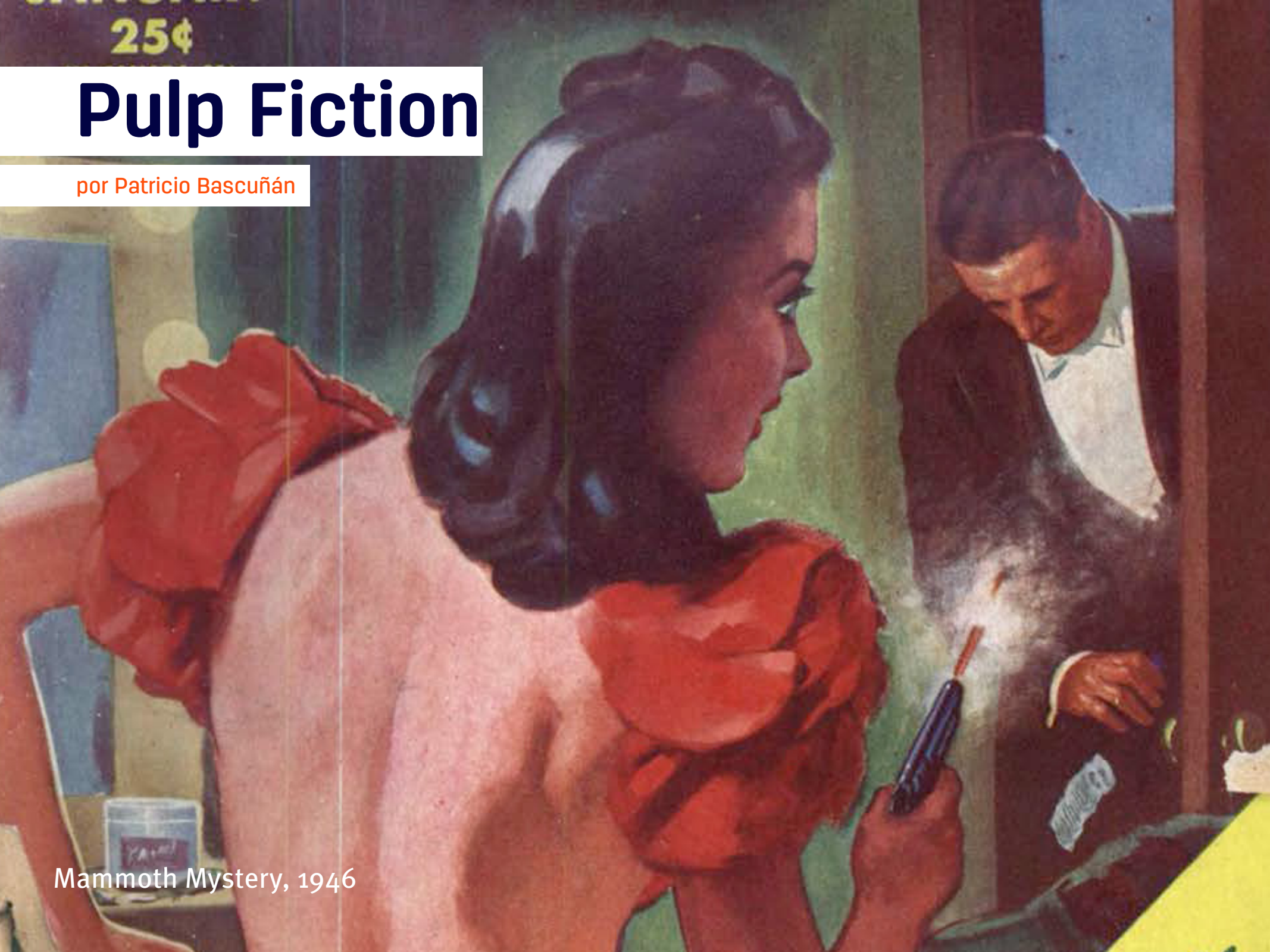


25¢

# Pulp Fiction

por Patricio Bascuñán



Mammoth Mystery, 1946

# Pulp Fiction

Cuentos de vaqueros, aventura, ciencia ficción,  
novela negra y novela rosa

Basado en Ellis Morgan (2002) y Armando Boix (1999)

## Publicaciones especializadas

- ▶ Narrativa que circula por revistas especializadas, principalmente en ciencia ficción, durante la primera mitad del siglo XX en Estados Unidos.
- ▶ Diálogo entre narrativas escritas y dibujadas.

## Fenómeno de masas

- ▶ Durante el periodo de entreguerras algunas de estas publicaciones alcanzan un millón de ejemplares.
- ▶ Tremenda influencia en el cine y la cultura de masas norteamericana

## Exploración de los márgenes

- ▶ Indagación de lo periférico, en tanto misterioso y desconocido.
- ▶ Retrato de procesos de expansión y repliegue del capitalismo globalizado a través del siglo XIX y XX.
- ▶ Violencia y perversión

"And mademoiselle's address?" he asked.

"Is Briony Lodge, Serpentine-avenue, St. John's Wood."

Holmes took a note of it. "One other question," said he. "Was the photograph a cabinet?"

"It was."

"Then, good night, your Majesty, and I trust that we shall soon have some good news for you. And good night, Watson," he added, as the wheels of the Royal brougham rolled down the street. "If you will be good enough to call to-morrow afternoon, at three o'clock, I should like to chat this little matter over with you."

## II.

AT three o'clock precisely I was at Baker-street, but Holmes had not yet returned. The landlady informed me that he had left the house shortly after eight o'clock in the morning. I sat down beside the fire, however, with the intention of awaiting him, however long he might be. I was already deeply interested in his inquiry, for, though it was surrounded by none of the grim and strange features which were associated with the two crimes which I have already recorded, still, the nature of the case and the exalted station of his client gave it a character of its own. Indeed, apart from the nature of the investi-

variable success that the very possibility of his failing had ceased to enter into my head.

It was close upon four before the door opened, and a drunken-looking groom, ill-kempt and side-whiskered, with an inflamed face and disreputable clothes, walked into the room. Accustomed as I was to my friend's amazing powers in the use of disguises, I had to look three times before I was certain that it was indeed he. With a

nod he vanished into the bedroom, whence he emerged in five minutes tweed-suited and respectable, as of old. Putting his hands into his pockets, he stretched out his legs in front of the fire, and laughed heartily for some minutes.

"Well, really!" he cried, and then he choked; and laughed again until he was obliged to lie back, limp and helpless, in the chair.

"What is it?"

"It's quite too funny. I am sure you could never guess how I employed my morning, or what I ended by doing."

"I can't imagine. I suppose that you have been watching the habits, and perhaps the house, or Miss Irene Adler."

"Quite so, but the sequel was rather unusual. I will tell you, however. I left the

house a little after eight o'clock this morning, in the character of a groom out of work. There is a wonderful sympathy and freemasonry among horsey men. Be-



"A DRUNKEN-LOOKING GROOM."

**Dimes novels  
del siglo XIX**

**The Strand Magazine, 1891**

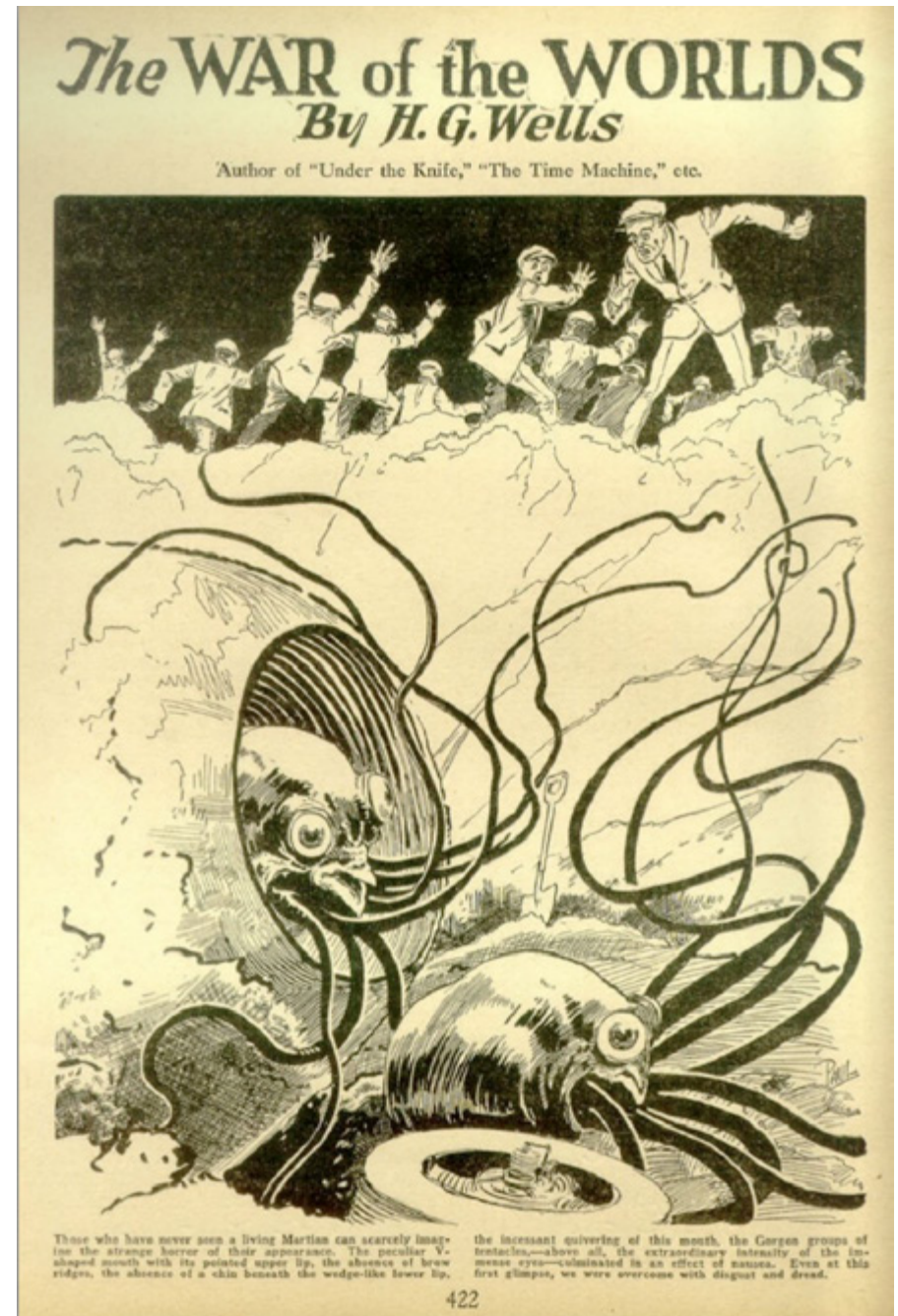
Vol. II Jul-Dec. p.67

Disponible en [archive.org](http://archive.org)





Amazing Stories, 1926  
 Disponible [www.pulpmags.org](http://www.pulpmags.org)





# The Lost City

By MILTON R. PERIL

Serial in 3 Parts—Part I

*This is not the first story which we have published with an Egyptian mise en scène. It leads to a very astonishing series of events, based in a degree upon the great Sphinx that asked the riddle famous in the history of ages. It holds one's attention and really preaches a sort of sermon, yet has quite a bit of excitement. Mr. Peril is a new author as far as our readers are concerned.*

Illustrated by MOREY

## CHAPTER I

### The Manuscript

EL KASR is one of those ancient spots on the face of the earth that strives to acclimate itself with each fleeting generation. Its narrow and cobbled streets have been polished through the ages by the countless bare feet of the natives, who have long since returned to the dust of their creation. Only its slumbering eye can flash forth what it has seen, incoherent and indistinguishable. Yet, to one who can understand it, it speaks with astonishing and clarifying thought.

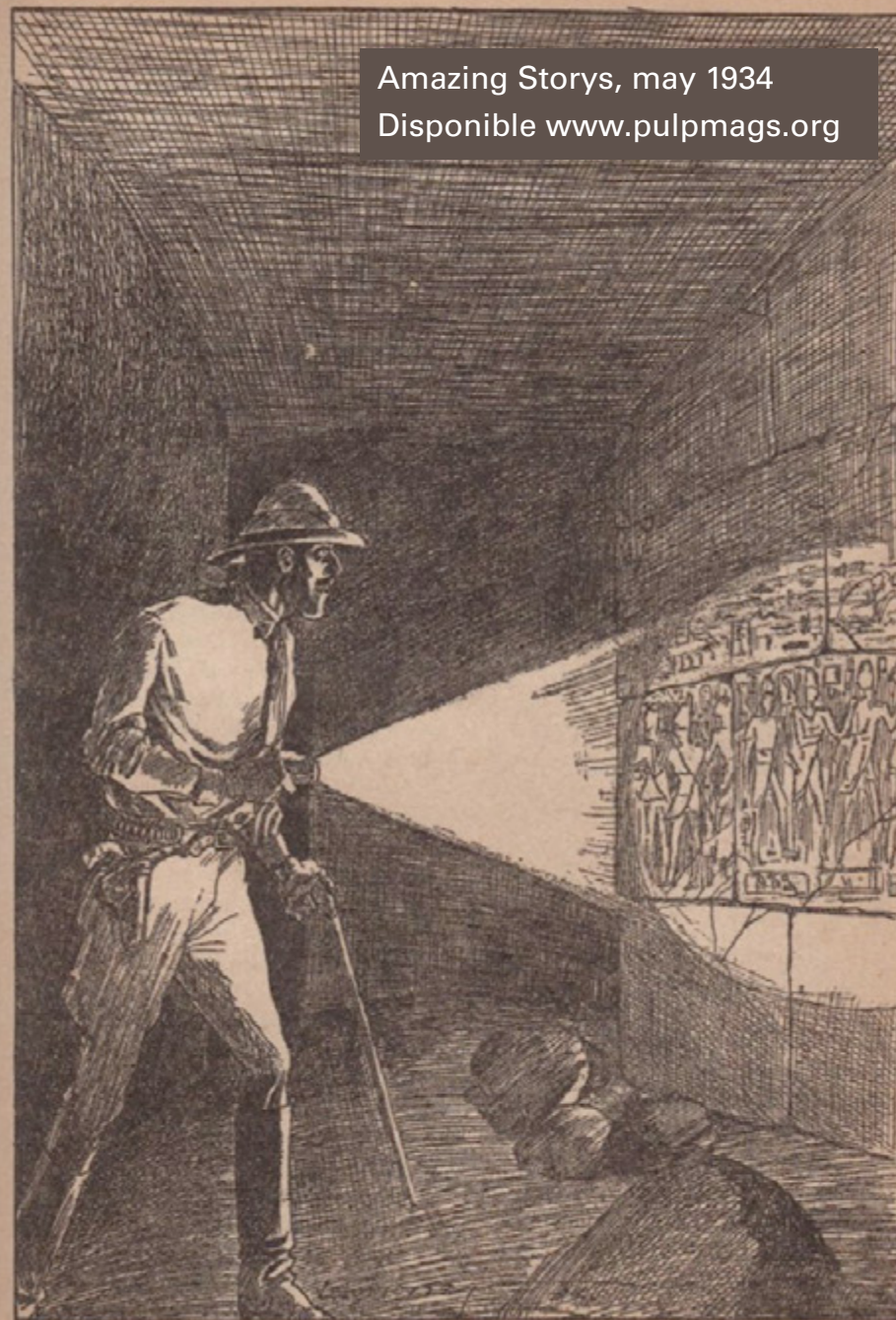
To Sir John Mansfield, the eminent archaeologist and Egyptologist, El Kasr was one place that held him spellbound, one effort of falling and rising civilization which spoke itself plainly to him. It was in his blood, those centuries-old dwellings of masonry, which squatted against a slithering desert to protect the pliable and susceptible body of man from the oppressive heat of the overhead sun. It was an answer to the constant quests of his mind, this arid sand of Egypt.

Years he had spent upon it, in it, trying, from the pieces he detached from its bosom, to set together those drifts of understanding into one orderly unit of human knowledge. And throughout the successive years his heart had not stifled one bit the thrill of discovery; rather, as the days rolled by, the more acute became his sense of desire. He knew Egypt; knew what potent powers it contained in its breast; knew what tremendous part it had played in the shaping up of the ensuing generations.

Yet, El Kasr was to him something indefinably clear. When his feet clicked against the hot and dusty stones, when his lungs breathed deeply of the afternoon atmosphere, it was almost as though he were transported back through the ages on some mental, invisible breath. Sun-baked was the land. But the very essence of material crumbling manifested the lurking mysteries! And the mysteries of this land—that feature quickened his blood!

THE dirty figure of a dried and twisted man lounged on the corner of a shabby thoroughfare this late afternoon, his glistening, dotty eyes glued on

Amazing Stories, may 1934  
Disponible [www.pulpmags.org](http://www.pulpmags.org)



*The torch fell upon the inscribed walls and he soon forgot everything about him. His scientific sense prevailed and he stood there for the better part of an hour studying those writings.*



Dime Mystery, 1938

Disponibile [www.pulpmags.org](http://www.pulpmags.org)





Frank R. Paul  
Fantastic Adventures  
December, 1945  
Disponibile [www.pulpmags.org/](http://www.pulpmags.org/)

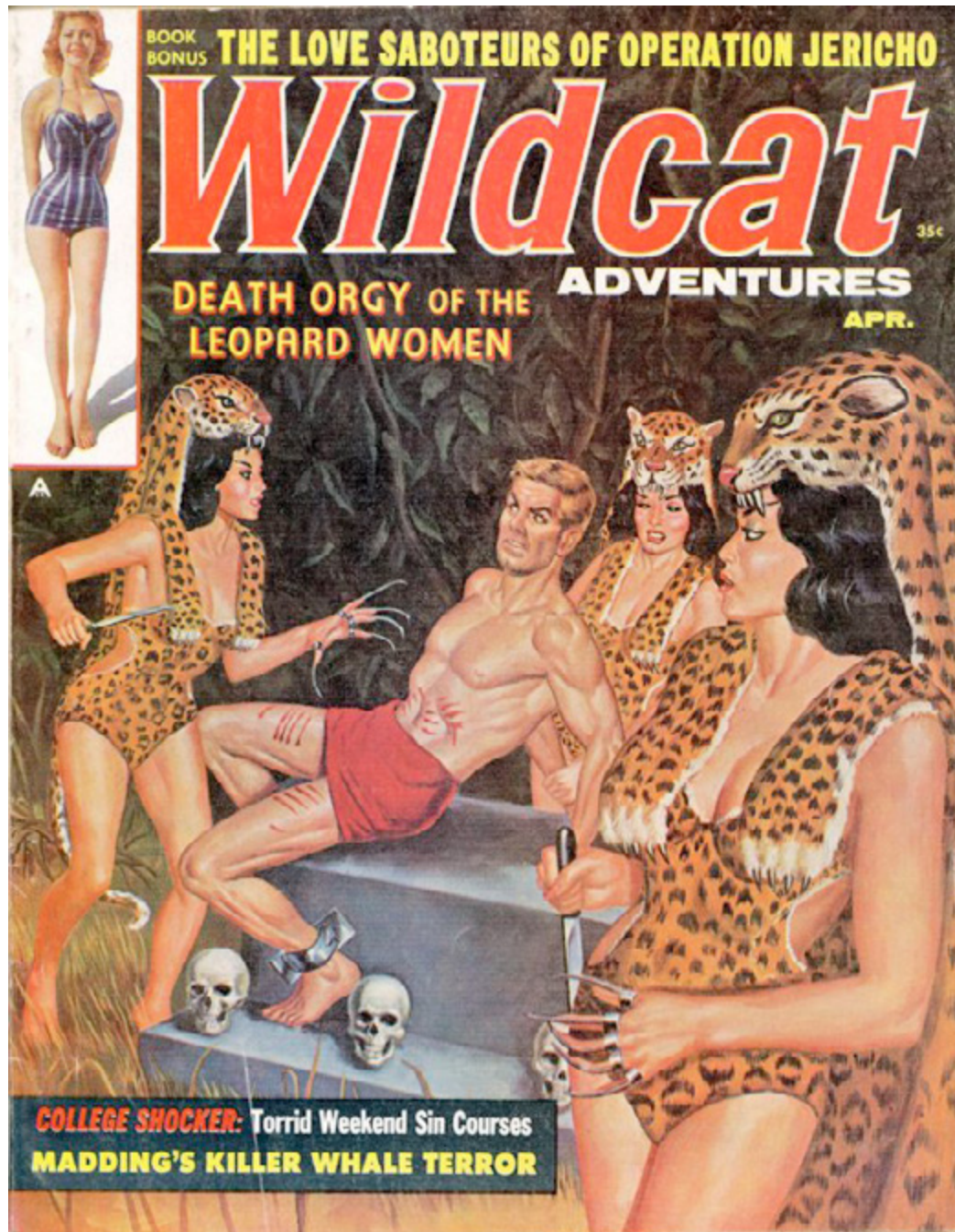




Frank R. Paul

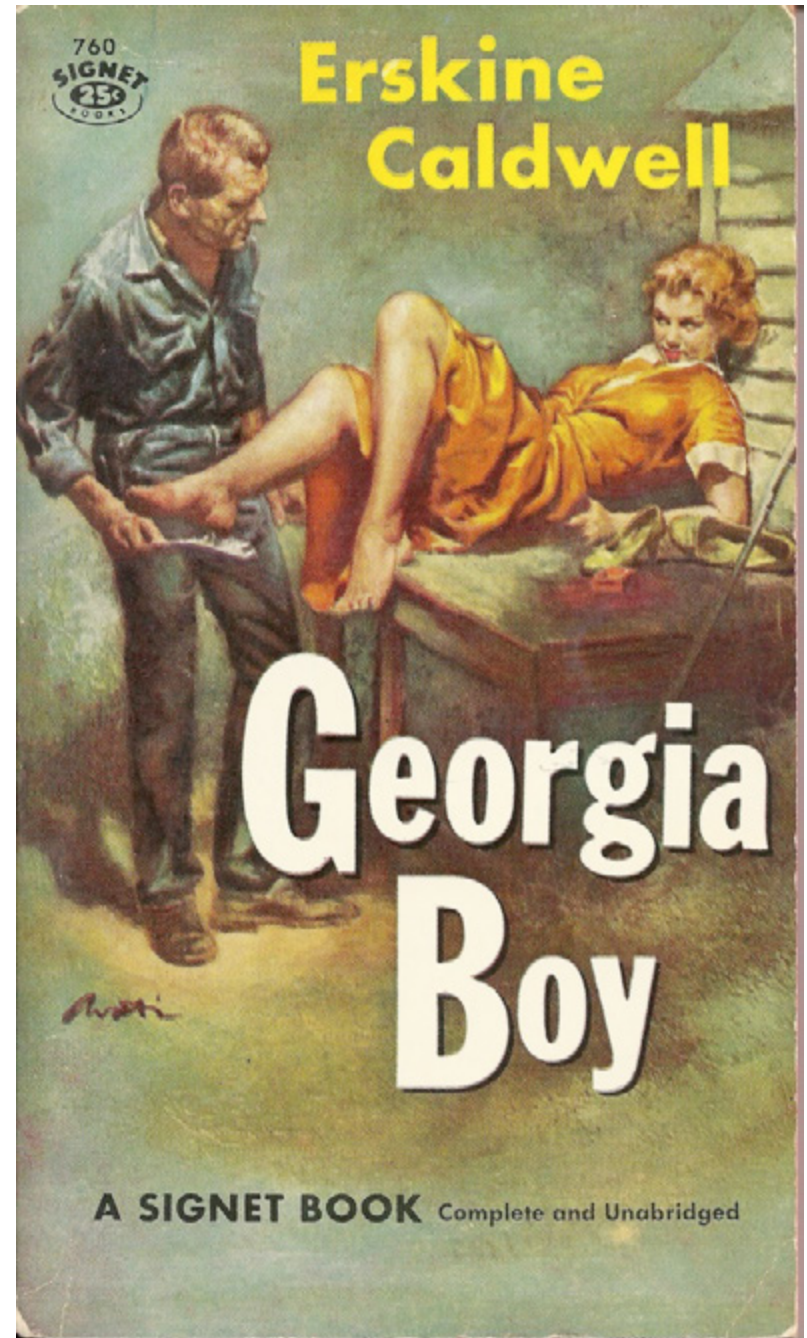






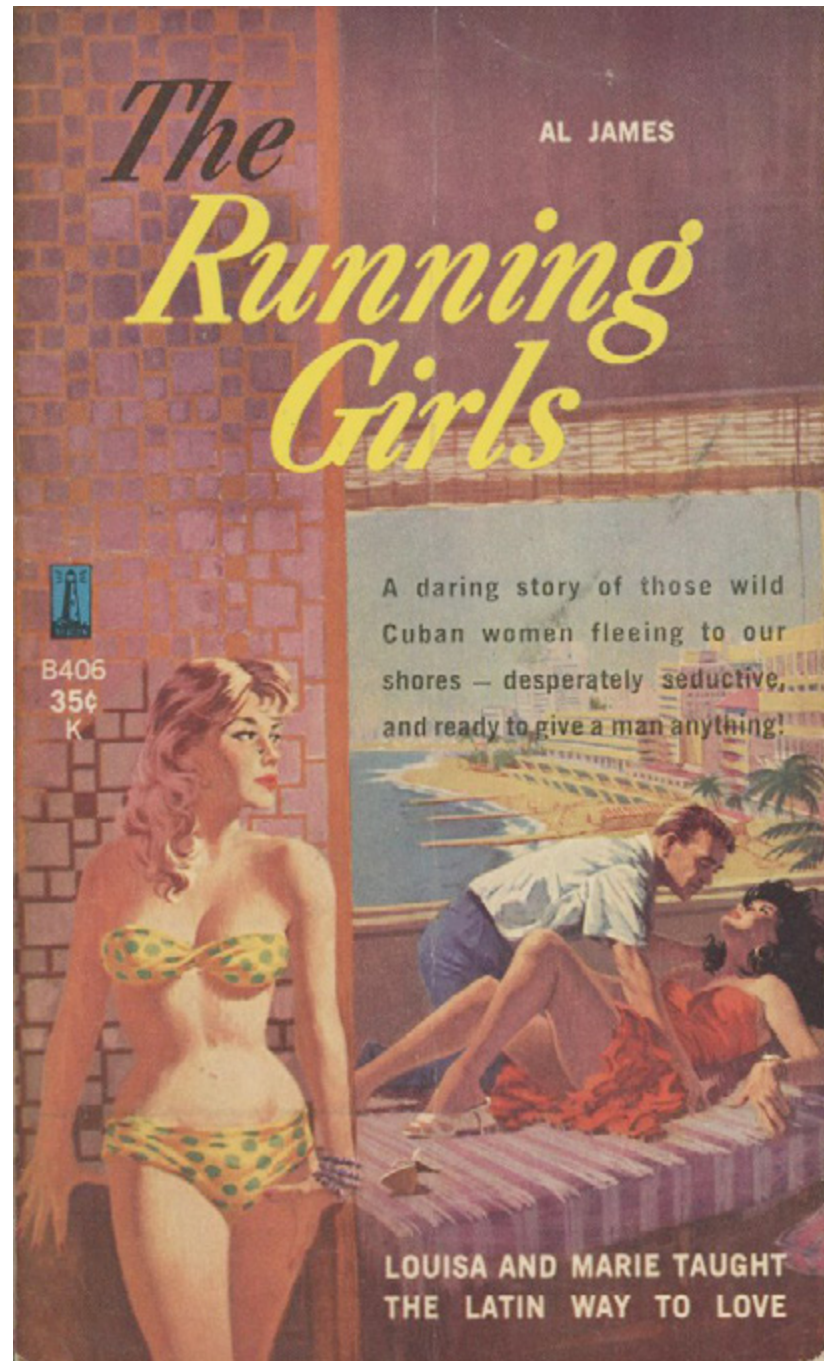
1960

James Avanti



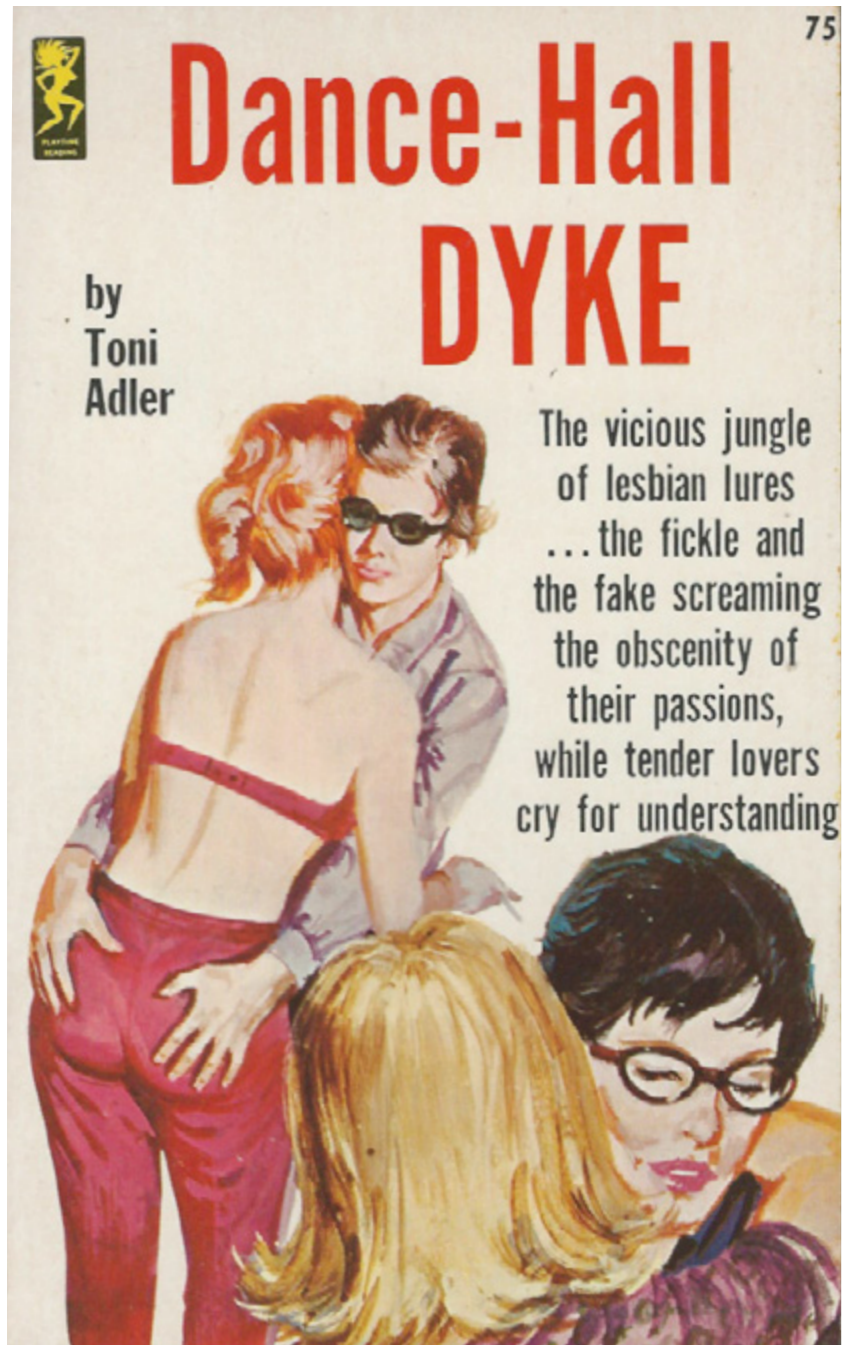


1961

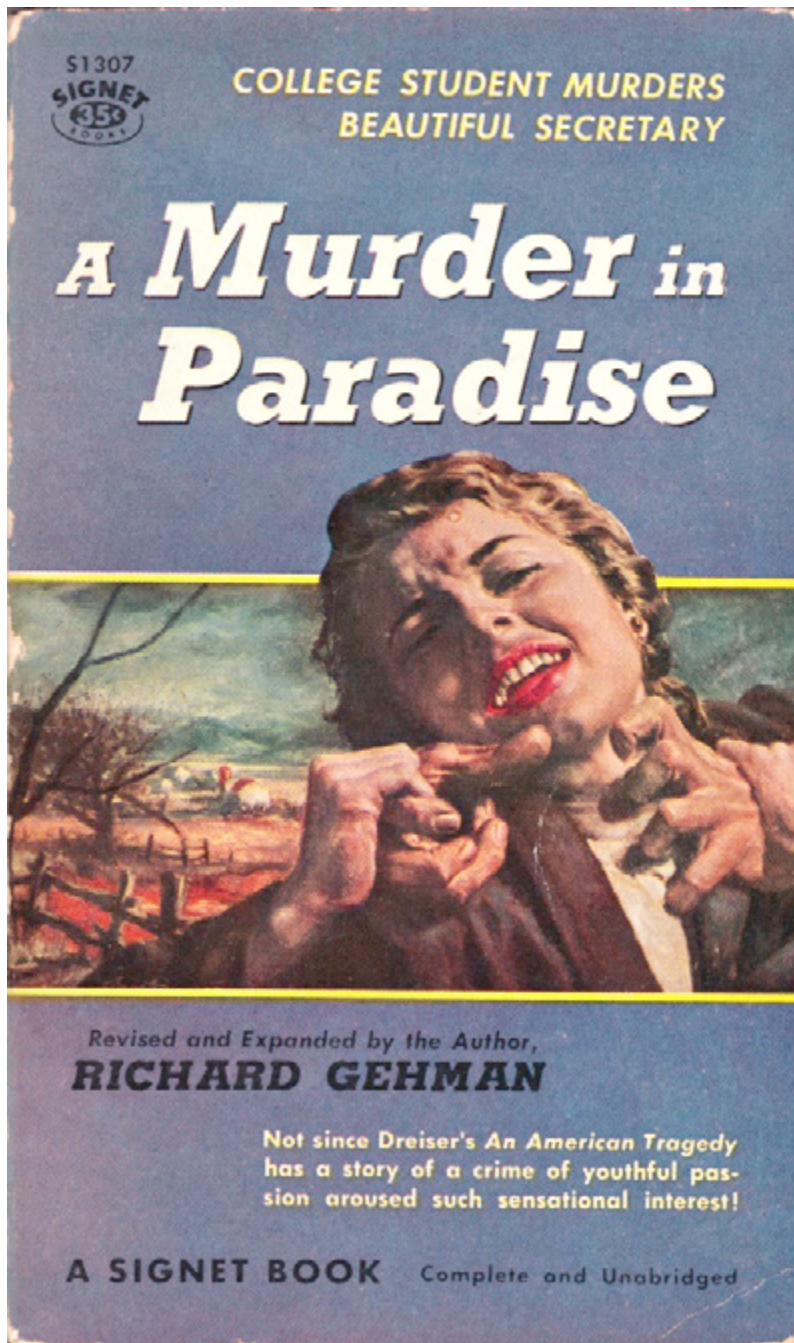


PlayTime Books

1964







De la Magazine al Paperback:

## Voluptuoso realismo

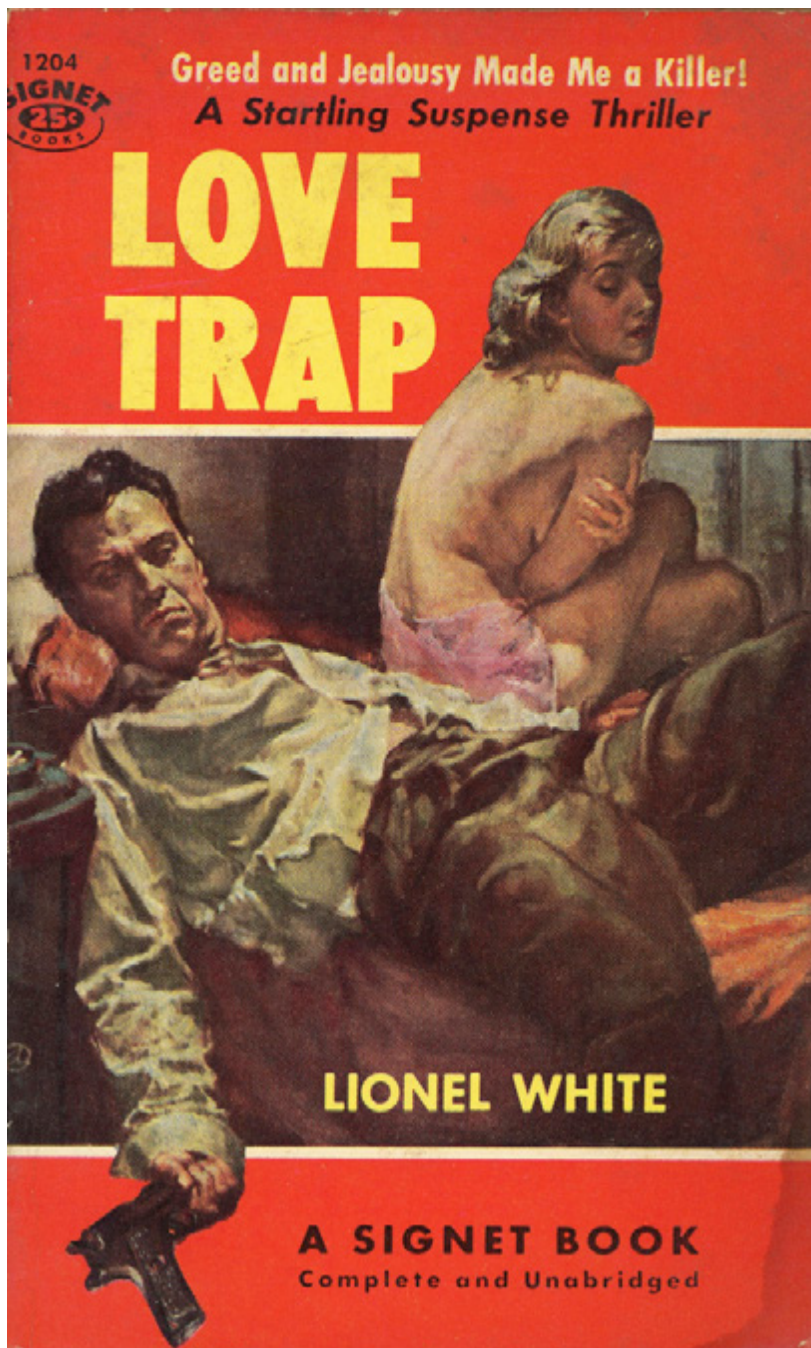
"Llamativos óleos sobre tela que, por medio de un realismo exagerado y de ensueño, representan escenas calentonas y cargadas de feromónas sobre momentos de la narración adjunta"

Lee Server (1993).

Signet Books, 1956







James Avanti (1955)

para Signet Books

extraída de [www.pulpcovers.com](http://www.pulpcovers.com)

Literatura de Kiosko

**Bolsilibros**

**"novelas a duro"**

10,5 x15 cm.

extraído de

[bolsilibrosmemoriablog.wordpress.com/](http://bolsilibrosmemoriablog.wordpress.com/)







Bruguera

Colección Bolsilibros

Serie Coral Grandes Éxitos

Talleres Gráficos Editorial Bru-  
guera

Barcelona, 1981 (1º 1964)

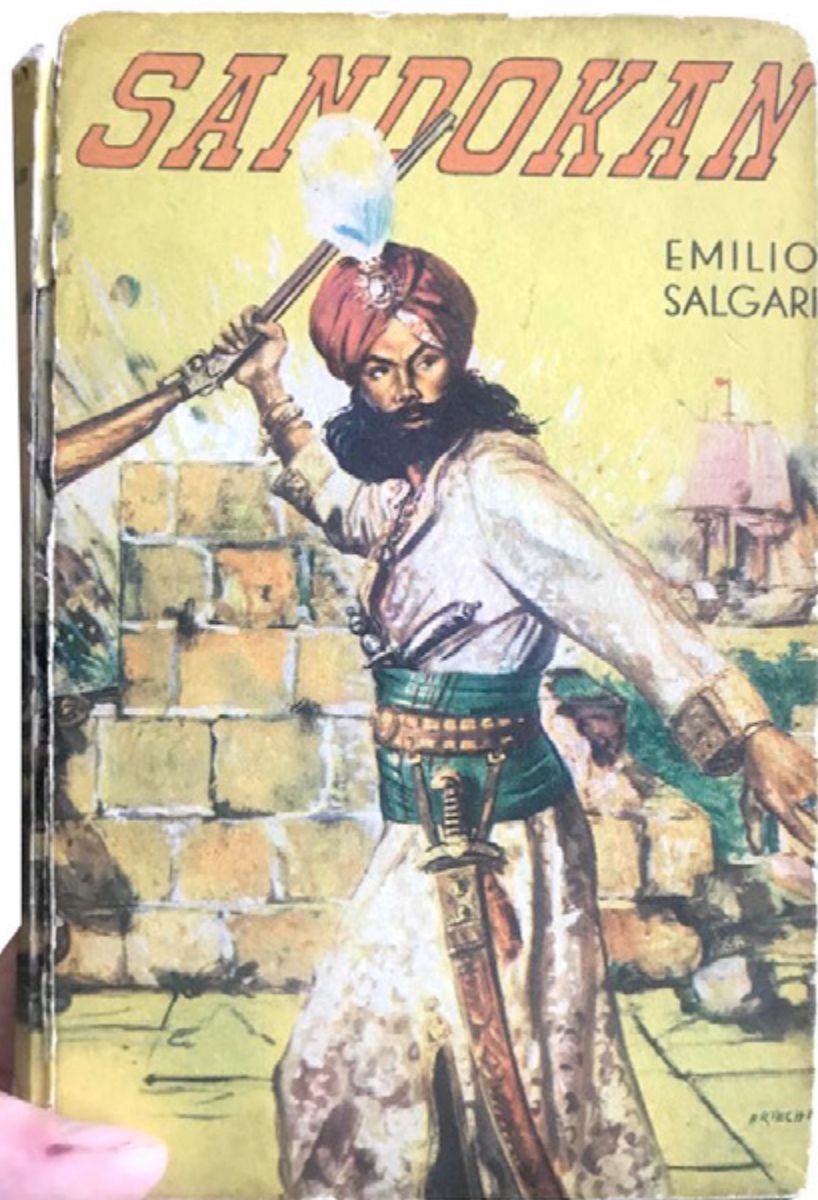
Corín Tellado, escritora de 5000  
novelas y Record Guinness en  
venta en 1994

—sobre 400.000.000 de ejem-  
plares de sus novelas—, es recon-  
ocida como la autora más vendi-  
da en idioma español.



## Cristóbal Arteche (1900 - 1964)

Argentina, 1954



Cataluña, 1935(?)







Mampato  
noviembre 1972



La Nación  
18 de septiembre de 1960, p6.  
Tarzán aparece por primera vez en  
All Story Magazine en 1912



Zig-Zag  
Colección Linterna  
noviembre 1947



El Peneca  
circa 1955-1960





Mampato 146, 1973

La Isla



Truenos sobre Coronado  
Mampato n.146, noviembre 1972





diseño de Guillermo Varas  
julio de 1973



Diseño de Julio Berríos.  
1972



Portada de El cuarenta y uno  
de Boris Lavreniov  
diseño de Roberto Tapia  
1972

