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Edgar Rice Burroughs, 1875-1950



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Edgar Rice Burroughs



Nell Dismukes McWhorter (1908-1976)

ERRATA

- P.21, Line 20: Substitute "William Cecil" for "John"
- P.36, Line 19: Substitute "Marcia of the Doorstep" for
"Two-Gun Doak" (1924: 125,000 words)
- P.36, Line 36: "You Lucky Girl!" copyright 1927

Editor's Preface

This issue of *Library Review* is devoted exclusively to Edgar Rice Burroughs (1875–1950) whose works represent the largest single “special collection” in the University of Louisville Library. In 1975, the year of the Burroughs Centennial, we mounted an exhibition which received extensive media publicity in Louisville and generated considerable local interest. Since then the Burroughs Collection has grown to include nearly 6,000 volumes, the gift of the editor in memory of his mother, Nell Dismukes McWhorter.

A subjective analysis entitled: “Edgar Rice Burroughs: King of Dreams” is given in these pages, together with a description of the Burroughs Collection, its highlights, and a bibliographic overview of the Burroughs canon. Special thanks are due Edgar Rice Burroughs, Inc., Tarzana, California, for kind permission to reproduce numerous photographs which illustrate this issue. The front cover portrait of Burroughs was taken in Chicago, 1916. Photographic work is courtesy of Professor Phil Owen, Instructional Communications Center.

Library Review, designed to acquaint our membership with one or more in-depth collections in the Rare Book Department, was founded in 1960 and is now in its twentieth year of publication. Subscription information and mailing are through the courtesy of Delinda Stephens Buie, Assistant Curator, Rare Books and Special Collections.

George T. McWhorter
Editor



Nell Dismukes McWhorter of Cumberland Furnace, Tennessee, taught her son to read at the age of five with one chapter of Burroughs per night, at bedtime. This collection has been donated in her memory by her son, whose lifelong love for Burroughs (as well as for his enterprising parent) could not have found a memorial more fitting.


THE ALL-STORY

VOL. XXII

FEBRUARY, 1912.

No. 2

Under the Moons of Mars



By
Norman Bean

RELATIVE to Captain Carter's strange story a few words, concerning this remarkable personality, are not out of place.

At the time of his demise, John Carter was a man of uncertain age and vast experience, honorable and abounding with true fellowship. He stood a good two inches over six feet, was broad of shoulder and narrow of hip, with the carriage of the trained fighting man. His features were regular and clear-cut, his eyes steel gray, reflecting a strong and loyal character. He was a Southerner of the highest type. He had enlisted at the outbreak of the War, fought through the four years and had been honorably discharged. Then for more than a decade he was gone from the sight of his fellows. When he returned he had changed, there was a kind of wistful longing and hopeless misery in his eyes, and he would sit for hours at night, staring up into the starlit heavens.

His death occurred upon a winter's night. He was discovered by the watchman of his little place on the Hudson, full length in the snow, his arms outstretched above his head toward the edge of the bluff. Death had come to him upon the spot where curious villagers had so often, on other nights, seen him standing rigid—his arms raised in supplication to the skies.

—Editor's Note.

CHAPTER I.

IN THE MOUNTAINS.

I AM a very old man; how old, I do not know. Possibly I am a hundred, possibly more; but I cannot tell, because I have never aged as other men, nor do I remember any childhood. So far as I can recollect, I have always been a man, a man of about thirty. I appear to-

1 S

day as I did forty years and more ago, and yet I feel that I cannot go on living forever; that some day I shall die the real death from which there is no return.

I do not know why I should fear death, I who have died twice and am still alive; yet I have the same horror of it as you who have never died, and it is because of this terror of death, I believe, that I am so convinced of my mortality.

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The first published story of Edgar Rice Burroughs, under the pseudonym of Norman Bean. (To protest his sanity, Burroughs had submitted the manuscript under the alias of "Normal Bean," but the editor misinterpreted the author's intent and ruined his little joke by changing the spelling of the pseudonym. Somewhat miffed, Burroughs dropped the alias permanently.) (Copyright © 1912 Frank A. Munsey Company)

Edgar Rice Burroughs: King of Dreams

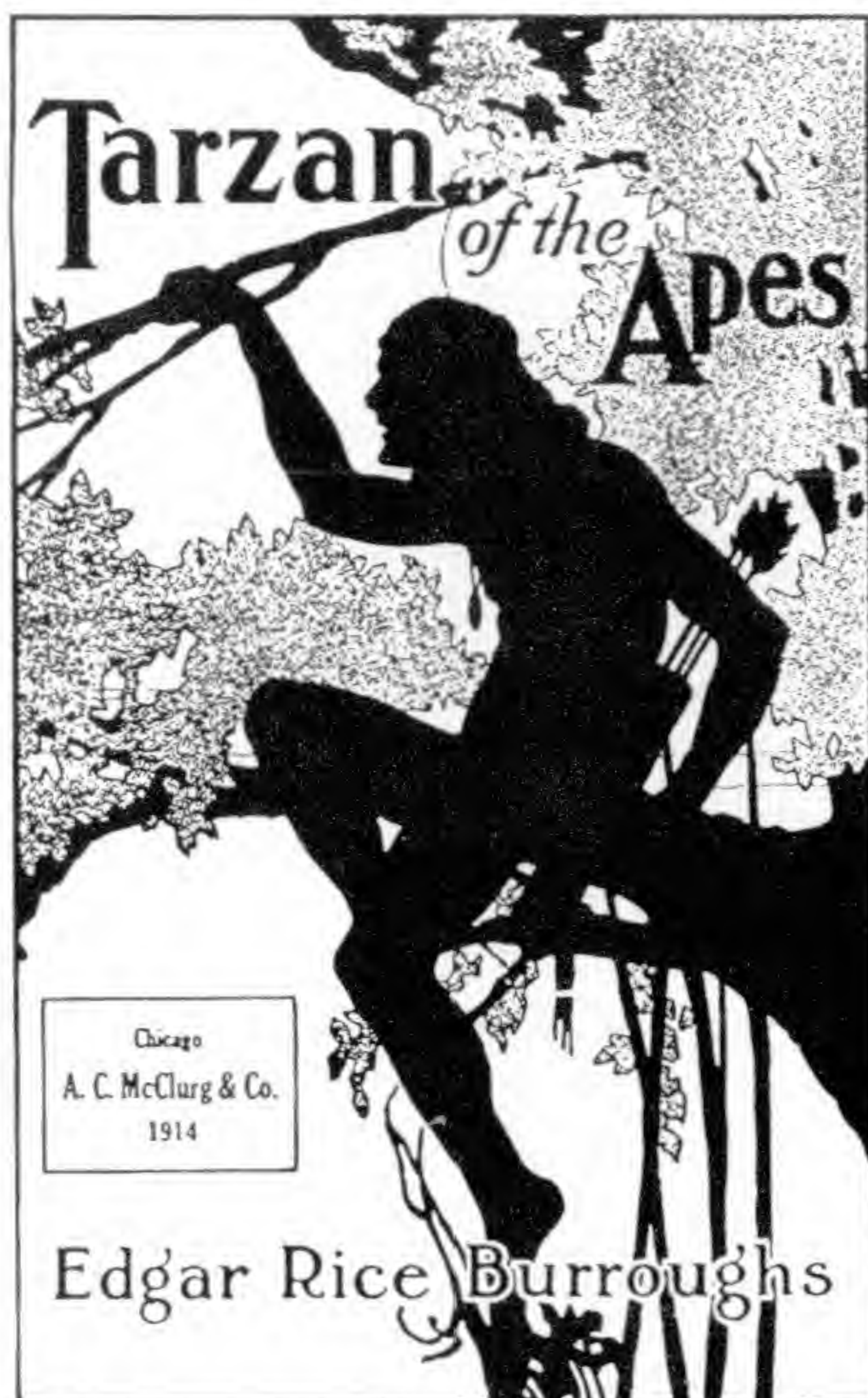
by George T. McWhorter

Sir Isaac Newton acknowledged his debt to the past in the oft quoted line: "If I have seen further it is because I have stood upon the shoulders of giants." When Edgar Rice Burroughs (1875–1950) was questioned concerning a similar indebtedness to Jules Verne, H. Rider Haggard, Sir Arthur Conan Doyle, and H. G. Wells, he admitted that he hadn't read them! He was, himself, the initiator upon whose shoulders has stood a legion of American science fiction writers, many of whom have published enthusiastic statements of their debt to him.

Who was this man who captured the attention of the fiction-reading world with his very first novel and held it secure for nearly a hundred more? Gore Vidal writes of him as the "Archetypal American Dreamer" who had failed at everything he set his hand to until the age of thirty-six. This included being a drill instructor at a military academy in Michigan, a gold prospector in Oregon, a rancher in Idaho, a policeman in Salt Lake City, a salesman in Chicago, and the dabbler in countless get-rich-quick schemes which fizzled out as his and Emma's expanding family ushered in . . . an old familiar story.

Many of us are dreamers and escapists, but few are gifted story tellers in the tradition of a Scheherazade, a Hans Andersen, or an Edgar Rice Burroughs. The difference between us and *them* lies in a skillful blending of the two worlds we know as "fantastic" and "real." It was as logical for Burroughs to use his knowledge of military science and tactics in describing a Martian army as it would be for a CPA to employ his skills in figuring out your income tax . . . for a fee! (Burroughs' fees resulted in a multi-million dollar estate which still thrives thirty years after his death in Tarzana, California. Aside from Upton Sinclair, he was the only writer of his time to incorporate himself with a view to publishing his own books. Unlike Sinclair, he was brilliantly successful.)

It is probably safe to say that a child's mind conceives of the existential world in terms of black and white, rather than grey (the "greys" being reserved for experience and introspection). The Burroughs penchant for creating heroes without blemish and villains who are totally execrable has provided continuing fodder for adverse criticism. Yet this same tendency lies at the root of his lasting appeal as a writer for, and shaper of, youthful morality. Even in our adult experience it is difficult



The familiar silhouette drawn by Fred Arting for the first hardcopy edition. There were no other illustrations. (Copyright © 1914 A. C. McClurg & Co.)

①

Tarzan of the Apes
by
Edgar Rice Burroughs
(Normal Bean)

I had this story from one who had no business to tell it to me, or to any other, and I may credit its seduction influence of an old vine upon the narrator beginning of it, and my own skeptical incredulity during the days that followed for its balance of a strange tale.

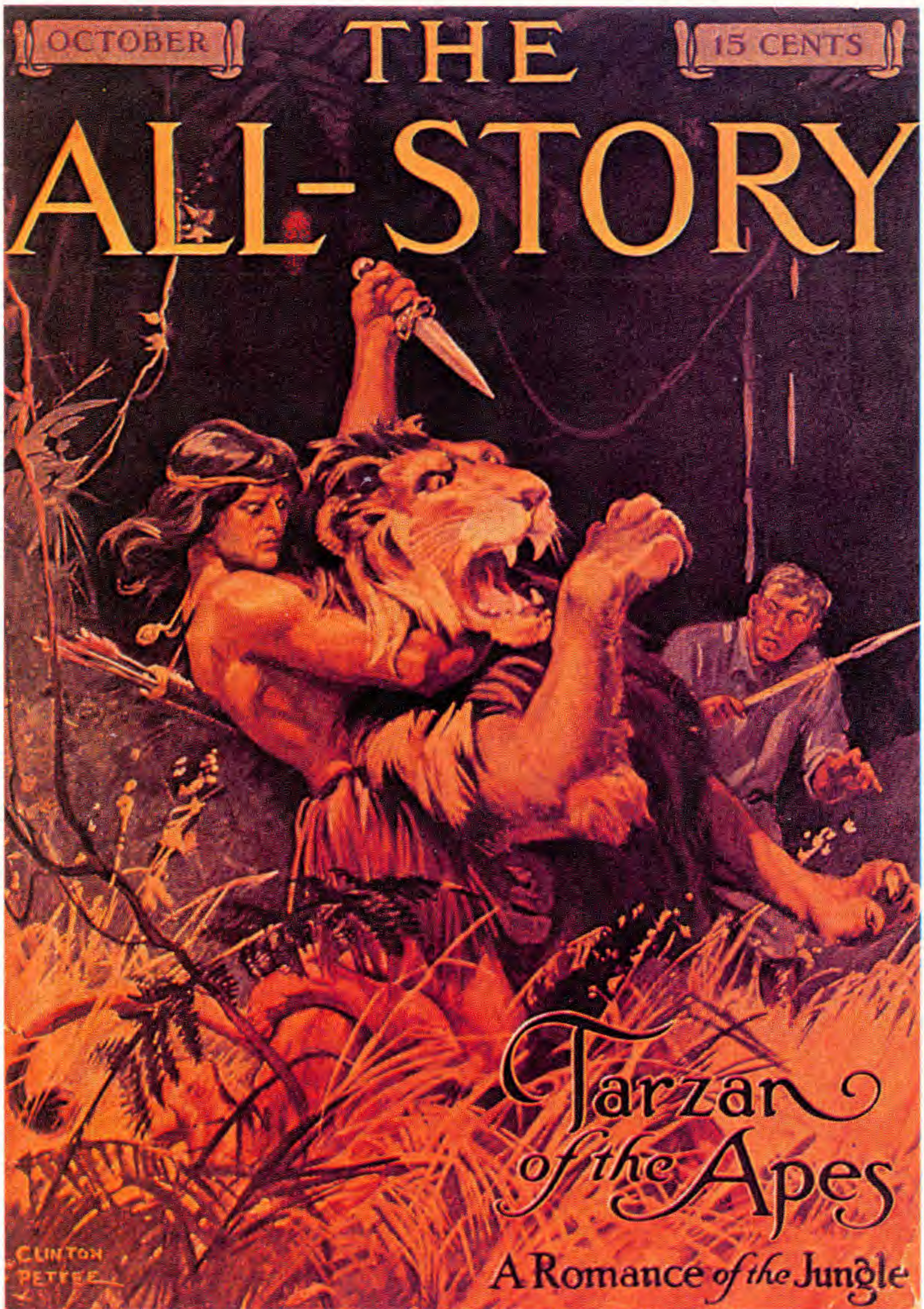
When my confidential host discovered that he had told me so much, and that I was prone to doubtfulness, his foolish pride as -

Facsimile of Burroughs' manuscript with pen he used. (Note pseudonym) (Copyright © 1975 Edgar Rice Burroughs, Inc.)

to conceive of anyone we greatly admire as having faults. Likewise, if anyone has grievously offended us it is difficult to think of him as having redeeming qualities. So the fantasy world created by Burroughs deals largely in black and white concepts of good and evil, easily perceived by youngsters yet infinitely embellished by imaginary situations in exotic locales. The total effect is that of having roots in the real world while we travel the unexplored realms of fantasy. Since all of us fantasize on occasion, the sanity of Burroughs' "Normal Bean" approach anchors us between the two worlds with a bird's-eye view of the best of both.

The unexplored universe was his, and his unique fantasies (in harmonious partnership with his practical knowledge and experience) took him to the moon, Venus, Mars, Jupiter, and beyond. His earthly locales covered time periods from the Stone Age to Greco-Roman times; from the Plantagenets to the plains of Western America; to the modernity of Chicago, Hollywood, Europe, and the Balkans. Lost civilizations in remote jungle fastnesses, hidden plateaus and extinct volcanos of Africa, Cambodia, Java, Sumatra, and the Pacific are recurrent themes. His series of seven novels at the Earth's core, with an inner sun hanging at perpetual zenith, is a marvel of invention. Lost tribes of Paulists, Israelites, Crusaders, and Atlanteans come to life in his limitless vision. Reincarnation, suspended animation, elaborate machines, and warps in the skein of time transport his cavalcade of heroes to and from the present to an antediluvian past or a future seen only by himself.

Burroughs was a keen observer of human nature. As previously noted, he tended to create stereotypes, but in the final analysis they lend a pleasing credibility to his fast moving plots. They all behave as expected and the action zips along with new surprises in rapid succession. One can almost see the author chuckling to himself as he leaves his hero on the brink of disaster at a chapter's end, to pick up a different thread of his plot in the ensuing chapter! It is a device guaranteed to hold one's attention until the denouement brings all the threads of his spellbinding tapestry together. With a dreamer's vision (which creates bliss out of torment) his stories end happily.



The world's first glimpse of *Tarzan of the Apes* in its premiere publication: *All-Story*, October, 1912. Cover Artist: Clinton Pettee. (Copyright © 1912 Frank A. Munsey Company)

His writings reveal as much of himself as did the writings of any author from Homer to Dostoyevsky. His cynicism is healthy, his optimism laudable, his humor catching. His die-hard detractors admire casting him in the role of an uncompromising sorehead who extols the virtues of instinctive animal behavior over the pitiable foibles of civilized man. With Burroughs it was the lack of predictability and purpose in human nature which rendered it a justifiable object of censure. Like Mencken he waged war on hypocrisy, tempered by his own idealistic formula for survival. Like Mencken he used humor and irony as lethal weapons in his armory of literary devices.

Some years ago a radio program entitled "Information Please" (moderated by Clifton Fadiman) presented a panel of literary experts which discussed great books. When W. H. Hudson's *Green Mansions* came under discussion, the gentlemen of the panel each praised "Rima" (the "bird-girl") as a character worthy of emulation. Jan Struther (author of *Mrs. Miniver* and the only woman panelist present) was not asked her opinion until her colleagues had concluded their remarks. She delivered a death blow with her observation: "I'm always a bit skeptical of people who are kinder to animals than to human beings." Such a situation was never envisaged by Burroughs, nor was it a "consummation devoutly to be wished" as his critics would have us think. Pretense, and *only* pretense, was what disturbed Burroughs about the human parade, and his principal character ("Tarzan") invariably reverted to the predictability of the jungle world in preference to the unpredictability of civilized men and women as a place in which he could thrive. When our professional battles bleed us, it is good, even necessary, to have a personal retreat where we can lick our wounds, be it a geographical location or a mental "Shangri-La." The escapist world of Burroughs has given solace and retreat to approximately five generations of young people and shows no sign of diminution or harmful effect. The Burroughs brand of nostalgia keeps all these generations young in spirit. ("I still live!" echoes the indestructible Virginia transplant, John Carter of Mars.) A successful author recently informed me that he customarily reads one or two Burroughs novels every year in order to maintain his sanity.



Edgar Rice Burroughs (age 37) relaxes in his study in 1912, pondering his sudden success with his third novel: *Tarzan of the Apes*. (Copyright © Edgar Rice Burroughs, Inc.)

Burroughs had a musical flair for creating fictitious names, and any stylistic account (no matter how brief) would be abortive were it not to include examples. He often bracketed a phonetic spelling of names to give his readers a clear idea of their pronunciation. His exotic heroines were frequently given names which included a soft “j” (pronounced as the “z” in “azure”), while his ever present “bad guys” usually had short guttural names ending in a voiceless fricative. The sonorous quality of his nomenclature drew heavily on the pure Italianate vowels of the Romance Language group. In combination with his irrepressible humor, the results are delightful . . . as in the case of his tenth Tarzan novel: *Tarzan and the Ant Men*. Here, the diminutive characters are given pretentiously long cognomens. The young prince “Komodoflorensal” is rescued by Tarzan from the clutches of the despot “Elkomoelhago” as the “Trohanadalmakusians” and “Veltopismakusians” (hereditary enemies) slug it out. The names are as memorable as they are tongue-in-cheek!

Burroughs had always told himself bedtime stories. It was only when he began telling them professionally (to feed his family) that his genius was liberated from the closet to delight a world. The plots and panoramas of his imaginative tales can be yours in almost any bookstore, so this discussion will focus on certain aspects of his writing which may escape the casual reader. With any luck, the following examples and observations will paint a fair picture of the man. To begin with a random sampling of his story telling technique, here is a brief excerpt from a 1918 triptych entitled: *The Land That Time Forgot*. He began writing it shortly after his forty-second birthday in 1917 and finished the final section (“Out of Time’s Abyss”) in July, 1918. It was published immediately in serial form by *Blue Book Magazine*, although its first appearance in hardback was delayed for another six years. In this excerpt the hero has been captured by an alien race and sentenced to incarceration in the “Blue Place of Seven Skulls.” He is lowered head first through a trapdoor into the Cimmerian darkness of a windowless underground chamber.

Half-stunned, Bradley lay for a minute as he had fallen and then slowly and painfully wriggled into a less uncomfortable position. He could see nothing of his surroundings in the gloom about him until after a few minutes his eyes became accustomed to



At the Earth's Core, illustrated by St. John.

J. Allen St. John (1872-1957) was the artist for 33 first editions of Burroughs. He taught at the Chicago Art Institute for over 20 years. (Copyright © 1922 by Edgar Rice Burroughs, Inc.)

the dark interior when he rolled them from side to side in survey of his prison.

He discovered himself to be in a bare room which was windowless, nor could he see any other opening than that through which he had been lowered. In one corner was a huddled mass that might have been almost anything from a bundle of rags to a dead body.

Almost immediately he had taken his bearings Bradley commenced working with his bonds. He was a man of powerful physique, and as from the first he had been imbued with a belief that the fiber ropes were too weak to hold him, he worked on with a firm conviction that sooner or later they would part with his strainings. After a matter of five minutes he was positive that the strands about his wrists were beginning to give; but he was compelled to rest then from exhaustion.

As he lay, his eyes rested upon the bundle in the corner, and presently he could have sworn that the thing moved. With eyes straining through the gloom the man lay watching the grim and sinister thing in the corner. Perhaps his overwrought nerves were playing a sorry joke upon him. He thought of this and also that his condition of utter helplessness might still further have stimulated his imagination. He closed his eyes and sought to relax his muscles and his nerves; but when he looked again, he knew that he had not been mistaken . . . the thing had moved; now it lay in a slightly altered form and farther from the wall. It was nearer him.

With renewed strength Bradley strained at his bonds, his fascinated gaze still glued upon the shapeless bundle. No longer was there any doubt that it moved . . . he saw it rise in the center several inches and then creep closer to him. It sank and rose again . . . a headless, hideous, monstrous thing of menace. Its very silence rendered it the more terrible.

Bradley was a brave man; ordinarily his nerves were of steel; but to be at the mercy of some

Foreign Editions of Tarzan of the Apes



Warsaw, ca. 1920

ターザン物語^{ものがたり}

バロース原作



朝島靖之助

Tokyo, ca. 1970

unknown and nameless horror, to be unable to defend himself . . . it was these things that almost unstrung him; to be able to use his fists, to put up some sort of defense, to inflict punishment upon his adversary . . . then he could face death with a smile. It was not death that he feared now . . . it was the horror of the unknown that is part of the fiber of every son of woman.

Closer and closer came the shapeless mass. Bradley lay motionless and listened. What was that he heard! Breathing? He could not be mistaken . . . and then from out of the bundle of rags issued a hollow groan. Bradley felt the hair rise upon his head. He struggled with the slowly parting strands that held him.

The thing beside him rose up higher than before and the Englishman could have sworn that he saw a single eye peering at him from among the tumbled cloth. For a moment the bundle remained motionless . . . only the sound of breathing issued from it, then there broke from it a maniacal laugh.

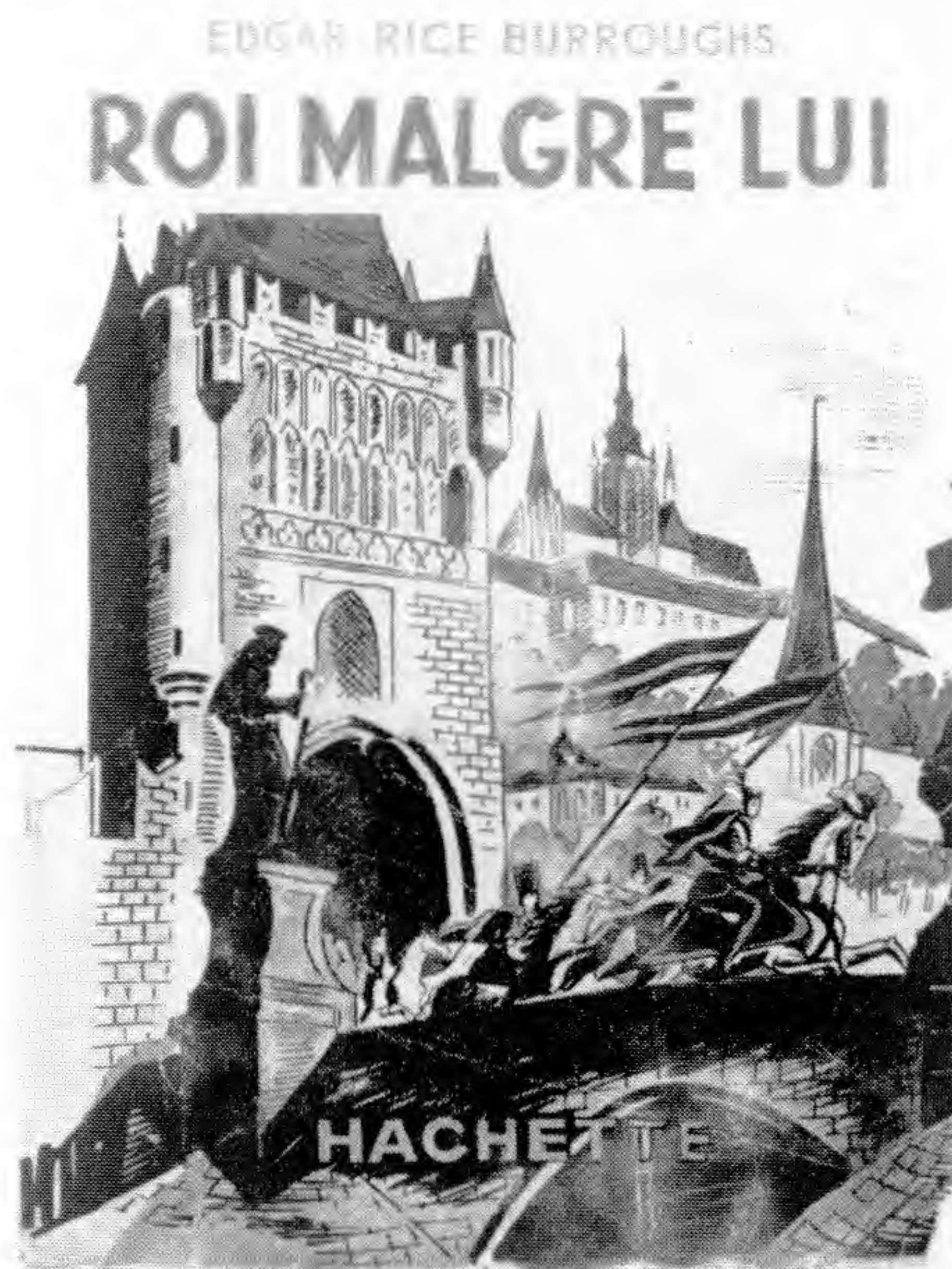
Cold sweat stood upon Bradley's brow as he tugged for liberation. He saw the rags rise higher and higher above him until at last they tumbled upon the floor from the body of a naked man . . . a thin, a bony, a hideous caricature of man, that mouthed and mumbled and, wobbling upon its weak and shaking legs, crumpled to the floor again, still laughing . . . laughing horribly.

It crawled toward Bradley. "Food! Food!" it screamed. "There is a way out! There is a way out!"

Dragging itself to his side the creature slumped upon the Englishman's breast. "Food!" it shrilled as with bony fingers and its teeth, it sought the man's bare throat.

"Food! There is a way out!" Bradley felt teeth upon his jugular. He turned and twisted, shaking himself free for an instant; but once more with hideous persistence the thing fastened itself upon him. The weak jaws were unable to send the dull teeth through the victim's flesh; but Bradley felt it

Foreign Editions of Burroughs



French edition of *The Mad King* (Paris, 1937)

E. R. BURROUGHS
Tarzan-böckernas författare



FILMFlickAN
FRÅN
HOLLYWOOD

Swedish edition of *The Girl from Hollywood* (Stockholm, 1926)

gnawing, gnawing, gnawing, like a monstrous rat, seeking his life's blood.

The skinny arms now embraced his neck, holding the teeth to his throat against all his efforts to dislodge the thing. Weak as it was it had strength for this in its mad efforts to eat. Mumbling as it worked, it repeated again and again. "Food! Food! There is a way out!" until Bradley thought those two expressions alone would drive him mad.¹

The above excerpt from "Out of Time's Abyss" (part III of the trilogy) shows Burroughs in typical stride. His personal identification with the fictional character of Bradley is unmistakable. In such moments his prose style is gripping, the words interacting in a harmonious pull towards the climax of the scene (which ends, needless to say, in an honorable solution for both participants). If one were to rewrite this scene, it would be difficult to select another combination of words and sentences more effective than those chosen by Burroughs himself. Even the variant spelling of "wabbling" for wobbling seems somehow appropriate. His expression was spontaneous and he rarely rewrote his stories, preferring to leave them as they first tumbled from his imagination, checking only for spelling, punctuation, and occasional non-sequiturs in his plots. In later years he used a dictaphone to ensure their virginal authenticity.

The stuff of which he builds his heroes is underscored time and time again with subliminal appeal. Through every encounter with savage men and beasts, the reader is constantly assured of the hero's superior attitude toward danger and death. A familiar example from *Tarzan at the Earth's Core* runs as follows:

From childhood he had walked hand in hand with the Grim Reaper and he had looked upon death in so many forms that it held no terror for him. He knew that it was the final experience of all created things, that it must as inevitably come to him as to others and while he loved life and did not wish to

¹Copyright 1918 Story Press Corporation.

Tarzan

der Deutschenfresser



Cover illustration for Sorel's Book (published in Berlin, 1925) which bitterly attacks Burroughs' anti-German sentiments in *Tarzan the Untamed*. (The German market was lost to Burroughs for several years following publication of Sorel's book.)

die, its mere approach induced within him no futile hysteria.²

Most of us recognize in this passage an obvious parallel in Shakespeare's *Julius Caesar*:

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Whether Burroughs read Shakespeare or drank from the same fountain is not important. The message cannot be too often drummed into responsive ears.

Throughout the generations of Burroughs readers, many have scanned the author's mentality for some hint of a religious conviction coinciding with their own. They are invariably brought back to a nondenominational premise with which time has found no fault. A typical sounding of this theme runs as follows:

Tarzan of the Apes was not a church man; yet like the majority of those who have always lived close to nature he was, in a sense, intensely religious. His intimate knowledge of the stupendous forces of nature, of her wonders and miracles, had impressed him with the fact that their ultimate origin lay far beyond the conception of the finite mind of man, and thus incalculably remote from the farthest bounds of science. When he thought of God he liked to think of Him privately, as a personal God. And when he realized that he knew nothing of such matters, he liked to believe that after death he would live again. (*Tarzan at the Earth's Core*)

Burroughs frequently ruminates on the future of man ("those two footed harbingers of strife") in a cynical vein, indulging his pet peeves to the fullest:

2. Copyright 1929, 1930 Edgar Rice Burroughs, Inc.

ALL IN THE FAMILY: Between them, Studley Oldham Burroughs (the author's nephew) and John Coleman Burroughs (the author's son), illustrated fifteen first editions. Below are cover illustrations for *Apache Devil* (Studley O. Burroughs) and *Lad and the Lion* (John Coleman Burroughs).



(Copyright © 1938 Edgar Rice Burroughs, Inc.)

(Copyright © 1933 Edgar Rice Burroughs, Inc.)

Perhaps, thought Gridley, in nature's laboratory each type that had at some era dominated all others represented an experiment in the eternal search for perfection. The invertebrate had given way to fishes, the fishes to reptiles, the reptiles to the birds and mammals, and these, in turn, had been forced to bow to the greater intelligence of man. What would be next? Gridley was sure that there would be something after man, who is unquestionably the Creator's greatest blunder, combining as he does all the vices of preceding types from invertebrates to mammals, while possessing few of their virtues.

Yet Burroughs was comfortable with human nature, understanding it like an indulgent parent, and usually couching his observations in wry humor. When his twentieth-century hero meets a Stone Age girl who is attracted to him, her first desire is to teach him her language. Thus Burroughs muses:

What will not one do to have one's curiosity satisfied, especially if one happens to be a young and beautiful girl and the object of one's curiosity an exceptionally handsome young man? Skirts may change, but human nature never.

Humor in facing a potentially tragic situation is a Burroughs trademark. A random sampling of this appealing technique occurs in the capture of Tarzan and his friends by a tribe of Stone Age savages at the Earth's core who tie them up and then retire to decide their fate:

They knew that outside upon the ledge the warriors were sitting in a great circle and that there would be much talking and boasting and argument before any decision was reached, most of it unnecessary, for that has been the way with men who make laws from time immemorial—a great advantage, however, lying with our modern lawmakers in that they know more words than the first ape-men.

Burroughs had definite ideas on many subjects, one of them being modern art. With cynical humor he causes Carson of Venus to comment on the crazy-quilt palace of the Myposans as follows:



Back to the Stone Age (N.Y., Ace, 1973) illustrated by Frank Frazetta, most popular of the modern artists to be attracted to Burroughs' themes.

. . . it might have been designed by a drunken surrealist afflicted with a hebephrenic type of dementia praecox; which, of course, is not normal, because surrealists are not always drunk. I sometimes think that man's inability to reproduce the beauties of nature has led to the abominable atrocities called Modern Art.³

Occasionally the public is amazed by the sudden appearance of a new talent in the form of an individual of little or no previous training, yet whose command of his art suggests a lifetime of preparation. The Metropolitan Opera Company makes such a claim for its former baritone Leonard Warren. Burroughs fits this description ideally. With a sort of prescience he instituted his famous "cliff-hanger" technique in the first Tarzan novel, leaving the way open for his special talents to devise endless sequels. Perhaps the finest example of the Burroughs cliff-hanger occurs at the end of *Tarzan of the Apes*. The hero has just received verification of his noble birth in a telegram, but conceals the information, believing that the woman he loves will find greater happiness with John Clayton (his civilized cousin who has inherited Tarzan's title and estates as next-of-kin). As Clayton shakes the hand of the mysterious stranger, he asks:

"If it's any of my business, how the devil did you get into that bally jungle?"

"I was born there," said Tarzan quietly. "My mother was an Ape, and of course she couldn't tell me much about it. I never knew who my father was."

Immediately beneath, in large letters, is written: "THE END." Beneath this, in a publisher's footnote, we read:

The further adventures of Tarzan, and what became of his noble act of self-renunciation, will be told in the next book of Tarzan.⁴

And sure enough . . .

3. Copyright 1938 Frank A. Munsey & Co.

4. Copyright 1914 A. C. McClurg and Co.

Some notable movie Tarzans



First Tarzan: Elmo Lincoln (1918)



**Family Tarzan: James H. Pierce (1927)
married Joan Burroughs**



TV-Tarzan: Ron Ely (1966)



**Longest-lived Tarzan: Johnny
Weissmuller (1931-1948)**

Obituaries and Rebirths

There has always been a prevailing westerly wind in the publishing business which whispers to us that the works of all popular writers are ephemeral and hardly worth saving. When posterity alters this concept by producing exceptions the bookdealers have a field day! The highest recorded price ever paid for a first hardcopy edition of *Tarzan of the Apes* was \$3,600 in 1979. (Dickens, Milton, even Shakespeare rarities may still be got for less.) What does this mean? To whom is Burroughs worth this kind of money?

The answer lies in the repeated assertions of literary historians that Burroughs has earned the title of "Father of American Science-Fiction." His Chicago upbringing and hard won success story are typically American, even though his writings deal largely in extra-terrestrial fantasies which are the province of all writers of any nationality.

The critical stir created in 1912 over the appearance of "Tarzan" as a new heroic concept was very real. It died down somewhat when the Hollywood film versions (beginning with Elmo Lincoln in 1918) distorted the literary Tarzan into an often humorous caricature of the author's intention (Burroughs cried all the way to the bank!) But in the early 1960s, the paperback industry began to mass produce the novels, thus acquainting a new generation with the literary Tarzan. Meanwhile, the two versions (Hollywood's and Burroughs') coexisted for nearly fifty years.

There are still many persons (otherwise well informed) who are satisfied that Johnny Weissmuller's monosyllabic film utterances accurately represent the cultured linguist whom Burroughs created, and whose first civilized spoken language was French (followed by English, Arabic, Latin, and German). The dichotomy still exists, although both camps are collecting Burroughs novels with renewed intensity. Underlying the collecting fervor of both purists and popularists lies the unmistakable combination of a winning literary concept, a unique imagination, and an effective prose style.

Burroughs was first studied in literary composition classes in Great Britain during the early 1960s, but was slow to gain ground in his native soil. Today the sleeper wakes and stretches on American college campuses. In a 1979 survey conducted by the *New York Times Literary Supplement*, each



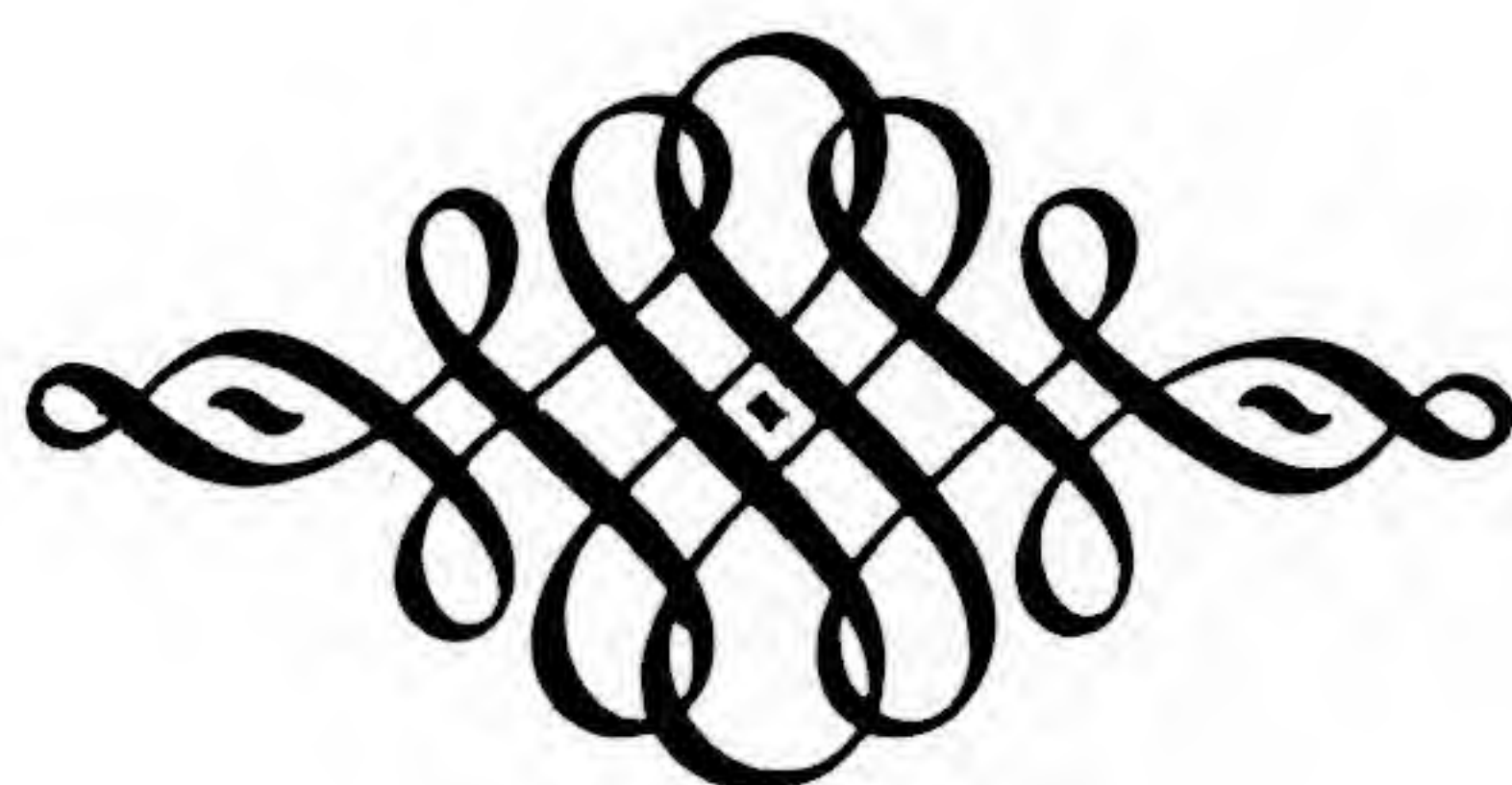
TARZAN THE MAGNIFICENT

Boris Vallejo is the cover artist for this Ballantine edition of *Tarzan the Magnificent*. (Copyright © 1977 Edgar Rice Burroughs, Inc.)

member of a panel of literary critics was asked to name his personal candidate for the most neglected American writer of the twentieth century. Burroughs was on the list.

Regardless of how the tide may turn in years to come, the University of Louisville Library will remain a unique repository for a unique writer . . . the incomparable king of dreams, Edgar Rice Burroughs.

GTM



Humor Footnote:

In a radio interview on September 3, 1940, Burroughs was asked the favorite reporter's question: "How did you conceive of Tarzan as an English Lord reared by apes?" Burroughs replied characteristically: ". . . The more I thought about it, the more convinced I became that the resultant adult would be a most disagreeable person to have about the house. He would probably have B.O., Pink Toothbrush, Halitosis, and Athlete's Foot, plus a most abominable disposition. So I decided NOT to be honest, but to draw a character people could admire."

. . . the editor



WITH A TITANIC EXPLOSION THE VOLCANO BURST INTO FULL ERUPTION

Burne Hogarth extravaganzas such as this earned him the popularity he enjoyed as a foremost illustrator of "Tarzan" for the Sunday "Funnies" from 1937-1949. (Copyright © 1941 Edgar Rice Burroughs, Inc.)

The Burroughs Collection at the University of Louisville

Opuscula: Includes serial publications, first hardback editions, reprint editions, Big-Little-Books, prose adaptations, abridgments, and translations (shelved by title)

Bibliography and Biography: Includes standard reference sources, and works by Heins, Porges, Lupoff, Lacassin, Fenton, Day, Harwood, Gunn, Adkins, Moskowitz, et al.

Burroughsiana: Books, magazines, newspapers, clippings, and scrapbooks concerning Edgar Rice Burroughs.

Fan Magazines: *Burroughs Bibliophiles*, *Burroughs Bulletin*, *Burroughs Newsbeat*, *Burroughs Thuria and Reader*, *Dream Quest*, *Erbania*, *ERB-dom*, *Erbivore*, *Fantastic Worlds of ERB*, *Gridley Wave*, *Jasoomian*, *Tarzan Drumbeats*, etc.

Burroughs Imitators: Includes published works of John Coleman and Hulbert Burroughs, Fritz Leiber, Otis Adelbert Kline, Maurice B. Gardner, Barton Werper, John Eric Holmes, J. T. Edson, Richard Gilmour, Bloodstone, Farmer, et al.

Burroughs Art: Portfolios, posters, books, magazines, calendars, etc.

Sunday Tarzan Strips: Arranged by year from 1931 (Rex Maxon) through 1980 (Kane & Goodwin)

Comics and Comic Annuals: Includes Tip-Top, Sparkler, Crackajack, Dell, Gold Key, Marvel, DC, Charlton, and many foreign editions based upon the characters of Tarzan, Korak, and John Carter.

Photography: Glossies, polaroids, film stills, movie posters, etc.

Audio-Visual: Recordings, tapes, microfilm

Letters and Correspondence: Autographed letters from ERB, his family, fans, biographers, illustrators (also dealer correspondence)

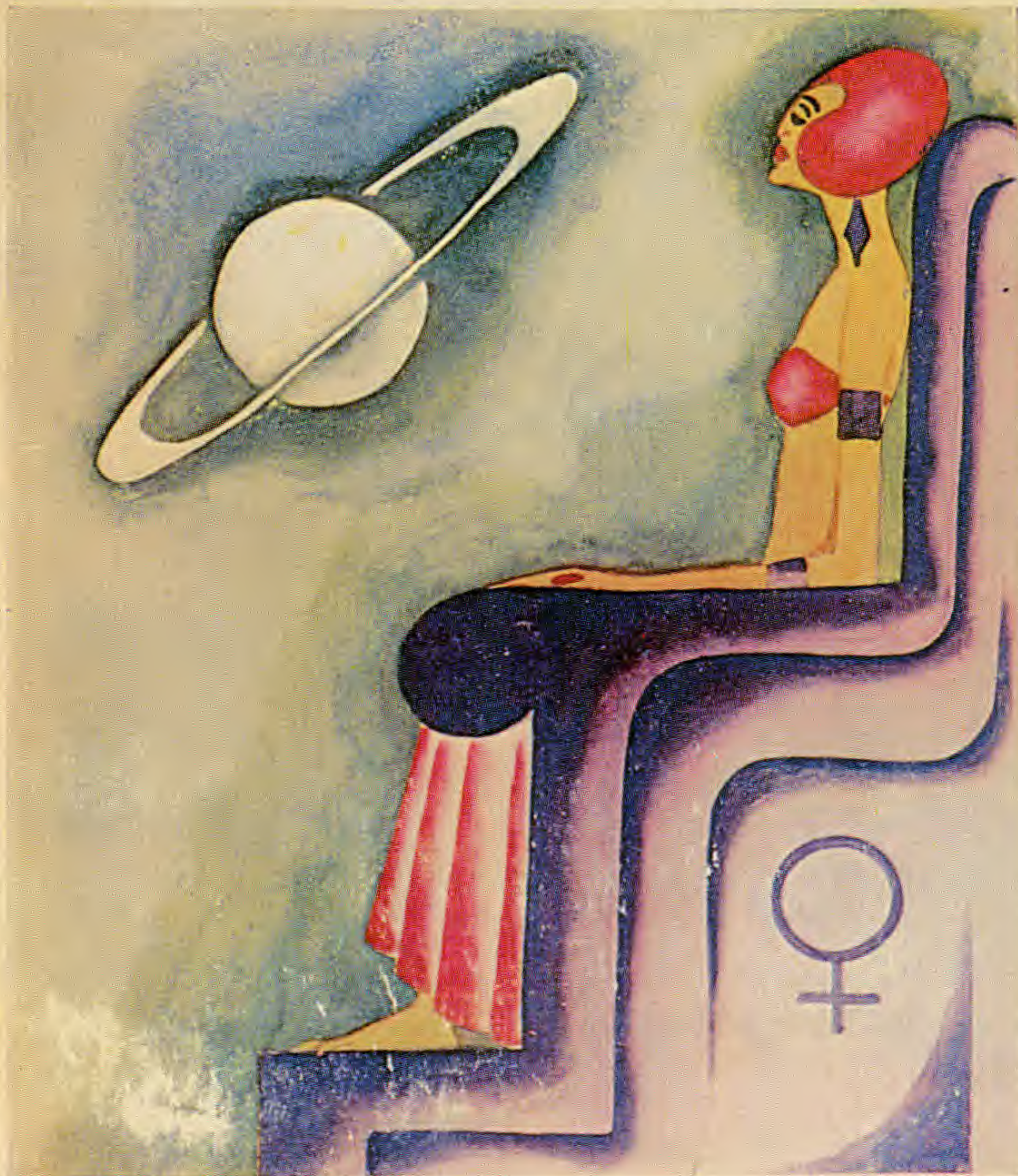
Miscellaneous: Puzzles, toys, games, clothing, cups, coasters, decals, badges, sheet music, etc.

Items of Particular Interest

Tarzan of the Apes (Chicago, McClurg, 1914): Near mint first edition in original dust wrapper. (Eight copies known to be extant.)

Advance Sheets (paperback) for the McClurg first editions of *Return of Tarzan*, *Beasts of Tarzan*, and *Son of Tarzan*.

E. R. BURROUGHS
Prinsessen av Mars



STEENSKE FORLAG · KRISTIANIA

First Norwegian edition of Burroughs' first novel. (Published by Steenske in 1928) Original title: *Under the Moons of Mars*.

All-Story Magazine (October, 1912): First appearance in print of *Tarzan of the Apes* (complete in one volume)

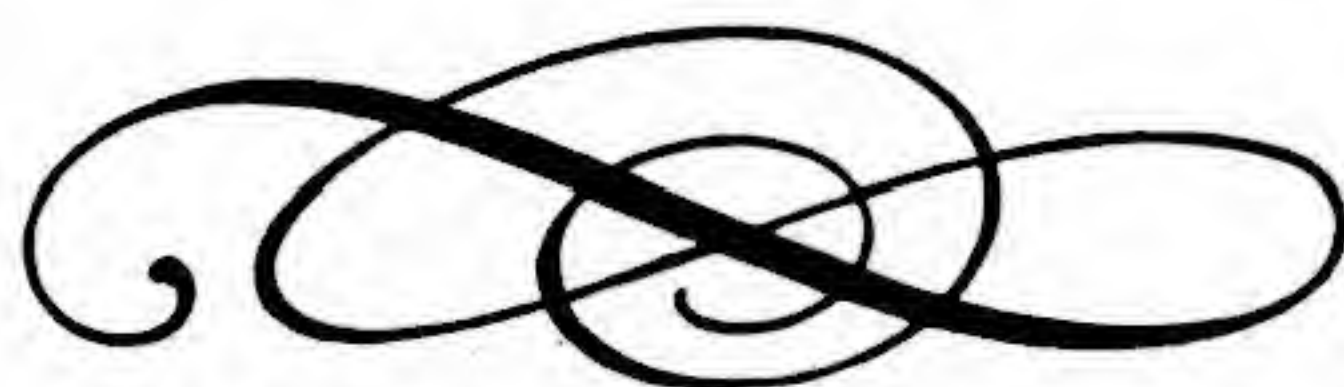
"Under the Moons of Mars" (*All-Story Magazine*, February–July, 1912); The first published story of Edgar Rice Burroughs, written under the pseudonym of "Norman Bean" (published in hardcopy as *A Princess of Mars*).

The Tarzan Twins (Joliet, Ill., Volland, 1927): Dedicated by ERB to his three children and autographed by them on dedication page.

Tarzan Der Deutschenfresser (Berlin, Stephenson, 1925) by Stefan Sorel: Bitter attack on Burroughs' anti-German sentiments in *Tarzan the Untamed*.

Attractive foreign editions in French, German, Italian, Spanish, Portuguese, Dutch, Swedish, Greek, Polish, Hungarian, Czech, Yugoslav, Icelandic, Finnish, Turkish, Arabic, Norwegian, Vietnamese, Chinese, Japanese, Hebrew, Esperanto, etc. Complete serial runs, first editions, Sunday Tarzans.

(Total: Approximately 6,000 items)



Library Associates Memo

Guest speaker for the forthcoming Library Associates Annual Dinner (to be held on November 16, 1980) will be Parmenia Ekstrom, first biographer of the celebrated Danish author, Baroness Karen Blixen . . . universally known under the pseudonym of Isak Dinesen. Mrs. Ekstrom's biography (*Titania*) was published by Random House in 1967. Dinesen's own semi-autobiographical novel *Out of Africa* was published in 1938, creating lasting interest in this frail but determined author-artist-humanitarian who once rescued a tethered bull from attacking lions by driving off the carnivores with a riding quirt! We hope you will plan to be present for Mrs. Ekstrom's reminiscences. Readers are again reminded that all donations (books or money) are tax deductible as charitable contributions.

Greek edition of *Tarzan and the Jewels of Opar* (Athens, no date)



Spanish edition of *The Beasts of Tarzan* (Barcelona, Gili, 1958)



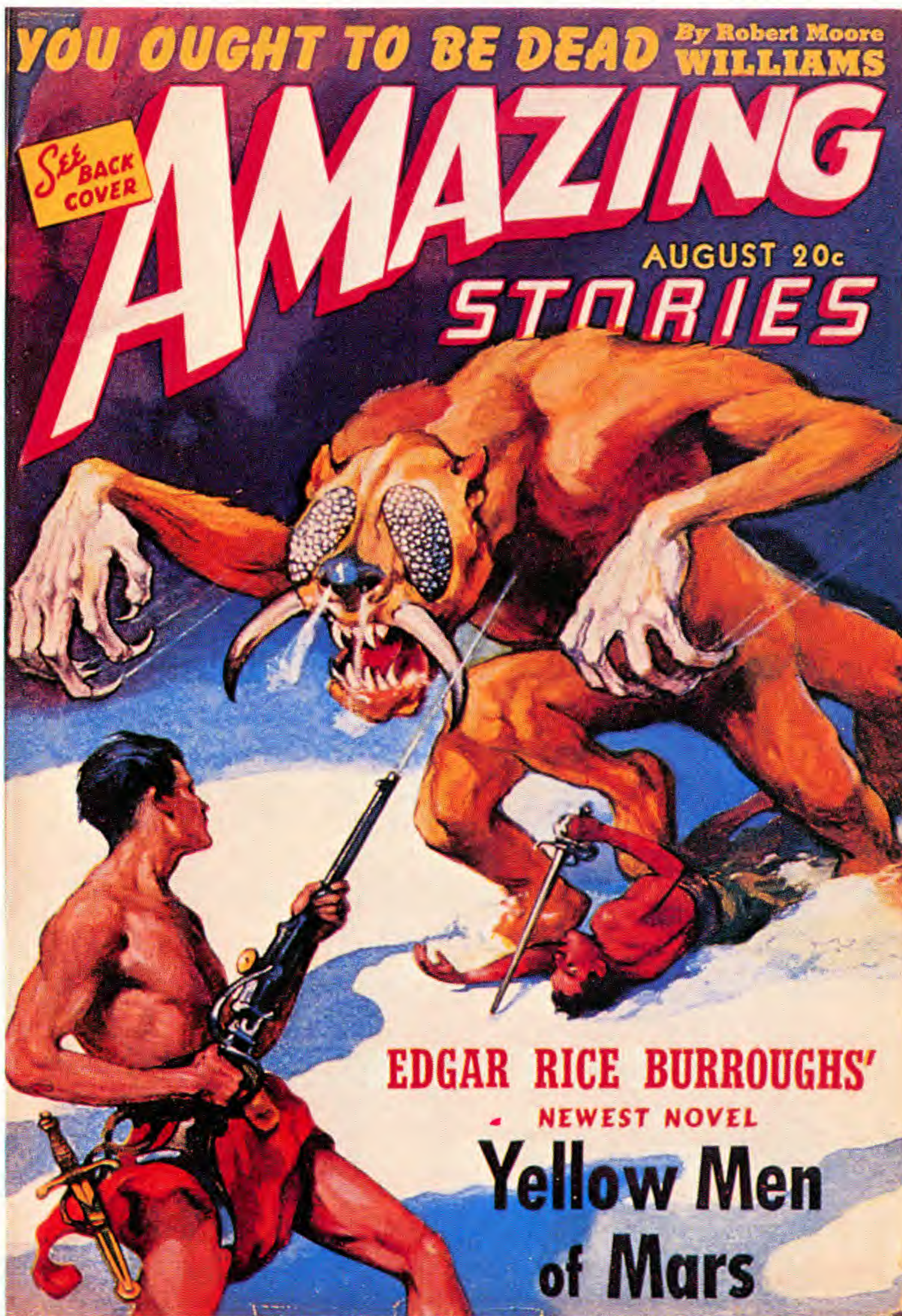
Bibliographer's Corner

The Burroughs canon contains seventy-one first hardcopy editions issued by eight different publishers: McClurg, Metropolitan, Macaulay, ERB, Volland, Whitman, House of Greystoke, and Canaveral . . . with Ace (paperback) included as a true "first." Looking behind the scenes, we discover many shorter pieces to have been collected for one published edition. Thus, the canon of ninety-nine titles can be whittled down to seventy-one. English reprints were through Burt and G&D, ERB, Canaveral, Dover, Doubleday, and a host of paperbacks. Thirty-one stories, some of book length, remain unpublished. Burroughs was working on another Tarzan novel and another Venus novel (both uncaptioned) when he died in 1950.

For easy grouping, his works fall into six categories: Tarzan, twenty-seven novels; Mars, eleven novels; Venus, five novels; Pellucidar (Earth's Core), seven novels; Western, four novels; miscellaneous adventure, seventeen novels. For detailed bibliographic descriptions, see: H. H. Heins's *A Golden Anniversary Bibliography of Edgar Rice Burroughs* (Rhode Island, Grant, 1964).

No complete catalogue of reprint editions is known to exist. The U of L Burroughs Collection presently contains reprints bearing the names of ninety-three different publishing houses. (This hardly scratches the surface when one remembers that Burroughs has been translated into more than forty languages.)

The pulp serials (often overlooked as true "firsts") preceded the hardback editions by months, and sometimes years. Many serial versions have variant titles from the book titles, and not a few were edited for hardcopy publication (which makes for interesting comparisons). The chief pulps to carry the serialized Burroughs stories were: *All Around*, *All-Story*, *All-Story Cavalier*, *Amazing*, *Argosy*, *Argosy All-Story*, *Best Stories of All Time*, *Blue Book*, *Boys' Cinema Weekly*, *Ellery Queen's Mystery Magazine*, *Fantastic Adventures*, *Happy Magazine*, *Liberty*, *Modern Mechanics*, *New Story*, *Penny Magazine*, *Red Book*, *Sovereign*, *Thrilling Adventures*, and *Triple-X*. Of the foreign language pulps, less is known, although *Cuentos Fantásticos* gives us a Spanish translation of "The Resurrection of Jimber-Jaw" and *Revista Literaria* gives us Spanish versions of "Thuvia" and "Gods of Mars."



The above 1941 publication (along with three other short Martian stories by Burroughs) was first published in hardcopy edition by Edgar Rice Burroughs, Inc. in 1948, under the title: *Llana of Gathol*. The pulp cover illustration is by J. Allen St. John, although *Llana of Gathol* was illustrated by John Coleman Burroughs. (Copyright © 1941 Ziff-Davis Publishing Co.)

Stories by Burroughs' two sons appeared in *Thrilling Wonder*, *Thrilling Mystery*, and *Startling Stories*. Articles about Burroughs may be found in such pulps as *All-Story*, *Amazing*, *Analog*, *Argosy*, *Blue Book*, *Other Worlds*, *Satellite*, and others.

Eighteen artists are represented in the first hardcopy editions as illustrators for the dust wrappers, the books themselves, or both. Almost half of the first hardcopy editions (thirty-three titles) were illustrated by J. Allen St. John whom Burroughs greatly admired. John Coleman Burroughs (the author's son) is responsible for eleven first editions. Other artists included Studley O. Burroughs, N. C. Wyeth, Fred Arting (whose famous silhouette for *Tarzan of the Apes* is often reproduced in bookplates, stationery, fanzine logos, etc.), Frank Schoonover, P. J. Monahan, Modest Stein, Paul Stahr, Douglas Grant, A. W. Sperry, Hugh Hutton, Juanita Bennett, Paul F. Berdanier, Roy Krenkel, Reed Crandall, Jeff Jones, and Frank Frazetta.

Other artists to become intimately associated with Burroughs works were the Tarzan comic artists such as Hal Foster, Burne Hogarth, and Russell Manning (to name but a few). The most popular of the modern paperback illustrators are Roy Krenkel, Frank Frazetta, Jeff Jones, Boris Vallejo, and Neal Adams. Noteworthy among contemporary Europeans to illustrate Burroughs is the Czech artist Zdeněk Burian (one of whose attractive drawings for *Tarzan of the Apes* is reproduced on the inside back cover of this issue of *Library Review*). In sum, there are at least three Burroughs illustrators whose work is instantly recognizable by a large majority of people: St. John, Hogarth, and Frazetta. In a curious way, they reflect and epitomize the "era" to which they belong.

Forty-four authorized Tarzan films were made, beginning with Elmo Lincoln in 1918 and featuring fifteen successive musclebound actors in the role. The movie Tarzans following Lincoln were: Gene Pollar, P. Dempsey Tabler, James H. Pierce (who became Burroughs' son-in-law), Frank Merrill, Johnny Weissmuller (the most durable, with twelve films to his credit), Buster Crabbe, Herman Brix, Glenn Morris, Lex Barker, Gordon Scott, Denny Miller, Jock Mahoney, Mike Henry, and Ron Ely who launched the "Tarzan" TV series in 1966. (There were fifty-seven one-hour television episodes,



The Burroughs Bibliophiles was founded by Vernell Coriell who was the first to publish a “fanzine” dedicated to Burroughs (in July, 1947, with the blessings of the author). It was entitled: “The Burroughs Bulletin” and is now in its thirty-third year of publication. Illustration is by J. Allen St. John for *Tarzan and the Golden Lion*. (Copyright © 1923 Edgar Rice Burroughs)



Burroughs with his grandchildren, John Ralston Burroughs, James Michael Pierce, and Danton Burroughs in 1945.

Burroughs was a war correspondent (1941–1945) and personally witnessed the attack on Pearl Harbor. Mike Pierce (one of his grandsons shown above) is current president of Edgar Rice Burroughs, Inc.

plus the current animated TV series entitled: "Tarzan, Lord of the Jungle.")

There were many unauthorized Tarzan films over the years, including an improbable 1940 Chinese version filmed in Singapore with Peng Fei as the Lord of the Jungle. Russia, Turkey, India, Jamaica, France, Italy, and Czechoslovakia also got into the act without copyright clearance and most of them were sued! The movie travesties included such gut-busters as MGM's *Hollywood Party* (1934) featuring the inimitable Jimmy Durante as "Schnarzan." Of the non-Tarzan films based on Burroughs, we have two very early documents: *The Lad and the Lion* (1917) and *The Oakdale Affair* (1918) . . . as well as two modern adaptations of the late 1970s: *The Land That Time Forgot* and *At the Earth's Core* (neither of which did justice to Burroughs). It is to be hoped that a gifted screen writer will yet emerge to create a memorable adaptation of Burroughs. It can be done! Two examples which come readily to mind are Conan Doyle's *The Lost World* and H. G. Wells' *The Time Machine*, each of which was filmed twice with an acceptable standard of fidelity to the originals.

Following Burroughs' death in 1950, a wealth of unpublished stories, articles, plays, outlines, and projections were discovered in the author's safe, as well as an unfinished (and undated) autobiography. Nine hardcopy first editions were posthumously published, all but two of which were reprints of short stories published only in pulp magazines. The first (posthumous) hardcopy edition of two of Burroughs' pulp stories was entitled: *Beyond Thirty and The Man-Eater* (N.Y., Science-Fiction and Fantasy Publications, 1957). Four similar collections of short stories (published during the author's lifetime in pulp magazines) were published in hardback by the Canaveral Press: *Savage Pellucidar* (1963); *John Carter of Mars* (1964); *Tales of Three Planets* (1964); *Tarzan and the Castaways* (1964).

A previously unpublished novel entitled: *Tarzan and the Madman* was also published by Canaveral in 1964. The plum of the posthumous novels (*I Am a Barbarian*) was published by Edgar Rice Burroughs, Inc. in 1967. The Burroughs Bibliophiles tracked down three more short stories published only in pulp magazines and reissued them: *The Girl from*

Farris's (1965); *The Efficiency Expert* (1966); and *Beware!* (1974). Written in 1922, "Beware!" was first published in 1939 as "The Scientists Revolt" in the July issue of *Fantastic Adventures*.

Many more stories remain unpublished. Burroughs had reworked some of them but had never authorized them for publication, so we assume he was not satisfied with them. It has been said that the great operatic composer, Rossini, preferred to dash off a new manuscript before bothering to retrieve one which the wind had blown off his desk! Since Burroughs was equally prolific, it is not to be wondered that he moved on to other stories rather than spending time rewriting those that did not immediately suit him.

Nevertheless, it is interesting to note that twenty-two unpublished titles are listed on the attractive stationery of Edgar Rice Burroughs, Inc. Whether this was done with a view to publishing some of them at a later date, or merely to establish priority of ownership, is not known. The longest of these unpublished stories (27,700 words) is entitled: "Two-Gun Doak Flies South" (written in 1938). Though not a complete list, the following titles represent an interesting sampling of Burroughs' unpublished works:

"For the Fool's Mother" (1912)
"The Zealots" (1915)
"The Little Door" (1917)
"The Ghostly Script" (1920)
"Marcia of the Doorstep" (1924)
"Calling All Cars" (1931)
"Death Valley Expedition" (1933)
"Angel's Serenade" (1939)
"The Strange Case of Mr. Dinwiddie" (1940)
"Misogynists Preferred" (1940)
"More Fun! More People Killed!" (1943)
"Uncle Bill" (1914)

Several undated posthumous MSS include: "The Avenger"; "You Lucky Girl!" (a play in three acts); "Uncle Miner"; "Night of Terror"; "I See a New Race"; and "Came the War."

G.T.M.





Pen and ink drawing by Frank Frazetta for Edgar Rice Burroughs' *A Fighting Man of Mars*. (Copyright © 1973 Doubleday & Co.)
