwell's heritage was almost the opposite. Her father, Charles Henry Bromedge Caldwell (1823-77), was a third generation naval officer: His grandfather had joined the United States Navy in 1798 and fought in the War of 1812; his father also participated in the War of 1812 and remained in service until his death at sea in 1831.²¹ Susan's maternal grandfather was

¹⁸ *Ninth Annual Report of the Secretary of the Massachusetts Board of Agriculture*: 137-90; "The Study of Natural History," *The New England Farmer* 14 (1862): 330, American Periodicals Series.

¹⁹ Angie Kumlien Main, "Thure Kumlien, Koshkonong Naturalist," pt. 3, *Wisconsin Magazine of History* 27 (1944): 325-26, JStor.

²⁰ "Divorces Granted," *Boston Herald*, Oct. 8, 1864: 4, GenealogyBank. The 1865 Massachusetts census shows him as a widower living with his parents and siblings. Oddly, the Boston City Directory for 1864 shows Edward at 42 Kirkland and Emanuel's family at 16 Kirkland; by 1868, both have relocated and, though still in Boston, appear not to be so close geographically. Massachusetts, State Census, 1865, Ancestry.com. *The Boston Directory ... 1864* (Boston: Adam, Sampson, & Co.): 316; *The Boston Directory ... 1868* (Boston: Sampson, Davenport & Co.): 515, both Google Books.

²¹ *R. R. Hinman's Catalogue of the First Puritan Settlers of the Colony of Connecticut* (Hartford: Case, Tiffany and Company, 1852): 739n1; *New England Aviators 1914-1918*, vol. 1 (Boston: Houghton Mifflin Company, 1919): 358 [entry for Frederic Wyllis Caldwell, son of Susan's youngest brother, Frederic Atherton

Richard Green Parker (1798-1869), a Harvard graduate who wrote textbooks and taught in the Boston schools for over twenty-five years; her great-grandfather, Rt. Rev. Samuel Parker, D. D. (1744-1804), another Harvard graduate, had been Bishop of the Eastern Diocese of the Protestant Episcopal Church.²²

Unlike Adelaide, Susan was part of a large family, the second of Charles H. B. Caldwell and Judith Emmeline Parker's (1822-81) eight children.²³ She was born in Dedham, Massachusetts, on October 21, 1846;²⁴ her older sister, Helen Judith, in 1845; her youngest brother, Frederic Atherton, arrived in 1861.²⁵ As is the case with Adelaide, more is known about the family's activities than about Susan's during her childhood years. In 1850, the five Caldwells – Susan, her parents, and her two siblings (including Charles, born that year) – were in Dorchester, with two Irish servants. Judging by his service record, Susan's father was often away from home: on the coast of Africa from 1848-50, with the East India Squadron during 1853-54 (following his commission as a Lieutenant), and with the Pacific Squadron in 1858-59.²⁶ During the latter tour of service, when Susan was about twelve years old, Caldwell and his ship, the *Vandalia*, were briefly in the news: after a group of natives had robbed and killed two Americans, the *Vandalia* (under the command of Arthur Sinclair, grandfather of Upton) was sent to the Fiji Islands to punish those who had participated in the incident. Caldwell was given charge of the expedition, which ultimately burned the village of Lomati when the inhabitants elected to fight rather than relinquish the men involved. The story appeared in newspapers throughout the nation, and it seems probable that Susan's family saw it since the *Boston Journal* carried a detailed description of the engagement.²⁷ Thus, while Adelaide's childhood included her father's absence for a year on a scholarly

Caldwell], both Google Books. Additional information about the Caldwell family is from Reed's "Loved Ones."

22 "Richard Green Parker," *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1936), *Gale Biography in Context*; "Parker, Samuel," *National Cyclopaedia of American Biography*, vol. 6 (New York: James T. White & Company, 1896): 15, Google Books.

23 A ninth child was stillborn in 1866. *Massachusetts Vital Records 1841-1910*, vol. 193: 213, American Ancestors, New England Historic Genealogical Society.

24 Susan's birthdate is from *Massachusetts Vital Records 1841-1910*, vol. 23: 106, American Ancestors, New England Historic Genealogical Society. She is shown as age three in the 1850 census and age thirteen in 1860, also supporting the September 1846 birthdate. 1850 United States Federal Census; Dorchester, Norfolk, Massachusetts; Roll: M432_329; Page: 8A; Image: 21; 1860 United States Federal Census; Boston Ward 11, Suffolk, Massachusetts; Roll: M653_524; Page: 542; Image: 32; Family History Library Film: 803524; both Ancestry.com. Several sources give her birthdate as 1848.

25 Paula Reed's "Loved Ones" family tree, supplemented with information from JustAnotherStanley's "98,000 Souls" family tree and other sources, indicates the other children are Helen Judith (generally known as Judith) (1845-1930), Charles Henry Bromedge [Jr.] (1850-1930), George Parker (1851-1909), Henry Wyllys (1853-1906), Edward Cunningham (1855-1905), Elizabeth Hall (1857-1936), and Frederic Atherton (1861-1926).

26 1850 United States Federal Census; Lewis R. Hamersly, comp., *The Records of Living Officers of the U. S. Navy and Marine Corps* (Philadelphia: J. B. Lippincott & Co., 1870): 78, Google Books.

27 "Caldwell, Charles Henry Bromedge," *National Cyclopaedia of American Biography*, vol. 11 (New York: James T. White & Company, 1901): 265-66, Google Books. Newspaper accounts include "Important from the Feejee Islands," *New York Herald*, Dec. 30, 1858: 2, 19th Century U.S. Newspapers; "Naval and Marine Intelligence," *New York Times*, Feb. 19, 1859: 4, ProQuest Historical Newspapers; "Battle with Feejee Cannibals," *Daily Cleveland Herald*, Feb. 4, 1859, msg. pg., 19th Century U.S. Newspapers. The February 11, 1859, *Orleans*

expedition sending home boxes of specimens (and, ultimately, bringing another set of relatives closer to the family), Susan's involved her father's protracted journeys into foreign lands at least occasionally facing scenes of dramatic adventure and danger.

After his tour of duty in the South Pacific, Lt. Caldwell was temporarily stationed closer to New England, and the 1860 census showed the Caldwells and their seven children sharing a residence in Boston with Susan's maternal grandfather, Richard Green Parker, his wife, Catherine Payson Parker, and two Irish servants. Lt. Caldwell's real estate was valued at almost twice that of the Samuels' – \$7500 – as was his personal estate, \$1000. (By 1870, the figure for real estate would have almost tripled, to \$20,000.)²⁸ Proximity to her grandfather may have provided another important influence for Susan. By 1860, Parker had established an impressive reputation both as an educator and author. According to Samuel Allibone's *Critical Dictionary of English Literature and British and American Authors*, Parker was "one of the most successful authors of school-books" in the United States. ("[W]e lack space for the commendations before us," adds Allibone.)²⁹ Although he wrote on a number of topics including philosophy and geography, Parker's specialty was composition and rhetoric, and his works' popularity meant that in all likelihood some of the books Susan and her siblings used in school were her grandfather's work. Moreover, Parker's active publishing agenda and focus on composition probably gave Susan significantly more exposure to writing, composition theory, and the publishing world than most adolescents experienced. Parker was also a connoisseur of music, contributing occasional reviews to Boston papers,³⁰ which may have helped nourish Susan's knowledge and enjoyment of the field.

During the early 1860s, while Emanuel Samuels continued to study photography and microscopy, Susan's father again left Boston, this time for active duty in the Civil War. In 1862, Lt. Caldwell served

Independent Standard (Irassburgh, VT) ran an account filling almost five full columns that was credited as "from the *Boston Journal*" (pg 2, *Chronicling America*). The original in the *Journal* has not been located. A vividly illustrated account appeared in "The Fejee Massacre," *Frank Leslie's Illustrated Weekly*, March 5, 1859: 214.

One twentieth-century assessment of the situation calls "Caldwell's tactics . . . superb," remarking, "Considering the obstacles in his way, Caldwell had directed the most impressive U. S. armed campaign in the nineteenth-century South Pacific." David F. Long, *Gold Braid and Foreign Relations: Diplomatic Activities of U. S. Naval Officers, 1798-1883* (Naval Institute Press, 1988): 304.

²⁸ *Records of Living Officers*; 1860 United States Federal Census; 1870 United States Federal Census; Waltham, Middlesex, Massachusetts; Roll: M593_632; Page: 310B; Image: 628; Family History Library Film: 552131, Ancestry.com.

²⁹ S[amuel] Austin Allibone, *A Critical Dictionary of English Literature and British and American Authors*, vol. 2 (Philadelphia: J. B. Lippincott Company, 1897): 1503-04, Google Books.

Parker's works included *Progressive Exercises in Composition* (1832), which had been approved for use in the Boston schools as early as 1833; *Aids to English Composition*, first published in 1845, which would reach its twentieth edition in 1875 (and is still discussed in studies of composition theory); and the National Series of readers from 1851, which was being reissued in a revised edition in the 1860s (coauthored with James Madison Watson). See also Jean Ferguson Carr, Stephen L. Carr, and Lucille Schultz, *Archives of Instruction: Nineteenth-Century Rhetorics, Readers, and Composition Books in the United States* (Carbondale: Southern Illinois University Press, 2005): 164-69; Lucille M. Schultz, *The Young Composers: Composition's Beginnings in Nineteenth-Century Schools* (Carbondale: Southern Illinois University Press, 1999): 35-37, 80.

³⁰ Parker, *Dictionary of American Biography*.

aboard the *Itasca* as part of Admiral Farragut's fleet and earned a spot in military history for his work breaking through a chain barricade Confederate forces had constructed across the Mississippi River to protect New Orleans, thereby facilitating the Union's attack on the city.³¹ (Naval strategist Alfred Thayer Mahan later wrote that "[t]he value of Caldwell's work was well summed up" by a Confederate Engineer's statement: "While the obstruction existed the city was safe; when it was swept away . . . [New Orleans] was in the enemy's power.")³² At the war's end, Charles would return home with at least one captured flag from the fallen city.³³

Like Emanuel Samuels, Charles Caldwell had a sibling – a half-brother, Samuel Blagge Caldwell, who was also serving the U. S. government aboard ship (the Revenue Service cutter *McClelland*) when the Civil War began. Samuel, too, gained mention in histories of the era, albeit indirectly. Upon learning that the captain of Samuel's vessel had declared loyalty to the Confederacy, Secretary John Adams Dix telegraphed the famous order, "Tell Lieutenant Caldwell to arrest Captain Breshwood [and] assume command of the cutter . . . If any one attempts to haul down the American flag, shoot him on the spot."³⁴ In an action perhaps foreshadowing the conflict that would ripple through the family at a later date, Samuel Caldwell instead chose to ally himself with the Confederacy and returned to New Orleans, bringing with him the *McClelland* as another vessel for the South's fleet. Although Samuel did not officially enlist in the Confederate forces, he "did active service in the gulf and lakes adjacent to New Orleans" during the War, thereby placing the two brothers not only on opposite sides of the conflict but also quite possibly in some of the same battles.³⁵ Samuel allegedly spent some time in the military prison

31 There are several accounts of Caldwell's work on the Mississippi -- most notably, George B. Bacon, "One Night's Work, April 20, 1862," *Magazine of American History* 15 (1886): 305-07, and Edgar Stanton Maclay, *A History of the United States Navy from 1775 to 1894*, vol. 2 (New York: D. Appleton and Company, 1894): 322-24, both Google Books.

32 A. T. Mahan, *The Gulf and Inland Waters* (New York: Charles Scribner's Sons, 1883): 69 [The Navy in the Civil War, vol. 3], Google Books.

33 Heritage Auction Galleries, *HSA Americana Civil War Platinum Auction Catalog #642* (Ivy Press, 2006): 89; also *Heritage Auction Galleries*, historical.ha.com/common/view_item.php?Sale_No=642&Lot_No=25482.

34 Dix's quote appears in multiple sources, including "An Historical Question Settled," *The American Historical Record* [as *Potter's American Monthly*] 2 (1873): 451-52, Google Books. As a side note, John Adams Dix was also the uncle of series book author Lucy Dix Bolles, who wrote under the pseudonym Laura D. Nichols.

35 Although most accounts claim Dix's message never reached the *McClelland* and omit any detailed explanation of how the cutter fell into Confederate hands, a newspaper account of Samuel's involvement in the war suggests Caldwell did receive the message and chose to disobey it. "A War Reminiscence," *Galveston Daily News*, March 28, 1891: 8, 19th Century U. S. Newspapers. The same source -- admittedly, written thirty years after the events described -- also contains a passage that suggests perhaps the brothers met briefly after Samuel's defection:

[Samuel] was on one of the vessels that ran the gauntlet of Farragut's fleet at Fort Jackson, below New Orleans. Being desirous of seeing an old friend who he knew was on one of the enemy's vessels, and taking not into consideration the price on his head, a boat was lowered and manned and under a flag of truce Captain Caldwell boarded the man-o'-war and had a few moments' earnest conversation with his friend. The meeting was an affecting one, and unknown to all save his friend he was allowed to depart.

The rest of the information about Samuel's actions during the war is also from "A War Reminiscence."

at Tortugas, and, after the war, remained in the South, while Charles returned to Boston and earned his Captaincy in 1867.

During the late 1860s, Susan worked as a teacher in Boston and in Waltham.³⁶ She also tried different types of writing, and her earliest identified work, a short poem as by Susie Caldwell titled "To My Brother," appeared in the children's periodical *Merry's Museum* in January 1866. Two years later, in June 1868, a more unusual item, a love song, "Name Me in Thy Prayer" (words and music), was published by a Chicago firm, Root & Cady.³⁷ It's possible that a shared interest in music united Susan and Edward, for he, too, enjoyed composing and creating music. By 1868, he was residing in Canton, and one source notes he "organized and was the leader of a band" while there.³⁸ Whether Edward had any involvement with Susan's next publication is uncertain, but "The Famous Astronomical Clock," an informational piece signed only "S. B. C.," ran in the October 10, 1868, issue of *Oliver Optic's Magazine*,³⁹ which was already publishing Edward's articles. The following year, a second informational piece titled "The Roses" that appears to be Susan's work appeared in the *Massachusetts Ploughman and New England Journal of Agriculture*, yet another journal to which Edward contributed.⁴⁰

Susan B. Samuels – marriage and publishing years

Susan B. Caldwell and Edward A. Samuels were married June 28, 1869, and settled in Canton. The 1870 census records Edward as a "naturalist" and "Susie B" as an "authoress"; it also shows their household included an Irish servant, twenty-year-old Hannah Bohon. The servant was a luxury the couple were well able to afford: Edward's real estate was valued at \$7700 and his personal estate at \$2000 – more than double that of his father.⁴¹ Inexplicably, Edward's son Frank was not part of the household, but was living with Adelaide and his grandparents in nearby Charlestown.⁴²

One of the problems with the two brothers having similar names, serving on ships, and being in the same general area during the war is an occasional tendency to confuse them, as in Chester G. Hearn's *The Capture of New Orleans, 1862*, which claims "Dix telegraphed Lieutenant *Charles* H. B. Caldwell" (emphasis added) (Baton Rouge: Louisiana State University Press, 2005: 14).

³⁶ *Appleton's*. Susan Caldwell's entry is part of that for Edward Samuels.

³⁷ Dena J. Epstein, "Music Publishing in Chicago before 1871," *Notes*, Second Series 2, no. 4 (1945): 324, JStor. In another example of intersections, the Chicago firm that published Caldwell's music also employed the sister of another Lee & Shepard series author, Louise Thurston, about the same time.

³⁸ Kimball.

³⁹ The article later reappeared as part of *Eric*, one of her series books. Mrs. S. B. C. Samuels, *Eric* (Boston: Lee & Shepard, 1870): 130-34.

⁴⁰ The piece, which appeared in the September 25, 1869, issue is signed with her initials, and the journal later referred to her as "an occasional contributor." "The Springdale Stories," *Massachusetts Ploughman* 30 (Nov. 19, 1870): 2, American Periodicals Series.

⁴¹ Reed, "Loved Ones"; 1870 United States Federal Census, Canton, Norfolk, Massachusetts; Roll: M593_634; Page: 217A; Image: 442; Family History Library Film: 552133, Ancestry.com.

Since Edward's salary in 1869 was \$1077.41 per annum, it's possible that some of the couple's affluence may have been an inheritance from Susan's grandfather, Richard Green Parker, who had died the previous September -- though the couple's publishing efforts, especially Edward's, certainly augmented his salary. See "Auditor's Report," *Public Documents of Massachusetts being the Annual Reports of Various Public Officers*

In 1870 Susan published her first (and only) series, the six-volume Springdale Stories. The dedication of the initial volume, *Adele*, identifies the source of the series title, for it reads "Affectionately dedicated to Teddy [presumably, her husband Edward] in memory of pleasant hours at Springdale."⁴³ Susan's series was typical of several created by Lee & Shepard's new authors during 1868-72 in what may have been a marketing experiment. Like others such as *Helping Hand* (1868-71) by May Mannering (Harriet Nowell), Springdale was not gender-specific: in addition to the neutral series title, it featured male protagonists in some volumes and females in others. The titles of the first four books illustrate this mix: *Adele*, *Eric*, *Hubert*, *Nettie's Trial*. (The final two volumes took their titles from settings: *Johnstone's Farm* and *Ennisfellen*.) This approach is particularly noteworthy since it occurred at a time when many publishers – including Lee & Shepard – were moving toward gender-specific publications and advertising; indeed, according to book historian Sarah Wadsworth, Lee & Shepard were among the pioneers in designing and marketing such series.⁴⁴

In addition to writing for both boys and girls, Susan extended the series' potential audience by drawing on an assortment of genres and settings. Unlike some series authors, she was able to devise a method for keeping the series cohesive, by connecting volumes through related and recurring characters and by incorporating references to incidents from previous volumes – a strategy perhaps especially necessary given the mix of genres and the somewhat sensational plots. Volume one, *Adele*, introduced all the major characters and the tone of the series: washed ashore after a shipwreck, the amnesiac title character is befriended by Nettie and Eric Hyde and their parents. The first segment of the story concentrates on attempts to discover Adele's identity; the second half, on the Hydes' search – across two continents – for the kidnapped Adele, with her brother Herbert joining the quest. Ironically, having united the characters at story's end, the series almost immediately separates them, albeit less catastrophically. *Eric*, essentially a travelogue, follows Eric's vacation through the Netherlands and Germany. *Herbert*, a school story, focuses on Adele's brother's first days at Eton. *Nettie's Trial*, domestic fiction, returns the

and Institutions for the Year 1869, vol. 2 (Boston: Wright & Potter, 1870): 110. Reports for 1872 and 1873 show his salary at \$1100 and \$1200, respectively. *Documents Printed by Order of the House of Representatives of the Commonwealth of Massachusetts during the Session of the General Court 1872* (Boston: Wright & Potter, 1872): 131; *Public Documents of Massachusetts ... 1873* (Boston: Wright & Potter, 1874): 133, all Google Books.

⁴² 1870 United States Federal Census, Charlestown Ward 3, Middlesex, Massachusetts; Roll: M593_625; Page: 260B; Image: 525; Family History Library Film: 552124, Ancestry.com. The family surname is erroneously listed as Samuel instead of Samuels.

⁴³ Mrs. S. B. C. Samuels, *Adele* (Boston: Lee & Shepard, 1870), Google Books. Susan was not the only Lee & Shepard author who tried to name a series for a location with personal associations. Harriet Nowell, who wrote as May Mannering, suggested Granite Rock as a possible name for her series because of her New Hampshire background; it was ultimately issued as the *Helping Hand* series. Lee & Shepard Papers, Mss Box 8, Folder 1, American Antiquarian Society. The two women's series had a number of similarities. For more on Nowell, see Deidre A. Johnson, "Writing 'under the most trying circumstances': The life and interrupted career of Harriet Putnam Hill Nowell (May Mannering, Harriet Putnam)," Digital Commons@West Chester University.

⁴⁴ Sarah Wadsworth, *In the Company of Books: Literature and Its "Classes" in Nineteenth-Century America* (Amherst: University of Massachusetts Press, 2006): 54ff.

Hydes to New York and draws on the trope of redemption through suffering when an angry classmate accidentally blinds Nettie. Although Adele is not in New York at the time, she makes an appearance in the story (and its illustrations) via a portrait sent to the Hydes' home, a detail adding continuity.

Set in the midwest, the fifth volume, *Johnstone's Farm*, crafts a tale of frontier adventure, complete with prairie fires and menacing Comanches, all occurring during the Hydes' visit to the home of Adele's reformed kidnapper. Finally, *Ennisfellen*, a more fragmented story, reunites Herbert with Adele for a vacation at Ennisfellen, the family home in Yorkshire, England, for fishing, rock-climbing, and an encounter with smugglers. As the preceding suggests, the protagonists are clearly children of privilege: they take it as their due to travel extensively, inhabit comfortable surroundings, and have others tend to their needs. Despite family members' apparent affection for each other, they also spend considerable time apart and away from home (often in foreign lands and amid potential dangers), again patterns Susan had seen with her own family.

Springdale Stories attracted the attention of more reviewers than did many of Lee & Shepard's series. (Poor Adelaide's offerings the next year would go virtually unnoticed.) Reviews appeared in more than a dozen periodicals, ranging from *Zion's Herald* and *The Cincinnati Medical Repository* to *The Nation*, *Harper's*, and *Scribner's*. Despite Susan's ingenuity in designing the series (and prudent insertion of brief prefaces stressing the moral value of each tale), the books received mixed reviews. In general, the less exposure reviewers appear to have had to the actual texts, the more unqualified the praise: thus, the remarks in *The Massachusetts Teacher* give little indication the editor read the books, but "Two bright little girls, about ten years old" did and "pronounce[d] them *very nice stories*."⁴⁵ *Arthur's Home Magazine* devoted almost as much attention to the packaging – a "tastefully illuminated box" – as it did to the contents ("entertaining and instructive").⁴⁶ Those reviewers who did look more carefully at the contents worried that, while the stories contained "moral instruction" and "inculcate[d] excellent morals," they came very close to being sensational fiction, marred by "too rapid movement and too much incident."⁴⁷ *The Nation* wondered "whether . . . so much exciting reading will not make anything short of a sensational novel pall hereafter on the children's tastes," while, in the harshest review, *Harper's* grouped the series with several other titles (including Oliver Optic's *Bear and Forbear* and one of Louise Thurston's series books, *Charley and Eva Roberts' Home in the West*), remarking that they were "only saved from being sensational by being stupid." (*Harper's*, however, also found Springdale Stories "the least objectionable . . . afford[ing] some compensation for its absurd story of the smuggler's cave, and its

45 "Editor's Department," *The Massachusetts Teacher* 23 (1870): 454, Google Books.

46 "New Publications," *Arthur's Home Magazine* 36 (1870): 350, Google Books. Issuing the books as a boxed set tended to elicit commentary on the entire series, resulting in less space for considering the merits of individual volumes; indeed, a number of notices consisted of little more than a list of the six titles.

47 "Literature and Art," *Christian Union* 2 (Dec. 31, 1870): 407, American Periodicals Series; "Our Book Table," *The Ladies' Repository* 44 (1870): 474, Google Books.

grotesque travesty on Eton, by really giving some useful information and endeavoring, with some success, to point a moral.")⁴⁸

To follow briefly the series' history rather than its author's, about 1885 the title was changed from Springdale Stories to the Golden Rule series, and (in an ironic contrast to the newly didactic series title), five of the six volumes were renamed to accentuate their sensational nature, turning the original title into a subtitle. Thus, *Adele* became *The Shipwrecked Girl; or, Adele*; *Eric* was now *Under the Sea; or, Eric*. *Herbert's* new title was *The Golden Rule*, while *Johnstone's Farm* was rechristened as *The Burning Prairie*, and *Ennisfellen* as *The Smuggler's Cave*. Only *Nettie's Trial* remained unaltered (and without a subtitle), possibly because the original was suitably dramatic. In a bibliographer's nightmare, the revision was accomplished by printing the new titles on the books' covers and spines, and advertising the volumes under their new titles and subtitles – but retaining the original titles on the title pages.⁴⁹ Since the original plates were used, the running heads also preserved the original titles. In the late 1890s, another series shuffle occurred: *The Shipwrecked Girl* and *Nettie's Trial* were bundled into the twenty-five-volume Mayflower Series for Girls (along with a number of other girls' books from Lee & Shepard's 1868-72 series) and the other four volumes were shoehorned into the companion Pilgrim Series for Boys.⁵⁰ The Mayflower and Pilgrim series remained in print into the early twentieth century: the two series continued to be issued even after the publishing house became Lothrop, Lee & Shepard in 1904.

The negative reviews of Springdale Stories may have quenched Susan's thirst for creating series, for unless she adopted an unsuspected pseudonym, it was her only attempt at the genre. She continued to write for Lee & Shepard's *Oliver Optic's Magazine*, however, receiving \$30 for "A Holiday Festival: An Operetta in Four Acts,"⁵¹ in the June 1871 issue and producing a lively story, "Winning the Prize," that blended school and athletics (in the form of baseball) published in May 1872.

Adelaide F. Samuels – series books and stories

During this period, Adelaide was still living with her parents and, for a time at least, her nephew Frank. Her brother Louis had married in 1869 and was working as an engraver in Boston. The 1870

48 "Holiday Books for the Young," pt. 3, *The Nation* 11 (Dec. 8, 1870): 392; "Editor's Literary Record," *Harper's Magazine* 42 (1871): 304, both Google Books.

49 It seems likely that by 1885 Lee & Shepard had lost touch with many of the authors who worked briefly on series from 1868-70, including the Samuels, for advertisements for the Golden Rule series contain the odd -- and clearly erroneous -- statement that "Mrs. Samuels is the author of 'Dick and Daisy Stories,' 'Dick Travers Abroad,' and 'Daisy Travers,'" all titles written by Adelaide. "Lee and Shepard's 'Seventy-Five Cent' Juveniles," *Publishers' Weekly*, Sept. 26, 1885: 468. Other authors in this retitled grouping included Mary Bradley and Kate Neely, Harriet Nowell (Salt-Water Dick Stories, formerly Helping Hand), and Louise Thurston.

50 The exact year the two series were launched is uncertain. Both were clearly in print by 1900, for listings for both series appear in the back of Nora A. M. Roe's *Two Little Street Singers* (Boston: Lee & Shepard, 1900), Google Books, and an advertisement "Lee and Shepard's Fall Publications," from *The Dial* 29 (Sept. 1, 1900): 140, and *The Literary World* 31 (Oct. 1, 1900): 203, mentions a "new uniform cover design" for both series.

51 S. B. C. Samuels, Receipt for \$30 for "Holiday Festival," Lee & Shepard Papers, Mss Box 1, Folder 3, American Antiquarian Society.

census showed the household in Charlestown consisting of the four Samuels (Emanuel, Abigail, Adelaide, and Frank) and a twenty-two-year-old seamstress, Mary Morrill, presumably a boarder. Adelaide is the only one listed as having "no occupation."⁵² That was soon to change. As she later told an interviewer, competition with Edward was responsible for her decision to write a book. She explained that he was "very proud of his profound bird book [*Ornithology and Oölogy*]. . . . I couldn't write as he could, he twitted me, . . . He daringly pledged ten dollars if I could write even a short story or an article sufficiently well to merit publication."⁵³ She accepted the challenge, telling her interviewer that she "had determination and . . . more important, an imagination . . . For weeks I wrote a little each night and one day I took my whole manuscript, hand-written, to Lee and Shepard." Although Adelaide does not mention the family connection, it seems probable that the publisher was aware of it. Lee & Shepard accepted the manuscript and, Adelaide claims, she then had to study for two weeks to learn how to proofread when she learned that was also expected of her. The first book in her Dick and Daisy series was published in 1871 – supposedly to Edward's surprise – and followed the same year by the remaining three volumes.

Like her sister-in-law Susan's series, Adelaide's Dick and Daisy was aimed at both boys and girls, featured siblings as protagonists, and developed a connected story that incorporated recurring characters and references to incidents from earlier volumes. Indeed, in Adelaide's case, so closely are the first two volumes connected that it's possible they were initially one manuscript.⁵⁴ Despite the structural similarities, the two series displayed different philosophies in their underlying premises and settings, reflective of the women's backgrounds. While the affluent families in Susan's series expended most of their energies in travel and play, Adelaide's characters were occupied with duty and more basic subsistence, relying on self-education and their own labor to get by.

Again, the first volume sets the tone for the series. *Adrift in the World; or, Dick and Daisy's Early Days* opens on the Travers family's small farm (a setting perhaps familiar to Adelaide from her own early

⁵² *Massachusetts Vital Records 1841-1910*, vol. 219: 42, American Ancestors, New England Historic Genealogical Society. Although Louis has not been located in the 1870 census, he is in the Boston Directory for 1870 (Boston: Sampson, Davenport & Co, 1870): 565, U.S. City Directories, 1822-1995, Ancestry.com. Louis's wife, Caroline Green, was the sister of Hannah F. Green Mumler, a medium, married to spiritualist photographer (and former engraver) William H. Mumler. Caroline's family background is summarized in Felicity Tsering Chodron Hamer, "The Role of Women in Victorian-Era Spirit Photography: A New Narrative," Master's Thesis (Art History), 2015, Concordia University, Quebec: 72-76. Interestingly, Hannah's divorce from her husband, Thomas M. Turner, appears in the same notice as Edward's from his wife.

⁵³ Lindner. The next quote is also from this source. It's possible some of Adelaide's account was embellished over time since the interview took place more than fifty years after the creation of her first series. Either she or the interviewer errs on some publication information, stating the work was *Daisy Travers*, "published in 1875 by A. F. Samuels." While Adelaide is the author of *Daisy Travers*, it was not her first book, but a sequel.

⁵⁴ Such was the case with the first two volumes of Martha Finley's Elsie Dinsmore series, arguably the nineteenth-century's best-selling girls' series after *Little Women*. Janet Elder Brown, "The Saga of Elsie Dinsmore," *University of Buffalo Studies* 17 (1945): 79-80. See also note 56.

childhood), with six-year-old Daisy industriously sweeping the walk while being taunted about her family's poverty by the neighbor's children. Early in the tale, after Mrs. Travers "wish[es] that easy-chairs were not so expensive," eleven-year-old Dick, who is "accustomed to the use of tools," decides to make a new chair for her – with the text providing the necessary instructions and diagrams "that my readers, like Dick, may be taught to rely on their own inventive power when money is scarce and times hard."⁵⁵ That philosophy proves crucial for the Travers children because, rather than ending on a happy reunion like *Adele*, *Adrift* concludes almost in mid-story, on the title situation: Mr. and Mrs. Travers die, leaving the children penniless, and Dick resolves to set out for nearby Boston, hoping to earn enough money to reclaim Daisy, who is to be sent to the poorhouse.⁵⁶ At the start of volume two, *Fighting the Battle; or, Dick and Daisy's City Life*, however, Daisy persuades Dick to let her accompany him to the city, thus preserving their family. Once in Boston, Dick finds work as a clerk (emulating the Alger-style stories just beginning to appear) and eight-year-old Daisy keeps house for him, ultimately discovering that, in a crisis, she, too, can earn money by joining with a street musician to sing in the streets – perhaps a nod to the Samuels family's interest in music.⁵⁷

Volume three, *Saved from the Street; or, Dick and Daisy's Protégés*, continues the trend toward restoring family and promoting industry and initiative – and further illustrates the contrast between the two sisters' series. The title actually carries multiple significances: in the opening chapter, Dick and Daisy save "Grandfather" Milly, their elderly neighbor and friend, from being evicted by inviting him to stay with them when he is ill and unable to pay for his room. In the fifth chapter, Daisy rescues a young toddler who is about to wander into the path of a horse and carriage. The child's grateful father offers Dick a position paying twice his current salary which, in turn, allows Dick and Daisy to save Jack, a young boy who has been leading a wasteful life on the streets, by recommending him for Dick's old position; they also rescue the boy's sister Ella, who has been begging on the streets, by guiding Jack into offering her a home with him. Like the earlier tales, *Saved* also endorses self-improvement: none of the children attend school, but instead struggle to educate themselves. The final volume, *Grandfather Milly's Luck; or, Dick and Daisy's Reward*, provides the fairy tale ending, reinforcing the theme of kindness and charity developed in multiple subplots throughout the series, when, at volume's end, Grandfather Milly inherits a fortune and provides a luxurious home for Dick and Daisy.

⁵⁵ Adelaide F. Samuels, *Adrift in the World*, 32-33.

⁵⁶ As noted above, the lack of resolution at the end of the first volume may indicate that Adelaide wrote only one or two manuscripts, which were then divided to make four volumes. The Dick and Daisy books are shorter than those in many of Lee & Shepard's other series. Volume one is 105 pages; volume four, only 92. In contrast, *Adele*, the first book in Susan's series is over 200 pages.

⁵⁷ Not only did Adelaide's brother Edward play the guitar, but her brother Louis was also musically inclined. In the 1880 census, he is listed as a "music teacher" (even though city directories show him as an engraver). 1880 census, Boston, Suffolk, Massachusetts; Roll: 559; Family History Film: 1254559; Page: 46A; Enumeration District: 741; Image: 0637, Ancestry.com.

The Dick and Daisy series attracted little notice from reviewers, but it must have proved satisfactory, for the following year Lee & Shepard issued Adelaide's four-volume Dick Travers Abroad. Unlike its predecessor, Dick Travers was a boys' series: Daisy makes an appearance on the first page, waving goodbye as Dick sails, and then is relegated to occasional mentions in her brother's thoughts or correspondence. With the Dick Travers series, Adelaide appears to have tried mixing elements and ideologies from her first series and from Susan's Springdale Stories. Like the characters in Susan's books, Dick is now able to journey overseas, and he begins the series traveling in comfort, as a passenger. Accordingly, he has more time for recreation, and adventure and escapades figure more prominently in the plots; volume three, *On the Wave*, even introduces a pet monkey named Mischief, not unlike a monkey called Frolic in Susan's Springdale Stories. There are still some differences between the sisters' series: Dick's destination is not Europe, but Asia and Africa, and occasionally he is required to work for his passage. As in Adelaide's first series, many of the characters with whom he associates are working class.⁵⁸

Ironically, the modified approach earned Dick Travers Abroad slightly more notice – but in the form of criticism. "These books belong too much to the *racy* style of literature to merit unqualified recommendation," sniffed *Christian World*, explaining that although the stories were "undoubtedly interesting," they "constantly tax the credulity and tend to excite and stimulate unduly the love for the marvelous in the child."⁵⁹ Despite the disapproving reviews, Adelaide's books appear to have remained popular during the nineteenth century and were reprinted at least into the 1890s.⁶⁰ Unlike many of the other new Lee & Shepard authors from this period, Adelaide did not have her volumes retitled or her series repackaged: as late as 1902, all eight volumes were still listed under the original titles in *The Publishers' Trade List Annual*.

Although nothing in the series' advertisements indicated that Adelaide and Susan were related, careful readers might have picked up a few clues from the peritexts. Susan's second book, *Eric*, was "Affectionately dedicated to Frank Edward Samuels," her stepson – who was also the dedicatee of the final volume of Adelaide's Dick Travers Abroad. Adelaide dedicated the third Dick Travers volume to "Frederic Caldwell of Waltham, Mass.," Susan's brother; two years earlier, Susan's *Johnstone's Farm* had been "Affectionately dedicated to Frederic Atherton Caldwell." Other dedications in the two sisters' books offer a few glimpses of their lives or interests. Susan's *Herbert*, the story set at Eton, hints at a possible connection with teaching: it is for "the boys at Hillside." In addition to dedicating one volume to

58 The four volumes were *Palm Land; or, Dick Travers in the Chagos Islands*, *The Lost Tar; or, Dick Travers in Africa*, *On the Wave; or, Dick Travers aboard the "Happy Jack,"* and *Little Cricket; or, Dick Travers in London*.

59 "Literary Notices," *The Christian World* 24 (1873): 29, Google Books.

60 The title page of *On the Wave* at Google Books shows an 1890 date; that of *Palm Island* at Internet Archive, 1892.

her parents and another to two of her cousins, Adelaide underscored the musical element running through later volumes in the Dick and Daisy series by dedicating the fourth book "with my best wishes and love to Louis and Gaetano Trojsi," two brothers who were New York musicians and music publishers.⁶¹

Susan and Edward Samuels

While Adelaide had been creating her series, Susan had stayed busy. Early in 1872, she and Edward appear to found other markets for their work and stopped submitting material to Lee & Shepard. In mid-1872, Susan had two pieces published by a rival periodical, Field, Osgood, & Co.'s *Our Young Folks* (edited by John Townsend Trowbridge). Just as Adelaide had adapted some items from Susan's series for her second series, Susan now began incorporating themes and plot elements reminiscent of those in Adelaide's early works. Published in May, Susan's "A New Goody-Two Shoes" is a school story with a moral about being kind rather than teasing one's economically disadvantaged classmates, similar to a subplot in Adelaide's *Adrift in the World*. "The Building of the Mystic" from August is notable not only in that it continues the trend of blending the sisters' ideologies but also because it marks the start of a sequence of stories with thinly disguised versions of Susan's own siblings. The main characters in "Mystic" are part of the Cunningham family, which includes, in its entirety, two parents and their eight children – two married sisters, plus Charley, Harry, Ned, George, Lillie, and Fred. These characters correspond to the eight Caldwelles (Helen and Susan, both married; Charles; Henry – called Harry in one census listing; Edward, for whom Ned would have been a nickname; George; Elizabeth – identified as Lily in one census listing; and Frederic).⁶² The story focuses on two of the boys, Ned and Harry, and the title aptly describes the story's contents: when Mr. Cunningham decides against buying the boys a boat, Ned and Harry resolve to build their own. As with Adelaide's *Adrift in the World*, Susan's "Mystic" article included diagrams and instructions for accomplishing this feat. Unlike Adelaide's characters, however, the Cunninghams are not experiencing financial difficulties: the story makes it clear that Mr. Cunningham considers the boat unsuitable, not unaffordable (significantly, it is too small).

Susan's thoughts may have been directed toward families because of events in her own life. On September 7, 1872, the couple's first child, Charles Caldwell Samuels, was born in Canton.⁶³ At some point after Charles's birth, Susan and Edward moved to Waltham, where her family was located, settling

61 Louis and Gaetano are listed as "Trojsi Brothers (Louis & Gaetano Trojsi)" in *Wilson's New York City Copartnership Directory* (New York: Trow City Directory Company): 109; *Goulding's New York City Directory* for 1877 gives the same address for each and identifies the occupation for each as "music" (New York: Lawrence G. Goulding & Co., 1877): 1430, both Google Books.

62 Mrs. S. B. C. Samuels, "A New Goody-Two Shoes," *Our Young Folks* 8 (1872): 269ff; Mrs. S. B. C. Samuels, "The Building of the Mystic," *Our Young Folks* 8 (1872): 486ff, American Periodicals Series. Henry Caldwell appears as Harry and Elizabeth as Lily in the 1880 census. 1880 United States Federal Census, Waltham, Middlesex, Massachusetts; Roll: 542; Family History Film: 1254542; Page: 543C; Enumeration District: 419; Image: 0445, Ancestry.com.

63 Reed, "Loved Ones."

about a mile from her father's land.⁶⁴ She also continued to write about the Cunninghams, especially the two younger children, Lillie and Fred, for *Our Young Folks*.⁶⁵ In "Pigs and Guinea Pigs, and What They Paid For" from the February 1873 issue, the Cunninghams now have a small farm (apparently not unlike the Caldwell's own), allowing the children to raise pigs and earn money for a horse and carriage. The concluding sentence may have been intended as literary convention or a signal that Susan was now drawing on experience, for, after noting that Fred prefers riding "horse-back" to using the new carriage, the story concludes, "Perhaps some day you may meet him, for he lives not far from Boston, and this story is true."⁶⁶

In 1874, after *Our Young Folks* was absorbed by the fledgling *St Nicholas*, Susan began selling stories to the new periodical. She retained her familiar characters, Fred and Lillie, but with a different surname, Atherton – the real Fred's middle name, another acknowledgment of her source. In "Christmas City" from May, Fred's father (now *Captain Atherton*, not *Mr. Cunningham*, an additional autobiographical touch) is "away at sea," so Fred amuses himself by building a miniature city from cardboard; the text includes detailed instructions, and illustrations provide readers with templates.⁶⁷ Again, the concept of constructing an object on one's own initiative is similar to that found in Adelaide's *Adrift*. As in "Building the Mystic," Susan never implies that Fred's actions are driven by financial constraints, instead observing that "boys and girls who find time hanging heavy on their hands, may know of this pleasant way of employing themselves" (a remark perhaps also interpellating *St. Nicholas's* intended class audience).⁶⁸ Seven months later, the sequel, "Holiday Harbor," described Fred's more ambitious additions to his creation, including a train and depot, and again provided appropriate instructions and templates.⁶⁹

While Susan was turning out articles for children's periodicals, the ever-ambitious Edward had embarked on a new project – publishing music. A March 2, 1872, advertisement in *Massachusetts Plowman* indicates that he was then issuing a monthly, *Military Band Library*, containing musical

64 The date of their move is not known, but it occurred after Charles's birth and by 1874, for Edward is listed in the 1874 Waltham City Directory. *Greenough, Jones & Co's Directory of . . . Waltham and Watertown for 1874-5* (Greenough, Jones & Co., 1874): 71, U.S. City Directories, Ancestry.com. Land ownership records show the location of the Samuels' and Caldwell's homes -- though Caldwell is sometimes mis-indexed as C N Oubtwell and Samuels as B A Samwels. Waltham, Middlesex County, Massachusetts, 1875, Collection Number: G&M_4, Roll Number: 4.U.S., Indexed County Land Ownership Maps, 1860-1918, Ancestry.com.

65 The real Elizabeth and Fred were about fifteen and twelve in 1872, within the range of *Our Young Folks's* audience.

66 Mrs. S. B. C. Samuels, "Pigs and Guinea Pigs, and What They Paid For," *Our Young Folks* 9 (1872): 89ff, American Periodicals Series.

67 Mrs. S. B. C. Samuels, "Christmas City," *St. Nicholas* 1 (1874): 405ff, American Periodicals Series. The story, too, subtly reinforced the autobiographical element by referring to the city "built entirely by a boy of twelve," Fred's age in 1873, judging by his 1870 census entry (405).

68 Samuels, "Christmas City," 405.

69 Mrs. S. B. C. Samuels, "Holiday Harbor," *St. Nicholas* 2 (1874): 112ff, American Periodicals Series.

compositions "written expressly for this Journal and . . . adapted to performance by Brass or Reel Bands."⁷⁰ *Military Band Library* appears to have been short-lived (and of such limited circulation that the only record of its existence is in advertisements). In 1873 additional music by Edward appeared, including his "Maudie More," published under the pseudonym Aileen Percy.⁷¹ In 1874, advertisements for "Samuels' Portfolio of Orchestral Music," showed another ten items from the firm, and still more followed in 1875, including three songs with lyrics written by Edward under his Aileen Percy pseudonym.⁷² That year, the Boston directory recorded Edward as a "clerk, agricul. depart. State House, and music publisher, 125 Tremont."⁷³ By then, Edward's publishing had become somewhat of a family affair. The Boston Directory lists Louis H. Samuels, Edward's brother, as a "salesman" working at the Tremont Street address, and Susan was becoming involved in some of his projects. (Louis, it should be added, was also a musician, who, for a time, played flute and piccolo with the Schubert Instrumental Club in Boston.)⁷⁴

Along with publishing music, Edward's firm issued at least one book in 1875 – Susan's *Cherry, the Singer*. It was perhaps her most unusual – and questionable – work, in some respects a return to the borderline sensationalism that had marked her Springdale Stories. The previous July, a four-year-old boy, Charles (Charley) Brewster Ross, had disappeared in one of the era's more sensational kidnappings. For months, the papers were flooded with articles about possible sightings of little Charley and clues to his abductors; the mayor of Philadelphia (his hometown) offered a reward for Charley's return; and in December 1874 a gun battle with his alleged abductors left two dead, Charley still missing, and

⁷⁰ "Band Music" [advertisement], *Massachusetts Ploughman and New England Journal of Agriculture* 31 (March 2, 1872): 3, American Periodicals Series. Although the earliest music publication found for Samuels dates from 1872, his obituary in *Forest and Stream*, written by a friend, places the start of his music publishing as 1870. Kimball, 935.

⁷¹ An advertisement for "Maudie More" ("Song and Chorus by Aileen Percy . . . E. A. Samuels, Publisher") appears in *Christian Union* 7 (May 28, 1873): 1, American Periodicals Series.

Samuels's connection with the Percy pseudonym is mentioned in a letter printed in *Forest and Stream* after Samuels' death. Charles Hallock, Letter to the editor, *Forest and Stream* 51 (July 18, 1908): 95, American Periodicals Series. Further confirmation of Samuels's connection with the name Percy appears in the score for his "My Darling Marie"; the credit on the first page reads "By Edward A. Samuels," and, underneath, in smaller print "(Aileen Percy)." Edward A. Samuels, "My Darling Marie," (Boston: Ditson & Co., 1882), *Music for the Nation: American Sheet Music*, Library of Congress: American Memory.

⁷² A list of titles published by Samuels appears under "Samuels Portfolio of Orchestral Music," in Chr. Frehde, "Good Luck on the way [and] parting from home," (1874) *Music for the Nation: American Sheet Music*, Library of Congress: American Memory, hdl.loc.gov/loc.music/sm1874.10786. The selections range from "Germania Dance Music" and "Fantasie Polka" to "Songs Without Words" for "Cornet & Orchestra." The Aileen Percy songs are mentioned in "New Songs," *The Independent* 27 (July 1, 1875): 17, American Periodicals Series. His "I Think of Thee" was also included in that issue of *The Independent* (10).

⁷³ *The Boston Directory* 71 (Boston: Sampson, Davenport, and Company, 1875): 782, U.S. City Directories, Ancestry.com. Information about Louis's address and occupation is also from this source.

⁷⁴ "Dramatic and Musical Notes," *Boston Daily Advertiser*, June 19, 1878, msg. pg., 19th Century U. S. Newspapers.

speculation rampant about his fate.⁷⁵ While the anguished family continued to hope and to investigate possible sightings, advertising for *Cherry the Singer* (whose protagonist's name even resembled Charley's) exploited the public's interest in the topic and sympathy for the family. "All who have heard of little Charlie [sic] Ross should read the beautiful new book titled 'Cherry the Singer' published by Edward A. Samuels," advertisements proclaimed, shamelessly adding, "Possibly it may lead to the recovery of the stolen child, as the character of the little hero of the book is partially founded on his own life and abduction."⁷⁶ Whether the ads or Samuels' name promoted sales is unknown, but *Cherry* did end up in several libraries. (Charley remained missing.)⁷⁷

Setting his sights higher in 1876, Edward launched a short-lived monthly magazine, *The Musician and Artist* ("32 pages of reading matter, with three additional pages of music").⁷⁸ The first issue, from January, included a poem by Susan (as "S B C S"), "Rest, By and By," thereby continuing the family collaboration. Regrettably, the magazine ended after only five issues. According to *Library Table*, *The Musician and Artist* was "a magazine of a high class" with "contributions from the best writers on the subject. But five or six months sufficed to convince Mr. Samuels that he could not succeed with his idea, and his magazine was consolidated with another issued by a manufacturer of reed organs."⁷⁹

In addition to her poem in *Musician*, Susan had another instructional piece, "Fighting Fleet," published in 1876. It appeared in the March issue of *St. Nicholas* and marks the end of her most productive writing period. Although Susan would continue to pen occasional pieces for magazines for over a decade, her material would appear only infrequently. She had no identifiable publications in 1877, and it was not until about mid-1878 that the informational, anecdotal "Monkeys" was published in *Cottage Hearth* (and reprinted in the *New York Observer* and *Massachusetts Ploughman*).⁸⁰ Family responsibilities and other interests may have absorbed some of her time, especially after the birth of the Samuels' second child, Mabel Augusta, on March 29, 1876.⁸¹ A newspaper article also establishes that in

⁷⁵ Charley Ross's story is told in detail in Christian K. Ross, *The Father's Story of Charley Ross, the Kidnapped Child* (Philadelphia: John E. Potter and Company, 1876), Google Books.

⁷⁶ Advertisement, *Vermont Gazette*, Nov. 19, 1875: 4, also in *Duluth Minnesotan-Herald*, Nov. 27, 1875: 3, both America's Historical Newspapers.

⁷⁷ Thomas Everly's "Searching for Charley Ross" notes that legally the mystery of Charley Ross's fate was solved in 1939, when a court declared that Gustave Blair "was the 'only and original' Charles Ross." *Pennsylvania History* 67 (2000): 385, JStor. Others (including the Ross family) discount the decision. In *Kidnapped: Child Abduction in America*, Paula Fass, for example, writes that the claimant "had himself adjudged Charley Ross in an Arizona court," placing it in a paragraph about "grown men . . . coming forward in all parts of the United States to identify themselves as 'the missing child'" (Oxford University Press, 1997): 26. The first chapter of Fass's book is devoted to the Charley Ross case.

⁷⁸ "Literary Review," *The Congregationalist*, Jan. 12, 1876: 6, 19th-Century U.S. Newspapers.

⁷⁹ "Notes and Comments," *The Library Table* 4 (1878): 156, Google Books.

⁸⁰ Susan may have had other unidentified pieces in *Cottage Hearth* during this period. The reprints appeared in *New York Observer and Chronicle*, Aug. 1, 1878: 248, and in *Massachusetts Ploughman* 37 (July 20, 1878): 4, both American Periodicals Series.

⁸¹ Mabel's birthdate is from J. Burnham's "Descendants of Thomas Burnham and Maj Simon Willard" family

January 1877, Susan was among the wives of the Waltham Farmers' Club who hosted the annual festival that year, the task falling to the women after the men voted to economize by dispensing with the traditional social event. The program featured several papers on "Our Homes," including one by Susan.⁸² She may have had additional family responsibilities later that year, when her father (now a Commodore) retired from the military because of ill health; he died at home in late November.⁸³

As for Edward, with the move to Waltham he had discovered a new hobby, one that correlated with both the farm community and his interest in ornithology and oölogy. He began raising poultry and, as with so many of his other pursuits, did so with thoroughness, enthusiasm, and an entrepreneurial spirit. In June 1877, Joseph Wade, the editor of *The Fancier's Journal*, provided readers with an account of a visit to the Samuels' home. "Mr. Samuels' breeding yard of fifteen fowls is one of the best in the United States," Wade informed his fellow fanciers, continuing, "Six of the birds might worthily be used as models by an artist. . . . There is no apathy at Waltham. Everything betokens management and its concomitant – success."⁸⁴ (Wade's assessment of Edward's flock was confirmed when his Plymouth Rock hens placed first and third at the Natick Farmers' and Mechanics' Association's annual show that year.)⁸⁵ *The Breeding and Management of Poultry* (1877), written by another of Edward's friends, I. K. Felch, offered additional information about Edward's poultry yard: it included a "house 90x15 feet . . . and of a height of nine feet at the front and five feet at the rear," and "at one time seven hundred chickens of all ages . . . brought up in flocks of 30 or 40, in pens 6x15 feet to each flock."⁸⁶ *The Fanciers' Journal* mentioned Edward selling "great numbers of 'broilers' (spring chickens, which weigh about three pounds to the pair), at seventy-five cents per pound";⁸⁷ some of his breeding stock were also offered for sale. Edward attracted even more attention after he imported three Langshans (a large, black fowl originally found in China) from England in 1877 and 1878. An article in *Poultry World* – complete with a striking illustration filling half of the page and captioned "LANGSHAN FOWLS, owned by EDWARD A. SAMUELS, of Waltham, Mass." – helped publicize his acquisition and encouraged interested parties to

tree, Ancestry.com. Seven years earlier, in Springdale Stories, Susan had christened the Hydes' new baby Mabel Alice.

82 "Annual Festival of the Waltham Farmers' Club," *Boston Daily Advertiser*, Jan. 24, 1877: msg. pg., 19th Century U.S. Newspapers.

83 "Commodore C. H. B. Caldwell" [obituary], *Boston Daily Globe*, Dec. 2, 1877: 5, NewspaperArchive. Perhaps a mark of the respect in which Caldwell was held is that several days after his obituary, a second item, "The Late Commodore Caldwell," appeared. It opened by stating that Caldwell's life "deserves more than just passing notice," spoke of his achievements, and concluded with the information that "A portrait of the late Commodore, his sword, belt and pennant are on exhibition at George Woolley's store in Waltham." *Boston Daily Globe*, Dec. 6, 1877: 5, NewspaperArchive.

84 [Joseph Wade,] "Felch, Samuels, and Waltham," *Fancier's Journal* 4 (June 15, 1877): 113, Google Books.

85 "The Natick Farmers' and Mechanics' Association," *Massachusetts Ploughman* 37 (Oct. 13, 1877): 1, American Periodicals Series.

86 I. K. Felch, *The Breeding and Management of Poultry* (Hyde Park: Norfolk County Gazette, 1877): 15-16, Google Books.

87 "The Eclipse Self-Regulating Incubator," *The Fancier's Journal* 4 (1877): 246, Google Books.

communicate with him.⁸⁸ Edward sold the Langshans' offspring to other fanciers and was responsible for introducing the breed into the United States – further evidence of his impact on fields in which he became involved.⁸⁹ The rapid rise of Edward's poultry farming around 1877 may also account for the drop in Susan's publications during the same period: although Susan is not mentioned in any of the related accounts,⁹⁰ evidence suggests she took some interest in his activities.

Having become invested in hens and poultry, the enterprising Edward drew on his past experience as an oölogist to design his own incubator, the Samuels Self-Regulating Eclipse Incubator. His ingenuity, writing ability, and congeniality probably all worked in his favor when it came time to market his invention. By that point, his social networks included those well placed at periodicals read by his potential audience. Thus, in December 1877, the first month Edward advertised the Eclipse Incubator for sale, it was also featured in a front-page article in *The Massachusetts Ploughman* and received a three-page write-up (accompanied by two large illustrations) in *The Fancier's Journal*.⁹¹ Both articles contained language suggesting that Edward might have supplied much of the text. Along with the incubator, Edward developed an Eclipse Artificial Mother "for brooding and keeping chicks warm after hatching"⁹² – also pictured and described in the *Ploughman's* article. As had happened with Louis (who apparently was still working for Edward's music firm), Edward may have provided employment opportunities for some of his relatives, for two of Susan's brothers, Henry and Fred, were in the "incubator business."⁹³ Susan, too, was at least peripherally involved with Edward's experiments. Her "August's 'Speriment," published in Lothrop's *Wide Awake* in February 1878, chronicles a young boy's attempts to build an incubator and artificial mother; the problems August encounters are similar to those described in Edward's accounts of his work on the Eclipse Incubator. (The protagonist's name is even reminiscent of Edward's middle name, Augustus.)⁹⁴

Edward's interest in poultry did not mean that he had abandoned his other pursuits. He was still

88 "The Langshan Fowl," *Poultry World* 6 (1877): 233, Google Books.

89 See, for example, G. P. B., "The Langshan Fowl," *Poultry Monthly* 2 (1880): 81, or I. K. Felch, "The Lordly Langshan," *Reliable Poultry Journal* 2 (1895): 528, both Google Books.

90 Unless one counts a comment about "doing justice to the good supper awaiting us at Mr. Samuels' home" during his visit as an indication of Susan's involvement. Wade, 114.

91 "The Eclipse Self-Regulating Incubator," *Massachusetts Ploughman and New England Journal of Agriculture* 37 (Dec. 22, 1877): 1, American Periodicals Series; "Eclipse," *Fancier's Journal*, 244-46. Edward was already an occasional contributor to *Ploughman*, and the December 1877 issue of *Fancier's Journal* carried a notice that he would be writing for that magazine in 1878.

92 "The Eclipse Incubator," *The Poultry World* 8 (1879): 6, Google Books. A picture of the Artificial Mother appears on page 7.

93 1880 United States Federal Census. In 1879, Henry had been in California at the state fair with the incubator. "Exhibits at the Fair -- 1879," *Transactions of the California State Agricultural Society during the Year 1879* (Sacramento: J. D. Young, 1880): 63, Google Books.

94 In 1883, the story was reprinted in *Wonder Stories of Science*, along with a number of other pieces from *Wide Awake*. D. N. Beach, et al., *Wonder Stories of Science* (Boston: Lothrop, 1883): 211-32. The collection also includes Susan's "How Logs Go To Mill."

working for the Massachusetts Department of Agriculture (though that connection would end in 1880) and publishing music. In 1879, Edward started yet another magazine, *Town and Country*, originally promoted as a sixteen-page "literary" magazine, with a subscription price of fifty cents per year. (Later it would evolve into *Town and Country Musician*, thus aligning with his music publishing.)⁹⁵ The July and August 1879 issues of *Scribner's* carried his lavishly illustrated, two-part "Summer Entomology," chattily describing various insects he had discovered and studied while visiting with a friend and collector for several days. The latter suggests another of his pastimes – extended trips, often in conjunction with nature studies and photography or yet another of his hobbies, fishing. (His *With Fly-Rod and Camera* would not be published until 1890, but its preface refers to thirty years' worth of travels.)⁹⁶ Like Susan, Edward also participated in civic activities, and, in 1879, was one of six speakers who lectured at a local church as part of a fund-raiser for its rectory.⁹⁷

The 1880 census revealed some of the changes in the Samuels' household. Edward, who had left the Massachusetts Department of Agriculture that year, was recorded as a "publisher," and their residence held not only the two children, but also a fifteen-year-old girl, Fannie Myers, a "Boarder" who worked as a "cl[er]k in publishing house" – perhaps Edward's – and a domestic servant. Susan was no longer listed as "authoress," but was "keeping house."⁹⁸ It may be that the Samuels' lives were beginning to diverge; what is clear is that during the next decade the aspects of their lives that garnered public notice would be different from those of the past decade – and, for Susan, would move progressively further from creative endeavors. During the 1880s, Edward would begin a seven-year reign (1885-92) as President of the Massachusetts Fish and Game Protective Association (in addition to shorter stints as President of the Waltham Fanciers' Club and of the Waltham Farmers' Club), see his *Birds of New England* issued in yet another edition (and with yet another title), write song lyrics under his own name, and continue his poultry raising and music publishing.⁹⁹ In contrast, Susan's name would appear in public less and less

⁹⁵ The magazine appears to have undergone several transformations. An advertisement in the *Bulletin of the Nuttall Ornithological Club*, volume 4, advertises *Town and Country* as "The new paper . . . published by Edward A. Samuels . . . [which] [c]ontains, among a great variety of other interesting reading matter, a series of articles on our Game-Birds, and a translation of Dr. Chapels' valuable work on 'Le Pigeon Voyageur,'" adding "Every one interested in our birds should subscribe" (April, 1879): msg. pg. In 1880, the *American Newspaper Directory* classified it as a "literary" magazine (New York: Geo. P. Rowell & Co., 1880): 161, Google Books. By 1885, the title had become *Town and Country Musician*. *American Newspaper Directory* (New York: Geo. P. Rowell & Co., 1885): 230, Google Books. *Chas. C. Ford's Newspaper Manual* describes it as a monthly with "lit. and music" and a circulation of 8,000 (New Haven: Chas C. Ford, 1885): 225, Google Books. Rowell, however, calls it "an advertising sheet" (230).

⁹⁶ Edward A. Samuels, *With Fly-Rod and Camera* (New York: Forest and Stream Publishing Co., 1890): viii, Google Books.

⁹⁷ "Massachusetts," *The Churchman*, Feb. 15, 1879: 176, Google Books.

⁹⁸ 1880 United States Federal Census, Waltham, Middlesex, Massachusetts; Roll: 542; Family History Film: 1254542; Page: 541C; Enumeration District: 419; Image: 0437, Ancestry.com.

⁹⁹ Kimball; "Waltham," *Boston Daily Globe*, April 9, 1884: 13; "Waltham Farmer's Club," *Boston Daily Globe*, Jan. 28, 1887: 3, both NewspaperArchive. *Birds of New England* was reissued as *Our Northern and Eastern*

often. She had nothing new in print in 1879,¹⁰⁰ and it was not until December 1880 that another of her articles, "The Torch-Light Brigade," appeared in *Wide Awake*. Susan was also moving further from writing fiction: the prosaically titled "How Logs Go to Mill" – presumably inspired by her having seen "the driving and sluicing, as I have described it, in May 1880" – does not even attempt to wrap a story around the information presented in its account of loggers' activities. (That article also highlights the time lag between a manuscript's submission and publication, at least for *Wide Awake*: a footnote refers to "the present time, July 1880" – nine months before the article appeared.)¹⁰¹

Although she was publishing less frequently, Susan still tried new markets for some articles. She turned to the long-running *Youth's Companion* for her practical piece, "Straw Flower Culture," printed in March 1881. It, too, suggests she had adopted a very different outlook from the one evident in Springdale Stories. Continuing the instructive and autobiographical tone of her more recent pieces, Susan explained that "[a] little plat of ground only fifteen feet square has raised for me quite a variety [of 'straw flowers' that] . . . may be cut in summer and preserved for winter bouquets and Christmas vacations."¹⁰² Unlike her *St. Nicholas* articles, "Straw Flowers" seems aimed at those with leaner budgets: not only does it state that the flowers "can be made a source of profit," but it is also quite specific about the expense required for the project ("five to ten cents' worth of each kind of seed" and "fifteen cents for each color [of dye]"). Again, her family may have provided some inspiration for the subject, since the 1877 Waltham City Directory indicates her brother Henry was working as a florist.¹⁰³ The 1882 prospectus for the *Companion* advertised a second item by Samuels, "The Raising of Household Pets for the Market" – like "Straw Flowers," yet another with an economizing slant – but that article appears not to have been published.¹⁰⁴ It was not until October 1882 that a periodical carried another new item by Susan: her old

Birds in 1883. Examples of Edward's music include "My Darling Marie" ("Song and Chorus by Edward A. Samuels"), issued by Oliver Ditson in 1882, and "Mother's Dear Old Song," published by Samuels (again under his own name) the following year.

100 It is possible that Susan was writing for Edward's *Town and Country* magazine -- which was not indexed and remains elusive.

101 Mrs. S. B. C. Samuels, "How Logs Go to Mill," *Wide Awake* 12 (April 1881): 236. The note supplemented a description of a forty-foot logjam that "occurred at Mexico in Maine," in spring 1880. (The full comment about time frame was "At the present time, July 1880, the jam is still there.") The story may have been partially inspired by Susan's brother Henry, for several years later the Waltham City Directory showed Henry as a partner in a "sawing and planing mill."

102 Mrs. S. B. C. Samuels, "Straw Flower Culture," *Youth's Companion* 54 (March 31, 1881): 123, American Periodicals Series. The next quote is also from this source.

103 *Greenough's Directory of the Inhabitants, Institutions, Manufacturing Establishments, Business, Societies, Business Firms, Etc., Etc., in the Towns of Waltham and Watertown for 1877-8* (Boston: Greenough & Co., 1877): 29, U.S. City Directories, Ancestry.com.

104 Advertisement/prospectus for 1882 *Youth's Companion*, *Maine Farmer* 49 (Nov. 17, 1881): 4, American Periodicals Series. Samuels was not the only one in this situation. The prospectus for the 1882 *Companion*. also advertised "Articles Upon Fancy Work" by Annie E. Ramsey, yet no articles by Ramsey appear between 1881-85, and "How to Prepare Inexpensive, but Appetizing Food for the Table" by Miss Parloa, yet no articles by Parloa appear in 1882.

standby, *Wide Awake*, ran what may be an autobiographical piece, "A Little Boy's Nap in a Cannon," featuring little Susie, whose father works in the Naval Yards in Boston.¹⁰⁵ That same month marked Susan's debut as a contributor to *The Congregationalist's* "Our Young People" column. For the next few years she was among the authors listed in the *Congregationalist's* prospectus, though her contributions never totaled more than one or two stories annually: "How the Pig Paid for the Pony" (October 1882), "Ted's Fire-works" (July 1883), "Good for Evil" (September 1883), and "Buying Shares" (November 1884) – the latter her last identified publication until 1891.

Susan had also found other outlets for enhancing the lives of children. In December 1884, she was elected to the Waltham School Board for a one-year term. Additionally, she had become a member of the Board of Directors for the Massachusetts Society for the Prevention of Cruelty to Children in 1883, a position she held for more than a dozen years.¹⁰⁶ During at least some of her time with the Society, she supplemented her service with some financial assistance: the annual report for 1887 records \$158 received from "Costume party, Mrs. Samuels," and two years earlier she had donated "3 sheets, 2 pillow slips."¹⁰⁷ (While not directed at children, another of her charitable actions from 1885 was the donation of a painting of her great-grandfather, Henry Caldwell [1765-1812], to the Connecticut Historical Society – as with the linens, an item possibly inherited from her mother, who had died in 1881.)¹⁰⁸

Adelaide – later writing and activities

Like Susan, Adelaide had only occasional publications after her two series – and, like Susan, one of her first was a piece for *Oliver Optic's Magazine*. "Hooking Jack: A True Story, for Little Folks" ran in the July 1872 issue. As the title suggests, the story – about playing hooky from school – appears to be autobiographical: the main character, Nan, has an older brother called Ted, the same nickname for Edward found in the dedication of Susan's *Adele*, and the names of Nan's two cousins in the story correspond to two of Adelaide's cousins.¹⁰⁹ Four years elapsed between "Hooking Jack" and Adelaide's

¹⁰⁵ The piece was reprinted in *The National Tribune* (Washington D.C.), Oct. 5, 1882: 6, Library of Congress: Chronicling America.

¹⁰⁶ "Waltham," *Boston Daily Advertiser*, Dec. 3, 1884: 8, 19th Century U.S. Newspapers. The annual reports of the Massachusetts Society for the Prevention of Cruelty to Children show "Mrs. E. A. Samuels" of Waltham -- definitely Susan -- was on the Board from 1883-1896; Susan B. Samuels of Boston -- who *may* have been the same Susan -- served from 1896-1899. Email from Thomas O' Toole, MSPCC, Dec. 14, 2010, confirms those names and dates. The author extends thanks to Mr. O'Toole for his assistance.

¹⁰⁷ Massachusetts Society for the Prevention of Cruelty to Children, "Donations to the Home, 1885," *Fifth Annual Report for 1885* (Boston: Wright & Potter, 1886): 30; Massachusetts Society for the Prevention of Cruelty to Children, "Treasurer's Report," *Seventh Annual Report for 1887* (Boston: Wright & Potter, 1887): 5; both Google Books.

¹⁰⁸ "List of Paintings Belonging to the Connecticut Historical Society," *Annual Report of the Connecticut Historical Society* (Hartford: Connecticut Historical Society, 1901): 47, Google Books. *Massachusetts Vital Records, 1841-1910*, vol. 329: 209, American Ancestors, New England Historic Genealogical Society.

¹⁰⁹ 1860 Federal Census [for Uriah Samuels]; The two girls, identified in the story as "Beck (short for Rebecca)" and Mary, were the older sisters of Louisa and Isabella, the dedicatees of Adelaide's first book and the daughters of Uriah Samuels, the uncle who had moved from California after her father's collecting trip there.

next publication, which was again with Lee & Shepard. Published in 1876, *Daisy Travers; or, The Girls of Hive Hall* continued the adventures of Adelaide's characters from the Dick and Daisy series, but in a single volume, not a new series. The reasons for the four-year hiatus or method of publication remain a mystery: it may be that Lee and Shepard had been holding the manuscript for some time or that Adelaide was reluctant to commit to additional volumes. (Another of Lee & Shepard's authors, Amanda M. Douglas, would do something similar in the 1880s, using a single volume to complete a series character's adventures.)¹¹⁰

Like Adelaide's *Dick Travers Abroad*, *Daisy Travers* foregrounded one character from a series aimed at boys and girls to create a gender-specific story, this time for girls. Set several years after the original Dick and Daisy series, *Daisy Travers* focuses on Daisy's current project, "the founding of Hive Hall" to house and educate "twenty-five children . . . taken from miserably-conducted country poor-houses."¹¹¹ Dick never appears in the story, and fifteen-year-old Daisy functions as a secondary character. The protagonist is actually one of her young wards, Dora, who gradually transforms from vengeful and distrustful to thoughtful and productive under Daisy's care. As with *Dick Travers Abroad*, *Daisy* blends ideas from Susan and Adelaide's earlier series. The concept of helping less fortunate children, keeping them from the streets, and providing a foundation for a more promising future is essentially an extension of Dick and Daisy's activities with Jack and Ella in *Saved from the Streets*, albeit on a larger scale. By story's end, however, Dora, who has displayed talent carving wood (a skill Adelaide acquired, either then or later),¹¹² is to be taken to Europe for additional education and an opportunity to develop her artistic potential, an outcome more in keeping with the lives and socioeconomic status of Susan's Springdale children than Adelaide's street denizens.

Adelaide dedicated the book "to Lilian Trask Harlow, of Quincy, Mass.," the young daughter of one of the town's doctors who lived near the Samuels. (Like the book's protagonist, Lilian was interested in art, which may have inspired the dedication.)¹¹³ Again, Adelaide's story received little attention from

¹¹⁰ Amanda M. Douglas's six-volume Kathie series was published in 1870-71; twelve years later, possibly in response to readers' queries, Lee & Shepard published her single title, *Whom Kathie Married* -- which later ended up in some of the same publisher's series as *Daisy Travers*.

¹¹¹ Adelaide F. Samuels, *Daisy Travers; or, The Girls of Hive Hall* (Boston: Lee & Shepard, 1876): 12, Internet Archive.

¹¹² Adelaide's talent as a woodcarver is the core of the Lindner article. The article refers to Adelaide's "most recent undertaking, the making of woodcarvings," suggesting she may not have practiced the skill in the 1870s.

¹¹³ The dedication appears in the American edition of the book, but not the British one. The author extends deep thanks to J. Randolph Cox for checking dedications in print copies of Samuels's books in the Hess Collection, University of Minnesota Libraries. Lilian was probably eight: her age in the 1880 census is twelve, and her age in the 1900 census is thirty-two (though, inexplicably, the latter lists her birthdate as 1866 instead of 1868). Land ownership maps indicate that the Samuels and Trasks lived in the same area of town. 1880 United States Federal Census, Quincy, Norfolk, Massachusetts; Roll: 549; Family History Film: 1254549; Page: 203B; Enumeration District: 527; Image: 0218; 1900 United States Federal Census, Quincy Ward 1, Norfolk, Massachusetts; Roll: T623_671; Page: 20A; Enumeration District: 1056, both Ancestry.com.

reviewers, though the few publications that did comment on it spoke favorably. *Godey's Lady's Book*, with perhaps the longest notice, thought *Daisy Travers* "a pleasant and profitable story . . . showing how wide-spread may be the effect of benevolent action," while *The Literary World* found it "a bright and entertaining narrative" and "incorrigible Dora . . . a very original character."¹¹⁴

Daisy Travers, like Adelaide's other works, remained in print for decades. It was originally issued as part of the six-volume Maidenhood series, one of Lee & Shepard's catchall collections.¹¹⁵ Circa 1898, it was repackaged into Lee & Shepard's American Girl's Series ("A thoroughly first-class and carefully selected list of books for American girls by some of our best known and most popular American writers").¹¹⁶ At that point another volume, *Lottie Eames*, was also bundled into the American Girl's Series and attributed to Samuels – probably incorrectly. (*Lottie* was first serialized in *Oliver Optic's Magazine* in 1873 with the initial installments credited to E. D. N. Hatch, then published anonymously – "by a favorite author" – when issued in book form as part of the Girlhood Series in 1873. By 1898, when *Lottie* conveniently acquired a female author in the advertisements, Lee & Shepard appear to have lost touch with a number of women who had published with them during the early 1870s.¹¹⁷) *Daisy* and *Lottie* were still in print in 1910 and still part of the American Girl's Series, by then issued by Lothrop, Lee &

Lilian later attended the Massachusetts Normal Art School in 1891 and 1892; her family confirms that she was artistically inclined and notes that she submitted stories and artwork to periodicals. *Massachusetts Normal Art School: Catalogue for the Twenty-Fifth Year, 1898-99* (Boston: Wright & Potter, 1898): 36, Google Books; Peter Brewer, quoted in email from Deborah Brouse, December 4, 2010; Peter Brewer, email December 5, 2010; Deborah Brouse, "Deborah Brouse Family Tree," Ancestry.com. The author thanks Deborah Brouse and Peter Brewer for their assistance.

¹¹⁴ "Literary Notices," *Godey's Lady's Book and Magazine* 94 (1877): 189; "Minor Book Notices," *Literary World* 7 (Dec. 1876):104, both Google Books.

¹¹⁵ The series is listed in "Lee and Shepard's Supplementary Catalogue of Books," *The Publishers' Weekly* [Book Fair Supplement] 72 (July 3, 1875): 72; among the other titles was *Our Helen* by Sophie May, part of her Quinnebasset Girls series.

¹¹⁶ An advertisement in the back of C. A. O.'s *Into the Light; or, The Jewess* (Boston: Lee and Shepard, 1899) is one of the earliest seen for the series and lists twenty-five volumes. The series does not appear in McClurg's *Illustrated Catalogue of Books, Standard and Holiday, 1897-1898* (Chicago: McClurg and Company, 1897); it is in McClurg's *Illustrated Catalogue of Books, Standard and Holiday, 1898-1899*, with eighteen volumes including the two by Samuels (Chicago: McClurg and Company, 1898): 444-45. McClurg's *Illustrated Catalogue of Books, Standard and Holiday, 1899-1900* shows twenty-five volumes (Chicago: McClurg and Company, 1899): 549-550; the series had reached thirty volumes in McClurg's *Illustrated Catalogue of Books, Standard and Holiday, 1900-1901* (Chicago: McClurg and Company, 1900): 645-46, all Google Books. Wadsworth dates it earlier, "in the early 1870s," but many of the titles listed were offered in other series at that point, -- and some, like *Daisy Travers* -- were not even in print at the time (52).

¹¹⁷ It's noteworthy that the only attributions of *Lottie Eames* to Samuels are those in which she did not have a voice, such as the Lee & Shepard ads. None of her *Who's Who* entries -- for which she presumably provided the information -- list *Lottie Eames*, though they do include all of her other published books. Since Lee & Shepard sometimes purchased manuscripts outright, they would not have needed to remain in contact with authors who were no longer writing for the firm. By the time the American Girl's Series was created, it seems probable that Lee & Shepard were no longer in communication with many of the authors from the 1868-72 period; several advertisements from the late 1880s and after include errors in the authors' names.

Shepard.¹¹⁸

Adelaide's next publications again show parallels with Susan's. During the early 1870s, Susan had written instructional pieces (such as "Christmas City") for *St. Nicholas*, and now Adelaide turned to the same market with the same type of material, even briefly adopting Susan's strategy of drawing on her family's activities for ideas. "How To Make and Stock an Aquarium," from February 1876, explains how Adelaide and her nephew Frank constructed an inexpensive salt-water aquarium and found a variety of occupants for it in a nearby brook. (Her topic, of course, also reflected her brother Edward's piscine pursuits.) Three years later, another aquatic item appeared, albeit a more fanciful one. In "Back of the Water-fall (A Fish Fairy Tale)" from the August 1879 *St. Nicholas*, young Willie visits with some fish in a local stream but soon faces a dilemma: when the fish inquire how to tell "good flies from bad flies, and good worms from bad worms," he realizes they mean those with and without hooks. Just as he is about to answer, he recalls that "his father delighted to fish in [their] stream" and had even "invited a party of friends to fish on the morrow" – an outing that will be ruined if Willie enlightens his new acquaintances.¹¹⁹

During this period, Adelaide may also have been pursuing an interest in art similar to the fictional Dora's in *Daisy Travers*. From January through March 1879, *The Young Scientist: A Practical Journal for Amateurs* ran her three-part article "The Art of Bust-Modelling and Casting," detailing the process of making clay models and then casting them in plaster. At that point, she and her parents were living in Quincy. Emanuel Samuels's financial situation had improved slightly over time: an 1875 Quincy tax record shows his personal property had a taxable value of \$3200 (\$200 of which was for a horse and carriage), and he also owned three-quarters of an acre of land, a house, and a stable, valued collectively at an additional \$2900.¹²⁰ The 1880 census entries describe Emanuel as "retired," Abigail as "keeping house," and Adelaide as "at home." Unlike Edward and Susan – or the Caldwells – the family still had no servant.

Adelaide's involvement with the visual arts continued into the 1880s. The 1884 Quincy city directory included a listing for "Samuels, Ada F, Miss, artist."¹²¹ Emanuel died in 1886, and by 1888, Adelaide and her mother had moved to Waltham and were living next door to (or possibly with) Edward and Susan, where they remained for at least a year or two.¹²² The 1888-89 and 1890 city directories for

118 *The Cumulative Book Index*, vol. 13 [1910] (Minneapolis: H. W. Wilson, 1911): 492, Google Books.

119 Adelaide F. Samuels, "Back of the Water-fall (A Fish Fairy Tale)," *St. Nicholas* 6 (1879): 687, American Periodicals Series.

120 *List of Taxable Polls and Estates in the Town of Quincy for the Year 1875* (Boston: Cochrane & Sampson, 1875): 129, Google Books.

121 *Quincy City Directory for 1884-1885* (Quincy: Green & Prescott, 1884): 131; U.S. City Directories, 1822-1995, Ancestry.com.

122 "Deaths" [Emanuel Samuels obituary], *The Congregationalist*, July 8, 1886: 8; 1888-89 *The Waltham*

Waltham show an entry for Adelaide with the occupation "modeling" (i.e., making models, presumably of clay or plaster).¹²³

Susan Samuels – later years and life changes

Although the two women were now practically (or actually) sharing a residence, their lives would soon diverge radically. At some point in the 1890s (if not earlier), the Samuels' marriage began to deteriorate. It may have been as early as 1889, when Susan and Mabel visited New Orleans, presumably to see Susan's Uncle Samuel.¹²⁴ After the war, Samuel Blagge Caldwell had settled in Louisiana, working for a time "on one of the tow boats of the Eclipse line, owned and operated by Peter Marcy," and later as a pilot on some of the steamships around New Orleans.¹²⁵ Widowed since the late 1860s, Samuel was also childless; his only surviving relatives were the eight Caldwell children in his half-brother's family, and his later actions suggest that he and Susan had or were forming a strong bond. Susan may have visited the area a second time around 1890, staying at least briefly with Peter Marcy's son Daniel and his wife.¹²⁶ Her last known publication, "A Giant Preacher," appeared in February 1891, in *Wide Awake*, and reflected the changes in the direction of her life: the "Preacher" of the title is not a minister, but a Jack-in-the-Pulpit that grew in "a delightful garden" belonging to "a friend . . . in New Orleans."¹²⁷

By the early 1890s, the Samuels were already living apart. The Boston Blue Book for 1892 lists Edward's residence as the Hotel La Grange; city directories suggest Edward also lived near Louis's home for a time, then found another address in Boston for 1893.¹²⁸ That year, the Waltham directory showed Susan was running a boarding house – the Hotel Samuels – on Lexington Street and acting as an importer for Res-to-ré ("The Latest Parisian Invention Unsurpassed for Repairing Lace, Clothing, and All

and Watertown Directory (Boston: W. A. Greenough & Co., 1888): 188, U.S. City Directories, Ancestry.com.

Prior to Emanuel's death, Frank Samuels appears to have been involved in a minor scandal when his fiancé attempted suicide after the wedding was cancelled. Local and national papers carried the story, often with dramatic headlines: "Deserted at the Altar," *Boston Daily Globe*, Oct. 8, 1885: 5, NewspaperArchive; "Runaway Bridegroom Causes a Tragedy," *Jackson (MI) Citizen*, October 13, 1885: 1, and "A Boston Girl, Deserted While Being Married, Takes Poison on the Street," *The Troy (NY) Weekly Times*, Oct. 15, 1885: n.p., both America's Historical Newspapers. It appears the source of information was the fiancé and her mother, not Frank; the *Boston Globe* article suggested that he had "gone west with a theatrical company," since according to one account, "he had secured an engagement with one." He was back the following year and was married in Boston to another young woman, Sarah Tuohill, in August 1886. Massachusetts, Marriage Records, 1840-1915, Ancestry.com.

¹²³ 1890 *The Waltham Directory* (Boston: W. A. Greenough & Co., 1890): 215, U.S. City Directories, Ancestry.com. Edward and Susan's address is listed as 23 South; Abigail and Adelaide's, 27 South.

¹²⁴ "Nautical Notes," *Daily Picayune* (New Orleans), June 12, 1889: 6, 19th Century U. S. Newspapers.

¹²⁵ "A War Reminiscence."

¹²⁶ "A War Reminiscence" from February 1891 quotes an as-yet-unlocated item in the New Orleans *Times-Democrat* that says Susan "was last year the guest of Mr. and Mrs. Daniel P. Marcy." It's also possible the article refers to the 1889 visit.

¹²⁷ Mrs. S. B. C. Samuels, "A Giant Preacher," *Wide Awake* 32 (1891): 232.

¹²⁸ *Clark's Boston Blue Book* (Boston: Edward E. Clark, 1892): 198, Google Books; [Boston City Directory 1892-93; msg. title pg] U.S. City Directories: Massachusetts > Boston > 1892-93 > Boston, Massachusetts 1892-93: 1198, U.S. City Directories, Ancestry.com; *The Boston Directory* 89 (1893): Boston: Samson, Murdock, & Company, 1893): 1219, U.S. City Directories, Ancestry.com.

Fabrics WITHOUT SEWING").¹²⁹ By 1895, Edward and Susan had divorced. Susan was still affiliated with the Hotel Samuels in Waltham, and Edward was now in Somerville.¹³⁰

Even though Edward was no longer a part of Susan's life, his subsequent history perhaps merits brief mention and again reinforces the divergent directions of the couple's lives. Edward continued his writing and publishing activities, even trying several new topics and markets. During the few years he spent in Somerville, he managed to co-edit and co-publish *Somerville, Past and Present: An Illustrated Historical Souvenir* (1897), which, the title page explained, was "Commemorative of the twenty-fifth anniversary of the establishment of the city government of Somerville, Massachusetts."¹³¹ ("Souvenir" is perhaps a misnomer, however: the tome is 671 pages.) He moved to Manhattan about 1900 and began contributing regularly to *Forest and Stream*, often with multi-part series, such as "Random Notes of an Angler" (1902) and "Fish Chat" (1904-05). In 1903, the sixty-seven year Edward remarried, to thirty-six-year-old Dorcas Nixon from Maitland, Nova Scotia. (The marriage took place in New Bedford, Adelaide's residence at the time, suggesting the two siblings still maintained a good relationship.)¹³² In the last years of his life, Edward suffered a series of health problems including blindness and paralysis, but he continued to send occasional letters to *Forest and Stream*, dictating them to his wife. His last communication appeared in the April 18, 1908, issue, barely a month before his death in Fitchburg on May 27, 1908.¹³³

Susan remained in Waltham after the divorce. In October 1895, she and her Uncle Samuel arranged an adoption through the Massachusetts courts, thereby making her "to all legal intents and purposes" Samuel's daughter and assigning him "the relation of parent to said Susan B. Samuels . . . [to] hereafter cherish, support, and . . . otherwise provide for her as though you were her natural parent."¹³⁴ It's unclear whether either had fully considered the consequences of the adoption, but it was an action that would later cause some tension in the family. The following year, the *Boston Globe* carried a notice

¹²⁹ *The Waltham & Watertown Directory* (Boston, Littlefield Directory Publishing Co., 1893): 630, Town Directories, Watertown Free Public Library, www.watertownlib.org.

¹³⁰ Succession of Caldwell, No. 15,262, Supreme Court of Louisiana, 114 La. 195; 38 So. 140; 1905 La. LEXIS 439: 3, LexisNexis; *The Waltham and Watertown Directory* [1895] (Boston: Littlefield Directory Publishing Co., 1895): 243, U.S. City Directories, Ancestry.com; *The Boston Directory* 91 (1895) (Boston: Sampson, Murdock, & Company, 1895): 1274, U.S. City Directories, Ancestry.com.

¹³¹ Edward A. Samuels and Henry H. Kimball, eds., *Somerville, Past and Present: An Illustrated Historical Souvenir* (Boston: Samuels and Kimball, 1897), Google Books.

¹³² 1900 United States Federal Census, Manhattan, New York, New York; Roll: T623_1096; Page: 10A; Enumeration District: 319, Ancestry.com; *Massachusetts Vital Records, 1841-1910*, Vol.536: Pg.286, American Ancestors, New England Historic Genealogical Society. Edward seems to have been living next door to his daughter Mabel during the last part of his life, for his obituary mentions that he died at his home at 41 Summer St. and the census records Mabel and her husband John Barton at 43 Summer St. "Death of E. A. Samuels."

Edward and his third wife may have met on one of his fishing trips, for his 1890 *With Fly-Rod and Camera* mentions trips through Nova Scotia and his "In a Nova Scotia Camp" appeared in *Forest and Stream* in 1900.

¹³³ Kimball; Hallock.

¹³⁴ La. 195, 3.

advertising the sale of Hotel Samuels ("14 rooms, 2 bathrooms, stable, 12,000 feet of land"),¹³⁵ but Susan is still listed as having a boarding house at the Lexington Street address in the 1899 Waltham Directory; the 1900 census also found her at that address, along with the Samuels' two children.¹³⁶ Some of the family's creativity may have influenced the next generation, for although the 1900 census records no occupation for Susan, her son Charles was a "musician" and her daughter Mabel an "art student."¹³⁷ The only other members of the household were Charles's wife (Emma Elfrida [Damon] Samuels) and a servant. Susan was apparently still in close communication with her Uncle Samuel, for a small item in the *Boston Globe* noted that he had sent her what was described as "the strangest and rarest [flower] in the known world . . . called 'the rose of hell'" (in actuality, an odd wood formation).¹³⁸

One of the only other bits of information about Susan from this time period appears in a newspaper clipping supplemented by a report from the Massachusetts Board of Agriculture, Edward's former employer. The report documented an incident on January 19, 1901, when a Scotch terrier that Susan owned "went mad and snapped at Mrs. Samuels' brother, bit her nephew, and snapped at the cat and a neighbor's dog."¹³⁹ Thinking the dog was "only suffering from a fit," Susan left it in an upstairs room overnight, where "it chewed everything it could get hold of."¹⁴⁰ Tests indicated the dog was rabid, and Susan's "nephew was accordingly sent to New York to undergo the Pasteur preventative treatment." Soon after, another dog in the area exhibited symptoms of rabies, so "every dog in the neighborhood [fourteen total], including the one Mrs. Samuels' dog was said to have bitten, and . . . Mrs. Samuels' cat [were] quarantined [and] kept under observation for ninety days."¹⁴¹ It is perhaps another mark of the changes in Susan's life that household creatures – which, during Edward's residence had provided profit and material for publications – now brought problems, not only for Susan but also for her neighbors and relatives.

The incident with the dog was but a precursor to more serious family troubles. In October 1903, Samuel Blagge Caldwell died intestate in New Orleans. Susan traveled to Louisiana, where she arranged

135 "Auctions, Real Estate," *Boston Daily Globe*, June 21, 1896: 95, NewspaperArchive.

136 [1899 Waltham city directory; msg. title page], U.S. City Directories, Massachusetts > Waltham > 1899 > Waltham, Massachusetts 1899: 273, Ancestry.com; 1900 United States Federal Census, Waltham Ward 2, Middlesex, Massachusetts; Roll: T623_667; Page: 2A; Enumeration District: 975, Ancestry.com.

It's possible that Susan was the manager of the boarding house rather than its owner. Although the 1900 census asked whether residents owned or rented their domicile, that column is blank in Susan's 1900 census entry. The 1910 census lists her son Charles as head of the household (rather than Susan) and indicates he did not own 79 Lexington St., but rented it.

137 Mabel would graduate from the Massachusetts Normal Art School that year.

138 Quote from "The Rose of Hell," *Boston Daily Globe*, Dec. 6, 1900: 16, NewspaperArchive. Additional information from "A Wooden Flower," *The American Botanist* 24 (1918): 59-60, Google Books.

139 "Abstract of Annual Report of the Board of Cattle Commissioners of the Commonwealth of Massachusetts," Jan. 10, 1902, *Forty-Ninth Annual Report of the Secretary of the Massachusetts State Board of Agriculture*, Public Document No 4 (Boston: Wright & Potter, 1902): 496, Google Books.

140 "Terrier on a Tear," *Boston Daily Globe*, Jan. 21, 1901: 24, NewspaperArchive.

141 Eventually, "[a]ll were released as healthy." Public Document No. 51, 93-94.

to have herself appointed administratrix of Caldwell's estate, valued at \$11,613.39. Her siblings objected, and family squabbles soon turned into a court battle. The others filed suit to annul the decision, charging Susan with "false and fraudulent representations," asking that her brother Henry instead oversee the estate, and asserting that all eight siblings should "be recognized as the heirs at law."¹⁴² The case eventually reached the Massachusetts Supreme Court, which, like the lower courts, ruled in Susan's favor; the decision was announced in January 1905 (and, in February, the court denied a request for a rehearing). The court represented Samuel's action as that of "a childless old man . . . [who] desired to adopt his niece, a divorced woman, with two dependent children," and called it a "laudable purpose" – even though the "children" were nineteen and twenty-three at the time of the adoption.¹⁴³

Susan's trip to Louisiana in conjunction with her uncle's estate – or the case itself – may have brought her back into contact with Daniel Peter Marcy, whom she had visited back in 1889 and who was now a widower. Daniel's background was rather different from Edward's: his father, Peter Marcy, had been a prominent figure in New Orleans, serving in the Louisiana legislature and active in "the shipping interests and commerce of New Orleans."¹⁴⁴ Prior to the Civil War, Peter's assets were estimated at \$400,000 (roughly 100 times greater than Emanuel Samuels');¹⁴⁵ his business interests included the city's first dry dock and a fleet of several ships, the latter in conjunction with a brother in New Hampshire (which also meant that the Marcys, like the Caldwells, would be a family divided by the war).¹⁴⁶ Daniel's childhood, too, differed from Edward's: born in 1840, Daniel had lost his hearing at age seven after a bout with scarlet fever; educated at the New York Institution for the Deaf and Dumb, he graduated as valedictorian and returned home in 1857. He later found employment as a clerk at a notary public and remained in Louisiana until about 1904.¹⁴⁷ That year, Susan and Daniel were married in Waltham on June 30.¹⁴⁸ The marriage was a brief one, however, and appears to have brought limited companionship: it ended barely three years later, on August 29, 1907, with Daniel's death in Waltham Hospital from a

¹⁴² La. 195, 2.

¹⁴³ La. 195, 6.

¹⁴⁴ "Death of Peter Marcy," *Daily Picayune* (New Orleans), Jan. 14, 1886: 4, America's Historical Newspapers.

¹⁴⁵ 1860 United States Federal Census, Algiers, Orleans, Louisiana; Roll: M653_415; Page: 1077; Image: 109; Family History Library Film: 803415, Ancestry.com.

¹⁴⁶ Richard Elliott Winslow, *"Constructing Munitions of War": The Portsmouth Navy Yard Confronts the Confederacy, 1861-1865*, Portsmouth Marine Society Publication Twenty-One (Portsmouth: Published for the Portsmouth Marine Society by Peter E. Randall, 1995): 72, 166-69.

¹⁴⁷ *Thirty-Ninth Annual Report and Documents of the New-York Institution for the Instruction of the Deaf and Dumb, to the Legislature of the State of New-York for the Year 1857* (Albany: Charles Van Benthuson, 1858): 102-05, Google Books; 1900 United States Federal Census, New Orleans Ward 12, Orleans, Louisiana; Page: 5A; Enumeration District: 119, Ancestry.com.

¹⁴⁸ *Massachusetts Vital Records, 1841-1910*, Vol. 547: 648, American Ancestors, New England Historic Genealogical Society.

prostatic abscess, with senility listed as a contributory factor.¹⁴⁹

The only scraps of information about Susan's remaining years come from her entries in the census. She appears twice in the 1910 census: one entry, divorced from the rest of the listings, is the sole item on a page added by a supervisor and shows her occupation as "canvasser" for "books"; the other indicates she was living with her son Charles and his wife and their three children, but gives her name as Delia P. Marcy (possibly the census-taker's mis-hearing of "Mrs. Daniel P. Marcy"). In that listing, "none" appears in the column for occupation.¹⁵⁰ If she was engaged in writing or participating in community affairs, there is no record of it. Susan seems to have left Waltham after 1912, and disappears from city directories until 1923, when she resurfaces in Fitchburg, at her daughter Mabel Barton's residence.¹⁵¹ The 1930 census, the last to include her, shows the Barton household consisted of Susan, Mabel, Mabel's husband John (an "eye and ear" doctor), the Bartons' son Donald, John's mother Priscilla, and Mabel's niece Charlotte Samuels (Charles's eldest daughter).¹⁵² The following year, Susan died in Fitchburg on May 16.¹⁵³

Adelaide Samuels Bassett – marriage and later activities

While Susan's later years suggest increased isolation and obscurity, Adelaide's involve affiliation and attention. Like Susan, Adelaide underwent major life changes during the last decade of the century – and Susan may have been at least partially responsible for some of them. About 1890, a widowed machinist named Orville Bassett moved to Waltham, settling in a house located near the Samuels' section of town.¹⁵⁴ Orville had spent most of the past quarter-century in Illinois, except for a brief period in the mid-1870s when he worked for the American Watch Company in Waltham – at the same time the company employed Susan's brother George.¹⁵⁵ In 1890, Orville was again working for a watch company, albeit a rival firm. Whether proximity or a prior friendship with Susan's brother brought about a meeting between Orville and Adelaide remains unknown, but on July 1, 1891, the couple were married.¹⁵⁶

¹⁴⁹ *Massachusetts Vital Records, 1841–1910*. Vol. 1907: 100, American Ancestors, New England Historic Genealogical Society.

¹⁵⁰ 1910 United States Federal Census, Waltham Ward 2, Middlesex, Massachusetts; Roll: T624_606; Page: 24A; Enumeration District: 1041; Image: 594; 1910 United States Federal Census, Waltham Ward 2, Middlesex, Massachusetts; Roll: T624_606; Page: 10B; Enumeration District: 1041; Image: 567, both Ancestry.com.

¹⁵¹ Susan is listed in the 1912 Waltham City Directory, but not that of 1915; she does not appear in the 1922 Fitchburg directory, but is listed in 1923. She has not been located in the 1920 census. [missing title page], Massachusetts > Fitchburg > 1923 > Fitchburg, Massachusetts 1923 > pg. 391; [missing title page], Massachusetts > Waltham > 1912 > Waltham, Massachusetts 1912: pg. 228, both U.S. City Directories, Ancestry.com.

¹⁵² United States Federal Census, Fitchburg, Worcester, Massachusetts; Roll: 963; Page: 13A; Enumeration District: 176; Image: 195.0, Ancestry.com. Mabel appears to have welcomed and housed family members regularly since the 1910 census shows her mother-in-law Priscilla was already living with the family.

¹⁵³ "Mrs. Susan B. Marcy," *Boston Globe*, May 17, 1931: A20, ProQuest Historical Newspapers.

¹⁵⁴ *Waltham Directory*, 1890: 56.

¹⁵⁵ *Greenough's Directory*, 1877-78: 21; *Waltham Directory*, 1890: 56. The 1890 directory shows Orville working for the U. S. Watch Company. (Susan's brother was still with the American Watch Company.)

¹⁵⁶ *Massachusetts Vital Records, 1841–1910*, Vol. 416: 370, American Ancestors, New England Historic

Adelaide was forty-five; Orville, fifty-one, with a twenty-three year old daughter. For the first time, an official record – the marriage register – listed Adelaide's occupation as "writer," even though more than a decade had passed since her last identified publication.

About 1894 – possibly when the Samuels' marriage collapsed – the three Bassetts (Orville, Adelaide, and Orville's daughter Cora) moved to Orville's birthplace of New Bedford, taking up residence with his mother, Keziah Price.¹⁵⁷ Adelaide's mother either moved with them or joined them several years later, remaining nearby until her death in 1902.¹⁵⁸ The relocation may have been prompted by family problems – if not the Samuels', then Orville's. His mother was in her mid-eighties, "feeble and infirm, and subject to frequent and protracted sicknesses," and, in one of the few parallels between Adelaide and Susan's lives during this period, the Bassetts (Orville, his siblings, and half siblings) were quarreling about the disposal of part of Keziah's inheritance and engaged in extended legal battles.¹⁵⁹

Adelaide's new family – or financial matters – may have motivated her to try writing again, for in 1894, eighteen years after her last book, she had another one published. *Father Gander's Melodies for Mother Goose's Grandchildren* offered a combination of familiar and unfamiliar: it appeared under Adelaide's maiden name, and the illustrator was Lilian Trask Harlow – the same Lilian Trask Harlow to whom Adelaide's last book had been "affectionately dedicated." The publisher and genre both marked a change for Adelaide, however: rather than Lee & Shepard, Roberts Brothers issued the book – which was not prose, but a collection of light (and light-hearted) verse for children. ("My wife, good Mother Goose,/Wrote many songs for you./As they've been long in use,/I thought I'd write some new," the introduction announces, giving a sample of the quality and tone of the rhymes.)¹⁶⁰

Genealogical Society. The marriage took place in New Bedford, though the couple may have remained in Waltham for one or two years after their marriage. They do not appear in New Bedford city directories in 1892 or 1893; no city directories for Waltham covering those years have been seen.

¹⁵⁷ [missing title page], Massachusetts > New Bedford > 1894 > New Bedford, Massachusetts 1894 > pg 91, 454, U.S. City Directories, Ancestry.com.

¹⁵⁸ The 1900 census shows Abby Samuels as a boarder in a household in New Bedford; her entry is in the same district as Adelaide's and on the page immediately before Adelaide's, indications of geographical proximity. John Paulding household, 1900 Census, New Bedford Ward 3, Bristol, Massachusetts; Roll: 637; Page: 2A, Ancestry.com.

¹⁵⁹ "Price v. Bassett," *Massachusetts Reports 168: Cases Argued and Determined in the Supreme Judicial Court of Massachusetts* (Boston: Little, Brown & Co, 1898): 599.

Court records provide only minimal details about the situation: Keziah had inherited property from Abbie Bassett, her daughter, which she was entitled to sell should she need income; otherwise, at her death, it would pass to her son (by her second husband) Charles Price. In mid-1892, Orville, acting as agent for his brother Thomas (who was then in China), arranged to purchase the land from his mother for approximately half its market value. Charles charged his half-siblings with "fraud, undue influence, and misrepresentations, and . . . conspiracy" and filed for compensation ("Price," 599). The case was still not fully resolved in 1897, when the Massachusetts Supreme Court ruled on some of the issues and determined that Orville's half-brother was "entitled to equitable relief" and that "the case [should] stand for further hearing before a single justice" ("Price," 601).

¹⁶⁰ Adelaide F. Samuels, *Father Gander's Melodies for Mother Goose's Grandchildren* (1894; rpt., Boston: Little, Brown, and Company, 1904): 1, *Children's Books Online: the Rosetta Project*. No other books with illustrations by Trask have been located, and it seems possible that Adelaide may have played a part in the selection

Although the timing of Adelaide's book coincided with a spate of Father Goose publications – *Father Gander's Chimes* had appeared in the early 1880s and L. Frank Baum's *Father Goose, His Book* would arrive five years later, in 1899 – it was not the most fortuitous time to write for Roberts Brothers. Well respected for its children's publications in the 1860s and 1870s (most famously, Louisa May Alcott's *Little Women* and subsequent works, but also Sarah Chauncey Woolsey's *What Katy Did* and other titles), by the 1890s the firm was in decline. As Roberts Brothers' historian Raymond Kilgour observes, "[t]he great days of the juveniles had departed";¹⁶¹ moreover, the firm's difficulties were exacerbated by the death of partner and long-time editor Thomas Niles the same year *Melodies* appeared.¹⁶² Perhaps different circumstances at the publishing house might have elicited additional material from Adelaide; instead, *Melodies* was to be her final book. It received slightly more attention than her previous works, but reviews were mixed. *The Book Buyer* felt the "rhymes and jingles . . . [were] cleverly done" and concluded, "Altogether, this seems to be a very clever book whose value grows upon a reader. The name of Mother Goose has not been taken in vain."¹⁶³ *The Critic's* reviewer disagreed, complaining that "we have not found . . . even a single jingle that children will care to have repeated to them, nor one that has the qualities which make Mother Goose's rhymes stick in the memory."¹⁶⁴ Nonetheless, the work survived the death of the firm and was reissued in a new edition in 1904 by Roberts Brothers' successor, Little, Brown & Co.

If Adelaide was earning other income from writing – or, indeed, was publishing in other venues during this period – there is no record of it. She was, however, engaged in another occasionally profitable activity, entering contests. Her most unusual mention – coupled with a stock illustration of a young woman labeled "Mrs. Orville Bassett, New Bedford, Mass." – was in an advertisement for Octagon Laundry Soap, heralding her as one of the top three winners in a competition for "the best list of premiums" for Octagon's 1897 Premium Catalogue.¹⁶⁵ It was also her most profitable contest: she won \$150. Whether the bounty from Octagon precipitated a round of entries or whether it reflected her first of illustrators.

¹⁶¹ Raymond L. Kilgour, *Messrs. Roberts Brothers Publishers* (Ann Arbor: University of Michigan Press, 1952): 257. Kilgour also notes that "It was perhaps in the juveniles that the decline was most apparent, all the more so since RB [sic] had so long excelled in this realm. The quantity of books was as great as ever, but the famous names were gone" (256); it was also a period when the firm was issuing "quite a large amount" of poetry, including "collections by writers not usually thought of as poets" (250-251).

¹⁶² According to Kilgour, "It was the loss of Thomas Niles in 1894 . . . that brought about the subsequent weakness of [Roberts Brothers]" (261). Niles died in May 1894; the announcement of *Father Gander's* publication appeared in the September 22-29 issue of *Publishers' Weekly* although the title was not listed in *Publishers' Weekly's* "Weekly Record of New Publications" until the December 8 issue. "Classified List of Fall Publications," *Publishers' Weekly* 46 (Sept. 22-29, 1894): 364; "Weekly Record of New Publications," *Publishers' Weekly* 46 (Dec. 8, 1894): 1006, both Google Books.

¹⁶³ "Books for Younger Readers," *The Book Buyer* 11 (1895): 753, Google Books.

¹⁶⁴ "Books for the Young," *The Critic* No. 669 (Dec. 15, 1894): 411, Google Books.

¹⁶⁵ "\$1000.00 Cash Awarded for Premium Lists" [advertisement], *Daily Picayune* (New Orleans), Nov. 14, 1896: 5, America's Historical Newspapers.

publicized triumph at a longstanding practice is unknown, but during the next few years, Adelaide and her stepdaughter Cora successfully entered several more competitions. In January 1899, one of her entries was printed as part of the *Boston Post's* weekly menu contest; in February 1900, she was awarded first prize (\$50) in a *Ladies Home Journal* contest for the best photograph of a rural church (perhaps not surprising, when one considers she came from a family of photographers).¹⁶⁶ Four years later, she was listed among the minor winners in one of the *Journal's* monthly contests (solving "A Gallery of Impossible Pictures," such as "water flowing up hill," for \$1), and in 1905 she was among those who entered the *Boston Post's* Proverb Contest.¹⁶⁷ That same year, her stepdaughter Cora won a fourth prize of \$10 from the *Ladies' Home Journal* for her whimsical "handy bag" (a small laundry bag in the shape of – and inspired by – "a pet cat, yawning").¹⁶⁸

Adelaide's favorite (or most successful) competition, however, appeared to be the *Boston Post's* weekly short story contest. Between June 1898 and September 1904, her entries won one first prize, one second prize, and three third prizes.¹⁶⁹ It was a long way from writing series for a major publisher, but seems to have satisfied her creative and competitive urges.

In addition to notice in lists of contest winners, Adelaide was also included in a more prestigious milieu – *Who's Who in America*, beginning with the first volume, for 1899-1900. Her entry shows her occupation as author, crediting her with "magazine work," two series, and two books (*Daisy Travers* and *Melodies* – but not *Lottie Eames*), listing two of the items incorrectly – *Daisy Travers* as *Hive Hall*, and the Dick and Daisy series as *Daisy at Home*, an error partially corrected in the next edition.¹⁷⁰ *Who's Who*

¹⁶⁶ "Daily Table Hints," *Boston Post*, Jan. 22, 1899: 14, Newspapers.com. Adelaide's three suggested menus for Sunday meals consisted of "Apples, Rolled Oats, Sugar and Cream, Broiled Beefsteak, Fried Potatoes, Cream Popovers, White Bread and Butter, Coffee" for breakfast, "Oyster Soup, Crackers, Pickles, Smothered Chicken (baked and basted with butter), Browned Mashed Potatoes, Squash, Celery, Pumpkin Pie, Chocolate" for dinner, and "Cold Chicken, Hot Rolls/Creamed Rice Pudding, Jelly, Cookies, Tea" for supper. "\$18,000 to be Distributed This Year," *The Ladies' Home Journal* 17 (Feb. 1900): 41, American Periodicals Series.

¹⁶⁷ "The *Journal's* Etiquette Puzzles," *The Ladies' Home Journal* 21 (Jan. 1904): 27, American Periodicals Series. The column also contained the list of winners for the "Impossible Pictures" puzzle, which ran in the November 1903 issue. "The Roll of Honor [for the Proverb Contest]," *Boston Post*, Jan. 22, 1905: 30, Newspapers.com

¹⁶⁸ "What We Have In Mind For You," *The Ladies' Home Journal* 22 (April 1905): 1, American Periodicals Series. An illustration of the bag appears in "Dainty Bags for Easter" in the same issue; the quoted material is from that article (42).

¹⁶⁹ Adelaide F. Bassett, "A Good Ending," *Boston Post*, June 21, 1898: 4 (first prize); Adelaide Samuels Bassett, "Found: A Non-Existent," *Boston Post*, Dec. 2, 1901: 4 (third prize); Adelaide F. Bassett, "A Parrot's Story," *Boston Post*, Feb. 19, 1902: 6 (third prize); Adelaide F. Bassett, "Cracker Bill," *Boston Post*, June 10, 1902: 4 (third prize); Adelaide F. Bassett, "The Lockout of the Twins," *Boston Post*, Sept. 22, 1904: 6 (second prize), all Newspapers.com.

¹⁷⁰ *Who's Who in America: A Biographical Dictionary of Living Men and Women of the United States, 1899-1900* (Chicago: A. N. Marquis & Company, 1899): 43, Google Books. The edition for 1901-02 corrected the series title but *Daisy Travers* remained *Hive Hall*. *Who's Who in America: A Biographical Dictionary of Living Men and Women of the United States, 1901-1902* (Chicago: A. N. Marquis & Company, 1901): 67, Google Books.

continued to include Adelaide through the sixth edition for 1910-11; the previous year, an address change in her entry had signaled the Bassetts' move from Massachusetts to Hammonton, New Jersey, possibly to be near one of Orville's relatives.¹⁷¹ Adelaide's last identified magazine publication also appeared during this period, in the March 1907 *St. Nicholas*. Like her earlier "How to Make and Stock an Aquarium," 1907's "How to Care for Chameleons," was an instructive piece: it explained how to feed a chameleon and construct an enclosure for it. It is also noteworthy as Adelaide's first publication under her married name (other than the *Post* stories) and as a contrast to an incident in her Dick Travers Abroad series. In Adelaide's *Palm Land; or, Dick Travers in the Chagos Islands* from 1872, one of the island's residents has a pet chameleon, which he presents to Dick – who refuses it, explaining the creature would not survive winter in New England; thirty-five years later, Adelaide's article resolved the problem.¹⁷²

The 1910 census provides slightly more information about the Bassetts' lives in Hammonton. As would be the case in all her census entries, Cora had no occupation listed – although the census sheet indicates that, as in 1900, she was the census taker. Orville, who had been a "tool maker [in an] eyelet co[mpany]" in 1900, was now a farmer, and Adelaide was listed as a librarian at a "circ[ulating] lib[rary]" – not an author, as she had been in the 1900 census.¹⁷³ Nonetheless, in 1914, Adelaide – still in Hammonton – was included in the *Women's Who's Who of America* as an author; the entry made no mention of library work, but noted she was "Presbyterian. Mem[ber] Guild and Grange, Civic Club," and that her "recreations" were "Music [and] reading." She also "Favor[ed] woman suffrage."¹⁷⁴

Adelaide experienced another major change in her life about 1915, when the three Bassetts moved from the East Coast to Los Angeles. This relocation may have occurred in conjunction with a similar one by her nephew Frank Samuels. (Frank had been situated in Manhattan – his late father's residence – in the early 1900s, but by 1920 he and his wife were in Los Angeles, living down the street from the Bassetts.)¹⁷⁵ During her first years in California, Adelaide appears to have enjoyed reading and

171 *Who's Who in America: A Biographical Dictionary of Living Men and Women of the United States*, vol. 6: 1910-1911 (Chicago: A. N. Marquis & Company, 1910): 111; *Who's Who in America: A Biographical Dictionary of Living Men and Women of the United States, 1908-1909* (Chicago: A. N. Marquis & Company, 1908): 108, both Google Books. The seventh volume, from 1912-13, included Adelaide but merely by referring readers to the previous volume's entry. *Who's Who in America: A Biographical Dictionary of Living Men and Women of the United States*, vol. 7: 1912-1913 (Chicago: A. N. Marquis & Company, 1912): 121, Google Books.

In 1911, Cora and a Chloe Elizabeth (Mrs. William F.) Bassett of Hammonton were both listed in the DAR directory, suggesting Orville may have had a relative in the area. *Directory of the National Society of the Daughters of the American Revolution* (Washington, D. C.: 1911): 777, Google Books.

172 In *Palm Land*, the problem with keeping a chameleon is not the cold, but that Dick "could get it no insects in winter for food." Adelaide F. Samuels, *Palm Land; or, Dick Travers in the Chagos Islands* (rpt. 1894; Boston: Lee & Shepard, 1872): 88, Internet Archive.

173 1900 United States Federal Census, New Bedford Ward 3, Bristol, Massachusetts; Roll: T623_637; Page: 3B; Enumeration District: 184; 1910 United States Federal Census, Hammonton, Atlantic, New Jersey; Roll: T624_867; Page: 3B; Enumeration District: 35; Image: 1343, both Ancestry.com.

174 *Woman's Who's Who of America . . . 1914-1915*.

175 Frank's first documented residence in Los Angeles is in the 1920 census; he also appears in the 1922 voter

responding to letters to the editor in the *Los Angeles Times*. In the space of two years, the paper printed at least two of her missives, giving glimpses of her politics and philosophy. The first letter, from May 1915, dealt with the sinking of the *Lusitania* and reiterated that the vessel had carried war munitions, suggesting that England was also at fault for the tragedy; the second, from October 1916, objected to vaccinations of cattle and infants. In the latter, Adelaide briefly recalled her childhood on a dairy farm, when "a drink of milk warm from the cow was a treat" and "Pasteurizing was unknown."¹⁷⁶ That same year, Adelaide (who had favored women's suffrage in her *Women's Who's Who* entry) appeared on the list of registered voters in Los Angeles, along with Orville and Cora. (All three were recorded as Republicans.)¹⁷⁷

Adelaide's last identified publication was a verse titled "To 1918," published in the *Los Angeles Times* on January 7, 1918. Like her 1916 letter to the editor, it reflected a mindset (and writing style) more reminiscent of the nineteenth century than the twentieth. "A bouquet of days! oh, handle them carefully," it began, concluding with the didactic exhortation, "cherish them well: they'll have power to sunder/ Much that is evil, and leave you the true."¹⁷⁸

The 1920 census found Orville, Adelaide, and Cora still in Los Angeles. Orville had retired, and no occupation is listed for any of the trio; once again, Cora was the census enumerator.¹⁷⁹ Frank, living nearby, was a manager of a "film exchange" – though two years later, in 1922, he followed family tradition and became involved with publishing as "coast manager for *Aero Digest*, national aviation trade publication," a position he held until his death in 1942.¹⁸⁰ An undated photograph (estimated to be from the 1920s) from the *Los Angeles Times* archives shows Frank near a biplane with Adelaide (wearing goggles) standing on the wing and Lt. Paul E. Richter, Jr., in the cockpit, preparing to help her in or out of the vehicle.¹⁸¹ Whether the picture was ever printed in the paper is unknown.

During the latter part of the 1920s, Adelaide continued to receive favorable attention – though not for writing. A combination of age and creative activity garnered a flurry of publicity when she was interviewed for a full-page story that ran in the Sunday magazine section of various newspapers in

registration, but has not been found in earlier years. 1900 United States Federal Census, Manhattan, New York, New York; Roll: T623_1084; Page: 18A; Enumeration District: 94; 1920 United States Federal Census, Los Angeles Assembly District 63, Los Angeles, California; Roll: T625_106; Page: 6A; Enumeration District: 146; Image: 65, both Ancestry.com.

¹⁷⁶ Adelaide F. Bassett, "Those Cartridges," [letter to the editor], *Los Angeles Times*, May 12, 1915: II5, ProQuest Historical Newspapers; Bassett, "Germs and Dairies."

¹⁷⁷ "Index to Register of Voters Los Angeles City Precinct No. 421" [for 1916], California Voter Registrations, 1900-1968, Ancestry.com.

¹⁷⁸ Adelaide F. Bassett, "To 1918," *Los Angeles Times*, Jan. 7, 1918: II4, ProQuest Historical Newspapers.

¹⁷⁹ 1920 United States Federal Census, Los Angeles Assembly District 63, Los Angeles, California; Roll: T625_106; Page: 7A; Enumeration District: 146; Image: 67, Ancestry.com.

¹⁸⁰ 1920 United States Federal Census, Los Angeles Assembly District 63, Los Angeles, California; Roll: T625_106; Page: 6A; Enumeration District: 146; Image: 65, Ancestry.com; "Pioneer in Coast Aviation Dies," [Frank E. Samuels obituary], *Los Angeles Times*, Dec. 28, 1942: A8, ProQuest Historical Newspapers.

¹⁸¹ The photograph is online at UCLA, Library Special Collections, Charles E. Young Research Library, Los Angeles Times Photographic Archives, calisphere.org/item/ark:/21198/zz002db7qs/.

September 1926.¹⁸² Instead of Adelaide's publications, the article highlighted another of her artistic endeavors, woodcarving (the same talent displayed by the protagonist of her 1876 *Daisy Travers*). The following year, the Associated Press picked up the story and short articles surfaced in newspapers across the country, often under the headline "Woodcarver Busy at 82" (or, alternatively, "California Woman, 82, Is Expert Woodcarver"); several even included a photograph of Adelaide from the earlier piece, carving tools and recent creation in hand. The few quotes from Adelaide reinforced the article's focus: "Old age need never be a deterrent to accomplishment," she told the interviewer, adding, "In the hours not employed in my professional woodcarving I am a gardener."¹⁸³ Her interest in books – and Mother Goose – was evidenced by the specific carvings mentioned in the article: "'Rip Van Winkle,' 'The Old Woman Who Lived in a Shoe,' 'Oliver Twist,' 'Hickory Dickory Dock'." Almost as an afterthought, the article's last paragraph acknowledged that Adelaide had written "several" books for children and "many" published poems.

Adelaide was widowed on February 2, 1927.¹⁸⁴ The 1930 census showed her and Cora still sharing a residence, one owned by Adelaide and valued at \$4860. The pair remained together at least until 1936, Adelaide's last entry for voter registration, and quite possibly for the remainder of Adelaide's life.¹⁸⁵ Adelaide Samuels Bassett died in Los Angeles at age ninety-five, on January 5, 1941.¹⁸⁶

Conclusion

Like a number of women who wrote children's series, Adelaide F. Samuels and Mrs. S. B. C. Samuels might be said to have dabbled in publishing rather than supporting themselves through their literary productions. Although the period when Adelaide had new items in print extended beyond that for Susan, overall the pattern of their publications is relatively similar: a flood of books in series (for Susan, over 1000 printed pages in the space of a year), one or two articles published soon afterward in a juvenile magazine controlled by the series publisher (thus publicizing their names), and then a sharp drop – a final book or two issued by a different firm and occasional pieces in several periodicals. Especially in later

¹⁸² Lindner.

¹⁸³ See, for example, "California Woman, 82, Is Expert Wood Carver," *Newport (RI) Mercury*, Aug. 6, 1927: 7, also in *Salmanca (NY) Republican-Press*, July 9, 1927: 8; "Woodcarver Busy at 82," *Hutchinson (KS) News*, July 7, 1927: 7, which includes the photograph, as does *Pampa (TX) Daily News*, July 17, 1927: 5; "Woodcarver Busy at 82," *Portsmouth (NH) Herald*, July 18, 1927: 8, is an abridged version of the article; it also appears without a separate headline as part of "News and Views of Women," *Oakland Tribune*, July 4, 1927: 17, all Newspaper-Archive. All quotations in the paragraph are from this source.

¹⁸⁴ California Death Index, 1905-1939, Ancestry.com.

¹⁸⁵ Cora appears at the Bassetts' census address -- 1217 Waterloo -- through the 1938 voter registration; she is at 1507 Mohawk for 1940, which may mean the pair moved or that, for some reason, they were no longer together after 1936. The 1507 Mohawk address was near Frank's address (1129 Mohawk). "Index to Register of Voters Los Angeles City Precinct No. 1140," [for 1936 and 1938]; "Index to Register of Voters Los Angeles City Precinct No. 1114," [for 1940], all California Voter Registrations, 1900-1968, Ancestry.com. Neither Adelaide nor Cora has been located in the 1940 census.

¹⁸⁶ California Death Index, 1940-1997, Ancestry.com.

years, it seems clear that neither woman viewed writing as a viable means of support – or even significant supplementary income. In Adelaide's case, it's possible she found woodcarving as profitable as minor magazine submissions: she refers to herself as a "professional woodcarver" in the 1926 newspaper article, which may mean she was selling some of her work. As for Susan, even when she apparently needed to support herself, she did not return to writing (though she must have seen notices for Adelaide's *Father Gander* book and perhaps some of Edward's writing as well). Instead, during the twentieth century, the closest she came to the publishing field was working as a book canvasser for an unidentified employer.

Despite the Samuels' limited number of publications, Adelaide and Susan's histories offer additional examples of the ways being part of a publishing family could affect a woman's writing. In the case of Adelaide, family members provided guidance or models, either directly or indirectly. Susan may have actually advised Adelaide on markets, or Adelaide may have observed Susan's (or, initially, Edward's) publishing activities and then submitted her material to the same venues – possibly using her relatives' association with the publisher as an entree. (Regrettably, none of her letters are preserved among the Lee & Shepard Papers, so it is not possible to determine what role the familial relationships played in publishing decisions. Certainly, the family connections are not mentioned in advertisements.) Adelaide also appears to have incorporated some of the ideologies or concepts from Susan's publications for her later works (and, correspondingly, Susan seems to have found some promising ideas in Adelaide's series).

Susan's history also shows another aspect of publishing families, that of a marriage relationship. In the early years, Susan's connection with Edward may have offered some of the benefits mentioned above for siblings, for she submitted material to several periodicals that had published Edward's work, and, later in the marriage, he provided inspiration for one of her stories. Like a number of other female series authors with husbands who published periodicals (including Ella Rodman Church, Alice Neal, and Harriet Stone Lothrop [Margaret Sidney]), Susan also had material printed in at least one of her spouse's magazines.¹⁸⁷ One difference, however, was that the Samuels' marriage preceded the establishment of Edward's publishing concern – and, rather than advancing Susan's career, Edward's publishing efforts may have impeded it. While his music magazines may have reached a niche audience, they never attained the level of circulation that would prove an asset to an aspiring author, especially one writing for a general audience; similarly, the limited publicity for Susan's last book, issued by Edward's firm, was unlikely to promote extensive sales. (In contrast, Margaret Sidney's husband, Daniel Lothrop, headed the firm D. Lothrop & Company, which not only published a wide range of juveniles – including her *Five Little*

¹⁸⁷ Indeed, it's possible that during some of the periods where Susan appears to have stopped or cut back on writing, she may have been contributing to or helping Edward edit his magazines, especially *Town and Country*. No issues of that publication have been seen.

Peppers series – but also the children's periodical *Wide Awake*.) Thus, for Susan, the more involved Edward became with his specialized publishing interests, the less beneficial his work in the field became to her career.¹⁸⁸

Taken together, Adelaide and Susan Samuels' histories again illustrate the varied factors that affected women's creations and publishing histories. The two came from different backgrounds, but both began publishing as young women, creating their series books while in their mid-twenties. Both developed series with similar structures but underlying differences in ideology perhaps derived from their childhood experiences. Both writers briefly contributed to the growth of nineteenth-century series publishing and, presumably, enjoyed the achievement of seeing their names in print, even though neither chose to dedicate herself to writing as a lifetime career.

¹⁸⁸ Ironically, the length of Susan and Edward's marriage may have worked against her opportunities (or incentives) to consider seriously a writing career. All three women named as examples -- Ella Rodman Church, Alice B. Neal (Emily Bradley Neal Haven), and Harriet Stone Lothrop (who wrote as Margaret Sidney) -- were widowed after only a few years of marriage and thus relied on writing (and, in the latter two cases, in trying to maintain some of their husbands' publishing enterprises) for financial support.