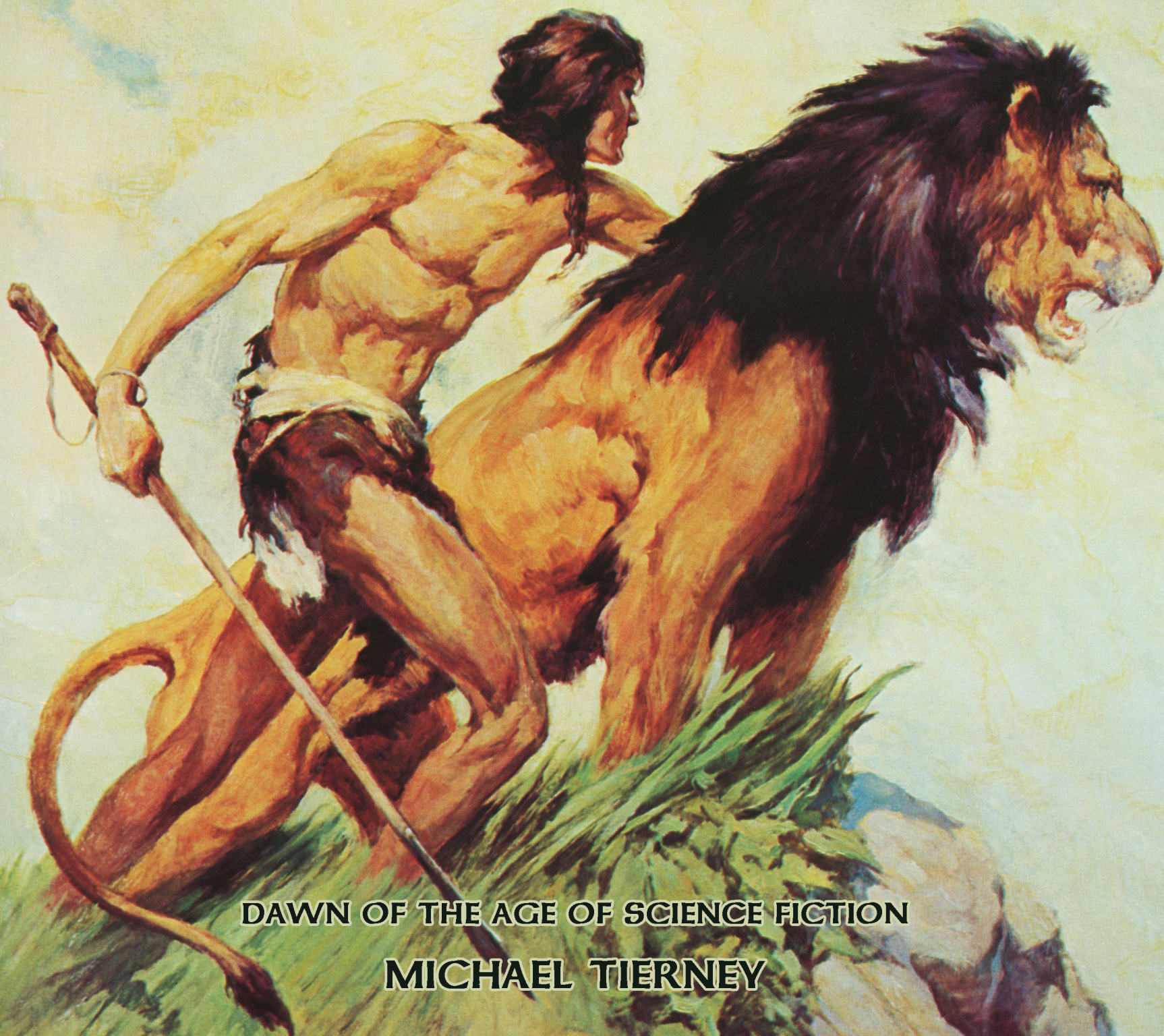


# EDGAR RICE BURROUGHS 100 YEAR ART CHRONOLOGY

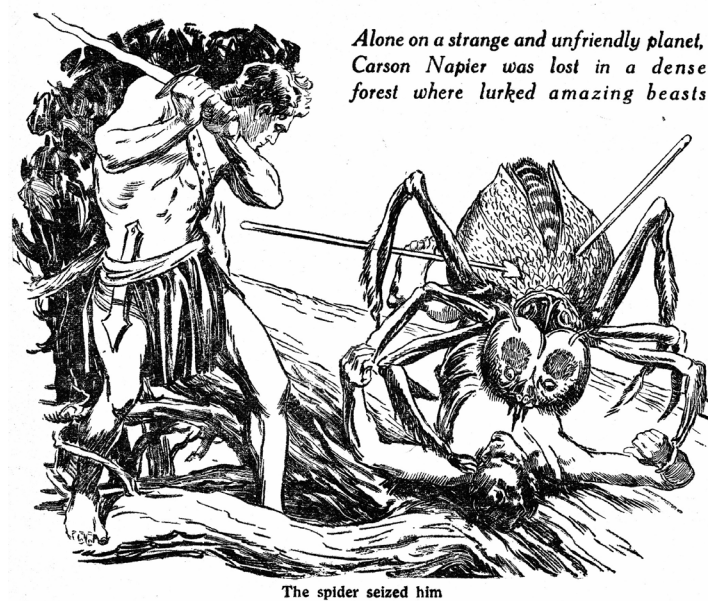
VOLUME 1: THE PULPS

DAWN OF THE AGE OF SCIENCE FICTION

MICHAEL TIERNEY







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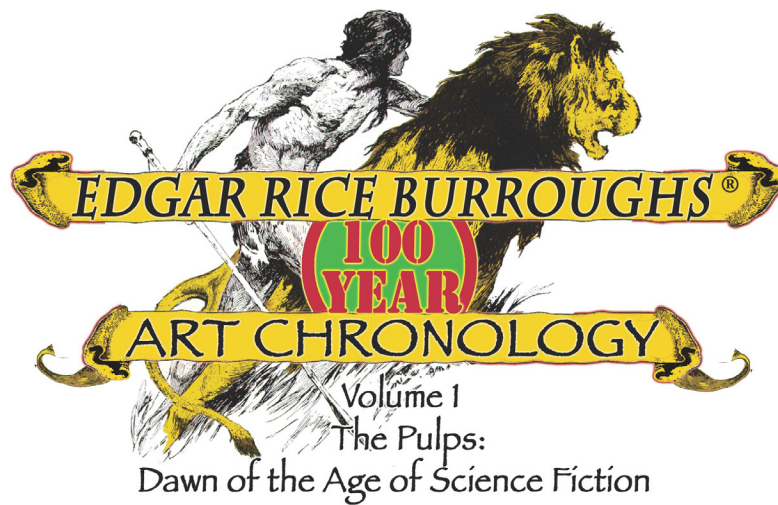
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by Michael Tierney

## Introduction

When American writer Edgar Rice Burroughs penned his first story about the adventures of John Carter, an immortal Civil War veteran who teleported to a mythical Mars filled with ancient civilizations and beautiful, scantily clad women, it would prove to be a trend-setter by introducing romantic adventure to the realm of what would eventually become science fiction.

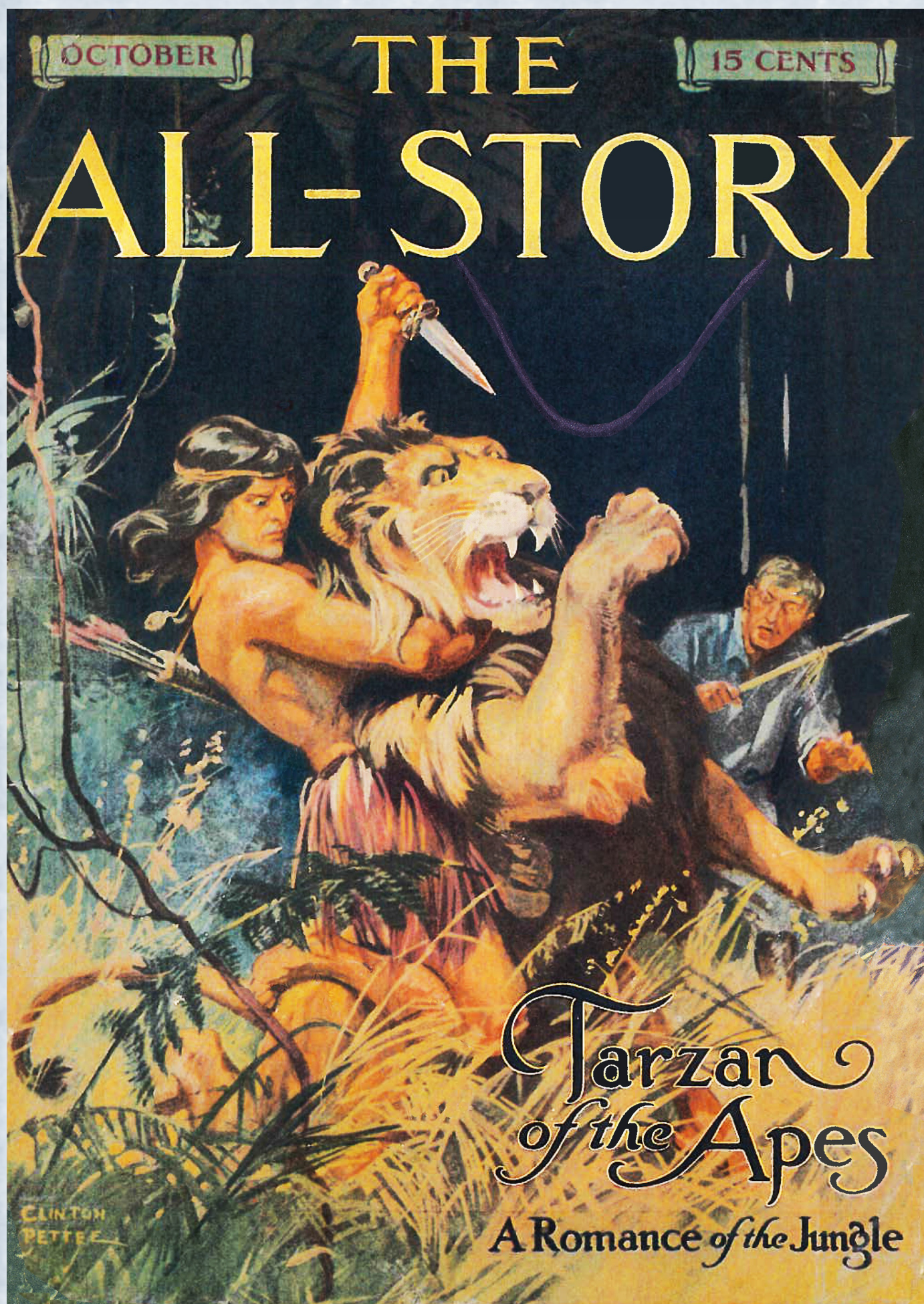
Edgar Rice Burroughs became an instant success, despite *The All-Story* magazine serializing *Under the Moons of Mars* in 1912 under the misspelled name Norman Bean. This was a result of confusion over his pseudonym Normal Bean, which was meant as an indication that his brain was indeed normal. The error-pseudonym was engraved onto the only piece of artwork that would accompany every installment as a header. The pseudonym was dropped afterwards, but the illustration of a four-armed Martian would become iconic early in Burroughs' career.

While Burroughs would return to Mars many times in future novels, on a suggestion from editor Thomas Newell Metcalf, he next labored mightily in medieval times with multiple rewrites of *The Outlaw of Torn*.

He would never again revisit Torn, nor do so many rewrites.











With his third novel, *Tarzan of the Apes*, Burroughs got it right on the first try. He would often revisit the noble savage crafted to tap into every modern man's desire for a simpler time, and daydream adventures in exotic locales. Tarzan was an international hit who immediately became a cultural icon, and has been translated worldwide into 35 languages, plus Braille and Esperanto.

*All-Story* never included much artwork in their pulps. Their attempts to keep costs down also included what they paid for stories. This worked counter to their desire to keep their new star writer as an exclusive.

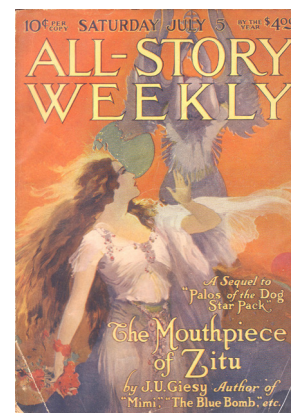
When disagreements over pay were coupled with a rejection of the requested sequel to *Tarzan of the Apes*, Burroughs was unwilling to once again do multiple rewrites, as he had on *The Outlaw of Torn*, which still remained unsold. Instead, he offered *The Return of Tarzan* to *All-Story's* competitor, *New Story*. Later, *Blue Book* would emerge as another competing market for ERB's work, and his per word rate began to rise.

In a marketplace where hundreds of thousands of words were being published monthly, the race was on to find new storytellers to fill the demand for this new type of romantic scientific-adventure. Even crime novelist Erle Stanley Gardner made a departure from his Perry Mason dramas to write a science fiction tale, *The Sky's the Limit*.

Burroughs' contemporaries included Jack Williamson and a host of others. A

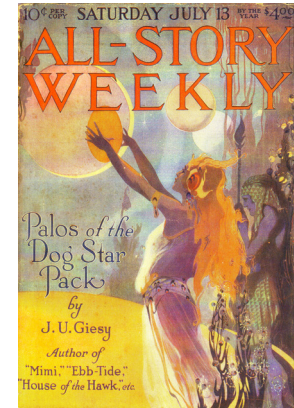
modern fiction is that Otis Adelbert Kline and Burroughs were feuding because they so often set their tales in the same locations of Venus, Mars and the jungles of Earth. But there are no facts to support that such a feud ever occurred.

Burroughs and many others all took turns setting their stories in similar exotic locales and selling them to the same editors.

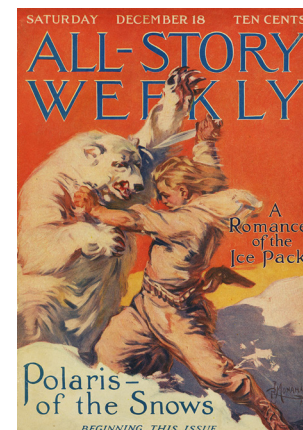


of the *Dog Star Pack*.

Victor Rousseau chose a wholly different path in 1918 with his *Draft of Eternity*. A young physician's sense of time is abolished when he injects himself with a special mix of the hashish *Cannabis Sativa* and discovers himself



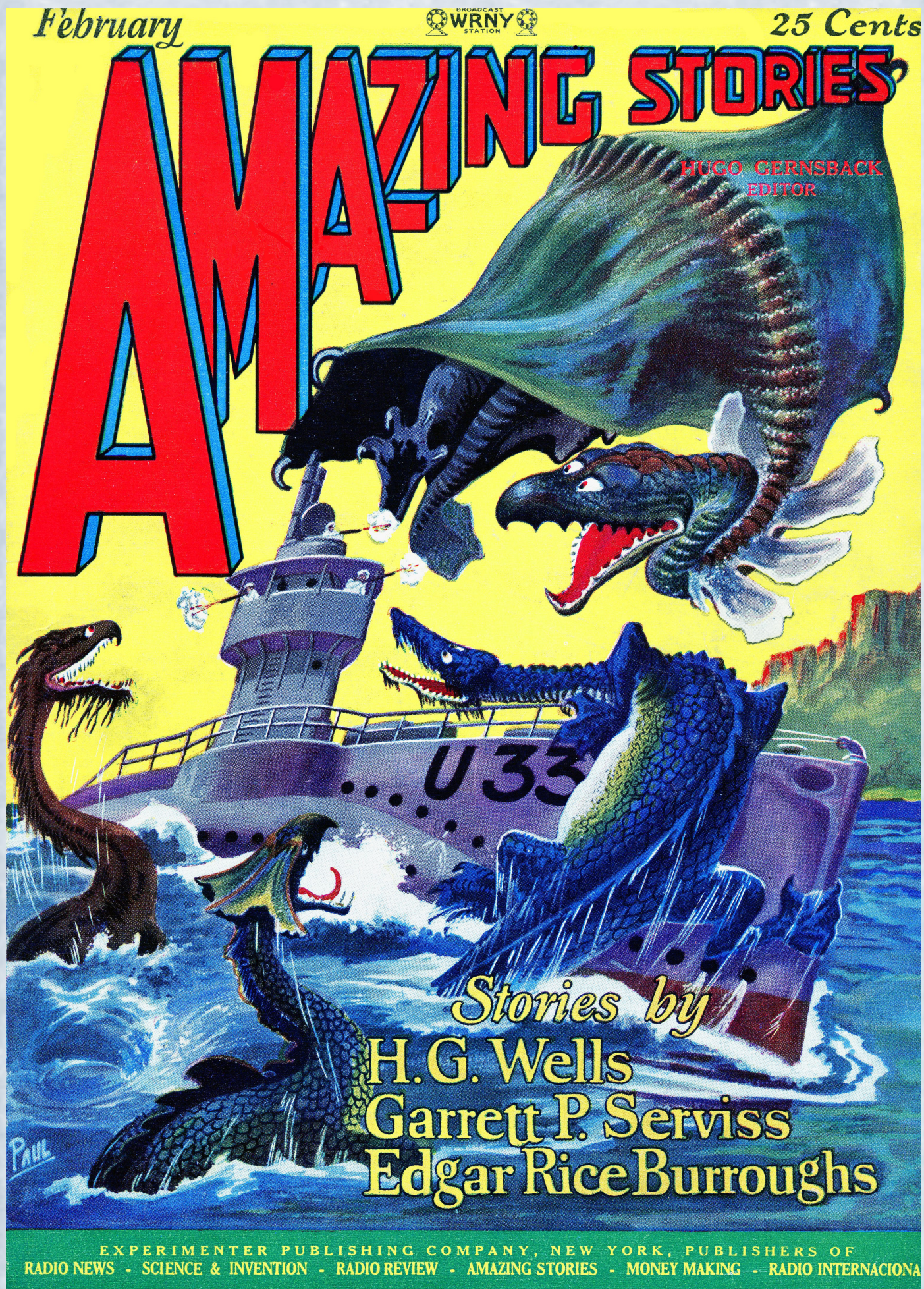
Where John Carter had physically teleported to Mars, in 1918 J. U. Giesy began a popular trilogy about a hero whose astral projection voyaged back and forth between Earth and *Palos*



transported 1,000 years into a dystopian future where religious factions battle amid the ruins of New York City.

Charles Stilson's *Polaris of the Snows* debuted in a 1915 issue of *All-Story Weekly* that

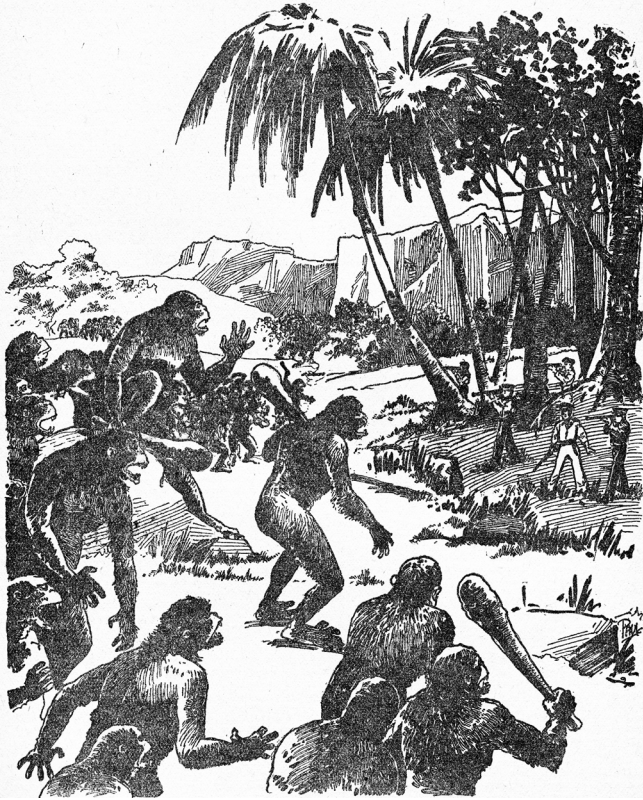






## Frank R. Paul

### *The LAND that TIME FORGOT* By Edgar Rice Burroughs

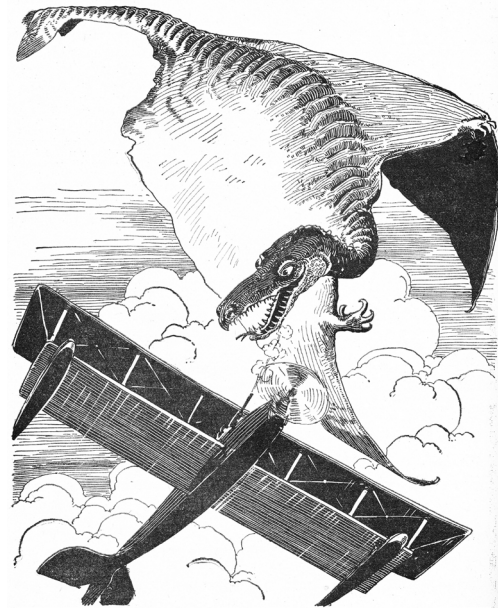


*Amazing Stories* first publication of an Edgar Rice Burroughs story was in the February 1927 issue, with the first of the three parts in *The Land that Time Forgot* series, all of which ran under the same title logo.

Published a decade earlier by *Blue Book*, the flying ostriches and cartoony monsters were now gone. *Amazing Stories* started in style, giving Burroughs the February cover by Frank R. Paul, who also did an interior illustration for each book. His cover of a German submarine being attacked from every direction by hungry prehistoric predators is one of the all-time iconic images from the history of pulp magazines.

Paul was an important illustrator for *Amazing Stories* from the earliest years of *Scientifiction*, or Science Fiction. His back cover illustrations of extraterrestrial life on other worlds were a popular and long running

feature. It was only appropriate that at some point he would work his magic on the worlds of Edgar Rice Burroughs.



The March 1927 issue reprinted *The People that Time Forgot*—shown above.

The April 1927 issue reprinted *Out of Time's Abyss*—shown below.

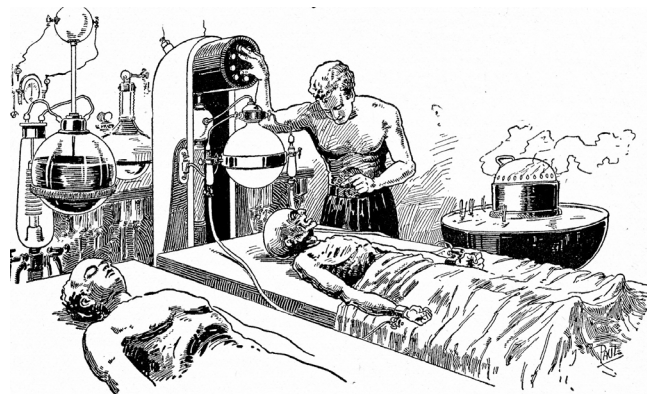
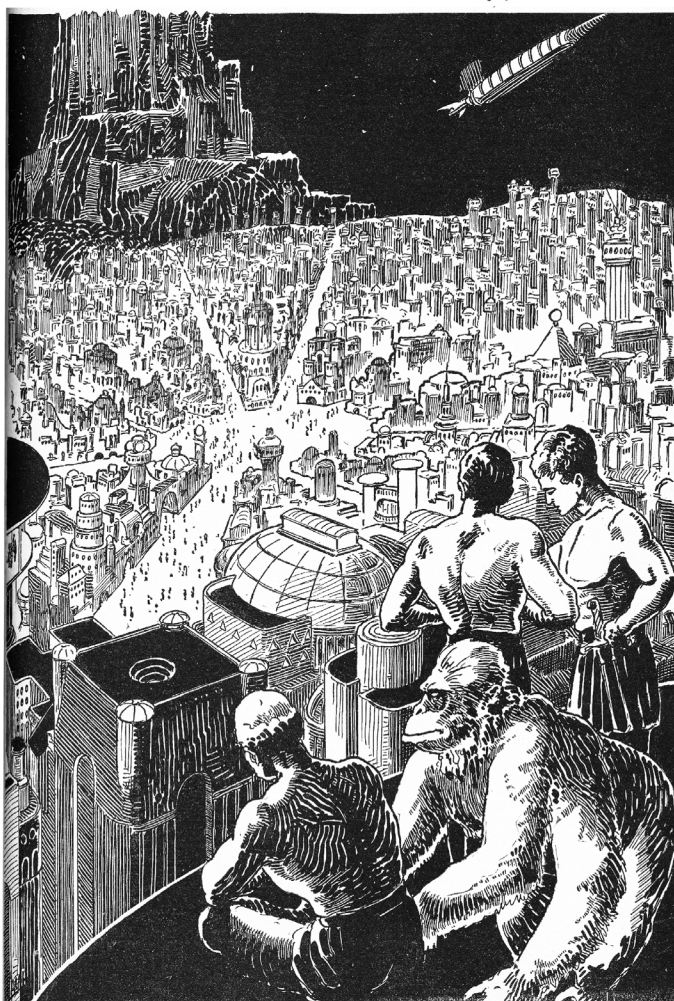




## The MASTER MIND of MARS

By Edgar Rice Burroughs

Author of "The Land that Time Forgot."

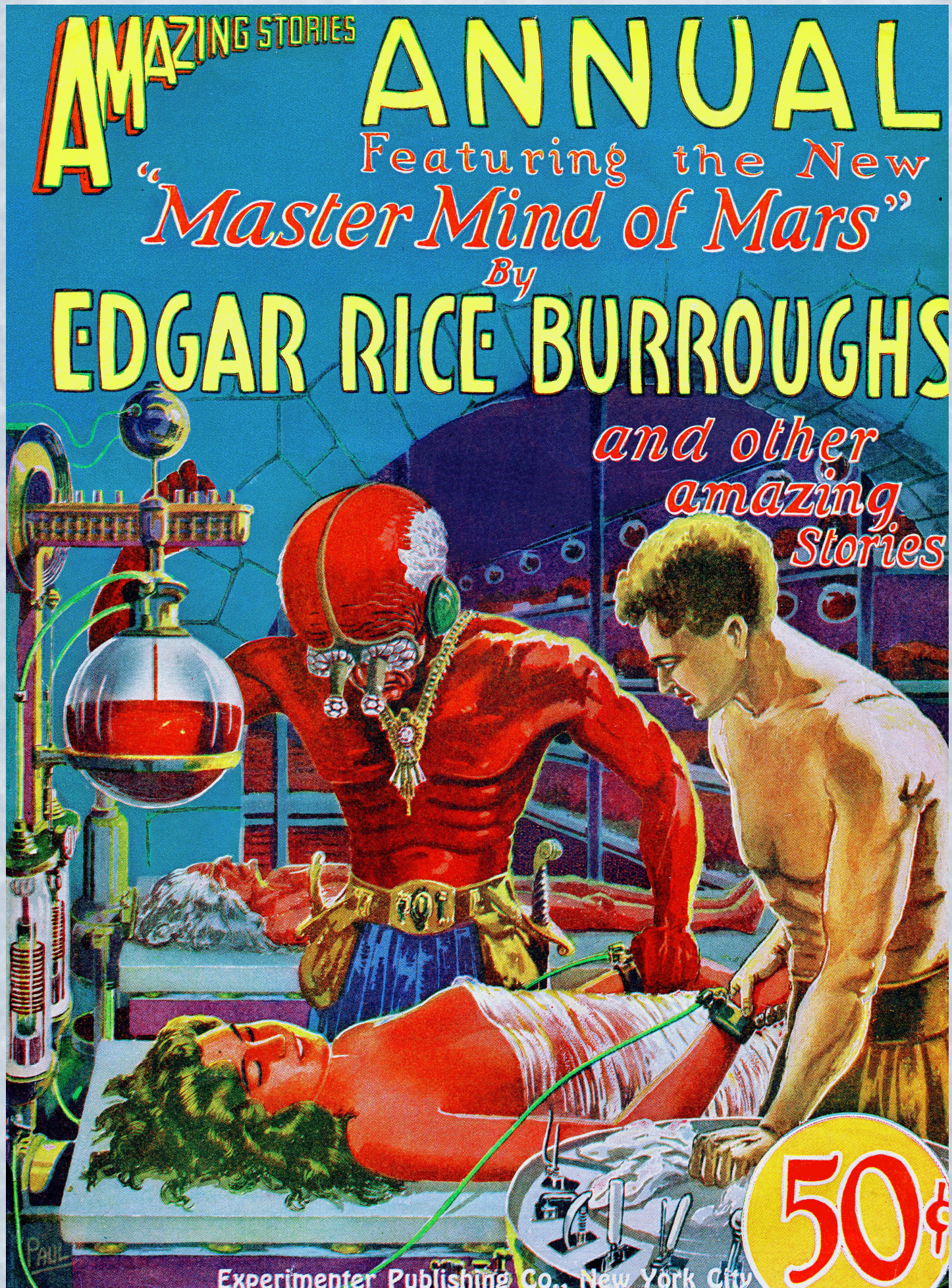


Frank R. Paul would team with Burroughs one more time in 1927, with the landmark *Amazing Stories Annual* #1 in July. *The Master Mind of Mars* was presented in its entirety and profusely illustrated with 10 interior images by Frank R. Paul, many of them full page. Throw in the iconic cover by Paul, and you have the makings of a pulp that is always in high demand on the collector's market. Paul's cover would be reinterpreted many times for the covers of future book editions of *The Master Mind of Mars*.

Despite this auspicious start, 14 years would pass before *Amazing Stories* published another of Burroughs' tale.









Laurence Herndon

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