
C O S M O P O L I S

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One Year of TI

by Steve Sherman

TI Assignment Administration

As you read this, it will have been just one year since some of the members of the Textual Integrity team met at Chinon, France, for the European TI Conference. Two months later, the rest of the team met at Oakland, California, for the American conference. It was my privilege to attend both: to meet my fellow team members, not to mention the Vances, whose legendary hospitality did more than live up to its reputation.

There have been numerous articles on the subject of TI in previous issues of *Cosmopolis*, which can be downloaded from the website <http://www.vanceintegral.com/> and to which I commend your attention. I don't want to repeat what others have already written, but I do want to give subscribers a feel for what has been accomplished so far.

Each text presents its own particular set of problems to the restoration effort, depending on the degree of editorial intervention and the quality of available evidence. In some cases we have only a single published edition and no other evidence. In some cases we have multiple editions that differ among themselves in more or less interesting ways. In some cases we have manuscript evidence, which is not always unproblematic, or even setting copy, which shows what went to the publisher and what the publisher did with it. I recently received a photocopy of that for the Berkley edition of *Suldrum's Garden*, which documents nicely the slash-and-burn job done to Chapters 25 and 26 (see *Cosmopolis* 17). From that, I could restore the text as Vance wrote it, even if I did not also have the more faithful Underwood-Miller edition.

In the case of the most recent work, we have the author's original WordStar files, but even these are not without their challenges. In the case of *Madouc*, there were instances of text that differed identically in the published editions. This might have been parallel editing, but what were the chances that two different editors would generate exactly the same reading? Fortunately, there existed in Oakland additional sources of evidence: holographic and typewritten errata sheets; a 30-page *Lyonesse* Index, compiled by Norma Vance

(probably after the publication of *The Green Pearl*, with holographic additions to cover *Madouc*); a list of proper names not recognized by Tim Underwood's spellchecker; and most importantly, a printout of the file with holographic corrections. This made it clear that the WordStar file was not the last word. We have had similar experiences with other texts (notably *Night Lamp*) that demonstrate conclusively that the last round of changes typically does not get added to the file on disk.

Is the TI enterprise going to make a difference? The answer is emphatically affirmative. Some of the editorial interventions have been documented in previous editions of *Cosmopolis*, and I won't bore you by repeating them. But I would like to cite a number of other examples.

One of our important discoveries has been that, even in the absence of manuscripts or setting copy, the original appearance of a text in a pulp magazine can be a valuable TI resource. It must be used with caution—the pulps were notorious for shortening paragraphs and introducing section breaks to fit their bicolunar format—but they are frequently more reliable in the actual words.

A prime example is this passage from the Ballantine edition of *Marune*, spotted by Tim Stretton:

A spectacular location for a planet, among such a frolic of stars! Maddar and Cirse swing close around each other; Furad, with Marune keeping its monthly orbit, curves around Osmo; the four stars dance a fine saraband down the Fontinella Wisp.

Tim's comment:

A characteristic Vance passage; but Ballantine have in fact substituted 'curves' for the magazine's 'curvets'. Curvet is a new word to me, which means to prance or frolic. All too much for the lummoxes at Ballantine, who rather than use a dictionary settle for a quotidian replacement. . . .

Tim has come up with a couple of equally interesting examples in *Wysx*, this time from the setting copy:

From *Wysx*: (the lengthy extract is necessary to show the context)

The DAW edition has:

Jantiff listened with dutiful attention, but soon thereafter he chanced upon an old manual of landscape painting, which insisted that only

natural pigments could adequately depict natural objects; and, further, that synthetic substances, being bogus and unnatural, subconsciously influenced the craftsman and inevitably falsified his work. Jantiff found the argument convincing and began to collect, grind and blend umbers and ochers, barks, roots, berries, the glands of fish and the secretions of nocturnal rodents, while his family looked on in amusement.

Jack actually wrote 'bemusement' as the final word—a very different flavour.

And also:

Tonight we are bombahs for sure! I see wines from four different worlds, a noble assortment of meats, pastas, rissoles, salads, cheeses, and all manner of miscellaneous confections. A far more elaborate meal than is my usual habit, I assure you! But tonight let us revel in the ignobility of it all!

—where an editor has substituted 'pastas' for Jack's original 'pastes'.

Kurt Harriman came up with this howler in *Dover Spargill's Ghastly Floater*:

Marvel SF Magazine:

Mr. Offbold would have sweat in Gehenna before crossing the street at Dover Spargill's bidding.

U-M (*Dark Side of the Moon*):

Mr. Offbold would have sweated in Guyana before crossing the street at Dover Spargill's bidding.

The replacement of the perfectly acceptable participle sweat is pedestrian enough, but substituting a South American nation for the site of the ancient Hebrews' sacrifices to Moloch (which in the New Testament becomes Hell) is simply risible.

Gold and Iron has famously been revised by editors. Dave Kennedy describes the overall effect:

The worst thing I can think of is Gold and Iron. Everyone knows of the infamous elimination of the child. What may not be so widely known is that this is merely one brief passage that has been edited. In fact, Ace abridged the entire story, so there are massive changes done to the whole text, with entire characters and scenes excised, and sentences revised to cover up the changes.

—and Richard Chandler cites one specific passage, illustrating the case:

Ace (1958): How would I feel married to a woman who would be ashamed to introduce me to her own friends?

Space Stories (1952): How would I feel married to a woman who's ashamed to introduce me to my own son?

Ron Chernich made a discovery in *The Dragon Masters* that is probably not editorial intervention but typesetting error (thanks to Derek Benson for passing Ron's mail on to me):

The end of the first paragraph on page 12 of your Ace F-185 is the culprit. It reads:

The Heavy Troopers blundered forward to attack, halting only when Kergan Banbeck would be the first to die.

Eh? The Heavy Troopers are the Basics' shock troops: the bad guys. Kergan Banbeck is their enemy; the good guy, so why should they give a rat's if he was to die? Something is obviously very, very wrong here and wrong it has been and remained in all Ace editions and derivatives (i.e., all UK editions) since F-185 came out in 1963.

In the original Galaxy story, as reprinted with only two minor differences in The Hugo Winners Volume 2 and TOR, the sentence reads:

The Heavy Troopers blundered forward to attack, halting only when Kergan Banbeck performed an unmistakable pantomime to make it clear that the Basics would be the first to die.

Now it makes sense! The missing words occupy more than one line in all publications, but I'd lay money that they constitute exactly one line in Norma's original typed manuscript and that the Ace transcriber missed that line resulting in a sentence that makes syntactic sense, but contextual nonsense.

From my own work on *Madouc*, I could cite countless examples of overanxious editing, but I'll content myself with two. First, we are told about the habits at the courts of Dahaut and Lyonesse. Vance's file and the U-M edition have:

The court of neither king lacked for regal comfort; both enjoyed their perquisites, but while

Audry cultivated the company of his favorites, of both sexes, Casmir knew no intimates and kept no mistresses. Once each week he paid a stately visit to the bedchamber of Queen Sollace, and there addressed himself to her massive and lethargic white body. On other less formal occasions, he made shift to ease himself upon the quivering body of one of his pretty pageboys.

Ace made one tiny change: the last word of the passage became pages. But what a significant change in meaning!

When Madouc first makes the acquaintance of her mother, the fairy Twisk, she is made a present of a spell she will find useful throughout the story. The text, as it appears in Vance's file and U-M:

"You have worked the spell correctly," said Twisk. "See how he twirls his feet, as if dancing? The spell is known as the 'Tinkle-toe', or sometimes 'Hobgoblin's Hopscotch'."

In subsequent scenes, Twisk will never refer to the spell by any other name. Madouc, however, clever and creative as she is, will variously refer to it as the Tinkle-toe, the Tinkle-toe Impspring, and the Impspring Tinkle-toe. All of this cleverness was too much for Ace's editors, who changed every single reference to Tinkle-toe Impspring. They also omitted the delightful Hobgoblin's Hopscotch entirely.

Anybody out there still wondering why we need the *VIE*?

Work Tzar Status Report

Nov. 26, 2001 by Joel Riedesel

Let me introduce myself. I am the new Work Tzar for the *VIE* and it is my function to ensure that each text of the *VIE* goes through all the required steps of the *VIE* Text Flow[†] and does so expeditiously. As such, I officially do no real work. I am a perfect manager, a la Dilbert's boss.

This is a job not for the faint of heart. It requires egoless tact and perseverance. One must be vigilant and must constantly request status reports from the diverse volunteers of questionable background that work on these texts. And one must be humble.

I took this position shortly before October 7, 2001 and produced my first status report (to *VIE* manage-

[†] The *VIE* Text Flow will be described in detail in next month's *Cosmopolis*.

ment) then. Since that time I have noted the following Wave 1[†] texts proceeding toward publication (as of Nov. 26, 2001):

Two texts are Golden Master ready:

- *Masquerade on Dicantropus*
- *Golden Girl*

Six texts have completed Post-proofing:

- *Clarges*
- *The Insufferable Red-headed Daughter of Commander Tymnott, O.T.E.*
- *Wyst: Alastor 1716*
- *Rumfuddle*
- *Meet Miss Universe*
- *The World Between*

Six texts have progressed into Post-proofing:

- *The Men Return*
- *Ullward's Retreat*
- *Mazirian the Magician*
- *Night Lamp*
- *The Last Castle*
- *The Languages of Pao*

CRT (Composition Review Team) was created and three texts are currently therein:

- *Madouc*
- *The Flesh Mask*
- *Abercrombie Station*

Five texts have completed TI and are currently being composed (typeset):

- *The View from Chickweed's Window*
- *Bird Isle*
- *The Book of Dreams*
- *Alfred's Ark*
- *Green Magic*

Seven texts have completed the main portion of TI and are being reviewed or implemented:

- *Bad Ronald*
- *The Rapparee*
- *Marune: Alastor 933*
- *Gold & Iron*
- *The Dragon Masters*
- *Dodkin's Job*
- *Strange People, Queer Notions*

TI is currently active in 24 texts of which many are close to complete.

There are only eight texts left in Technoproofing:

- *The New Prime*
- *The Kokod Warriors*

- *Suldrun's Garden*
- *The Green Pearl*
- *The Man in the Cage*
- *The Pnume*
- *The Dirdir*
- *The Chasch*

There are only six texts left in Double-Digitization:

- *The Green Pearl*
- *The Man in the Cage*
- *The Dirdir*
- *The Pnume*
- *The Kokod Warriors*
- *Cholwell's Chickens*

As a result of this we can note that nearly 50% (28) of the texts for Wave 1 have essentially completed TI and that the majority of the remaining are active in TI. This is heady progress.

For those that are curious, the texts included for Wave 1 consist of about half the *VIE* set or up to 24 or 25 of the 44 volumes and quite a bit more than 50% of the word count for the *VIE*.

Composition Update

by John A. Foley

Head of Composition, Managing Editor

Here is the latest report on Composition Team throughput for the texts currently defined in the First Wave (about half the *VIE* set and at least 22 of the 44 volumes). Ten of the 22 volumes have reached Composition (in whole or in part).

The volumes have been assigned simple weights (1/3 composed is 33, 2/3 composed is 67 and so on) and by this scheme we are actively involved with 35% of the First Wave as of this writing. This is very heartening news from a Composition Team perspective.

A) Composed, reviewed and through Post-proofing: volume 1 (w100), volume 6 (w55), volume 7 (w33), volume 9 (w33), volume 17 (w11), volume 31 (w100), and volume 42 (w100).

B) Composed and in review: volume 7 (w33), volume 17 (w22), volume 26 (w100), and volume 38 (w100).

C) Composed: volume 10 (w33) and volume 17 (w44).

† As described in a previous *Cosmopolis*, the *VIE* is being produced in two waves.

Volumes being worked: w764 / w2197 = 35%.

D) Available but not yet composed: none.

E) Not Yet Available:

volume 4 (w100), volume 6 (w44), volume 7 (w33), volume 9 (w67), volume 10 (w67), volume 11 (w100), volume 12 (w100), volume 14 (w100), volume 17 (w22), volume 21 (w100), volume 29 (w100), volume 30 (w100), volume 36 (w100), volume 37 (w100), volume 39 (w100), volume 40 (w100) and volume 41 (w100).

Volumes not yet being worked: w1433 / w2197 = 65%.

Nota Bene: I want to 'see' all First Wave texts into Composition by end of March 2002. This is ambitious but necessary for us to assure that we can be likely of reaching our publication goal for this coming year.

Publicity Update

by Russ Wilcox

In October the *VIE* added an online press kit to the site (www.vanceintegral.com). There is an overview of the project and assorted background materials, including two photos of Jack Vance courtesy of John Vance, and we even have translations of the key documents into German, French, Italian, Dutch and Swedish.

We also made two press releases in October. The first was "300 Volunteers Join to Publish Jack Vance Books" and the second is "Sfera Selected by *VIE* for Volunteer Publishing Effort." The first release was forwarded to a wide variety of journals and newspapers and this resulted in coverage by the

Silicon Valley Business Journal. The release was also forwarded to a series of science fiction sites and received coverage by RevolutionSF, SciFiWS News, Travelwriters.com, and Locus Online.

The following links show the coverage we received from the October press release:

General Press

<http://sanjose.bcentral.com/sanjose/stories/2001/10/08/daily22.html>
http://biz.yahoo.com/prnews/011009/hstu021_1.html

Publishing-related Press

<http://main.travelwriters.com/articles/view.asp?articleID=73>

Science Fiction

<http://www.revolutionsf.com/article/499.html>
http://www.scifiws.com/news/20011013Jack_Vance.html
<http://www.locusmag.com/2001/News/News10Log.html>
<http://www.thealienonline.com/current/sections/news/today.htm>

Lastly, there was a mention of Jack Vance last month in a Washington Post column (11/4/01). Commenting on the grip of obsession, Michael Dirda writes "Collectors have sacrificed their savings, marriages and happiness to add one more item to their life-list or library. Yet why does one need every possible edition of Jack Vance's many science fiction and fantasy novels? Because one does. Oh, one can offer various rationalizations-to prepare a Vance bibliography or simply to possess the best such collection in the world-but really one does it . . . well, it's impossible to say just why. Only collectors understand."

You Have Done It!

VIE Work Credits

Compiled by Hans van der Veeke

Here are the volunteer work credits for each text that has cleared Post-proofing and is printer-ready. Under the same rubric we will announce each volume that is completed.

Check your name! A misspelling here may indicate a misspelling in our database, and thereafter in the books themselves. We don't want to spell your name wrong, or leave off a Jr. or Esq., or to overlook you altogether! For corrections contact Suan Yong at suan@cs.wisc.edu

The Last Castle

Finished 3 December 2001

Digitizer

David Mortimore

Pre-proofers

Lyman Leong

Joel Riedesel

Robin L. Rouch

A. Daniel Stedman

Merging

Steve Sherman

DD-Scanner

Richard Chandler

David Mortimore

Thomas Rydbeck

DD-Jockey

Christian J. Corley

DD-Monkey
Richard Chandler

Technoproofer
Ron Chernich

TI
Rob Friefeld

Implementation
Donna Adams
Damien G. Jones
Chris Reid

Post Implementation Review
Rob Friefeld

Composition
Joel Anderson

Composition Review
John Foley
Marcel van Genderen
Andreas Irle
Robin L. Rouch

Post-proofing
"DRAGON MASTERS"
Erik Arendse (team manager)
Angus Campbell-Cann
Jurgen Devriese
Marcel van Genderen
Jasper Groen
Evert Jan de Groot
Jurriaan Kalkman
Willem Timmer
Hans van der Veeke
Dirk Jan Verlinde

Project Report

by Paul Rhoads

We have received much positive reaction to Coup de Grace and Other Stories, and hope that by now all subscribers have received their copy. The production and distribution of this book has been an important exercise which will contribute to the quality, and secure delivery, of the final book sets. Reaction to the font in particular has been exclusively positive, which emboldens me to reveal my own disappointment. The problem, for reasons having to do with the vicissitudes of production, is that not fully enough ink was used and the letters are therefore less tubby and dark than they should be. This error will not occur a second time, and the font should satisfy everyone next time around (we

are still hoping to publish another pilot volume before launching into production of the sets themselves).

Many people have ordered more than one book with the intention of helping others discover Vance, which is exactly the use intended. Luk Schoonaert, digitizer of the Magnus Ridolph stories (less Coup de Grace) reports that he has given the book to his girlfriend. Luk wrote: "I'm actually reading the Gift Volume myself so I can keep up with [her] questions. I finished Alfred's Ark and then had my girlfriend read it (nice experiment eh?) She asked me what the story was about exactly, and I must admit that it isn't the best introduction to Vance; yet I like it since it's not SF nor fantasy, just a story. Here's my explanation of it; I see two possibilities: a) Alfred was a lunatic and truly believed in the flood, his friends mocked him, but in the end they followed the fool and went even further by kicking him off his ark, which shows they were even more foolish than Alfred; b) Alfred didn't believe in the flood himself but wanted to test the loyalty of his 'friends' . . . With known results. What do you think?"

My interpretation of the story is this: Alfred is sincere; he studied the Bible and discovered that a new flood would come, and decided that he must follow the example of Noah. Generously he tries to warn his neighbors and friends. Naturally they think he is a nut. Vance then deliciously shows us how a modern Noah would go about his work in reality; I particularly relish Alfred's plan to take 'a selection of good literature', as well as to embark only 'good stock' and exclude noxious animals. Alfred's attitude is not really Biblical because if God wanted to wipe us out again (which we know He does not, because of the covenant) He would certainly want, as before, to destroy all trace of human evil in preparation for a new beginning, which would certainly mean the destruction of all art of the past. And of course God might not approve excluding any of His innocent creatures from salvation, such as tics, rattlesnakes and wolves. Alfred is perhaps an eccentric, and perhaps not a first-rate theologian, but it must be admitted that his Bible scholarship is not altogether deficient because his weather prediction turns out to be correct, or else it was a very, very, lucky guess. For it starts to rain on the day indicated, and goes on for a Biblical 40 days and 40 nights. Those who thought Alfred was a crackpot begin to have doubts, and—what else?—take over the ark. Would they have been as worried if Alfred had never announced a new apocalyptic flood? Perhaps not, which only increases the irony of the situation. What a delectable exposé of typical human behavior! People are constantly wrong about most things—by stupidity or some variety of nastiness (prideful self-assurance, or the envy, greed and lust which tempts us

into convenient convictions of all kinds)-but when reality forces the 'truth' upon them, their ideas change in seconds and then, above all, no apologies are given! It is a useful truth about ourselves, and constantly applicable. To give one example: most of those who believed in the 'ideal' of communism have still not admitted how wrong they were, or their complicity in unprecedented crime . . . and the list goes on and on.

Reports From TI Work

Text work continues unabated, with its daily lot of surprises and problems. Dave Kennedy recently finished his textual integrity work on *Gold and Iron*. Here is the introduction to his notes:

"Extant [published] Versions:

Planet of the Damned, Space Stories, December 1952

Slaves of the Klau, Ace 1958

Gold and Iron, Underwood-Miller, 1982

(No extant MS)

The 'raw' v-text was scanned from the Underwood-Miller edition. Underwood-Miller printed *Gold and Iron* with double quotes replacing single quotes, and vice versa. Apostrophes were not affected. Space Stories uses normal style quoting. Underwood-Miller also changed numerous words to British style spellings, all of which have been reverted. Monkeying changes verified against Space Stories, which was also the source of the DD text, and against Underwood-Miller where needed. The Ace edition was not used as a reference since it is heavily edited and abridged. Ace does not have the same number of chapters as the other texts, and entire scenes, characters, and subplots have been excised. Note that my Space Stories copy is actually a set of xeroxed tear sheets obtained from the Vances.

From examining various errors in the Underwood-Miller edition, it seems Underwood-Miller used copies of tear sheets from the Vances, just as I did. I suggest this because of several cases where flecks on the tear sheet pages turned commas into semicolons and periods into commas, and these punctuation problems are duplicated in the Underwood-Miller edition. As a result, many of the Underwood-Miller errors were due to problems with either the quality of the xeroxed tear sheets or the quality of the pulp that was originally xeroxed. Since the source of the DD file was a different pulp, I have been able to resolve many, if not all, of these discrepancies.

Stemma:

From examining the texts, the stemma appears to be as follows:

Space Stories is the original.

Ace is derived from Space Stories and substantially revised and abridged.

Underwood-Miller is derived from Space Stories with spelling revisions and added errors."

In addition, Jack has informed us that the ending of this book, the marriage of Barch and the Lekthwan girl, is an editorial fabrication, impossible in reality or the logic of the story. This problem will be dealt with in concert with Oakland. In other text work, Patrick Dusoulier recently reported:

"*Rapparee* monkeying is complete . . . Let me state again: DD is definitely the most powerful tool at our disposal. In the case of *Rapparee*, it has enabled me to detect several capitalization errors, punctuation variations that had not been noted, a couple of missing quotes, a few spurious spaces, and seven semantic typos that had gone unnoticed, in spite of the worthy efforts of proofers and Technoproofing. Those Magnificent Seven are:

Under the Scared/Sacred Sign

They walked briefly down the slop/slope.

Book/Books, books, books—thousand of them

All we can do it/is take

. . . sight and mind as I possible/possibly could!

heart in her month/mouth

Sacred heart!" gasped Patty/Paddy

It's amazing how the human brain can unconsciously correct the printed word while reading. Those seven cases are good examples. They are no reflection upon the quality of the proofers involved. In particular, I salute John Robinson who has done the most exacting comparison with SS, Toby, Ace, MF and U-M, all carefully endnoted.

It's also important for the TI-wallah to do the monkey job (compare v-text with DD text) on the text, even if it's been done already. One may still find some leftovers, or new anomalies introduced during chaff removal. It's even more important when we have a case such as *Rapparee*, where there have been several distinct editions used for comparison, so that differences are not necessarily anomalies. Again, thanks to John Robinson's work, I've been able to sort them out with no undue difficulty."

Kurt Harriman has completed his work on *Vandals of the Void*. Here are some extracts from his note introduction:

“Editorial Pervulsions:

Some believe that editors as a breed are capricious, demented, wanton as a phung or morphote. Apply logic to discern an editor’s thought process? An absurdity! The words have no meaning! While this may be true of certain editors (in about the same proportion as in the population at large), it is both unfair and dangerous to stigmatize all editors in this way. Dangerous because it rules out the use of reason to defend against suggestions that the editor has done thus-and-so to the text; it stymies rational debate of TI-PROPOSITIONs that claim editorial mischief as justification.

An editor might have set out-blue-pencil-handed fiend-to regularize Vandals punctuation and grammar; but I am convinced that no such thing occurred. Throughout Vandals, apparently unmolested, are irregularity Vancian mechanics that beyond doubt would impel the knees to jerk and blue pencil to flail, in any editor of the meddlesome sort. Examination of the only available evidence—the published text—leads me to believe that the editor was not of that foul ilk. I theorize that Winston published precisely what Jack submitted, with the exception of single quotation marks and a sprinkling of typesetting errors.

Why is this significant? Lacking the manuscript, there are two avenues to undoing editorial damage. First, by grasping as much as we can of Jack’s preferences, we can look for anything that stands out as unVancelike. Second, like detectives on the trail of a miscreant, if we can understand the editor’s thinking we may be able to discern editorial changes that would otherwise escape notice.

For example, the published text of Vandals has no Vancian single quotes. Were there none originally, or did an editor eliminate them? In two places a title in italics is preceded by a comma: evidence that it was singly quoted in the manuscript; the editor apparently changed single quotes to italics, but overlooked the no-longer-necessary comma. Single quotes must have existed in the manuscript but were systematically wiped out. Therefore we are justified in restoring them, not just in these two instances, but everywhere that seems appropriate.

Now we have a useful glimpse of the Vandals editor’s work habits. The removal of single quotes was not sporadic, impulsive, haphazard; it was done completely and consistently throughout the book. If the Vandals editor thinks a change is needed, it will be done everywhere. If she happened to dislike colons, long sentences or missing commas, not a single instance would remain.

An Opposing View:

Rob Friefeld, TI Second, has drawn conclusions in opposition to my own: “I suspect the text was very heavily edited”; “I believe the editor has thoroughly changed the punctuation”; “I feel certain an editor added commas to the MSS”; “The text is chock full of punctuation Jack absolutely did not use in the (later) works I have reviewed.” He has described the punctuation of certain sentences as “remarkably at odds with Jack’s style”, “trite,” or “conventional and unobjectionable,” therefore presumably victims of editing.

Rob has made specific recommendations: they are noted as TI-PROPOSITIONs or TI-ISSUEs.

Commas:

What of the miserable comma?—that punctuation mark lowest in the favour of our esteemed Editor-in-Chief? It appears in numbers sufficient to the purpose, and more. For example:

“What was the score?” asked Henry, who was standing in the promenade, supervising the rigging of an exterior aluminum-foil sunshade to keep the blinding sunlight out of the promenade. Immediately afterward Dick went to his room, where for want of better occupation, he began to tinker with his portable radio—a fruitless occupation, since there was only one broadcast frequency on the moon, the official observatory band, reserved for news broadcasts and important communications. Consequently, Dick, dialing down the wave lengths, was astonished to hear a voice coming from the loud-speaker, reading off a list of numbers and letters.

And thirdly, Dick’s mother, who had lived sixteen years on Venus, should, by all the past experience of the Earth settlers, have acquired an immunity to Tchobelov’s Virus; it attacked only newcomers from Earth, and this peculiarity made it very rare.

If, as he suspected, it was Sende who had pursued him across the moon, who, then, had tried to kill

his father in the telescope?

The features of the Basilisk consisted, reasonably enough, of non-human eyes and facial structure; why, then, should they include ears which, in all their intricate convolutions, were unmistakably human?

Low houses, white, pale blue and green, were scattered among the black-green Martian feather trees, the gray-green banks and lawns of shaggy moss, the cucumber-green century plants, which, imported from Earth, grew to an enormous size on Mars.

Some commas exceed the zeal of even a Vassar grad flaunting a style manual; in fact, that legendary nemesis would sooner delete than add these commas:

Dick made a neat copy of the message>,< and put it in his pocket.

But>,< before his eyes adjusted to the darkness, nerves got the better of him; shakily>,< he reached up, switched the light back on.

Together they watched the four ships swing away from the moon in a mighty arc, and>,< one by one, line out toward the sultry gleam of Mars, gaining speed, plunging faster and faster, finally disappearing among the stars.

Is the plenitude of commas the work of an editor? I believe not. A titivating editor would certainly have added a great many more commas throughout the text in numerous places where their absence is irregularity.

For example, after "Immediately afterward" the absence of a comma is Vancian and irregularity. Surely a commanist editor would have instilled conformity there. Nor are supererogatory commas flung about at random, as one might expect if the editor were a lunatic—as seems to have been the case with *The Domains of Koryphon*.

To my squinty eye, many of the passages quoted above have the look of first drafting. Certain sentences bulge with verbiage; punctuational excess is inherent in the sentence structure, and could not be merely an editorial addition. My guess is that Jack, working from a well-developed outline, wrote a first draft at a brisk pace, not slacking to fret over mechanics. In later works we have seen that on the second and third draft he would rewrite extensively, taking the opportunity to perfect the nomenclature, wording, punctuation. Perhaps the deadline was tight for this commissioned work; events may

have hindered Jack from polishing *Vandals* as comprehensively as he would have liked. I believe he would have rewritten, tightened or streamlined many of these passages if time had permitted.

The questionable commas are far from evenly distributed, as I found by counting the 'discrimination' endnotes in each chapter (first chart below). They cluster thickest in Chapter 8, which has 25 such notes—more than the combined total of eleven other chapters. Almost half are concentrated in just four chapters (4, 8, 10, 16).

By computing the number of 'discriminations' per 1000 words (second chart), we can compare all chapters on an equal footing regardless of their differences in word count. In half of the chapters we have noted a very low rate of questionable commas: less than 2 per 1000 words. Chapters 8 and 10 have far more: respectively, 8.2 and 6.9 per 1000 words.

These statistics are consistent with my guess that certain of the chapters were barely touched by the author after the first draft; the rest received more of Jack's attention, resulting in tighter construction with few or no inessential commas.

Certainly there are commas that could be removed to the betterment of the text. But on what grounds can we justify such intervention? Not as reversal of editorial tampering, not as restoration of the lost manuscript; nor can we reliably presume to divine the changes Jack would have made had he undertaken further revision of *Vandals*. As scholars and aficionados of Vance, immersed in his writings, we *VIE* workers may have attained a degree of insight into his punctuational aesthetic . . .

Two Classes of Endnotes:

There are two classes of endnotes. The smaller class, about 60 in number, are guided by the conservative strictures of the *VIE* TI Handbook: "there should be no trace of the TI individual in the final text." They are "changes that in our opinion must be made to restore the text to what Jack Vance intended it to be." Mostly these seek to draw the Board's attention to suspected errors or inadvertencies. (We have already corrected scannos and the 'obvious errors' that were noted in *vandal-cor-v1* and *vandal-cor-v2*.)

The endnotes marked 'discrimination', numbering about 160, constitute the 'titivatory' class. (You

may prefer the name 'anti-titivatory' if you think the commas are the work of an editor.) Abandoning conservatism, we attempt in these notes to point out the maximum number of commas whose removal might remotely be considered an improvement, under the impetus of the Editor-in-Chief's anti-communist manifesto, and relying on our (Rob's and Kurt's) personal notions of what reads well and looks Vancish. Although I hope the 'discrimination' propositions are helpful, I won't be crushed if they are not adopted.

Some contributors have suggested the idea of removing even more commas than the merely unnecessary ones, to make the punctuation dramatic, forceful, unconventional, surprising. I oppose this impulse; such artistry should be left to the master."

Kurt's introduction has stirred a bit of controversy in the ranks of TI management, and Alun Hughes contributed this to the debate: "It is very likely—indeed almost certain—that the text was heavily edited. This was a series of children's books produced by a reputable publisher; most of the authors wrote mainly for adults, and I would expect the books to be edited for house style, for vocabulary, and with the target readership in mind. *The Mystery House* novels were quite different—a volume publisher producing generic product as cheaply as possible; one of the ways to keep the costs down being to minimize editing costs.

Inevitably this was not one of Jack's more polished works and we should not look to restore the text to the level of elegance of Mazirian. We have relatively little evidence of Jack's early style. The later mss would suggest that indeed this text has many added commas—this is easily the most common form of editorial intervention, perhaps in part because it is very easy so to mark up a typescript, also because Jack's punctuation in this regard is unquestionably idiosyncratic. (There are hundreds of added commas in *Emphyrio*.)

My preferred approach would be one of restrained intervention—that is, that we should make a conservative reduction in the comma-count, in those sentences which are most overloaded. This is perhaps most easily done at Board Review, by thinning out TI-PROPOSITIONS."

The Board Review process will soon begin on *Vandals of the Void*.

Steve Sherman, still hard at work on *Lyonesse*, has recently circulated an 'Evidence Document' concerning *The Green Pearl*. Here is an extract:

"The assertion that the Grafton trade and Berkley mass market editions of *The Green Pearl* are identical to the Underwood-Miller edition comes from Arthur E. Cunningham's *Critical Appreciations and a Bibliography*. He does not mention the Grafton mass market paperback, which is largely identical to U-M, but does show signs of editing. I speculate that Grafton, having offset its trade edition from U-M, then gave the text a quick edit and published the GMM.

At first view the typescript and U-M are identical. The only significant differences, apart from instances numbering in single digits, are the result of a failed attempt to homogenize Vance's spelling inconsistencies. Where Vance uses both 'honour' and 'honor', for example, U-M contains only 'honour'. Where Vance uses 'favour' and 'favor', U-M contains only 'favor'. Where Vance uses 'candour' and 'candor', U-M contains only 'candor'. However, U-M has retained such variations as 'colour' and 'color', 'traveled' and 'travelled'. In other words, their editing was simultaneously interventionist and incompetent. GMM is identical to U-M in these cases, again with variations perhaps numbering in single digits.

Perhaps the most interesting thing about the typescript is the fact that it contains holographic changes that are not reflected in the published editions. The most interesting occurs in Section 4 of Chapter 6, as Shimrod approaches Swer Smod:

A black iron door eleven feet tall barred his way. The central panel displayed an iron Tree of Life. Iron lizards clinging to the trunk hissed and, darting iron tongues, scuttled to new vantages; iron birds hopped from branch to branch, first peering down at Shimrod, then avidly inspecting the iron fruit which none dared taste and occasionally producing small chiming sounds.

By crossing out text and indicating the movement of text with circles and arrows, this is changed to:

A black iron door eleven feet tall barred his way. The central panel displayed an iron Tree of Life. Iron lizards clinging to the trunk hissed and, darting iron tongues, scuttled to new vantages; iron birds hopped from branch to branch, first peering down at Shimrod, occasionally producing small chiming sounds, then avidly inspecting the iron fruit which none dared taste.

This seems to me to be a distinct improvement

and I am at a loss to explain its absence from the published editions. In this respect at least, the VIE's edition of *The Green Pearl* will be superior to all that have gone before."

Letters to the Editor

To the Editor,

Re: "As for Socialism . . . Need more be said?": Rhoads' last paragraph of his response to Evert Jan de Groot.

Paul Rhoads is absolutely entitled to his views—and not because of any natural right, but nobody should use bad logic as, for instance, when he presents "Either we have a natural right to property . . . or there is some incomprehensible economic 'law' . . ." as logically true. Further, a logical discourse would have at least to include a definition of 'natural right'.

But more interesting to me is his invocation of a natural right to 'property' as here, Vance made the relevant point in *The Grey Prince*. Moreover, the problem with property is that it must be acquired which immediately raises the question of what means are acceptable to whom and that is not at all simple. And then, there is the matter of 'reasonable limits' which, again, is not simple.

As for Rhoads' "law of Envy": may I suggest that he might be interested by Sen's *Inequality Reexamined*, a rare, lucid discussion of the issue and which I reread again and again.

I am afraid, though, that Rhoads is a lot more interested in religion, which is fine although he might want to consider the most unfortunate fact that, in practice, God has always been on our side (In a conflict between two parties, each side will often make this claim—Ed.).

As for Socialism, and here I should disclose that, in addition to being a practicing atheist, I am a card-carrying anarcho-syndicalist, the operating factor is indeed that "we are all in the same boat" to quote Rhoads one more time.

Alain Schremmer

To the Editor,

I am registered to receive a copy of the *VIE* and of course am an avid reader of Jack's work since I was 12 years old.

Congratulations on the publication of the Gift Volume. I received it yesterday. All aspects of it are excellent.

I thank all of you at the *VIE* for your efforts.

*Very Kind Regards,
Michael Miller*

To the Editor,

I'd like to add some comments to the recent spate of letters concerned with religion, its relevance, its truth-value. I offer no support for my comments, mainly because of space and time. No doubt some will raise eyebrows, maybe even hackles. I welcome discussion.

1) Religions (or 'religion', as a general practice) are not nuncupatory—but their tenets are, not to put too fine a point on it, completely arbitrary. (A statement in line with the Servants of the Wankh passage cited by Rob Friefeld in *Cosmopolis* 19—a passage with which I wholly agree.)

2) Atheism may not be specific in the details of the images it 'projects upon the blank', but it is nonetheless a metaphysic (specifically an ontology), since it makes statements about the nature of existence. As such it deserves the same tolerance from religious people that they in turn would like to be accorded from atheists. 'Tolerance' in this instance meaning 'tolerance for the right of someone holding a view different than mine, even if I don't agree with it'.

3) The spiritual development of man took a downturn when polytheism yielded to monotheism and the world was effectively taken over by the latter. I know this statement goes contrary to the commonly-held view—even among atheists!—that monotheism is a sign of spiritual or philosophical maturity. This view is parroted as if it were self-evident, which in fact it is not.

Monotheism came about as the result of a politico-spiritual need by a highly organized and coherent ethnic group, who required a god that was bigger, better, and stronger than any of the then—members of the Egyptian pantheon. Somebody to beat the crap out of Amen-Ra—as well as anything else that might stand in his way; like that flash-in-the-pan aberration, Aten, briefly introduced by the pharaoh Akhenaten, but soon sunk without a trace. And who better to wield the mother of all big sticks than a god who had no other gods beside him, and who incorporated the func-

tions of all the existing minor and major deities, and had added to his—note the gender!—attributes such things as ‘omniscience’ and ‘omnipotence’. Contingency and the vagaries of history led to this particular religious meme growing with amazing virulence.

There is a spiritual law, which states that the tolerance of a creed for those who opine differently is inversely proportional to the ‘size’ of that creed’s deity. This is the reason why polytheist religions always were, and still are, inherently more tolerant of those who don’t share their belief system than any form of monotheism. If this were just a matter of ‘spiritual’ tolerance it would be a curiosity and of little practical consequence, but unfortunately this is not so. Spiritual intolerance always translates into physical forms of intolerance. This is historical fact, past and present. Wars waged in the name of the One God—who often is shared between the combatants. Sometimes they give him different names and think it actually means something. Who believes that?

Andrew Greeley (one of the few Christian thinkers I truly respect) has tried to put a benign, female, face on that god—but he’s a lone voice. Maybe if somebody listened to the likes of him, monotheism could finally become an instrument of spiritual evolution. I won’t hold my breath though.

4) One significant cause of the inherent intolerance and ‘touchiness’ of religions, and especially the monotheist ones: fear of being wrong. And the bigger the god, the more devastating the potential consequences. Polytheists in turn have far less to lose; and atheists practically nothing. Monotheists, however, would suffer a disaster of truly cosmic proportions if the ontological tenets of their creeds turned out to be in error.

Maybe the world would benefit from a return to polytheism . . .

Do I really mean that?—Well, I’m not sure, and it’s really a tongue-in-cheek suggestion. But I know that 2000 years of dominant monotheist cultures haven’t been edifying. On the other hand, the Egyptian empire, in a changing but still basically coherent form, and operating with a polytheist religious infrastructure, lasted for over 2500 years, and by all accounts life there was remarkably ‘civilized’. Though ‘primitive’ by today’s standards, one cannot help but wonder where it would have gone (spiritually, culturally, scientifically even) if it hadn’t been for Alexander, the Greeks, and the Romans (some of which it actually absorbed, before it finally fell).

Regards, Till Noever

From the Editor,

I was expecting dozens of letters upon publication of the Gift Volume, and although some that I know of have been sent to Suan and Paul, as well as comments placed on the *VIE* message board, these are not being sent to *Cosmopolis*. I therefore include my comments sent to Paul after my copies arrived from him:

I received my copies of the Gift Volume the other day, they’re absolutely fabulous! My daughter’s first comment was that they looked like classical books from the early 1900s, she also thinks they’re wonderful (she hasn’t read hers yet though, grrr . . .). Personally I think our font must be quite good, extremely readable: holding the book at arm’s length I can still read it easily even though the point size is smaller than that used in a lot of books. The usual fonts used have the letters crammed too close together; or maybe it’s the serifs that are too large, connecting the letters.

Derek W. Benson

Closing Words

Thanks to Evert Jan de Groot and Joel Anderson for composition and to proofreaders Carina Björklind, Rob Friefeld, Till Noever and Jim Pattison.

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Derek W. Benson, Editor

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