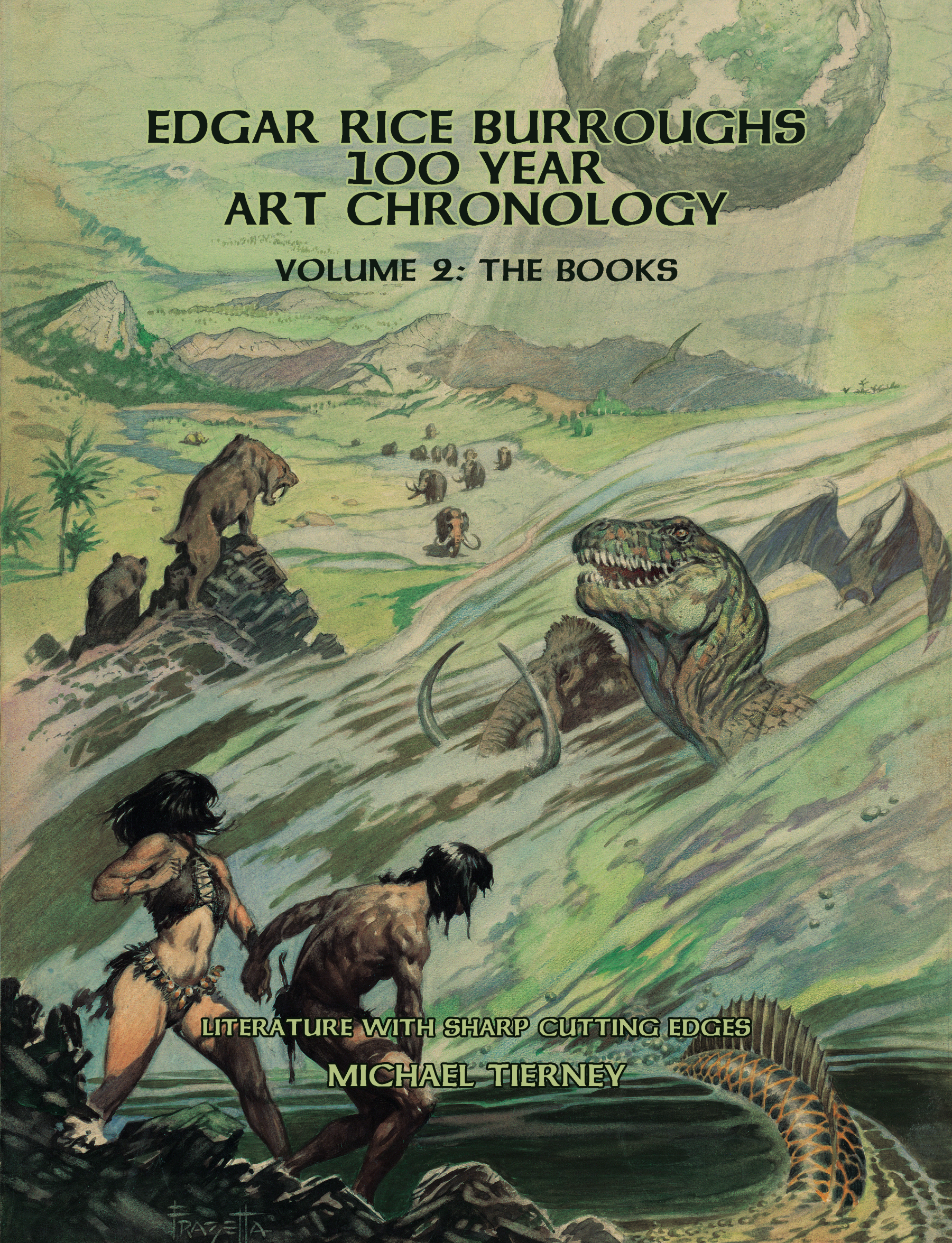


EDGAR RICE BURROUGHS 100 YEAR ART CHRONOLOGY

VOLUME 2: THE BOOKS



LITERATURE WITH SHARP CUTTING EDGES

MICHAEL TIERNEY

FRAGETTA



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First Printing, 2017

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Printed in the United States by Chenault & Gray Publishing.
First Unabridged Edition

Edited by Rus Wornom

Cover Design by Peter Bradley and Michael Tierney

Cover Art by Frank Frazetta

Layout and Design: Michael Tierney, Peter Bradley and Mark Sandy

Library of Congress Cataloging-in-Publication Data

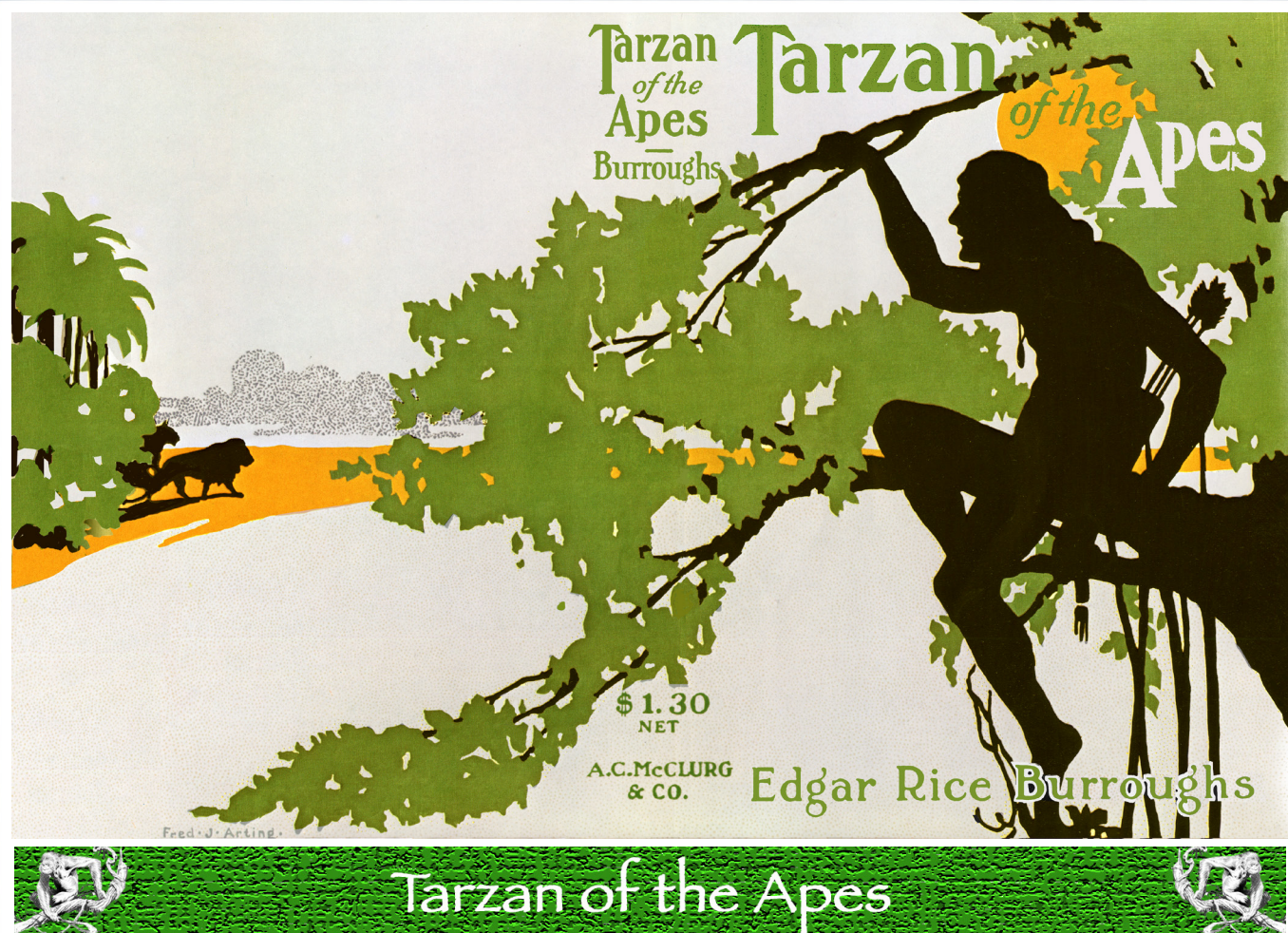
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Edgar Rice Burroughs 100 Year Art Chronology, Vol. 2 The Books: Literature with Sharp Cutting Edges

ISBN 978-1-944135-58-4

Library of Congress Control Number:

2017959261



"Tarzan is the orphaned son of a British nobleman adopted while a baby by a tribe of anthropoid apes and cared for during his childhood and youth by a fierce animal foster-mother. He learns all the secrets of the wilds, he acquires the strength and agility of his associates, and in time his human intelligence aids him in becoming the leader of the tribe.

"This romance of the African forest is more than a strong, unique story—it is one that will be remembered and read again and again through the coming years."

1914 book buyer's annual Autumn trade list—that last line might sound like hyperbole, but was in fact prophetic.

1914's first edition *Tarzan of the Apes* by A. C. McClurg sported a wraparound cover by Fred J. Arting, and looks to be inspired by Fred W. Small's black-and-white pulp headpiece from *All-Story* showing Tarzan in the trees. The front cover was also cropped into a black-and-white frontispiece.

There were multiple first edition printings.

The name of the printer,

W. F. Hall Printing Company, appeared on each of the five known versions. The most celebrated of these were the copies with an acorn inserted into the A. C. McClurg spine logo, which, after much debate, is currently considered to be the second state of the first printing. There is an even rarer, sixth state, that was bound with a paper wrapper for circulation to book reviewers.



The New York publisher, A. L. Burt released its first reprint from the A. C. McClurg book plates in 1914. This was the age of letterpress printing, which is why subsequent editions made by reprint publishers look identical except for the title and legal pages. They were all made with the same printing plates—over and over again.

According to the 1915 edition of *Books in Print*, A. L. Burt published a second reprint that year. A. L. Burt's last title would be *Tarzan and the Jewels of Opar* in 1918, but the company stocked some of their Tarzan titles through 1929.

None of the A. L. Burt editions are featured individually in this chronology because the covers were exact reprints of the A. C. McClurg editions, except for one title which had the spine and back cover art removed—with only the original front cover shown. Fortunately that did not happen with *Tarzan of the Apes* wrapper, which had color variants, probably due to printer errors.

Danton Burroughs, Edgar Rice Burroughs' grandson, once told me about appearing on a talk show where he displayed

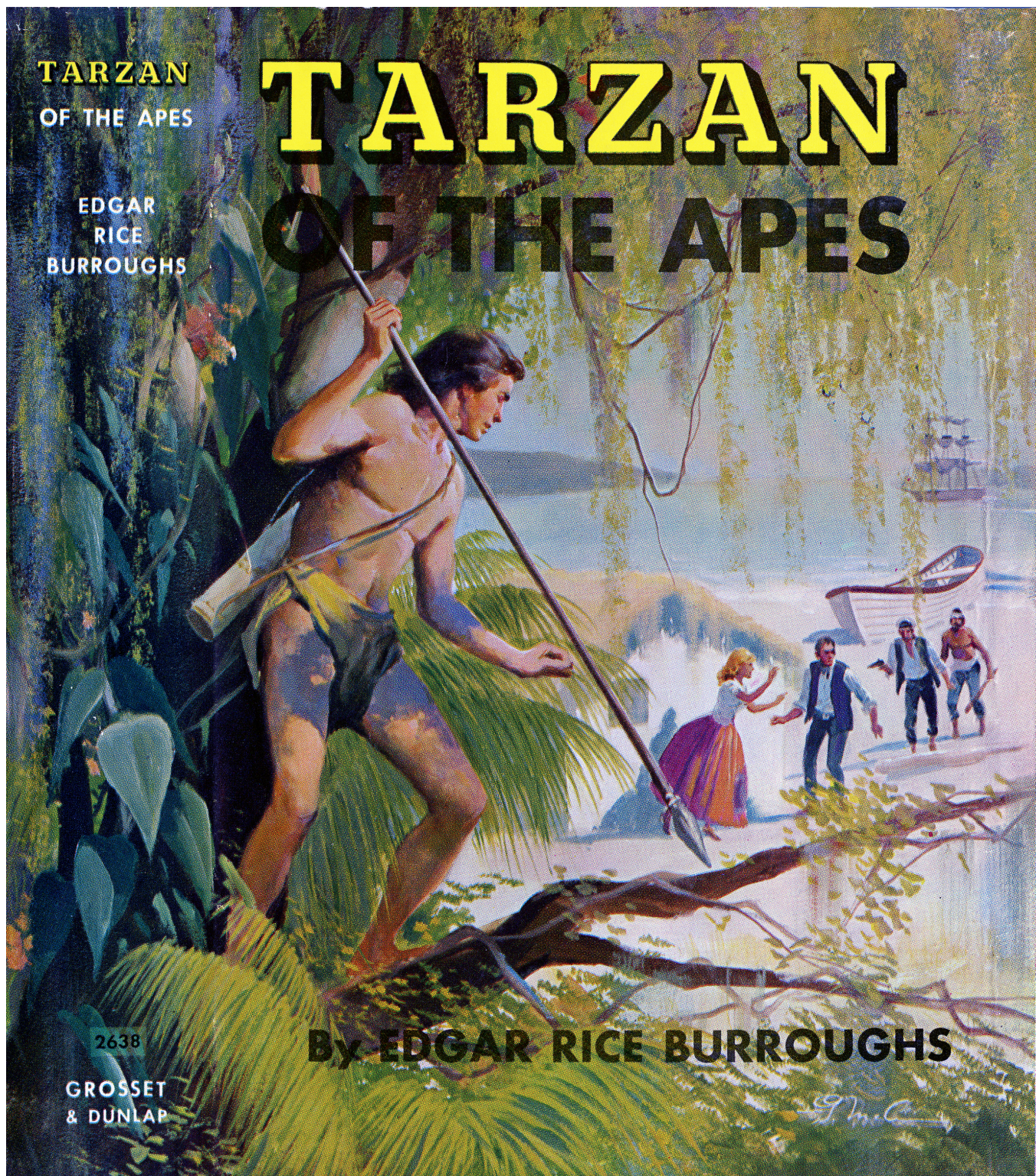
a copy of an A. L. Burt edition as the first edition by simply hooking his finger over the A. L. Burt logo. Except for that logo, the wrappers of the two editions are identical, but the actual books themselves are not even close. The McClurgs are much better in quality, with greater thickness and heft.

Grosset & Dunlap began publishing reprints for new Burroughs titles in 1918. After the A. C. McClurg and A. L. Burt contracts for the first six Tarzan novels expired in 1929, G&D began issuing its own editions to replace those A. L. Burt titles.

An unknown artist brought Fred Artings' original *Tarzan of the Apes* cover design from a darkened silhouette into the color of daylight for the 1930 Grosset & Dunlap edition. This new wraparound cover would be reprinted 16 times through 1946.

In 1948 Gerald McCann created another new and completely different cover for the new G&D line of *Books for Boys and Girls*. Artist Rafael Palacios created the map printed on the endpapers for all the original editions in this set. This feature was dropped in 1960 when the nine-book set of the *Tarzan Books*





for *Boys and Girls* series was reprinted in a cheaper format with the jacket art laminated onto a linen finish cover board and the spine artwork replaced by text over solid green.

In 1964, Whitman made an Authorized Abridged Edition (*top left, next page*) for younger readers with a wraparound cover laminated onto the exterior boards, decorated with 15 light brown illustrations by Dell comics Tarzan

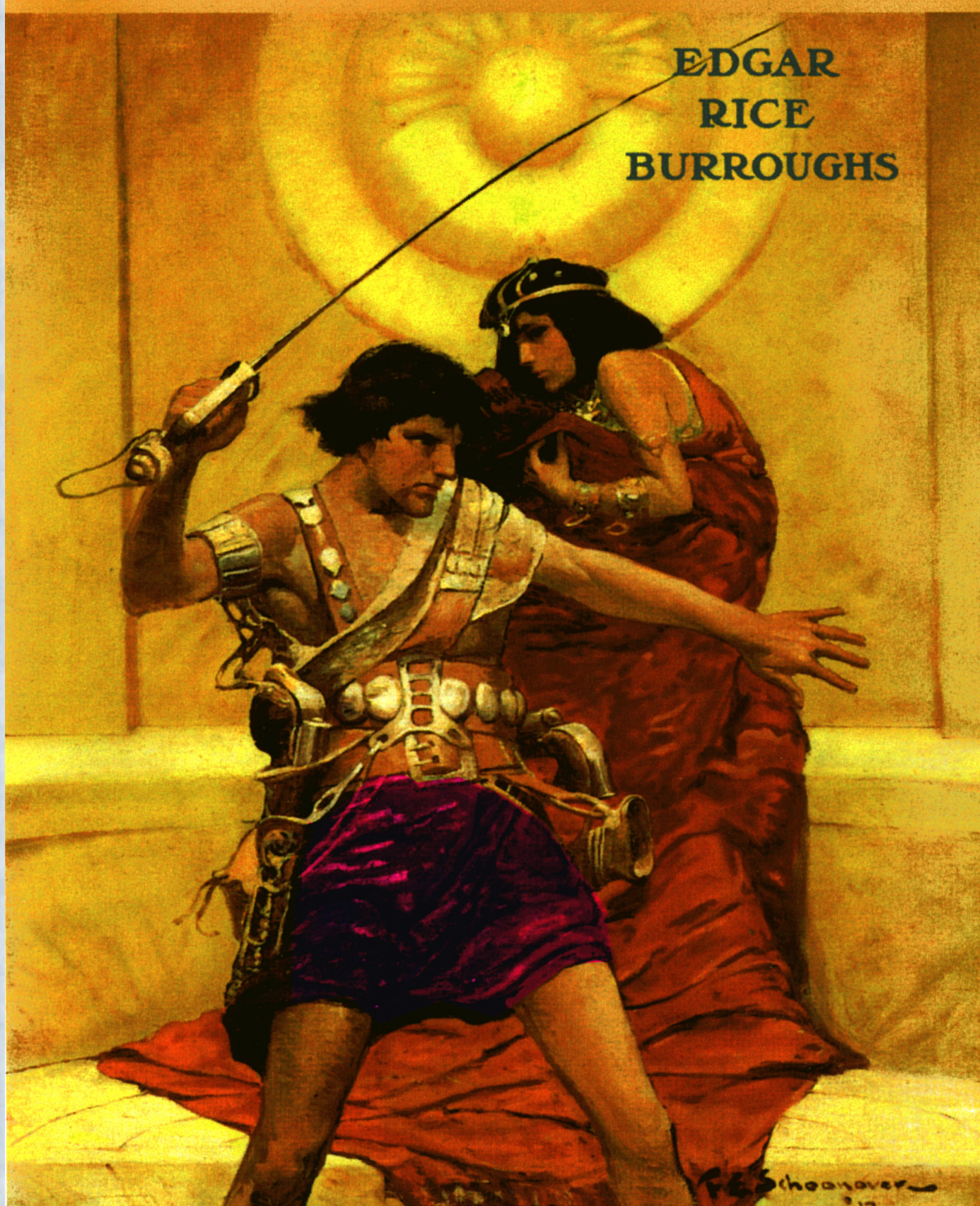
artist Jesse Marsh—who depicted Jane with dark hair, rather than blonde. Throughout the long-running comic book series, Marsh based his vision of Jane Porter more on the movie character as portrayed by Maureen O’Sullivan than on Burroughs’ description.

The last Grosset & Dunlap (*bottom left, next page*) edition was published in 1973 with new cover art similarly laminated onto

A Princess of Mars

A Princess of Mars

EDGAR
RICE
BURROUGHS



A Princess of Mars

"A PRINCESS OF MARS is the . . . beginning of an incredible odyssey in which John Carter, a gentleman from Virginia, embarks on a daring journey to the dying red planet—threatened with dispersion of the weak atmosphere—scene of continuing combat among rival tribes.

Captured by a band of six-limbed, savage giants, Carter . . . soon earns the respect of his captors in hand-to-hand combat, after discovering that his muscles, accustomed to Earth's gravity, give him a decided advantage in strength and agility.

"His captors demolish a fleet of stately airborne vessels and take as prisoner the lovely Princess of the city of Helium—a creature as completely human in appearance and temperament as the most beautiful women the state of Virginia ever produced!

"To rescue Dejah Thoris . . . John Carter would have to call upon every last ounce of his courage, strength and ingenuity. Should he fail, his beautiful Princess would suffer an unspeakable fate . . ."

Nelson Doubleday Inc.

The 1917 A. C. McClurg first edition of *A Princess of Mars* cover/frontispiece and four illustrations were by Frank E. Schoonover. Paperbound review copies were also produced.

The local library introduced me to the worlds of Edgar Rice Burroughs. After exhausting their Tarzan selection, the next choices sounded boring. *The Chessmen of Mars* made me think of someone playing a board game with *The Master Mind of Mars* and talking about *The Gods of Mars*, while *Thuvia, Maid of Mars*, was changing the linen for *A Princess of Mars*. I was about to walk away when I found *The Warlord of Mars* and, after one look at the frontispiece by J. Allen St. John, decided this time to start at the beginning. Then I saw the frontispiece by Schoonover.

One of the reasons why the Schoonover paintings for the cover and interior were so effective was the artist's attention to getting the details about the characters and their equipment correct. Schoonover corresponded back and forth with editor Thomas Bray about the descriptions.

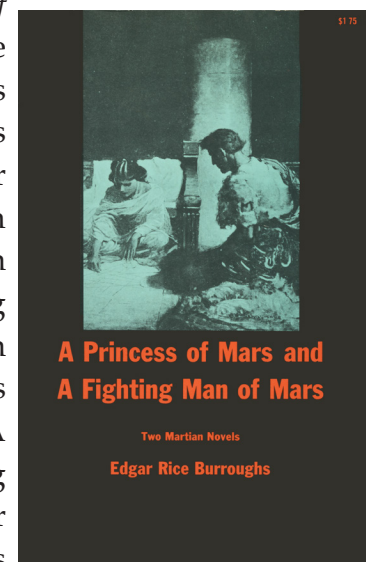
As much as I enjoyed Burroughs' Tarzan books, his Martian tales became my favorites. Where Tarzan was a romance of the jungle, John Carter was a romance of the planets.

The iconic Schoonover cover was reused for 30 Grosset & Dunlap editions from 1918–1936. The unique thing about these editions was how G&D broke from the tradition of using standard red cloth cover boards and, to better offset the imprint of the red planet of Mars, used a variety of colors including brown, gray and green. The 1940 edition had a variant with a yellow Mars stamped on blue cloth.

Schoonover's cover was used again by Edgar Rice Burroughs, Inc. for the 1948 edition.

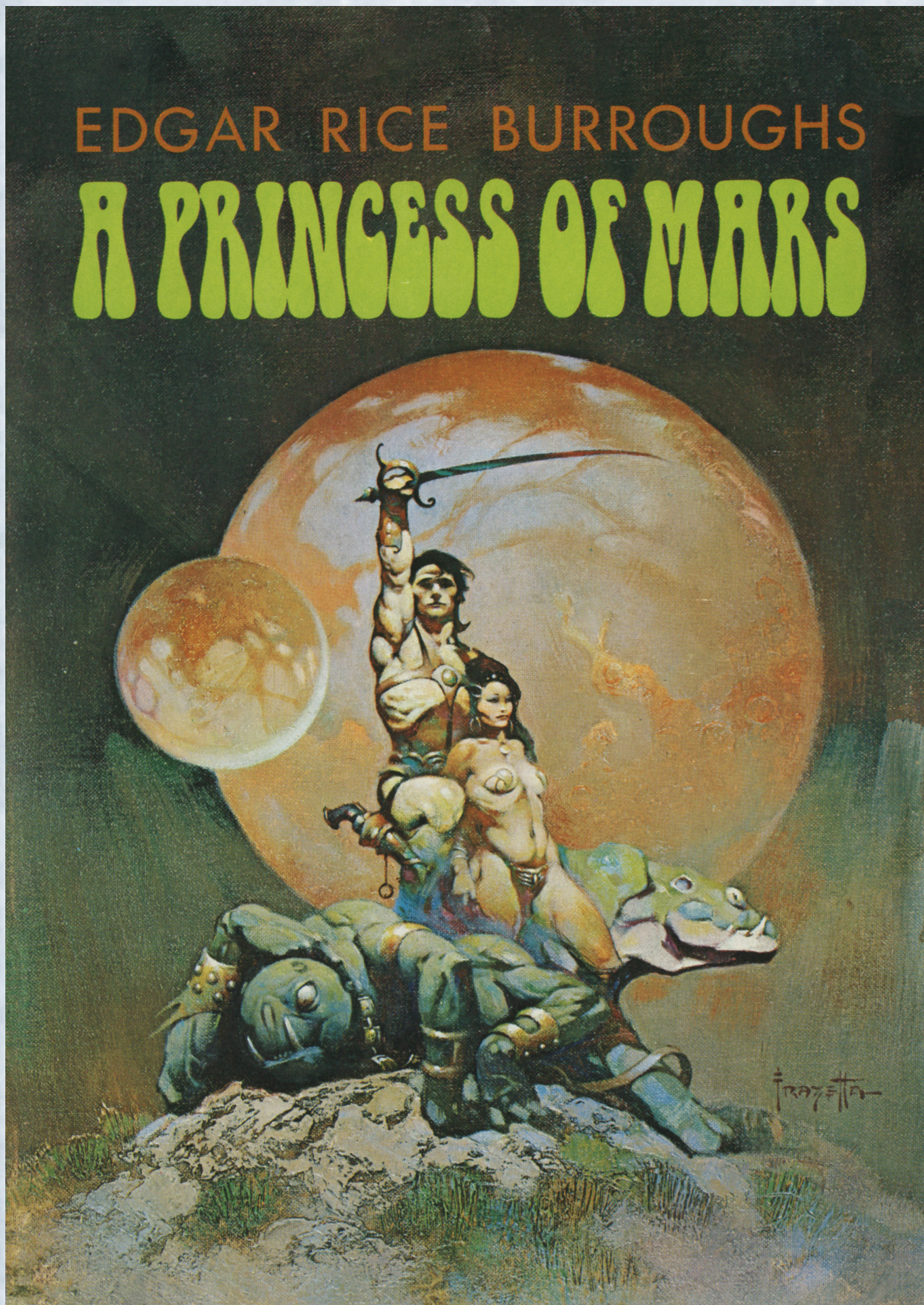
In 1964 Dover Books released *A Princess of Mars* in a two-book trade paperbound edition that included the later volume, *A Fighting Man of Mars* (right). The

only artwork was one of Schoonover's halftone interior illustrations from the first edition of *Princess*, being reproduced with added color tints for the cover. A second printing used yet another of Schoonover's



A Princess of Mars

EDGAR RICE BURROUGHS
A PRINCESS OF MARS



Dawn of the American Paperback Book

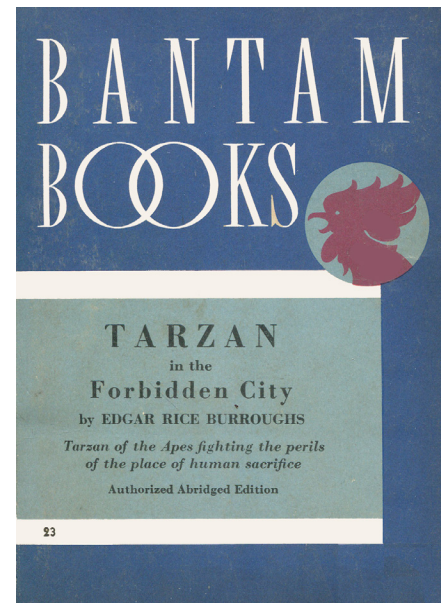
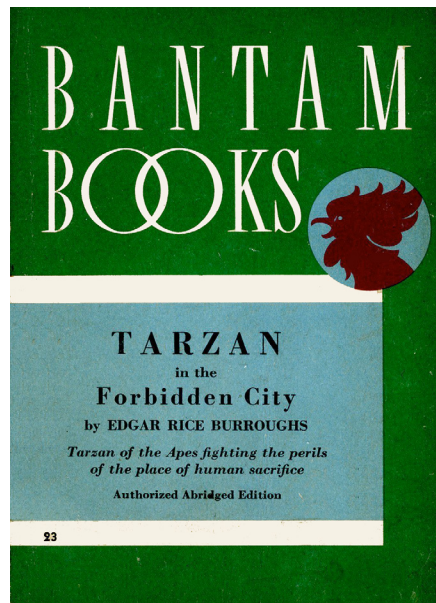
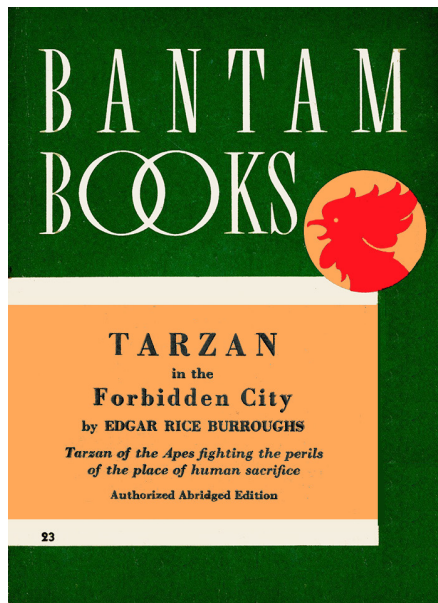
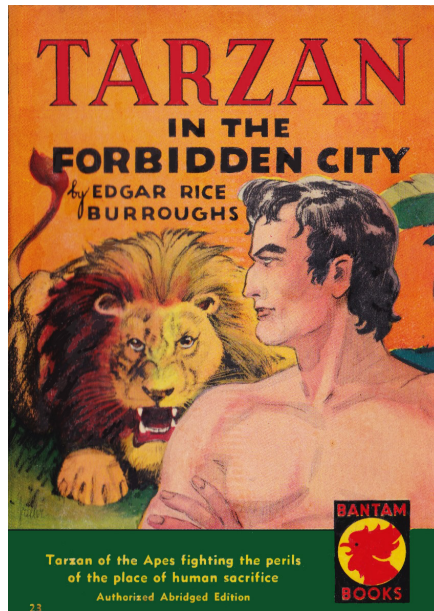
Over the centuries since Gutenberg ushered in the age of print reproduction, hardcover books were the state of the art. Then, in the latter half of the 20th Century, the art form changed when there was a shift in the nature of book publishing.

Pulp magazines had once provided cheap reading material to the masses, but the ever rising cost of paper nearly wiped them out. This niche demand did not remain vacant for long and was swiftly filled by a new format: the paperback book.

Paperbacks were first retailed in the U.S. as a pocket

book experiment made during the early days of World War II and, as always, Burroughs was right at the forefront of this wave of innovation.

The first Burroughs paperback in America was *Tarzan in the Forbidden City*, having a minor title change from the hardcover and released in 1940 by Bantam Books as the 23rd issue of their line of small pocket books that were dispensed through vending machines, not booksellers. Bantam released four editions, the first three with plain text covers and the fourth with an illustrated cover.



Dell Books

Several years later, Dell Books started an experiment of their own called Map-backs, where maps of the story's locale were printed on the back cover.

Cave Girl debuted in 1948 with a cover by Jean des Vignes, with a Map-back by Ruth Bellew (*top following page*).

Tarzan and the Lost Empire followed in

1951 with a cover by Robert Stanley and a Map-back by Ruth Bellew (*bottom following page*).

These would be Dell's only book experiments with Burroughs, which is a little bit odd when you consider their monumental success with Tarzan in comic book form (*more on that in the following Volume – Book 3*).

