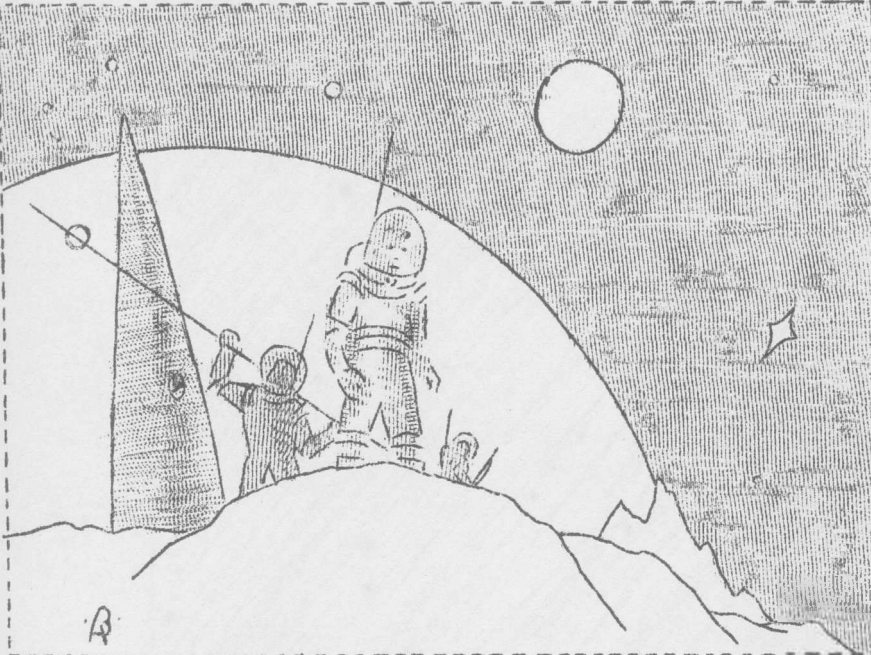


burroughsania



VOLUME ONE NUMBER TWELVE

INDEX



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MOST ART-WORK BILL HARRY

<u>PAGE NUMBER</u>	<u>ITEM</u>	<u>AUTHOR</u>
	Cover Design "CAPRONA'S FRIGHTFUL SEA" interpreted by	Bill Harry
2.	Index Design by Arthur Thomson drawn by	Bill Harry
3.	Editorial (Illustration R. Lumley)	M. Moorcock
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Vol. 1. No. 12.

BURROUGHSANIA

31st March 1957

Dear Readers,

I am desperate for ERB material. B'ania is fast turning into a general fantasy magazine. Please, please let me have some material about ERB!!!

Frank Vernon-Lay has H.Rider Haggard as the subject of his MASTERS OF FANTASY No. 6. Longer than usual. This is specially written in answer to requests. I am at the moment preparing an article about T.H.White but I can't be certain whether it will appear in this issue, Alan Dodd has mentioned a review of a film. Witty's glossaries have yet to be revised and will be when either Witty or I can find the time.

The article on Frank Owen, last issue, can have this information appended to it - Gnome Press published recently THE PORCELAIN MAGICIAN by Owen. I have succeeded in obtaining an autographed copy and I'm very pleased with it, 3.00 from Gnomes or order it through one of the English dealers.

The strangest place I've ever seen an S-F story was in the March issue of THE MANAGER a magazine circulated to Management Consultants and similar firms, this, Mr. Burke tells me, originally appeared in an Authentic of 2 or 3 years ago. JOB ANALYSIS by Jonathan Burke, lasts for quite a few pages and has one illustration.

If you're interested in Jazz, I now put out an irregular magazine for Jazz fans - called Jazz Fan, it's the original Fantasy and Jazz Fan enlarged to 6 quarto pages and no Fantasy material included. It's free.

I'm cutting down by circulation as from Volume 2, No. 13 as many of the ERB enthusiasts don't seem to be Burroughsania enthusiasts and it's not worth mailing out issues to people if you don't get any response. So if you have a guilty conscience and want to keep getting B'ania, drop me a postcard, or if your conscience is really troubling you, drop me a sub.

If you want some ideas on articles to do with ERB, here are a few suggestions: THE THARKS OF BARSOOM (describe their habits, customs, origin, etc.) THE POLITICAL SITUATION ON AMTOR (analyse past political struggles, predict what might happen) LA OF OPAR (her part in the Tarzan saga, what happened to her? etc). 2 pages upward.

Here's hoping!



T. H. WHITE

By Mike J Moorcock

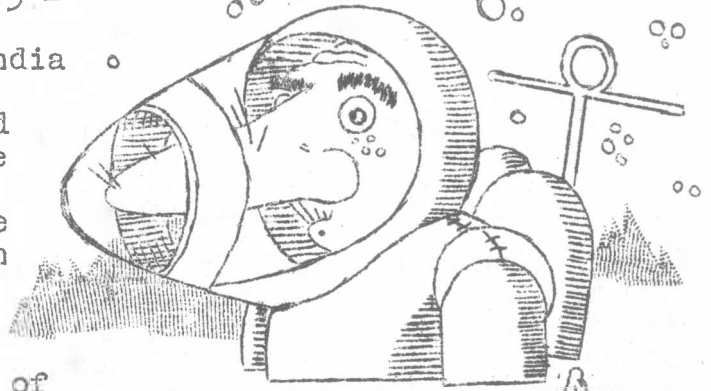
Not many men have the ability to create books which appeal to every generation. Especially if much of the writing is humour or fantasy. T. H. White has just such an ability. His books can be read by anyone of any age - although as one grows older, one can appreciate his characterisations and his whimsy more and more.

Perhaps White's most well-known story is THE SWORD IN THE STONE, written in 1938, which everyone of my readers must have read. I know of no-one who has been able to find fault with it or put it down half-read. The main character is a boy, nicknamed "the Wart", who lives in a castle in the Forest Sauvage with his guardian Sir Ector and his guardian's son Kay, the book is mainly an account of how the magician Merlyn trains Wart. Among the human s Wort comes in contact with are: King Pellinore, whose fate it is to hunt the curse of his family The Beast Glatisant more commonly called The Questing Beast and who dreams of sleeping in feather beds, but rarely does so. Robin Hood, whose real name is not Hood at all but Wood, Maid Marian, Little John and the rest. Merlyn, of course, who lives backwards in time and 'remembers' electric light and company's water, Sir Grummore Grummursum, Sir Ector's best friend. Wat, the wild man of the forest who has no nose, and the Dog boy, whose nose Wat bit off. William Twyti, the King's huntsman. Madame Mim, a black witch who caught Kay and Wart and who had intentions of having them to dinner - roasted. Wart meets all kinds of animals as well as humans. Merlyn turns him into a perch, a merlin, an owl, a badger and a grass-snake amongst others not mentioned. He also has the experience of listening to the trees talking. This is one of White's best books and has had many editions. I have described the above book for the benefit of those unfortunates who have not had the pleasure of reading THE SWORD IN THE STONE. Probably my continental readers have not been able to read it.



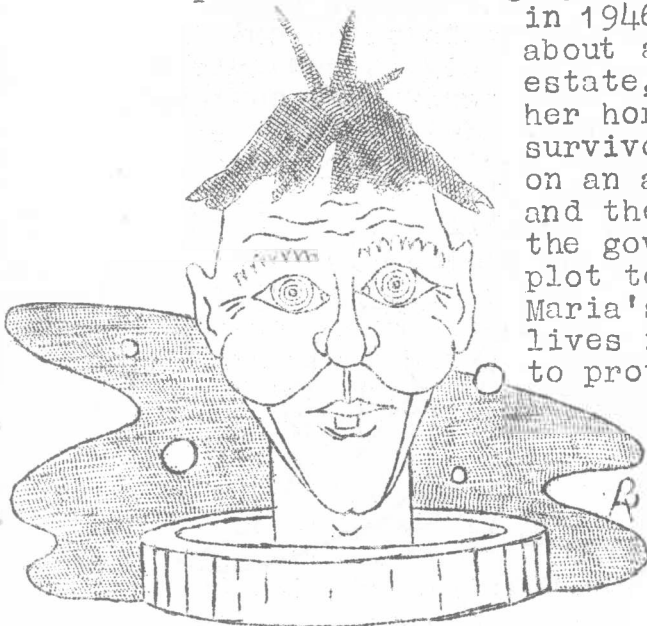
"GOOD PORT THIS"

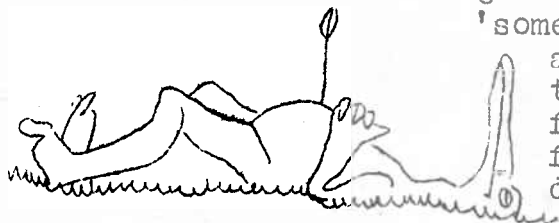
T. H. White was born in India on 29th May 1906. He was educated at Cheltenham and Queen's College, Cambridge and later became a Master at Stowe. Whilst at Stowe he had pieces published in various anthologies and magazines. His first bound book to



be published was a volume of poetry called *Loved Helen*. This was published when he was 20, four years later, in 1930, he published *DARKNESS AT PEMBERLEY*, a detective story. When I asked him what inspired him to write it I got a straightforward answer - 'Money'. His next attempt was *FAREWELL VICTORIA*, an historical novel which contains practically no dialogue except at the very end. This was published in 1933. It was not until his fourth book did he attempt a fantasy novel - this was *EARTH STOPPED*, which I have not read but which he describes as Fantasy on R. S. Surtees, a wonderful Victorian writer about foxhunting. *GONE TO GROUND*, published in 1935 was also Fantasy on R. S. Surtees. When I asked Mr. White what inspired him to write Fantasy he answered that it was the ignorance of reality, a trait of many of our favourite writers of fantasy, I should think, although not many care to admit it. In 1936 Mr. White left Stowe and concentrated on writing, in the same year he published *ENGLAND HAVE MY BONES* being an Autobiographical work, namely an extract from the diary he then kept. Two years passed with no bound books appearing, then in 1938 came *BURKE'S STEERAGE*, a satirical story about Huntin', Shootin' and Fishin'. White is very good at writing this kind of story. In 1939 the great *SWORD IN THE STONE* appeared to be followed by two similar stories, *THE WITCH IN THE WOOD*, 1940, and *THE ILL-MADE KNIGHT*, 1941. A very long period of nothing by T. H. White appearing on the bookstalls then

in 1946 came *MISTRESS MASHAM'S REPOSE* a story about a little girl, Maria, living on a big estate, too big to keep, too big to sell, with her horrible governess. She finds that the survivors from Lilliput have made their home on an artificial island in one of the lakes and the plot is based upon the attempts of the governess and a rascally local vicar who plot to kidnap the little people and sell them. Maria's friends, Cook and the Professor who lives in the lodge in the grounds, help her to protect the Lilliputians and eventually everything turns out well. I can recommend this thoroughly. In 1947 that hilarious story *THE ELEPHANT AND THE KANGAROO* appeared, this is also a mild form of fantasy, and tells how





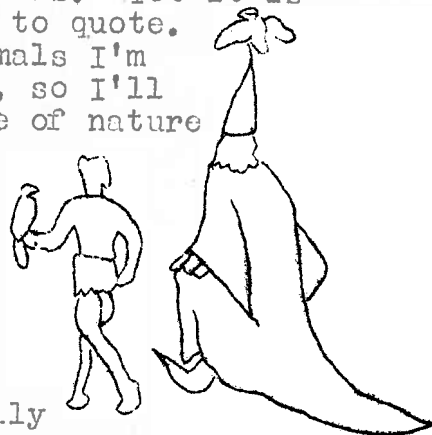
'something' (could it be the Arch-angel Gabriel) tells THW that there is going to be a second flood and that he must prepare for it by building an ark. He does so and the final chapters

become almost farcical in their humour as the ark ups anchor and the crew head for the open sea. The books is written in the third person with THW as the central figure. After this story came four 'straight' books, two about animals and two historical and factual. The Age of Scandal, published in 1950, is about Regency times while The Scandalmonger is a sequel. This was published in 1952. The Goshawk (1951) is entirely devoted to an account of how a Hawk is trained through all the stages. THE BOOK OF BEASTS, which Mr. White worked on for 18 years, is a translation of a Latin Bestiary (12th century). The latest book is an adventure-cum-s-f tale about a rock in the Atlantic inhabited by super-civilised beings. This is THE MASTER and was published this year. Mr. White is currently working on another novel.

Those people who have read ELEPHANT AND THE KANGAROO may like to know that Mr. White really did live in Ireland for some time (he now lives in the Channel Islands) and he has got a straggly white beard he describes. Unfortunately, he won't say whether the characters were based on real people. But it is significant that Mr. White no longer lives in Ireland.

The thing which strikes you most when you read one of T. H. White's books is his great love, knowledge and understanding of animals. Probably some of his early poetry deals with them, I don't know, but all the books I have read have this theme running through them. In FAREWELL VICTORIA there are the horses, in THE SWORD IN THE STONE there are all kinds of different animals, birds, fish, hedgehogs, badgers, snakes and many more. In MISTRESS MASHAM'S REPOSE we have the collie dog, in THE ELEPHANT AND THE KANGAROO, T. H. White's red setter Brownie, then, of course, there are the books which are obviously written with animals as the main characters. Yet it is difficult to really nail down a passage to quote. If I did quote a passage concerning animals I'm sure I'd find it looked very inadequate, so I'll just say that to understand White's love of nature you must read a book as a whole.

Although White's main brand of humour is what I call 'whimsy' - a subtle sort of humour, he can also approach really farcical humour in some scenes. The obvious one is the story already mentioned THE ELEPHANT AND THE KANGAROO, here is the passage which really amused me and I am sure it will amuse you too:



"He could clearly distinguish the commander of the leading U-boat, a bearded figure wearing a sola topee turned down all round, and his own wide reading had acquainted him with the appearance of the Emperor of Abyssinia. Moreover, as the armada hove in sight, the remaining inhabitants of Ardnasheehan had begun to line the bridgehead, screaming like gulls for information.

"Mr. White passed first, waving his arms and screeching against the noise of the water: 'Rope! A rope! Down with a rope!'

"The disciples vanished under the archway one by one, exchanging loud cries with the on-lookers and waving flags.

"'What is it at all?'
"'It be's de Flood!'"
"'What's on ye?'"
"'It's in sin ye are!'"
"'Flood! De Flood!'"
"'Down wid a rope!'"

"Guard O'Muirneachain loosened his revolver in the holster, thought better of it, turned pale, rolled his eyes, and sprinted for the barracks.

"From thence his sergeant sent a series of telegrams, stating that Ardnasheehan had been invaded by Haile Selassie with a squadron of submariners, the invaders crying out: 'Blood! Blood! Abyssinia! Down with the Pope!'"

That is White in a broader vein of humour. Again, in most of his books it is almost impossible to pin down just what amuses you. His books are definitely to be read as a whole.

Often T. H. White becomes nostalgic, although only when there is need for nostalgia. His writing never degenerates into mere wishful thoughts of what might have been. FAREWELL VICTORIA is comprised mainly of 'flashback' episodes and it is one of these which I shall always remember, for the writing is flowing and sympathetic, above all



it is deeply sincere -

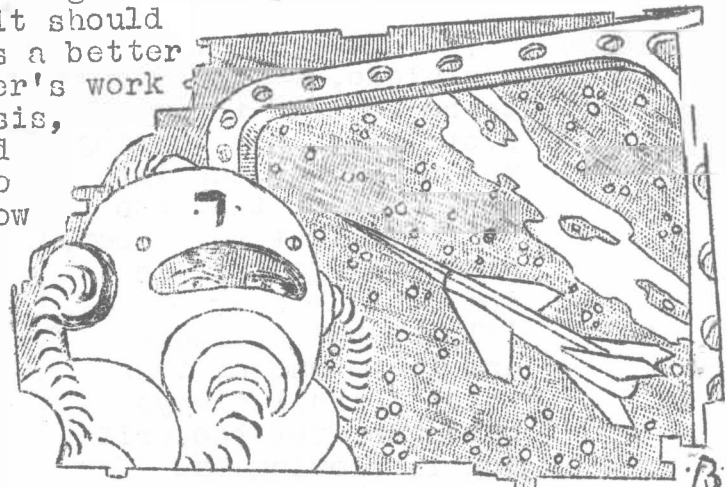
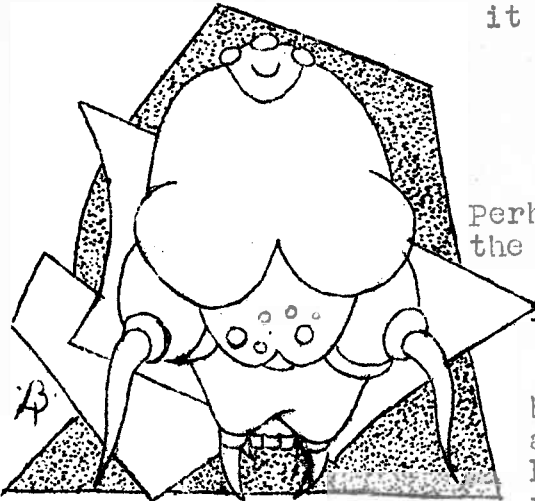
"The pain of the present situation was that the past had been sincere. It is only in sincerity that one can be natural...."

Perhaps that is the definition, White's style and the things that he writes about are - natural, almost naive, at least they have no veneer of sophistication. In the same paragraph -

".... Their conduct had been native to humanity, not to an epoch. Whether she had worn a bonnet of Victorian make, had ornamented their kitchen with antimacassars, or slept in a flannel night-dress which it was improper to discard, their love had been true to its own nature. The bonnet had been stripped off passionately and the hair thrown down; the antimacassar had been pressed with instinctive embraces; the impropriety of no nightgown had scarcely lent a happy naughtiness to its eviction from the country bed. They had been children together. Seen without the informing eye of love they had been absurd. Such sincerity in the past now laid him open to ridicule, to a pain greater than would have been consequent upon a formal relation. Perhaps he could have borne to have the village discussing their marriage if it had been a civil or religious convention. But they would be discussing a matter which entailed Ellen in the wood, Ellen enjoyed under the sky, Ellen against the leap of his heart. They would be thumbing two hearts and bodies, naked; a joy of two children whose added ages would have scarcely made them middle-aged. He could not bear that his relations with Ellen should be public property, as they appeared to become by being mentioned by other lips. His recollections of her were private to themselves; could not bear the eye of an external world."

I feel that I am writing an inadequate article about such a good writer, that it should be left to someone who has a better means of analysing a writer's work and describing that analysis, but I am doing my best and hope that I am managing to convey just a little of how greatly I feel about the works of T. H. White.

Another passage that I shall always remember is from THE SWORD IN THE STONE, the duel between Merlyn and Madame Mim:



This is just the final episode of the duel.



"But before the fatal Ten which would have counted him out, Merlyn reappeared in a bed of nettles, mopping his brow. He had been standing among them as a nettle.

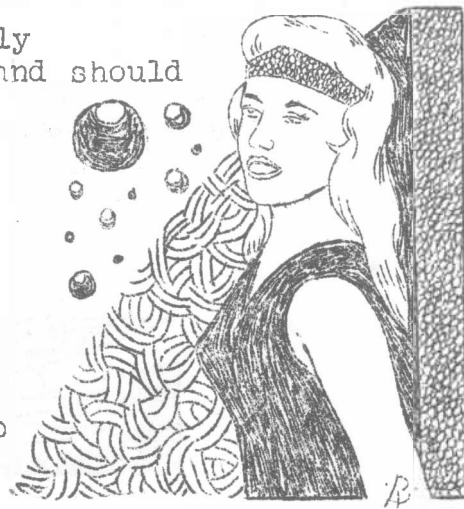
"The aullay saw no reason to change its shape. It rushed upon the man before it with another piercing scream. Merlyn vanished again just as the thrashing trunk descended, and all stood still a moment, looking about them, wondering where he would step out next. "'One,' began Hecate again, but even as she proceeded with her counting, strange things began to happen. The aullay got hiccoughs, turned red, swelled visibly, began whooping, came out in spots, staggered three times, rolled its eyes, fell rumbling to the ground. It groaned, kicked and said Farewell. The Wart cheered, Archimedes hooted till he cried, the gore-crow fell down dead, and Hecate, on the top of her ladder, clapped so much that she nearly tumbled off. It was a master stroke.

"The ingenious magician had turned himself successively into the microbes, not yet discovered, of hiccoughs, scarlet fever, mumps, whooping cough, measles and heat spots, and from a complication of all these complaints the infamous Madame Mim had immediately expired"

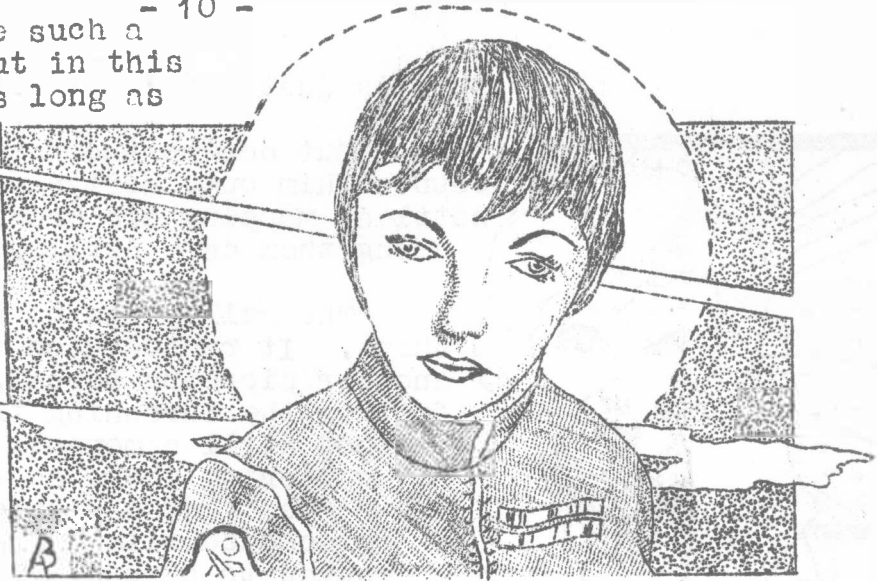
When I asked Mr. White why he had ignored historical fact whilst writing THE SWORD IN THE STONE (i. e. having Uther Pendragon living in the Tower of London, etc.) he told me that he had assumed that Arthur was real and the Plantagenets were fiction, he said that the story just gradually developed into its final form.

The Bestiary I mentioned previously took 18 years (on and off) to complete and should make interesting reading. I don't have a copy, but would like one.

T. H. White has always loved animals, at the age of 3, he remembers weeping on finding that sardines had had their heads cut off. At present he has a 14 year old bitch and some tropical birds. His hobbies (as listed in WHO'S WHO) - animals. He has a keen interest in hawks of all kinds (his club is the British Falconers').



I hate to use such a hackneyed cliché but in this case I mean it - as long as British literature lives - T. H. White's books will live and be loved, I doubt whether it is possible for them ever to date, they are too natural for that.



I could go on for pages in praise of T.H.W. and his books but I won't. As it is I have the feeling of missing a great deal out that I wanted to say. Perhaps I should have typed a draft of this article before starting it - anyway there is only one thing I really need to say - read them, and see for yourself.

Here is a brief checklist of Mr. White's books:

LOVED HELEN	Poetry	1926
DARKNESS AT PEMBERLEY	Mystery	1930
FAREWELL, VICTORIA	Historical	1933
EARTH STOPPED	Fantasy	1934
GONE TO GROUND	Fantasy	1935
ENGLAND HAVE MY BONES	Autobiographical	1936
BURKE'S STEERAGE	Satire	1938
THE SWORD IN THE STONE	Fantasy	1939 (Book of the
THE WITCH IN THE WOOD	Fantasy	1940 Month U.S.A.)
THE ILL-MADE KNIGHT	Fantasy	1941
MISTRESS MASHAM'S REPOSE	Fantasy	1946 (Book of the
THE ELEPHANT AND THE KANGAROO	Fantasy	1947 Month U.S.A.)
THE AGE OF SCANDAL	Historical	1950
THE GOSHAWK	The training of a Hawk	1951
THE SCANDALMONGER	Historical	1952
THE BOOK OF BEASTS	Translation	1954
THE MASTER	Fantasy.	1957

Plus many items in Anthologies and Magazines since he first began writing.

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MYSTERIES OF THE BLACK JUNGLE



Eddie

A FILM REVIEW BY ALAN DODD

This jungle film is something of a curiosity as jungle films go as it is a strange mixture of the old world and the new. A hybrid. It is an Italian film with an American star (Lex Barker of the previous Tarzan films) but with a setting in the black jungle that is India of an era ago.

It is nearly the turn of the century when the Thugs, ruthless disciples of the Goddess Kali, are plundering and killing in this part of India. Armed with their evil curved knives and 'thuggees' - a form of strangling cord with a weighted end, they attack two of the servants of Tremail Naik, an adventurer living in the jungle.

One is killed but the other returns to camp in a bloodstained condition and obviously near death which evokes the comment from the third servant, "What's the matter? Are you wounded?"

On his recovery the three track the Thugs down to their temple, the entrance of which is concealed within the trunk of a giant banyan tree. Naik arrives in time to kill the high priest who is about to desecrate his servant's body. By luring the hordes of enraged Thugs away, they manage to penetrate the stone laborinth which is the Temple of the Goddess Kali whom the Thugs worship. Here Naik meets a girl of previous acquaintance who has been forced into becoming High Priestess and in attempting to save her is stabbed, taken outside and left for dead.

The servants return however to take him back to their home where in the company of their pet tiger, a beast of ferocious size, he recovers just in time to withstand a further onslaught from his enemies. Half of these are either stabbed to death, shot, or presumably eaten alive as the tiger is seen chewing up a few rag dummies for effect.

On hearing that the girl is to be sacrificed because of him, he returns with servants, guns and tiger but is again captured despite the latter who, charging down the narrow confines of the underground temple causes panic amongst the Thugs who flee in all directions save one who has the presence of mind to release a handy built tiger-trap.

To save them both Naik is forced to agree to a terrible bargain - the girl's father, a local army officer for them in exchange. He is released to capture the officer but - yes - is captured again and returning as a prisoner to the Thugs hideout finds the major who went ahead has now been captured himself.

Reverting to his Tarzan role Barker hurls himself on a swinging chandelier to knock the major clear of the pit of snakes and skulls over which he is suspended. This gives the servants and tiger time once again to join in a frenzied chase around the labor-inth with soldiers, guns,

knives, Thugs, servants, priests and temple staff half falling in and out of the snake pit with the remainder evidently captured.

Most of the supporting actors in this film playing Indians were in actual fact Italians who couldn't speak English so the Italian dialogue has been removed and replaced by English dialogue which naturally doesn't always match up with the lip-movements. This alone would be disconcerting enough but the dialogue itself is of such puerile quality that it has to be heard to be believed.

Unlike the earlier Tarzan film there is little speed or motion in MYSTERIES OF THE BLACK JUNGLE - it is instead as if one were looking at an aged book of which the style of writing was discontinued over several decades before.

ALAN DODD

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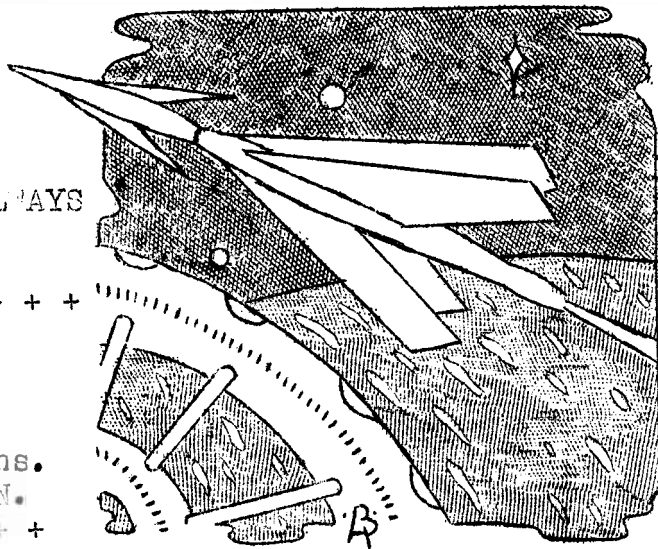
REVIEWS ON FANTASY OR JUNGLE FILMS ARE ALWAYS WELCOME, THE LONGER THE BETTER, PLEASE.

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- M J M -

Publishes also TYPO, an omnivorous fmz.
JAZZ FAN, a zine for jazz fans.
TYPO IS PRICE 6d. NOTHING FOR JAZZ FAN.

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Masters of Fantasy

NUMBER SIX

By FRANK VERNON-LAY

SIR HENRY RIDER HAGGARD



If Sir Henry Rider Haggard may be said to be the first of the fantasy writers he is also the most enduring. Last year was his centenary year and to commemorate this, the B.B.C. broadcast King Solomon's Mines as a serial and Allan Quatermain was read in the Book at Bedtime series. Many of his stories are available in modern reprints and their popularity shows no signs of diminishing. Indeed as an international bookseller I can definitely say that they demand for his books from fantasy fans the world over is greater than for any other author. A collection of 66 different first editions of his works was recently advertised for sale with a price tag of £275.

Haggard was born at Wood Farm on his father's estate of Bradenham in Norfolk on 22nd June 1856 at a time when Bradenham Hall was let (funds were low) and the family was living in one of the farmhouses on the estate. The eighth child of ten children and none too brilliant at school, frequent changes being caused by his parents' peregrinations round the globe, he had a period of private tuition at Garsington near Oxford prior to going to Ipswich Grammar School. It was at Garsington that he became friendly with a farmer named Quatermain. Intended for the Foreign Office, the urge for adventure proved too strong and through his father's friendship with Sir Henry Bulwer, who had just been appointed Governor of Natal, he obtained a post on the latter's staff and his work in South Africa which entailed frequent travelling gave him that knowledge of the Boers and Zulus which was to inspire so many books later on. When Transvaal was annexed he became Master of the High Court there and with his friend Arthur Cochrane (whose Zulu name was Macamazahn) he built that cottage in Pretoria that figured in his book JESS.

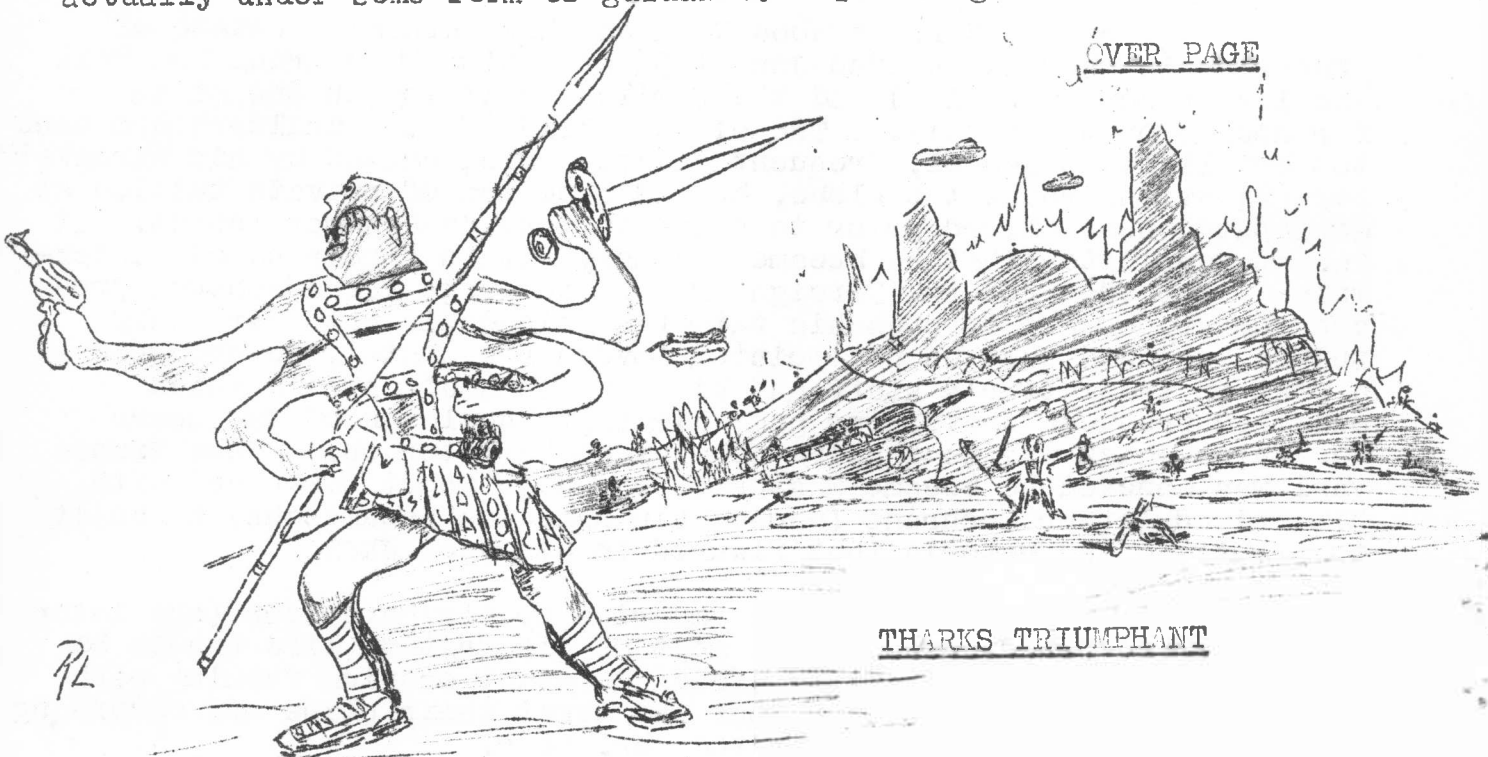
Returning home in 1879 he married Louisa Margetson (she later inherited the Ditchingham where most of his writing life was to be spent). He returned to South Africa to start ostrich farming with Cochrane but the start of the Boer War upset their plans and returning to England he began to read for the Bar, here.

His first books - GETEWAYO AND HIS WHITE NEIGHBOURS (an account of recent events in S. Africa) was published in 1882. 750 copies were issued and he had to pay £50 towards the printing costs. In 1884 his first novel, DAWN, appeared in 3 volumes, only 500 sets being issued. The following year saw THE WITCHES HEAD in 3 volumes, much of which was autobiographical. None of these books were succesful.

In 1885 during a train journey a brother gave him TREASURE ISLAND to read and after reading it he felt he could write a more interesting story. The outcome was King Solomon's Mines. No publisher would take a chance on it and it was only through the efforts of Andrew Lang (who sent the mss. to W. E. Henley, the original of Long John Silver in TREASURE ISLAND) that 2000 copies were finally published by Cassells on September 30th 1885. The original map which Dom Jose de Silvestra drew on his shirt with a cleft bone as pen and blood as ink may be seen today in Norwich Museum together with the original sherd of Amenartas the basis of the novel SHE - all, needless to say, carefully manufactured by various members of the family to give the impression of truth to Rider Haggard's romances.

Allan Quatermain was next to be written but other titles were published first. Early in 1887 his greatest romance, the immortal SHE, was published. This story was written whitehot in six weeks and he himself said the words poured from his pen without any conscious thought on his part, as though guided by some unknown power. In view of his belief that he was the re-incarnation of an Ancient Egyptian he may well have thought he was actually under some form of guidance. The enigmatic form of

OVER PAGE



THARKS TRIUMPHANT



"She Who Must Be Obeyed", shrouded in shimmering veils, seated on the high throne surrounded by silent guards in the great central cavern of the mysterious Caves of Kor has been the inspiration of countless books ever since. The sequel - AYESHA - is a fine story but lacks the spontaneous inspiration of SHE and the later stories in the AYESHA saga, SHE AND ALLAN, WISDOM'S DAUGHTER are excellent stories but as is nearly always the case with repeated sequels do not come up to the supreme standard of the original writing. To complete the picture, mention must be made of that fine tale THE WORLD'S DESIRE written in collaboration with Andrew Lang, as it deals with an early incarnation of the same characters. Whilst it never attained

the popularity of some of the other tales, for the magnificence of its ideals and imagery it ranks very high in the world of fantasy classics and is the writer's favourite.

Most of Haggard's African novels cannot be classed as fantasy as they deal mainly with actual events from Boer and Zulu history and in the main are founded on true events. The finest of these is NADA THE LILY regarded by many as his best work. It deals with the reigns of Chaka and Dingaan. CHILD OF STORM tells of King Panda Finished of Getewayo, SWALLOW of the Great Trek, and MARIE AND THE GHOST KINGS of earlier Zulu history and the early JESS was concerned with the history of the Boers. The other African yarns are adventure stories with dashes of fantasy, they include THE HOLY FLOWER, THE IVORY CHILD, THE YELLOW GODS, QUEEN SHEBA'S RING, THE PEOPLE OF THE MIST, MAIWA'S REVENGE, HEU-HEU or THE MONSTER.

Mention must be made of the historical novels of which MONTEZUMA'S DAUGHTER is the most popular. CLEOPATRA was said to be Haggard's own favourite. LYSBETH, PEARL MAIDEN, RED EVE, ERIC BRIGHTYES all have their supporters and THE ANCIENT ALLAN, MORNING STAR and MOON OF ISRAEL all deal with the history of ancient Egypt which so gripped Haggard's imagination that he wrote as though he was writing of personal things and happenings known to him.

Many of his characters were pictures of real people and are unforgettable - the redoubtable Umslopogaas, honest, straightforward Allan Quatermain, wily Hans and the sinister witch Gagool will live as long as books are read.





His influence has been profound, hundreds and thousands of stories stemming from his various writings. Even Kipling, a great friend, acknowledged that he obtained the idea for the JUNGLE BOOKS from NADA THE LILY. It is the inspiration behind his writing that more than makes up for various technical defects of expression, he was that rara avis the born story-teller, who found his vocation by accident and the newcomer to his work can be assured of meeting friends who will be friends for life and reading stories that have never been bettered in their genre.

Here is a brief Bibliography of his books:

1882 GETEWAYO AND HIS WHITE NEIGHBOURS.

1884 DAWN

1885 THE WITCH'S HEAD

Continued in column one

Continued from column One.

1900 BLACK HEART AND WHITE HEART

1901 LYSBETH

1901 A WINTER PILGRIMAGE

1902 RURAL ENGLAND

1903 PEARL MAIDEN

1904 STELLA FREGELIUS

1904 THE BRETHREN

1905 A GARDENER'S YEAR

1905 AYESHA

1906 THE WAY OF THE SPIRIT

1906 BENITA

1907 FAIR MARGERET

1908 THE GHOST KINGS

1909 THE YELLOW GOD

1909 THE LADY OF BLOSSHOLME

1910 MORNING STAR

1910 QUEEN SHEBA'S RING

1911 RED EVE

1911 THE MAHATMA AND THE HARE

Continued on column one next page.

1885 KING SOLOMON'S MINES
 1887 SHE
 1887 JESS
 1887 ALLAN QUATERMAIN
 1888 MR. MEESON'S WILL
 1888 COLONEL QUARITCH, V.C.
 1889 CLEOPATRA
 1889 ALLAN'S WIFE
 1890 BEATRICE
 1890 THE WORLD'S DESIRE (A. Lang)
 1891 ERIC BRIGHTEYES
 1892 NADA THE LILY
 1893 MONTEZUMA'S DAUGHTER
 1894 THE PEOPLE OF THE MIST
 1896 THE HEART OF THE WORLDx
 1895 JOAN HASTE
 1896 THE WIZARD
 1898 DR. THERNE
 1899 SWALLOW
 1899 A FARMER'S YEAR
 N.B. 'x' denotes Author's listing.



As usual, I attempted to write an article about an author without first making sure that all sources had been found. In a Penguin edition of FAREWELL VICTORIA I obtained recently I read this, beneath the photograph of a strong, healthy looking man:

"He is keenly interested in anything to do with sports, especially fishing and falconry, and loves the quiet country life that he leads." A book is mentioned that I had no idea existed DEAD MR. NIXON. SWORD IN THE STONE was bought by Walt Disney for a future full-length cartoon-story on the lines of SNOW-WHITE, PETER PAN, ALICE IN WONDERLAND etc. His occupations, he says, are "keeping out of London, wondering why nobody cares about the country labourer, meeting him and other intelligent people."

Sorry.

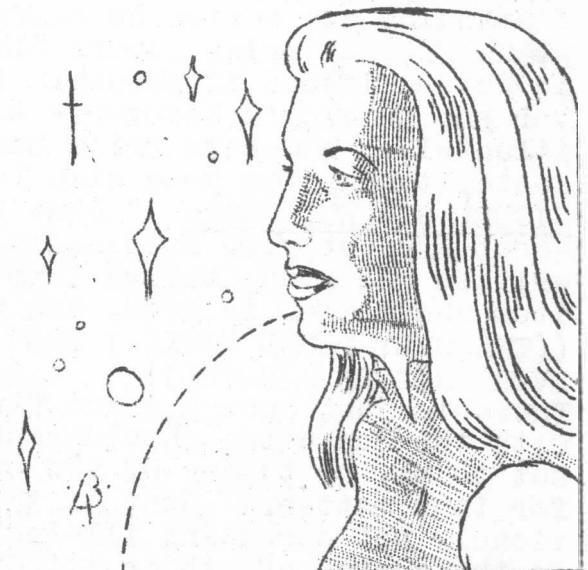
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CONTINUED FROM COLUMN TWO P. 16.

- 1912 MARIE
- 1913 CHILD OF STORM
- 1914 THE WANDERER'S NECKLACE
- 1915 THE HOLY FLOWER
- 1916 THE IVORY CHILD
- 1917 FINISHED
- 1918 LOVE ETERNAL
- 1918 MOON OF ISRAEL
- 1919 WHEN THE WORLD SHOOK
- 1920 THE ANCIENT ALLAN
- 1920 SMITH AND THE PHARAOHS
- 1921 SHE AND ALLAN
- 1922 VIRGIN OF THE SUN
- 1923 WISDOM'S DAUGHTER
- 1923 HEU-HEU, or THE MONSTER
- 1925 QUEEN OF THE DAWN
- 1926 THE TREASURE OF THE LAKE
- 1926 THE DAYS OF MY LIFE (written Autobiography 2 vol. 1911/12)
- 1927 ALLAN AND THE ICE-GODS
- 1929 MAY OF MARION ISLE
- 1930 BELSHAZZAR

Bibliography A BIBLIOGRAPHY OF THE WORKS OF SIR HENRY RIDER HAGGARD By J. E. Scott. Biography THE CLOAK THAT I LEFT by Lilas Rider Haggard. Films made of his books include KING SOLOMON'S MINES, MOON OF ISRAEL.

A number of his works have been recently issued in cheap editions.



AGAIN A LITTLE TOO SHORT,
BUT I CAN'T AFFORD TO
RUN A LONG LETTERCOL
THIS ISH.

What a pity I can't
print in its entirety
that letter I got
from PIERRE VERSINGS, Switzerland.
which said among other things:
"I can't thank you enough for
sending me your truly precious
BURROUGHSANIA, 'cause I was (after
having seen the Christmas issue
at the Linard's) planning to beg
your highly benevolence to send me
your mag. I'll explain my rather
enthusiastic mood by saying that I'm

LETTER COLUMN



I'm ((OOPS))
kind of literature which mix sf andf, which is not merely s-f nor merely
fantasy but at the same time both. And you know fairly that your fmz
dealt precisely with my hobbyish hobby!" PIERRE also mentioned that
he had several ERB items in French - "1/ PELLUCIDAR, in "Story" (a Belgian
mag for children, published in Bruxelles, Editions du Pont-Levis) from
(probably) No. 100 to (exactly) 169. Must be in 1947-48 No. 169 was
issued in September 10, 1948. 2/ L'APPEL DE L'INCONNU, in "Robinson"
(a French mag. for children published in Paris, no mention of editor
but an address: 7, rue de la Paix.) My mags have no covers, so I don't
know exactly which issues I have, but, after a long search, I think
the chapter VI of the story was about No. 148, so that gives us the years
1937 or 1938." Pierre also wants all possible details of DOC SAVAGE.

ALAN DODD It was a treat to see Bill Harry's cover on B'ania 11. His
stencil cutting prints well on Roneo though doesn't it? I always find
it a pleasure to run his stuff off myself (I run off on my duplicator,
but I agree with you - it is easy to run Bill's art-work off) so clear
and precise. Can't say I'm familiar with the character Shoz Dijiji
that he portrays so well on the cover. Frank Vernon Lay is still
continuing his series on MASTERS OF FANTASY quite well I see - has he
plans for featuring Robert Bloch at all. I'd like to see that happen
in future issues if possible ((I hope to as well)). Didn't care
for Bob Lumbley's bacover - too sloppy. Nothing half as good as his
illustrious namesake Brian Lumley." And that's all the space I can
spare, thanks for your nice looong letter though, Alan.

MICHEL BOULET, Paris "About Burroughsania, I don't know very much things
about ERB but your fanzine is good. The MASTERS OF FANTASY is well-
written and good, though I am more interested in SF than Fantasy. The
item about Owen is good, can you tell me some titles of Owen's novels?
((THE ONLY BOUND BOOKS I KNOW OF ARE SHORT STORIES, I DON'T THINK HE'S
EVER WRITTEN A NOVEL))

There is just enough space for me to say that those who are dissatisfied
with the Con hotel should send their comments to the Con Committee and
not to me, or to any of the other fen who have received such comments,
for that matter. Most of the people who made these comments were ob-
viously not spreading ill-feeling deliberately and only mentioned it
in the course of their letters, but if you have any real agguement
against the hotel and its location please send it to the committee.

ADVERTISEMENTS

FOR SALE
+++++++

WAR-TIME SERVICES EDITION OF ERB'S
"RETURN OF TARZAN" GOOD CONDITION.
Published during World War II by
Editions for the Armed Services Inc.
What offers? Mike Moorcock.

+++++

A L P H A Pubbed by Jan Jansen at
229, Berchemlei, Borgerhout, Antwerp
Belgium. One of the best fanzines
in present-day fandom. No. 15 now
ready and although I can't spot a
price - I should think that 1/- to
Ron Bennett, 7, Southway, Arthurs
Avenue, Harrogate, Yorks will get
you a copy. This is a recommend-
ation, not a requested advertise-
ment.

+++++

PLUS BOOKS of 131, Caledonian Road,
King's Cross, London N. 1. (TER-
minus 9260) have a large selection
of American mags and pocket books
of all kinds, old and new, a lot of
s-f magazines hard to get. Last
time I was there there was a No. 1
Famous Fantastic and other FFM and
FNS also WEIRDS, PLANETS, ASTOUND-
INGS etc. etc. At fair prices.
Write, 'phone or call.

+++++

Ed Kisch, c/o Mike, can supply any
Tarzan still you want for only 25c
or 5 for a dollar. Send cash to
me and I'll do the rest. Name the
film or the actor and I'll pass
your requirements onto Ed. No
snags, this service is also reco-
mmended.

+++++

WANTED
+++++

At time of typing (28th April)
I want the following:

AVON FANTASY READERS: Nos:
5,6,7,13,15,16,17,18. But
others will also be accepted
as friends require them also.
AVON S-F READER 3. AVON S-F
AND F READER 2. WEIRD TALES
various numbers for period
1932-36 but ANY you have will
be considered. A few issues
of PLANET still required
No. 3 and 4 particularly.
But ANY considered. APACHE
DEVIL and THE MOON MAID
wanted also THE ETERNAL
LOVER as my copy has been
mislaid. TALES OF CONAN
and CONAN THE BARBARIAN.
THE PURPLE SEA by Owen.
The following books by
T. H. White - ANYTHING
except - FAREWELL VICTORIA
and THE MASTER.

Anything by Rudolf Steiner,
any condition as long as
readable. Also wanted:
SCIENTIST OF THE INVISIBLE
by A.P. Shephard, Life of
Steiner. Mike.

+++++

Does any one want to part
exchange a round sound-hole
guitar (part exchange value
roughly £6) for a more
expensive guitar.

+++++

ADS ARE FREE ADS ARE FREE ADS
ARE FREE ADS ARE FREE ADS ARE
FREE ADS ARE FREE ADS ARE FRE
+++++

ANNA-



DEJAH
THORIS

HARRY.

BURROUGHS-