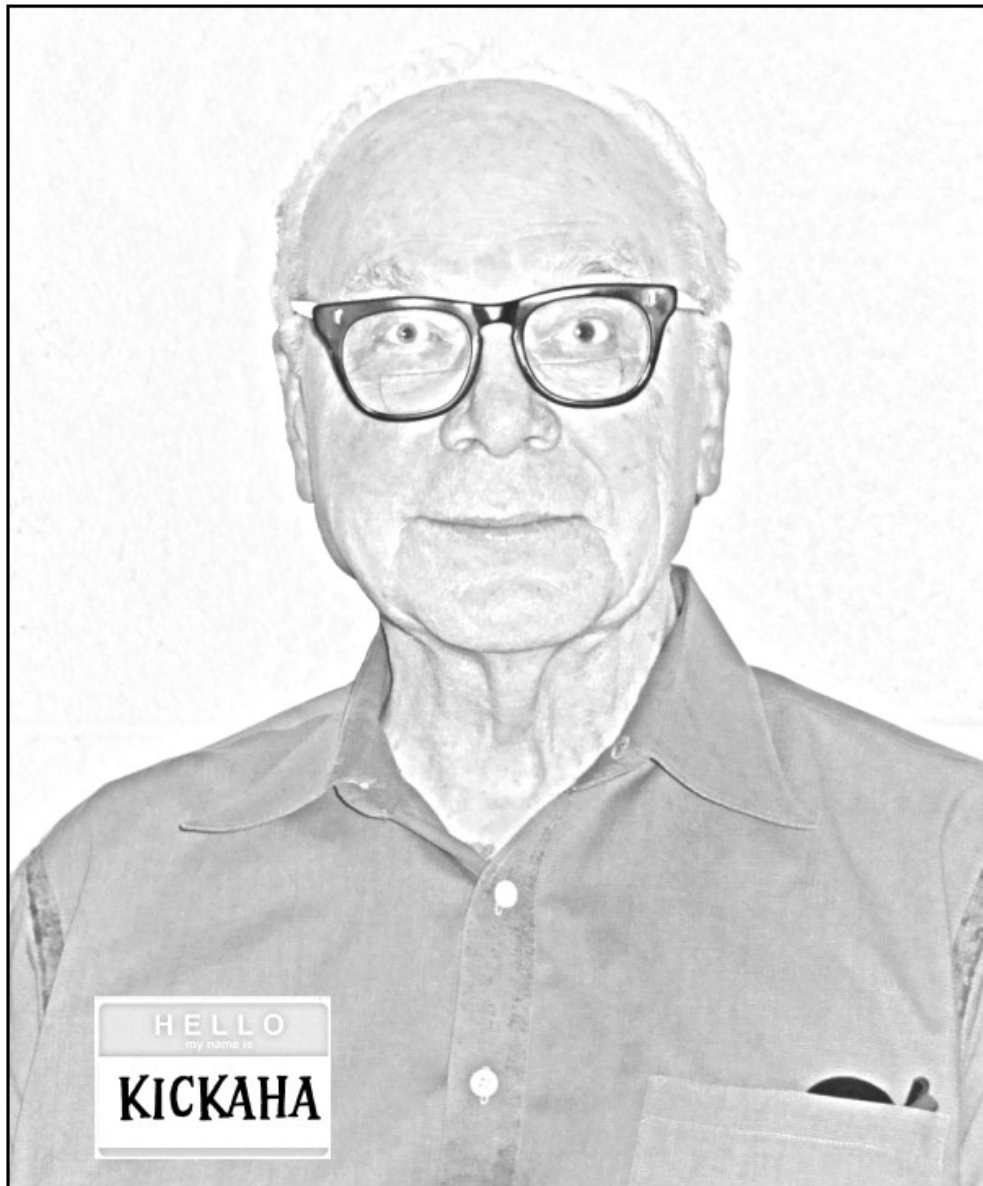


FarmerFan

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**WOLD NEWTON FAMILY
ANCIENT OPAR
THE STONE GOD AWAKENS**

FarmerFan

Volume 1 | Issue 1 | July 2018

FarmerCon 100 / PulpFest 2018 Debut Issue

*Parables in Parabolas: The Role of Mainstream Fiction in the Wold
Newton Mythos* by Sean Lee Levin

The Wold Newton Family is best known for its crimefighters, detectives, and explorers, but less attention has been given to the characters from mainstream fiction Farmer included in his groundbreaking genealogical research.

The Swordsmen of Khokarsa by Jason Scott Aiken

An in-depth examination of the *numatenu* from Farmer's Ancient Opar series, including speculations on their origins.

The Dark Heart of Tiznak by William H. Emmons

The extraterrestrial origin of Philip José Farmer's Magic Filing Cabinet revealed.

Philip José Farmer Bingo Card by William H. Emmons

Philip José Farmer Pulp Magazine Bibliography by Jason Scott Aiken

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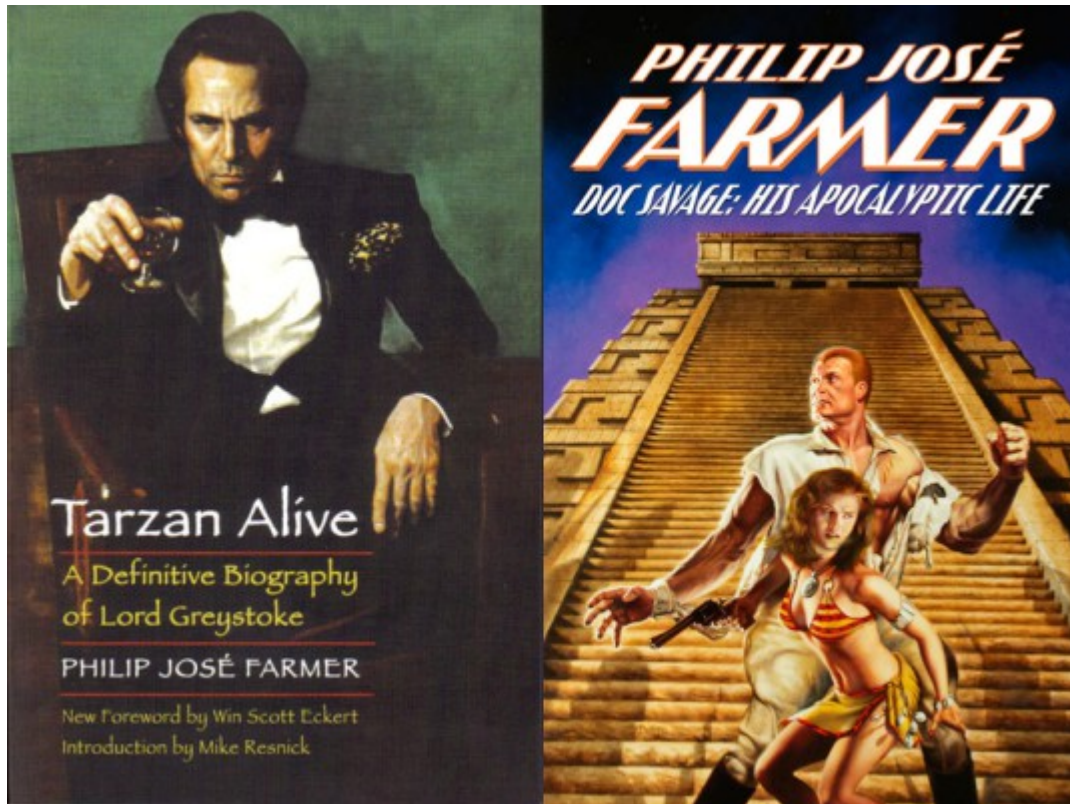
CROSSOVERS EXPANDED BY SEAN LEE LEVIN

Crossovers Expanded is a huge chronology of crossover tales in which characters, situations, or universes from a wide variety of fictional works, are linked together in order to form a vast and diverse Crossover Universe. The two-volume Crossovers Expanded includes more than 2000 crossover tales, as well as many timeline entries charting the wider history of the Crossover Universe.

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Parables in Parabolas

The Role of Mainstream Fiction in the Wold Newton Mythos By Sean Lee Levin



The covers to the 2006 edition of Tarzan: Alive and the 2013 edition of Doc Savage: His Apocalyptic Life

Parables travel in parabolas.

And thus present us with our theme, which is that science fiction and fantasy not only may be as valuable as the so-called mainstream of literature but may even do things that are forbidden to it.

–Philip José Farmer, “White Whales, Raintrees, Flying Saucers”

Of all the magnificent concepts put to paper by Philip José Farmer, few are as ambitious as his writings about the Wold Newton Family. For the uninitiated (if any such are likely to be reading this publication), Farmer used a historical meteor strike in the Yorkshire village of Wold Newton on December 13, 1795 as the basis for his premise. Farmer proposed that eighteen people, seven married couples and four coachmen, were passing through Wold Newton at the time of the meteor strike. All the women in the coaches were pregnant. These eighteen people were exposed to the ionization accompanying meteor falls, which induced beneficial mutations in their descendants, who were stronger and smarter than the average human being and had a tendency towards good or evil. The eighteen people exposed to the meteor also had remarkable ancestors of their own, and therefore the ionization merely added to the remarkable qualities displayed by their descendants. Among the individuals Farmer proposed were members of the Wold Newton Family in his seminal “fictional” biographies *Tarzan Alive: A Definite Biography of Lord Greystoke* (1972) and *Doc Savage: His Apocalyptic Life* (1973) are: the jungle lord; the man of bronze, his cousin, and his apelike chemist aide; Sherlock Holmes and his archenemy, Professor James Moriarty; the vigilante of the shadows; the Spider; G-8; Bulldog Drummond and his foe Carl Peterson; C. Auguste Dupin; Arsène Lupin; James

Bond; the avenging hero with malleable skin; Phileas Fogg; the insidious Dr. Fu Manchu and his adversary Sir Denis Nayland Smith; and more. Farmer calls the genesis of the Family “the single cause of this nova of genetic splendor, this outburst of great detectives, scientists, and explorers of exotic worlds, this last efflorescence of true heroes in an otherwise degenerate age” (“A Case of a Case of Identity Recased, or The Grey Eyes Have It,” *Tarzan Alive*, 2191).

While Farmer’s words are undeniably true, it bears noting that there are a few individuals in the Wold Newton Family tree who are not “great detectives, scientists, and explorers of exotic worlds.” Many of these characters are not from escapist literature. Farmer, most emphatically not a snob, read across multiple genres, including both the classics and the pulps, and had an extremely well-rounded knowledge of literature. In his article “White Whales, Raintrees, Flying Saucers,” Farmer argued that science fiction was just as important as mainstream literature. Farmer also included several fictional authors in the family tree. This article is an examination of those individuals and their place in Farmer’s framework. Wold Newton enthusiasts who have not read the original tales of the characters covered here are doing themselves a disservice that should be rectified as soon as possible.

Among the individuals Farmer identified as present at the meteor strike were Fitzwilliam Darcy and his wife, the former Elizabeth Bennet. Jane Austen chronicled their courtship in her classic novel *Pride and Prejudice* (1813). As established in *Tarzan Alive*, Fitzwilliam and Elizabeth’s son, Fitzwilliam Bennet Darcy, married Agatha Jansenius, the daughter of a man named Karoly. (More on him later.) Fitzwilliam and Agatha had a daughter, Athena Darcy, who married John Clayton, the socialist fifth Duke of Greystoke, whose paternal grandparents had also been present at the meteor strike. The Duke’s life was fictionalized in George Bernard Shaw’s novel *An Unsocial Socialist* (1887), in which John was reimagined as a commoner named Sidney Trefusis. Shaw also renamed Athena “Agatha Wylie.” John and Athena’s son, John Clayton II, married the Honorable Alice Rutherford. Their son, born in Gabon, Equatorial Africa on November 22, 1888, was the jungle lord whose exploits were recounted in twenty-six books by Edgar Rice Burroughs.² Another character in *An Unsocial Socialist* is Lady Jane Brandon, wife of Sir Charles Brandon, baronet, of Brandon Beeches. Farmer reveals that after Sir Charles’ death Lady Jane married the 3rd Duke of Greystoke’s uncle, Sir William Clayton, and that they had a daughter, Ultima, who married a man named John T. McGee. In *Doc Savage: His Apocalyptic Life* (hereinafter referred to as *DS:HAL*, Farmer expands on this information, revealing that Ultima and John had a son was the father of Travis McGee, the Florida private investigator whose story was told by John D. MacDonald.³

Farmer further added to the Darcy family tree in a passage he ultimately omitted from *DS:HAL*. Fitzwilliam Bennet Darcy and his wife Agatha also had a daughter named Delhi, who married the fifth Lord of Lochinvar, _____ de Gourdone. Their descendant was John Gordon, aka Jongor, whose story was told by Robert Moore Williams. This passage was finally printed, as “Jongor in the Wold Newton Family,” in *Farmerphile: The Magazine of Philip José Farmer* #12, April 2008. It was later restored in the 2013 reissue of *Doc Savage: His Apocalyptic Life*.⁴

Agatha Jansenius had two siblings documented by Farmer. The one relevant to this article is Julius, who changed his surname from Karoly to Higgins. His daughter Ellen married Rudolph Virag, a Hungarian Jew living in Ireland, who anglicized his surname to Bloom. Ellen and Rudolph’s son Leopold Bloom would become the subject of James Joyce’s novel *Ulysses* (1922). Farmer knew vaguely

¹ All page numbers cited for *Tarzan Alive* are from the most recent edition, published by Bison Books in 2006.

² The twenty-sixth novel, completed posthumously by Joe R. Lansdale, was published as *Tarzan: The Lost Adventure* in 1995.

³ Ironically, Farmer listed Travis McGee as a potential candidate for Wold Newton Family membership in *Tarzan Alive*, but said he could not find a slot for him in the family tree.

⁴ Published in hardcover by Meteor House and trade paperback by Altus Press.

of the Bloom family and their relation to the jungle lord, and initially used “Bloomstoke” as a hinting fictitious title for the ape man’s family before settling on the more aristocratic “Greystoke.” Bloom is described in *Tarzan Alive* as “lord of little but his own fantasies, but nevertheless a courageous and intelligent man, the mundanely heroic and wandering jewgreek of the geographically restricted but psychically enormous estate of Dublin (240). Farmer reveals in *DS:HAL* that Leopold’s daughter Millicent married Richard Cordwainer Bird. Their son Jason in turn wed Rhonda Rassendyll, the sister of G-8 and the shadowy vigilante and the half-sister of the Spider. Their son was Cordwainer Bird, of whom more below.

Addendum 3 of *Tarzan Alive*, “The Greystoke Lineage,” provides the ape man’s ancestry as outlined in *Burke’s Peerage*. In it, we learn that the jungle lord’s son, Sir John Paul Clayton⁵, married Alice Horatia, the daughter of Sir Holmes Rochester⁶, Baronet, of Thornfield, and Alice Gridley, great-granddaughter of Admiral Viscount Hornblower, the naval hero of the Napoleonic Wars.⁷ Though not explicitly stated, Sir Holmes is a descendant of Edward Rochester and his second wife, Jane Eyre, whose romance was chronicled in Charlotte Brontë’s novel named for the latter. While *Jane Eyre* bears strong elements of the Gothic, neither Jane or Mr. Rochester are adventurers themselves.

In *DS:HAL*, Farmer added several fictional authors to the family tree. One is science fiction writer Jonathan Swift Somers III. The epigrams of his father and grandfather appear in Edgar Lee Masters’ *Spoon River Anthology* (1915). Wheelchair-bound after a bout of infantile paralysis, Leo wrote two series: one dealing with quadruple amputee space hero John Clayter, and another dealing with Ralph von Wau Wau, a German Shepherd private eye. Ralph was subjected to experiments that gave him the intellect of Sherlock Holmes and the power of speech. Initially a police dog, Ralph soon quit the force and went into private practice. His best friend and biographer was Dr. Johann H. Weisstein. Their meeting is chronicled in Somers’ story “A Scarlet Study.”⁸ During the events of the tale, Weisstein falls in love with Lisa Scarlet, the wife of a painter whose disappearance she hires Ralph and the doctor to investigate. Although Weisstein is saddened when Lisa returns to her husband, Ralph reveals to him that Scarlet is a murderer, and encouragingly tells him Lisa will probably leave her husband when she finds out. This evidently does happen, because Weisstein and Lisa are engaged in Somers’ “The Doge Whose Barque Was Worse Than His Bight.” At the end of the story, Weisstein says goodbye to Ralph, who takes on Cordwainer Bird as his new partner. Harlan Ellison⁹’s story

⁵ Contrary to what Burroughs stated, the Jack Clayton seen in *The Son of Tarzan* (1917) and later novels is not the same person as the Jack Clayton who appears as an infant in *The Beasts of Tarzan* (1914) and *The Eternal Lover* (1925). The former served as a pilot in the Argonne operation, which historically took place in September-November 1918, while the latter was born in 1912, and is described as “youthful” in Burroughs’ *The Eternal Lover*, which takes place in 1914. Farmer reveals in *Tarzan Alive* that the elder Jack was in fact John Drummond-Clayton, Lord Greystoke and his wife’s adopted son and the younger brother of Captain Hugh “Bulldog” Drummond, Greystoke’s second cousin, whose battles against evil masterminds were told in novels by H. C. “Sapper” MacNeile, and by Gerard Fairlie after Macneile’s death. John Paul Clayton, the jungle lord’s biological son, was the one who married Alice Horatia Rochester.

⁶ One can only wonder if Sir Holmes was related on his mother’s side to the Great Detective.

⁷ Admiral Horatio Hornblower’s exploits were chronicled by C. S. Forester.

⁸ There is a curious factor about this story. It appeared in the March 1975 issue of the periodical *Fantasy & Science Fiction*, yet it takes place in 1978, while its sequel was published in the same magazine in 1976 but takes place in 1979. Somers’ own response to questioning on the subject was, “There are such people as seers and science fiction writers. Both are able to look into the future. Besides, to paraphrase Pontius Pilate, ‘What is Time?’”

⁹ Some have suggested that “Cordwainer Bird” is merely a *nom de plume* that Ellison uses for television work he’s not proud of, similar to the many films that have been credited to “Alan

“New York Review of Bird” shows Cordwainer’s transformation from science fiction author to mainstream writer and crusader against that most evil of groups, the New York Literary Establishment. Along the way, he provides some help to his seemingly dotty uncle, Allard Kent Rassendyll, helping him get his girasol out of hock.¹⁰

Farmer’s biographical sketch “Jonathan Swift Somers III: Cosmic Traveller in a Wheelchair”¹¹ (1977) reveals that Somers’ wife and distant cousin is Samantha Tincrowdor, the sister of Somers’ good friend and fellow sci-fi writer Leo Queequeg Tincrowdor. Leo appears prominently in Farmer’s novel *Stations of the Nightmare*, where he is a friend of the protagonist, Paul Eyre. According to *DS:HAL*, Leo’s father, Frank Boom Tincrowdor, adventured in the Klondike in his youth with Christopher “Kit” Bellew, whose Northern exploits alongside his partner, Jack “Shorty” Short are chronicled in Jack London’s book *Smoke Bellew* (1912). Leo’s mother was Allegra Shawnessy, the daughter of Wesley Shawnessy. Wesley’s father, poet John W. Shawnessy’s quest to find the fabled Golden Raintree was told in Ross Lockridge’s novel *Raintree County* (1948). Wesley’s sister, Eva Alice, married Leo Cabell Trout, himself a member of a family of writers. Their son was Kilgore Trout, the science fiction writer featured in several novels by Kurt Vonnegut, Jr.¹² Trout is also mentioned in Farmer’s “The Last Rise of Nick Adams” (1978).¹³ Through his father, Thomas Duff Shawnessy, who claimed (dubiously) to be the product of a liaison between Eliza Shawnessy and Thomas Carlyle, John was descended from Micah Clarke (whose involvement in the Monmouth Rebellion is the subject of Arthur Conan Doyle’s titular 1889 novel); the dour but heroic Puritan Solomon Kane, the subject of a series of stories by Robert E. Howard; and Raphael Hythloday, whose voyage to the Christian island of Utopia was the subject of a 1516 novel by Thomas More. John’s second wife, Esther Root, was descended from Natty Bumppo, the hero of James Fenimore Cooper’s *Leatherstocking Tales*, as well as Henry Burlingame and Anna Cooke, who appear, along with Anna’s brother Ebenezer, the Poet Laureate of Maryland, in John Barth’s novel *The Sot-Weed Factor*. John’s sister Faith married a Pinkerton named Samuel Spade. Their son John Spade married Edwina Land¹⁴, and had a son, Sam Spade, whose account of his most

Smithee.” These individuals inevitably are struck with either a lawsuit or a fist by the genuine Bird.

¹⁰ Many readers interpret Rassendyll’s seeming senility as a ruse. In this view, his claim to have murdered his most trusted female agent (and according to Farmer, lover and mother of his son, private investigator Kent Lane, whose most bizarre case is told in the story “Skinburn”) for participating in an orgy is also a probable fabrication.

¹¹ Interestingly, we learn that Somers is friends with his colleague Jonathan Herovit (misspelled “Herowit” by Farmer), whose struggle with multiple personalities is the subject of Barry N. Malzberg’s novel *Herovit’s World*.

¹² When Trout’s novel *Venus on the Half-Shell* was republished in 1975, many skeptics, falsely believing Trout to be a fictional character, speculated as to who the real author could be. While some believed it to be Vonnegut, others suggested Farmer himself. Ever the trickster, Farmer claimed in an interview that Vonnegut was indeed the author, infuriating him. Bowing to the popular perception, more recent editions of the book have been published under Farmer’s byline. The novel also alleges that Jonathan Swift Somers III will die in a bicycle accident in 1980. Whether Trout’s prediction came to pass is unknown.

¹³ This story was originally published under the title “The Impotency of Bad Karma” and credited to Cordwainer Bird in 1977 but was later revised and retitled with Farmer’s byline. Incidentally, Farmer once said he was not able to confirm or deny whether science fiction author Nick Adams, Jr. was the son of Ernest Hemingway’s recurring character Nick Adams.

¹⁴ Edwina was the daughter of French-Canadian harpooner Ned Land, who along with Professor Pierre Aronnax and the professor’s manservant Conseil encountered the mysterious Captain Nemo, as recorded in Aronnax’s account *20,000 Leagues Under the Sea* (1870), edited by Jules Verne. Edwina’s sister Arronaxe, named after Ned’s close friend, was the maternal

famous case was edited by Dashiell Hammett and published under the title *The Maltese Falcon* in 1930. John's sister Mary married an Englishman named James Jorkens; their son was famed world-traveler Joseph Jorkens, who recounted his outlandish exploits over several large whiskeys at the Billiards Club, as told in Lord Dunsany's books.

Farmer identified Phileas Fogg, the protagonist of Jules Verne's *Around the World in Eighty Days*¹⁵ (1873) as one of the many offspring of Sir William Clayton. He also revealed Phileas had a sister, Roxana, who had three daughters of her own. One, Wanda Fogg, married William Blake II. William claimed to be descended from the poet and painter William Blake. However, William's reputation for honesty and integrity were less than impeccable, and Farmer says he was more likely a descendant of Arthur Blake, one of the four coachmen present at the meteor strike. This possibility is strengthened by William's claim to have been the brother of Sexton Blake, Baker Street's second most famous detective.¹⁷ We know for a fact William's mother was Jill Fagin, a descendant of the leader of a band of juvenile thieves seen in Charles Dickens' *Oliver Twist* (1838). Their grandson¹⁸ was Robert Harrison Blake, a writer of "weird tales" for the pulp magazines. Robert died on August 8, 1935 in an abandoned church on Federal Hill in Providence, RI, as documented in H. P. Lovecraft's "The Haunter of the Dark" (1936).

Despite the rebuttal of Farmer's thesis by Tim Howler¹⁹, Farmer nevertheless demonstrated in his genealogical research that the likes of Fitzwilliam Darcy, Leopold Bloom, and Kilgore Trout, were every bit as remarkable as the flashier members of the Wold Newton Family, such as the jungle lord, Sherlock Holmes, and Doc Wildman, and vice versa. In their own, subtler way, they are the true heroes of their own tales. While the main focus of Wold Newton Family research has always been escapist fiction, non-adventurers are a key part of the family tree that deserves more attention.

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grandmother of James Clarke Wildman, Jr., aka Doc Wildman, whose exploits were fictionalized by pulp author Lester Dent. Wildman was also the grandson of the sixth Duke of Greystoke, the younger brother of the previously-mentioned fifth Duke.

¹⁵ Farmer's *The Other Log of Phileas Fogg* (1973) elaborates on Fogg's true motivation for circling the Earth.

¹⁶ Interestingly, Farmer says that William was "one of Wanda's husbands" (*DS:HAL*, 208). Farmer never elaborated on who Wanda's other husbands were, nor to date have any of the creative mythographers and prose authors who have expanded Farmer's mythos, but this begs the question whether she had any remarkable offspring or descendants by them.

¹⁷ Sexton Blake had two criminal brothers who appeared in his stories. One, Henry Blake, appeared the 1907 story "Sexton Blake's Honour." A third brother, Nigel Blake, appeared in "Sexton Blake's Secret" in 1933. In his essay "Sexton Blake's Family" (found on the website *The Wold Newton Chronicles*), creative mythographer Brad Mengel proposes that William Blake II and Nigel Blake were the same person, and that his full name was Nigel William Blake.

¹⁸ Farmer claims that Robert Blake is William and Wanda's son. However, Win Scott Eckert, in his afterword to the 2012 Titan Books reissue of *The Other Log of Phileas Fogg*, makes a strong case that he was in fact their grandson.

¹⁹ "Parables Are Pablum: A Reply to Mr. Farmer, a Letter to Mr. Campbell." If the name "Tim Howler" sounds familiar, it is because Farmer's tale "After King Kong Fell" describes Howler recounting to his granddaughter how, visiting New York City when he was thirteen, he witnessed King Kong's plunge from the top of the Empire State Building, and encountered Doc Wildman and Allard Kent Rassendyll in the aftermath. Farmer's "The Face That Launched a Thousand Eggs" features a nineteen-year-old Howler in college at the University of Shomi, a recurring town in his works.

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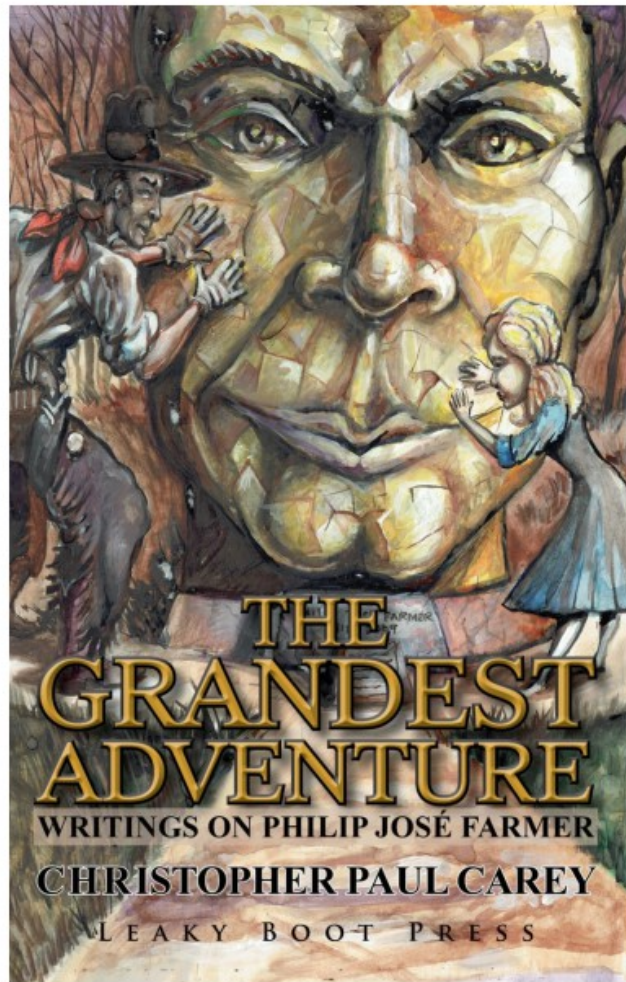
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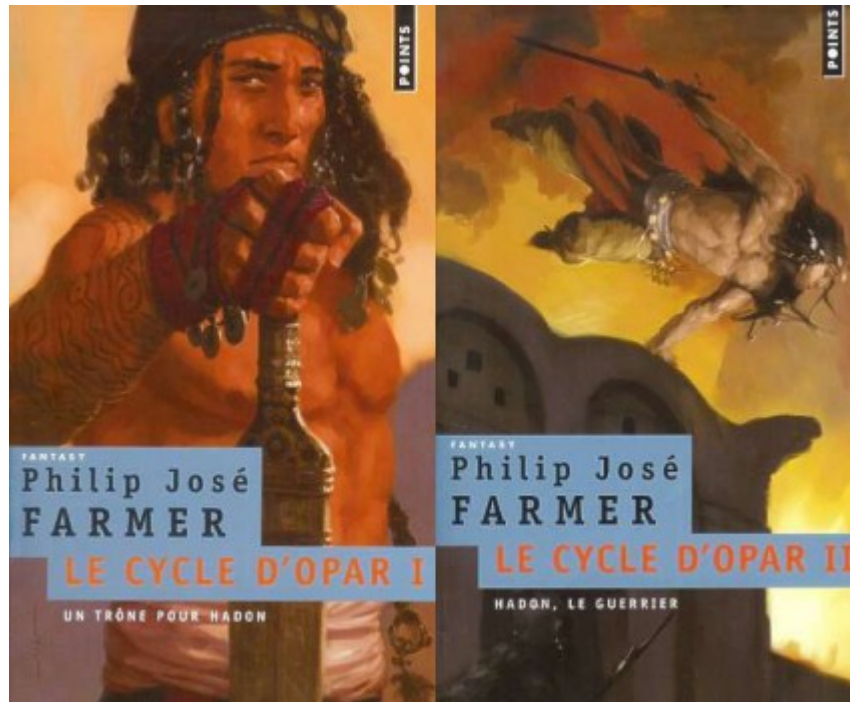


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The Swordsmen of Khokarsa: An Examination of the numatenu by Jason Scott Aiken



Covers to the French language editions of Hadon of Ancient Opar and Flight to Opar

I'm not sure Philip José Farmer meant to put himself in the same prestigious class of world builders as Robert E. Howard and J. R. R. Tolkien when he first envisioned the Khokarsa series, but he succeeded regardless. The longtime fan of H. Rider Haggard and Edgar Rice Burroughs provided ancient Africa with a pre-historic pseudo sword-and-sorcery series, that to this day, remains the best kept secret in heroic fantasy. Farmer produced a chronology, mythology, language, and cataloged a collection of flora and fauna that rivals both Howard and Tolkien.

Farmer set the Khokarsa series circa 10,000 B. C. when Africa had two inland freshwater seas, the Kemu (nothern sea) and the Kemuwopar (southern sea) joined together by the Strait of Keth. Many of the ancient or lost civilizations mentioned in the works of Burroughs (most notably Opar from the Tarzan series) and Haggard can be found in some form on the map of the Khokarsan Empire.

Originally known as the Ancient Opar series, in recent years it has become known as the Khokarsa series. Khokarsa is the name of the matriarchal empire which Opar is a colony/queendom of.

As a matter of fact Khokarsa is the name of the empire, the island located in the Kemu, and the capital city located on the island. For the sake of clarity in this article I'll be identifying them as the Khokarsan Empire, Khokarsa Island, and the Khokarsan Capital when needed.

The Khokarsans had a variety of gods and goddesses, but the three main deities were Kho, the mother goddess, Resu the sun god, and their child, the demi-god Sakhindar, the god of bronze, time, and plants. Unlike Kho and Resu, Sakhindar actually walked among the people of Khokarsa and occasionally interacted with them. In reality Sakhindar is John Gribardsun from Farmer's time-travel novel *Time's Last Gift* (set in 12,000 B. C.). As for who John Gribardsun is meant to be...well, you better read *Time's Last Gift*. Just make sure you get the 1977 Ballantine/Del Rey edition. It includes an added epilogue that really drives home Gribardsun/Sakhindar's true identity. The 2012 edition from Titan Books also includes the epilogue, but Titan botched this wonderful novel with so many UCR errors I can't recommend this particular edition. For a more definitive look at Sakhindar/Gribardsun's identity, Dennis Power's "White-Skinned, Grey-Eyed God" in *Farmerphile* Issue 9 is worth a look.

The Khokarsan civilization was a matriarchy, who held Kho above all. Each Khokarsan queendom was ruled by a priestess, who was also queen of that particular city. The High Priestess/Queen of the Khokarsan Empire was above them all and ruled from the Khokarsan Capital. The queens' husbands were priests of Resu, including the husband of the High Priestess/Queen of the Khokarsan Empire, however, kings traditionally only had authority in military matters and were subordinates to their wives.

The inspiration for the Khokarsa series came from two Edgar Rice Burroughs fans named Frank Brueckel and John Harwood. Farmer acknowledges the pair in *Hadon of Ancient Opar*. In their manuscript "Heritage of the Flaming God" the two postulated Africa having an inland sea, that there was an island in its center, and also speculated on the genetics between the beautiful priestesses of Opar and the beast-men of Opar.

Farmer wrote two novels (*Hadon of Ancient Opar* and *Flight to Opar*) in the Khokarsa series

and co-wrote the third novel (*The Song of Kwasin*) with Christopher Paul Carey. Farmer and Carey also co-wrote a novella set during the events of *The Song of Kwasin* titled *Kwasin and the Bear God*. Following Farmer's passing, Carey penned a short story set in the Khokarsa series "A Kick in the Side" and would later write three novellas: *Exiles of Kho* (a prequel to the Khokarsa series), *Hadon, King of Opar*, and *Blood of Ancient Opar* (sequels continuing the Khokarsa series) with the blessing of the Philip J. Farmer Literary Trust.

Although Farmer was inspired by the stories of Haggard and Burroughs and borrowed from their respective mythologies to create his masterpiece of low fantasy, he also put his own spin on concepts rooted in history. One example of this is the elite swordsmen of the Khokarsan Empire, the *numatenu*, Farmer's take on the warrior class. Farmer drops some information on them throughout the series and mentions them several times in his chronology (an appendix in *Hadon of Ancient Opar*), but doesn't go into great detail about them despite Hadon becoming a *numatenu*. However, the information Farmer does provide allows us to draw some educated conclusions.

Etymology, Origins, and History

According to the chronology of Khokarsa, the *numatenu* first appeared in 10,560 B. C., which is roughly five-hundred and fifty years before *Hadon of Ancient Opar* begins. Farmer never mentions where the swordsmen first appeared or their origins. However, when looking at the Khokarsa series as a whole, we're able to form a few likely hypotheses.

The name itself is a clue. Let's start with the *tenu* portion of the word. A *tenu* is the blunt-ended, slightly curved broadsword exclusively wielded by the *numatenu* class. According to the Khokarsan glossary in the Subterranean Press omnibus *Gods of Opar: Tales of Lost Khokarsa*, (later reprinted in the Titan Books edition of *Hadon of Ancient Opar*) *ten* signifies, "Cutter, cutting, shearing, dividing, wound, decision, times (as in the mathematical symbol x)" in the Khokarsan language. Additionally, *u* signifies, "Great, large, grand, important." Therefore, we can assume *tenu* translates to some variation of "great cutter" or "grand wounder".

The reasoning behind the *numa* portion has long remained a mystery, at least when it comes to the Khokarsan language. The Khokarsan glossary reveals that *nu* signifies, “Man: also half-man, degraded, low” and *ma* signifies “Woman.” Therefore this would roughly translate to “woman man” or possibly something derogatory given the negative connotations of *nu*. There is a chance it could translate to “woman and man” and therefore be “great cutter of man and woman” but this sounds pretty clunky. “Great cutter of men and women” I could buy, but the plural forms of “woman” and “man” would be “*nuu*” and “*maa*” respectively according to the rules of plurality in the Khokarsan language. The only reason I even entertain this translation is due to the square end of the *tenu*, as long swords with square ends throughout history have traditionally been executioner swords. It makes one ponder if the *numatenu* started out as executioners (where they would be killing men and women). However, given the odd pairing of *nu* and *ma* I just don’t believe *numa* is meant to be part of the Khokarsan language. Although, it’s possible Farmer was using it as a double entendre in correlation with another language.

Let’s be honest, every Edgar Rice Burroughs fan worth their loincloth knows *numa* means “lion” (more specifically “male lion”) in the Mangani language. To those uninitiated, the Mangani are the intelligent race of ape-like beings who raise the infant Tarzan. Contrary to popular culture Mangani are not gorillas. While active in Tarzan’s time period, the Mangani are also present in the lost age of Khokarsa. Among the people of the Khokarsan Empire the Mangani are known as the *Nukaar*, the hairy half-men of the trees. When combining the Khokarsan and *Nukaar* vocabularies we get something along the lines of “great cutter lion” for *numatenu*, but the *numa* portion may not be literal. It could be figurative, drawing a comparison between the ferocity, battle prowess, and other traits the swordsmen and lions share. Although, it should be noted that during his *numatenu* career, Hadon’s father Kumin slew a lion with his *tenu*. Perhaps “great cutter of lion” would be a more appropriate translation.

Seems pretty simple, right? Not quite. For a long time this was a likely theory, but there was nothing that connected the Khokarsan language to that of the Mangani/*Nukaar*. That changed in

Summer 2015 when Meteor House published *Flight to Opar: Restored Edition*.

Christopher Paul Carey (aside from being an author, Carey is a professional editor at his day job) was able to re-insert deleted passages from Farmer's original *Flight to Opar* manuscript back into the text. It was Carey himself who pointed out to me that one of these passages could provide the long-awaited answer regarding the mystery of *numa* appearing in *numatenu*. The solution to the mystery is revealed during a re-inserted scene in Chapter Twenty of *Flight to Opar* when Hadon and his party are visitors of the K'ud'em'o people aboard their large raft. As Hadon muses on the origins of these unique people he reveals the dialect of his own home city of Opar contains loanwords from the local *Nukaar*.

This revelation not only provides concrete evidence of portions of the *Nukaar* vocabulary being used by Khokarsans, it also sheds light on where the *numatenu* may have originated. However, linguistics alone are not enough to draw a reasonable conclusion. The history of Khokarsa also holds some clues.

The first known *numatenu* mentioned by name in Farmer's chronology is Toensuth, the consort of the queen of the city of Dythbeth located on the western portion of Khokarsa Island. In 10,490 B. C. Toensuth destroys an invading fleet comprised of the people of Towina and the savage Klemqaba and is appointed king by Dythbeth's queen. (Toensuth is the first *numatenu* noted in the chronology who ascends to kingship, but is not the last.) He then sets off with the goal of conquering all of Khokarsa Island. Toensuth marches east and successfully conquers the cities of Saqaba and Kaarquth. However, he's slain by a spear thrown by the High Queen of the Khokarsan Empire when he attempts to invade the Khokarsan Capital in 10,478 B. C. This is seen as a sign from Kho and puts an end to the idea of kings in the Khokaran Empire and its queendoms for many years.

Reviewing Farmer's map of the Khokarsan Empire, it's easy to note that Khokarsa Island and the city of Opar are located at the opposite ends of the great-inland sea. Given the linguistic and historical evidence, one can conclude that the *numatenu* most likely originated in either Opar or on Khokarsa Island (most probably in Dythbeth, noted for its independence). If the *numatenu* were

founded in Opar, seventy years is more than enough time for the order to spread throughout the queendoms of the empire and have members as far north as Khokarsa Island. An alternate hypothesis would be the order being founded on Khokarsa Island and an Oparian having a significant involvement, especially in the naming of the order. Never the less, Dythbeth and Opar are associated with *numatenu* several times in both the chronology and series itself. I've done my best to catalog these instances throughout the article, as I believe these could be clues left by Farmer.

Alternatively, there's also a possibility Sakhindar himself may have had a hand in naming the order, as he is fluent in Mangani/*Nukaar*. Personally, I have my doubts about this because it appeared Sakhindar kept his direct interactions with the Khokarsan people to a minimum as their society progressed. If Sakhindar is the source of the name, then given his far travels, the order could have their origins practically anywhere in the Khokarsan Empire.

The next mention of *numatenu* in the chronology is from 10,423 B. C to 10,420 B. C. when the hero Rimasweth raids an occupied Opar and slays the pirate king Gosasis II in hand-to-hand combat. He then proceeds to slaughter the pirate king's citizens. Rimasweth is a great hero, but he's never referred to as a *numatenu*. He does however have at least three *numatenu* who traveled north with him on his return journey from Opar through the Strait of Keth. Rimasweth, the rescued poetess Kwamim, and the three *numatenu* are the only members of the expedition to escape the destruction of their fleet at the strait.

By 10,257 B. C. a combination of the Whooping Plague that had spread throughout the empire, crop failures, a great earthquake in Opar, and the eruption of the great volcano, the *Khowot* on Khokarsa Island, had caused the population of the Khokarsan civilization to decline to only 750,000 people. The empire was in shambles and most of the royalty had died. In the Khokarsan Capital, Riqako, a *numatenu* from Opar, married the only priestess able to bear children and became the *Reskomureeskom*, the king of kings, or literally the Great Fish-Eagle of the Fish-Eagles. Riqako would not be the last *numatenu* from Opar to rise to kingship.

In 10,031 B. C. Hadon is born in Opar to a family of low social-standing. His mother Pheneth is the daughter of a mining foreman and his father is Kumin, a crippled *numatenu* who has been reduced to sweeping the floor of the Temple of Kho. Kumin had been a famed swordsman who once wielded *Karken* or “Tree of Death,” a carbonized iron *tenu* which he used to slay fifty-seven warriors. Originally born in Dythbeth, Kumin had been hired out to the rulers of Opar. It was in the service of Opar that he lost an arm while repelling a pirate invasion in the vast network of tunnels beneath the city.

Hadon later lives with his maternal uncle Phimeth in a cliff-side home near the caves on the outskirts of Opar. Phimeth is described as most likely being the greatest swordsman in the Khokarsan Empire during his youth and it is he who trains Hadon in the way of the *numatenu*. Hadon’s cousin Kwasin also lives with them during this time and picks up some *numatenu* tricks despite Phimeth not directly teaching him.

It’s ultimately through Hadon and Kwasin’s eyes and journeys that we bear witness to the *numatenu* as they exist during the final days of the Khokarsan Empire and beyond.

Weapons and Armor

The primary weapon of a *numatenu* was his *tenu*. It should be noted that in the Khokarsan civilization the term *tenu* and sword weren’t inter-changeable. All *tenu* are swords, but not all swords are *tenu*. The *tenu* was a specialized sword that was only permitted to be carried by members of the order, but the chronology notes this isn’t always strictly observed. Indeed, outlaws such as bandits and pirates had no problem making use of the weapons when they came into their possession. Later on in the series, as the social mores and conventions of the Khokarsan culture and civilization began to break down others were known to ignore the rule as well.

The chronology indicates the *tenu* were “lately introduced” in 10,560 B. C., the same time the order of the *numatenu* was founded. These early weapons couldn’t have been made of iron, as the chronology points out iron weapons and tools weren’t introduced until 10,260 B. C. Even in 10,050 B.

C. the remoteness of iron deposits made iron tools and weapons scarce, resulting in bronze still being in much use. From this information, one can conclude the early *tenu* were fashioned from bronze. By Hadon's time *tenu* were forged from iron.

The most famous *tenu* in the series is Hadon's sword, *Karken*. It's the only *tenu* that Farmer names, describes in detail, and provides a history for. It seems *Karken* is an exceptional weapon even among the *tenu* weapon class. The blade was forged by Dytabes of Miklemres, a legendary blacksmith, for Kumin prior to the start of the series. Dytabes had a dream the night before he finished it foretelling of the great feats its wielder would accomplish. Although Kumin didn't live up to this prophecy, he was able to pass his blade on to Hadon. Dytabes, who Kumin refers to as a "one-legged worker of magic" and also a heavy drinker, quenched the carbonized iron-blade in snake's blood. Evidently, Dytabes charged a great sum for the weapon.

Karken is five feet two inches in length and like all *tenu* is double-edged, with a slight curve, and slightly tapered on the lower edge. As with all *tenu*, rather than ending in a point, it's square-ended. In *Hadon of Ancient Opar* the foot-long iron hilt is described as being tightly covered with python hide. However by Chapter Twenty Four of *Flight to Opar* the hilt is described as a piece of elephant ivory carved with ridges to allow for improved gripping. Perhaps Hadon's subsequent encounters with other *numatenu* during *Flight to Opar*, such as his stay in the valley of Kloepeth, led him to make an alteration to *Karken*'s hilt for an improved grip. Or it's possible this could be an error on Farmer's part (it happens to the best of writers). Between the hilt and the blade was a circular guard.

In both *Hadon of Ancient Opar* and *Flight to Opar* Hadon utilizes a knife. In *Flight to Opar* he wears a throwing knife as part of his ceremonial *numatenu* bodyguard garb, but also uses it in combat. He proves to be accurate in throwing it on several occasions throughout the novel in both combat and hunting.

During the events of *Hadon, King of Opar* and *Blood of Ancient Opar* an older Hadon has taken to wearing one of the short leaf-shaped swords along with *Karken*. General Wahesa of Mukha seems to

wear one in conjunction with his *tenu* as well in *The Song of Kwasin*. The short sword's description bears a resemblance to the Iron Age *xiphos* used by the Ancient Greeks. Using a short, pointed blade would be advantageous in close quarters combat. The leaf-shaped blade would allow for fatal stabbing and thrusting in tight quarters and would be easier to wield under these tight conditions than a *tenu*. This practice may have been inspired by the Japanese samurai wearing *wakizashi* (short swords) in conjunction with their *katana*.

When Hadon arrives at the Khokarsan Capital in *Hadon of Ancient Opar* he's not yet a *numatenu* but Farmer provides a description of his armor. Since Hadon is a prospective *numatenu* who wore a *tenu* during this time, I feel his attire is worth commenting on. Hadon wore hippo-hide sandals, a belt made of leopardskin, a bronze cuirass that bore the image of the great red ant (Hadon's totem), a bronze helmet with a plume of hawk feathers, and a broad leather belt which supported a bronze scabbard for his *tenu*. Bronze seems to be the primary form of armor worn by warriors in Hadon's time.

Besides the traditional bronze armor worn by soldiers and fighting men throughout the Khokarsan empire, *numatenu* also had ceremonial garb. Hadon dons this when he's acting as a member of Queen Awineth's *numatenu* bodyguard in the valley of Kloepeth in *Flight to Opar*. This included wearing a tall, three-sided scarlet hat with a rounded top with a red fish-eagle feather, a rosary with one hundred and forty-four nine-sided beads of blue electrum, and a blue shawl of woven papyrus fibers. Twenty-four leather tassels dangled from the shawl's edges, each tassel had three knots. The tassels stood for the largest cities in the Khokarsan Empire including the Klemqaba country. Hadon also wore a broad belt made of leopard skin to hold up his striped kilts fashioned from honey badger fur. His belt also supported a rhinoskin sheath that housed his throwing knife on his right side. On his left side was a wooden holder that housed his *tenu*. The design of the holder only allowed the blade to be inserted up to its widest part. This resulted in half of the sword sticking out of the holder and like all of the uniformed *numatenu* in the queen's guard Hadon was forced to keep his left hand on the hilt in order to support it. Since only *numatenu* wore their weapons in this manner it wasn't considered an

inconvenience, it was an honor. Hadon also shaved his chest and had his red ant totem painted on it.

There's no doubt the order of *numatenu* were well outfitted for battle, but it was how they used their *tenu* that set them apart as elite swordsmen in the empire.

Fighting Style

The *tenu* is a long, broad, square-ended (blunt), double-edged, slightly curved, and slightly tapered on the lower edge, iron sword. Given these parameters and even events in the series the fighting style of the *numatenu* isn't difficult to reverse engineer.

As the name of their primary weapon translates to "great cutter" it's no surprise that a *numatenu* would use it primarily for cutting, slashing, and hacking. While most swords traditionally end in a point, the blunted squared end of the *tenu* would add additional weight to the sword strokes. The slightly curved lower edge would also allow for better cutting penetration, but the straight edge could also be used if needed. Perhaps for a fast upward follow-up stroke.

During the course of the series we see Hadon's *tenu* truly living up to its name as he cleaves his way through his opponents, both shearing limbs and even decapitating them. However, given his instruction by the great Phimeth, it's no surprise he was skilled in some unconventional techniques with the *tenu* as well.

The most notable instance of this is seen during Hadon's performance in the Great Games in *Hadon of Ancient Opar*. This happens during the finals when Hadon and his nemesis Hewako dueled to the death to decide who would become the husband of Queen Awineth and thus the next King of Khokarsa. Each wielding a *tenu*, they fought naked in front of a large crowd of spectators. Rather than using his *tenu* in a cutting motion, Hadon made use of the thrust. Instead of countering Hewako's charges with slashes, Hadon thrust the square end of the blade into Hewako's throat, just above his breastbone. Due to the blunt end of the blade these thrusts aren't instantaneously fatal, but the accumulation of them caused even the muscular Hewako's airways to be obstructed and Hadon ultimately decapitates him with a horizontal slash. The crowd booed Hadon for using the thrust,

considering it unsporting. However, the professionals in attendance were said to be quite impressed.

The Way of the Numatenu

The *numatenu* were held in high regard by members of Khokarsan society. All Khokarsan women who weren't pregnant at the time of their first marriage, and had never bore a child previously, fulfilled their duty to the gods and resided in a temple as prostitutes for one month. It was believed if a child was conceived during this stay it was due to a god inhabiting the body of the visiting male, thus the birth was of divine origin. The coveted Temple prostitutes were supposed to accept all male worshipers as lovers, but in practice they only accepted kings, great merchants, great soldiers, or *numatenu* into their beds. Given how many *numatenu* were kings, this is also an indication of their elevated social status in Khokarsan society. Not only that, but the final event of the Great Games was the *tenu* duel. The Khokarsans obviously held the skill of swordsmanship in high regard. The high status and enviable perks of being a member of the warrior elite ensured there were always young men wishing to enter into the order. But entry did not come easy, it took many hours of training.

On a few occasions throughout the series we see Hadon sparring with other *numatenu* with wooden practice swords. This is seen in *Hadon of Ancient Opar*, when Hadon works out with *numatenu* prior to the Great Games, and when Hadon spars with his second-in-command Tadoku, an experienced *numatenu*, who was also a Major in the Vth Army and a native of Dythbeth.

During a deleted scene re-inserted into *Flight to Opar: Restored Edition* we learn that prospective *numatenu* swim with weights on their belts to simulate swimming with a *tenu*. This feels very Spartan-like to me and makes me wonder what other practical methods of physical conditioning they undertook.

Though never described in detail, the induction into the order of *numatenu* wasn't without its formalities. Hadon's father Kumin by *numatenu* rights was allowed to pass his sword to whoever he thought deserved it. Upon Hadon's acceptance of the sword he was not technically a *numatenu* yet but could use the sword by right of inheritance, and he had a certain amount of time to establish his right to

the weapon. Hadon proved his worth several times over throughout the events of *Hadon of Ancient Opar* alone and went through the rites (never revealed by Farmer) during *Flight to Opar* shortly after entering the Valley of Kloepeth. Farmer describes the *numatenu* as a loosely organized guild so it's anyone's guess as to what this initiation entailed.

During *Hadon of Ancient Opar* Tadoku mentions he worships both Kho and Resu. This makes sense as Kho is the mother-goddess of the Khokarsan civilization and held in higher regard than any of the other deities. Resu, the Sun God was also the god of war so obviously soldiers and fighting men would worship him. However, Resu wasn't always the war deity.

Previously that title belonged to the goddess Bhukla, who all *numatenu* continued to worship after she became goddess of the sword or *tenu* after Resu usurped her previous position. According to Tadoku, Bhukla is present during the forging of every *tenu* and *numatenu* pray to her every morning when they wake up and every evening before going to bed. However, Tadoku makes it clear that he doesn't solely rely on the gods and goddesses during combat. He also trusts in himself and his own skill with the *tenu*.

During *Flight to Opar* Hadon witnesses a hunter harassing (unknown to the hunter and, at first, Hadon) Sakhindar himself. Upon seeing Sakhindar's iron knife the trapper exclaims, "Say! That ain't bronze! That's iron! By Renamam'a, it's iron but not like any iron I ever saw!" From this context we can assume Renamam'a is some type of deity associated with iron, metal, or hardness. Given the iron composition of their blades, perhaps a *numatenu* would say a prayer or two to this deity as well.

The *numatenu* officer who is pursuing Hadon at the beginning of *Flight to Opar* sports a raven's feather in his bronze conical-helmet. No explanation is given for this, but later in the novel Hadon muses about a raven goddess named M'adesin. Perhaps this particular *numatenu* was a devoted worshiper of this carrion deity.

There are numerous instances of *numatenu* serving in the Khokarsan military and also leading its military forces as kings. I already mentioned Toensuth of Dythbeth, Riqako of Opar, and Hadon of

Opar rising to kingship but there were others. During *The Song of Kwasin* King Roteka of Dythbeth wields a *tenu* (described as a long *tenu* to be exact). As he's the King of Dythbeth it's no surprise Roteka would also be a *numatenu* as the city is often associated with the order.

Besides Tadoku who was a Major in Dythbeth's Vth Army and the *numatenu* with the raven's feather, there are a few other *numatenu* military officers mentioned or encountered during the series. In *Flight to Opar* we're introduced to Captain Nowiten, a thirty-five-year-old *numatenu* who is captain of Awineth's bodyguard. However, it's unclear if he's also a captain in the Khokarsan military in addition to his captain of the guard status. During *The Song of Kwasin* we meet General Phoeken, the commander of King Minruth's forces invading Dythbeth. He's never named as a *numatenu* but he wields a gold-hilted *tenu*. Since he held such a high position within the Khokarsan military (seemingly only second to Minruth himself) it's likely Phoeken was a *numatenu*. We also are introduced to General Wahesa of Mukha, who is allied with the Priestesses of Kho during the Khokarsan civil war in *The Song of Kwasin*. During the events of the novel, Kwasin cuckolds Mukha and rips his *tenu* rather easily from the general's grasp.

Besides serving in the Khokarsan military, it appears *numatenu* could also work on a freelance basis, as Hadon's father Kumin (a citizen of Dythbeth) did for the queendom of Opar. Indeed, during the events of *Flight to Opar*, Hadon himself is told by a dockmaster in Wethna that there's no work for a *numatenu* in Phetapoeth. Clearly a traveling *numatenu* would not be out of the ordinary. I would even draw comparisons to the master-less *samurai* of feudal Japan known as *ronin*.

In the opening action scene in *Flight to Opar* we're introduced to the concept of the *numatenu* code of battle. Hadon believed the *numatenu* officer with the raven's feather would be his first opponent as a *numatenu* would be disgraced if he sent in lesser men to face another *numatenu*. However, by this time the societal norms were beginning to break down and this particular *numatenu* had the dog-handlers under his command release the animals on Hadon prior to engaging him in combat. As a result, Hadon felt this *numatenu* officer lost his right to single combat and used a sling

against him from a distance. Hadon also decided to play against the rules as he felt it would be foolish to give up his life for the code of the *numatenu* if it meant his comrades wouldn't escape from the soldiers. One would think during the golden age of the Khokarsan Empire the *numatenu* code of battle was strictly honored and thus lead to many legendary duels between famed swordsmen.

If a *numatenu* retired he was given a pension and permitted to give up his iron *tenu* and begin wearing an honorary copper *tenu*. However, if a *numatenu* became crippled and wasn't permitted to retire (as in the case of Kumin due to King Gamori's hatred of him) suicide was an option. Kumin never went this route as he felt he owed his life more to his family than the somewhat nebulous code of the order of the *numatenu*.

Fate and Legacy

During the closing chapters of *Hadon of Ancient Opar* through the concluding chapters of *The Song of Kwasin* the Khokarsan Empire enters a period known as The Time of Troubles. King Minruth raises Resu above Kho and sets out to make himself the King of the Khokarsan Empire. Other Kings such as Gamori in Opar follow suit and the societal and culture norms begin to break down as a result. Not even the elite warriors of the *numatenu* are isolated from this.

During the events of *Flight to Opar* and *The Song of Kwasin* there are *numatenu* fighting for both sides of the civil war. King Minruth employs *numatenu* in both novels, but it isn't always clear if they're legitimate or not. This is especially true in regards to the band of heroes Minruth assembles from across the Khokarsan Empire and uses to attack Dythbeth in *The Song of Kwasin*. The majority of these famed warriors wear a *tenu* but whether they were legitimate is highly doubtful, but really anybody's guess. There's little doubt that some uninitiated would take advantage of the chaos and wear a *tenu* if they thought they could get away with it. It should also be noted that Kwasin makes short work of many of Minruth's *numatenu* in both novels, but given Kwasin's prodigious size, strength, and fighting ability, it might be a bit unfair to compare anyone to that giant wrecking ball. While Minruth's *numatenu* ranks are questionable, the legitimacy of Queen Awineth's *numatenu* is never called into

question. Indeed it's presumably the members of Awineth's bodyguard who formally induct Hadon into the order when he reaches the Valley of Kloepeth in *Flight to Opar*. During the Time of Troubles men were divided on which deity held their greater loyalty, Resu or Kho, and like all men, the *numatenu* were in this same position and chose sides accordingly.

The events of *Hadon, King of Opar* and *Blood of Ancient Opar* take place just over twenty years after the events of the first novel *Hadon of Ancient Opar*. The Great Cataclysm (which took place during the climax of *The Song of Kwasin*) has occurred. Khokarsa Island has sundered and vanished beneath the waters of the northern sea, both in-land seas are receding, and the once great Khokarsan Empire is no more. However, remnants of the empire still exist, including the famed city of Opar, where Hadon's mate Lalila is queen and he is king. Few *numatenu* are left in Opar by this time. The majority of Opar's *numatenu* perished either in the Great Cataclysm or the plagues that followed. Many of those *numatenu* that survived met their end twelve years prior to the start of *Hadon, King of Opar* when savage refugees from Wentisuh stormed Opar's gates in a frenzy, hacking down all in their path until ultimately being defeated by Hadon's forces, but at a great cost. Indeed the only other character besides Hadon we encounter during the events of *Hadon, King of Opar* and *Blood of Ancient Opar* that wields a *tenu* is Tarpheva. Hadon and Tarpheva trained together for the Lesser Games in Opar during their youth, but Tarpheva was disqualified from the competition for using an illegal move in the wrestling event. Hadon was glad to see this, as Tarpheva was skilled with the *tenu*. While Tarpheva was a talented swordsman, Hadon is able to defeat him using one of the long two-sided leaf-shaped swords used by the temple guard and takes Tarpheva's *tenu* afterward (as *Karken* was not in his possession at this point in time). Tarpheva is not explicitly identified as a *numatenu* but he was an officer of the guard at the Golden Temple of Kho in Opar, and Hadon never mentions anything negative about him wearing the *tenu*. It's safe to say that Tarpheva was one of the few *numatenu* left in Opar at this point. During the conclusion of *Blood of Ancient Opar* there's a drastic shift in the religious power structure following another conflict between the priests (Resu worshipers) and priestesses (Kho

worshippers). It's unknown if any *numatenu* still exist in Opar at this point.

A clear remnant of the Khokarsan Empire is encountered in the lost race novel *Allan Quatermain* by H. Rider Haggard. The events of this novel take place from 1885-1886 according to scholar Rick Lai. *Allan Quatermain* features Haggard's titular explorer and his two comrades from *King Solomon's Mines*, Sir Henry Curtis and Captain John Good, as well as Quatermain's Zulu friend Umslopogaas from *She & Allan*. During the course of the novel the group journey into the lost land of Zu-Vendis. The inhabitants of Zu-Vendis are Sun worshipers and are actually the descendents of the Khokarsan queendom of Wentisuh (Zu-Vendis = Suh-Wentis). The capital of Zu-Vendis is Milosis, which is in and of itself a remnant of the Khokarsan language. In Khokaran *mi* translates to "city of." While there are no blatant representations of *numatenu* or even *tenu* mentioned in the novel, when one dons their creative mythography cap, an opening emerges in the form of a unique sword wielded by the warriors and nobles of Zu-Vendis.

The sword is described as such by Quatermain, "It was long, and all the blade, which was very thick and heavy, was to within a quarter of an inch of the cutting edge worked into an ornamental pattern exactly as we work soft wood with a fret-saw, the steel, however, being invariably pierced in such a way as not to interfere with the strength of the sword. This in itself was sufficiently curious, but what was still more so was that all the edges of the hollow spaces cut through the substance of the blade were most beautifully inlaid with gold, which was in some way that I cannot understand welded on to the steel." Quatermain also indicates that he later examined hundreds of these swords while in Zu-Vendis, but was never able to discover how the gold plates were inlaid in the fretwork. According to Quatermain, the blacksmiths of Zu-Vendis are bound by oath not to reveal the secret of this technique. These swords appear to be used by sentries and nobles in Zu-Vendis.

Again, putting on a creative mythography cap in the Farmerian tradition, it's possible that Haggard altered the description of the blade for dramatic effect when editing Quatermain's manuscript, and these swords were actually the *tenu* as Farmer describes them. As a matter of fact, Farmer reveals

in *The Adventure of the Peerless Peer* (more on that in a moment) that Haggard took some liberties with Quatermain's manuscript when editing it for publication, including the location and size of Zu-Vendis. Therefore, it's entirely possible Haggard changed the description of the *tenu* for dramatic effect. Given how much time has passed since the Khokarsan Empire collapsed, it's unlikely the order of the *numatenu* would still survive in its traditional form. However, it's entirely possible that the *numatenu* evolved and expanded to include not only warriors, but also men of noble status in general. Hence a mix of warriors and nobles wearing the blade as a status symbol. Indeed, Nasta, one of the antagonists of the novel has a sword described as "plain" by Haggard. Nasta had thirty thousand wild swordsmen under his command and if Nasta did not possess one of these unique swords, it's doubtful any of his wild followers did either.

I would be remiss if I didn't mention a character by the name of Kara, a veteran of the Zu-Vendis guard. While his sword is never described, he conducts himself in a very *numatenu*-like fashion due to his fighting ability, bravery, and sense of honor. If there was a last remaining *numatenu* in Zu-Vendis, my money would be on Kara.

Zu-Vendis is visited by outsiders once again in Philip Jose Farmer's *The Adventure of the Peerless Peer* when Sherlock Holmes, John Watson, and Lord Greystoke visit the lost land in 1916 during World War I. No unique swords are mentioned, but the tribal warriors of Zu-Vendis wield short heavy two-edged swords that could possibly be remnants of the *xiphos*-like weapons used during the time of Khokarsa. The likelihood of any *numatenu* existing during this time is very slim, as we learn that the valley where *Allan Quatermain* previously took place was flooded following the events of the novel and the majority of the inhabitants of Zu-Vendis perished with only a dozen or so individuals reaching the high ground.

According to Farmer's biography of Lord Greystoke, *Tarzan Alive*, Burroughs' *Tarzan and the Lost Empire* occurs from roughly June 1926 to March 1927. In this novel Tarzan encounters remnants of the Ancient Roman Empire. Farmer isn't sure how much of this story is true, but suspects that

Tarzan may have encountered an isolated tribe of blacks with ancient traces of Caucasian genes. However, Farmer didn't have enough time to ask Lord Greystoke about this. The warriors use short swords identified as the Roman *gladius* (which resembles the greek *xiphos*) so it's entirely possible that rather than Ancient Roman stock, the Caucasian genes were Khokarsan in origin and they were using the same double-sided leaf-shaped swords their ancestors used. However, no warriors stood out as possible *numatenu* or *numatenu* descendants.

The last known use of a *tenu* was in Sub-Saharan Africa in November 1929. During the events of the short story "Iron and Bronze" by Win Scott Eckert and Christopher Paul Carey, we witness N'desi, a character created by Carey, wielding a strange square-ended, slightly curving iron sword. This matches the description of a *tenu* perfectly and it's identified as being meant to be one in the Afterword. N'desi is never identified as a *numatenu* but he does wield the blade with a high level of skill. It's revealed N'desi is the grandson of the witch doctor Mavovo from H. Rider Haggard's *Allan and the Holy Flower* and he's a user of *taduki*. It's quite possible that using this exotic drug allows N'desi to experience a past life where he was a *numatenu* in the age of Khokarsa, thus learning how to fight with the *tenu* through these past experiences/memories. If this is indeed true, N'desi may be considered the last *numatenu*. How N'desi acquired his *tenu* is another mystery that I personally hope Carey reveals one day.

Conclusions

It's highly likely the order of the *numatenu* was founded on either Khokarsa Island (most probably in Dythbeth or possibly the capital city itself) or in Opar. The amount of known *numatenu* associated with both Dythbeth and Opar is clear evidence of some connection between the order and these two cities. Not only that, but given the *nukaar* loan word present in the order's name, someone with a connection to the city of Opar must have had a hand in the order's naming (whether it be a native of Opar or Sakhindar himself). It's also possible, given the square-ended tip of the blade, that the *numatenu* may have started out as executioners in some form or fashion. Between the amount of

numatenu who rose to kingship, the emphasis on swordsmanship during the climax of the Great Games, and the permissibility of the desirable Temple prostitutes to sleep with them, it's quite clear that *numatenu* were given the up most respect in Khokarsan society.

During their golden age these swordsmen clashed blades against each other while abiding by their warrior code. Their *tenu* were superior cutters to all other swords of the Khokarsan Empire and the more ingenious among them also made use of the square end for thrusting. While they no doubt worshiped a variety of deities including Bhukla, goddess of the sword, many spent their days in the service of either Kho or Resu. They were usually in the military but there were also freelance *numatenu* who traveled the empire searching for work.

What eventually became of the order remains a mystery. Perhaps they continued on in some fashion and eventually morphed into something else entirely, or perhaps they died out over time as the remnants of the Khokarsan Empire continued to erode. Despite N'desi wielding a *tenu* in 1929, no clear evidence of the order exists past the conclusion of *Blood of Ancient Opar*. At least not yet. Who knows what future installments in the Foundation of Kor trilogy will reveal.

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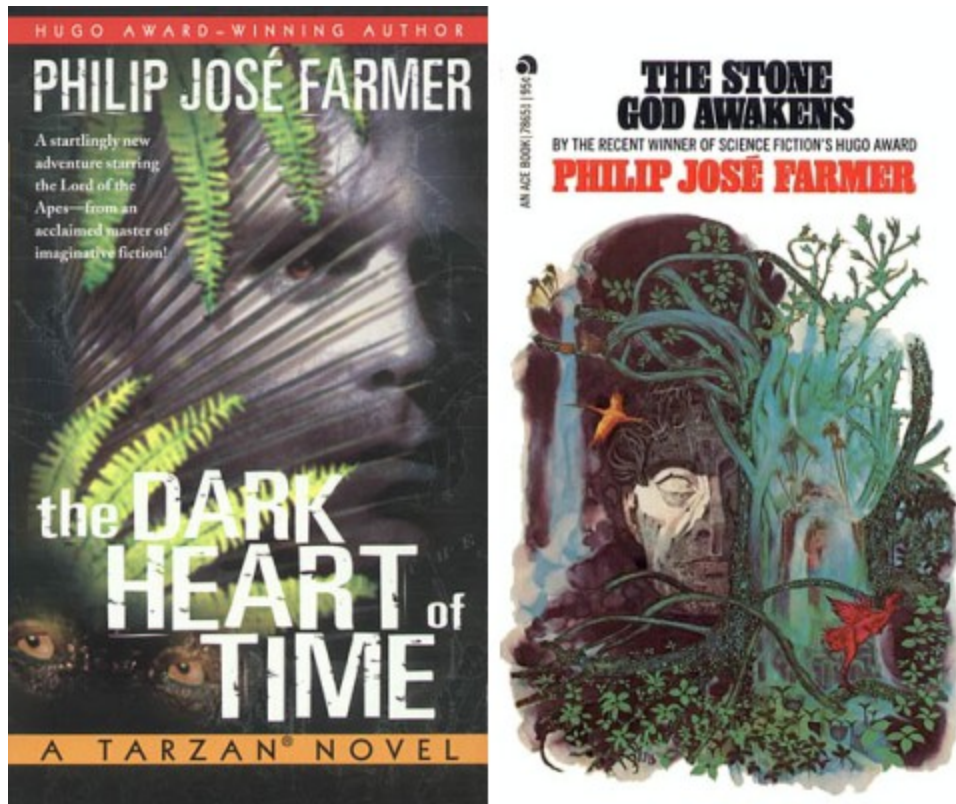


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*The Dark Heart of Tiznak:
On the Magic Filing Cabinet and its True Nature* by William H. Emmons



Covers to the 1999 edition of The Dark Heart of Time and the 1973 edition of The Stone God Awakens

"[L]ife is infinitely stranger than anything which the mind of man could invent. We would not dare to conceive the things which are really mere commonplaces of existence. If we could fly out of that window hand in hand, hover over this great city, gently remove the roofs, and peep in at the queer things which are going on, the strange coincidences, the plannings, the cross-purposes, the wonderful chains of events, working through generations, and leading to the most outré results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable."

- "A Case of Identity" (Dr. John H. Watson, ed. A. C. Doyle)

"Ts'ui Pen must have said once: I am withdrawing to write a book. And another time: I am withdrawing to construct a labyrinth. Every one imagined two works; to no one did it occur that the book and the maze were one and the same thing."

- "The Garden of Forking Paths" (Jorge Luis Borges, trans. Donald A. Yates)

"And the serpent said unto the woman, Ye shall not surely die:
For God doth know that in the day ye eat thereof, then your eyes shall be opened,
and ye shall be as gods, knowing good and evil."

- Genesis 2:4-5 (KJV)

This article posits the existence of an alien remote viewing device. This device, variously called the Dark Heart of Time, the Aleph, the Book of Tiznak and the Magic Filing Cabinet, allows its user to see not only any location in space but also into the infinite reaches of the past and future. We speculate that Philip José Farmer obtained this device around 1968 and that it influenced his work from that time. The device is likely still operated by individuals alive today. Our case begins with Farmer's own work in the area of creative mythography. We buttress it with the creative mythography produced by the Wold Newtonians who have followed him. The warm sun of Wold Newtonian creative mythography reveals firm footing where in the dark we had perceived treacherous and jagged rocks.

Perhaps the reader is unfamiliar with creative mythography. It is a genre of fiction and metafiction that seeks to document the secret connections between diverse fictional stories and characters across medium and genre. Following Farmer, Wold Newtonian practitioners of the art may also seek to use works of fiction as a guide to uncover secret real world events. A contemporary reader may be tempted to think of creative mythography as a jumped up subgenre of fan fiction but the artistic and scholarly practice of most Wold Newtonians is more rigorous and broad-ranging than the narrow approaches taken in niche fandoms. Born in the fanzines of yore, creative mythography was raised to the level of literature by Philip José Farmer in the late 60s and early 70s. Farmers' pastiches and biographies of the figures popularly known as Tarzan and Doc Savage were not *just* about those characters.²⁰ Farmer's research constructed a family tree showing how various fictional characters from diverse authors and genres were related.²¹ That Prophet from Peoria explained the explosion of many such phenomenal people throughout the nineteenth and twentieth centuries through the exposure of a small party of aristocrats to the radioactive meteorite that struck near Wold Newton, England, in 1795. The genius of Tarzan, Doc Savage, Fu Manchu, Sherlock Holmes, the Shadow and others could

²⁰ The WNU is founded upon two biographies: *Tarzan Alive* (1972) and *Doc Savage: His Apocalyptic Life* (1973; revised 1975). Wold Newtonians also seriously study Farmer's three interconnected pastiches of these characters: *A Feast Unknown* (1968), *Lord of the Trees* (1970), and *The Mad Goblin* (1970).

²¹ *Tarzan Alive*, Playboy Paperbacks: 1981, pp. vi-vii (unnumbered), 228-286.

be explained not only by exceptional childhoods and self-cultivation, but also through their mutated genes.²² And, following Farmer's argument through to its conclusion, all these individuals are to some extent real historical figures.

However, creative mythographers are often indecisive about the Wold Newton Universe ("WNU"). Though Farmer's biography of Tarzan was a clear attempt to document a secret history, other times fan scholars would have the WNU strictly as a work of metafiction. This article takes the approach initially practiced by Farmer, expounding its merits in our first section.

Thus grounded, we may locate Farmer's device in his own fiction. In the second section, We contend that the Book of Tiznak "read" by Ulysses Singing Bear in *The Stone God Awakens* ("SGA") is the same object as the eponymous artifact in *The Dark Heart of Time: A Tarzan Novel* ("DHT"). The third section postulates a chronology in which Farmer may have obtained the device. It will also argue that the circle of Wold Newtonian elders around Meteor House Press now has access to the device. In the light of these conclusions, Meteor House Wold Newtonians' comments about Phil's never-ending "Magic Filing Cabinet" ought to be understood as tongue-in-cheek references to their shared secret.

This article will conclude in two working appendices on matters extraterrestrial. The first deals with intelligent alien species' impact on human affairs, finding the origin of the extraterrestrials present in *DHT* and Farmer's Riverworld series also present in Doris Lessing's *Canopus in Argos* series. The second elaborates on Dennis E. Power's hypotheses concerning alien megaflora in his *Farmerphile* article "When Day Breaks the Stone God Awaits" ("WDB").

I. The Actuality of the Wold Newton Universe.

As stated, the question of the *actuality* of the WNU is up for debate among creative mythographers. It is our position that scholars who approach the WNU without centering actuality are either uninformed or, in rarer instances, intentionally trying to obscure something. The former plays out in contradictions between Arch-Wold Newtonian Win Scott Eckert, Esq.'s earlier philosophy of

²² Editor's Introduction to Eckert, Win Scott, ed., *Myths for the Modern Age*, Monkeybrain Books: 2005, p. 2.

creative mythography and the tone of his more recent scholarship. It is our contention that in the early 2000s, Eckert was yet to be made privy to all of Farmer's fabulous secrets.

From 1997 to 2004, the Hon. Mr. Eckert edited and maintained the official WNU website in all its Web 1.0 glory. There, Eckert published, "The Philosophy of the Wold Newton Universe" ("PWNU").²³ In that piece, Eckert sought to explain and defend the approach to creative mythography developed by Farmer fandom in the Web 1.0 years. This required Eckert to respond to criticism that he and his fellows had broken with Farmer's "real world" approach by incorporating fantastic elements.

In PWNU Eckert expounds "that it does not make sense to make the Wold Newton Universe into the "real" world." He reasons that, "As amazing as this world and this Universe is, we are reasonably certain that there are not any Lost Continents, Ape-Men, costumed vigilantes, superheroes or supervillains, Old Ones, or Elder Gods." Eckert bluntly argues that if one took the real world approach and attributed fantastical elements "to Unknown Science or Hidden History," that one needs to "buy[] into a vast conspiracy," greater than the one portrayed in *The X-Files*, a conspiracy that would perhaps include "every scientist in the world."

To defend his position, Eckert theorizes a shift in methodology between the two founding documents of the WNU: *Tarzan Alive* and *Doc Savage: His Apocalyptic Life*. Eckert recognizes *Tarzan Alive* as an eager attempt by Farmer to bring his favorite literary character into the real world. For Eckert at the time of PWNU, it was saddening that this attempt at realism caused Farmer to exclude the events of *Tarzan and the Ant Men* and *Tarzan at the Earth's Core* from the 'real' history of Tarzan. Eckert contrasts this to Farmer's approach in *Doc Savage: His Apocalyptic Life*. Eckert argues that in that book Farmer "did not analyze the Lost Cities or supervillains to make them fit better into the real world. . .but rather reported adventures as they happened" in the fictional Doc Savage novels.²⁴

This is at odds with the tone taken by Eckert in more recent scholarship. Take for example the

²³ Full essay at <<http://www.pjfarmer.com/woldnewton/Chron0.htm>>, retrieved April 22, 2018.

²⁴ *Id.*, at <<http://www.pjfarmer.com/woldnewton/Chron0.htm#Real>>, retrieved April, 22, 2018.

2012 essay “A Tale of Two Universes” (“ATTU”). There he accepts that Farmer met an individual claiming to be *A Feast Unknown*’s Lord Grandrith and had later communication with that same novel’s Doc Caliban. Eckert tackles the conundrum created by the conflicts between the the genealogy and timelines of the two mainline WNU biographies and those of *A Feast Unknown* and its sequels. The later Eckert is troubled because, “Farmer claims, in essence, that both the Wold Newton stories and the Nine novels are true.”²⁵ Note that no problem should exist if the WNU were mere fiction as the younger Eckert asserted in PWNu. By contrast, the younger Eckert and his co-thinkers’ earlier handled such divergences by adopting a plurality of alternate universes--all understood as fiction.²⁶

Eckert examines a number of explanations before relying on fragments from Farmer’s unfinished novel *The Monster on Hold* to make his case that the World of the Nine and the WNU are parallel dimensions. There Eckert cites a published excerpt of the unfinished novel in which Doc Caliban is in communication with another Man of Bronze across a dimensional void.²⁷ In “A Feast Revealed” (“AFR”), Eckert elaborates on this hypothesis. In that essay he presents an intricate timeline based on statements by John Gribardsun in *Time’s Last Gift* (1972; revised 1977), Wold Newtonian John Allen Small’s short fiction, and information available from *The Monster on Hold*. With Small, Eckert hypothesizes that the the World of the Nine split from the WNU due to a time paradox created by the immortal Gribardsun when he took the long way back to 2070 from 12,000 BC. The mechanics of time travel are beyond the scope of this article; suffice that the paradox created by multiple Gribardsuns caused the *H. G. Wells 1* time ship to fail to reach 12,000 BC during what would have been the second time loop. Instead it was kicked back to 23,000 BC which Eckert identifies as the quantum moment where the two timelines diverge.²⁸ From a literary perspective, this is good fun and

25 ATTU, pp. 7-15, 19

26 “Alternate Dimensions and Universe to the Wold Newton Universe,” WNU official website <<http://www.pjfarmer.com/woldnewton/Dimensions.htm>>, retrieved June 11, 2018.

27 ATTU, pp. 16-17.

28 AFR, pp. 185, 189-192, 204; Small, John Allen, “Into Time’s Abyss,” in Carey, Christopher Paul and Eckert, eds., *Tales of the Wold Newton Universe*, Titan Books: 2013, pp. 357-388; and Croteau, Michael, ed., *The Worlds of Philip José Farmer 2: Dust and Soul*, Meteor House: 2011, pp. 193-212.

it is not so different from articles regarding time travel by Loki Carbis and Kevin P. Breen, published by Eckert on the official WNU website under PWNu's editorial assertion that they were fiction.²⁹ However, the studied preoccupations of Eckert's timeline suggest he is dealing with uncomfortable truths in a way that sets his recent Wold Newtonry apart from Carbis and Breen's. That Eckert is completing *The Monster on Hold* for Meteor House also speaks to the gravity with which he is treating the matter.

If there is truth behind ATTU and AFR, one can understand Eckert's seriousness. Readers of *A Feast Unknown* are aware that the World of the Nine is characterized by a self-perpetuating cadre of nine ancient near immortals who have guided human history in secret for 30,000 odd years. The major point for Eckert is that the Nine's foundation predates the quantum moment caused by the *H. G. Welles I's* arrival in 23,000 BC. This means that a version of the Nine also exist in the WNU.³⁰ Eckert proposes that XauXaz, a member of the Nine and the historical Odin, has influenced events in both universes.³¹ This subject has also been explored in Eckert's short fiction.³² If we believe Farmer that the Nine are real, then indeed, we *do* have to "buy[] into a vast conspiracy," as the younger Eckert suggests.³³ Quite a change in tone! It's not a far bridge to speculate that sometime around the first FarmerCon (2005) that Farmer brought a select cadre of learned Wold Newtonians in on the truth of it all, perhaps even assembling a sort of counter-Nine out of unassuming genre fanatics. The goal would have been to choose intelligent and passionate people obscure enough to remain below the Nine's radar until the time was right.

²⁹ Breen, Kevin P., "Time Travail: A Treatise on Time Travel and Alternate Futures in the Wold Newton Universe," on Official WNU website <<http://www.pjfarmer.com/woldnewton/Articles3.htm#Travail>>; Carbis, Loki "Travels in Time," on Official WNU website <<http://www.pjfarmer.com/woldnewton/Articles3.htm#Travels>> retrieved June 12, 2018; republished in Eckert, ed., *Myths for the Modern Age*, pp. 341-347.

³⁰ AFR, pp. 186-187.

³¹ AFR at 190-195, 202-204.

³² Eckertt, "Is He in Hell?" in Croteau, Michael, ed. *The Worlds of Philip José Farmer 1: Protean Dimensions*. Meteor House: 2010, pp 181-188 and "The Wild Huntsman," in *Tales of the Wold Newton Universe*, pp. 435-488; and in Croteau, ed., *The Worlds of Philip José Farmer 3: Portraits of a Trickster*, Meteor House: 2012, pp. 159-196.

³³ PNWU, at <<http://www.pjfarmer.com/woldnewton/Chron0.htm#Real>>, retrieved April 22, 2018.

Before moving on, a cautionary note: from Farmer on down we creative mythographers sometimes merely hint at the truth. This can be either for the sake of good fiction or, at other times, to maintain the anonymity of our sources.³⁴ Counterintelligence is important to any war effort, all the more so in the War against the Nine. Perhaps even this article contains only half-truths. These morose circumstances notwithstanding, we should marvel that if only a portion of the body of knowledge Farmer began to systematize in the 70s is true, then the universe we inhabit is a truly strange and beautifully weird place. With that in mind, we will continue this fantastic voyage: to the far future, the rainforests of Central Africa, the antique past and across the Milky Way.

II. The Device in Farmer's Fiction

In 1970 and again in 1999, Farmer published novels featuring alien remote viewing devices. In *SGA*, the plot centered around a grad student named Ulysses Singing Bear who accidentally freezes himself in stone. He is only restored to flesh and blood when he is struck by lightning in the far future at an unknown date. There he learns the ultimate fate of the human race from a device the elephant-descended Neshgai people call the Book of Tiznak.³⁵ In *DHT*, Tarzan and two traveling companions encounter the Dark Heart of Time. It is the backdrop for Rafmana, masked immortal queen of the Akata, to recount to Tarzan the history of her people. Both the novel and the history of the Akata climax as Rafmana reveals what the Heart foretold about the coming of Tarzan.³⁶

In this section, we will review the novels' description of the Book of Tiznak and the Dark Heart of Time. Our goal is to look at what each novel tells us about the origin, abilities and operation of each device. This section will also draw on Power's WDB.

a. The Book of Tiznak

At face value, the Book of Tiznak seems to be a mirror-like object fixed into a sort of holodeck-style room; or else the Book is the room itself. It takes its name from an ancient Neshgai priest who

³⁴ *A Feast Unknown*, pp. 9-10; *Tarzan Alive*, pp. x, xvi.

³⁵ Singing Bear's whole experience with the Book takes place in *SGA*, pp. 217-223.

³⁶ *DHT*, pp. 249-250, 257-265.

learned how to “read” it. By tradition, the contents of the Book were created by Nesh, the deity of the Neshgai. The Book seems to have some kind of independent will: it can only be “read” when and by whom it wants to be read. Shegnif, Grand Vizier of the Neshgai, cannot read the Book. Nor can Zhishbroom, a young Neshgai priest.³⁷

The only account we have of what reading the Book is like is the description of Singing Bear’s experience. He sought out the Book’s information on a colossal tree that he believed endangered the world’s independent sentient species with its growth. Upon being taken to the Book by Zhishbroom, Singing Bear found himself looking into a mirror-like surface. His mirror image’s layers of flesh and then organs disappeared successively until only a skeleton remained. From there he had an extended, immersive first person vision. It was an expansive history of the far future, culminating in the extinction of humanity at the hands of alien warships. Singing Bear saw some events up close. Other times Singing Bear saw events from a more panoramic viewpoint. Time proceeded normally during parts of the vision. In other parts, it passed quickly.³⁸

As a scientist and the only firsthand “Reader” whose account we have, Singing Bear’s hypothesis as to its nature should be given some weight. However, we should also recognize that Singing Bear had more pressing concerns on his mind than the mechanics of the Book, and further did not have access to *DHT*.³⁹ The displaced grad student hypothesized “that whoever had made the [Book] had put into it a recording of the past.” Singing Bear inferred that the “recording was probably not made when the events it depicted occurred.” Further, Singing Bear recognized a phenomenon he described as “resonance points” allowing “the individual demands of each Reader [to bring] out in the Book that which interested the Reader,” using some “mental means” to “detect[] what the Reader wanted the know.” Kuushmurzh, the Neshgai high priest, told Singing Bear his scientific hypothesis

³⁷ *SGA*, pp. 179-180, 214, 217, 223.

³⁸ *Id.* at 217-223.

³⁹ Singing Bear was leading a war effort against bat-like Dhululik and the Tree. *E.g., Id.* at 189. *DHT* was published in 1999, some fourteen years after the 1985 date Farmer gives for Singing Bear’s accidental stoning. *Id.* at 2.

was not at odds with Neshgai theological orthodoxy. Though Singing Bear did not share Kuushmurzh's view that the Book was infallible and divine in origin.⁴⁰

The Book of Tiznak is also described, though not named, in Power's article. The brevity of Power's description of Singing Bear's experience with the Book allows us to quote it in near entirety: "Ulysses Singing Bear saw a holographic display that mankind had overpopulated the world and depleted Earth's natural resources. . . . There was also a short depiction of the scientists who attempted to de-petrify Ulysses Singing Bear."⁴¹ Singing Bear's description of "resonance points" or the "mental means" by which the Book works likely seemed insignificant to the thesis of Power's article, but his lack of attention to these points may have caused him to miss out on the Book's significance. We should also note Power's recounting of Singing Bear's vision takes significant license with the scene. Power's malthusian tone is absent from the novel's description of the Earth "desolated" and wrapped in "[f]iery winds." Where Power names overpopulation and depleted resources, *SGA* provides that "[t]here was no explanation for what had happened or for what had caused the global holocaust." *SGA* does speculate that the fleet of luminous teardrop-shaped alien warships filling the sky were the cause of the destruction but, ultimately, "there was no one to explain."⁴²

We should appreciate that Power's myopia in this area may have flowed from the wide-ranging imagination necessary for his article's grand project. WDB successfully postulated a millenia-spanning common timeline for *SGA*, Farmer's polytropical paramyth "Only Who Can Make A Tree?", and the Dayworld series. Additionally, given that Power is a likely member of Farmer's counter-Nine and a creative co-thinker of Eckert and Christopher Paul Carey, we have reason to believe he is intentionally misleading us.

b. The Dark Heart of Time

Readers of Burroughs' novels *Tarzan the Untamed* and *Tarzan the Terrible* will recall that in

⁴⁰ *Id.* at 222-223.

⁴¹ WDB, p. 97.

⁴² *SGA*, p. 221

1918, Tarzan was on the trail of an Imperial German officer who had kidnapped Jane Porter Clayton and fled into the Central African interior. In *DHT*, Farmer bridged the gap between these two novels. This led Tarzan, and eventually two traveling companions, deep into the rainforest where, true to form, they encountered a lost civilization.

Enter the Akata, an obscure people whose political and religious life were organized around a great crystal bole in which beat the remote viewing device: this time under the moniker The Dark Heart of Time. Unlike the obscure origins of the Book of Tiznak, we have a thorough (if mythologized) history of the Dark Heart and the crystal tree. They are explicitly alien. Their story begins many years ago, when the long-lived Rafmana was aged a mere fifty or so years. We might speculate from her account that she led the Akata into East-Central Africa's Great Lakes Region as part of the Bantu expansion sometime around the millennium 700 BCE-300 CE.⁴³ They settled and killed or drove off the aboriginal inhabitants. But the human indigenes were not the only ones that Rafmana's people encountered. They met "The Twins, the divine pair, Arinu and Watanu, brother and sister. . . [who] came. . . from distances and through space as cold as the heart of Dwak, She Who Existed Before Time and Space Began." Like the Akata, the Twins were black-skinned and woolly-haired, however they had thin lips and large, long noses. More strikingly, "[t]heir eyes. . . were slitted and pale [like] the eyes of a snake."⁴⁴

Rafmana told Tarzan that the Twins were children of a creator goddess named Swika. Swika was humanoid but had the "body of an enormous python below the waist."⁴⁵ Rafmana said the Twins had given her "the power of becoming young again, and of staying young as long as this world lasts." They gifted the Akata "stone that grows" and imbued them with architectural insights. After assisting

⁴³ Lane, Paul, "Iron Age (Early) and Development of Farming in Eastern Africa," (Aug. 15, 2015) <<http://www.worldhistory.biz/sundries/30453-iron-age-early-and-development-of-farming-in-eastern-africa.html>>, retrieved May 8, 2018; See also Reader, John, *Africa: A Biography of the Continent*. Alfred A. Knopf: 1998, pp. 181-199.

⁴⁴ *DHT*, p. 246. Dwak may be a Mythos-like extradimensional entity. Could she have a relationship to the eponymous entity in *The Monster on Hold*?

⁴⁵ *Id.* at 246-247. Swika means "skull" in a number of Bantu languages.

the Akata in building their capital and a great tower (many times since rebuilt) and planting the seed of the crystal tree, the Twins “returned to the star where they were hatched from the divine egg of Swika. . .to the star, the great white one that is the jewel in the mind of the world.” According to the Twins, the purpose of the tree was “to communicate with the home star world and with other worlds where their kind had established colonies.” Rafmana reports that after the Akata tree’s crystal roots ceased to grow when the twins left.⁴⁶

Now let us shift to discussing the Dark Heart as a remote viewing device. At face value, the Dark Heart of Time is a very different thing from the Book of Tiznak but it serves the same purpose of remotely viewing events across time and space. Before digging into what *DHT* says about the Heart, we should address Dennis Power’s description of its operation as a remote viewer. As with the Book of Tiznak, his description of the Heart’s remote viewing capacity is brief enough to quote in near entirety. He calls it “a gigantic tree, alien in nature. . . .[which] was a communications device and a sort of computer/archive.”⁴⁷ This is a radical understatement of what can be discerned from the first hand experience of the Dark Heart by Tarzan and his fellow travelers in the pages of *DHT*.

When Tarzan encountered the Dark Heart in 1918, it was quite literally the beating inside the crystal tree.⁴⁸ The tree was tall and wide, and had many branches and leaves. It “seemed to be made of a single crystal.” From a distance, Tarzan saw that near the tree’s “translucent surface. . .floated large light-green objects.” Or at least it seemed so. The text reports that it was “hard to be certain” that the floating objects weren’t on the tree’s surface, rather than its interior. In any event, the objects “wriggled and fluttered and turned to present their edges[,] . . .thin as a razor blade”⁴⁹

As Tarzan approached the tree, wind ran through its crystal leaves. The leaves made a tinkling sound, though not quite like glass. When Tarzan was in the tree’s vicinity, the objects previously

46 *DHT*, p 274-248.

47 WDB, p. 100.

48 *DHT*, p. 230.

49 *Id.* at 222.

described as “light-green” are noted as “dark shaping-shifting things” without this discrepancy in shading being addressed. Close up, Tarzan was able to confirm that they “swam” beneath the crystal tree’s surface. Noticing Tarzan’s interest in the objects, Rafmana told him that they were “The Eyes of the Glittering Tree.” As Tarzan peered into the tree, Rafmana continued her explanation: “In the center of the The Tree is The Dark Heart of Time. . . .its blood is Time itself. Distance also flows with Time in its arteries.”⁵⁰

In contrast to single account of Singing Bear’s experience with the Book of Tiznak, we have a few semi-first hand accounts of the Dark Heart’s remote viewing capabilities. These present us with a firm basis to conclude the Heart allows the viewer to see into the past and across distances in the present. ⁵¹ Additionally, we have Rafmana’s second hand account that the Heart allowed her to prophecy Tarzan’s coming and long-lived future.⁵²

We have the most information about Tarzan’s experience with the Heart. In his case, the Akata queen ordered the Ape-Man to place his hand flat against the tree’s crystal bole. He obeyed as she enjoined, “To touch The Tree too long will drive you mad. Your soul will soar into the void and be forever lost.” Soon after Tarzan placed his hand on the tree, the dark shape-shifting object began “racing along like dried leaves blown by a strong wind.” Rafmana instructed him to keep his eyes on the Dark Heart itself. Tarzan counted the beats of his heart and the Dark Heart’s pulse came to match his own. Accessing the Dark Heart’s remote viewing capacity seems to require a visceral connection between the viewer and the Heart: “From beneath his hand, long dark threads shot along the surface. Some of them seemed to turn inward. They touched the Heart and then merged into it. They were like bloodstream conduits connected to the pulsing shape.”

The subsequent experience was “dizzy[ing]” and “stimulating” for Greystoke. He saw Space as

⁵⁰ *DHT*, p. 229. This passage may indicate the reference to light-green coloring was a scrivener’s error because the coloring is again described as dark *Id.* at 230.

⁵¹ *Id.* at 233-234, 241-242.

⁵² *Id.* 244, 250.

a skin and Time as blood. The blood “shot through the skin.” He saw that Space and Time were one. He sensed his mind near an “indescribable” “doorway” to “a non-Place where non-Space and non-Time were.” Placing her hand on the Ape-Man, Rafmana verbally drew him away from the “doorway.”⁵³

Tarzan’s corporeal experience of Space-Time and Rafmana’s commentary allow us to speculate about the theoretical mechanics of the Heart’s remote viewing capacity. Here we must part with Power’s description of the tree as a “computer/archive.”⁵⁴ The Heart itself seems to have the ability to peer through the conceptual “doorway” to a perspective beyond the dimensions those of us who make our home in Space-Time generally perceive. The remote viewer’s default calibration is likely tuned to this perspective because it’s easiest for the Heart to locate a point in the four dimensions of Space-Time from what we might metaphorically call a fifth dimensional “above.”

This initial 5D perspective seems to create what we might call a “void problem” (following Rafmana’s warning that over-exposure to the Heart could cause the loss of the viewer’s soul to the void).⁵⁵ One reason for the void problem might be that humans are simply not biologically equipped to handle the Heart’s direct sensory inputs. Somehow the “enormous[] stimulati[on]”⁵⁶ might stress the gray matter in such a way that reduces one to a vegetative state if precautions are not taken. Perhaps the danger is that the brain tries to create too many new synapses at once, and burns itself out electrically. This is mere speculation, of course. If the Heart were ever made available to neuroscientists, the results would certainly fascinate.

In any event, the Akata seem to have overcome the void problem by using the putatively immortal Rafmana as a guide. Under Rafama’s guidance, Tarzan was able to see two of his own visions and share the vision of his comrade Rahb, an intelligent ursine anthropoid. The queen instructed the

53 *Id.* at 230-231. As of 1918: “Of all the enormously stimulating feelings Tarzan had ever experienced, this seemed the strongest;” On the other side of the doorway Tarzan sensed something described as “The Abstract Dreadful.” This rings of the Mythos. Could there be some connection between “The Abstract Dreadful” and the eponymous creature from *The Monster on Hold?*

54 *WDB*, p. 100.

55 *DHT*, p. 230.

56 *Id.* at 231.

Ape-Man to think of the person he wished to see most, whether they were in the past or present. First, Tarzan had a remote vision of the present. He saw Jane's German kidnapper from *Tarzan the Untamed* seemingly from Lady Greystoke's point of view. Next, Tarzan had a vision of his adoptive mother Kala from his own perspective as an infant.⁵⁷

Rahb's vision was also from a first person perspective. Once connected to the Heart, what the bear-man saw caused him to weep. As directed by Rafmana, Tarzan to placed his hand on Rahb's shoulder to share his vision. He saw Rahb's baby, like Jane in the hands of kidnappers, from the first person perspective of Rahb's mate, herself bound by chains.⁵⁸

Next Tarzan's human companion Waganero learned that his love was now "a ghost," having been consumed by a strange beast called the Ghost Frog.⁵⁹ In all of these visions, Rafmana's instructions guided the mind's eye of the viewer to a first person perspective manageable to the nervous system. However, Tarzan's brief view of Space-Time from the outside and Rafmana's putative ability to scry the future may lead us to conclude that only a narrow sliver of what is knowable about the Heart has been revealed.⁶⁰

While the potential of the Heart remains unknown, we have made a presentation of much of what we *do* know about it. The final section of this article will argue that a critical examination of the extant information leads to the conclusion that the Akata's Dark Heart and the Neshgai's Book of Tiznak are likely one in the same and that this powerful artifact is in the hands of some of today's major Wold Newtonians.

III. The Magic Filing Cabinet's Operation and History

The Book of Tiznak and the Dark Heart of Time are likely the same weird wonder, albeit at different points in history and embedded in different ancillary technology. In this final part of the

⁵⁷ *Id.* at 232-234.

⁵⁸ *Id.* at 239-240.

⁵⁹ *Id.* at 241-242. The possibility that the Ghost Frog is alien in origin is discussed in Appendix III.

⁶⁰ "Only [Rafmana] could see into the future." *Id.* at 248. Rafmana "still did not know how to use all the Tree's powers." *Id.* at 248-249.

article, we will explore some valences between them, allowing us to postulate a timeline in which the Dark Heart was retrieved from the ruins of Akata civilization and passed to Farmer.

The key link between the Heart and the Book lies in what Ulysses Singing Bear referred to as the “resonance points,” or the “mental means” by which the device operates. Both devices seem to read the viewer’s mind to determine what to show him. Singing Bear was allowed to “read” the Book for the explicit purpose of learning the great Tree’s history. So, we know that the Tree was on his mind. We also know that throughout *SGA*, Singing Bear was preoccupied with the fate of humankind and the relationship between *homo sapiens* and the Neshgai’s humanoid Vroomaw slave caste. We hypothesize that the nature of the Tree and the fate of our species, along with his own long stone hibernation, were the “resonance points” in Singing Bear’s mind that the Book latched onto.

Similarly, we can say that Rafmana encouraged Tarzan and his fellows to create in their minds “resonance points” from which the Dark Heart could work. Tarzan had visions related to Jane and his mother Kala because he was thinking of them. The same is true of Rahb’s vision of his family and Waganero’s vision of his lost love. As discussed, Rafmana’s intervention and guidance in creating a resonance point and limiting direct exposure to the Dark Heart were practical necessities to deal with the void problem. One might hypothesize that the biotechnological set up of the Dark Heart was relatively incompatible with Terran biology. Between 1918 and the far future of the Neshgai, various Terran peoples may have engineered technological means for interfacing with the device better suited to Terran biology.

The second point tying the two items together comes from Singing Bear’s vision. First, we will remember that Tarzan had an overwhelming experience with the Heart’s initial 5D perspective. He saw Time and Space as skin and blood as he stared directly into the Heart. While Singing Bear did not have this kind of jarring experience, the first thing he “read” in the Book was his mirror image’s flesh peeled off layer by layer until an image of his skeleton was before him. This may indicate that the Book’s ancillary technology boots the device up starting from the “Reader’s” own timeline as it searches

Space-Time for the images queried by the viewer's resonance points. Perhaps the flesh and blood of Space-Time are more easily processed by the Terran mind when expressed through one's own corporeal decay rather than as four dimensions viewed from outside. We might also note that the Book's unwillingness to be "read" by just anybody may be due to safety technology, preventing the device from linking up with minds more susceptible to the void problem.

Another aspect of Singing Bear's vision may lead us to believe that Rafmana's "ghost" is still be in the machine. As Singing Bear entered the main part of his vision, he saw "a beautiful brown woman wearing only earrings, a nose ring, finger rings, beads, and painted designs over half of her body."⁶¹ Over the millenia, Rafmana's frequent use as a guide and her own explorations may have left a neural map in the Heart. Additionally, if Rafmana were physically killed while connected to the Heart, the artifact may have absorbed her "wathan," the synthetic soul containing her personality created by the ancient alien Ethicals of Farmer's Riverworld series.⁶² Following Power, a third possibility is that the long-lived Rafmana survived the fall of her civilization and collaborated with the three scientists he suggests Farmer may have left clues about in "Only Who Can Make A Tree?" and the Dayworld series.⁶³ While it seems very likely that Rafmana was killed at the end of *DHT*, her foretelling of the Akata's doom and other comments about her future plans may indicate she had always intended to survive the fall of her people.⁶⁴

In 1918, we know the crystal tree and Akata civilization (at least as it had existed up to that point) were destroyed.⁶⁵ However, we need not conclude the Dark Heart was destroyed with these. Below we shall see that the Akata likely entered the African Great Lakes region during the Iron Age Bantu Expansion sometime between 700 BCE and 300 CE.⁶⁶ The Dark Heart was operated

61 *SGA*, p. 218.

62 RE wathans see "Canopus or the Ethicals" in Appendix I; RE extraterrestrial life form's ability to absorb wathans see Appendices II & III.

63 WDB, p. 98.

64 *DHT*, pp. 248-249.

65 *DHT*, pp. 249-250, 257-265

66 "Iron Age (Early) and Development of Farming in Eastern Africa."

continuously from then up to the Akata's downfall in 1918, a period between two and three thousand years in length. This is likely a hardy object.

We also know that Tarzan was in a hurry after the fall of the Akata. He was on the trail of Jane and her German kidnapper. He left a ruined society behind him. That said, we do know that Tarzan has something of a habit of returning to the sites of the lost civilizations he has encountered over the years.⁶⁷ He may never have made time to revisit the Akata before assuming the identity of Gribardsun and traveling back in time as chronicled by Farmer in *Time's Last Gift*. But following his excursion to 12,000 B.C. in the *H. G. Wells 1*, Gribardsun had plenty of time on his hands. In his novella *Exiles of Kho*, Christopher Paul Carey, the learned chronicler of ancient times and possible great grandson of Black Peter Carey, reports that Gribardsun encountered similar megaflores around Africa's inland seas during the era of classical Khokarsan civilization. If Gribardsun was not curious about revisiting his experience in 1918 before this, surely this would have made it a priority for him.

We know that Gribardsun engaged in the protracted anthropological experiment of trying to bootstrap a Bronze Age civilization in prehistoric Africa. We also know that he made a point to participate in and even lead various historical events, especially those that involved his future--his claims to the contrary notwithstanding. For example, he founded the tribe that birthed Proto-Indo-European. He was also the father of the Biblical Abraham and was himself the historical Hercules and Quetzalcoatl.⁶⁸ The Bantu Expansion is, to our knowledge, an unmirrored event in human history and Gribardsun surely would have been interested in it.

During the ultimate millennium BCE, Iron Age technology passed from Carthage and other Phoenician settlements in North Africa through trade routes across the Sahara and into the Bantu-speaking homelands on the border between modern Nigeria and Cameroon. By the 4th century CE, the

⁶⁷ *Tarzan Alive*, pp. 215-218.

⁶⁸ Eckert, Win Scott and Dennis E. Power, "Gribardsun through the Ages," in Croteau, Michael, ed., *Best of Farmerphile*, Meteor House (Soft Cover): 2017, pp. 82-84.

Bantu languages and Iron Age agriculture predominated Sub-Saharan Africa.⁶⁹ Mainstream archaeology has yet to take notice of Akata civilization, but might provide us some clues on when they settled in the region. Tarzan's journey from wartorn Kenya through Akata country and into the swampy morass surrounding Pal-ul-Don likely situates the Akata in East-Central Africa's Great Lakes Region.⁷⁰ The region takes its name from the great landlocked lake Nalubaale⁷¹ and its impressive satellite lakes, and includes all or part of the modern countries of Burundi, Congo-Kinshasa, Kenya, Rwanda, South Sudan, Tanzania and Uganda. In addition to being home to many lakes, the region is markedly riparian.

In a 2015 scholarly review, Paul Lane presented the then most up-to-date archaeological evidence of the first Bantu-speaking Iron Age farming settlements in the Great Lakes region. While none of the unearthed sites are, to our knowledge, Akata in origin, the comparative timeline for these settlements likely provides a window within which to date the foundation of Akata civilization. The earliest dates of Iron Age settlements vary greatly depending on at which side of Nalubaale one is looking. West of the lake, Iron Age farmers settled as early as 700-500 BCE. Whereas past the lake's eastern shores the earliest settlements date to the first three centuries of the Common Era.⁷² This puts the dawn of Akata civilization in the millenium 700 BCE-300 CE.

In their chronology "Gribardsun through the Ages," Power and Eckert present a timeline for Gribardsun's long journey back through our present. They report that during the millenium 700 BCE-300 CE Gribardsun visited or potentially visited Babylon, Britain, Denmark, China, Gaul, Greece, Mexico, Palestine, Polynesia, and Rome.⁷³ While this is quite a travel itinerary, one thousand years seems adequate to accomplish it and more. Additionally, a millenium would be a remarkable length of

⁶⁹ *Africa*, pp. 181-199.

⁷⁰ Tarzan, an Englishman despite his feral upbringing, briefly fought as an irregular in the First World War's African theater during *Tarzan the Untamed*. For Tarzan's subsequent adventure in Pal-ul-Don see *Tarzan the Terrible*. The events of *DHT* take place between these stories.

⁷¹ Luganda for Lake Victoria.

⁷² "Iron Age (Early) and Development of Farming in Eastern Africa."

⁷³ "Gribardsun through the Ages," pp. 84-87.

time for Gribardsun to stay away from the African continent.

It's probable that Gribardsun, assuming a Phoenician identity, participated in the cultural and commercial exchanges that led to the Bantu Expansion.⁷⁴ The same is true of tracking and recording for posterity some of the finer details of the Bantu expansion. He would have also had the self-interested motivation of ensuring the foundation of the Waziri. The Ape-Man also periodically likes to revisit his natal beach on the coast of today's Gabon and seek out bands of Mangani (*Australopithecus Porterensis*) like those by whom he was raised.⁷⁵ These factors, even in the absence of the events of *DHT* and *Exiles of Kho*, likely situate Gribardsun the Phoenician in West Africa around 800-500 BCE and Gribardsun the jungle lord in Akata country sometime during our thousand year window.

It is our contention that sometime after 1918, Gribardsun returned to unearth the Dark Heart. At that time he began an intense study of the item, perhaps with the assistance of other great minds. He would have been informed by what he was able to learn about the Heart from observations of the early Akata and their alien visitors, and from his experiences in Ancient Khokarsa. After his intense study of the object, Gribardsun likely left the device in Buenos Aires with a frustrated poet named Carlos Argentino some time in the early 40s or before. Why Gribardsun was abroad in Argentina and came into the poet's acquaintance is unknown. However, in his short story "The Aleph" (1945), Jorge Luis Borges describes a remote viewer he encountered in Argentino's basement. The device seems to have done little good for Argentino--filling his head with images that he was too inexpert to express in poetry--but perhaps the device helped inspire some of Borges' more fabulous tales. For reasons discussed in Appendix II, it is also likely that Gribardsun or an ally was in touch with American sci-fi

⁷⁴ Wold Newtonians have speculated extensively about a certain Phra known to the novelist Edwin Arnold, putatively an immortal Phoenician born in Tyre in 88 BCE. It has been suggested that Gribardsun, as a knight of King Arthur, may have interacted with Phra in post-Roman Britain circa 400 CE - 600 CE. Might they have also interacted at an earlier time in the Phoenician motherland or one of her African colonies? *Id.* at 87-88; See also Power and Dr. Peter Coogan, "John Carter: Torn from Phoenician Dreams," Official WNU website <<http://www.pjfarmer.com/woldnewton/Articles8.htm#Carter>>, retrieved June 8, 2018; republished in Eckert, ed., *Myths for the Modern Age*, pp. 302-325.

⁷⁵ These habits were on full display in *Tarzan the Untamed* when the Ape-Man believed Jane to have been murdered. The real world location of Tarzan's birth and the scientific name for the Mangani are creditable to Farmer and Jane Porter Clayton's biographer Robin Maxwell respectively.

and popular fiction writer Manly Wade Wellman in the 30s and British ‘new wave’ sci-fi writer and surrealist J. G. Ballard in the late 50s or early 60s.

This raises the question of how and when Farmer got his hands on the device. In *A Feast Unknown*, Farmer reveals that the manuscript of that book was presented to him by an individual calling himself “James Claymore.”⁷⁶ Eckert has hypothesized Claymore to be either a dimension-hopping Grandrith or XauXaz.⁷⁷ This does not quite fit. We have no evidence that Grandrith ever had knowledge of the alternate universe and XauXaz’s potential motivations for revealing the Nine--even an alternate universe Nine--remain obscure. Eckert is likely intentionally misleading because it is of tantamount importance that the Nine do not learn the whereabouts of the device.

Gribardsun is a more compelling identity for James Claymore. After recovering the Heart from Carlos Argentino, Gribardsun performed further experiments and discovered the parallel universe. Continuing his explorations, Gribardsun used the Heart to create a first hand account of his doppelganger Grandrith’s recent adventures. That means that when James Claymore gave the manuscript for *A Feast Unknown* to Farmer, that he would have also had the opportunity to give him the Dark Heart.

The 1977 revisions to *Time’s Last Gift* support this tentative chronology. The updated text of that 1972 novel contains an epilogue in which Gribardsun, now as Commander Rhys, and a revived and equally immortal Jane Porter Clayton travel to the star Capella in 2140. Without some kind of time travel or prognostication, Gribardsun nor Farmer could not have known about this in the 1970s. Gribardsun had not yet lived the events. One explanation postulated by Power and Eckert is that Gribardsun came by this information because he joined the Time Police, a cross-temporal peace-keeping organization. Having learned the information, he provided it to Farmer when he returned to the 1970s.⁷⁸ Accepting that time travel exists, this theory is as good any. However, it is equally possible

⁷⁶ *A Feast Unknown*, p. 9.

⁷⁷ AFR, p. 202-203

⁷⁸ “Gribardsun through the Ages,” p. 92.

that following the publication of the 1972 edition, the Dark Heart gave Farmer the vision of Commander Rhys and Jane travelling to the stars. Naturally, Gribardsun would have left no way for Farmer to contact him, so updating the novel was Farmer's attempt to signal his comrade in the War against the Nine.

The final and most damning piece of evidence is Meteor House's steady production of strange tales in the vein of Philip José Farmer. These are either grand products of the imagination or, as seems more likely, explosive truths in the guise of fiction, designed to slowly reveal to the public facts that would not otherwise be believed if presented straightforwardly.

APPENDIX I: Alien Sapience and Human Affairs

But look out, in the night
Wait for them arrive
To start such sciences anew
Here it is the coming of outer space
- "Arriving Ufo" (Yes, *Tormato*)

"will a day come when I shall nurse one upon my breast, I wonder,
and if so in what star will it be born?"
- *Wisdom's Daughter* (H. Rider Haggard)

One cannot engage *DHT* and *SGA* on the level of creative mythography without considering the impact of extraterrestrial sapience on earthly affairs. Akata civilization's past is unthinkable without alien influence. Reading *SGA*, it becomes impossible not to consider the role aliens might play in our final extinction. For these reasons, we present an outline of the celestial civilizations at play on our Earth. To do this fully, it will be useful to extend our scrutiny to some other works of 20th century science fiction and consider whether they show links to the WNU.

In his classic novels *Tarzan Alive*, *Doc Savage: His Apocalyptic Life*, *Time's Last Gift*, *The Peerless Peer* and *The Other Log of Phileas Fogg*, Farmer applied creative mythography to works of 19th and early 20th century fiction he had read as a child or young person. However, he was not immune to drawing from his contemporaries. In particular, we can point to Kilgore Trout's novel *Venus*

on the *Half-Shell* as precedent that mid-to-late 20th century literature is a worthy subject of creative mythography. In this appendix, we will draw largely from Doris Lessing's Canopus in Argos series as well as Farmer's Riverworld series, H. Rider Haggard's *Wisdom's Daughter*, and sources based on M. Griaule & G. Dieterlen's ethnographic work among the Dogon of Mali.

Sirius: Egg of the Snake God?

The Akata's first Twins probably traveled to Earth from the Sirius system. In 1918, Rafmana relayed that the Twins' homestar was "the great white one that is the jewel in the mind of the world."⁷⁹ The star is likely Sirius A, the brightest in the night sky.

Are there other ties between the "dog star" and the African continent? Indeed. In 1978, Robert K. G. Temple published the first edition of *The Sirius Mystery*, a popular ufology monograph expanded and republished in 1998. Temple based his conclusions on the anthropological researches of M. Griaule and G. Dieterlen among the Dogon people of Mali in West Africa. Although their findings have not been reproduced and indeed have been controverted by other anthropologists, Griaule and Dieterlen are a seminal touchstone for ancient alien theorists. They reported that the Dogon, in the absence of telescopes and other modern astronomical equipment, had an understanding of Sirius B and Sirius C, stars orbiting Sirius A that are invisible to the terrestrial naked eye. Of interest for our purposes is the similarity between Dogon cosmology and the cosmos as viewed by Tarzan through the Dark Heart. Tarzan experienced Space as a flesh and Time as blood running through it. According to Griaule and Dieterlen, the Dogon too conceive of the cosmos in bodily and blood-related terms.⁸⁰

Temple's exegesis of various mythologies and Griaule and Dieterlen's findings is that the

⁷⁹ DHT, p. 247.

⁸⁰ Griaule and Dieterlen cited in Temple, Robert K. G., *The Sirius Mystery: New Scientific Evidence of Alien Contact 5,000 Years Ago*. Destiny Books: 1998., pp. 53-78; their article "A Sudanese Sirius System" (1950) is published in English translation as Appendix I thereto, pp. 317-333; their monograph *The Pale Fox* (1965) was published in translation by Stephen C. Infantino in 1986 by Afrikan World Books; *Contra* Griaule and Dieterlen, scholars should note Van Beek and other anthropologists have questioned the former's methodology and findings, Van Beek et al. cited in Coppens, Philip, "Dogon shame," *Fortean Times* (Nov. 2000), available on Eye Of The Psychic website at <https://www.eyeofthepsychic.com/dogonshame/>, retrieved on May 3, 2018. The Dogon themselves seem to have neglected to publish about the matter.

people of the Sirius System are amphibious beings with tails for aquatic locomotion.⁸¹ Temple hypothesizes that these flesh and blood fish people are the basis for the Dogon's Nommo ancestral spirits as well as mermaids and other such legends. Subject populations of Doris Lessing's Sirian Empire come in a variety of shapes and sizes. It is plausible that one of them is this Nommo form. We shall also recall that the image of a humanoid body with a large tail below the torso is also present in *DHT*.

The first Twins told Rafmana that they were the progeny of a creator goddess called Swika. She is described as having the tail of a massive python from the waist down.⁸² That the Twins described Swika as reptilian rather than piscine probably owed to geography. The Akata would have had little experience with dolphins, sharks or manatees. River dolphins were formerly common in some parts of Asia and South America but do not swim the many waterways of Africa. Manatees troll the rivers and coastal estuaries along Africa's west coast but are remote from the Great Lakes Region and, of course, don't lay eggs. By contrast, the Akata would have been overly familiar with Hisstah the snake. One might wonder why the analogy was made to a snake rather than the river crocodiles. The crocodile, like the Nommo, has a powerful tail for aquatic locomotion and would have been familiar to the Akata. Perhaps the Twins chose the snake as their metaphor so that the Akata would understand that Swika does not have legs.

Another connection between Dogon mythology and Farmer's narrative is that both sets of alien ambassadors came as male and female paired twins. When the hermaphroditic creator god Amma gave birth to the Nommo, it was as similarly sex-paired twins. Perhaps the Akata's Swika and Twins became the Dogon's Amma and Nommo over time.⁸³

The Akata's name also evokes a connection to the Dogon. In the Bantu languages Igbo and

81 *Sirius Mystery*, pp. 273-316.

82 *DHT*, pp. 246-247

83 *The Pale Fox*, pp. 153-183.

Yoruba, Akata means “fox.” A central figure in Dogon mythology is Ogo the fox.⁸⁴ It’s plausible that Farmer consulted a English-Yoruba or similar dictionary and picked the name Akata at random. However, knowing the intentionality with which Farmer treated his Wold Newtonian subjects, this seems unlikely. It’s more plausible the ur-myth or ancient alien encounter underneath the Myth of Ogo also undergirds how the Akata got their name.

The connection between Sirius and Africa is deepened by Doris Lessing’s Canopus in Argos series. All writers of fiction are not trying to channel weird secret truths. But links between Lessing’s work and Farmer’s should allow room for us to speculate. Additionally, that a career “mainstream” literary author, a future Nobel laureate no less, suddenly began writing space opera in the late 70s is at least out of the ordinary. It seems likely Lessing was provided with various documents from an extraterrestrial source that formed the basis of her science fiction *oeuvre*. Alternatively, she may have been telepathically influenced by Canopeans to write these novels.

In *Shikasta* (1979), Lessing reveals that following a war between the empires of Sirius and Canopus, Sirius was granted free range to experiment in Africa and South America while Canopus was granted the Northern Hemisphere.⁸⁵ During the period of Sirian “biosociological” experiments on Earth, a number of exo-species, sapient and otherwise, were transported to the Southern Hemisphere and “force-evolved” in various ways. Most have since been relocated to other planets in the Sirian Empire, but runaways etc. always manage to get into the genetic mix.⁸⁶ This period of the Sirian Empire’s history is documented in Lessing’s 1981 “novel” *The Sirian Experiments*, in fact a non-fiction memoir and philosophical treatise by Ambien II, one of the top Sirian imperial administrators called the Five.

An unambiguous similarity between *DHT* and Lessing is that the first Twins taught Rafmana how to become long-lived. Sirians and Canopeans are even longer lived than the WNU’s familiar

84 *Id.* at 198-247.

85 *Shikasta*, p. 13.

86 *The Sirian Experiments*, pp. 70-77.

Eridaneans and Capelleans, living for eons rather than a mere millenium. If we situate Rafmana's birth sometime between 350 BCE - 650 CE, i.e., the period of the Bantu Expansion's penetration of the Great Lakes Region (adjusted backward by the approximately fifty years Rafmana lived before meeting the Twins), we may surmise that as of 1918 Rafmana had enjoyed a lifespan of double or triple the standard Eridanean or Capellean.⁸⁷

The first Twins' dark complexion and woolly hair is another link between Farmer and Lessing. Ambien II reports that the natives of Planet 13 of the Sirian Empire are of dark complexion and have been frequently used as agents in the Terran Global South.⁸⁸ This is likely the origin of the first Twins. We should note that Ambien II likely provided no reference to the strange (by human standards) facial features of the Twins because her original Sirian audience would not have gained anything from a description of body-types common in the Empire. That Rafmana reports that the Twins hatched from eggs, despite their humanoid form, is certainly an interesting detail.⁸⁹ This also may link the first Twins to Sirius. Ambien II notes that the subject people of Planet 9 are tailed egg-layers who incubate eggs in a pouch beneath their tails.⁹⁰ We have little other documentation of Sirian reproduction, so there is no reason to believe egg-laying is uncommon throughout the Empire.

The first Twins' names, Arinu and Watanu, also provide circumstantial evidence of a Sirian origin. Arinu shares a name with a lost city of ancient Mesopotamia. Though Ambien II reports little Sirian involvement on the Asian continent, Arinu's name, if accurately recorded, evokes Temple's thesis regarding a Sirian connection to Sumerian civilization.⁹¹ For her part, Watanu shares a name with a town in Kenya. From the West African Bantu languages Yoruba and Igbo her name translates to

⁸⁷ The diary kept by Phileas Fogg, a human adopted by the Eridaneans, is our major primary source for understanding Fogg's adoptive race and their Capellean rivals. In 1973, Farmer adapted the journal into *The Other Log of Phileas Fogg* for a popular audience; Chronology inferred from "Iron Age (Early) and Development of Farming in Eastern Africa."

⁸⁸ *The Sirian Experiments*, p. 262.

⁸⁹ *DHT*, p. 246-247.

⁹⁰ *The Sirian Experiments*, p. 209

⁹¹ *Sirius Mystery*, pp. 113-136

“watchers.” More interestingly, from the Bantu languages Xhosa and Swahili watanu translates to the number five. The Five is the name of the top body that administers Sirius’ colonies. The only members of the Five we have record of visiting Earth are Ambien II and her male romantic partner Ambien I. The female Ambien II is light-skinned so she is an unlikely candidate for Watanu. Similarly disqualifying, Ambien I is male.⁹² Perhaps a previously unnamed member of the Five made visits to Earth unrecorded in Ambien II’s report. Alternatively, Watanu might have been the Ambien I but Sirian sex and gender do not track to Iron Age Akata cultural understanding.

One hiccup for this hypothesis is that the creation of a snake goddess for the Akata is more in keeping with Canopean practice than Sirian. As we shall see below, Canopus is uniquely concerned with the moral development of other species. As a result, Canopus had a hand in many of the Earth’s major religions.⁹³ Ambien II does not provide documentation of any similar efforts by Sirian experimenters or agents. However, there are a couple potential explanations for the first Twin’s legacy of Swika the snake goddess.

What seems most plausible is that Swika’s divine status originates with the Akata themselves, rather than the Twins. Rafmana’s understanding of the Twins and Swika may have faded over time. Half-remembered legends may have replaced Rafmana’s original memories. As is often the case when cultures meet, the Akata may not have had a proper frame of reference to understand everything the Twins had to say (and vice versa). Any misunderstanding would have been compounded by the Sirian propensity to leave their experiments unexplained to their sentient test subjects.⁹⁴ For the sake of hypothesis, we might speculate that the first Twins were Sirian researchers from Planet 13 or a researcher and the heretofore unnamed imperial administrator Watanu of the Five. We might imagine they came to Earth to test the effect of Sirian-style longevity and long term exposure to crystal biotech on *homo sapiens*. We can postulate that Rafmana was just one of a number of test subjects and that by

⁹² E.g., *The Sirian Experiments*, pp. 56-57, 101.

⁹³ *Shikasta*, pp. 106-113.

⁹⁴ *The Sirian Experiments*, pp. 162-173.

1918 she was the only one extant among the Akata. Perhaps the other subjects were driven mad. If that's the case, Rafmana's successful taking to immortality and the tree may owe to alien hybridity--i.e., she might carry some extraterrestrial DNA herself. According to Lessing, such hybridity is fairly widespread among modern *homo sapiens*.⁹⁵ Another possibility is that the other subjects might have been killed off in the civil war caused by the advent of the second Twins. It is also possible that Rafmana was a relatively unsuccessful test subject left behind when her peers were taken to other parts of the Empire to perform technical tasks for the colonial service.⁹⁶

Swika likely was (and still is) a figure of authority in the Twins' lives. Perhaps Swika is literally the Twins' mother and they were returning to Sirius to see her. Alternatively, Swika may have been a scientist from the Sirian Mother Planet who had a hand in bioengineering the dark-skinned, snake-eyed people of Planet 13. Another possibility is that Swika was the Twins' superior in the colonial bureaucracy and may indeed be a heretofore unnamed member of the Five. Though there is no textual and little circumstantial evidence to support this, another possibility is that Swika was a deity originating with the people of Planet 13 or the Akata themselves prior to their contact with the Sirians. One compelling possibility is that Swika the person was turned into Swika the goddess by Rafmana to legitimize her eternal rule. She may have eliminated any other immortal or Heart-compatible Akata over the centuries or during the civil war. If this is the case, it's possible the second set of Twins were Canopean agents trying to clean up Sirius' mess. Though, for reasons discussed below, the second Twins more likely originated on the planet Shammat.

A final compelling link between the first Twins and Sirius as documented by Lessing is the description of a certain species of alien megaf flora in Lessing's text. Ambien II reports that on the moon of Planet 3 of the Sirian Empire there was an aggressive "animal-plant" being similar in

⁹⁵ Indeed, we *homo sapiens*, in the main, are a hybrid species whose progenitors were alien Giants and pre-*homo sapiens* humans. *Shikasta*, pp. 92-95.

⁹⁶ Ambien II documents Sirius' attempt to breed a servant race out of alien stock transported to the Andean mountains. *The Sirian Experiments*, pp. 152-163.

description to what overran Gondoroko in Rosny and Farmer's *Ironcastle* (orig. French 1922).⁹⁷ Power's hypothesis on the links between the megaflora in *Ironcastle* and *DHT* form the basis for our Appendix II. It is more than plausible to infer that such a lifeform was transported from Planet 3's moon to Africa during the period of the Sirian experiments. Although Ambien II's report made no mention of this, the text's scope was such that many experiments and accidental transportations likely went unreported. It is also possible that Ambien II, a busy imperial administrator, did not know about every experiment due to the volume of work being done. A third possibility is that Lessing was too unsettled by the actuality of the alien megaflora to write openly about its presence on Earth. A final possibility is that Ambien II intentionally excluded it her from report. Ambien II was at cross-purposes with her colleagues of the Five at the time of the report, but she continued to believe that that administrative body was a positive force in Sirian society.⁹⁸ As such, she may have wanted to protect the Five from being discredited among the Sirian public for tolerating the release, whether intentional or accidental, of what might be reasonably described as an bioweapon.⁹⁹

Farmer's Shelaba and Rosny's Goura-Zannkas and Kwagana: Fairies of Sirius?

Griaule and Dieterlen report that Dogon mythology records Ogo the fox's attempts to match his father Amma by constructing and populating an inner-world with a stolen piece of the placenta from which the hermaphroditic Amma birthed the universe. Ogo failed to equal Amma's creation. However, through incestual intercourse with his mother the Earth, Ogo generated the yebeu, described as "small creatures with big heads, discolored bodies, and frail limbs who, for shame of their condition, hide in the holes of the earth." Mating with the yebeu, Ogo also sired the andummolo "who are even smaller than" the yebeu.¹⁰⁰

Lessing's sources report that such myths and legends of 'little people' or 'fairy folk' reflect

⁹⁷ Compare *Id.* at 159 to Rosny, J. H., adapted by Farmer, *Ironcastle*, DAW: 1976, pp. 50-53, 120-124.

⁹⁸ *The Sirian Experiments*, p. 286.

⁹⁹ WDB, pp. 101-102.

¹⁰⁰ *The Pale Fox*, p. 209.

Sirius' prehistoric experiments in Africa and South America. The diminutive peoples born of these experiments spread throughout the Earth. Their physical vulnerability to human predation caused most such people to live underground, as was the case with Ogo's yebeu and andummolo. Sadly, Lessing's sources report fairy populations became extinct after a long period of *homo sapiens*-fairy coexistence.¹⁰¹ *DHT* and *Ironcastle* provide grounds to ponder whether all the Earth's fairy people are really gone. The treetop dwelling Shelaba who briefly ensnared Tarzan during *DHT* and the Kwagana and Goura-Zannkas of *Ironcastle* are likely the descendants of Sirian experimental subjects.

Ambien II reported on experiments on a small dark-skinned extraterrestrial subject people she calls "Lombis." They were brought to the Solar System to irrigate Mars and perform various tasks on Earth. Lombis who migrated from South to North America were at one time a fairy people dwelling beneath what is now the American Southwest.¹⁰² It seems plausible the short-statured people in Farmer and Rosny's texts are Lombi-descendants or some other Sirian-bred extraterrestrial fairy type.

In *DHT*, the Shelaba, a hidden people described as a foot or so shorter than Ituri rainforest pygmies, do not seem to be culturally or anatomically similar to Central African rainforest pygmies. Farmer describes them as about a foot shorter than the pygmies of the Ituri rainforest.¹⁰³ Traditionally, rainforest pygmies were migratory hunter-gatherers, often in a relationship of vassalage with settled Bantu-speaking agriculturalists. We know little about the social structure of Farmer's Shelaba except that they are settled--high in the rainforest canopy no less.¹⁰⁴ The Shelaba's treetop village suggests a certain level of architectural advancement. While historically Central African pygmies were able to quickly construct relatively durable short-term encampments with what the forest provided, long-term treehouses and the appurtenances this would imply were not in their wheelhouse. Now, it is not impossible that these folks are *homo sapiens* pygmies who happened to turn to the treetops during the

101 *Shikasta*, pp. 93-97.

102 *The Sirian Experiments*, pp. 19-35, 70-77.

103 *DHT*, p. 128.

104 *Id.* at 133.

Bantu expansion and that a settled form of hunting and gathering proved a durable way to resist encroachment by invaders from the Akata on down. However, they are more likely Sirian-bred. Tarzan's comrade Waganero shared his people's myth the Shelaba were created by Kaasamana, a "woman-crocodile" creator goddess. They were rejected for "not being up to her standards" and thrown to the "Tree Crocodiles." Yet some survived.¹⁰⁵ This origin myth is entirely consistent with the pattern of Sirian tail-having scientists abandoning their experiments.

The French explorer Hareton Ironcastle encountered two groups of potential Sirian-evolved fairies in Gondoroko: his allies the Goura-Zannkas ("the Men of the Stars") and their rivals the Kwagana ("the Stunted Men"). Rosny presents these individuals as relatively extraterrestrial, though the reader is left to speculate about the specifics of how these non-*homo sapiens* people developed.¹⁰⁶ Given Rosny's position in the imperialist adventure canon, one possibility is that these people are mere racial caricatures of black Africans and their strangeness is overstated. However, given Carey's revelation that the Goura-Zannkas, or "K'goroshanakas," were extant during classical Khokarsa civilization this seems less likely. The ancient K'goroshanakas have 10,000 years on the advent of modern black Africans in Central or Southern Africa. Carey's chronology also means they were not influenced into being and evolved by the specific tree planted by Arinu and Watanu in *DHT*, though Ancient Khokarsa's religious use of similar biotechnology can account for the ancient K'goroshanakas' symbiotic relationship with this sort of lifeform.¹⁰⁷ They were likely bred or engineered by Sirian technicians around or before the time of Khokarsan civilization. Else they were a native species to the moon of Sirian Planet 3, the likely origin of the the Akata tree.¹⁰⁸

Further research in this area might show that the relative diversity of non-*homo sapiens* human and semi-human types encountered by Tarzan and others over the years springs from Africa's

¹⁰⁵ *Id.* at 129.

¹⁰⁶ *Ironcastle*, pp. 76-79, 89-93.

¹⁰⁷ *Exiles of Kho*, pp. 13-18, 69-77.

¹⁰⁸ *The Sirian Experiments*, p. 159.

primordial epoch as a Sirian laboratory. Sirian experiments would certainly go a long way toward explaining the species encountered in *Tarzan and the Antmen*.

Tsapa and Ekweni: Agents of Shammat?

Some time after the Twins Arinu and Watanu left them, Rafmana and the Akata received another pair of alien visitors named Tsapa and Ekweni. They were also Twins and of the same appearance as Arinu and Watanu. They called themselves the Good Twins. They told the Earthlings that the first Twins were really called The Evil Twins and had since been imprisoned in a star for their wickedness. The people were divided as to whether to believe the new Twins, and the resultant civil war ended in their deaths. Rafmana told Tarzan she believed that Arinu and Watanu had been the true Good Twins, but that no one knew for sure.¹⁰⁹

Analyzed through the lens of human language, Tsapa's name does not provide us with useful evidence. In English, "tsapa" is a loan word from Spanish via Tagalog meaning "badge." Some translations from Bantu languages include "split" (Igbo and Yoruba) and "cats" (Swahili and Xhosa). Hausa's "security" offers a tempting translation of Tsapa's purpose but this is etymologically related to the Spanish-Tagalog-English word and would not have been in any Bantu lexicon till perhaps the 17th century. On the other hand, Ekweni's name means "headquarters" in Zulu, so perhaps she led the mission.

From whence might she have lead it? One possibility is that the first Twins were indeed evil. The results of their experiment on Gondoroko and the Akata river country lend credence to this idea. Perhaps the second Twins were dispatched by Sirius or Canopus for clean up and containment and Rafmana rallied the people against them for her own purposes.

We speculate that the civil war that followed Tsapa and Ekweni's advent makes the planet Shammat their most likely origin. In Lessing's cosmology, Shammat is a colony of the Empire of Puttiora. Though initially a backwater, it has been able to achieve political preeminence within the

¹⁰⁹ DHT, p. 247-248.

Puttioran Empire because of the cosmic energies it reaps from the Earth. Shammatan society, like Puttioran society writ large, is characterized by canniness, greed and bellicosity. Shammatans seem to revel in death for its own sake.¹¹⁰ Ambien II had interactions with a Shammatan agent named Tafta. In a moment of moral and intellectual incapacity, Ambien II assisted Tafta in a rise to power over the prehistoric South American civilization of Lelanos. Founded by a Canopean agent, Lelanos had previously been characterized by its peaceful and egalitarian culture. Under the Shammatan influence, it became a continent-spanning empire most notable for the widespread practice of making cruel and unnecessary experiments on other sentient beings.¹¹¹

We hypothesize that the major barrier to a similarly expansionist Akata state following the coming of Tsapa (perhaps the Akata pronunciation of “Tafta”) and Ekweni was Rafmana. The Twins were likely trying to hijack the Akata’s Sirian biotechnology. Rafmana’s ignorance as to their origin and intents was likely feigned, given her potential omniscience via the Dark Heart. To re-incorporate factions that arose during the civil war into the main body of Akata politics, she probably helped to develop the intentional practice of tolerating the views of worthies who believed the second Twins’ narrative. By 1918, these views would have likely descended into rote religiosity and insofar as they were politically significant, they were probably a proxy for other interests underlying them.

Canopus: Homestar of the Ethicals?

The Empire of Canopus is an ancient and star-spanning civilization. They are of interest to the Farmerian because of circumstantial evidence that the Canopeans are the same civilization that Sir Richard Francis Burton et al dubbed the Ethicals on the Riverworld.

In Farmer’s Riverworld series, the population of Earth back to earliest prehistory are resurrected in a long, inescapable river valley that winds itself across the series’ eponymous planet. The resurrected humans begin to call the ancient aliens who engineered their afterlife “the Ethicals” when they learn

¹¹⁰ *Shikasta*, pp. 20-24, 44, 65.

¹¹¹ *The Sirian Experiments*, pp. 199-232.

that the purpose of the planet is to give humans a second shot at reaching a higher level of moral development. The resurrection was accomplished as follows: when humans started to become sapient, the Ethicals installed a series of devices called “wathan generators” and “wathan collectors.”

Wathans are essentially souls made through artifice. They were created by a race of beings known by their philosophical descendants as “The Firsts.” Prior to the invention of the wathan these people were intellectually advanced on a scientific level, but had no self-awareness or religion. Once the wathans began to be created they began attaching themselves to the Firsts and endowing them with self-awareness and the potential for immortality. Upon death, the wathan detaches from the body and becomes unconscious. However, it retains the intelligence and knowledge of the deceased, and all information necessary to make a duplicate of the body. If a person attains a sufficiently ethical level during life, the unverifiable belief is that the wathan goes on to become one with God or some kind of oversoul. Once the Firsts learned all of this about the wathans, it became an ethical duty to generate them for each new intelligent species encountered. The Firsts have long since moved on but the Ethicals are the current in a long line of advanced peoples who have taken up their work.¹¹²

The Canopeans, as portrayed by Lessing, also know something of the soul and transmigration. In *Shikasta*, Canopean agents use a different plane of existence called “Zone 5” to transmigrate into Earthly bodies. They are born on Earth to intentionally selected families. When their missions are run, they die and transmigrate through Zone 5 back to Canopus. Lessing also documents other such planes existence in her novel *The Marriages Between Zones Three, Four and Five* (1981).

According to Lessing, Canopus has been active in every era of human history (and prehistory) and their involvement in human affairs is the origin of many of our myths and legends. Lessing’s *Shikasta* is primarily made up of Canopean archival documents about the situation on Earth, primarily written by the Empire’s operatives assigned here over dozens of millenia. Canopus has conquered death

112 Ruiz, Antoine, “Redemption in Philip José Farmer’s Riverworld.” Université d’Avignon masters thesis: 1995. Cached at <“<http://www.pjfarmer.com/fan/ruiz.htm>”>, retrieved May 4, 2018. (here primarily citing Farmer’s *To Your Scattered Bodies Go* and *The Magic Labyrinth*).

and resurrection. Canopeans live for scores of millenia and are able to transmigrate if their corporeal forms are destroyed. One might explain the Canopean preoccupation with Earthling humanity and other less morally-evolved peoples by pointing to their sensibility that all things in the universe affect all other things.

There is compelling circumstantial evidence in the Riverworld series and the Wold Newtonian canon that supports the hypothesis that the Ethicals are the core species of Canopus. First, like the Ethicals, the Canopeans have scientifically disentangled the soul from the body. Their Empire makes use of what might be called transmigration of the soul (wathan) to place their agents to be born on colonial planets in positions suitable to furthering the Canopean cause.

Second, readers of *The Fabulous Riverboat* (1971) will remember that Mark Twain was only able to build his steamboats because a rogue Ethical caused a meteorite with the necessary metals to crash into Riverworld.¹¹³ There is a parallel in Carey's *Exiles of Kho*. In that novella of lost Khokarsa, Gribardsun travels with the hero priestess Lupoeth to where she will found the City of Opar. Gribardsun was greatly interested in preventing the spread of the alien crystal root system to the city that would one day be so important to him. However, upon reaching the city's future location, Gribardsun discovered that a meteorite of a certain material impervious to the alien megafloa had already crashed in the spot.¹¹⁴ In the context of Canopus in Argos and *The Fabulous Riverboat*, this seems like the hand of an advanced alien civilization. If we accept that the megafloa were those from the moon of Sirian Planet 3, then it looks like the hand of Canopean agents.¹¹⁵

Wisdom's Daughter (1923), a prequel in H. Rider Haggard's Ayesha series, provides further circumstantial evidence tying Canopus to the Ethicals. The novel also provides hints of the Canopean influence of Egypt's antique religion. While Temple argues that Sirius had a profound impact on

¹¹³ In *Riverworld*, Tor Books (Ebook): 2010, p 267-268.

¹¹⁴ *Exiles of Kho*, Meteor House (Hardcover): 2015, p. 111. It begs the question if a certain other meteorite might not have been arranged; RE Opar's significance see *The Return of Tarzan*.

¹¹⁵ *The Sirian Experiments*, p. 230.

Ancient Egypt, it seems more plausible that Canopus was a force in Ancient Egypt, especially through the cult of Isis.¹¹⁶ Although Africa was under Sirian jurisdiction, Canopus has often honored the treaty dividing the Earth in the breach--for the sake of Sirius' neglected subject peoples.¹¹⁷

The opening sequence of *Wisdom's Daughter* is Ayesha's narrative of her transmigration. Riverworld opens with the transmigration of Francis Burton. In these scenes, Ayesha and Burton each experience the divine along lines culturally understandable to them. *Wisdom's Daughter* opens with an interaction involving Ayesha's prenatal soul and the goddesses Isis and Aphrodite.¹¹⁸ The scene is reminiscent of Burton's vision of God angrily demanding payment for "*the flesh and the spirit*" in Chapter 2 of *To Your Scattered Bodies Go* (1971).¹¹⁹

It may be tempting to read Burton's vision as a mere nightmare springing from Christendom's preoccupation with damnation. However, once we accept transmigration as scientific fact, it seems plausible that his vision was crafted by the Ethicals to make a moral point to the reincorporating soul. While use of fear or force is not typically Canopean, Canopus has "destroyed cultures that have become corrupt."¹²⁰ While Farmer was captivated with Burton the adventurer and romantic, from a Canopean perspective he lived a highly unethical life. An important principle of Canopean ethics is that one should not have servants in one's household unless they are part of a community of equals.¹²¹ Burton was an imperial bureaucrat who carried out the work of the British ruling class on their subject populations. He relied on servants for menial labor during his adventures and his normal life. Like other contemporary men of his class and nation, he spent much of his time dominating other people in various ways. Perhaps it is the flesh and spirit of women and native laborers for which Burton owes.

There are some other connections linking Ayesha's early life to the Canopeans and/or Ethicals.

116 *Sirius Mystery*, p. 83-113.

117 *The Sirian Experiments*, p. 230.

118 Haggard, H. Rider, *Wisdom's Daughter*, Project Gutenberg of Australia (Ebook): 2002, <<http://gutenberg.net.au/ebooks02/0200181.txt>>, retrieved June 12, 2018, chap. 1.

119 In *Riverworld*, p. 14.

120 *The Sirian Experiments*, p. 231.

121 *Shikasta*, p. 59.

The science behind how Ayesha has been able to avoid “the degenerative disease” is likely Canopean in the same way the Sirian experimenters likely amplified Rafmana’s longevity. Ayesha's death in *She: A History of Adventure* and resurrection in *Ayesha: The Return of She* also speak to the Canopean and/or Ethical ability to capture and re-incorporate wathans.

An exciting possibility is that Ayesha’s “goddess” Isis is a Canopean agent. Throughout *Wisdom’s Daughter*, Isis’ demeanor suggests this. In one scene, Noot, her high priest, is telepathically controlled by “the goddess” and speaks to Ayesha.¹²² While this may have been divine intervention, the ability to telepathically inhabit the minds of Earthlings is a technique Canopean agents have used to influence human affairs.¹²³ The ideas Isis promotes, here and throughout the novel, are remarkably universalist for a goddess of the fourth century BCE. Through Noot, Isis swears protection to Ayesha, in her own name as well as by “That of which under the name of Isis I am a minister.”¹²⁴ In Haggard’s narrative “That” is capitalized mid-sentence. This sort of reference to Isis’s alignment with ecumenical forces larger than herself penetrates the novel.¹²⁵

One possibility is that Haggard was using his novel to express his theosophy. However, in context of the other circumstantial evidence, the “That of which under the name of Isis I am minister” is likely the Empire of Canopus, the civilization of the Ethicals who will one day engineer humanity’s resurrection on the Riverworld.

Teardrop on the Fire: Canopus and the Fate of Humankind

In Singing Bear’s session with the Book of Tiznak, he saw the last survivors of *homo sapiens* eradicated by a teardrop-shaped starship. While certainly a tragic death knell for humanity, we are survived by various intelligent beings force-evolved by us who still inhabit the Earth at the time of *SGA*. These peoples were left untouched by the teardrop ships.¹²⁶ This unsettling sequence is made

¹²² *Wisdom’s Daughter*, chap. 13.

¹²³ *The Sirian Experiments*, p. 243-252.

¹²⁴ *Wisdom’s Daughter*, chap. 13.

¹²⁵ E.g., Ayesha: “yet while man lives, always there is God, though his shapes be many.” *Id.* at chap. 1.

¹²⁶ *SGA*, p. 221

more so by Ambien II's observation of a shape-shifting Canopean vessel that can take the form of a teardrop.¹²⁷

Lessing reports on an early point in *homo sapiens* prehistory when survivors of a great flood formed a series of cities. As they became more corrupt Canopus sought to impede their moral decline by disorganizing the language centers of the humans, causing each city to speak its own tongue. This palliative proved insufficient. Following thorough efforts to encourage moral individuals to feel the cities for a pastoral lifestyle, the Canopean warfleet bombarded the cities from orbit. If these stories sound familiar from Genesis, it is because the actions of Lessing's sources are dimly reflected therein.¹²⁸

Given the shape of the vessel encountered by Ambien II and Canopus' past record with morally corrupt human civilizations, it seems plausible that the future Singing Bear inhabits is one where our inability to thrive ethically has driven Canopus to what at face value seems like genocide. More probably, the wathans of the culled humans were stored for resurrection and further moral education on the Riverworld or a similarly engineered planet.

A Brief Note on Capelleans & Eridaneans

The relationship, if any, between the Capelleans and Eridaneans and the empires of Canopus and Sirius is a topic in need of further research. These races are ancient and powerful, but not as ancient and powerful as Canopus. As Canopus sought to influence Sirius' ethical development by involving them on Earth, Canopus may have clandestinely maneuvered these ancient-but-in-Canopean-terms-young races into their Shadow War for obscure if avowedly benign purposes.

¹²⁷ The ship "elongated and became like a drop of liquid at the moment when it falls from a point." *The Sirian Experiments*, p. 276.

¹²⁸ *Shikasta*, pp. 99-107.

APPENDIX II: Alien Megafloa

You know I don't come from the black lagoon,
I'm from past the stars and beyond the moon

- *Little Shop of Horrors* (1986 musical; libretto by Howard Ashman)

Power's WDB is one of the most important contributions to World Newtonian exo-biology. This appendix will build on that article, hypothesizing that the Akata tree belonged to a species of secretive Sirian bioweapon or terraforming device also present in Ancient Khokarsa. In addition to the tree that rocked the African Great Lakes Region, similar infestations came to a head during the mid-twentieth century in Cameroon and the United States. These latter infestations likely involved Gribardsun, at least as a spymaster or reporter of events for his allies.

Readers have probably have got a sense of Power's article throughout this one. It established a connection between the megafloa in *DHT* and *Ironcastle*. Before 2017, it had been out of print for ten years and old issues of *Farmerphile* are scarce. That being the case, it is worth quoting a long paragraph from WDB's conclusion:

“At the end of *Ironcastle*, the explorers found a large crystal ship buried deep in the African soil that they speculated was the source. . .of hybridization between mineral animal and vegetable. However, what *Ironcastle* thought was the origination of the of the hybridization may have been just a branch root of another larger tree. The Crystal Tree in *The Dark Heart of Time* may have been the source of this bizarre hybridization. Consider for a moment that they might have been in a real sense the seeds of an invasion. As The Tree grew it generated an area of hybridization through its roots and stems. The branching plants arising in this area were hybrids of mineral, animal and vegetable designed to protect and feed The Tree. By the time they reached maturity the trees would have a large fertile area filled with hybrids, which would provide fertile ground and protection for the Crystal Tree. Upon reaching full maturity The Tree would send out a signal and more seeds would follow the signal to earth. The new seeds would flourish and the areas of hybridization would then spread rabidly overwhelming the native plants and overriding the terrestrial biology.”¹²⁹

We endorse this hypothesis with one caveat. As a target of the animal-plants, the Earth is more like Bikini than Nagasaki. For some time Sirian officialdom has been uninterested in the Earth as anything but a laboratory. The tree was probably one of the “animal-plants” from the moon of Sirian

129 *WDB*, pp. 101-102.

colonial Planet 3 (in imperial nomenclature, “Planet 3(1)”), transported to Earth for to test its capacity as an instrument of destruction and/or terraforming.¹³⁰ Another purpose of the experiment was likely to create a subject population suited to directing the Planet 3(1) crystal tree species’ destructive/creative-destructive force and remote viewing capacity. Manly Wade Wellman’s fictionalized report of the American infestation revealed that the species also has the ability to attract and absorb disincorporated wathans.

Planet 3(1) is a minor focus of *Ambien II*’s memoir. The existence of the animal-plants was a major impediment to Sirian terraforming efforts on Planet 3(1). At one point, Sirius irradiated that moon’s surface with nuclear weapons in hopes of doing away with the species. The experiments that brought *Ambien II* to the Solar System were partially geared toward creating a servant population capable of assisting with this terraforming project.¹³¹ It seems fairly likely that a civilization keen on altering other forms of life to suit its own purposes would seek to make use of a lifeform as tenacious as the animal-plants. That said, *Ambien II* gave no indication animal-plants were ever transported to Earth. One possibility is that there is no connection between the megafloora discussed throughout the article and that of Planet 3(1). Another is that the experiments around this lifeform were too sensitive to be revealed to the Sirian public.

Sirius was granted sovereignty over Africa and South America following a war with Canopus. Though the Sirian public has convinced itself otherwise, the war was a rout for Sirius. Canopus was a gracious victor and pretended all the settlements were among mutually-exhausted equals. In fact, Canopus dictated the terms of the peace.¹³² Perhaps a cadre within the Sirian imperial apparatus still bent on revenge began pursuing the experiments with the Planet (3)1 species. Canopean/Ethical mastery of transmigration likely attracted the war party to the species’ latent ability to absorb wathans.

The first experiment likely began around 12,000 BCE around the time of the founding of

¹³⁰ *The Sirian Experiments*, p. 159.

¹³¹ *The Sirian Experiments*, pp. 152-163.

¹³² *Id.* at 8-9.

Khokarsa on an island in one of ancient Africa's inland seas. Gribardsun's decisive role in the development of Khokarsan agriculture and bronze-working is well-documented.¹³³ However, the role the Tree of Kho, likely of the Planet (3)1 species, might have played in that society congealing remains open to speculation. We do know that the Tree was important to the female clerical elite of the Temple of Kho whose Oracles inhaled smoke from its burned roots to prophesy.¹³⁴ We also know that in Khokarsan religious teaching Kho, the primary goddess, exiled Gribardsun's mythological representation. Is it possible Gribardsun's anthropological experiment of moving the proto-Khokarsans from the Stone Age to the Bronze interfered with a contemporaneous Sirian experiment? Might the Temple of Kho have been organized by Sirian agents to counteract the influence of Gribardsun? In any event, the first experiment came to an end with the Cataclysm that ended that civilization circa 9,090-80 BCE.¹³⁵

The Khokarsan experiment lasted a length of time similar to the span elapsed between Arinu and Watanu's visit and the downfall of Akata civilization in 1918. This suggests the Planet 3(1) species has a life cycle of around two millenia under Terran conditions. Whether or not any experiments using this lifeform took place between between 9,090 BCE and the ultimate millennium BCE is unknown. Our two additional case studies came to fruition in the 20th century. If the the two millenia life cycle hypothesis is correct, this means the Akata tree was not the only one planted between two and three thousand years ago. A similar flowering of animal-plant hybrids in Kansas was recorded in Manly Wade Wellman's pulp novel *The Giants from Eternity*, first published in the June 1939 issue of *Startling Stories*. An infestation of mineral-plant and mineral-animal hybrids in Cameroon was recorded by J. G. Ballard in *The Crystal World*, portions of which were first published in 1964 in *New Worlds* and *The Magazine of Fantasy & Science Fiction*. We will discuss these in reverse chronological

¹³³ E.g., "Gribardsun through the Ages," p. 82.

¹³⁴ *Exiles of Kho*, p. 17.

¹³⁵ Based on King Hadon of Opar's d.o.b. of 10,011 BCE given by Carey in "A Guide to Ancient Khokarsa" in Farmer and Carey, *The Song of Kwasin*, Meteor House (TPB): 2015, p. 399.

order because of the implications of Wellman's narrative.

From a Wold Newtonian perspective, *The Crystal World* is an interesting mix of factual reporting and surrealist fabulation. Artistically, the novel is an apocalypse. Time is being slowly crystallized by an unknown force leaving a bejeweled world in its wake. Eventually, all will be turned to crystal. Fortunately for those reading this, the world was not transformed to crystal in the mid-60s, but that alone does not discount that the novel might have a factual basis. We know of a species that can, in fact, crystallize its environs from Carey, Farmer, Power and Rosny.

The novel focuses on a Dr. Edward Sanders' hamfistedly Conradian journey into the crystallized jungle. Dr. Sanders, an Englishman, is the likely son of Commissioner R. G. Sanders whose biographies are familiar to readers of Edgar Wallace. Sanders left his post at a leper colony to visit his former lover Suzanne Clair and her husband Max. By serendipity, the unexplained crystallization happened around the time of his visit to the Clairs. Throughout the novel he is accompanied off and on by a man called Ventress, purportedly a Belgian architect seeking to settle scores with a diamond mine owner called Thorenson. The Belgian's vendetta sprung from Thorenson's continued tryst with Ventress' wife.

For lack of a better thesis we shall tentatively accept that Dr. Sanders was in the region by happenstance. It is also quite possible Messr. and Mdme. Ventress were as they were recorded by Ballard. Certainly they would not be the world's first cheating or vengeful spouses. However, it is equally likely that these characters were fabricated for Ballard's artistic purposes. Our hypothesis is that these individuals were likely based on Phillipe de Maranges and Muriel de Maranges (née Ironcastle), both of whom traveled to Gondoroko with Muriel's father Hareton Ironcastle in the early 20s. Madame de Maranges likely preceded her husband into the jungle because of the inquisitiveness of her character (on display in *Ironcastle*), not primarily to pursue an affair. Perhaps Phillipe was on his own adventure when Muriel traveled to Cameroon. Whether Muriel had an affair with a mine owner, we cannot guess. What role, if any, Thorenson may have played in the true events is unknown.

This hypothesis raises a number of questions. How did they come into knowledge of the Cameroonian infestation, so similar to the one they encountered in their youth? How were the De Maranges so young in the mid-60s? And how did J. G. Ballard find out about it? There are a number of ways Gribardsun could have connected himself to the De Maranges. Gribardsun and Hareton Ironcastle's mutual association with the Wildman family, called "Savage" in the novels by Lester Dent, may be a clue. Farmer reports that James Clark Wildman III ("Doc Savage") and Tarzan are distant cousins.¹³⁶ We also know that Muriel's father was associated with Doc Savage's father and Tarzan's American father-in-law through the Baltimore Gun Club. Indeed, Ironcastle traveled in South America with the elder Wildman.¹³⁷ As for how Gribardsun himself knew of the events in Cameroon, suffice to say 14,000 years is a long time for one to develop an intelligence network. Whatever means of communication Gribardsun chose probably reached Muriel before Phillippe which is why the latter found himself tracing his wife into the infested jungle with Dr. Sanders.

As for the age of the De Maranges, there are three likely possibilities. One is that the De Maranges were exceptionally fit people. Two is that Ballard took artistic license with the timeline, and the real events actually took place earlier. Three is that the couple's close association with so many exceptional scientists gave them access to youth-extending drugs. Perhaps in the 1960s, "Messr. and Mdme. Ventress" were relatively new identities taken by the couple to mask that they were not aging. Following the adventure, they were probably visited by Gribardsun, perhaps in disguise as James Claymore. Gribardsun would have made extensive notes for use by a sci-fi author. Knowing that he had had or would have a number of contacts in the American sci-fi market (Burroughs, Farmer, Wellman), Gribardsun likely sought to supplement this with a British partner.

Why would Gribardsun select Ballard? He may have had a vague 14,000 year old recollection of Norman Spinrad's anthology *The New Tomorrows*, featuring Farmer's Burroughs-Burroughs

¹³⁶ *Tarzan Alive*, p. vi-vii (unnumbered).

¹³⁷ *Ironcastle*, p. 10.

pastiche “The Jungle Rot Kid on the Nod,” and with it the coming “New Wave” of science fiction. Though Ballard is not in that anthology, Gribardsun might have recalled Ballard’s name from the general milieu. More than likely who Gribardsun sought to contact was Michael Moorcock; he just did not remember his name. Alternatively, Gribardsun did give his notes to Moorcock, but the latter passed them along to his friend Ballard. In any event, *The Crystal World*, however seminal it is to Ballard’s *oeuvre*, was a failure for Gribardsun’s purposes as it left out the most important detail: the source of the infestation.

Judged by this rubric Wellman’s *The Giants from Eternity* is more successful. It also provides the startling revelation that the Planet 3(1) species can absorb or draw out the wathans of the deceased. This came to light sometime around the 1930s when an area in Kansas became subject to an infestation akin to that encountered by Hareton Ironcastle’s party in Gondoroko. Though the animal-plant made the area it infested red rather than amethyst in hue, like the African infestations it also had the effect of changing the nature of the local flora and fauna--even taking over the body and personality of an airplane pilot named Spencer DePogue. A young scientist named Oliver Norfleet, working in secret on behest of the federal government, took a sample from the animal-plant which proved to be the infestation’s undoing. Experiments exposing a formula derived from the sample to the corpses of Thomas Edison, Sir Isaac Newton and Louis Pasteur and later Marie Curie had the result of temporarily resurrecting those individuals. Wellman does not present a compelling case for how the resurrection science works, other than that it is only temporary. However, the “short resurrection” detail may have been a ruse to cover up the resurrectees’ work for the Allies during World War II. If not for the new evidence presented in these appendices linking Riverworld to the WNU, there would be a strong temptation to dismiss *The Giants from Eternity* as fiction. However, in light of the similarities indicating that Ethical and Canopean civilization are one-in-the-same, the red animal-plant infestation of Kansas likely has an origin in fact.

The novel leads the informed reader to conclude that Norfleet isolated aspects of the Planet 3(1)

species, either natural or inbred by Sirian technicians, that had to do with: (1) the reconstruction of fauna and (2) wathan collection. Whether the young Norfleet merely stumbled onto these properties as the narrative describes or if some Canopean influence was brought to bear on him is unknown. While the incident was successfully hushed up by the army--concerned with such secrets falling into the hands of the Axis--it probably comes down to us in fiction by way of a member or associate of the Wold Newton family working on Gribardsun's behalf.

Wellman has Norfleet reporting to a vague-sounding government agency called "the Board of Science." Perhaps the prosaically named board was Wellman's invention or the body was given a pedestrian name to obscure its mission. In any event, the agency probably had in its employ one or more Wold Newton family members or associates. Some likely candidates include Hareton Ironcastle's American associate Sydney Guthrie, Tarzan's distant cousins Doc Savage and Monk Mayfair, and Doc Savage's associate Thomas J. "Long Tom" Roberts. Even Ironcastle himself may have still been working in the 30s.

Perhaps the story was initially pitched to Lester Dent by Doc or one of his Fab Five as a Doc Savage adventure. Likely it would have been Theodore Marley "Ham" Brooks, Esq., who made the pitch, given his skills at elocution. He probably also used his law license to manage Doc's literary estate more generally. Dent would have rejected the story as too far fetched for a Doc novel. Upon learning of Ham's consternation with this, perhaps Monk or Long Tom, likely science fiction readers, suggested Wellman and some other alternatives. Given how often Doc kept them in the dark, it is unlikely the Fab Five knew they were working for Gribardsun or that such a time traveler existed, despite his family tie to Monk.

Further research is needed in this area. The large gap between the Khorkarsan Cataclysm and the 20th century events does not mean that these trees or animal-plants were not wreaking havoc. Akata and Khorkarsan civilization were ended by this species from Sirian Planet 3(1). Wold Newtonians have a responsibility to ensure more human civilizations do not follow them.

Abbreviations/Short Forms

Africa -- *Africa: A Biography of the Continent*

ATTU -- "A Tale of Two Universes"

AFR -- "A Feast Revealed"

DHT -- *The Dark Heart of Time: A Tarzan Novel*

PWNU -- "The Philosophy of the Wold Newton Universe"

SGA -- *The Stone God Awakens*

Sirius Mystery -- *The Sirius Mystery: New Scientific Evidence of Alien Contact 5,000 Years Ago*

WDB -- "When Day Breaks the Stone God Awaits"

WNU -- Wold Newton Universe

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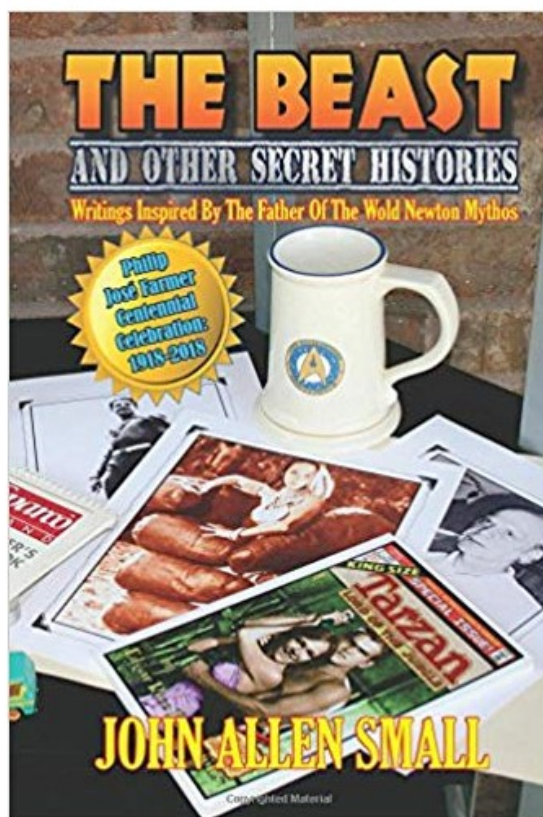
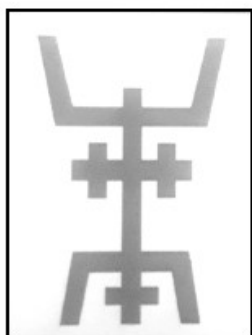
About the Fans/Writers

Sean Lee Levin discovered Philip José Farmer's work in 2002, and has been a devoted fan ever since. A member of the New World Newton Meteoritics Society, he is also the author of the two-volume magnum opus *Crossovers Expanded: A Secret Chronology of the World*, a companion to Win Scott Eckert's *Crossovers: A Secret Chronology of the World*, a massive timeline of crossover stories using Farmer's World Newton Family writings and fictional biographies by other authors as their primary basis. Levin is a regular at FarmerCon, the annual celebration of Farmer's life and work. Levin can be found online at crossoveruniverse.com and seanleelevin.blogspot.com.

Jason Scott Aiken came to know of Philip José Farmer's work just a few weeks before Farmer's passing in February 2009. Aiken's journey to Farmer was concurrent to his discovery of pulp magazines and culminated with him attending FarmerCon VI at PulpFest 2011 in Columbus, Ohio. Aiken has been attending FarmerCon and PulpFest ever since and also hosted and produced Pulp Crazy, a podcast dedicated to pulp authors, literature, and themes. In addition to Farmer and Pulp fandom, Aiken also dabbles in writing short fiction and has been published by Black Coat Press, Cirsova, and Paizo Publishing. He can be found online at jasonscottaiken.com and pulpcrazy.com

William H. "Will" Emmons is obsessed with Philip José Farmer and thinks you should read his books. He's also an elder law attorney, mystic, communist, would be author, Meg's partner and Lucy the dog's pack mate. Contributing to this fanzine has deepened his understanding of how wonderful it is to be a part of the beloved community of Farmer fanatics. He resides in Richmond on the outskirts of Eastern Kentucky. Add him on Twitter (@WillEmmonsKY) or drop him an email (will.emmons@gmail.com). Emmons also has a personal creative mythography blog at afeastknown.wordpress.com.

In addition to the above you can also visit us online at **farmerfan.com**.



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