



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 – 1899

A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

VOLUME LIII

JULY-AUGUST 2015

NUMBER 4



Phil the Fiddler, above, the 18th of 33 Alger titles reprinted in the *Boy's Home Weekly*, and *Luke Walton*, the 28th title, at right. Images courtesy of Bob Eastlack

-- See Page 3

Arthur Westbrook's *Boy's Home Weekly*



The 'Bob Thorpe' World War I juvenile aviation adventure series

-- See Page 11

President's column

In an earlier column (January-February 2015), I wrote on the different ways that general collectors of juvenile literature develop specialties and build on their strengths. I promised then to return to the question of the "Best" extant copy of an individual title. Even when one cannot hope to amass the best collection of an author or topic, a claim to preeminence in a specific title is always possible, something one can hope to achieve with a lucky find at a bookshop or one extravagant internet auction bid.

Any such claim is admittedly subjective and based on several considerations, and each collector will rank his or her relative importance differently. I would argue that they include: (1) **Edition**. In almost all cases, the Best copy needs to be a first edition, which is why Algerites, like most collectors and dealers, have devoted a great deal of research to determining which points distinguish a true first from a lowly second state.

For other authors, there is still a great deal to be learned and many discoveries to be made in identifying firsts, which is one of the things that makes this hobby so much fun. (2) **Condition**. Unless other considerations move a less-than-perfect copy to the fore, the Best copy needs to be pristine or close to it. (3) **Dust Jacket**. No matter how gorgeous one's first edition is, it will usually be trumped by someone else's copy of the same printing with a jacket. The older or scarcer the title, the better the chance that even a somewhat ratty jacket will be very rare and thus potentially allow for a claim of Best copy. (4) **Authorial Signature or Dedication**. This is more important to some collectors than others, but I am always excited to come into possession of a volume that the author actually touched and inscribed, and I like them best when they added something beyond their signature.

The importance, or at least the rarity of the inscribed copy is much diminished nowadays, when many authors go on tours signing thousands of their volumes at a time, but in our period the process of signing volumes had not yet been cheapened and commercialized, and so in most cases the inscribed copy is a big help in persuading an owner — and better yet, in obtaining the grudging concession from others — that one has the Best specimen.

I have only a handful of titles in my collection that I might think potentially worthy of a claim of "Best in Existence," and some of them could perhaps be bested by someone reading this column. My favorite candidate

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HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive & Succeed that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series books, pulps and dime novels.

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Newsboy, the official newsletter of the Horatio Alger Society, is published bi-monthly (six issues per year). Membership fee for any 12-month period is \$25 (\$20 for seniors), with single issues of **Newsboy** \$4.00. Please make remittance payable to the Horatio Alger Society.

Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176**.

Newsboy is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at www.horatioalgersociety.net.

Newsboy ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.

The above rates apply to all want ads, along with ads offering non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material. Send advertisements or "Letters to the Editor" to **Newsboy** editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: hasnewsboy@aol.com

Arthur Westbrook's *Boy's Home Weekly*

By Robert D. Eastlack (PF-557)

Earlier this year I decided to sell my duplicate copies of *Boy's Home Weekly* (BHW) on eBay. This opened up an email exchange with Brad Chase (PF-412). When he learned that I had a complete set (all 40 issues), he threw down the gauntlet and wrote the following to me:

"Now there's a project for you: a definitive article with all 33 Alger issues shown of the BHW discussing when they were published, their characteristics (including the authors of the filler short stories), the cover illustrations and how they are related to the story inside, any shortening of any stories by Westbrook, why these 33 Alger titles were chosen to be published, the size and shape of BHW, and the relation of this weekly magazine to other Dime and Nickel weekly publications."

Background

Not wanting to duplicate the wheel, I sought to identify any previous efforts on this subject. In the March 1966 issue of *Newsboy*, Stanley A. Pachon (PF-087) penned an article titled *"The Horatio Alger, Jr. Reprints in The Nickel Weekly Publications."* *Newsboy* printed three more references to BHW, the first being in February 1970 where it was featured on the front page with no accompanying article. The second instance was in September 1971, where the editor made a request for additional information. This was followed up with the third and final entry in October 1971, where Carl Person (PF-177) listed 36 titles in his collection and wanted to know if his collection was complete.

I asked *Dime Novel Round-Up* editor Marlena E. Bremseth (PF-1123) to look through the archives for me. She then sent me copies of the three articles that J. Edward Leithead submitted to the *Dime Novel Round-Up* (1956 and 1958). This material, for the most part, encompassed the Arthur Westbrook Company with only passing references to *Boy's Home Weekly*. She also shared with me an entry on BHW by J. Randolph Cox from *The Dime Novel Companion: A Source Book* (2002), where he wrote:

THE BOY'S HOME WEEKLY: Horatio Alger, Jr. — Oliver Optic *Arthur Westbrook, Nos. 1-40; May 17, 1911-Feb. 14, 1912. Size: 8 x 10 inches, 32 pages. Price: 5 cents. Black and white pictorial covers with a yellow title logo area and bottom border. Authors include *Horatio Alger, Jr., *G.A. Henty, *Captain Marryat, and Oliver Optic, with Alger predominant. (Optic only appears in five issues, Henty and Marryat in only one issue



The first Alger title in the *Boy's Home Weekly* used the original 1889 Argosy serial title of "Driven from Home" instead of *The Odds Against Him*, the new title when published in book form by Penn in 1890.

each.) *School, *success, and adventure stories. Short stories and fillers included in the first six issues with a *Jeff Clayton short story in the first four. The only black and white cover weekly published during the era of the colored cover weeklies. [Page 34]

At the time BHW was published, Street & Smith produced their *Brave and Bold Weekly* with colored covers priced at five cents each (Dec. 27, 1902 to March 11, 1911). Frank Munsey was publishing a monthly, *The Argosy*, which sold for 10 cents, but no Alger titles were included. The first printed colored-covered series was *Tip Top Weekly* in 1896 by Street & Smith, which featured Gilbert Patten's Merriwell stories. Westbrook's first nickel weekly was *Old Sleuth Weekly* (1908-1912), followed

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Editor's notebook

I hope your summer has gone well, and that your book-hunting has been successful. Good stuff on eBay is either difficult to find, or outrageously overpriced. I'm sure many of you spotted that \$750 copy of *Walter Sherwood's Probation*, and in the same H.T. Coates first edition format, *The Young Bank Messenger* for \$500. If you had been at our annual convention auction in May you could have bought each of them for a fraction of those prices.

The message? If you want nice Algers at affordable prices, come to our 52nd annual convention in Columbus, Indiana, next spring. Host Bob Sipes will offer plenty of information in upcoming issues of **Newsboy**.

By the way, if you want a Lothrop, Lee & Shepard reprint of Edward Stratemeyer's *Last Cruise of the Spitfire* (with d/j) — just pay a nifty \$950 (plus \$6 shipping) and it's all yours. The seller is a notoriously high-priced eBay dealer in Beverly Hills, California. But does everything have to be so expensive in the notorious 90210?

This summer, I did pick up a C&L first edition with d/j of *The Mystery at the Ball Park*, the first title in the Stratemeyer Syndicate's **Mel Martin Baseball Stories**. Of the six books in the series, only the first two were issued by Cupples, and it had been on my want list for years. It cost less than \$10. Take *that*, Mr. Beverly Hills!

A most welcome honor: In commencement exercises May 8-9 at the University of Mary Washington in Fredericksburg, Virginia, Liane R. Houghtalin (PF-699), professor of classics, philosophy and religion in the College of Arts and Sciences, was presented the Grellet C. Simpson Award, the institution's most prestigious annual award for excellence in undergraduate teaching.

Liane, who joined the Horatio Alger Society in 1983, holds Ph.D. and Master's degrees from Bryn Mawr College in classical archaeology, after earning her undergraduate degree from the University of Michigan at Ann Arbor. Dr. Houghtalin currently is involved in several archaeological projects in Tunisia and Greece. She has brought back more than 6,000 coins from various excavations in ancient Carthage (Tunisia) for cleaning and study at Mary Washington.

A contributor to many books in her fields of interest, she is a member of several professional organizations, including the American Numismatic Society, the Archaeological Institute of America and the American Philological Association.

LETTERS TO THE EDITOR

June 25, 2015

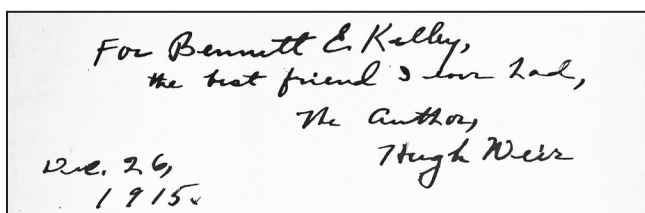
To our Horatio Alger Society Friends,

I thank you for the cards and the special edition of **Newsboy**. This means a lot to our family.

I miss all of our H.A.S. friends and wish for success for the future of the Society.

Sincerely,

The family of Larry Rice
Vivian, Debra, Robert,
Scott and Christopher



For Bennett E. Kelley,
the best friend I ever had,
The Author,
Hugh Weir
Dec. 26,
1915

President's column

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is probably my copy of Hugh C. Weir, *The Young Wheat Scout* (Great American Industries Series, W.A. Wilde Co., Boston and Chicago, 1915). It is in at least VG condition, the frontispiece has its intact tissue guard, and the dust jacket is in VG condition with only a couple of minor chips. Determining the editions of Wilde publications can be difficult, but the date of the inscription points to this copy being a first. What sets it apart is the handwritten inscription (above): "For Bennett E. Kelley, the best friend I ever had, The Author, Hugh Weir. Dec. 26, 1915."

When I saw this book on the shelves of its previous owner, I joked that Weir probably wrote that in every copy he signed. Said owner simply said to keep going, and I soon turned to the printed dedication "To Bennett E. Kelley in the hope that the story may recall the boyhood days on the old Buckeye farm." I would contend that *that* is the best copy of *The Young Wheat Scout* in existence, and it is a thrill to have it on my shelves.

I know that some of my fellow H.A.S. members have even better copies of even rarer books, and I would enjoy hearing more about them. Drop a line to the Editor and perhaps we can read about them in future issues. Meanwhile, I hope that everyone is having a wonderful summer.

Your Partic'lar Friend,
Jeff Looney (PF-903)
1712 Concord Drive
Charlottesville, VA 22901

Arthur Westbrook's *Boy's Home Weekly*

(Continued from Page 3)

by **The Boys' Best Weekly** (1909-1910), **American Indian Weekly** (1910-1911), **The Boy's Home Weekly** (1911-1912) and **Western Weekly** (1909-1912), all priced at five cents each.

Titles in the *Boy's Home Weekly*

Why did Westbrook use these specific titles? Since the focus of his business was in reprints, he would have had some concern for copyrights. Of the Alger titles he used, the earliest copyright would be *Paul the Peddler* by A.K. Loring in 1871. The copyright closest to the **BHW** publication would be *Adrift in New York* by Street & Smith in 1904. It does not appear that the year of copyright influenced title selection.

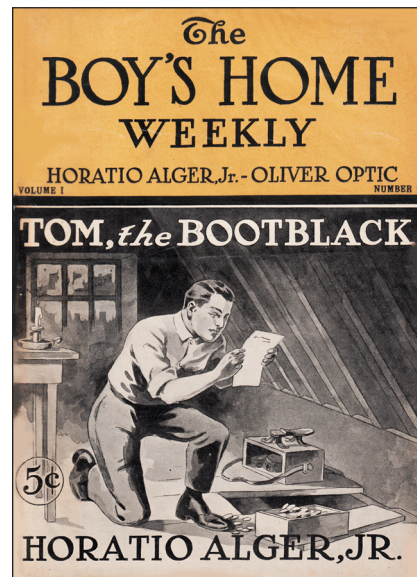
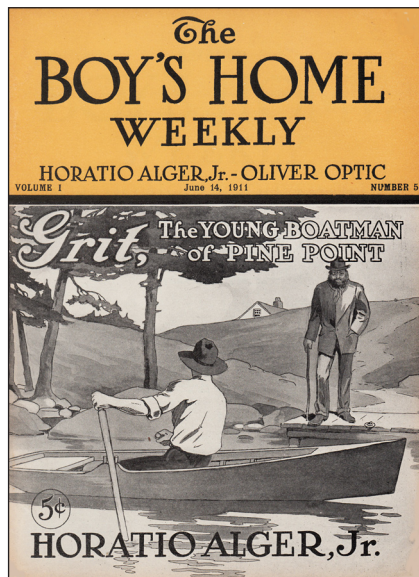
Stanley Pachon (PF-087) pointed out that the only other Nickel Novel publisher at the time was Street and Smith. Of their 429 issues, only 14 stories appeared by Horatio Alger, Jr. Street and Smith used six titles that Westbrook did not, thus Westbrook's title selection was not in direct correlation to his immediate competition.

What about other competition? What prices were being paid for Alger's books in 1911? Referencing book ads and the research compiled by Brad Chase in his seven bibliographies, book prices ranged from 15 cents to a dollar a book. The New York Book Company offered over 50 titles at 15 cents each. M.A. Donohue also offered a large variety in a price range of 15 cents to 25 cents each.

When comparing the titles offered by Westbrook with those published by the New York Book Company, there were five titles that were not available with New York Book. A similar comparison with M.A. Donohue confirmed that all 33 titles printed by Westbrook were offered by M.A. Donohue! [*Horatio Alger Books Published by M. A. Donohue & Co.* by Bradford S. Chase, 1994, page 72] Westbrook and Donohue easily were in direct competition with one another, giving the buyer a choice between a thin weekly magazine for five cents and a 100-plus page book for 15 to 20 cents.

Describing *The Boy's Home Weekly*

The size of the **BHW** is comparable to the size of **Newsboy** (with **Newsboy** being one-half inch wider). A four-signature paper was used, meaning a single sheet of printed paper was folded four times to produce 16 pages



Beginning with title No. 5, the "title number" circle at the lower left was removed from the cover, and starting with title No. 9, the date of issue was removed from just above the picture for the rest of the series.

of text. The 40 issues ranged in length from 32 pages to 48 pages, with the first eight issues being the longest. Quality-wise, the pulp paper used would be comparable to that used by the New York Book Company.

Cox's description of the cover as being black and white pictorial covers with a yellow title logo area and bottom border is accurate. But more could be said. The first four issues have two circles near the bottom. One circle contains No. 1-4. The other circle contains five cents, always placed on the bottom right. With issue No. 5, the "No." circle is eliminated. The position of the five-cent circle then varies. In issue No. 9, the date is eliminated from just above the picture. That practice was continued through the rest of the run. The five-cent circle is carried through and including issue No. 16.

Beginning with issue No. 17, the five cents is contained in a rectangle at the bottom right corner of the cover. This practice was continued through issue No. 40. Another change occurs with issue No. 21, wherein the line "Volume 1 Number 'X'" above the picture is eliminated. That practice is repeated through issue No. 40, as well. Also to be noted is the fact that the author's name appears at the bottom of every issue. In issues No. 3, No. 13 and No. 14 the name is highlighted in the sense that it is white with a black border. In all other issues it is a solid bold black. Beginning with issue No. 17 there is a black border appearing above the name. In issues No. 13

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Arthur Westbrook's Boy's Home Weekly

(Continued from Page 5)

to No. 16 the identifying No. X appears below the title in addition to being above the picture. The majority of the titles appear highlighted. In six issues there is no black border around the white letters. In 14 issues the title is solid black lettering.

The cover pictures appear to have been done by the same unknown artist and are directly related to the content of each story.

No.	Story Title	First Chapter Title
1.	<i>Driven From Home</i>	"Driven from Home"
2.	<i>Jack's Ward</i>	"Jack Gets a Job"
3.	<i>The Store Boy</i>	"Ben Barclay Meets a Tramp"
4.	<i>Sam's Chance</i>	"Sam's Luck"
5.	<i>Grit, the Young Boatman</i>	"The Young Boatman"
6.	<i>Shifting for Himself</i>	"At the Dinner Table"
7.	<i>Facing the World</i>	"A New Engagement"
8.	<i>Brave and Bold</i>	"Discharged"
9.	<i>Tom, the Bootblack</i>	"The Revelation"
10.	<i>Do and Dare</i>	"The Solitary Farmhouse"
11.	<i>Cash Boy, The</i>	"An Unexpected Engagement"
12.	<i>Hector's Inheritance</i>	"A Skirmish"
13.	<i>Young Adventurer</i>	"Indian Causistry"
14.	<i>Young Salesman</i>	"The First Day in New York"
15.	<i>Tony, the Tramp</i>	"Rudolph's Unexpected Defeat"
16.	<i>Adrift in New York</i>	"Florence Leaves Home"
17.	<i>Paul the Peddler</i>	"Paul at Home"
18.	<i>Phil, the Fiddler</i>	"Lucia, the Tamborine Girl"
19.	<i>Slow and Sure</i>	"Julius"
20.	<i>Julius</i>	"Julius in Luck"
21.	<i>In a New World</i>	"The Shepherd's Hut"
22.	<i>Bound to Rise</i>	"In Search of Work"
23.	<i>Risen from the Ranks</i>	"Oscar Vincent"
24.	<i>Herbert Carter's Legacy</i>	"Mrs. Carter Receives a Letter"
25.	<i>The Boat Club</i>	[Oliver Optic]
26.	<i>Struggling Upward</i>	"Luke as a Prisoner"
27.	<i>All Aboard</i>	[Oliver Optic]
28.	<i>Luke Walton</i>	"A Sensational Incident"
29.	<i>Now or Never</i>	[Oliver Optic]
30.	<i>The Tin Box</i>	"A Second Visit to the Woods"
31.	<i>Try Again</i>	[Oliver Optic]
32.	<i>Wait and Hope</i>	"A Curious Old Lady"
33.	<i>Masterman Ready</i>	[Captain Marryat]
34.	<i>Andy Gordon</i>	"Andy on Guard Duty"
35.	<i>In School and Out</i>	[Oliver Optic]

36	<i>Joe's Luck</i>	"The New Diggings"
37	<i>Young Outlaw</i>	"Sam's Temptation"
38	<i>Strive and Succeed</i>	"Punishing a Bully"
39	<i>With Lee in Virginia</i>	[G.A. Henty]
40	<i>Making His Way</i>	"The Capture"

For the most part, the aforementioned chapter titles appeared in the New York Book Company publications and other reprints as well.

Three distinct ads appear on the back cover, as shown on Page 7. The initial ad, appearing in issues No. 1-8, lists 12 titles available. Beginning with issue No. 9, the ad was changed, listing 24 available titles and using a picture of the cover from *Driven from Home* (No. 1). That ad was used in issues No. 9-12. The third and final ad utilized the picture from *Brave and Bold* (No. 8) and changed the text above the listing of titles.

The Content

The cover on all 40 issues identified Horatio Alger, Jr. and Oliver Optic as contributors. Thirty-three Alger titles were used; five Optic titles were used; one by Captain Marryat and one by G.A. Henty. No data could be found to explain why the latter two authors were also included in the publication.

Different font sizes were used to differentiate between the text of the main story line and the filler, ads and short stories that were included in some of the issues. The main story line used a font size of 11. This was increased to a font size of 12 for the ads, filler material and short stories contained in the first eight issues. The only other issue to contain additional material was the half page of ads in issue No. 10.

Fillers consisting of a few sentences or paragraphs were used, some of them containing captions. A sample of some of those captions includes: "Bombarding the New Gun"; "Wireless Telegraphy on Trains"; "Men with Two Hearts"; "Huge Conger Eel"; "Round the World in Three and one half Hours"; "Church Made of Paper"; and "Old Newspapers are Useful."

The following filler about Alger was used in the first five issues:

Horatio Alger, Jr.

This remarkable man, the author of nearly 70 books, was born at Revere, Mass., on Jan. 13, 1834, and died July 18, 1899.

His father was a clergyman. He was sent to Harvard University when only 14 years old, and was graduated from there in 1852 at the age of 18. After his graduation, he attended the Harvard Divinity School, and was made pastor of the Unitarian Church at Brewster, Mass., in 1862, where he remained until 1866.

He removed to New York City in 1866 and there embarked upon his career as an author. His first book

THE BOYS' HOME WEEKLY
PUBLISHED EVERY WEDNESDAY. PRICE 5c PER COPY

THE BOYS' HOME WEEKLY with its first issue takes the foremost place among publications for boys and girls, because it is a radical departure from all others which are now on the market.

In addition to the original short stories and miscellaneous matter, it will contain each week a complete fifty thousand word story by that prince of writers, Horatio Alger, Jr.

Over fifty-million copies of Mr. Alger's books have been sold in cloth and they are now selling in cloth at the rate of two million copies per year.

Never before has it been possible for boys and girls to purchase one of his complete stories for such a small sum as five cents.

And there will be a different story by Horatio Alger, Jr., published in THE BOYS' HOME WEEKLY every week.

Not a portion of one of his stories nor a serial installment but a complete story. Complete from end to end. Fifty thousand words in length.

Be sure to buy the first issue of this publication and then to purchase it every week. And be sure to tell your friends about it.

We give below a list of the Stories by Horatio Alger, Jr., which will appear in the first twelve numbers of THE BOYS' HOME WEEKLY.

- No. 1 May 12th. DRIVEN FROM HOME by Horatio Alger, Jr.
- No. 2 May 24th. JACK'S WARD by Horatio Alger, Jr.
- No. 3 May 31st. THE STORE BOY by Horatio Alger, Jr.
- No. 4 June 7th. SAM'S CHANCE by Horatio Alger, Jr.
- No. 5 June 14th. GRIT, THE YOUNG BOATMAN OF PINE POINT by Horatio Alger, Jr.
- No. 6 June 21st. SHIFTING FOR HIMSELF by Horatio Alger, Jr.
- No. 7 June 28th. FACING THE WORLD by Horatio Alger, Jr.
- No. 8 July 5th. BRAVE AND BOLD by Horatio Alger, Jr.
- No. 9 July 12th. TOM, THE BOOTBLACK by Horatio Alger, Jr.
- No. 10 July 19th. DO AND DARE by Horatio Alger, Jr.
- No. 11 July 26th. THE CASH BOY by Horatio Alger, Jr.
- No. 12 Aug. 2nd. HECTOR'S INHERITANCE by Horatio Alger, Jr.

THE BOYS' HOME WEEKLY is for sale by all newsdealers and booksellers throughout the United States and Canada. Or it will be sent by the publishers upon receipt of five-cent per copy postpaid. Postage stamps taken the same as money.

THE ARTHUR WESTBROOK COMPANY,
CLEVELAND, OHIO, U. S. A.

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- No. 9 July 12th. TOM, THE BOOTBLACK by Horatio Alger, Jr.
- No. 10 July 19th. DO AND DARE by Horatio Alger, Jr.
- No. 11 July 26th. THE CASH BOY by Horatio Alger, Jr.
- No. 12 Aug. 2nd. HECTOR'S INHERITANCE by Horatio Alger, Jr.
- No. 13 Aug. 9th. THE YOUNG SALESMAN by Horatio Alger, Jr.
- No. 14 Aug. 16th. ADRIFT IN NEW YORK, or Tom and Florence Baving the World.
- No. 15 Aug. 23rd. PHIL, THE FIDDLER, or The Story of A Young Street Musician.
- No. 16 Sept. 6th. SLOW AND SURE, or From the Street to the Shop.
- No. 17 Sept. 13th. JULIUS, THE STREET BOY, or Out West.
- No. 18 Sept. 20th. IN A NEW WORLD, or Among the Gold Fields of Australia.
- No. 19 Oct. 4th. BOUND TO RISE, or Up the Ladder.
- No. 20 Oct. 11th. HERBERT CARTER'S LEGACY, or The Inventor's Son.

THE BOYS' HOME WEEKLY is for sale by all newsdealers and booksellers throughout the United States and Canada. Or it will be sent by the publishers upon receipt of five-cent per copy postpaid. Postage stamps taken the same as money.

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Each week a COMPLETE STORY by the MOST FAMOUS of all writers for boys and girls, HORATIO ALGER, JR., is issued.

More than fifty-million copies of Mr. Alger's books have been sold—and are still selling at the rate of two million copies per year—but they are bound in cloth and are expensive, thus preventing countless thousands of boys and girls from reading these most delightful, fascinating stories.

THE ARTHUR WESTBROOK COMPANY, in line with its fixed policy of giving the public THE BEST POSSIBLE STORIES AT THE VERY LOWEST PRICE, has arranged to print these stories with a paper cover, in THE BOYS' HOME WEEKLY.

The price of the BOYS' HOME WEEKLY is only FIVE-CENTS.

The titles of the stories by HORATIO ALGER, JR., which will appear in the first twenty-four numbers of the BOYS' HOME WEEKLY are:

- No. 1 DRIVEN FROM HOME or Carl Crawford's Experience by Horatio Alger, Jr.
- No. 2 JACK'S WARD by Horatio Alger, Jr.
- No. 3 THE STORE BOY by Horatio Alger, Jr.
- No. 4 SAM'S CHANCE, and How He Improved It by Horatio Alger, Jr.
- No. 5 GRIT, THE YOUNG BOATMAN OF PINE POINT by Horatio Alger, Jr.
- No. 6 SHIFTING FOR HIMSELF by Horatio Alger, Jr.
- No. 7 FACING THE WORLD by Horatio Alger, Jr.
- No. 8 BRAVE AND BOLD by Horatio Alger, Jr.
- No. 9 TOM, THE BOOTBLACK by Horatio Alger, Jr.
- No. 10 DO AND DARE by Horatio Alger, Jr.
- No. 11 THE CASH BOY by Horatio Alger, Jr.
- No. 12 HECTOR'S INHERITANCE by Horatio Alger, Jr.
- No. 13 THE YOUNG SALESMAN by Horatio Alger, Jr.
- No. 14 THE YOUNG SALESMAN by Horatio Alger, Jr.
- No. 15 TOM, THE TRAMP.
- No. 16 ADRIFT IN NEW YORK, or Tom and Florence Baving the World by Horatio Alger, Jr.
- No. 17 PHIL, THE FIDDLER, or The Story of A Young Street Musician by H. Alger, Jr.
- No. 18 PHIL, THE FIDDLER, or The Story of A Young Street Musician by Horatio Alger, Jr.
- No. 19 SLOW AND SURE, or From the Street to the Shop by Horatio Alger, Jr.
- No. 20 JULIUS, THE STREET BOY, or Out West by Horatio Alger, Jr.
- No. 21 IN A NEW WORLD, or Among the Gold Fields of Australia by Horatio Alger, Jr.
- No. 22 BOUND TO RISE, or Up the Ladder by Horatio Alger, Jr.
- No. 23 REBORN FROM THE RAINS, or Harry Watson's Story by Horatio Alger, Jr.
- No. 24 HERBERT CARTER'S LEGACY, or The Inventor's Son by Horatio Alger, Jr.

THE BOYS' HOME WEEKLY is for sale by all newsdealers and booksellers throughout the United States and Canada. Or it will be sent by the publishers upon receipt of six-cent per copy, postpaid, 10 copies for 50 cents. Postage stamps taken the same as money.

THE ARTHUR WESTBROOK COMPANY,
CLEVELAND, OHIO, U. S. A.

Arthur Westbrook ads on the back of Boy's Home Weekly, the first listing 12 titles and the others with 24 titles, plus varying pictures and text. Note the plural use of Boys' instead of Boy's as shown on the front covers.

for boys was RAGGED DICK. This had a wonderful sale, and was quickly followed by FAME AND FORTUNE and many others, among which the best known are DRIVEN FROM HOME, JACK'S WARD, THE STORE BOY, SAM'S CHANCE, THE ERIE TRAMP BOY; FACING THE WORLD, SHIFTING FOR HIMSELF AND STRIVING FOR FORTUNE.

Horatio Alger, Jr., stories are inspiring in their influence, pure in tone and are as popular to-day as when they were first published. He wrote about real boys who did honest things successfully. Over 50,000,000 copies of his books have been sold in cloth bindings and they are now selling in cloth at the rate of 2,000,000 copies a year.

We are glad to be able for the first time to place his stories before the boys of America at such a moderate price as 5 cents each.

All of his stories in this BOYS' HOME WEEKLY will be published absolutely complete and unabridged, and will be the same as those which are published in cloth at a much higher price.

Note the errors in Alger's year of birth and the title of his first book! Could this be the source of some biographer's mistake?

Also, draw your attention to the very last sentence "...will be published absolutely complete and unabridged." While using available first editions, M.A. Donohue reprints and New York Book Company reprints to compare content, it was determined that being complete and unabridged was true only for the first five issues! In the sixth issue, the **Boy's Home Weekly** added a

chapter titled, "Grit Leaves Pine Point." In nine of the subsequent issues they dropped chapters as follows (Chapter titles referenced are from Donohue and/or New York Book Company reprints):

- 14 **The Young Salesman**
XXXVI "A Timely Helper"
- 21 **In A New World**
XXXVIII "The Boys Secure Positions"
- 26 **Struggling Upward**
XIII "In the Courtroom"
XXIX "Mr. Coleman is Foiled in his Attempt"
XXXIII "Two Unexpected Champions"
- 28 **Luke Walton**
XVII "A Strange Visitor"
XVIII "How Jack King Fared"
XX "Ambrose Kean's Imprudence"
XXIII "Stephen Webb is Puzzled"
XVI "Mr. Browning Comes to Terms"
- 30 **The Tin Box**
XXXI "The Tempter"
XXXII "Philip Does Not Feel Happy"
XLI "Harry Manages His Own Case"
- 32 **Wait and Hope**
XII "An Adventure"
XIV "Prof. Crane, the Phrenologist"
XVI "Ben's Loss"
XIX "The Prize for Scholarship"
XXI "Ben Wins At School"
XXIV "Ben Arrives in Boston"
XXX "Sam Is Improved By Adversity"
XXXV "John Tremlett"

(Continued on Page 8)

Arthur Westbrook's *Boy's Home Weekly*

(Continued from Page 7)

36 *Joe's Luck*

XIX	"The Unlucky Miner"
XXI	"Ready for Mischief"
XXII	"Checkmated"
XXVI	"A Desperado"
XXVII	"Two Tragic Stories"
XXXI	"Judge Lynch Pronounces Sentence"
XXXII	"Taking Account of Stock"
XXXIV	"A Grizzly on the War Path"
XXXVI	"Hogan's Discontent"
XXXVII	"The Nugget is Stolen"
XL	"Joe's Welcome Home"

38 *Strive and Succeed*

IV	"Portville"
V	"A Latin Exercise"
XIV	"A Friend in Need"
XVI	"In the Spider's Web"
XXIX	"The Mystery of the Mine"
XXXI	"Joshua's Room mate"

40 *Making His Way*

XX	"Frank Arrives in New York"
XXIV	"The Young Tea Merchant"
XXVII	"A Discouraging Day"
XXX	"Frank Hears Something to His Advantage"
XXXVI	"A Letter From Mr. Tarbox"
XLV	"An Important Discovery"

The first seven issues included a total of 21 short stories. Eight of those stories were anonymous. They were:

Story title	Issue No.
"The Ice Break"	(1)
"The Stain on the Sill"	(1)
"The Tiger in the Tree"	(2)
"The Pilgrim Dhow"	(2)
"When the Lighthouse Fell"	(3)
"Between Two Bears"	(4)
"An Awkward Adventure in the Michigan Woods"	(4)
"A Race with the Flames"	(6)

The Scoutmaster is credited with authoring "Camping Without Tents"(3). And Rev. R. D'O. Martin penned "The Wreck of the 'Sybil'"(6). C.V. Lamb authored four of the short stories: "Catching A Big Rattlesnake"(3); "Towed by a Moose"(4); "A Struggle

for Life(6); and "The Great Miramichi Fire"(7).

James Bennett Hopkins (born April 18, 1867 and died Sept. 9,1951) wrote "Two Young Nimrods"(7) and "Shut In With a Blasting Fuse" (8). He stepped up to the presidency of Arthur Westbrook Publisher upon the death of Westbrook on Sept. 11, 1911.

The following information was taken from Wikipedia on St. George Rathborne, who penned "A Peril of the Pure Woods"(6):

Rathborne was born in Covington, Kentucky, to Gorges Lowther Rathborne and Margaret H. Robertson Rathborne. He attended Woodward High School, Cincinnati, the oldest public high school in the United States. He married Jessie Fremont Conn in 1879, and with her had four children. Rathborne lived in northern New Jersey for most of his adult life.

Affiliated with various dime novel publishers over the course of four decades, but most strongly associated with Street & Smith, with whom he spent 20 years as author and editor. After 1910, he wrote almost exclusively in the juvenile series book genre. Frequently wrote under pseudonyms, and such works account for the bulk of his literary output. His pseudonyms are many and poorly documented, and some remain unidentified. He probably used at least 30 different pen names in his career as a dime novelist, and more than 20 others during his years of series book writing. Poor documentation of his pseudonyms makes the attribution of his works occasionally difficult, and the full extent of his published writings may never be known. There are more liberal estimates of his output, and it is possible that he produced as many as 450 novels.

Rathborne wrote under many names, including Harrison Adams, Hugh Allen, Oliver Lee Clifton, Duke Duncan, Aleck Forbes, Lieutenant Keene, Marline Manly, Mark Merrick, Marne Miller, Warne Miller, Harry St. George, W. B. Lawson, Dash Dale, Col. Lawrence Leslie, Jack Howard, Ward Edwards, Old Broadbrim, Jack Sharpe, Major Andy Burton, A Private Detective, Alex. Robertson, M.D., Herbert Carter, Gordon Stewart, John Prentice Langley and Col. J.M. Travers. to add to the confusion it was not unknown for authors to use the same pseudonym when writing for a particular publishing house. [Wikipedia.org]

There were four short stories identified as a **Jeff Clayton** adventures: "The Skating Rink Mystery" (1); "1000 Cheque" (3); "The Mystery of Anadoz Frame" (4) and "A Blind Chance" (5).

The **Jeff Clayton Series** was published by the Arthur Westbrook Company in the decades following the turn of the century, 50 years after Beadle and Adams



published the first dime novel. While the *Adventure Series* of “thick books” in which Clayton appeared ran from 1908 to at least 1928, Clayton’s stories were in publication only between 1910 and 1912, in 34 roughly 300-page novels.

The **Jeff Clayton** stories were all written under the Westbrook house name of “William Ward,” and appeared on an erratic schedule; sometimes monthly, sometimes not. Dime novel fandom tradition considers the **Jeff Clayton** stories to be rewrites of previous detective fictions; those using the lead character Sexton Blake, who appeared in the UK novel series **Union Jack**, albeit the setting relocated from England to the American eastern seaboard.

Summary

This article may be summarized in the following four points:

- One, There was competition between reprint publishers. The fact that Westbrook made use of the same titles as M.A. Donohue illustrates this. Does the buyer want a weekly magazine or a monthly book? Will cost be an influencing factor? The success of the **Boy’s Home Weekly** speaks for itself.

- Two, the cover’s format did not vary dramatically over the course of the run. The cover pictures were directly related to the story content.

- Three, Westbrook did not publish “complete and unabridged” works, more often than not dropping entire chapters, despite a promotional blurb to the contrary.

- Four, Westbrook promulgated misinformation about Alger’s year of birth and the first title in the **Boy’s Home Weekly** series, using the original 1889 **Argosy** serial title *Driven from Home*, which was also the title of the first chapter of the 1890 original Penn book edition, *The Odds Against Him*.

* * *

Author’s note: A word of thanks to Brad Chase and Marlena E. Bremseth for their contributions to this effort!

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BOOK REVIEW

Peter C. Walther, ed.: *The Lost Works of Oliver Optic — Volume 3: The Juvenile Rebellion: The Civil War Dialogues; and The Young Philosopher* by W.T. Adams. First edition, 196 pages, with Foreword by John T. Dizer, Jr., and Introduction and Notes by Peter C. Walther. Machias, ME: Tumbley & Coombs. © 2013 by Peter C. Walther. Illustrated; softcover. \$19, plus \$5 first-class postage and handling. Order directly by email from sylvania1877@gmail.com, or by phone, (315) 338-1407.

Reviewed by William R. Gowen (PF-706)

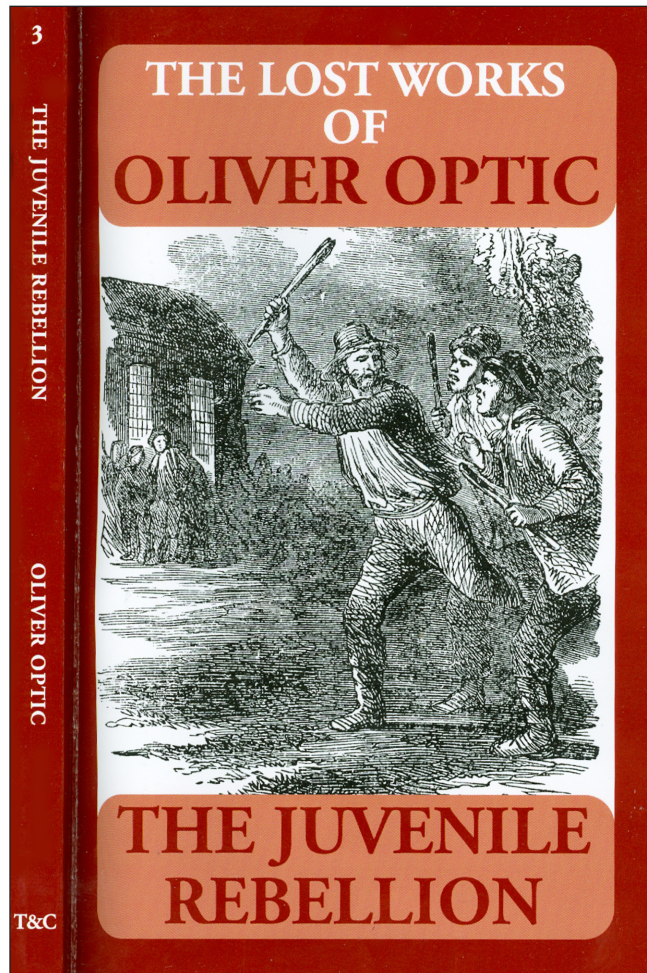
This is the third in an ongoing series compiled and edited by Peter Walther (PF-548) titled *The Lost Works of Oliver Optic*. The subtitle of this installment is *The Juvenile Rebellion: The Civil War Dialogues*.

But this volume contains much more than those 12 dialogues written by William T. Adams in the early 1860s while he was editor of **Student and Schoolmate**, a period covering November 1857 to December 1866. Walther also includes a series of 12 monthly essays published in 1860 titled *The Young Philosopher*, a look at education at work in the mid-19th century through the eyes of a student (David Green) and his Trainville Academy seminary principal and tutor, Mr. Putnam. Walther has also added a few shorter literary items of interest, plus notes covering each main section.

These are, in a practical sense, “lost works.” We are familiar with Adams’ more than 100 novels for young people, but much of his shorter work during the 1860s has become unknown except to the most dedicated Optic collector. The *Civil War Dialogues* are an obvious example. In these staged conversations, Adams covers the War Between the States in a way that is both practical and informative to his youthful audience.

Remember, the United States did not have a fully organized and unified armed force at the time. The Army of the Republic, as well as the Confederate army, were loosely assembled from local militia and volunteers representing various states. These dialogues bring the reality of war home in a more sensitive way to an impressionable young audience, many of whom may have had family or friends involved in the fighting.

The first dialogue in Walther’s collection appeared in November 1959 and is titled “Dinner Certificates; Revolutionary Scenes at West Point in 1780,” in which General Washington exposes “Mr. Beefly,” a fraudulent food contractor. The next 11 dialogues were published between August 1861 and August-September 1865, carrying us beyond the war’s conclusion. This group opens with “Uncle Sam and his Family,” a domestic allegory of



the secession of the southern states. The two-parter used for the title of this collection, “The Juvenile Rebellion,” covers the years 1863-65, once again Adams keeping his reader informed and entertained through the imagination of his writing.

The Young Philosopher is not a “filler” here; it is reason alone to buy this book. In the sketches, the “young philosopher” of the title, David Green, demonstrates his growing knowledge of such natural phenomena as the weather, starting in the first chapter with his question to Mr. Putnam, “Why does it rain?” David later visits an elderly, retired seaman named Ben Barnacle, from whom he learns all about hurricanes, the Arctic and various denizens of the oceans such as whales and sharks. *The Young Philosopher* is profusely illustrated with original engravings that show what David learns in the worlds of science and history, the latter including a trip with his mentor, Mr. Putnam, to Philadelphia.

Whether you’re an Oliver Optic fan or not, this book deserves a spot on your shelf (ordering information is above). A fourth title in this series, *The Cruise of the UNA: Travelogues on Land and Sea*, is in preparation.

The 'Bob Thorpe' World War I juvenile aviation adventure series

By David Kirk Vaughan (PF-832)

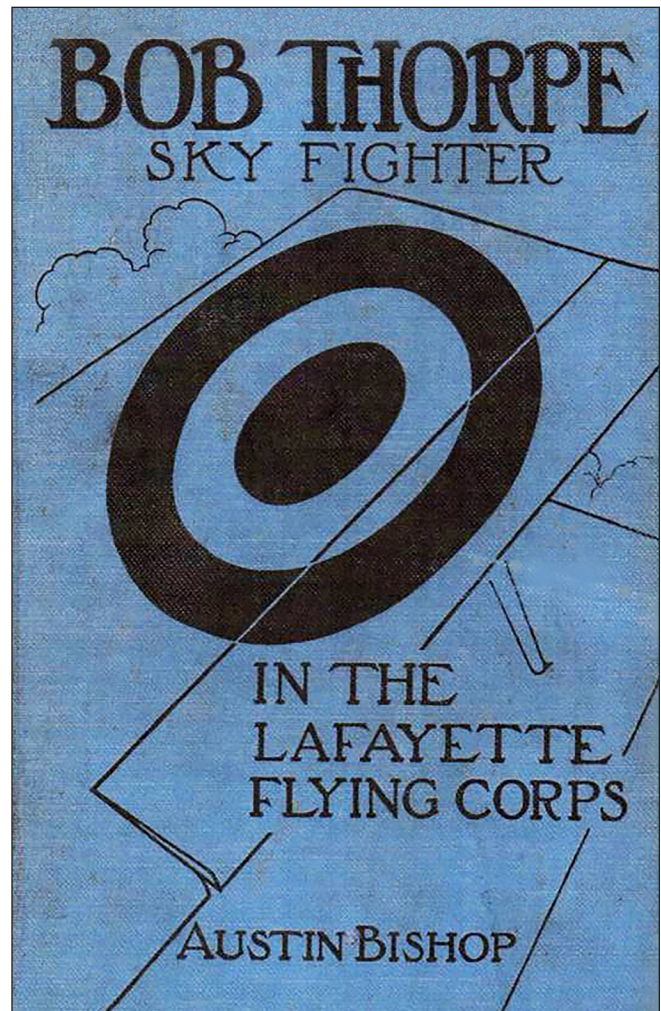
One of the most authentic American juvenile aviation series written about the air war in World War I is the *Bob Thorpe Sky Fighter* series, published by Harcourt Brace and Howe. There are only two titles in the series: *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps* (1919), and *Bob Thorpe, Sky Fighter in Italy* (1920).

However, these books are especially interesting, as they contain detailed, accurate accounts of flying activities during World War I, in two separate areas of combat, France and Italy. In each story, the central character, Bob Thorpe, an American, flies with the air force of the host country, not in an American unit.

The first title in the series, *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps*, provides a complete description of the flight training experiences of Bob Thorpe, an American aviator in France, and his aerial combat experiences flying in one of the French Air Force's escadrilles, or squadrons. The second title, *Bob Thorpe, Sky Fighter In Italy*, continues the adventures of Bob Thorpe after he flies with the Italian air service.

The author of the books is listed as Austin Bishop, a name invented by the publisher. "Austin Bishop" was, in fact, Austin Gillette Parker, an American pilot who flew in France and Italy during World War I. Austin Parker (1892-1938) was the son of Willis F. Parker, a mining engineer who lived in Helena, Montana. The younger Parker had apparently been a reporter for the *Helena Independent* newspaper before he left Montana. Parker attended Detroit College and Cornell University before he started working for **The New York Times**. The history of his experiences in the Lafayette Flying Corps is confirmed in the pages of Charles Nordhoff and James Norman Hall's masterful reference work, *The Lafayette Flying Corps*.

The best-known French squadron which included American pilots was the *Lafayette Escadrille*, N. (for Nieuport) 124; this squadron consisted exclusively American pilots except for the commanding Officer, Georges Thenault, and his Adjutant, Alfred de Laage



***Bob Thorpe, Sky Fighter in the Lafayette Flying Corps* was written by Austin Gillette Parker under the pen name "Austin Bishop," published by Harcourt, Brace and Howe in 1919.**

de Meux. However, this squadron was only one of many French squadrons in which Americans served during the war.

The *Lafayette Flying Corps* was an unofficial organization comprised of all American pilots who flew in any French escadrille. Those American pilots who flew in other French squadrons, while members of the *Lafayette Flying Corps*, were not members of the

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This article was presented as a paper at the 51st annual conference of the Popular Culture Association on April 2, 2015 in New Orleans, La.

The 'Bob Thorpe' World War I juvenile aviation adventure series

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Lafayette Escadrille. Austin Parker never served in the *Lafayette Escadrille*, but he was a member of the larger group, the *Lafayette Flying Corps*.

A wonderful story told by Nordhoff and Hall in their account of the wartime experiences of Austin Parker describes how Parker and fellow Lafayette Flying Corps member Dudley Tucker joined a French flying squadron in World War I:

[Tucker] was business manager of the Washington Square Players, and in the winter of 1917 was on his way to China and Japan to study the theater in the Orient. Traveling by way of Panama with Austin Parker, it was decided to stop ... in order to visit the ancient mines and ruins of Darien. In their wanderings through the jungles of the coast the two Americans became hopelessly lost and finally emerged at the plantation of a mysterious German, who, for reasons which were never made clear, kept them practically as prisoners for several weeks. Unknown to his unpleasant host, Tucker succeeded in buying a dugout canoe from some Indians who lived nearby in the forest, and hugging the shore in their fragile vessel he and Parker made the one hundred and fifty-mile voyage to Panama. As war seemed imminent and they had personal reasons for disapproving of the German race, they decided to give up the trip to the Orient, took passage to Bordeaux in a Brazilian steamer, and enlisted in the Lafayette Flying Corps.

Tucker and Parker must have become friends when Parker was working for **The New York Times**; they were referred to as "inseparable companions" and often socialized together during their time in training. It may well be that in the character of George Morgan, the pilot who shares Bob Thorpe's flying adventures in both books, Parker was remembering his friendship with Tucker.

Nordhoff and Hall tell how Parker and Tucker joined fellow Lafayette Flying Corps member Arthur "Bluie" Bluthenthal for coffee at the Hotel Turco in Avord, France, while they were in training:

While Bluie puffed at his pipe, with an occasional nod or grunt of approval, Tucker told of the curious sides of life he had seen as business manager of the Washington Square Theater, and Parker spoke of newspapers and their making.

Of these three aviators, only Parker survived the war.

Bob Thorpe, Sky Fighter in the Lafayette Flying Corps

Bob Thorpe, Sky Fighter in the Lafayette Flying Corps describes Bob Thorpe's experiences flying with a French squadron in 1918. The book is divided about equally between his training and combat experiences.

The story begins on March 7, 1917, when Bob, who



**Austin Gillette Parker
(1892-1938)**

is a driver in Section 35 of the American Ambulance Service, learns that America has entered the war. He initially wants to enlist in the U. S. Army, specifically in the aviation branch. When he visits the American Embassy in Paris to enlist, however, he learns that because America has so recently declared war, the Embassy staff does not yet have the facilities to accept enlistments,

and even if it could, there would be a long delay before he could become a pilot in the U. S. Air Service.

Faced with a long delay, he decides to join the French flying service. Many Americans who flew in French Escadrilles entered into French military service in just such a manner, transferring from the Ambulance Service to the French flying service, including James McConnell, Walter Lovell, and Harold Willis. Parker, however, never served in the Ambulance Service. Bob Thorpe's close friend George Morgan joins him. Because of their excellent service records in the Ambulance Service, they are quickly accepted and are sent to the French flying school at Avord, France.

The first half of the book provides an accurate and detailed account of the French flying training program that Parker would have experienced. Bob and George begin their training at the Caudron field; the Caudron aircraft is a small training aircraft designed to teach pilots the elements of flight. Its safe handling characteristics made it an excellent flying machine to teach aspiring pilots fundamental flying skills. Bob and George soon solo and complete the next aspects of their flight training program, including a triangular cross-country flight to test their navigation skills. Bob completes his flight successfully, but George becomes disoriented

while flying in a cloud. This event, recounted in the book, includes the kind of detail that could only have been experienced by someone who actually had the sensation of flying in an open-cockpit aircraft inside a cloud:

[George] could not see the instruments that were fastened two feet in front of his eyes, so dense were the clouds in which he found himself. There was nothing to do but sit there, waiting and hoping that his life would be guarded by the good angel who often comes to the aid of young pilots when they blunder ... He put his hand out into the fog and groped for the side of the cockpit. The thin wall of the fuselage, shaking and quivering with the beat of the motor, reassured him and he felt less lonely. The heavy moisture with which the air was laden beat on his face. There was the sensation of being drowned or smothered ... The effort of breathing was too great. It was like trying to get air through a mass of cotton which has been soaked in water ... [He gazed] about him with the helplessness of a man who has suddenly lost his sight. He brought his hand up within a foot of his face before he was able to distinguish his fingers.

Temporarily disoriented in the clouds, George enters a spin and crash lands in a forest. He wrecks the machine but survives with a few scratches and a torn uniform. Parker devotes 10 pages to the experiences of flying in a cloud; it is one of many vivid flying accounts included in the book.

Bob and George continue their flying training by learning how to use the rudder to control the *Penguin* aircraft, a specially designed training aircraft that can travel at high speed across the ground but lacks sufficient wing area to take off. This non-flying aircraft helped students understand the use and importance of the rudder on takeoff and landing and was used in a standard segment of the French flight training sequence. The narrator describes Penguins as "aeroplanes in caricature. he look like aeroplanes, sound like aeroplanes, and try hard to be aeroplanes, but they cannot fly. The life of a Penguin is a round of hopeless endeavor."

The final phase at Avord is mastering the 18-meter Nieuport, so-called because the total wing area was 18 square meters. These early Nieuport aircraft had flown in combat early in the war, but by 1917 were used primarily for training, having been surpassed by larger and more powerful aircraft.

From Avord, Bob and George proceed to the advanced training school at Pau, in southern France, where they learn about acrobatics and combat

maneuvers, and engage in mock combat, shooting camera film instead of real guns. They initially fly the 13-meter "Baby Nieuport" aircraft, painted in gaudy designs, including large red or white polka dots, so that the instructor could easily identify which student he was watching "as he sat back in his steamer chair [on the ground] following the antics of his pupils through his field glasses."

They then fly the more modern 15-meter Nieuport, which they use to practice acrobatics and formation flying. They fly to altitudes of over 15,000 feet to familiarize themselves with the experiences of flying



Austin Parker poses in front of his plane during his service in World War I.

at high altitudes and feeling the effects of exertion with reduced oxygen. They learn to perform such challenging maneuvers as *renversements* and *retournements*, in which the aircraft is pointed straight up for a short period of time and then is flipped over on its back into a dive; these maneuvers were used to avoid being shot down by enemy aircraft.

Both Avord and Pau were actual French flight training locations at which flight training was conducted according to the methods described in the book. When they complete advanced training at Pau, Bob and George report to a field at Plessis-Belleville, where they are given a short course in flying the SPAD, the aircraft they will be flying in their operational squadron.

Both men are assigned to the same squadron, Escadrille SPAD 98, which is located at Souilly, France, not far from Verdun. The insignia of SPAD 98 is the Black Cat. SPAD 98 was the French escadrille to which Parker was actually assigned after he completed his flight training, in December 1917, so Parker is giving a nod to his old flying unit. According to the service record provided by Nordhoff and Hall, Parker enlisted in the French aviation service on May 2, 1917, and attended flying schools at

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The 'Bob Thorpe' World War I juvenile aviation adventure series

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Avord and Pau, France, from May 8 to December 15. He was first officially assigned to Escadrille SPAD 85, from 19 December 1917 until 9 January, 1918. Apparently Escadrille 85 was an established squadron, to which Parker and other pilots were assigned briefly before they were assigned to the newly forming Escadrille 98. He flew with Escadrille SPAD 98 for over three months, from January 9 to April 19, 1918.

A corroborating account of Parker's movement into SPAD 98 is provided in the letters of Alan Nichols, a fellow Lafayette Flying Corps pilot who was also in SPAD 98, at least for a short time, before he was permanently assigned to Escadrille 85. On December 16, 1917, he writes home that "I am assigned to Escadrille N. 98 with [Austin] Parker, [Stephen] Tyson, and two Frenchmen" (Nichols, 177). Four days later, he writes that they have been joined by three other Americans, Harry Johnson, Cyrus Chamberlain, and Carter Ovington, and that "with Parker, from Montana and Panama, Tyson from Pennsylvania, and me from California, we make six out of the total of fifteen [Americans] in the escadrille." Nichols reports that the escadrille is "just forming and every pilot is brand new!" Every pilot, in other words, is arriving in the squadron fresh from flight training. Of the pilots listed here, including Nichols, only Parker survived the war.

Bob Thorpe and George Moran are assigned new SPAD aircraft as well as mechanics whose job is to repair and maintain the aircraft. As they become familiar with their aircraft, they begin to appreciate the bond that can occur between the aircraft and its pilot; as the narrator of *Lafayette Flying Corps* phrases it,

Aeroplanes have dispositions and natures quite as pronounced as human beings and each pilot comes to

know his machine's good and bad habits. He resents having anyone else fly it and he shares his affection only with his mechanic. When bad weather comes and flying is impossible, he trudges through the mud to the hangar at least once a day just to "look it over," even though he knows quite well it he will find it exactly as he left it the day before. And the chances are that he will find his mechanic there, wiping off stray specks of oil and polishing it so that it shines.

A highly polished aircraft not only looks good; it also flies better as a result of the aerodynamically smoother surfaces. Other assistants help the pilots dress in warm

flying outfits to protect them against the cold weather they will encounter in the open-cockpit aircraft. The effect of their appearance after being dressed is described well in the book:

[The assistants] buttoned up their flying clothes, put on fur-lined boots, and polished goggles. When the pilots were so swaddled up in warm clothes that they looked —

and felt — like Teddy Bears, the [assistants] helped them get in their machines by the simple method of getting behind and pushing.

Their squadron commander, Captain Bonne, assigns Bob and George to an experienced pilot, Paulinier, who leads them on a series of missions designed to familiarize them with the squadron's operational procedures. They experience their first flight through German anti-aircraft fire (called "Archie") and then attack a German observation plane; this account, which includes an explanation of the role of "tracer" bullets, provides a good description of what it is like to be in combat in a World War I aircraft:

Bob, with his eyes glued to his sight, circled until the [German observation] plane came squarely into view. He pulled the triggers and sent a stream of bullets from both machine guns. The tracer bullets, which came every five shots and which left a trail of smoke behind them, showed that he was shooting too low.



The SPAD XIII was the aircraft type flown by author Austin Parker and his fictional hero Bob Thorpe, while serving with the Lafayette Flying Corps in France in 1918.

He started to correct his aim, and at the same moment he heard a splintering sound. Streaks of smoke from tracer bullets were going past his machine. Realizing that he was in a hailstorm of bullets and that his machine had been struck, he made a sharp turn that brought him out of range. His left lower wing had been badly damaged. It appeared to be holding good and so he turned back into the fight.

This passage illustrates the danger that can occur when a pilot focuses too closely on his firing procedures and forgets that he can also be a target himself. Bob completes his attack on the observation aircraft, killing the gunner, and the author realistically describes Bob's reaction: "the gunner's arm flew up and he sprawled over his guns. Bob realized that he had killed him, and for a moment he felt sick."

In a letter written home on January 21, 1918, Alan Nichols described some combat activity of some of the pilots in Escadrille 98, including Austin Parker:

A patrol of N 98 was followed for a long time by several Boches above them, and when they turned to come home the Boches made a sort of wild pot-shot attack. Three of the 98's [pilots] were Americans. They say that all of a sudden luminous bullets [tracers] were flying. Johnson was grazed by a bullet, but landed safely and was taken to a hospital. It was not serious at all. [Austin] Parker's motor died before that, and he landed O.K. too.

In the book, the strain of aerial fighting on the pilots is effectively revealed in a brief episode in which we see the pilots of the unit through the eyes of Emil, "the old Alsatian soldier who acted as waiter":

Emil had been with SPAD 98 since it was first organized and he had seen the faces change, one after the other, until only two of the [original] pilots remained, Paulinier and Viro. And Paulinier was now an ace. Emil could remember the Paulinier of a year ago; a delicate, quiet sort of boy who had listened intently to all the other pilots had to say and who had gone about his work of bringing down German planes in the same way that he would have gone about learning about some exact science.

Emil looked about him as he served luncheon and saw a hardness about Paulinier's eyes and mouth that he had never noticed before. He wondered how long it would be before Paulinier's place at the end of the table would be filled by another pilot.

Later, Bob and his squadron-mates fly in support of

the French effort to recapture the fortress at Verdun, which occurred historically on August 20, 1917, a date that is specifically mentioned in the book. (In fact, this event occurred long before Parker joined the squadron). George flies a special mission to shoot down a German observation balloon in a specially equipped SPAD, and we learn some secrets about how to attack a balloon:

"George learned that it was always necessary to attack a balloon from the sunny side and to aim the bullets well up into the top of the bag. The sun heats up the gas and makes it more inflammable on the sunny side and the hot gas has a tendency to rise to the top."

George is successful in shooting down a balloon but nearly kills himself in doing so by almost flying into the balloon itself. Bob Thorpe experiences a narrow escape when enemy fire disables his engine and he lands just inside the French front lines (this may be the episode to which Nichols refers). Bob later asks for and receives permission to become a spy pilot, which involves delivering agents into German-held territory at night. It is not clear that Parker ever engaged in such flights himself.

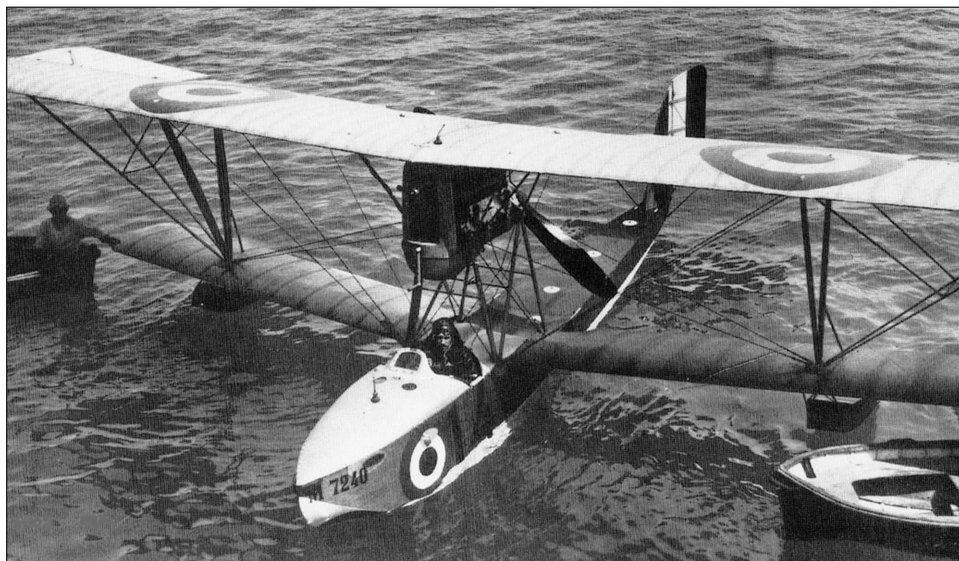
Bob and George survive their encounters with the German air force, though some of the French pilots in the squadron do not, and as the story ends, they are about to be transferred to the U. S. Air Service. Woven in among the descriptions of flying are occasional episodes involving the efforts of Bob and George to thwart the efforts of a German spy intent on doing damage to the Allied efforts.

But the main effect of *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps* is its account of flight training and aerial combat, which are described simply, accurately, and effectively. Unlike other early series titles related to flying in World War I, such as the Horace Porter **Our Young Aeroplane Scouts** series or the Charles Amory Beach **Air Service Boys** series, which pass quickly over air training activities and describe air combat only in a general sense, *Bob Thorpe, Sky Fighter, in the Lafayette Flying Corps* provides a complete picture of the French flight training program and of life in a French Escadrille. Only someone who experienced the French training program personally could have written about it so accurately.

Bob Thorpe, Sky Fighter in Italy

In the second title of the series, *Bob Thorpe, Sky Fighter in Italy*, Bob Thorpe and his fellow pilot George Morgan become pilots in the U. S. Air Service. But instead of flying with one of the U. S. Aero Squadrons that were being established in France in 1918, they are transferred to Italy where they are assigned to fly with the Italian

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The small Macchi M-5 seaplane was used by Bob Thorpe and fellow pilot George Morgan during photo reconnaissance and other missions as members of the U.S. Air Service on assignment with the Italian Air Force as described in the second volume of the series, *Bob Thorpe, Sky Fighter in Italy*.

The 'Bob Thorpe' World War I juvenile aviation adventure series

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Air Force. After completing seaplane training, they are assigned to a base on the coast of the Adriatic Sea named Sant' Andrea Air Station, a large island located just north of the open water between Venice and the Lido, the long island that serves as a breakwater for Venice. It is so close to Venice that they stay at a Venice hotel named Albergo Fiume, or the Fiume Hotel, when they are not flying.

When they arrive at the Venice train station they are met by an officer in the Italian Air Force, Lieutenant Maniotto, who provides transportation to the air station where they meet the commander, Colonel Martinelli. One of the unit's primary missions is to fly reconnaissance missions to Pola Harbor, on the east coast of the Adriatic, to monitor Austrian ship movements in and out of the harbor. They are also involved in photo missions, in which their small Macchi M-5 seaplanes are fitted with cameras in the nose of the aircraft. The aircraft hangars at Sant' Andrea were located on both banks of a canal 1,200 feet long and 150 feet wide.

On one of their missions they contact an Italian submarine that had not reported its position in the Adriatic. Bob and Maniotto, each flying his own aircraft, locate the submarine and discover that

the crew needs some parts to repair its radio, which Bob and Maniotto deliver the following night. On the second visit, Bob is invited to visit the interior of the submarine, which is realistically described as being small, damp, and unpleasant.

They soon become involved in delivering Italian agents to the coastal areas north of Pola, an activity which Bob thoroughly enjoys. However, before he is approved to fly these night missions, he is instructed to practice landing a larger, two-place Macchi seaplane at night, and the account of his practice session effectively captures the difficulty of landing a seaplane

on the surface of the water at night, where there are few visual clues which the pilot can use to judge his height above the water:

Six times he took-off and circled over the city [Venice], and it was black dark when he made his last landing. It was work that required a quick pair of eyes and a delicate hand on the controls. He decided it was more difficult than night flying in a land machine, because the water was deceptive in appearance. Several times when he was landing he found it necessary to correct his judgment on the distance [above the surface of the water] by a quick glance at the banks of the canal. But he rapidly accustomed himself to the new conditions.

The next night ... he repeated the flights, and landed several times just outside the entrance to Venice harbor, where the water was choppy. He found that considerably easier than in the harbor where the water was smooth. The little waves broke up the mirror-like surface, and made it easier to judge the distance.

This is the kind of passage that could have been written only by someone who had experienced for himself the challenge of landing on water at night. A writer unfamiliar with the problems of landing on the water at night would probably not have included this kind of descriptive detail but would have assumed that landing on the surface of the water was no more difficult than landing on a grass-covered runway.

Once Bob perfects his night landing technique, he is

assigned to deliver and pick up Italian agents, landing just off the coast north of Pola. While the aircraft is concealed in the cover of the shoreline, he visits the house of the local agent, a man named Bianca, who is cooperating with the Italians, because he considers himself an Italian at heart. At one point, he, Maniotto, and Bianca are surprised by a visit from the Austrian police, and in the scuffle that follows, Maniotto is shot. Bob volunteers to stay with Maniotto and Bianca, and in the second half of the book he provides aid to Maniotto and helps him hide from the Austrian police. When Maniotto's condition grows more serious, they decide that he needs professional medical care, and Bianca brings them into Pola where a sympathetic doctor helps Maniotto recover.

While Bob is involved in action in the vicinity of Pola, George Morgan continues to fly and to help in the search for Bob, Maniotto, Bianca, and an experienced agent, Camastra. Because of the lack of communication (using unreliable pigeons to carry messages), no one in Italy is sure where they are. George continues to fly missions over the harbor at Pola, partly to keep track of Austrian ships, and partly to see if he can discover any signals from Bob and the others. At one point Bob witnesses an aerial combat between George and two other Italian aircraft and some Austrian fighters, in which George easily defeats his Austrian opponent:

The falling [Austrian] plane struck the water; there came a great splash, and a few minutes later the wreckage came to the surface.

The scattered Austrians [Austrian aircraft] milled about, giving a great show of activity but accomplishing nothing. Their tactics were defensive, and, because they had the faster machines, they could keep out of danger's way without actually giving up the battle, and landing. They were so evidently just going through the motions of fighting that Bob laughed. He saw George plunge down at one of them; the Austrian escaped in a nose dive. Another Austrian machine returned to the landing ground, leaving a trail of stream behind it. The engine had been put out of commission.

The Italian aircraft return to Pola harbor the following day. As Bob watches, he can see the pilots throw some objects out of their aircraft, but they are too small for him to determine what they are. Later, one of his friends reports that George and the other pilots had thrown out old pairs of boots tied together. The boots carried the following message: "Have these shoes repaired by the Pola cobblers who call themselves aviators. We will be back for them tomorrow." This

is such an original and hilarious stunt that it must actually have happened.

Unfortunately, when George returns on the next flight over Pola, his aircraft suffers engine failure, and he is forced to land in Pola harbor, where he is immediately taken prisoner. He eventually joins the others who are trying to survive in a hostile city. Fortunately, the master agent Camastra develops a scheme that reunites Bob and George, and he then engineers a plan to enable the Italian partisans to safely return to Italy.

With its accounts of spies and covert activity, *Bob Thorpe, Sky Fighter In Italy* reads more like a standard juvenile series book of the period than *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps*, but it has sufficient flying activity in it to establish its credibility as a story based on real aviation events. Although it includes less of the typical combat aviator experience than is presented in *Lafayette Flying Corps*, it has the flavor of authenticity in all its aspects, even those describing Bob's life while hiding from the Austrian authorities in and around Pola. As might be expected, the events of Bob Thorpe in *Bob Thorpe, Sky Fighter In Italy* closely parallel the experiences of Parker himself.

When he left Escadrille 98, Parker transferred to the U. S. Navy (not the U. S. Air Service, which Bob Thorpe joins), and was commissioned as an ensign on May 24, 1918. While many U. S. Naval Aviation units were assigned to bases in England and France, Austin Parker was assigned to an Italian unit. After completing flying instruction on Italian Macchi flying boats at Lake Bolsena, north of Rome, he was assigned to the Italian 241st Combat Squadron at Porto Corsini, on the coast of the Adriatic, near Ravenna, Italy, where he and several other American pilots were assigned flying duties with the Italian Air Force. The top ranking American officer at Porto Corsini was Willis Haviland, who had initially served in the Lafayette Escadrille from October 1916 until September 1917, and who had transferred to U. S. Naval Aviation upon leaving the Lafayette Escadrille.

According to James Sloan, the Americans serving at Porto Corsini found the Italians "dispirited" due to the Italian losses at the Battle of Caporetto (occurring from 24 October to 12 November 1917), which had taken place just north of Venice, and the subsequent general lack of progress in the war in the Alps. Their initial flights involved only observation and leaflet-dropping missions, mostly in the area of Pola, approximately 100 miles across the Adriatic Sea from Ravenna, but Haviland persuaded the Italian authorities to allow the Americans to undertake bombing missions as well, though their small, single-engine Macchi M-5 seaplanes

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could not carry heavy bomb loads.

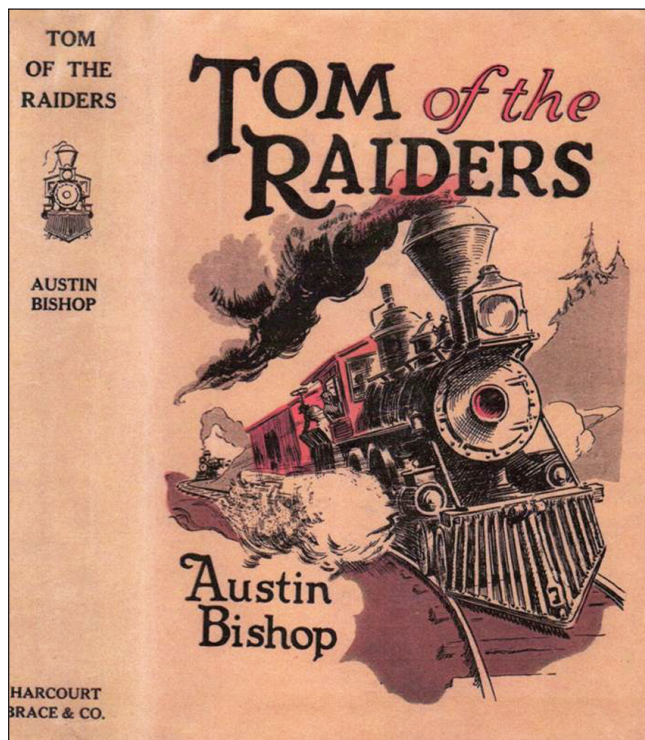
One of the more memorable missions in which Parker was involved occurred on 21 August 1918, when Parker and three other pilots, Dudley Voorhees, Charles Hammann, and George Ludlow, were assigned to fly in support of a leaflet-dropping raid over Pola. The leaflet-dropping aircraft was a Macchi M-8, a larger, two-place version of the smaller Macchi M-5, and was piloted by Walter White; an observer, Albert Taliaferro, was also on board. Over Pola, the group was attacked by four Austrian Phonix fighters, and Parker, Voorhees, Ludlow, and Hammann engaged the Austrian fighters in an aerial battle. Parker attacked one of the Austrian fighters and fired until one of his machine guns jammed.

George Ludlow attacked and disabled one of the Phonix fighters before his Macchi was attacked and disabled by Leutnant Stephan Wolleman. Ludlow landed safely on the rough surface of the Adriatic but was within the range of shore guns and the guns of several Austrian naval vessels. Charles Hammann landed alongside Ludlow and waited for Ludlow to complete the destruction of his aircraft; then Ludlow swam over to Hammann's aircraft and climbed up on the fuselage underneath the engine of the Macchi biplane behind Hammann's cockpit. Due to the extra weight and water entering the aircraft through bullet holes, Hammann had difficulty taking off, and the nose of the aircraft hull was damaged on takeoff.

Because of the damage to his aircraft, Hammann's aircraft was wrecked on landing at Porto Corsini and sank, but both airmen survived. Ludlow was awarded the Navy Cross and Hammann was awarded the first U.S. Congressional Medal of Honor given to a member of the U.S. Navy. Parker apparently remained with his naval aviation unit in Italy until the end of the war. He received the Italian War Cross for his efforts.

When the two Bob Thorpe titles were first published, they received favorable reviews, reviews which pointed to their authenticity. In fact, one reviewer commented that the technical terminology in *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps* challenged his powers of comprehension:

The book makes no pretense of writing down to young readers. It is never patronizing. In fact, in some of its technical moments it is far above our head. For instance:



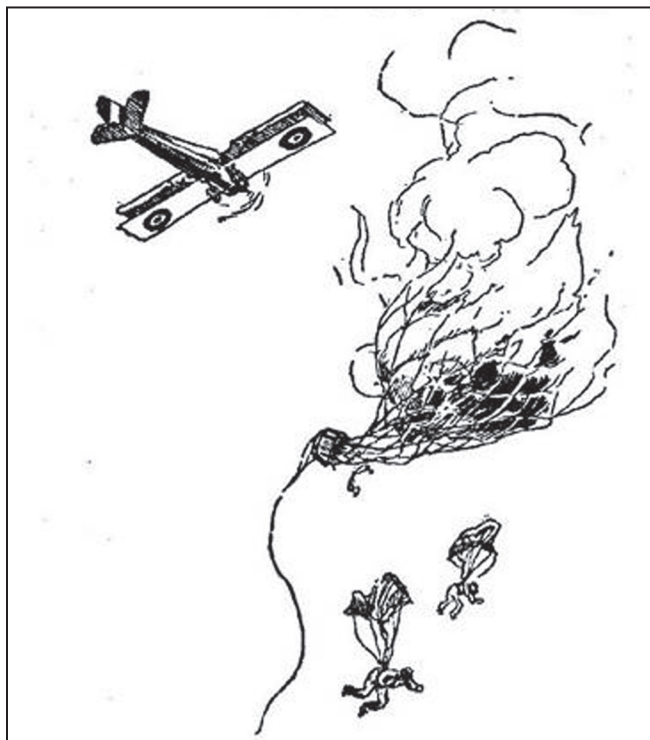
***Tom of the Raiders*, another adventure story for younger readers, was written by Austin Parker following the war and published in 1921.**

“The first thing that Bob tried was the vertical turn, which is often called the ‘reverse control turn.’ It is given that name because the machine is banked up vertically to the ground, making the elevator become the rudder and the rudder become the elevator. Most expert airmen refuse to consider it in that sense. They say that when they are flying they are flying, and that the position of the ground has nothing to do with it; the rudder is the rudder, no matter what position the machine and the ground hold in relation to each other.”

That makes practically no sense at all to us, but we suppose that it will be simple enough to any of those mechanically minded youngsters who take one of those boxes of loose wires and blocks and things and finish up with a suspension bridge or a miniature submarine. However, no particular mechanical bent is needed to enjoy the story of the first patrol or the attack on the German balloon or any one of the dozen other exciting incidents in the book which are told with great vividness.

There is no evidence that Parker ever shot down an opponent in the air, unlike his fictional protagonist, Bob Thorpe, but he did make “an excellent record with his unit,” according to Nordhoff and Hall.

Even though the last page of *Bob Thorpe, Sky Fighter in Italy* has the statement that one more title will



John R. Neill, noted for his illustrations for L. Frank Baum's Oz books, did numerous drawings for both volumes in the Bob Thorpe Series.

appear, "following the adventures of the boys until the end of the war," the projected title listed is *Lafayette Flying Corps*, which is the title of the first book.

The illustrations for both books in the series were drawn by John R. Neill, the artist of the L. Frank Baum Oz series of books. Neill provides excellent pictorial versions of many of the incidents in both books, and his representations of individual figures are quite good. In *Lafayette Flying Corps*, he provides, in addition to the frontispiece, three full page line drawings and 35 partial page line drawings; and in *Italy*, he provides four full page drawings plus frontispiece plus 31 partial page line drawings. Parker evidently provided Neill with specific details about the aircraft, equipment, and uniforms, for these details can be clearly seen in the drawings. Neill's drawings help to provide excellent visual contexts for the action of the stories.

After the war, Parker continued his writing career. He wrote one other story for younger readers, *Tom of the Raiders* (1921), about a young boy participating in the U.S. Civil War, and a novel, *Here's to the Gods* (1923), about the difficulty of an aviator adjusting to normal life after the end of World War I. In the 1920s, many of his stories were published in *The Saturday Evening Post* and other popular magazines. In the 1930s, he wrote screenplays for Hollywood films,

including "Honor Among Lovers" (1931), which starred Claudette Colbert, and "The Rich are Always With Us" (1932).

He married twice, the first time to Phyllis Duganne, a prolific and successful writer of short stories; one daughter was born as a result of this union. After divorcing Duganne, he married Miriam Hopkins, a talented motion picture actress. That marriage ended in divorce as well. Austin Gillette Parker died of a cerebral hemorrhage in 1938 at the age of 46.

Both *Bob Thorpe, Sky Fighter in the Lafayette Flying Corps* and *Bob Thorpe, Sky Fighter In Italy* are well-written, authentic accounts of what it was like to fly in two separate theaters of World War I, in two very different types of aircraft, flying two very different kinds of missions, and are among the best accounts of American aviators flying in the war written by actual participants.

* * *

Author's Note: Heartfelt thanks to series book expert James Keeline (PF-898), who discovered the identity of "Austin Bishop." Without his indefatigable research efforts in determining that Austin Parker was the author of the Bob Thorpe books, this article literally could not have been written.

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More memories from 'Fame and Fortune in Columbus'



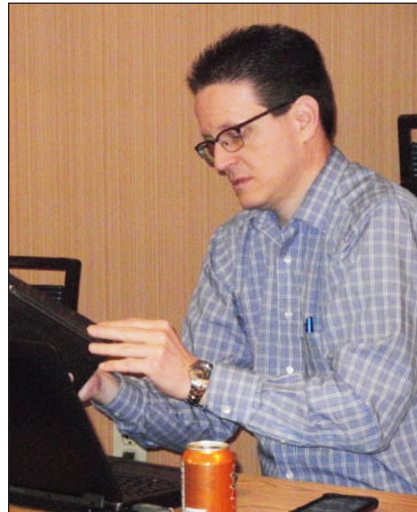
Strive and Succeed Award recipient Susan Hagos, left, with Carol Nackenoff and Bob Huber at the banquet.

Photo by Bob Sipes



Bob Huber asks for an opening bid.

Photo by Carol Nackenoff



Bob Sipes examines one of his auction purchases.

Photo by Bob Eastlack

Bill Gowen reacts to his winning bid during the annual auction.

Photo by Carol Nackenoff



Jeff Looney checks out the selection at Acorn Books in downtown Columbus.

Photo by Bill Gowen

Rob Kasper, Channing Sipes and Jeff Looney during Friday's dinner at Schmidt's Sausage Haus.

Photo by Carol Nackenoff