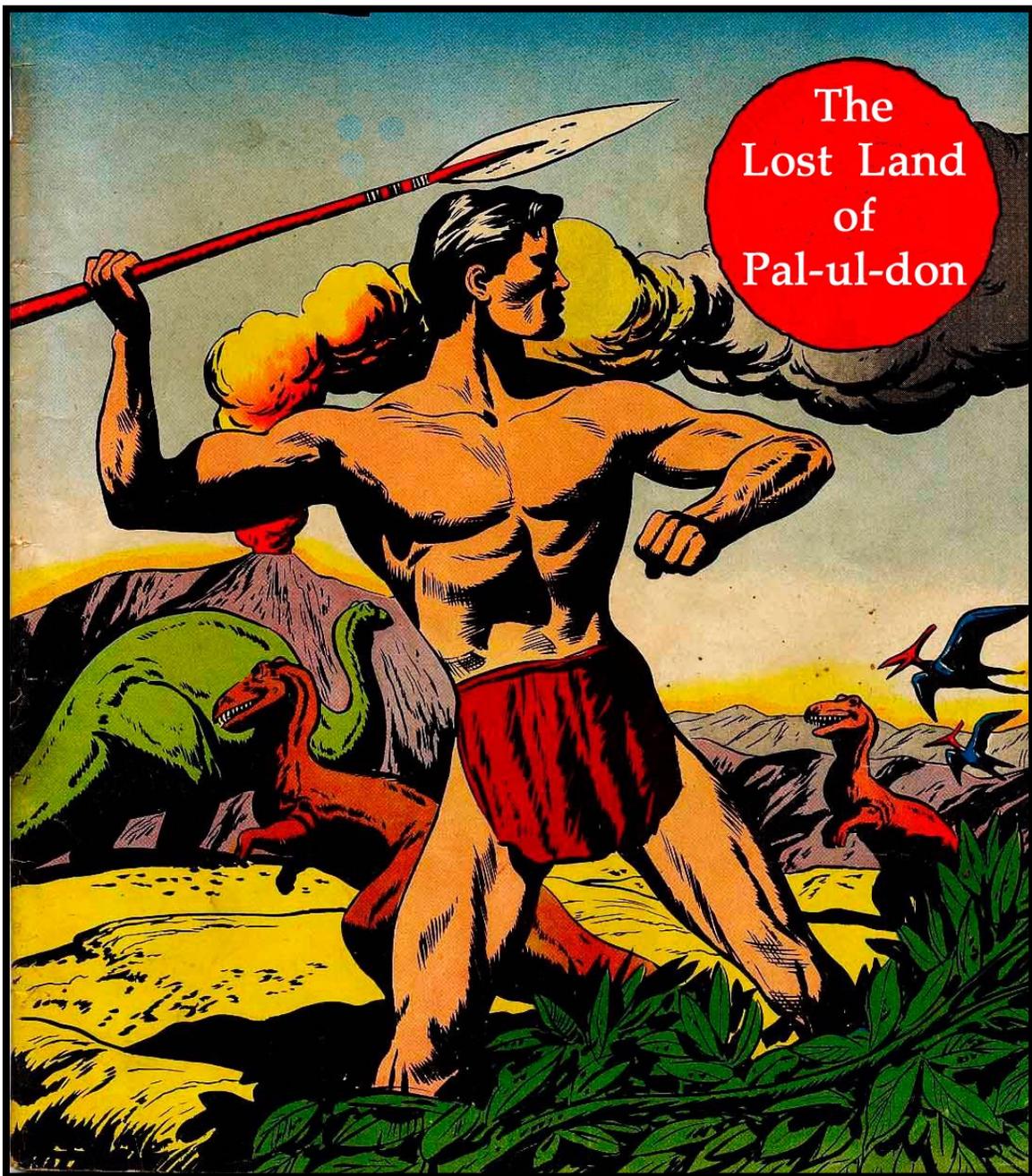


Pulpdom



INTRODUCTORY COMMENTS

Even with the war in Korea, from 1948 to about 1956, my America was rather peaceful, especially for us kids reading Dell comic books and wondrous tales from the final days of the golden age of science fiction. When I wasn't out in the woods behind my rural home, I was reading Tarzan stories, and he was usually out in the woods of central Africa. My Louisiana land looked a little like Africa, so it all worked for me.

No, there was no Pal-ul-don in my backyard, no lost cities, no wild tribe of monkey men.....but every month in the 52 p. Dell TARZAN comics, *they were all there!* I found those adventures with Tarzan irresistible.

In this issue Mike Taylor will describe and discuss in detail the Lost Land of Pal-ul-don. Created by Edgar Rice Burroughs 96 years ago, it is fiction's most famous prehistoric world.

Fortunately, some years ago all 51 of the first Dell Tarzans were reprinted in 10 volumes. So except for the Pal-ul-don stories in the 2 TARZAN annuals (on Kindle for \$3), you can own the "Lost Land" stories that Mike describes in this issue for about \$300. Cheaper than the original comics, but far less fun. -Caz

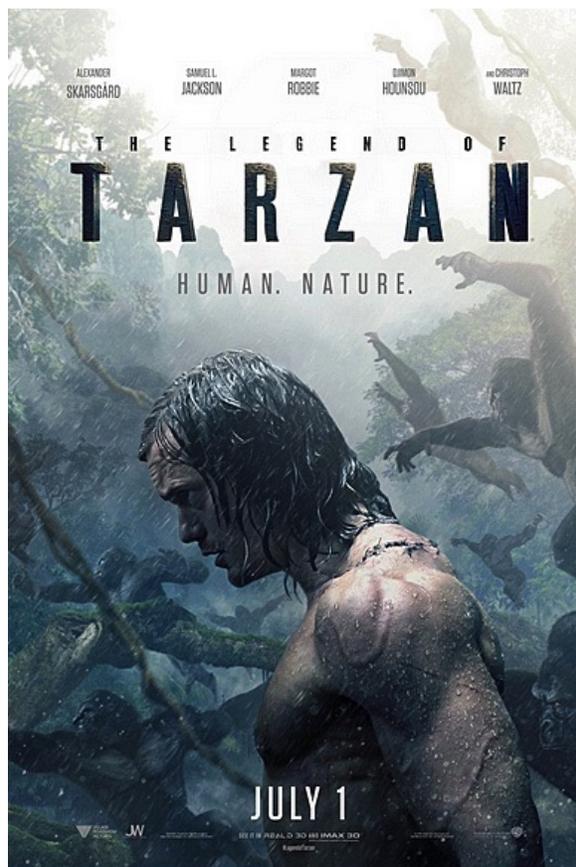
All 85 Pulpdom back issues on a disc for \$25!

Cover - From Dell Tarzan #7, by Jesse Marsh

CONTENTS

"Pal-ul-don, The Lost Land" Pt. I in Dell comics & 2 short reviews of old SF pbs, all by Mike Taylor; plus "Burroughs' Romantic Hero" - Tarzan® by C. Madison.

Yes, we are all looking forward to the July release of a new TARZAN movie:



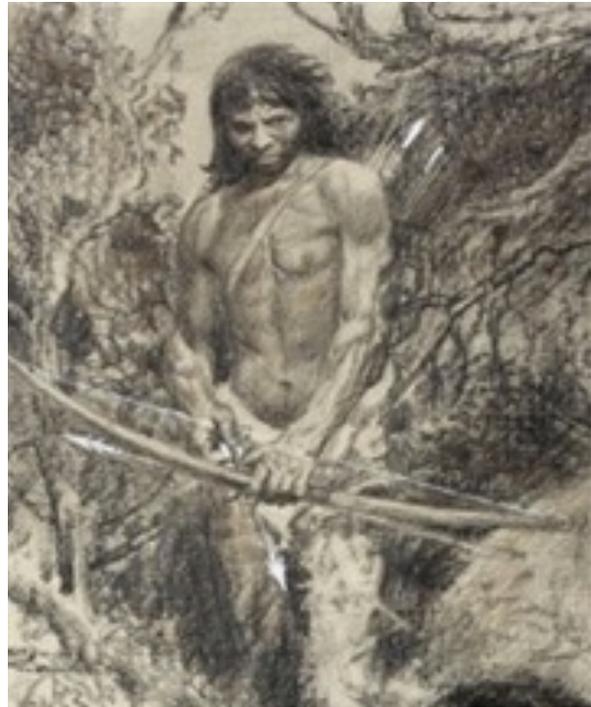
A Letter to the Editor

Hello Caz

Mar. 2016

It is many years since we were in communication, back in the 1970s in fact, when, as a trainee teacher of Phys Ed I purchased several back issues of *ERB-dom* and subscribed for a while. You won't remember me of course, but I was training to teach Phys Ed as a result of my interest in, and the influence of, ERBs Tarzan character. I had been a competitive weightlifter and athlete, holding county titles and records in the shot-putt. I met Johnny Weissmuller in 1975 and obtained his signature on a few stills/8x10s that started me off on the autograph hunting trail. Denny Miller was a fantastic help as he put me in touch with Danton Burroughs. I kept up communication with Denny until his sad death in 2014 and similarly Danton until his early death. Linda Burroughs remains a good friend.

To cut a long story short, I still communicate with many Tarzan fans and one ex-Tarzan, Wolf Larson, who I have met in California and London a number of times. I have been very lucky in collecting the Tarzan autographs and to that end I have contacted and met with several of the actors who donned the legendary loin-cloth. However, there is one signature that has eluded me and has prevented my Tarzan autograph collection, Frank Merrill. I noted with interest from a recent re-reading of *ERB-dom* 21 that featured a superb Merrill cover, that you actually met Mr Merrill. Were you lucky enough to obtain his signature in any form at all? Most of my

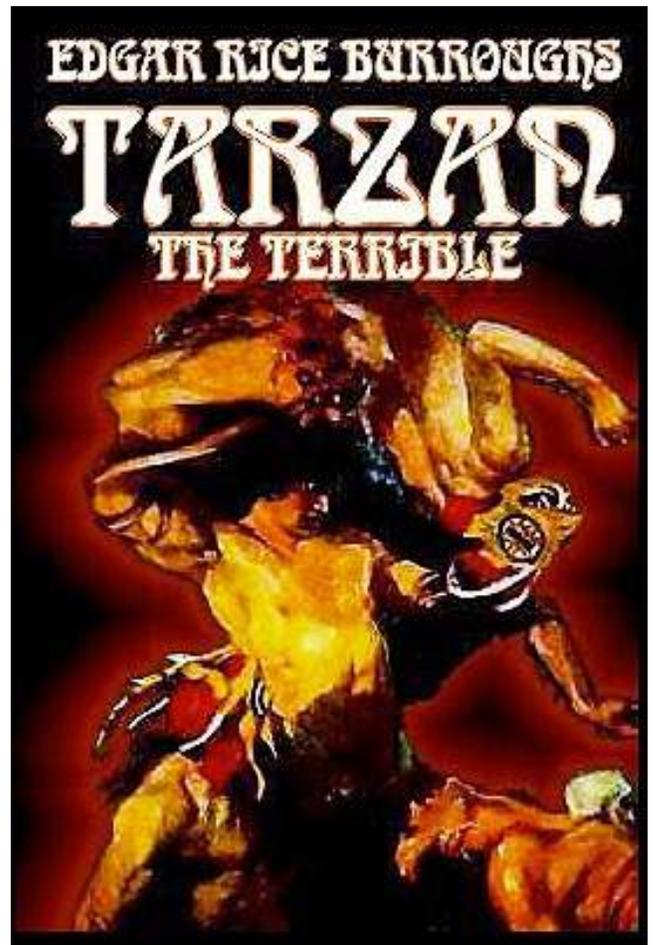
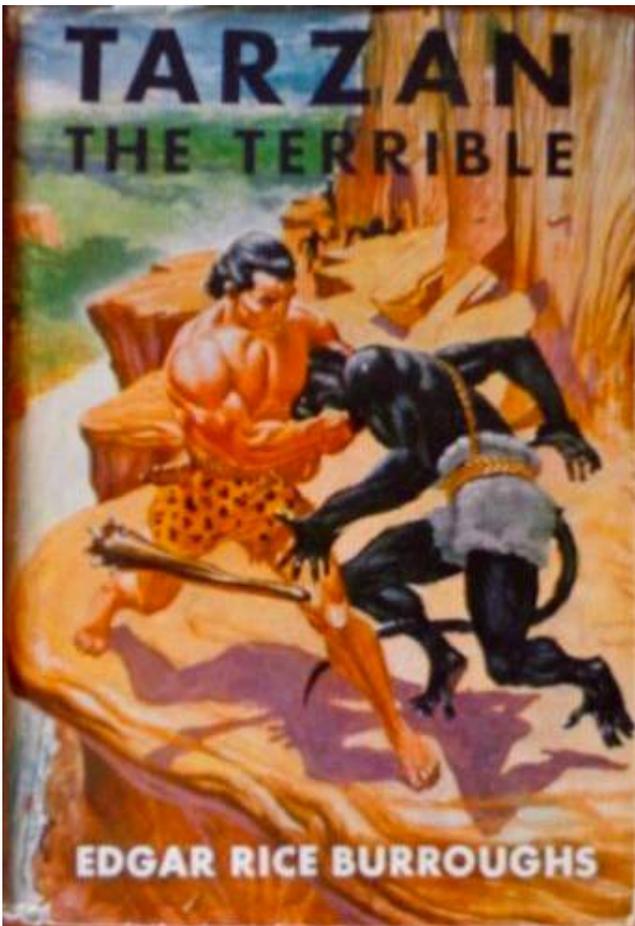


signatures that I collected myself are on 8x10s, but for the more rare signatures I have been happy to collect signatures on envelopes, album pages and cancelled cheques.

I trust that the time lapse, since we were last in touch, that life has been kind to you. I am proud to say that I still teach Phys Ed and am a Fitness Instructor at the current age of 62 years! It's all down to Burroughs and Tarzan, its a pity I cannot repay Mr. Burroughs in some way, but perhaps in paying forward a desire in children to adopt a healthy life-style and maintain a good level of fitness throughout their lives is a good way to try.

My very best wishes to you Caz

Martin C. Smiddy MB



When ERB created **TARZAN THE TERRIBLE** and **Pal-ul-don** in the waning days of 1920 he was on familiar ground. This lost land in the heart of Africa was hardly the first prehistoric setting Edgar Rice Burroughs had written about.

In 1913 he wrote "The Inner World", published in *The All-Story*, as **AT THE EARTH'S CORE**. That and its 1914 sequel, **PELLUCIDAR**, also in *The All-Story*, teemed with strange men and fantastic beasts from the very distant past.

The second half of the book **THE ETERNAL LOVER**, "Sweethearts Primeval," also from 1914 whirled an American girl back into the Niocene era.

Most significantly, his three short novels in 1917/18 which later formed **THE LAND THAT TIME FORGOT** postulated a multitude of prehistoric creatures surviving into the modern era on the lost island of

Caspak. Although these stories all pre-dated **TARZAN THE TERRIBLE**, due to the ape-man's tremendous popularity, the story made it into hardcover before any of the others.

Pal-ul-don can be viewed as a microcosm of all these places but with its own unique races, customs and creatures. Burroughs visited it only that one time and never returned. (But see *Pulpdome O.* #9)

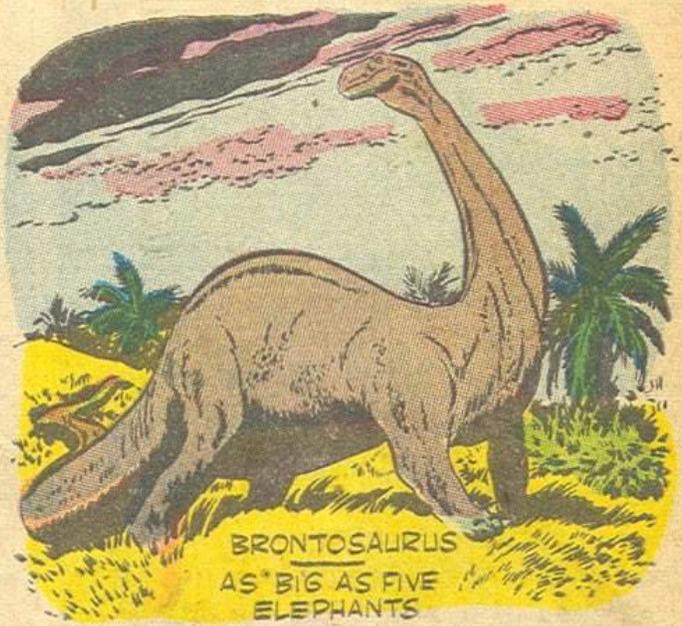
When Dell launched the **TARZAN** comic in 1948 it didn't take long for the scripters to recognize the possibilities of an exotic locale which kept the ape-man in his native Africa and still offered outlandish adventures. They expanded the scope, using various tribes and animals, some invented, some imported, and it became a world unto itself.

For the first time in Burroughsania, here is a detailed look at **Pal-ul-don** by Dell.

JUNGLE WORLD

"THE LOST LAND OF PAL-UL-DON"

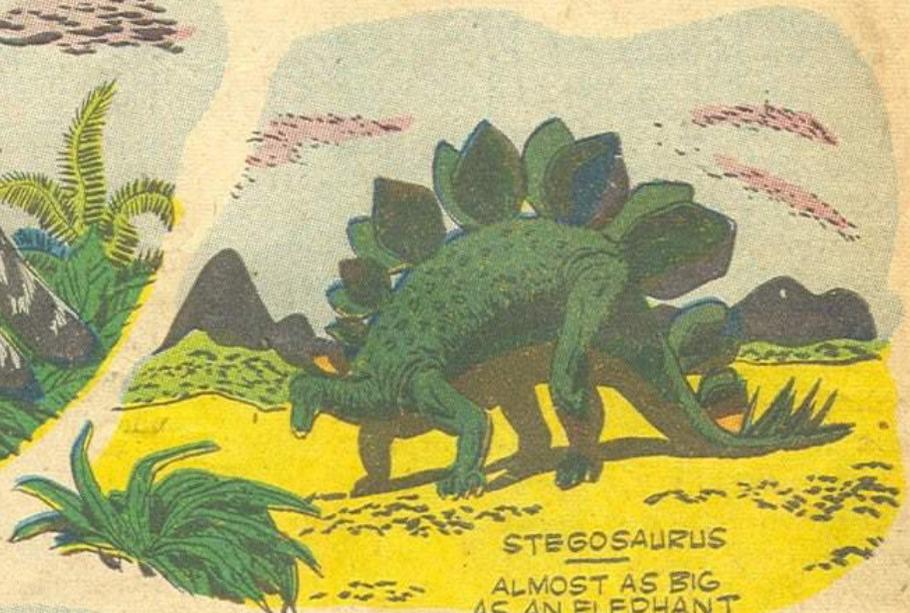
THE INHABITANTS OF THIS UNDISCOVERED COUNTRY ARE FOUND NOWHERE ELSE IN THE WORLD TODAY...



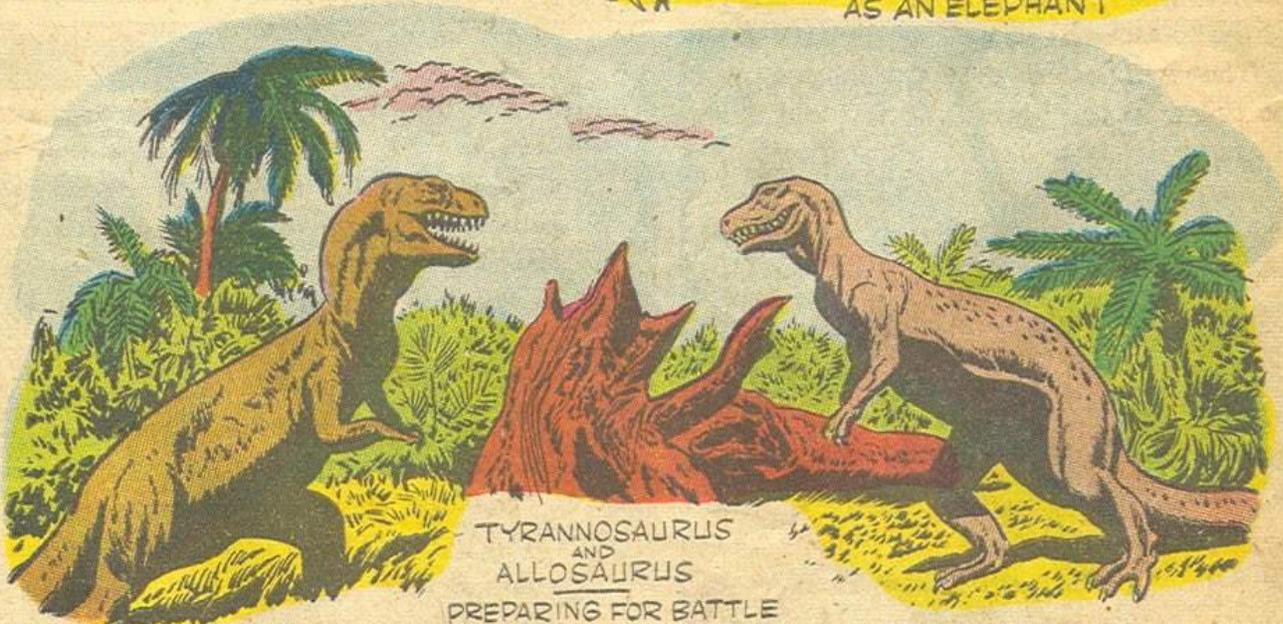
BRONTOSAURUS
AS BIG AS FIVE ELEPHANTS



DRAGONFLY
TWO FEET LONG



STEGOSAURUS
ALMOST AS BIG AS AN ELEPHANT



TYRANNOSAURUS
AND
ALLOSAURUS
PREPARING FOR BATTLE

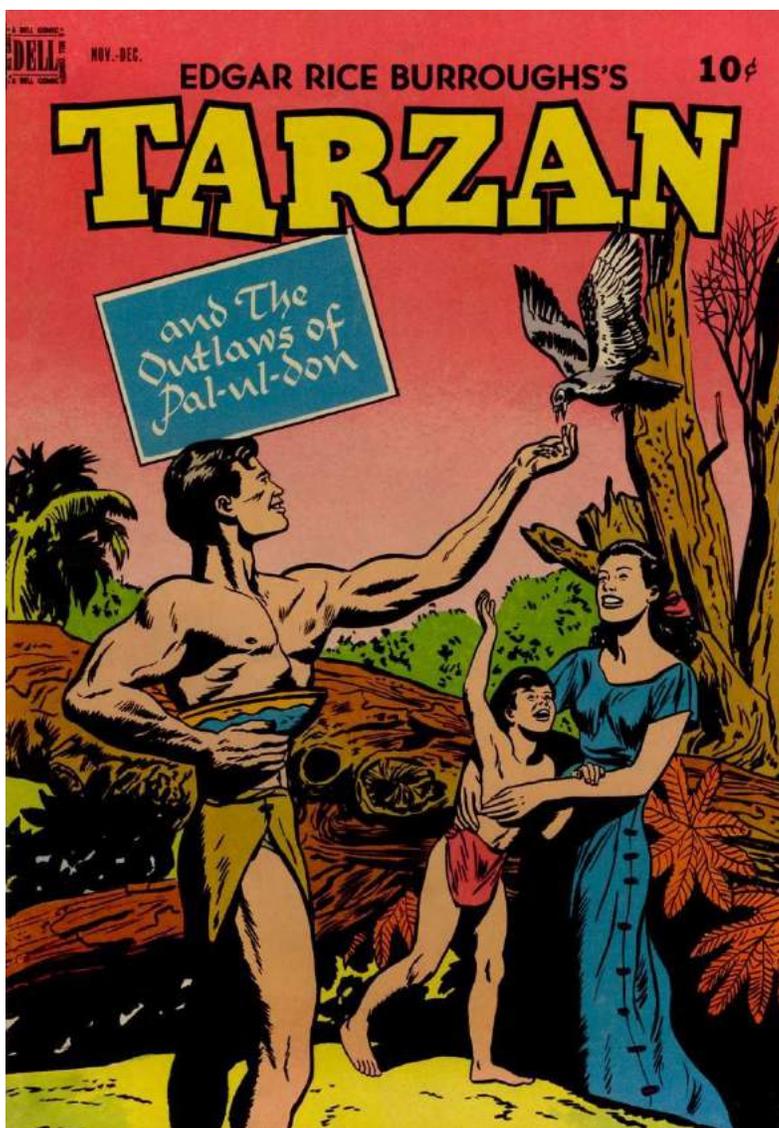
THE OTHER PAL-UL-DON: Part I - As It Evolved in Dell Comics

Examined by *Mike Taylor*

We're all familiar with Pal-ul-don, the lost land deep in the African interior which Tarzan visited in 1921's **TARZAN THE TERRIBLE** (and more recently in Will Murray's **TARZAN: RETURN TO PAL-UL-DON**). But for over 20 years there existed an alternate version of Pal-ul-don as envisioned by the scripters and editors at Western Publishing Company's Dell and Gold Key Comics. It was featured in numerous storylines, especially during the early numbers. By my count there were 103 Tarzan tales connected to the Lost Land during the Dell/Gold Key era. This very curious amalgam of various ERB books, plus the ape man and his family as seen in the movies, and the many imaginative fillips dreamed up by the script writers who worked on it resulted in substantial and sometimes jarring additions to the original version.

"I wasn't the first script writer for Tarzan comic magazines, and I haven't been the only one; but it would be safe to say that I have done most of the Tarzan magazine scripts--with the help of Whitman editors. Sometimes I have rewritten them at the editor's direction, and sometimes the editors have let the script go through unchanged. From time to time I'd get instructions: 'Use new backgrounds!' or 'Make stories less fantastic!' or 'Bring back Queen [High Priestess] La; readers insist!'

"I started reading ERB sometime in the 1920s and devoured his John Carter stories as well as the Tarzan books. When I began writing the Tarzan scripts, I read every bit of ERB material (and allied material not written by him) that I could get hold of. If I'd consulted my personal taste alone, I would



have held faithfully to ERB in all my Tarzan comic scripts--but if I'd done that, I'd have been promptly fired. The ways of editorial policy are mysterious, even sometimes to the policy-makers; but writers and artists must comply, or else! But let Tarzan fans take courage; Editors are even more sensitive to the opinions that readers write in - the readers brought back Queen La!

"I have used names, places and characters mentioned in *Tarzan the Terrible* and other novels. I tried to adhere to the geography of lost Pal-ul-don, until somebody in the editorial department scrambled the said geography — in one of the *Annuals*, I believe - and the matter of accuracy washopeless from then on..."--Gaylord DuBois

Part ONE

THE DELL YEARS, 1948 - 1953:

1948: **TARZAN** debuts as a bi-monthly with the Jan-Feb 1948 issue, after two Dell Four Colors (#147 & #161) in 1947. Gaylord DuBois as scripter and Jesse Marsh handling the artwork begin their lengthy stint as the primary interpreters of the Tarzan legend. Both the stories and the illustrations are rather bland in the beginning. Pal-ul-don would seem like a logical choice to ramp up the narratives.

#4: The transformation of Pal-ul-don begins with "Tarzan and the Lone Hunter" even though the story takes place outside of the Lost Land. Om-at, chief of the Waz-don (black men), has ventured into the outside world searching for his mate Pan-at-lee, who has fled from Pal-ul-don after being the victim of an attempted abduction. Tarzan agrees to help him find her. Here Om-at (which means "long tail") has neither a tail nor a sable pelt as described in the book but instead is depicted as a brown man with pointed, cat-like ears. The Ho-don (white men) are shown with the same features. Tarzan and Om-at eventually rescue Pan-at-lee from a tribe of witchmen and Tarzan escorts the two back to the boundary of their homeland.

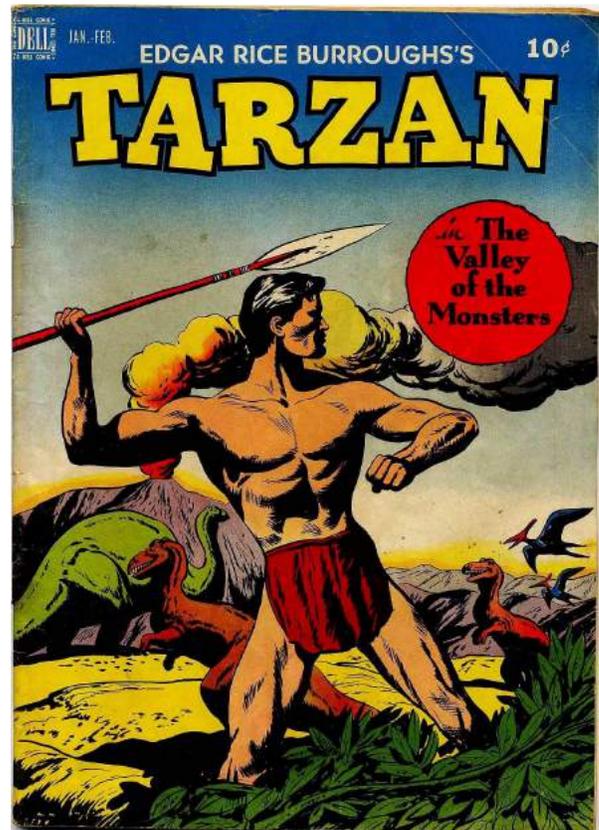
#6: Two issues later comes a story titled "The Outlaws of Pal-ul-don." Returning to their treehouse home, Tarzan and Boy discover that Jane has been kidnapped by Ho-don warriors (who are now brown-skinned natives wearing skull-caps) hailing from distant Pal-ul-don. (Again discarding the glossary appended to **TARZAN THE TERRIBLE** wherein "ho-don" means "white-man.") Tarzan and Boy set out in pursuit. Getting to Pal-ul-don is an arduous trek: they must travel through the jungle, cross a great thorn desert, wade through treacherous swamps and climb a high mountain range before reaching the Lost Land. Once there Tarzan is attacked by a Tor-o-don (beast man), tames and rides a gyrf, and finds an ally in his friend Om-at, chief of the Waz-don (also brown-skinned folks in skull caps). He rescues Jane, who is being held in the Ho-don city of Dan-lur (stone city). After battling another beast man to save Boy, he

meets up with Ta-den, Prince of A-lur, the city of light, whose inhabitants are white-skinned.

(So you can see things are getting tangled already...plus internal contradictions abound, as you would expect with diverse spoons in the stew...best just to accept each story for what it is and enjoy!)

1949: Pal-ul-don gets two more outings; the artwork is still pretty lame but the stories improve, become more fantastic.

#7: Boy and his native friend Dombie are carried off when a homemade hot air balloon slips its mooring. Tarzan and Muviro pursue them in a borrowed plane. Their quest takes them into "The Valley of the Monsters" where they fight and flee from prehistoric beasts before finding the boys safe in the Stork Men's stilt village on a shallow lake. An earthquake occurs; then they ride out a pterodactyl attack, a tidal wave and a stampede of dinosaurs before fleeing the valley. The valley is not identified as being inside Pal-ul-don in this story, but a map in #20 includes the valley and later stories confirm this.





Edgar Rice Burroughs' TARZAN, Vol. 1, No. 24, September, 1951. Published monthly by Dell Publishing Co., Inc., 261 Fifth Ave., New York 16, N. Y. George T. Delacorte, Jr., President; Helen Meyer, Vice-President; Albert P. Delacorte, Vice-President. Entered as second-class matter May 20, 1949, at the Post Office, at New York, New York, under the Act of March 3, 1879. Subscriptions in U.S.A. \$1.00 per year; single copies, 10 cents; foreign subscriptions \$2.00 per year; Canadian subscriptions \$1.20 per year. Copyright, 1951, by Edgar Rice Burroughs, Inc. Printed in U.S.A. Designed and produced by Western Printing & Lithographing Co.

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#9: In “The Men of A-lur” Tarzan, Jane and Boy are visiting the “capitol of the lost land” ruled by Ja-don and his son Ta-den. While they are out on a hunt for a cave bear, Dak-lot, king of an unfriendly neighbor, To-Lur, seizes the city and captures Jane. Tarzan sends Ta-den and Boy to ask Om-at, chief of the Waz-don in Kor-ul-ja for help. Meantime he and Ja-don ride Tantor to Ja-lur, the lion city, to rally the people of the king’s birthplace. They join forces with the Waz-don and attack A-lur. After an epic battle they retake A-lur and Dak-lot is defeated and captured, before being slain by an angry Tantor.

*(It’s worth noting that 60-plus years before our current era of political correctness and intense racial scrutiny, Boy and Dombie, a white kid and a black kid, are sharing adventures in dozens of stories. Their adult counterparts, of course, are Dan-el and Natongo from the long-running **BROTHERS OF THE SPEAR.**)*

1950: Beginning with #13 and running through #60, the page count increases to 52 (except for #'s 26-35). There’s now enough space for two lengthy stories per issue. Although episodic, the plotlines are detailed enough to require increasing numbers of exotic locales. So the Lost Land expands and the narratives become chronicles of exotic adventure, in some cases with a storyline that continues over several issues.

#15: “The Cave Men” reunites Tarzan with Queen La of Opar who has been exiled by her subjects. Aboard Tantor the two journey into Pal-ul-don. After an encounter with giant hyenas--and being rescued by his elephant friend--La is abducted by a cave dweller riding a mammoth, who knocks Tarzan unconscious with a thrown club. Trailing them to the cave man’s village, the ape-man fights a terrific battle with their gund (leader) Bundroc. When that worthy is vanquished, Tarzan helps La assume leadership of the savages.

#16: “The Beasts in Armor” has Tarzan piloting a plane over the Valley of the Monsters. Boy has stowed away and follows his father when they land. After several encounters with prehistoric dinosaurs the two meet up with Om-at, Tarzan’s Waz-don friend. He relates that a group of treasure-hunting

gangsters from the outside have invaded Pal-ul-don. They have taken over A-lur and King Ja-don and Prince Ta-den are in chains. Tarzan confronts the crooks and is knocked unconscious. Om-at arrives with a herd of gyrfalcons to do battle. One of the monsters damages the gangsters’ plane and as they attempt to flee they crash into a lake. Meantime there is a subplot involving Boy and the tribe of lake dwellers, who are being besieged by young tyrannosaurs. In an unlikely resolution, Boy’s catch of spiny fish causes the creatures to strangle.

(Very disjointed story, mixing in a little bit of everything, not satisfying...)

#18: “Tarzan and the Dyal.” Tarzan is returning Princess Ila and her son Taddo (white pygmies) back to Lipona aboard Bara the giant eland. Cutting across Pal-ul-don shortens the route but they encounter many dangers, including saber-tooths and hyenadons. Tarzan comes upon a dyal (a big, earth-bound bird, modeled on the ostrich with a head like a toucan, here transplanted from the Pellucidar books). He fashions a hood, tames the bird and proceeds to use it as a mount. Meantime, Ila and Taddo have been taken by a Tor-o-don. Tarzan pursues and rescues them. Riding the dyal they head back across the Great Thorn Desert.

1951: Beginning with Jul 1951 (#19) the comic goes monthly. Eight tales set in the Lost Land will appear this year.

#19: Contains two tales of Pal-ul-don, “Tarzan in the Ivory City” and “Tarzan and the Thipdar.” Geography and wildlife get further mixed up now, since in the original canon Athne, the City of Ivory, is located in northeast Africa near Abyssinia and those thipdars (pteranodons), of course, are found only in Pellucidar. In the first story, Boy and some Waziri children are abducted by the elephant men of Athne. Tarzan pursues, is captured within the city and forced to fight a giant called The Strangler in the emperor’s games before rescuing the lads.



WITH A MIGHTY YELL, TARZAN HURLS THE SPEAR!



BUT THE REPTILE'S HIDE IS PROOF AGAINST THE SHARPEST STEEL.



In "Tarzan and the Thipdar" the ape-man, after taming and riding a dyal, rescues a girl named Lachee, the Red Flower. In a sequence lifted straight out of **TARZAN AT THE EARTH'S CORE**, Tarzan is seized by a thipdar and taken back to the nest to feed its young. He escapes, defeats an interloper named Timon, and reunites Lachee with her lover Jo-rah, the axeman of Cor-a-don.

#20: Another transplantation of Pellucidarian creatures occurs with "Tarzan and the Terribs." Armored in crocodile hides and riding giant iguanas (gorobars) you would think these marauding cannibals would reside near water--but no, they live in a city of great anthill-like structures in the desert (at least in this story). Two adventurous reporters from the outside world, Timothy Wales and his wife Jess, have several unpleasant encounters with the Terribs (called Horibs in the book) and are rescued each time by Tarzan.

(The inside cover has the first map of Pal-ul-don. There are incongruities: Vari, home of the white savages from the very first Dell Tarzan, is shown within its boundaries, as is Queen Ahtea's Tohr from Dell Four Color #161.)

#21: "Tarzan Returns to the City of Gold." This is an interesting sequel of sorts to the book. Tarzan rescues badly injured would-be big game hunter Elaine Hammond and takes her to Cathne for treatment--his first visit in "twenty years." Some of the characters he met during the reign of Nemone are still around: her weak brother Alextar is still king, aided by the treacherous Tomos; the ape-man's old nobleman friend Gemnon now has a son named Jathon. After considerable intrigue and Tomos' attempt to rape Elaine (a rather startling sequence for a 50's comic book), the story climaxes in the race of a jeep against lion-drawn chariots. With the aid of the great apes Tarzan battles pursuing hunting lions and saves Jathon and Elaine, who are obviously destined to be a couple.

#22: "The Chariots of Cathne." A black and white drawing on the inside cover depicts Tarzan looking out over the city with the caption: "Tarzan is showing you the ancient city of Cathne, roofed with gold and set in the lost land of Pal-ul-don." The story itself has Tarzan

battling mobster Lou Coron and his band of ruthless treasure-seekers who are seeking to haul some of the city's fabulous wealth away in their cargo plane. Gemnon has now become king. To ensure compliance, the gangsters have kidnapped Gemnon's son Jathon and his new wife Elaine. After another chariot chase Tarzan thwarts their plans and rescues the couple.

#24: Two Pal-ul-don tales: "Tarzan on the Trails of Antiquity." Lieutenant Paul D'Arnot, Doctor MacWhirtle and Tarzan helicopter into the Lost Land on a paleontological expedition to gather specimens for the doc. They encounter a veritable parade of prehistoric creatures--tyrannosaurs, pteranodons, teledons, gyrf, dyals--with all the attendant hazards. Tarzan's cave man friend Jo-rah makes an appearance and saves Doctor Mac. The trip is ultimately successful as they return to Tarzan's treehouse home with dinosaur eggs, one of which then hatches prematurely and creates chaos.

In "The Moving Forts" a gyrf shows up in the outside world. Investigating, Tarzan learns that Ta-den and Oloa, the king and queen of A-lur, have been attacked and taken by M'Bongo tribesmen. Tarzan frees them and learns that they were fleeing because the Waz-ho-don have taken over their city. Recruiting Muviro and some of his Waziri to fight, they all set out for Pal-ul-don. Once there, Tarzan organizes a gyrf cavalry and they wrest control of A-lur from the Waz-ho-don (black-white-men, a mixed race).

#26: "The Treasure of Isis" adds yet another ruined civilization into the mix. Archeologist Hector Plume talks Tarzan into guiding him across the Great Thorn Desert, the Great Barrier Swamp and the Mountains of the Moon into Pal-ul-don. Their steps are dogged by the crooks Leveque and Suleiman who seek the treasure of Isis. Tarzan and the scientist encounter huge blind rats, giant scorpions, pterodactyls and the Waz-don tribe (cat men this time) before reaching the ruins of the ancient Egyptian city and finding the treasure.

(Generally interesting tales, but with a bit too many repetitions of outsiders entering what is supposedly a very remote and difficult locale to reach.)

JUNGLE WORLD



Edgar Rice Burroughs' TARZAN, Vol. 1, No. 22, July, 1951. Published monthly by Dell Publishing Co., Inc., 261 Fifth Ave., New York 16, N. Y. George T. Delacorte, Jr., President; Helen Meyer, Vice-President; Albert P. Delacorte, Vice-President. Entered as second-class matter May 29, 1949, at the Post Office, at New York, New York, under the Act of March 3, 1879. Subscriptions in U.S.A. \$1.00 per year; single copies, 10 cents; foreign subscriptions \$2.00 per year; Canadian subscriptions \$1.20 per year. Copyright, 1951, by Edgar Rice Burroughs, Inc. Printed in U.S.A. Designed and produced by Western Printing & Lithographing Co.

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#34: "Tarzan and the Great Swamp" chronicles the ape-man's first meeting with the lovely Loma, princess of the island kingdom of Lutor. Lutor is spread over a number of islands in the Great Barrier Swamp. Transportation around the islands is done via giant boats built to look like crocodiles, with hinged jaws for egress and holds capable of carrying rowers and a company of warriors. The hereditary enemies of Lutor are the Terribs. Tarzan rescues the princess after an attack by the lizard men captures her boat. Afterward she brings him to the capitol to receive the thanks of her father, King Loban.

(The swamp kingdom of Lutor with King Loban and Princess Loma and their croc boats is a fascinating new civilization, one of my favorites.)

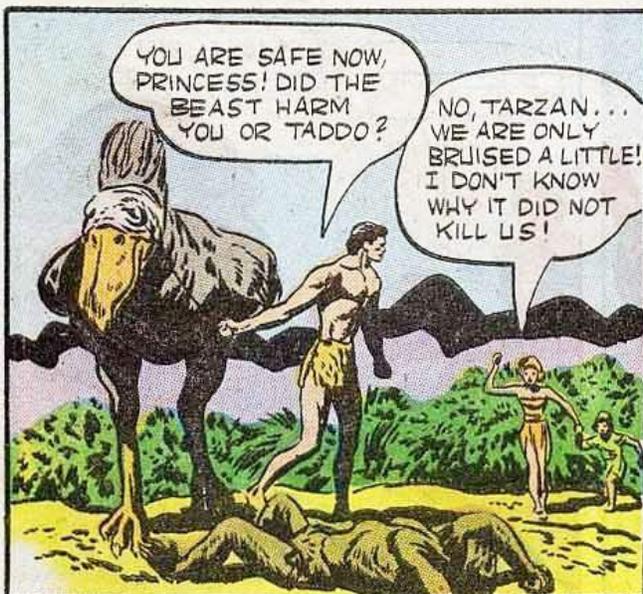
#35: "The March of the Lion Men" finds the citizens of Cathne fleeing in their lion-drawn chariots after their city is devastated by an eruption. Weakened, they are being pursued by the war elephants of Athne. Tarzan helps them relocate to the "lion rock." They undertake an epic trek across hostile lands, battling the enemy Athneans all the way, before reaching a site to build their new city. Tarzan saves Jathon and Elaine from various threats along the way,

including a deadly bee swarm, and has a confrontation with Prince Ergon of Athne that will lead to future complications.

1952: Ten stories set in the Lost Land, two in the newly launched Annual.

#31: "The Lake of the Flying Reptiles." Doctor MacWhirtle's only remaining dinosaur egg is destroyed in a fire and he sets out for the Valley of Monsters in his amphibian aircraft to replace it. Boy has stowed away in order to help him find Tarzan, who is already in the Lost Land hunting with his Ho-don friends. Tarzan, Boy and the doctor fly to the valley, a living museum of reptilian creatures. They obtain more dinosaur eggs but are attacked by a flock of thipdars. Then the float plane drifts away, leaving them stranded on an island in the lake full of monsters. They manufacture a gas balloon and soar away, eventually recovering the plane.

#36: An all-Pal-ul-don issue. In "The Threat of Athne" King Jathon has built a new city of Cathne between the interior mountains and the Great Swamp. Their enemies from Athne attack the city on war elephants, laying siege to it. Seeking to help them, Tarzan contacts Doctor Mervin and his daughter Yolanda (from "The Winged Terror," an earlier non-Pal-ul-don story), who are experimenting with the scientific control of growth in animals. He borrows some of their growth compound to create a giant black lion he calls Goliath and uses him to terrorize the war elephants



and lift the siege. Goliath then becomes the protector of the city. (More "giant animals" would ensue: *Argus the eagle, Bara the eland, and Gorgo.*)

The second story, "Tarzan and the Marsh Dwellers" has the ape-man and a group of his Waziri, led by Muviro, exploring the Great Swamp where they capture and learn to ride huge black swans called banthurs. They meet up with King Loban and his daughter Loma leading a flotilla from Lutor and join with them in a decisive battle against the Terribs mounted on their aquatic gorobars. All that plus the Jungle World page features drawings of several creatures from "The Lost Land of Pal-ul-don."

#38: Tarzan and his Waziri are following the croc boat of King Loban and Princess Loma back to Lutor, riding on their giant swans. They arrive to learn that Loban's son Keelim has been captured by "The Cat Men of Crater Lake." The pointy-eared cat men, who sacrifice to their god Brule, live on the shores of an ancient lake inside a dead volcano and are ruled by the dark-skinned Queen Nemah. Tarzan sets out to rescue the prince. Princess Loma, donning her light armor, insists on going along and acquits herself well. Inside the cat men's city Tarzan discovers that an American girl, Margaret Newman, is also a captive. She mistakes Tarzan for her brother Gerald, who is being held in an underwater temple. Appropriating a diving suit, Tarzan walks along the bottom of the lake to the temple of Brule, where he frees Gerald and Keelim. They join up with Loma and Margaret and, as the party flees the underwater temple, the volcano erupts, destroying the city. Keelim and Margaret are attracted to one another.

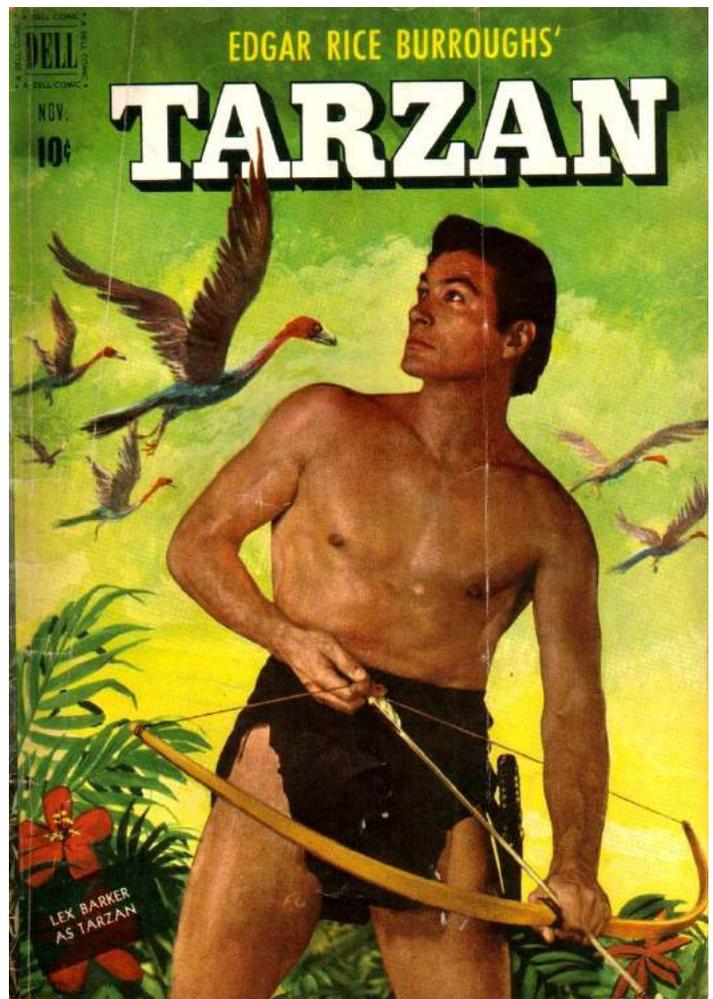
(This story is a pretty obvious reworking of **TARZAN AND THE FORBIDDEN CITY.**)

#39: Leads off with a direct sequel to "The Marsh Dwellers." In "The Men of Monga," leaving the island of Lutor, the ape-man along with Muviro and his Waziri on their giant swans go into the Great Swamp. Tarzan subdues a thipdar and rides it off into the Valley of Monsters. He encounters Ro-Mee-Lah, younger sister of his friend Jo-rah. They are attacked by the crooked-legged men of Monga who

employ bolas to capture them. Tarzan is left for dead but he revives and follows them, frees the girl and returns her to Jo-rah, who presents him with a riding dyal to use in rejoining the Waziri.

Also in that issue "The Elephants of Athne" brings Tarzan to the site where his old enemies the Athneans are also building a new city. Archeologist Horace Maypool and his daughter Ellen have been captured and brought there before Prince Ergon. Tarzan intercedes on their behalf. Ergon's price for their release is one their hunting rifles and their fire-chariot (safari car). Tarzan procures the items but Maypool and Ellen decide to remain in Athne for a time. The prince then reneges on his deal and Tarzan is forced to flee the city on one of its war elephants. The story ends unresolved with Tarzan vowing to return to Athne if his two friends are mistreated.

(Tarzan's Africa is apparently full of scientists with lovely daughters!)



JUNGLE ANNUAL #1: 1952 also brings the first of the 100-page annuals. The map of Pal-ul-don from #20 is reworked into a two-page color spread. Mermaid Island is added to the southern edge, though it appears in no story. We'll skip the opening story, "Tarzan Returns to Opar," (see below) and go on to the two tales featuring the Lost Land. They are "Tarzan Fulfills A Promise" and "Tarzan Brings Aid to A-lur" (somewhat lackluster titles).

The first one has Boy wheedling Tarzan to take him to far Cathne, the city of gold. The two set out with Bara the giant eland and Jad-bal-ja the golden lion. Bara must be left behind when they descend the steep precipice. Upon entering the hidden valley they come upon a huge battle between the lion-drawn chariots of Cathne and the war elephants of Athne. Tarzan leaps into the fray, rescuing King Gemnon (here he is king and his son is Prince Jathon). Then they are caught in a flash flood and Tarzan mistakenly believes Boy and Jad-bal-ja have been killed. After a daring rescue of Prince Jathon from Athne, he discovers that Boy and Jad-bal-ja are alive and they are reunited.

The second story introduces Argus the giant eagle, created with Doctor Melvin's growth drug (see monthly #36). Riding the great bird, a test flight takes Tarzan over the Great Thorn Desert and Great Barrier Swamp into Pal-ul-don. He discovers that the population of A-lur, the city of light, has been decimated by attacks of Tor-o-dons mounted on gyrf. He rallies his Ho-don friends King Ja-don and Prince Ta-dan and travels to the Valley of Dinosaurs to obtain the help of his friend Jorah. Riding their fierce dyals and joined by the surviving Ho-dons they mount a ferocious counterattack and rout the beast-men.

(Is Opar within the boundaries of Pal-ul-don? The maps and the stories are often in disagreement and aren't much help. For this examination I'm going to assume it is not, per se, and exclude those stories dealing strictly with Opar. But the location is likely on the fringe, as are Lipona, home of the white pygmies, and Magnus, those ruins formerly inhabited by the Bolgani but taken over by the Romans of the Lost Legion. Opar is located atop a great rock formation or kopje which seems to be separated

*from the main body of Pal-ul-don by a narrow channel of water. The stories mainly support this, with no indication that it is in the Lost Land proper. In the beginning Opar is hardly recognizable as a remnant of an Atlantean outpost as in the books, being inhabited by friendly dwarves who ride tiny gazelles, i.e., they are the Minutians from **TARZAN AND THE ANT MEN**. And La seems to come and go as the stories demand. Opar does figure prominently in the Lost Land frontispiece in #61.*

1953: Twelve stories of Pal-ul-don.

#40: "Tarzan Faces Death in the Desert" is a sequel to "The Elephants of Athne" in #39. Tom Culver, a young archaeologist and Ellen Mayfield's finance, is searching for the girl and her father. Doctor MacWhittle brings him to see Tarzan, who tells the young man that the two are in Athne, held by Prince Ergon. Doctor Mac agrees to fly Culver there but Tarzan warns them there is great danger and advises them not to land. The city is described as being between the Great Barrier Swamp and the Great Thorn Desert. Ergon, meanwhile, intends to take Ellen as his bride, but she is reluctant. Tom spots them from the air and, leaving the plane, enters the city. Doctor Mac signals Tarzan with a flare and the ape-man rides Tantor to Athne. He intervenes in the ritual Ordeal of the Elephants and rescues Ellen, her father, and Tom. They flee the city in the safari car that brought Ellen and her father there.

#41: A sequel to "The Men of Monga" in #39. With Tarzan still seeking to rejoin his Waziri, "The Tower of Ta-dan" finds the ape-man passing through the Valley of Monsters. He spots a downed plane and trails its occupants, Jim Tally and his sister Lucia, big game bow-hunters, through the jungle until he comes upon Jim's grave. Overtaking Lucia, he leads her toward the safety of A-lur, but they encounter Tor-o-dons riding gyrf and take refuge in the tower of Ta-dan, an outpost of the Ho-don city. The Tor-o-dons besiege the tower but Tarzan's giant eagle Argus appears on the scene and the ape-man flies away for help, bringing back Doctor MacWhittle in an airplane to bomb them. More fantastic than usual!



RIDING THE GIANT EAGLE, ARGUS, TARZAN IS WINGING ACROSS THE GREAT SWAMP THAT ENCLOSES THE LOST LAND OF PAL-UL-DON...



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The second story, "Tarzan Makes War," finds the ape-man exploring Pal-ul-don on his friend Tantor when he comes upon a battle between the Terribs and soldiers of New Cathne. He intervenes, scattering the reptile men, and learns from the two human survivors that Goliath, the huge lion, has escaped from the confines of the city. Successfully tracking down the big cat, he then runs into a lost Roman legion searching for a home. He leads them to attack the city of the Bolgani, intelligent gorillas who have occupied a ruined city and routinely enslave men. With the help of Goliath they overrun the city and are victorious. Tarzan names the tribune Lucullus as king and sets out to return Goliath to New Cathne.

#42: "The Stork Men." Flying over the Great Swamp on Argus, Tarzan spies a group of fisherman wearing horn-billed helmets and walking through the shallows on jointed stilts. They are attacked by Terribs and the ape-man and his giant eagle intervene. In gratitude, they feed Argus a basket of fish and teach Tarzan how to walk on the stilts. King Kakar anoints him a prince of the stork people. The tribe is in danger of being wiped out by the Terribs. Tarzan goes to visit his scientist friends, Doctor Melvin and daughter Yolanda. Two giant otters named Nip and Tuck, products of the secret growth hormone, are quickly trained to attack the Terribs' mounts--the deadly gorobars. The plane carrying the doctor and Yolanda is forced down in the midst of a terrific battle between the Stork Men and the Terribs, but are rescued by Tarzan and the otters. Back at the village on stilts, King Kakar tells Tarzan that his people no longer fear extermination because Nip and Tuck have presented them with five otter pups!

#44: "The Little Spearmen" belong to the shepherd clan of Saparta who are being plagued by giant vultures. They are roughly half normal size and try to protect their village and crops from the vultures with netting. While flying over Pal-ul-don to rejoin Muviro and his Waziri, Tarzan and Argus rescue Coru, the son of the king, from the claws of one of the birds. Later, he, Muviro and two Waziri enter the hidden valley where the little spearmen live. The ape-man introduces them to the bow and arrow,

more effective than spears against the airborne menace. They attack the nesting grounds of the vultures and then blunt the challenge of Wandach, a troublemaker who doesn't believe in this new tech.

#45: "Tarzan Returns to Cathne" along with Muviro and another warrior. En route they come upon Princess Elaine whose chariot is being attacked by five black panthers. Slaying the beasts, the ape-man and the Waziri escort her back to Cathne. She tells him that Jathon, her husband, was killed by a crocodile in the Great Barrier Swamp and has been replaced as king by his treacherous nephew Timon. Timon is presently leading a force to attack Athne, their long-time enemy, and Tarzan sets out in pursuit. He meets up with Princess Loma in her croc boat and finds Jathon also on board, he having been rescued by the princess. The three follow Timon to Athne where he is employing Goliath, the great lion, to breach the walls. Maddened by the stings of defenders' arrows, Goliath turns on Timon and kills him. Jathon and Prince Ergon of Athne then declare a peace.

#46: "Tarzan Defends A City." Returning from their victory at Athne with Goliath the lion weakened by a spear wound, Tarzan, King Jathon and their army find that in their absence Cathne has come under assault by the Terribs. They attack the invaders from behind and, at the same time, King Gallu and Princess Tee Anna with their Gallugo buffalo riders appear on the scene and rout the lizard men. Before they can celebrate, however, a band of marauding saber-tooths attacks and are only repulsed when Goliath rouses from his sick-bed to scatter them. The Gallugos intend to build a new stockade away from Cathne but Tarzan shows them how useless it would be before the charge of a gyrf. He then teaches them how to subdue the huge beasts with the whee-ooooo sound and a stick across the snout!

#47: "Tarzan Fights For His Own." The ape-man is in the Lost Land, riding a stray gyrf away from Cathne when "sensitive to thought transference across the ether waves" he receives a cry for help from Jane back at their treehouse home. After retrieving Muviro and his men from Cathne, the group sets out on the gyrf across the dangerous

boundaries of Pal-ul-don toward home. Tarzan finds signs that Jane and Boy have been kidnapped by his enemy, Sheik Ibrahim. Setting out alone on their trail, he uses the gyrf to crash through the gates of the Arab town and rescues his family. They flee on a stolen mule who is shot by their pursuers and the three are eventually saved by Tantor's herd. *(Minimal connection to Pal-ul-don.)*

#49: "The Thipdar's Prey" has the ape-man escorting his old friend Doctor MacWhirtle into the Valley of Monsters via helicopter to collect thipdar eggs. The doctor has had the foresight to bring along a rocket launcher and the weapon proves very useful as they wander through a series of misadventures with various prehistoric reptiles. At one point, Doctor Mac is carried off by a thipdar and taken to a lofty nest to be fed to its young. Tarzan rides another thipdar to his rescue. *(Very minor entry, and why is the doc wearing a coonskin cap?)*

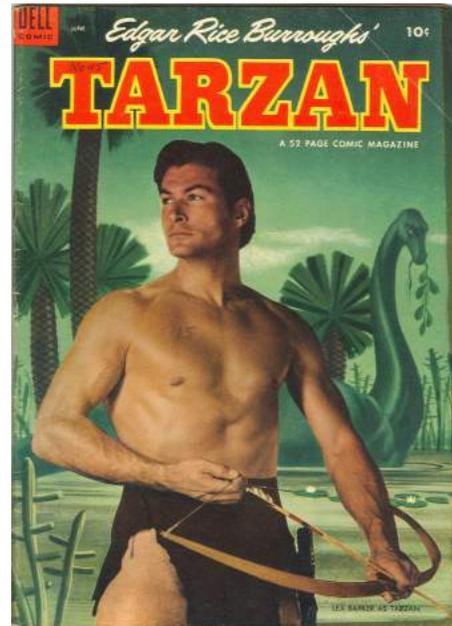
#50: "The Precious Poison." Stranded when their float plane runs out of fuel Doctor Mervin and his daughter Yolanda are training the otter pups at the village of the Stork Men (#42). The doctor contracts swamp fever and Tarzan climbs aboard Argus, planning to fly to Nairobi for medicine. But he is knocked off Argus over the Great Barrier Swamp by an attack of kingbirds. He lands in the web of a huge spider where he meets Kumar of Lutor. They escape the sticky strands, slay the giant arachnid and take its poison sacs. Princess Loma picks them up later in her croc boat and ferries them to the Stork Men's village, where they administer the poison, curing the doctor's fever. Boy arrives with Argus who had returned home after being wounded.

#51: "The Terribs' Captive." The reptile men attack the stilt village of the Stork Men where Doctor Melvin is recovering from his fever. Tarzan and Boy help to beat back the attack, then ride the giant eagle Argus off to Nairobi to recruit Doctor MacWhirtle and his airplane to fly Mervin out to civilization. But Doctor Mac, distracted by the chance to obtain some gorobar eggs, is captured by Terribs and taken to their underground lair. In the interim a thipdar egg he has been tending hatches out. Tarzan must rescue him and the baby pteranodon, then they take

to the air again, presumably to get Doctor Mervin.

JUNGLE ANNUAL #2: "The Cannibals of Kando-Mor" finds Tarzan, Muviro, and a small band of Waziri crossing the Great Swamp into Pal-ul-don. After a narrow escape from cannibals they enter the crater of an extinct volcano where lies the Gallugo stockade. Inside is the city of the buffalo riders, ruled by King Gallu and his daughter Princess Tee Anna, here a gorgeous brunette. The cannibals tunnel into the city and Tarzan helps repulse them.

(After six years and 53 stories the framework is pretty much in place...Ho-don, Waz-don and Tor-o-don, gyrf and garths...Athne and Cathne have migrated from the horn of Africa and play major roles...Terribs, gorobars, thipdars and dyals have come up out of Pellucidar...new locales and themes are introduced...Lutor and her croc boats, the buffalo-riding Gallugos, the Stork Men, the Bolgani, and various giant animals raised on growth hormones. In spite of the forbidding landscape and constant peril Tarzan seems to find the Lost Land a welcoming place...he has many friends there and it is almost a second home.)



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SOME OF THE EXOTIC CREATURES FOUND IN THE LOST LAND:

Gyrf = Triceratops, a big herbivorous three-horned ceratopsid dinosaur, first appeared around 68 million years ago. Bearing a large bony frill and three big horns on its large four-legged body it was somewhat similar to the modern rhinoceros. They are estimated to have reached about 26–29 feet in length, 9 and ½ feet in height, weighing more than six tons. A distinctive feature was their skull, among the largest of all land animals.

Garth = T. Rex, a huge meat-eating dinosaur, one of the largest land carnivores of all time. Measured over 40 feet long and 13 feet tall at the hips, weighing up to seven tons. The neck was short and muscular to support the massive head. The forelimbs had only two clawed fingers along with the remnants of a third digit. In contrast the hind limbs were among the longest in proportion to body size of any theropod. The tail was heavy and long in order to balance the massive head and torso. To compensate for the immense bulk of the animal, many bones throughout the skeleton were hollow.

Thipdar = Pteranodon, one of the largest of flying reptiles - wingspan over 18 feet. It had a long, toothless beak, ending in a sharp point. Its most distinctive characteristic is the cranial crest - skull bones projecting upward and backward from the skull.

Kronosaurus = A large marine reptile from the Cretaceous period, 123 to 98 million years ago, huge compared to its contemporaries. Over 30 feet long and 25 tons. No other predator could compete with its size and strength.

Bolgani = a gorilla race, semi-intelligent, with the power of speech.

Brontosaurus = or "thunder lizard," a genus of sauropod dinosaurs. a large, long-necked quadrupedal animal with a long, whip-like tail, and forelimbs that were slightly shorter than their hindlimbs. The largest species weighed up to 15 tons and measured up to 72 feet from head to tail.

Stegosaurus = heavily built, herbivorous quadrupeds with rounded backs, short forelimbs, long hind limbs, and tails held high in the air. A distinctive combination of broad, upright plates and a tail tipped with spikes.

Allosaurus = a large bipedal predator with a large skull equipped with dozens of sharp, serrated teeth. It averaged 28 feet in length, though fragmentary remains suggest it could have reached over 39 feet. Relative to the large and powerful hindlimbs, its three-fingered forelimbs were small, and the body was balanced by a long and heavily muscled tail. Ho-don/Wazdon Races = A species of pithecanthropus, first example of an upright humanoid species, circa 1.5 million years ago. ERB's races have tails and prehensile thumbs; Dell's do not...

Tor-o-don = Beast men, lower on the evolutionary scale than the Ho-don/Waz-don races, cousin to the Bolgani (gorilla-men).

Jato = Name for either the saber-tooth tiger or cave lion, the most feared hunters of the late Pleistocene epoch, 700-800 pound voracious predators.

Dyal = Giant riding bird, larger than an ostrich, with a head resembling a toucan.

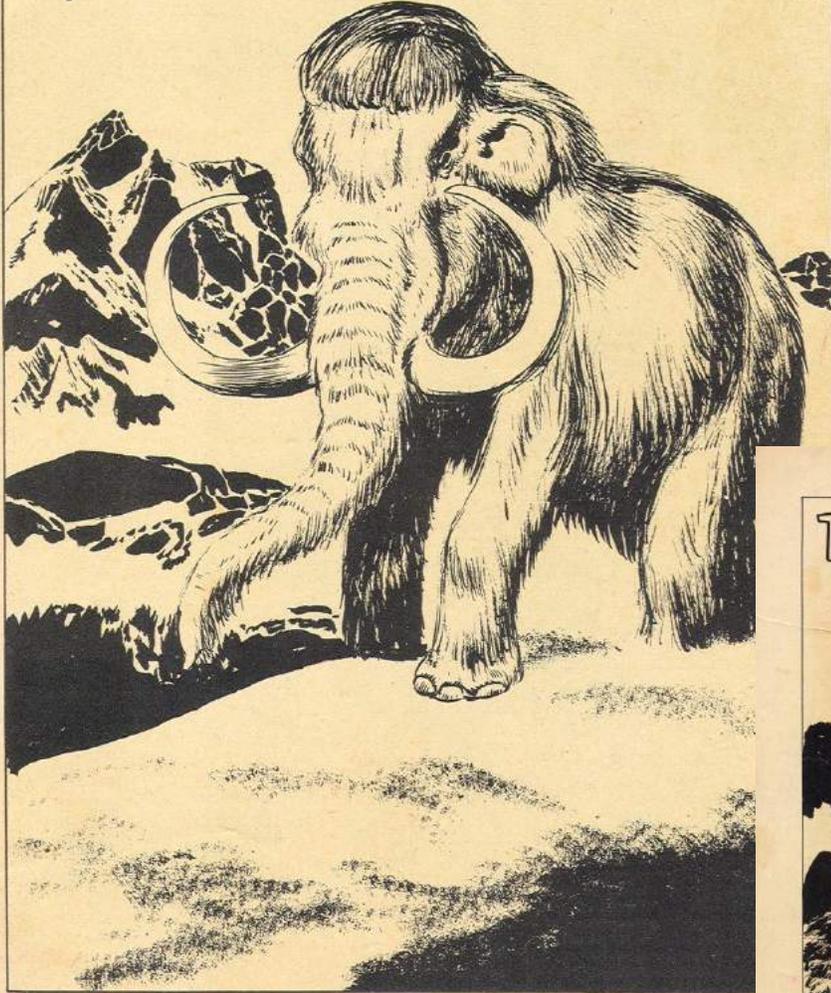
Terrib = Aquatic race of raiders who wear the skins and head of crocodiles.

Gorobar = Giant swimming iguana, used as a mount by the Terribs.



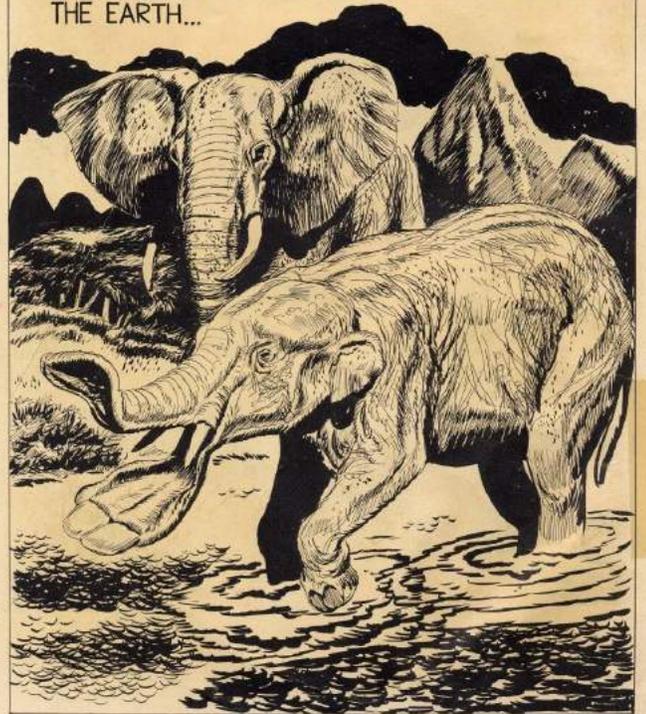
Tarzan's Jungle World

THIS GREAT WOOLLY MAMMOTH MAKES HIS HOME HIGH IN THE MOUNTAINS OF THE LOST LAND, WHERE HIS THICK SHAGGY FUR COAT PROTECTS HIM FROM THE COLD WINDS AND SNOW.



TANTOR meets an ANCESTOR

ONLY IN THE LOST LAND OF PAL-UL-DON COULD TANTOR COME FACE TO FACE WITH A LIVING COUSIN WHO VANISHED FROM THE REST OF THE EARTH...



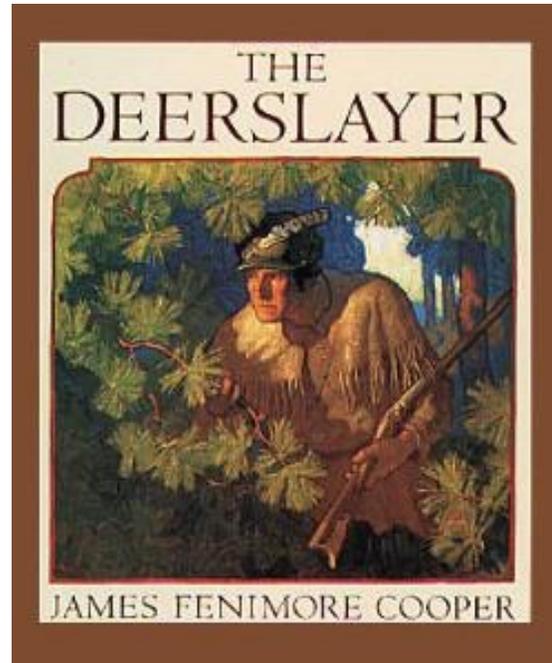
Reading Dell Tarzan comics was like visiting a large animal zoo. What current kids media offers anything like this today? -Caz

Burroughs' Romantic Hero

by Charles A. Madison

In the latter half of the Eighteenth Century, a philosophical movement arose in Europe to replace Neoclassicism and the realist philosophies it engendered. Called Romanticism, this movement eschewed the horrors of the city (disease, filth, overpopulation) for the comparative freedom and cleanliness of the natural world and of country life in general. Romanticism also rejected a rationalist approach to problem solving, emphasizing instead the importance of an emotional response to the trials of human existence. The proponents of this movement believed that only in the natural world, away from the evils of civilization and its rationalist laws and rules, could man find true well-being and happiness.

English poet Lord Byron normally gets credit for creating the archetypal hero of the movement in his epic poem *Childe Harold's Pilgrimage*, "Childe" indicating a knight in training. Byron gave his somewhat autobiographical hero many contradictory characteristics. Childe Harold was a confident man of action, but also introspective, moody, and plagued at times by self-doubt; attractive to women, but also dangerous to them; and a supporter of nationalist causes, but also something of an anarchist; and his moral code was entirely self-actuated, not based on the rules and traditions of the civilized world. In British literature, characters such as Joseph Conrad's *Lord Jim* or H. Ryder Haggard's *Allan Quatermain* are derived from and embody most of these traits.



The purest example of this archetype in Nineteenth Century American fiction is probably Natty Bumppo, of James Finemore Cooper's *Leatherstocking* tales. The Twentieth Century can boast Jack Schaefer's *Shane*, particularly Alan Ladd's iconic movie portrayal, as another. Most authors don't use all the characteristics listed above, bending and adapting, adding and subtracting from these conventions to fit a current work. For example, Margaret Mitchell's *Rhett Butler of Gone with the Wind* displays most of these traits, but his mercenary motives seem somewhat impure. To some degree most of the heroes of modern storytelling can trace their origins to this Romantic archetype.

In American popular fiction of the early Twentieth Century, and in particular in the pulp magazines, authors dropped the bipolarizations of Byron, creating instead more positive, appealing characters, who morphed into a single literary archetype exhibiting most of the following characteristics:

- Usually has a mysterious origin, (this characteristic is the one most often omitted in pulp writing)
- is young, or possesses youthful qualities,
- is self-actuated, motivated from within,
- possesses purity of purpose, untainted by crass commercialism or any need for the approval of others,
- loves nature and avoids town life.
- and perhaps most importantly, has a strong sense of honor based not on society's rules, but on some higher principle. This hero will always reject the rules and traditions of civilized life in favor of his self-generated moral code.

Edgar Rice Burroughs was a well-read individual and probably had at least a layman's knowledge of the philosophies and major works of the Romantic era. However, the probability that he might have deliberately set out to create a hero derived from Romanticism is low indeed. Yet this is precisely what he did. Without intention, Burroughs used the Romantic tradition already popular in the literature of the time to adapt this mysterious man of action to his own pulp-fiction needs and in the process made of him a unique creation.

Tarzan is Burroughs' feral child who grew up to become the Romantic Hero ideal. Burroughs described him as youthful, active, restless, athletic beyond even Olympic standards, and tanned. Adding an element of sexual frisson, Burroughs made him attractive to women, and faithful only to one. Courage, loyalty, curiosity, and steadiness are touchstones of his character. He is certainly mysterious and at home only in a natural setting. Augmenting these Romantic traits, Burroughs' own ideas of ethical conduct inform all of Tarzan's actions: kindness to women, a partiality for the underdog, and a

killer-angel callousness in the pursuit of justice. Burroughs also infused the character with the hallmark trait of the romantic hero—an internal moral compass belonging only to him coupled with a complete dismissal of the mores and laws of civilization.

When Burroughs created Tarzan, he was responding to a personal philosophic belief, an innate distrust of the evils of civilization, which Burroughs would demonstrate in novel after novel by comparing the actions of humans to those of animals. With only a few exceptions, the humans are found lacking. Whether he realized it or not, this philosophy springs directly from the romantic writings of Jean-Jacques Rousseau, whose theories of the natural man, aka the noble savage, asserts that the closer man is to a natural state, freed of civilization, the more moral (noble, good, et al.) he is. I'm not the first to either notice or comment on this connection. In Gore Vidal's 1968 *Esquire* article on Burroughs' popularity called "Tarzan Revisited" Vidal referred to *Tarzan of the Apes* as "Rousseau's noble savage reborn in Africa." Also, in 2009, the Parisian *musée du quai Branly* staged an extravagant production built around the Rousseau-Burroughs theme called "TARZAN! or Rousseau and the Waziri." Any relatively well-read individual could have made this connection, and many have.

Tarzan is indeed Rousseau's romantic ideal placed in a mythic Africa that existed only in the popular literature of colonial-era Europeans and the Americans who condemned colonialism with one part of the mind, while romanticizing its Kiplingesque heroes and heroines with the other. And of course, this mythic world was alive and well in the mind of Burroughs himself who extended and added an American distrust of old Europe to the myth. In the Rousseau-like mythos created by Burroughs, Tarzan is

moral because he is *not civilized*. Again and again Burroughs pits his moral, natural hero against villains corrupted by their origins in civilization, whether from the known world or a lost city, as much as by their failed characters. Other authors had explored some version of this theme before Burroughs, notably Rudyard Kipling's 1894 book of moralistic short stories, *Jungle Book*, and William Henry Hudson's 1904 novel *Green Mansions*. However, it would be Burroughs who would popularize these themes for hundreds of thousands of readers, giving Rousseau a platform in all twenty-six Tarzan novels.

Readers and movie-goers worldwide have adopted Burroughs' primitive hero and the philosophies for which he stands. Primatologist Jane Goodall, author of 1971's *In the Shadow of Man*, attests to this influence in her own childhood. She has said that "when she first began to live among and study the chimpanzees she was fulfilling her childhood dream of living among the great apes just as Tarzan did." (quoted from Edgar Rice Burroughs.com) Writer-director James Cameron has noted this influence on his own work. Regarding his science-fiction jungle adventure movie, *Avatar* he said "My inspiration is every single science fiction book I read as a kid. And a few that weren't

science fiction. The Edgar Rice Burroughs books, H. Rider Haggard — the manly, jungle adventure writers. I wanted to do an old fashioned jungle adventure, just set it on a new and different planet." (quoted from thejohncarterfiles.com)

On a more personal note, I, too, can also attest to this influence. In 1964 at age eighteen and already an avid reader and unapologetic defender of Burroughs, I joined the Army. I chose a career in the military intelligence field, because I surmised on the flimsiest of notions I would have a better chance in that field of being stationed in Africa. After some finagling at my personnel office, my first overseas assignment was to Kagnev Station in Asmara, Ethiopia (today Eritrea), where I learned the one terrible lesson that every young romantic must learn —the real world is a dangerous place, callous and harsh in the extreme when compared to your romantic notions of what it should be.

However, to this day, Burroughs' Africa is in some ways more real to me than the post-colonial nightmare that I found the real Africa to be. Even with, and perhaps in spite of, what is often world-wearied experience, this mythic idea remains compelling . . . to me and many millions.



Occasionally a book that deserves notice somehow slips in under the radar and vanishes into publishing limbo. Here are 2 paperback originals worth a read. **Reviewed by Mike Taylor**

CALGAICH THE SWORDSMAN by Gordon D. Shirreffs,

Playboy Press, 1980

We can all recall the Conan fever that was rampant throughout the 1970's. By the end of the decade just about everything Robert E. Howard ever wrote, including incomplete fragments, was in print and current writers were jumping on the bandwagon with new heroes. Roaring barbarians were commonplace on covers all over the paperback racks. The first Conan movie was only two years away.

This book is one of those obviously packaged to cash on in the Conan craze: The Enrich cover features the requisite ferocious barbarian with a half-naked girl at his feet. "A lusty sword-swinging epic of barbarians and Romans and of a warrior caught between the worlds!"

Yes, indeed. Why prolific writer Gordon D. Shirreffs decided to take a flyer into the 4th Century A.D. is not known. Maybe he needed a change of pace from his usual work. He published over 80 books between 1956 and 1994, most of them westerns. His hero here, Calgaich mac Lellan, a Caledonian, is very much in the mold of Bran Mak Morn. The author skillfully takes him through 400-plus pages of battles, duels, gorgeous women, and abundant treachery.

Calgaich is the son of a barbarian chieftain and a Roman noblewoman. He is exiled from his beloved country after slaying his cousin in a sword duel over the beautiful but vain Morar -- the Golden One.

And that's where the story picks up, beginning at Hadrian's Wall and eventually winding up in the decadent palaces of Rome.

Shirreffs mixes a lot of actual history in with his narrative but the pace never slackens.



CHILDREN OF THE DRAGON

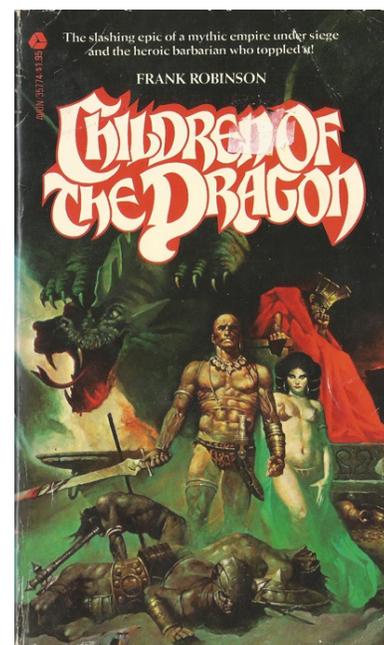
by Frank S. Robinson
Avon Books, 1978

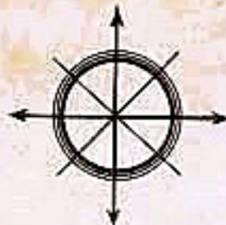
Another attempt to cash in on the barbarian obsession. "The slashing epic of a mythic empire under siege and the heroic barbarian who toppled it!" As far as I can determine this is the author's only book (he's not to be confused with Frank M. Robinson, the SF writer). If so, it's quite an effort. Robinson has created a complete and complex alternate reality that anticipates George R.R. Martin's "Game of Thrones" venue by almost twenty years. And it also owes a good deal to "The Lord of the Rings" in form if not in substance.

I need to emphasize that this particular barbarian is not cut

from the Conan mold. He's one unprepossessing son-of-a-gun: "Jehan Henghmani was indeed a giant, approaching seven feet in height, and built like a brick stone pillar. The head upon this great body was itself ungainly huge, hairless, and peaked as a mountain, with a snow-cap of drying blood, which had dripped in rivulets down the man's face. His nose was that of a pig's snout, wide, splayed nostrils, and his mouth too was wide with rubbery lips like saddle flaps..." "Not only that, but when we first meet him he's being kept in a dungeon and fed on human flesh!"

The book turns on Jehan the Man-Eater's many battles to overthrow the incredibly evil Sarbar Satanichadh, Emperor of Bergharra. The gore is frequent, as is the fairly explicit sex. The cast of characters is large and varied and their names are long and tongue-tangling. In addition to the main story there are lengthy historical tracts plus catalog descriptions of various coins taken from this mythic period. Robinson did not stint on detail when constructing his world. It's no small achievement.





THE GREAT THORN DESERT

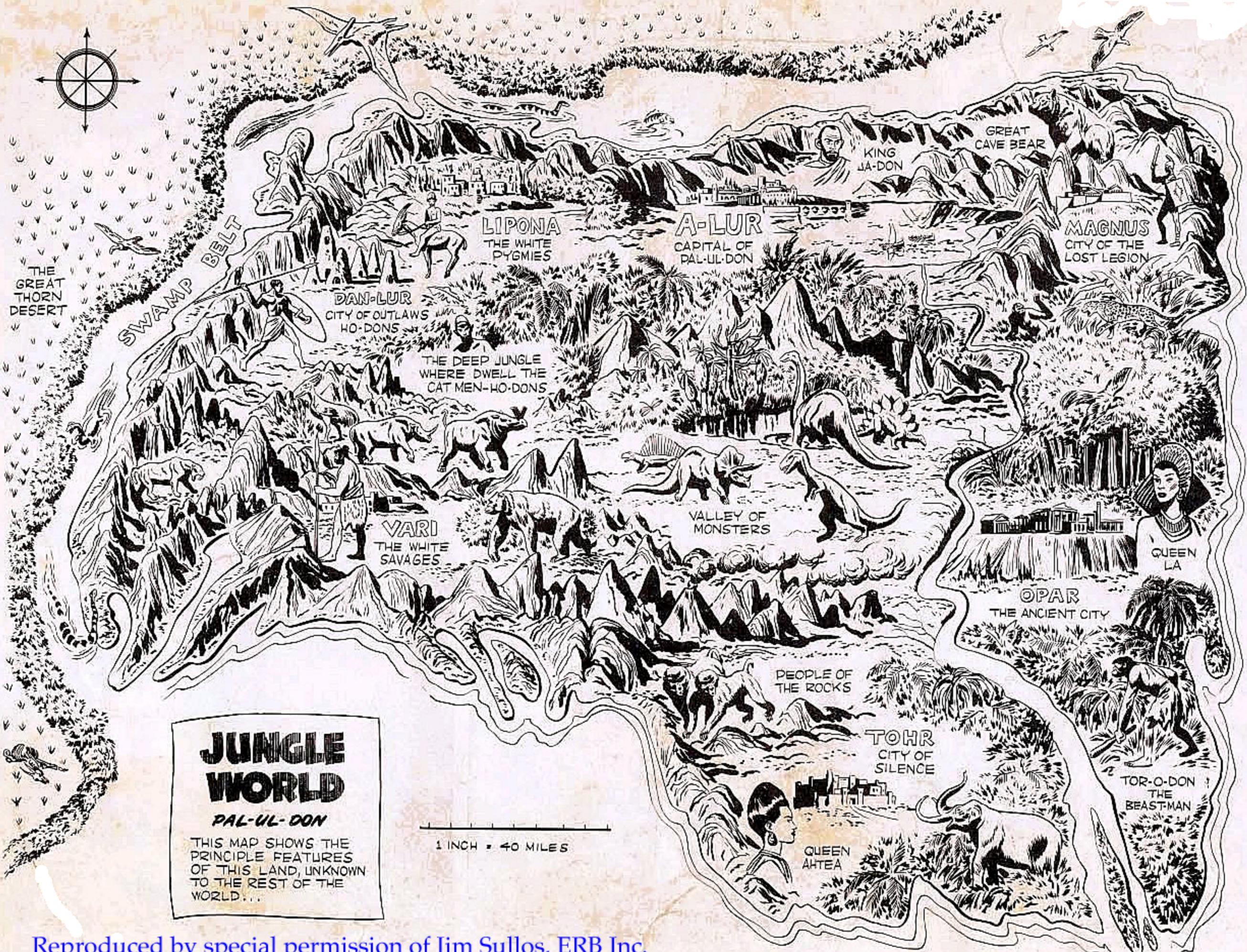
SWAMP BELT

JUNGLE WORLD

PAL-UL-DON

THIS MAP SHOWS THE PRINCIPLE FEATURES OF THIS LAND, UNKNOWN TO THE REST OF THE WORLD...

1 INCH = 40 MILES



LIPONA
THE WHITE PYGMIES

DAN-LUR
CITY OF OUTLAWS HO-DONS

THE DEEP JUNGLE
WHERE DWELL THE
CAT MEN-HO-DONS

VARI
THE WHITE SAVAGES

A-LUR
CAPITAL OF
PAL-UL-DON

VALLEY OF
MONSTERS

PEOPLE OF
THE ROCKS

TOHR
CITY OF
SILENCE

QUEEN
AHTEA

KING
JA-DON

GREAT
CAVE BEAR

MAGNUS
CITY OF THE
LOST LEGION

OPAR
THE ANCIENT CITY

QUEEN
LA

TOR-O-DON
THE
BEAST-MAN

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