

COSMOPOLIS

Number 26

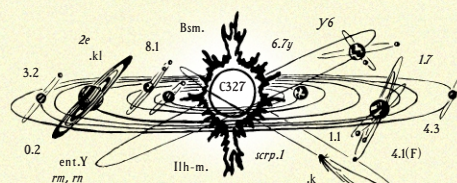
May, 2002

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THE VANCE INTEGRAL EDITION

Announces a New Book



The Languages of Pao and The Dragon Masters

TOGETHER IN ONE SPECIAL VOLUME

This book will be published separately from the full VIE collection, as was *Coup de Grace and Other Stories*. It will contain sixteen new illustrations, and never before published maps of Pao and Aerlith. *The Languages of Pao and The Dragon Masters* will be available in Deluxe, Reader's, and Library editions. Visit the VIE website today for details and ordering information.

www.vanceintegral.com

Work Tsar Status Report

as of April 27, 2002

by Joel Riedesel

Wave 1 continues to approach completion

We've had one change to the Wave 1 set of volumes. We've moved Volume 14 (*The Man in the Cage* and *The Deadly Isles*) to Wave 2 and moved *Ecce* and *Old Earth* (Volume 40) from Wave 2 to Wave 1. Wave 1 still consists of 22 volumes but we've decided to ensure that additional Mugar evidence was taken into account for *The Man in the Cage*.

There are only fourteen texts for a total of approxi-

mately 700,000 words remaining or currently being Post Proofed. All the others have either completed Composition Review cycles or are currently being updated and reviewed in Composition.

Volume assembly continues and the VIE plans to have all the volumes for Wave 1 reviewed and ready to send to Sfera by early August.

Wave 2 continues to make progress

Wave 2 has approximately 80 texts (there are a few miscellaneous items in volume 44 that have not been completely settled upon).

DD Scanning: There are only 12 texts remaining to complete the DD OCR process.

Jockey/Monkey: There are currently 28 texts in these stages.

Techno-proofing: There are currently 7 texts in this stage.

Textual Integrity: There are currently 26 texts in this stage.

There are about four texts that have completed Textual Integrity and are in a later part of the process. Wave 1 Composition resources are currently quite busy and so these texts are awaiting time when they can be completed.



38's Crucible

by Paul Rhoads

THE SFV

The second VIE hors-series promotional book, the 'Science Fiction Volume': *The Languages of Pao* and *The Dragon Masters* in Reader's, Deluxe and Library formats will include:

- Corrected and complete texts, published for the first time, of these two Science Fiction classics.

- New VIE maps, from Vance's original sketches.

- Preface.

- Frontispiece illustrating *The Languages of Pao*.

- 16 illustrations for *The Dragon Masters* (dragon anatomy per Vance's specifications in letter to original editor, Poul Anderson).

The Library format is similar to the Reader's, but with a buckram spine and thicker cover boards.

The SFV Deluxe format will have three color cover stamping.

WORK PROGRESS

Post Proofing

On April 12 Chris Corley announced: "Trullion is complete and the Final Report has been uploaded to the archive. Dave Reitsema captained The Tanchinaros, most appropriately, who performed admirably despite the absence of a sheirl—that I know of."*

PP Contributors

David Reitsema

Rod MacBeath

Carina Björklind

Matthew Colburn

Per Kjellberg

Mike Barrett

Bill Schaub

Charles King

In an April 17 update, Chris wrote: "*The Kokod Warriors* has been assigned to Jeff Ruszczyk and his unruly band of Sandestins. All PP teams are active, and the queue of unassigned texts is currently empty." By April 26: "Post Proofing for *Araminta Station* is complete, and the Final Report has been uploaded to the archive. As most of you know, this is the longest text in the VIE: 191,000 words, 719 pages of VIE-formatted text. Post Proofing was split among two teams, The Clam Muffins and The Spellers of Forlorn Encystment, with a few heroes proofing the entire text." Here are the details and statistics:

Text: *Araminta Station*

File: aramin-fin-v2.pdf (parts 1 and 2)

Teams: *The Clam Muffins*, *The Spellers of Forlorn Encystment*

Clam Muffin PP Contributors

Ed Gooding

Karl Kellar

Bob Luckin

Jim Pattison

Joel Riedesel

Robin Rouch

Luk Schoonaert

* We trust Carina's isthoun remains whole.—PWR

Spellers of Forlorn Encystment PP Contributors

Malcolm Bowers
Rob Gerrand
Ed Gooding
Peter Ikin
Bob Moody
Till Noever
Bill Sherman
Michael Smith

"Post Proofing for The Dark Ocean is also complete, and the Post Proofing Final Report has been uploaded to the archive. Robert Melson captained King Kragen's Exemplary Corps for this text." Details:

Text: *The Dark Ocean*

File: darkoc-fin-v2.pdf

Team: *King Kragen's Exemplary Corps*

PP Contributors

Robert Melson, King Kragen Subteam Manager
Neil Anderson
Michel Bazin
Antony Kimlin
Mark Bradford
Lucie Jones

Progress Update

Post Proofing Progress—Wave 1:

1689.4 of 2387.7 (70.8%) Wave 1 KWords Complete

36 of 50 (72%) Wave 1 Texts Complete

Post Proofing Progress—Overall:

1690.8 of 4364.4 (38.7%) VIE KWords Complete

37 of 132 (28%) VIE Texts Complete

DD

On April 21, VIE Work Czar Joel Riedesel reported that, for Wave 2, nine of the texts still requiring Double Digitization are currently in progress, and a mere 13 more unassigned. This means, for DD overall, that some 120 texts have already been re-digitized, *three times each*. The hour-count must be stupendous. On the 18th Damien Jones: "Richard Chandler has completed ocr1 of *The Loveshack*." On April 23 he gave the following details on un-done DD work:

DP!: Two unassigned (Preferred Edition: Avon April 1953).

The God and the Temple Robber: Three unassigned (Preferred Edition: Planet Stories, July 1951).

Dead Ahead: Three unassigned (Preferred Edition:

Super Science Stories).

Cugel: The Skybreak Spatterlight: Two unassigned (Preferred Edition: not sure, the one ocr I have is Panther/Granada 1985 UK paperback).

The Killing Machine: One unassigned (Preferred Edition: Berkley 1964).

"*DP!*, *The God and the Temple Robber* and *Dead Ahead* are causing some difficulty since no one who has volunteered for DD has these editions. They are all in UM *Dark Side of the Moon*, which I am sure I can find volunteers for, would this be OK? *Cugel: The Skybreak Spatterlight* has the same problem. Would another edition be acceptable?"

So go the final DD efforts.

Jockeying

On April 15 Damien reported: "I've completed DDJ for the following texts: *Phalid's Fate*, *Four Hundred Blackbirds*, *The Enchanted Princess*, *Dover Spargill's Ghastly Floater*, *The Potters of Firsk*, *Three-legged Joe*." The next day he had also completed *The Man from Zodiac* and on the 20th it was *The Plagian Siphon*. Damien, and his various teams, do so much work, so quietly, that I come to take all their output, famous for its fast speed, for granted. A mistake! The final correctness of VIE editions depends decisively on these hundreds of time-consuming, fastidious jobs, performed by a stalwart few, slaving away in lonely rooms over hot scanners. I look forward to a fine 'DD Scroll of Honors' in an upcoming Cosmopolis. The Imps must be honored as well, but they will not be done for months yet.

Golden Masters

We have been planning the so-called 'Golden Master phase'. *Golden Masters* are final VIE volume PDFs, including corrected texts, 'front matter' and maps, in finalized form. Producing *Golden Masters* will be, once again, a complex process. It was determined that CRT (Composition Review Team), PP (PostProofing), and the post PP-CRT process of composition updates and checks, can indeed be completed, for all texts, in time for a June 'GM1' (Golden Master #1) meeting. GM1 is a restricted affair where final aesthetic adjustments will be made to the volumes. But it was found that non-textual aspects of GM1 preparation, in particular those falling with particular weight on Master Composer Joel Anderson, will require extra time. GM1 was therefore pushed back six weeks, to the end of July. After GM1 tentative *Golden Masters* will be delivered to Sfera, who sends us proofs (called 'bluelines' or 'blues'). The blues must be inspect-

ed, the work of GM2, which has been rescheduled for the end of August, and will probably take place in France. Sfera has promised to adjust their printer's vacations to accommodate timely production of blues. Tentative Golden Masters okayed by GM2 are declared 'final'. If any problems are discovered at GM2, corrections must be implemented by Joel Anderson, checked by Robin and her CRT *Proud Few*, re-delivered to Sfera for new blues, and so on. Despite the six week push back, Stefania Zacco, of Sfera, thinks that if updating remains at a minimum, our planned November delivery will not be upset. Given pre-Golden Master efforts, I am personally confident there will be few volumes discovered to need further work at GM2; we shall see.

One of the new steps being put in place as part of the pre-Golden Master efforts, as reported last month, is RTF-diff report work. Koen, the Laughing Mathematician, inventor of that spell known as *Vyverman's Didactic Alphabeticus Enigmaticus* (sometimes called the 'Veedae' or 'Vance Dictionary Analysis Engine') recently changed jobs and now, instead of doing SAS work in Luxemburg for others, is working in Amsterdam for the SAS people themselves. On April 14 I got this message from Koen: "I'm halfway done building the font conversion table. The program that uses that table to process the RTF files already exists, and seems to work properly. So, I have good hopes as to an early May target date!"

These reports, as explained, detail differences between the final Word files (the so called 'cor-bf.docs') and RTF text extracted from 'fin' files, which are not 'text' files but (mostly) InDesign files. To deal with these reports, Charles (a.k.a. Chuck) King, of Clam Muffin and CRT fame, has offered to manage a special team. He will thus earn a VIE management credit, and burden himself with even more work than he is already doing. All interested in joining Chuck's new team should contact him, through Hans van der Veeke (see contact list at the end of Cosmopolis).

Sfera is now printing the second edition of *Coup de Grace and Other Stories*. We are sorry for having kept subscribers waiting.

REACTION TO COSMOPOLIS 25

My mensual Cosmopolis 'rantings' occasionally provoke response, sometimes amicable. This month, from sometime Cosmopolis contributor Timothy Virkkala, came the following:

"I enjoyed your discussion of the Locus review (which I have not seen; I don't read fanzines, unless Cosmopolis counts as one). I think many readers must find Vance

unacceptable on grounds of politics and morals. As I read Vance, his principal principle is that 'the more things change, the more they stay the same'. Human nature, even when radically altered by vast accumulations of time, maintains a recognizable flavor. Vice and virtue still wage their odd dance of balance and imbalance. People still behave badly. And still behave well. Since the context always changes, the precise meaning of good and evil changes, but the general tenor of the ideas remains fairly constant.

"Now, this world-view should not upset, say, an Oakeshottian conservative—or even a Darwinian liberal. But it will upset those who hope for some sort of general salvation on the basis of some pet political scheme.

"Vance continually shows the nature of ambition and corruption in individuals and societies. Imagining past and present histories, he imagines further illustrations of human folly and boldness and cleverness and fallibility and all the rest. But he imagines no New Soviet Man, no New Anarchist Man, no New Technocratic Man, no New *Anything* that would be an unalloyed step in the direction of Perfection.

"For Vance, nothing human is pure. Even the 'purely ambitious' men who wander through his droll romances are treated with enough auctorial irony so that we do not find them as paragons. Though Vance may have many personal traits similar to, say, Heinlein, his individualists remain individuals, and never strike me as moral exemplars. I can accept that. But I suspect his view of humanity bears too much reality for those who have high hopes. As Eliot's bird aptly said: 'humankind cannot bear very much reality'.

"And the reality that Vance's extravagant fantasies exhibit are precisely those realities that political utopians must not contemplate: that multiform human nature does not magically transform itself when promoted to a bureau, or ascend the Ladder of Love after the Revolution has come.

". . . this does not make Jack Vance a 'reactionary conservative', of course. In a literary landscape of the modern, post-Tolkien fantasy, filled as it is with real reactionaries (writers who obsess, say, on the legitimacy of this or that royal lineage), to lump Vance in with these unthinking, unimaginative others, seems to commit some terrible literary injustice.

"But then, I've not read the Locus piece, so I can't adequately judge. Thank you for writing about it, however."

So there it is: the 'modernists', or 'progressives' if you

prefer, care nothing about art; for them *politics is first*, as well as 'last' and 'always', and their politics are fantasies. Their attitude gives me the royal pip but, it being so prevalent, Tim's calm approach is certainly a sage response with regards to helping 'digestion [to flow] like a wide river'—to quote a certain writer.

Other reactions were less philosophical. My contention (which I mulishly maintain) that Hitler was a Marxist* may have repercussions in this issue. Strident objection was made to my 'extremist utterings', characterized as 'political vandalism', and 'personal and warped insights of one armchair-historian'. The author of these vigorous phrases threatened to make his views known in Cosmopolis—and has been invited to do so (as are all). However, he went beyond castigating me as an ignorant vandal—merely par for the course—and demanded censorship of Cosmopolis, backing this with the usual hint of demagogic rabble rousing. The incident is an avatar of recurrent efforts. Their authors have the following positions in common:

- 1 - Opinions objectionable to them are opinions objectionable in the absolute, and should not be heard, but suppressed and censored.
- 2 - Issues they judge not relevant to the VIE and Vance, should be verboten in Cosmopolis.
- 3 - Objectionable opinions dirty the good name of Jack Vance, by association.

It must be added that these people, while some refuse to accept the label 'leftist', share what is, to me, an obviously leftist bias. On a deeper level, they seem incapable of a self-critical attitude. Free speech or genuine and respectful (I don't mean merely 'polite') dialog don't seem to be part of their repertory—one even gets the impression it has never occurred to them they might have something to learn from others. Also, since they did not create, and never, or only rarely, contribute to Cosmopolis, on what basis do they demand to censor its contents? Their authoritarian attitude recalls the Stalinist/Maoist tactic of stooping to any means to silence opponents, beginning with threats.

I undertook an energetic exchange with the person in

* 'Hitler was not a Marxist' for the same reason Stalin wasn't one; because certain people just don't want him to be. But, like other Marxists, Hitler said he was a disciple of that bad man, and vigorously implemented Socialism, the form of government indicated by the 'philosophy' called 'Communism', both of which are unarguably Marxist. Hitler did adjust Marx's recipe for Socialism to his own tastes, but so did Lenin, and the rest of the gang. There are many Communists today who cleverly insist there has never been a true Marxist state. But, to put it charitably, Communism was the greatest 'mistake' of all time and these folk are just incapable of admitting they were wrong.

question, and may have backed him off a public attempt to censor Cosmopolis through rabble rousing, though not actually to admit this was his intention. Cosmopolis readers will judge for themselves.

FURTHER REFLECTIONS, PERSONNEL AND GRAPHICS

When I stand firm against demagogic rabble rousing, I am reproached, as in this case, of using the VIE, and thus the work of Jack Vance, as a 'private toy'. I will not minimize my contribution to the VIE, or collect any less than my full measure of glory, but in light of the recurrence of this accusation I have decided on 'full disclosure'—from the only perspective I have; my own—concerning my place in the project. I invite corrections to the following, inevitably partial, account.

I write these words under a rubric which makes clear that my VIE volunteer number is not '1' (an honor that goes to Donna Adams, the first to respond to the call for volunteers) but a number assigned to me, in the normal course of things, by Suan Yong. The project did come into existence thanks to my initial agitations, but I was not alone, nor do I pretend to have invented the idea of a Vance Integral Edition. Early in the project, through Mike Berro, I was in touch with David Rose, someone who had been dreaming of such an edition long before. David, though no longer an active volunteer, was of *great* help in the early months, and saved the project's young and tender skin on several occasions. The VIE strategy of subscriptions and volunteers was forged by John Vance and myself. It was thanks to Mike Berro that it was launched on the Internet, and Mike's unflinching enthusiasm and generosity continue to be a very important force in the project.

Mike is a VIE board member, of which John Vance is the President. The means and modes by which we actually accomplish our goals—the work processes—were designed by John Foley, and we managers, myself included, are mere effectuators of Foley's Master Plan. Alun Hughes is responsible for how we approach the complex task of restoring texts from an extremely varied, abundant, and mysterious mass of evidence (an area where I have no expertise at all) and Norma Vance is our guide to true 'Vancishness' and resolver of otherwise impenetrable textual problems. Other people who have a decisive and unique impact on the project include our chief archivist, John Schwab, responsible for keeping order among thousands of constantly used files (to mention only this aspect of Herc's contribution!), Bob Lacovara as financial planner, John Foley as head of Composition,

Joel Anderson as Master Composer, Joel Riedesel, our 'Work Czar', Suan Yong who tracks jobs and subscribers, and Hans van der Veeke who tracks all volunteers; to say nothing of other team heads and volunteers, without whose devotion we would not be where we are today.

Like the rest of these people, I have done my fair share of digitizing, proofing, DD, BR, SC and CRT, but am not even in the running for top 'VIE Stakovenite' who, when we make the calculation, will turn out to be someone like Richard Chandler, Steve Sherman or Joel Hedlund. I am proud of having invented the DD-jockey technique, but could never have done so if Chris Corley had not first discovered 'scannos', laying the foundation for Techno-proofing, or if Bob Lacovara had not brow-beaten me into learning Word's compare tool. But DD, important as it is, is no greater a contribution than other VIE technical innovations, such as our initial switch from bis-files to endnotes (thanks to Bob) or Koen's VDAE and Ian Davies' WordPick tools.

My relationship of trust with the Vances is what made it possible for the project to come into formal existence. But we are now several years on and other links of personal trust exist between the Vances and project members—my role in this regard has become 'historical', a good thing for the strength of the project! In VIE management I seem to be the guy who still does most of the 'hiring' and 'firing'. I did this at the beginning, by default, and the situation tends to persist, though John Schwab and others have also done some hiring. In the VIE a job's goals are defined, and the person most willing to take it on is asked to achieve its goal, in the frame of our work procedures, in their own way. If they lack the time, do not like, or are not suited to the job, they are moved elsewhere. Unlike Steve, Tim, Robin, John Schwab and others, I do no detailed supervisory work, but, along with Bob Lacovara, keep an eye on all phases.

Still, and none-the-less, is the VIE my 'private toy'? The real source of the complaint seems to me to be artistic—which to me is sadly ironic, if not surprising, in that because of my rejection of the 'contemporary art style' I have always been harassed and excluded in my real-life efforts to get ahead as an artist. The situation is this: because my initial conception of a Vance Integral Edition was an essentially aesthetic one, and because I pretend to a certain artistic competence, or even superiority, I have retained much influence on the edition *as a physical object*, meaning covers, fonts, graphics. However, the project was initially structured (by John Foley) in such a way that it was never possible for me to impose myself unilaterally in this way, even had I wished to do

so. Take the font brouhaha; apart from outside opposition—which never had anything to do with it—John Foley, as head of Composition, is responsible for delivering workable files to a printer, as well as final aesthetic oversight. John happens to be a childhood chum, but he cannot be deviated from his duty for that reason. Thus he initially opposed Amiante, setting up barriers to its eventual acceptance which took me months to overcome. My initial pretension was that Amiante is superior to all other extant fonts for the VIE, but Foley insisted this be justified, not only by his own eyes, but in experiments on VIE work platforms, and also that a consensus among VIE managers be reached. Many adjustments and tests later Amiante is now generally accepted—at least there have been no recent denunciations of legibility! But there are other decorative aspects to the books, such as title page layouts, frontispieces and maps. There are people who would like to see the VIE illustrated by extant images, already associated with certain texts, and others who would like to enjoy the privilege of creating the images themselves, or to see this privilege awarded to champions of their choice. And why not? Baldly stated: because I got there first. So indeed, the VIE *is* my 'personal toy' in this narrow sense, but the negative connotations are only valid if my pretension to be the best man for the job is erroneous. I work closely with Joel Anderson, and others, on all things graphic. In Cosmopolis, from time to time, we have offered peeks at these things, to give subscribers at least a chance to make their opinions known—all opinions are reviewed with interest.

To continue the Cosmopolis tradition of graphic updates, here is a sample of the soon to be completed map of Pao.

This sample is not from the final version. Some of the names, misread by us from Vance's jottings, were not yet corrected by Norma Vance. See the final version in *The Languages of Pao and The Dragon Masters*, or volume 7 of the VIE, part of Wave 1.

Among the title page and cover elements (see another in *Coup de Grace and Other Stories*) will be this 'lacet', for volumes 23 and 44:





Detail of VIE map of Pao, following sketch by Vance, in Mugar library. Drawing and Fonts by P. Rhoads, Letter placement by Suan Yong.

Some sixteen lacets, loosely related to theme, and four cover frame designs, linked to chronology, will 'cross reference' across the set as decorative motifs for the volumes. The decorative scheme of the Deluxe edition will be different and more sumptuous.

There will, as announced, be frontispieces, one for each volume, reproductions of etchings.

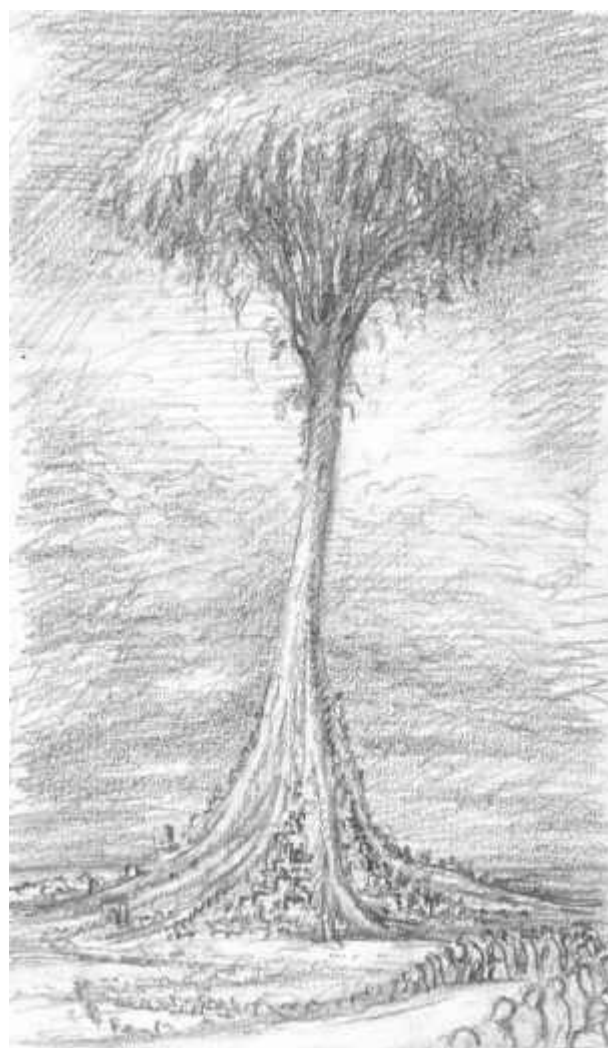
I want the volumes, like the Gift Volume sample, to be timelessly classical and soberly handsome. They should reflect Vance's work in unobtrusive craftsmanship, rich but unostentatious decorativeness, and like Vance's work itself they should come across, at first, as modest, then as fun, and finally as impressive. Will they succeed? Each subscriber will judge for himself.

VOLUNTEER SATISFACTION, PUBLICITY . . .

There is a certain, and admittedly natural, tendency to regard the Vance Integral Edition project as a 'product

provider'. And willy-nilly it has to function somewhat like a regular business. But we are really a *volunteer project*, where no one gets paid for anything. A certain single mother, with professional secretarial skills (the most useful of all to the VIE!) living in New Zealand, has been devoting untold hours, for three years, digitizing, proofing, and now that most delicate of all VIE work, Implementation, all without remuneration. A certain Malaysian graduate student at an American University has also been at work for three years, not only on texts, but organizing and maintaining the VIE work and subscription database, tracking hundreds of people and thousands of varied jobs, again: without recompense . . . and I could go on.

Apart from non-management volunteers, many of



Frontispiece pencil sketch, for volume 5, Son of the Tree.

whom do daily VIE work—Post Proofing, DD or other, a heroic commitment!—there are dozens who have, in addition, taken on management responsibilities, which often means purely clerical or organizational tasks, sometimes quite onerous and always without direct relation to texts. Speaking only for myself—‘a head-in-the-clouds-artist with no-experience-of-the-real-world’—if I ever wondered why, in business, managers get paid more than artisans, to say nothing of the fabulous salaries of certain C.E.O.s, *I wonder no longer*.

This situation should not be forgotten, by any of us. That we are volunteers is both the beauty and strength of the project, but it is also a weakness. The continued participation of any particular volunteer, including vital managers, should never be taken for granted, and we have indeed lost some people along the way. Everyone cannot always dispose of their free time as they would wish, and no one can be expected to devote years of their free time to a project, however noble, if the atmosphere, however virtual, becomes stifling to them. Such an intolerable condition would exist—to speak for myself—if, by some mechanism I cannot imagine, editorial control of Cosmopolis were to fall into the hands of a politically motivated censor, forbidding normal development of ideas and reflections on Vance and the project, and ending free exchange in the project’s main public forum.

Our wages, when we *complete our mission*, will be the honor and glory of having done so. This glory will be all the greater if we now publicize what we are doing. I remain surprised that a phenomenon so rich in multidisciplinary interest—to say nothing of what it implies about the nature, quality and importance of the work of Jack Vance itself—has not yet caught the attention of some sector or another of the media. Concerning those who promote cyberspace as a vehicle for cultural exchange, or urge that ‘culture’ should invade cyberspace, or dream of promoting literature in general, or science fiction in particular, or are interested in the ‘new publishing’ of which we are certainly a dramatic example, or who pretend to deplore the influence of the ‘all powerful dollar’ or denounce the stranglehold of the publishing establishment: why are they paying no attention to what we are accomplishing? Are they hypocritical in their stated ideals, or have they never heard of us? The latter is certainly the majority case, a situation we must do our best to change. Each Cosmopolis reader is in no less poor a position than I to strike a blow in the cause of making the VIE project known. Let’s all talk up the VIE! Write to your aunt in Philadelphia—I did; you

never know what someone can do or where a thing might lead.

On April 23 Steve Sherman sent this message:

“An article [entitled] *Computer Networks as Social Networks* appeared in the September 14 issue of *Science*; the author is Barry Wellman of the Center for Urban and Community Studies at the University of Toronto. The article’s abstract [runs]: ‘Computer networks are inherently social networks, linking people, organizations, and knowledge. They are social institutions that should not be studied in isolation but as integrated into everyday lives. The proliferation of computer networks has facilitated a de-emphasis on group solidarities at work and in the community and afforded a turn to networked societies that are loosely bounded and sparsely knit. The Internet increases people’s social capital, increasing contact with friends and relatives who live nearby and far away. New tools must be developed to help people navigate and find knowledge in complex, fragmented, networked societies.’”

Steve will be alerting Wellman to the VIE.

VIE MANAGEMENT FUN

A perk of being a VIE manager is the off-topic chatter on our internal networks, such as the following from the colorful mind of the irrepressible Bob Lacovara:

“Richmond, WA: Microsoft announced today that it has purchased the state of Afghanistan for an undisclosed sum. Sources close to Mr. Gates report his comment, however, that it was obtained for a very reasonable amount, considering the state of technology of the country and its uncertain tourism potential. His further comments were garbled but contained the phrases ‘wooden nickel’ and ‘chump change’.

“Microsoft said that it would continue to honor existing religious agreements through the end of 2003, but indicated that Islam 1615 would not be supported beyond that date. Instead, users will be given the option of upgrading to Judaism Reformed, Judaism Conservative, or Roman Catholic 2002. A decentralized, distributed processing version of RC 2002, RC Light, a port of Episcopal Christianity, will be considered if there is sufficient demand for a religion with the main features of RC 2002 but no need for a Central Server or confessional-based operation logging.

“Domestic Afghan users will not be offered other Christian choices at this time, due to an anticipated lack of demand. ‘Upgrade paths to charismatic Christian sects will not be offered’, said a Microsoft spokesperson.

Al Qaeda and the Taliban, major Islam 1615 users groups, could not be reached for comment, despite repeated attempts to engage in dialog US Army Rangers.”

Bob also sent out this true life report about shenanigans at NASA:

“It’s not often that you can tell people about the good things going on at your local space agency. Why, just today I received my monthly copy of *Space News Roundup* from NASA, and read the good things about Equal Opportunity Employment.

“For example, our site administrator, Mr. Estess, reports that the EOE council met, and the NASA administrator, Mr. O’Keefe favored them with the following personal words of address:

“‘The objective of diversity should be to resolve the way we do things. It should not be a pursuit in or of itself for reporting purposes only. The only way to avoid ‘the group thing’ is to be proactive by emphasizing diversity throughout whatever agenda we pursue. It’s an opportunity to look at problems differently, not just by academic discipline, but also by the diversity of thought.’

“Mr. Estess’ reply: ‘I agree with him.’

“I thought you’d like to know how diversity is faring here on the frontiers of space.

“In another column, Estella Hernandez Gillette reports, under the heading *Making progress for you*, that ‘we transformed our previously multiple, weeklong cultural observances into American Heritage Week, a week to celebrate the rich heritage that we all bring to our US space program.’ I think this means that rather than have actual ethnic demonstrations and food, we just put everything into the blender and serve everyone some sort of pabulum. Yum.

“She also continues with this success story: ‘JSC has invested heavily in diversifying its workforce throughout the years—it now consists of approximately 52 percent white males and 48 percent women and minorities.’

“I surely hope that Ms. Gillette is one of the diverse elements of the NASA structure who has skills other than math to her credit. Then I wouldn’t worry that there should be at least 48 white women for every white male at NASA. As it is, some of the 48 white women have been fired to make room for minorities, which indicates that women are getting the sticky end of the stick yet again.

“But all is not dark. She also adds that ‘In the area of education and outreach, we have programmed millions of dollars through the Minority University Research and Education Program (MUREP) to assure a future work

force that can do our NASA work and continue to keep our country in the forefront of technology.’ I am not sure what it means to ‘program’ millions of dollars, but thank heavens: minority universities whose research wouldn’t stand up to peer review or against white anglo establishment icons like MIT or Cal Tech now have a chance to contribute . . .

“Sigh . . .”

NOTES FROM FRANCE

The efforts to distract attention from Leftist complicity in the horrors of Communism by brandishing the Right’s supposed Fascist complicity, has finally resulted in a serious crisis; the ‘shocking’ event of April 21. Jean Marie Le Pen, designated Hitlerian, against all previous, scored higher than Lionel Jospin, Prime Minister and leader of the Socialist party, in the first round of the presidential election. He will now contest the second round against Jacques Chirac, incumbent and leader of the ‘Republican Right’. The so-called ‘Democratic Left’, the Socialists, Communists, and Greens who make up the present majority coalition, instantly directed its adherents to vote Chirac, to ‘bar the road to Fascism’, and the media campaign against Le Pen has taken on a character I can only qualify as ‘mass hysteria’.

Le Pen may, or may not, be a good choice for President, but the idea that he is a Hitlerian, or that the *Front National* is fascist—as the French Left, parroted by the leftified French ‘Right’, insists—is perfectly ridiculous. Le Pen’s proposed policies can all be found in the programs of other, ‘non-fascist’ politicians. What are these policies? Le Pen wants to fearlessly apply extant immigration laws, and repeal the most disastrous; he wants to back France out of the looming ‘United States of Europe’ which the establishment politicians are sneakily imposing on mostly sceptical Europeans, in favor of the ‘Europe of Nations’ promised by de Gaulle and Adenauer. He promises referendums on these issues (also promised by Chirac but never held), as well as on the death penalty (which, for better or worse, is in fact favored by a majority of Frenchmen*). Finally, he wants the vast programs of income redistribution to be focused on French citizens (to the exclusion of illegally present non-citizens, mostly blacks and Arabs from former French colonies like Algeria and Mali) with particular emphasis on family support. Thus he is a ‘racist’, and ‘xenophobic’.

Le Pen came to prominence twenty years ago as a

* ‘Forty million Frenchmen can’t be wrong’ goes the adage.

result of Leftist maneuvers to divide and weaken the Right by branding part of it as Fascist. The tactic has served the Left well, until now. Their champion has been ousted by their bogeyman.

Is Le Pen a racist? In fact more French citizens of recent Arab and African origin, who have the most to lose through the misconduct of some of their former countrymen, vote Le Pen in large numbers, and the National Front seems to have many more Arab and African members than any other party. In any case the others all look lily white, while, though the media tries to mask the fact, Le Pen is constantly surrounded by blacks and Arabs. Meanwhile it has become obvious, to all but the most ideologically blinkered, that uncontrolled illegal immigration, the miserable failure of many of these people to integrate into French society (clearly France's fault, not theirs) and profligate State handouts, are the root causes of a security situation which has become intolerable, and which only Le Pen has denounced—until the last few months when the rising wave of chaos has made it impossible to ignore. To say nothing of al Qaeda cells, car burnings have become a nightly ritual in many urban centers. Synagogues are being burnt to the ground, a father trying to defend his son from thuggish classmates was killed in the street. Daylight robberies, by ram-car, of jewelry stores and banks, even in the middle of Paris, have become regular events. Gun control laws, designed to take pistols away from shooting range amateurs, are being tightened while the police, unequipped with bullet-proof vests, ride around in dinky little cars, getting blown apart by grenades, bazookas and rocket launchers. The Leftist controlled justice system is non-existent for predatory criminals—mostly Arab, 'sad to say', a fact ineptly masked by the media—while business leaders, or the few honest politicians out there, are thrown in the clink or embroiled in multiple lawsuits.

Charles Pasqua—with ideas close to Le Pen's—is positioned in the 'mainstream Right'. In the recent European elections, and contrary to the self-serving predictions of the media, Pasqua got the highest score, his new party beating all others. Pasqua was the greatest threat to Chirac (though he was marginalized by the media, exactly as he was for the European elections). So they maneuvered Pasqua out of the presidential race, swamping him with bogus lawsuits (about which we have since heard nothing since there was no substance there in the first place) and preventing him from collecting the lousy 500 mayoral signatures needed to qualify for the race. Is it incredible that Charles Pasqua, a charming and a

very well known politician who has been a prominent minister in several governments, could not get these signatures, while scads of unknown Ecologists and Trotskyites got theirs. Le Pen was also maneuvered against in this way, but at the last minute got his signatures. Doubtlessly organized by Chiracians (who else had a motive?) by threats of post-election economic and political retaliation, these tactics were denounced even in the press; it was 'undemocratic', they said, to deprive millions of Frenchmen—or 10% of them, the score Le Pen was then given—of the right to vote for their chosen candidate. Pasqua, the real danger, was ignored completely.

But, it will be objected, there is no fire without smoke; what is the real case against Le Pen? It would take a whole book to unravel it, so I will give a single example: years and years ago, some journalist maneuvered him into making a statement which translates roughly as follows: 'the gas chambers were a detail *in the context* of World War II' (my emphasis). This passage, only a few seconds long, is shown repeatedly on national TV. Since the whole interview is never given it is impossible to know what was going on. We are supposed to learn that Le Pen favors, or favored Hitler, and denies, or denied the holocaust. He has repeatedly objected to these maneuvers. What is the truth of the matter? Did the question concern the influence of the gas chambers on the course of the War? For better or worse, they indeed had little. Were the journalists throwing into relief Hitler's murderousness and was Le Pen relativising it? Great slaughter indeed also went on in Japanese concentration camps, and of course the Russians behaved very badly. The basic idea the media is trying to sell is that Le Pen refuses, or refused, to recognize the unique horror of the German death camps.

But to say nothing of the exterminations organized by Lenin and Trotsky before the rise of Hitler, what of the forests of Poland Stalin filled with the corpses of tens of thousands of Polish officers, the trenches outside Moscow he filled with hundreds of thousands of corpses of Jews as a result of his own Jewish extermination program, and, after the War, the secret extermination camps piled high with the corpses of untold thousands of liberated Red Army soldiers and members of the 'bourgeoisie'? Hitler, radically worse than Stalin? Fascism, radically worse than Communism? Why is it worse to commit mass murder with industrial methods on the basis of race, rather than to use the low-tech pistol-bullet-in-head method, on the basis of class? Is the recent slaughter of millions in Rwanda any less horrible

because it was carried out with bronze age weapons, and not gas? Saddam Hussein gassed thousands of Kurdish Iraqi citizens, and shot gas missiles at Israel, but the European media speaks of him only to denounce American sanctions. There is simply no question that, by body count, Communists were far more dangerous, with their pistols and clubs, than Hitler with his gas. Meanwhile the French Communist party, initially a cell of the Komintern, was *until the fall of the Berlin wall*, funded by Moscow, while the fascists never supported the French National Front; they never had the chance, having been exterminated over half a century ago.

In round one of the presidential election, sixteen candidates competed. The National Front got about 20% of the vote (one voter in five), a score about equal to that of the incumbent Chirac. Absenteeism was at a record high (about 30%). The French Communist party, with three ministers in the current government, dropped from previous scores often over 10% to a mere 3.8%, and will receive no government campaign financing; yet by habit it is still being treated with respectful deference in the media. As for Arlette Laguiller—a Trotskyite who blames everything on the rich—when she climbed to 9% in the polls, and it looked like she was stealing votes from Jospin, the journalist stopped cooing at her to point out what an odious little tyrant she is. After the election she refused to join the Left's call to vote Chirac, but threatened to lead an armed revolution if Le Pen got elected President.

Le Pen is certainly a populist. He is loud and bumptious, but courageous and calm in the face of the perpetual attacks, ideological and physical, to which he is subjected, and personally appealing with his bluff manner and refreshingly straight-forward rhetoric. In atheist France the National Front has not hesitated to associate itself with Joan of Arc, that ultimate French patriot, whose feast day, May 1, is their annual celebration (look for riot news in France on that date). Le Pen favors 'Work, Family and Country', like the Vichy government of Petain, which is held against him by association; though how being in favor of 'work', or 'family' or 'country' can be bad, is hard to see—unless the new 35 hour work week, dramatically falling birth rate and growing abortion and divorce rates, or the evaporation of national sovereignty, are to be considered positive developments. It is generally admitted, by people who are not stupid, if in hushed tones, that 'everything Le Pen says is not wrong'. But the media pretends he uses a 'false persona' to hide his racist, fascist reality. Vance readers will appreciate how, on TV, they present Chirac's pro-

gram on blue (the French national color), and Le Pen's on brown (Hitler's color). The media, as well as establishment politicians, take it for granted that Le Pen can be treated as if he were a criminal. The results are outrageous; blatant propaganda has taken the place of 'news', and the whole political and journalistic establishment is in disarray. Even before the first round was over, the journalists brought out previsions for second round results: Chirac 80%, Le Pen 20%, the very day their previous previsions had been so wrong. The Left's call for a Chirac vote has reinforced the 'extreme Left's' accusation of collusion with the Right. Meanwhile Le Pen has not been heard from, except in carefully selected snippets from interviews composed of provocative questions.

This situation cannot be appreciated without some history of the '5th Republic'. Chirac, a Communist in his youth, and later in the coalition governments of de Gaulle, was elected President in 1995 mouthing the egalitarian bunkum indispensable to any French political discourse—including Le Pen's—but also a strongly stated program of Rightist reform; lower taxes, more liberty for business, etc. With a majority legislature behind him, he appointed Alan Juppe for Prime Minister. Juppe's attempt at technocratic reform was not popular. Communist unions paralysed the country. Chirac, without intervening, allowed Juppe to fail, and then called for new legislative elections in order to beef up his majority. This act of cowardice and political incompetence was a serious error; the Left won. In France, with its Constitution written by de Gaulle, the Prime Minister is appointed by the President, and the President is 'responsible' for the policies of the government. When de Gaulle was President and the opposition won the legislative elections, he resigned. Following his example would have been the only way to retain the validity of the 5th Republic's Constitution. But the tradition was broken by the Socialist, Mitterand, who appointed Chirac to be Prime Minister, and since then a cycle of 'cohabitations' has set in.

For the last five years (of Chirac's now finished seven year presidential mandate) the Socialists and their Leftist coalition have held the majority. Chirac named the Socialist Lionel Jospin for Prime Minister, and so has presided over tax rises (also practiced by Juppe!), and a program exactly opposite to what he promised. He has even failed to take advantage of the Constitutional tools at his disposition to oppose the Prime Minister he named, has not called for new elections, and has rarely even raised his voice in opposition to Jospin's surrealis-

tic policies: the 35 hour work week, the PACS—a form of sub-marriage for homosexuals, citizenship massively accorded to socially unintegrated Africans, an unenforceable law dictating a 50-50 mix of men and women in elected office, lowering youth unemployment by the creation of hundreds of thousands of phony government jobs. At the same time the Socialists have alienated their own electorate by engaging in more privatizations of the industries Mitterand had nationalized than the occasional Rightist governments ever dared, and, while pretending to support anti-globalization, doing nothing to avert massive layoffs in the private sector.

And now, again, Chirac and Co. are making the same promises they made seven years ago. They are also repeating the same mistake they made in the first round of this election; having arrogantly assumed the second round would be against Jospin, they ignored all the other candidates, such as Le Pen. Now they refuse to debate him, and are publicly concentrating their attention on the legislative races to follow hard on the presidential election.

Perhaps worst of all, while the Right remains silent, the youth, brainwashed by a Leftist dominated public school system and a life-long diet of weekly Hitler documentaries, is being herded into the streets in 'spontaneous' anti-fascist demonstrations. I have even started a collection, on radio and television, of 15-year-old girls 'ashamed of their country', who 'refuse to let the fascists take over', and 'would *not* have abstained from voting if [they] were 18', declarations accompanied by the applause of their little friends, and blushes of pleasure.

Real Nazi fighters, like a recently deceased friend of mine, Jean Charles, knocked Germans over their helmeted heads in order to steal rifles—and most of them got executed for it on the spot. Integrated in the regular army under de Lattre de Tassigny, the then 18-year-old Jean Charles participated in the siege of Colmar, crossing a frozen plain under German artillery fire and rousting the Wehrmacht from that frontier city in house to house fighting, often without ammunition, breaking through walls and making the assault with knives and bare hands. Most of the Jean Charleses who thus liberated France, guaranteeing freedom and democracy for their countrymen, died doing it.

These childrens' crusades are being set off all over the country, even in my provincial town of 9,000, in sleepy central France. Yesterday evening I went to see for myself, but when I arrived all the fire-breathers had gone home, probably impatient to be fed dinner by their parents. Commentators are already worrying that when

one of these events gets out of hand, as it certainly will, with de rigueur vandalism and looting, it will be good for Le Pen. He has been the target of such hooligan tactics for years, with resultant violence always blamed on him. Such manipulations are harder and harder to pull off; reality is just getting a bit too real for comfort. I wait, so far in vain, for some commentator to indicate the anti-democratic character of what is going on; that an establishment clique, rather than arguing its case in honest debate, is demonizing one in five of their countrymen with stale lies and unselfcritical disdain.



Subscription Update

from VIE Management

Work on Wave 1 of the VIE is proceeding on schedule. This means that in the October-November time frame, our printer will begin to print the twenty-two Wave 1 volumes. In preparation, the VIE Management wants to be sure that everyone understands what has to be done to receive their set of books.

We will call for full payment of the balance owed by subscribers sometime in the next few months, but most likely in the July issue of *Cosmopolis*. You will also receive an e-mail note from us with your balance stated. Full payment is needed for several reasons, one being that our printer must purchase paper and other raw materials for the entire set for reasons of consistency and economy, and another that printing of Wave 2 books will continue after Wave 1 books are done.

In any event, when the call for payment is made, subscribers will have a thirty day period to make their payment. If for some reason the payment isn't made, the subscriber may not receive his books on schedule, since we will not be printing books that have not been paid for. Concerning subscribers on the list for one of the two hundred signed sets of the Readers' Edition, their positions will be jeopardized. Ditto for a subscriber to the twenty-six signed and lettered Deluxe Editions. If for some reason you think you might have trouble making a payment in this time frame, please let us know.

At this time, we are still within the range of \$1100 to \$1300 as stated in the subscription agreement. There-

fore, subscribers to the Readers' Edition will be asked for a payment between \$750 and \$950 in the not-too-distant future. The Deluxe subscribers will owe \$2000. Of course, if your down payment was not the \$350 for the Readers' Edition or \$1000 for the Deluxe, your balance will differ.

You are free to send your money at any time, of course.

Per our subscription terms, shipping is not part of the quoted cost of the VIE set. The subscriber is responsible for it. We have begun to make arrangements for shipping, and will have a good idea of the cost to specific countries in the next month or so. All domestic US shipments will probably be routed in bulk from Milan to a volunteer's business (with a loading dock) in New Jersey; books destined to the EU will be sent directly from Milan. When we know when the bulk shipments will be ready, we'll put out a call for volunteers local to Milan and New Jersey.

To help you estimate shipping costs, we offer this guide: for domestic US shipments, the shipping cost per set of 22 volumes will be something like \$45. This is not only postage, but a substantial shipping container to make sure that your books arrive in a pristine condition. All shipments will be insured, and where proof of delivery service is available, we will use it. The \$45 is an estimate only: if packing and shipping are less expensive, you will be asked for less. Non-US subscribers are typically more expensive. However, we will ship by the most economical means to foreign points.

Lastly, we have found that e-mail addresses are in continuous flux. At the moment, there are at least four people whose e-mail addresses do not work. If you have changed your e-mail address but not notified us, please do so. This note will appear on our website, as well as *Cosmopolis*, so if you receive this note by any means, please make sure, if you have changed e-mail or shipping address, that we have current information.



The Durdane Cycle

by Susan Yong

The Jack Vance manuscript collection at the Boston University Mugar Memorial Library includes a wealth of material for the three Durdane novels. Earlier this year, I spent a week at Boston examining this evidence, as part of VIE textual integrity work. I had hoped to compare all three manuscripts against the published text, but due to time constraints, the lack of setting-copy manuscripts, and in retrospect, underpreparedness, much of *The Roguskhohi* (*The Brave Free Men*) and *The Asutra* remained unchecked. However, I was hopeful that the differences I'd recorded would provide enough datapoints with which to do text correction by extrapolation.

Text correction by extrapolation? You're right to be dubious: we're dealing with a master's work of art, not plotting an equation. From manuscripts we've learned that Jack is, if anything, inconsistent with his treatment of spelling, hyphenation, comma-uses, and other grammatical constructions, though a few patterns do emerge that are followed more often than not. But editorial changes tend to be consistent, systematic, and in many cases, more predictable—and it is these editorial tendencies I hoped to establish. And thanks to TI manager Steve Sherman's own trip to Boston planned for this month, these theories can be put to the test (though his visit will make this exercise nuncupatory . . . but it could still be fun, and you too can play along).

For each story in the trilogy, two editions were published independently from the manuscript: the *Magazine of Fantasy and Science Fiction* (F&SF) serialization, and the Dell edition. Differences between the two editions are numerous, and in most, though not all, cases one or the other edition reflected the manuscript reading. For the first two stories, Dell's editing tended to be more pedantic, while F&SF preserved most of Jack's idiosyncrasies. On the other hand F&SF excised and summarized significant portions of the stories, presumably for reasons of space constraints. In *The Anome* (*The Faceless Man*), the entire beginning is drastically condensed: gone is any mention of Mur's brother Chalres and the episode at the musicians' camp; in *The Roguskhohi*, the storyline at Camp Three had been greatly modified (and shortened). In all these cases, the manuscripts' storylines reflect the Dell reading.

Here I present a few examples of substantial changes by Dell, from *The Anome*. The first one surprised me the most.

(As Etzwane escapes Angwin Junction.)
 The balloon swept him away on the wind from Mount Mish, while Finnerack watched open-mouthed from below. Etzwane perched with one foot in the ring and, clutching the guy-lines, waved his hand; Finnerack, standing fore-shortened with head turned back, raised his arm in dubious farewell. [Etzwane felt a pang of regret; he had never met anyone he liked so well as Finnerack. Someday they might meet again . . .]

The last sentence is absent from F&SF and the manuscript.

A year later Master Frolitz brought his troupe to Garwiy, [Etzwane now wearing a musician's torc. This was] a locality the wandering troupes visited but seldom, for the urbane folk of Garwiy enjoyed novelty, style and topical substance in preference to music.

Here Dell adds a clarification which may or may not help the reading (it's now impossible for me to judge, since I'm already familiar with the story, but even now I distinctly remember reading that clarification from when I first read the story—what—ten years ago?); in any case, it won't be in the VIE.

Next, we have another big addition by Dell: as Etzwane and Ifness review the photographs, searching for the Faceless Man:

Dell edition

Ifness flicked back to Pandamon Park. Etzwane pointed out the small man with the pursed mouth and the clever sidelong eyes. "There he is."
 "Yes," said Ifness. "That is he, unless my logic and the laws of mathematics are at fault, and one is as incontrovertible as the other."
 For a period they studied the face of the Faceless Man.
 "Now what?"
 "For now—nothing. Go to bed, sleep. Tomorrow we will try to identify the fellow."

F&SF, which matches the manuscript

Ifness flicked back to Pandamon Park. Etzwane pointed out the small man with the pursed mouth and the clever sidelong eyes. "There he is."
 "Yes," said Ifness. "That is he."

"Now what?"

"For now—nothing. Go to bed, sleep. Tomorrow we will try to identify the fellow."

Finally, as Etzwane lets Sajarano go:

Dell

He untied the cord from Sajarano's waist. "A warning: if I am killed, my associates will still take both your heads."

F&SF/manuscript

He untied the cord from Sajarano's waist. "A warning: if I am killed, if I disappear, you'll both lose your heads."

TI QUIZ

Do you have what it takes to be a textual-integrity 'wal-lah'? Here's a little quiz to see if you can figure out which of the two readings matches the manuscript, and which is the result of editorial meddling. In all cases, (a) gives the Dell reading while (b) gives the F&SF reading.

Part 1: The Anome

1. Mur sighed and, turning away, climbed the slope into the berry patch. Ahead of him a (a)blotch (b)patch of pale brown shifted and flickered . . .

2. Osso spoke. "You know the nature of animal appetites. Philosophically—this is a doctrine you are not yet prepared to receive—they are First Order gratifications. Your belly is empty; you fill it with bread: the most crude reply to a crude sensation. The Second Order response is to (a)consume (b)prepare a varied meal; at the Third Order the viands are prepared in a subtle and expert fashion to an exacting set of standards. At the Fourth Order the demands of the stomach itself are ignored; the taste nerves are stimulated by essences and extracts."

3. Peering through his cranny, Etzwane watched the community (a)take up (b)resume its normal routine. The Pure Boys, disappointed at being deprived of a terrifying spectacle, resumed their duties.

Answers 1-3 (b). In all three cases, the Dell editors have sought to remove the repetition of a word in close proximity. Classic school-book editing.

4. (a) The hay was insufficient; he returned for a second bundle and stole as well an old earthenware bowl with which the farmer fed his fowl.

(b) The hay was insufficient; he returned for a second

bundle and stole an old earthenware bowl as well with which the farmer fed his fowl.

5. (a) The next morning when he climbed the tree he saw to his horror three ahulphs beside the barn.

(b) The next morning when he climbed the tree, to his horror he saw three ahulphs beside the barn.

Answers 4-5 (b). Again you can see the Dell school-teacher 'improving' Jack's original. Here's one criteria I use to evaluate the choices: if one reading is clearly superior—in a textbook-sense—then it's safe to assume the 'superior' version was the result of editorial changes.

6. Etzwane dragged branches and boughs from the bawberry woods, stacked them high; he had no (a)spade (b)space to dig a grave. He placed the bodies of Eathre and Delamber on the pyre, and placed more branches to lean around and over. He needed much wood; he made many trips.

Answer 6 Trick question: the typescript has a 'c' and 'd' superimposed on each other. 'Space' doesn't make sense, since there's surely ample space in Gargamet Meadow to dig a grave, so 'spade' is clearly correct. But this does reflect F&SF's generally careless mode of editing.

7. While Etzwane watched in utter astonishment, Ifness selected the corpses of six women; deftly cutting off the battered heads, he took the six torcs. Going to the pond he washed torcs, knife and hands, and returned to where Etzwane stood by the trap, ____.

(a) wondering as to Ifness's sanity and his own.

(b) now unsure of his own sanity.

8. Etzwane drew back from the board, suddenly abashed. His act was close to sedition, for which the Faceless Man had little patience. Anger flooded Etzwane again. Sedition, intemperance, insubordination: how could affairs be otherwise? Any man must be prompted to outrage ____! He looked around the plaza, in trepidation and defiance. None of the folk nearby paid him any close attention.

(a) by policy so bland and unresponsive!

(b) by public policy so bland and irresponsible!

9. "What!" Ifness' voice was vibrant. Etzwane had never before seen him exercised. "Do you realize that in the building opposite a telescope is fixed on this board! You scribble your callow and irrelevant complaints, then

stalk grandly over _____. Do you realize that you are about to lose your head? Now we are both in danger."

(a) to implicate me.

(b) to associate me with your scrawling.

Answers 7-9 (b). Now we get into the changes which I can't explain: why the Dell editors would choose to edit the manuscript reading is beyond me. However, you may have noticed that all the answers thus far (except for number 6) has been (b), suggesting (as I've mentioned) that F&SF is generally more true to Jack's original manuscript.

10. Slender, taut, _____, Gastel Etzwane cut a gallant figure in the mountaineer's costume; insensibly it affected his stride, his mannerisms, his mode of thought.

(a) his face keen and quick-featured

(b) with a keen quick-featured face

11. (*in Pandamon Park*)

Ifness, so Etzwane saw, studied the crowd with care. ____.

(a) He carried an inconspicuous camera and took many pictures.

(b) He carried an almost invisible camera and took pictures.

12. (a) Etzwane switched off the echo circuit of his own torc.

(b) Etzwane switched the echo circuit of his torc to 'Off'.

Answers 10-12 (b). In these cases, Dell's reading can be seen as 'improvements' to the text, though not as clear-cut as the earlier examples.

Part 2: The Roguskhoi

Here's the true test: included here are 15 examples each from *The Roguskhoi* and *The Asutra* which were not verified against the Mugar manuscripts. I include here some comments on which I think is the correct answer, and you may pass your own judgment. The answers will be published in a later issue of Cosmopolis, when (or if) Steve checks them in Boston and sends me the notes.

1-2. (Etzwane discusses plans with Aun Sharah)

"In that case, assemble the most expert and well-regarded authorities, from (1a)whom (1b)which we can select a chairman or director of research. I want you to be on hand as well. Our first objective is to (2a)create (2b)assemble a corps of capable men, to implement the

Anome's policies."

Suan's answer (1b), because 'whom' is more textbook-correct, and (2b), because 'assemble' is repeated in the first sentence of the paragraph.

3. (*Listening to Dystar perform*)

Etwane felt a pang of envy; for his part he often avoided passages (a)whose resolution (b)the resolution of which he could not foresee, knowing well the fragile distinction between felicity and fiasco . . .

Suan's answer (a). An editor no doubt felt 'whose' should refer only to a person. Here we have a troubling sign: F&SF is starting to show signs of more meddlesome editing, which makes the TI job more difficult.

4. As before, Aun Sharah came forth to greet Etwane. Today he wore a trim suit of dark ultramarine, with cloth shoes of the same color, and a star sapphire dangled from his left ear by a short silver chain. He spoke with easy cordiality. "I have been expecting you. This I would (a) expect (b) assume to be Jerd Finnerack."

Suan's answer (a). Again, to avoid repetition of 'expect'.

5-6. (*Doneis describes Halcoid Four-One*)

"Upon an electrical impulse Four-One expands longitudinally only, the terminal surfaces moving at remarkable speed, which at mid-point we reckon to be about one-quarter (5a)the velocity of light (5b)light velocity. It has been proposed that projectiles be formed of Halcoid Four-One. We are now performing tests, but I (6a) cannot announce (6b) can announce not even presumptive results."

Suan's answer (5b): 'The velocity of light' is more conventional, while 'light velocity' can be confusing. (6b): 'cannot announce' is more conventional.

7. Mialambre: Octagon or Dystar the druithine? Either could fulfill the office of Anome; (a) each was (b) both were deficient in the other's strength . . . Etwane wished that he could make a quick decision and unburden himself; he had no taste for authority.

Suan's answer (b). Having a plural subject of a sentence describing something singular is tricky, and in established practice should be avoided. Examples from other texts have shown that Jack often violates this 'rule'.

8. In addition, we are producing most ingenious glass arrows. The heads contain an electret, which upon

impact produces an electric charge, which in turn detonates a disabling or even lethal charge of dexax. ____.

(a) The problem here, I am told, is quality control.

(b) The problems here, I am told, are quality control.

Suan's answer (b), which is unconventional.

9. Finnerack sat stock-still. He had become a man as different from the shaggy brown creature of Camp Three as that man (a) was (b) had differed from the Jerd Finnerack of Angwin Junction . . .

Suan's answer (a). 'Had differed' edited to match 'had become'.

10. Etwane considered. "The idea sounds appealing. But what of the winds? I was born in Bashon and as I recall _____. Have you spoken to the meteorologists?"

(a) they blow up the Mirk as often as down.

(b) they blow down the Mirk as often as up.

Suan's answer (b). This one looks mind-boggling: why would anyone change one to the other? There is in fact an interesting explanation: it turns out the Dell editors can't distinguish their ups and downs from their norths and souths. In describing the movements of the Roguskhoi southward up the Mirk Valley, Dell changed all occurrences of 'up' to 'down' (and vice versa). The above change must be the result of a mindless search-and-replace exercise. Note that F&SF, in preserving the manuscript reading, also preserved a geographic inconsistency (which Dell 'corrected').

11. Another time, gliders sprayed a Roguskhoi camp with a solution of 'female essence' with horrid effect. The Roguskhoi, confused by the contradictory stimuli of (a) nose (b) odor and eye, seemed to become insanely cantankerous . . .

Suan's answer (b). I can't imagine any editor changing 'nose and eye', deliberately or otherwise.

12. The military command dispatched a force to cut the line at the forest edge. Finnerack wanted to react more vehemently. "Is this not evidence? The Palasedrans are responsible. The Salt Bog is no barrier; why should they (a) be spared (b) lack a taste of their own medicine?"

Suan's answer (b). 'be spared' is more conventional.

13. In the first engagement they destroyed four gliders of Shant, losing none. In the second engagement we altered our tactics and shot down two enemy gliders, _____. I have received no further reports."

- (a) while losing two more of our own.
- (b) losing two of our own.
- Suan's answer* (b). School-book enhancement.

14. The single other occupant of the room, a spare man in a gray cloak, _____. Etzwane stopped short, puzzled by the familiar poise of head. The man looked around, nodded, returned to work fastidiously at his fish.

- (a) sat at a table with a platter of fish before him.
- (b) sat at a platter of fish.

Suan's answer (b). I'm guessing Dell read it too literally, and figured that a person can't be sitting at a platter of fish.

15. (a) Standing in the apertures were creatures Etzwane thought to be either andromorphs or men;

(b) Standing in the apertures Etzwane thought to glimpse creatures either andromorphs or men;

Suan's answer (b). Again (a) seems more banal.

Part 3: The Asutra

Now things get a little trickier. In the first two books, F&SF editing seemed clearly more faithful. However, with *The Asutra*, F&SF's editing started to seem more 'professional', which is to say, more meddlesome. In other words, not all the answers will necessarily be (b) . . .

1. "We have enough," said Ifness. "_____ of the boat disarranged, you shall dance again to the blue music."

(a) Remember, if on my return I find so much as a splinter

(b) Remember, on my return, if I find so much as a splinter

2-3. The four rode forward at a smart gait, but the ruined castle offered no menace, and the lyre birds soared as before.

(2a) They (2b) The four rode down from the pass. Gulshe pointed toward the great mountain, hunching like a sullen beast over the plain below. "Thence the Red Devils came, on their way to Shagfe—there, to the north, you can barely see the Shagfe stockade. Early in the morning the men attacked, from positions they had taken during the night, and the Red Devils were encircled. The battle lasted two hours, ____ (3) ____ and the band which had destroyed them marched south and was seen no more: a great mystery . . ."

(3a) and all the Red Devils, with their captive women and imps, were dead;

(3b) and all the Red Devils were dead, with all their captive women and imps,

4. (a) He inquired their needs in a rough dialect which Etzwane understood more through divination than comprehension.

(b) In a rough dialect he inquired their needs, which Etzwane understood more through divination than comprehension.

Suan's Answer 1-4 all (b)

5. Piqued by Ifness' indifference to his quest for personal truth, Fabrache gave only a short reply. "They never even reached Shagfe." He went off to (a) tend (b) attend the pacers.

Suan's Answer (b). I find it more likely that an editor would change 'attend' to 'tend'.

6. Etzwane inspected the two-legged creature once more. "It is something like the Roguskhoi, _____."

(a) in the hard skin, the shape of the head, the hands and feet.

(b) in the hard skin, the head shape, the hands and feet.

Suan's Answer (b). 'Head shape', like 'light velocity' earlier, sounds a bit awkward. Notice that the meaning of the sentence is changed by the edit.

7. Once behind the ridge they veered to the south and so returned to where they had left Fabrache. They found him lolling at his ease against a rock overlooking the valley, where now no spaceships could be seen, wrecked or otherwise. Fabrache leapt to his feet with an ejaculation of shock, _____.

(a) for they had come up on him quietly from the side

(b) for they had come quietly upon him from the side

Suan's Answer (a). I suspect editors would be more likely to fuse 'up on' into 'upon'.

8-9. (*Etzwane performing with the Alul musicians*)

Etzwane began to wonder when the music would stop, and how. The others would know the signal; they would try to catch him napping, so that when he (8a) played (8b) worked on alone he would seem ridiculous: an ancient prank to (9a) work upon (9b) play on the stranger. All would know when the tune should end;

there would be a side-glance, a raised elbow, a hiss, a shift of position . . .

Suan's Answer (8a, 9b). My guess is there was a repeated word problem ('play') which the two editors sought to alleviate in two different ways—interestingly, using the same word ('work').

10. The gray thing stood staring in all directions, the palps____, in evidence of some unknowable emotion.

- (a) rising and falling at its breathing orifices
- (b) raising and lowering at its breathing orifices

Suan's Answer (b) 'Rising and falling' is pedestrian.

11. (*On the depot ship*)

Etwane dozed once more. He awoke, intensely aware of danger. The chamber was still. Etwane rose to his knees and backed further into the shadows. Across the outer chamber the Alula were watching. Someone had reached the wall ____.

- (a) and now sidled inch by inch, out of Etwane's range of vision, toward the provision locker.
- (b) and now sidled inch by inch toward the provision locker out of Etwane's range of vision.

Suan's Answer (b). The Vancian lack of comma probably threw off Dell editors.

12. (*On the depot ship*)

Dead bodies lay beside living. Etwane broke open a sack of meal and blotted up the blood. In five minutes the slave hold was orderly and calm, if somewhat less crowded than before. (a) A few (b) Three minutes later three Ka with asutra peering from the napes of their necks passed through the hold, but did not pause.

Suan's Answer (b) Another mind boggler. My only guess is that Dell took the 'avoidance of repetition' guideline a little too far, and felt 'five minutes' and 'three minutes' in close proximity is no good.

13. Ahead rose another black hill, which seemed lower than that hill north of camp. If it were another hill, Etwane thought they would never see the camp, for none of the men had the (a) strength (b) capacity to walk thirty or forty or fifty miles.

Suan's Answer (b) This one's even worse. My guess has now reverted back to the (b)-rule, trusting the F&SF edi-

tors to be less meddlesome again.

14. (*While flying Ifness' boat back to Shant*)

(a) Etwane slowed the boat, so that it drifted, and slept; and when dawn came, the land of Shant loomed along the horizon to the southeast.

(b) Etwane decelerated the boat so that it drifted slowly, and slept; and when dawn came the land of Shant loomed along the horizon to the southeast.

Suan's Answer (a), with little confidence. I base this guess on the fact that I would find no reason to edit (b), while (a) reads a little choppy.

15. "On Kahei they encountered a most unexpected and unwelcome circumstance. By subtle degrees the Ka adapted to the asutra, and slowly the roles began to shift. The asutra, rather than being the dominant member of the symbiosis, became (a) subordinate (b) subsidiary. The Ka began to subject the asutra to undignified uses, as control nodes for mining engines, processing machinery and other unpleasant tasks."

Suan's Answer (b). No doubt Dell thought 'subsidiary' was a business term, and found 'subordinate' to be more appropriate.

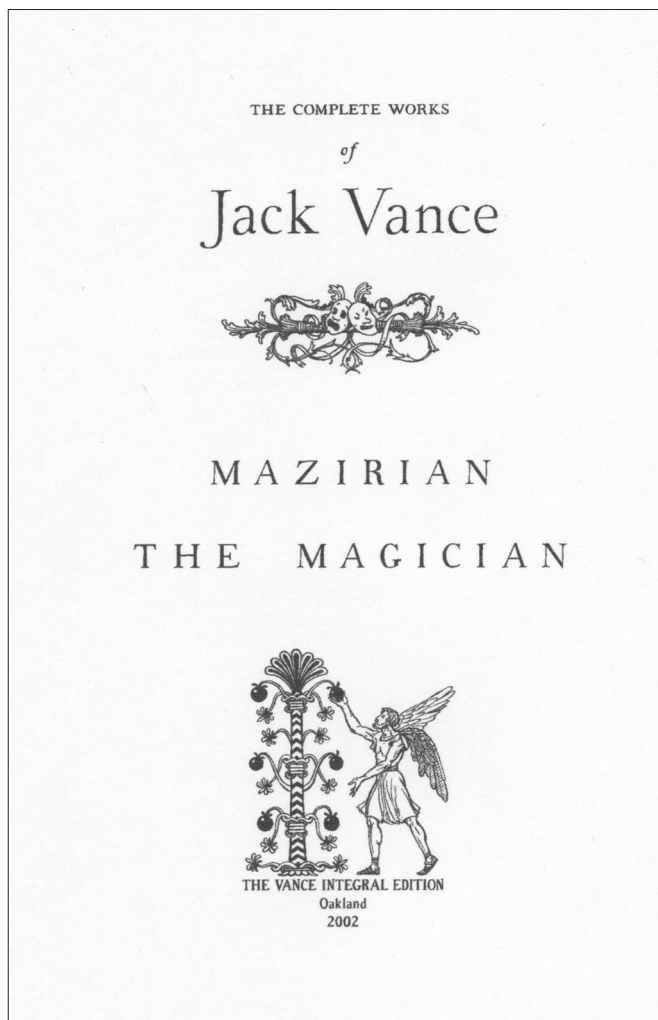
MORE TO COME

Once all the evidence has been collected, there remains much more work to be done. In particular, there are many geographic inconsistencies between the first two books—even the three suns have different names and colors. One of the treasures obtained from the Mugar collection was a map drawn by Jack, listing all 62 cantons. The map was evidently made in conjunction with *The Brave Free Men*, as there are a few inconsistencies with *The Anome*, in canton names and balloon-way routes. When the mess gets sorted out, I may present in a future Cosmopolis article changes I will propose in my attempt to make the VIE text the first version of this trilogy to be truly worthy of the label 'Integral'.



Mazirian the Magician

Here is the finished title page from Mazirian the Magician, a recent result of 'front matter' work. Composed by John A. Schwab.



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. We also present in this issue the first group of completed volumes, below.

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 Domains of Koryphon Composition
Finished 27 March 2002 Andreas Irle

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Volume Work Credits

CHECK YOUR CREDITS!

by Hans van der Veeke

For some time now I have been running an article on credits per v-text in Cosmopolis. In these articles I list the credits for each text which finishes Post-Proofing.

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You were in a position to correct me (via Suan) if you thought you were missing.

Now I am preparing the actual volume credits where all volunteers who worked on each text in that volume will be listed, once, in alphabetical order.

If you did any job on any of the texts mentioned in each volume your name should be here! If your name is misspelled or missing, contact me at hans@vie.tmfweb.nl

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Who Are You?

Last fall I was working in Spain for a few months. English is not commonly spoken there and if it is spoken, the pronunciation is not always correct. One of the people there always answered the phone with "Who are you?" while he meant to say "How are you?". This lead quite a few times to hilarious situations . . .

Anyway, the way I mean it is definitively in the sense of 'Who are you?' As most of you know we have the 'Who We Are' pages. On this website the volunteers (who wish so) have a few lines about themselves, their involvement and their favourite Vance book(s). Some of us even have our photo there! It is a nice place to see who the other members of your Post Proofing team are, what keeps them moving and what they look like. The answers to some of the questions of the Universe can be

found here, like 'What does Paul Rhoads look like?' and 'Is Suan Hsi Yong really Chinese as his name suggests?' or 'Does Hans van der Veeke have a moustache or not?'.

The information on these pages is maintained by me. I noticed the last months that there were not many updates or additions. Maybe some of you have forgotten that you have information there. Maybe others have never heard of these pages. The pages can be reached through the well known site www.vanceintegral.com (at the bottom, Who We Are). The question I would like to ask you is to take some time and look at these pages. If your entry isn't correct anymore, let me know. You can also mail me if you want your entry removed, added, changed or when you want to add, change or remove a picture. My address is hans@vie.tmfweb.nl Mail me and let the world know who you are.

Hans (with moustache)

Letters to the Editor

To the Editor,

Here's a tidbit of Vancean lore that *Cosmopolis* readers might find interesting. I was browsing through the April 1984 issue of *Science Fiction Chronicle* when I happened upon a column by Robert Silverberg concerning his conversion from manual typewriter to computer word processing. (Silverberg disliked the humming sound of electric typewriters, so he remained a manual typewriter user until word processing became too useful to ignore.)

Anyway, Silverberg also reports on the transition from typewriters to computers by other writers of his acquaintance, including Bay Area neighbor Jack Vance. He reports: "Jack Vance, who has been having trouble with his eyes lately, has a word processor that he has rigged with various wax projections on the keyboard, for a sort of Braille effect. The interesting thing about Vance's getting a word processor is that previously he wrote his manuscripts by hand, and so he has leaped clear from the nineteenth century to the twenty-first without pausing to bother with the typewriter."

David B. Williams



To the Editor,

A Refreshing Mixture of Truth and Pleasure:

Let me begin by introducing myself. My name is Benjamin Steenbock (my friends, among whom I count all Vance readers, call me Ben). I am 21 years old and attend the University of Washington as a Computer Science major. Before I was even born my father had been a Jack Vance fan for many years, and I am extremely grateful that he has passed that fan-ship on to me.

One day about two years ago I looked up Vance's name on the Internet, not really expecting to find much, and more out of whimsy than of earnest. Indeed, I found very little, but I did stumble upon an admirable little project called the Vance Integral Edition. Since that time I have followed the VIE with varying degrees of intensity. At times I have read *Cosmopolis* with fervor, and sometimes months go by before I return to its pages. Returning to *Cosmopolis* for the first time in quite a while I recently read *Cosmopolis* 25. As usual, I enjoyed myself, but this time I was particularly touched by the gem called *38's Crucible* by Mr. Paul Rhoads.

38's Crucible, especially the section entitled *Afterword to the Above* is among one of the more spectacular pieces

of writing about history that I have come across. As a University student I know first-hand and all too well the propagandistic version of history that is taught in our schools, which is a mere shadow of the truth. I find that when the actual, documented facts are examined, one finds that all too often our Universities' (and high schools') teachers teach history as though they had placed a twisted piece of glass or crystal in front of the facts, so that they appear twisted, misshapen, and something other than they truly are.

Of all the topics taught in our schools and Universities, Communism and Socialism and its effects on the world is the topic that is most twisted beyond recognition from the facts. In terms of the number of people killed by a single dictator's command, Stalin is head and shoulders above the rest. Add with him the gruesome necklacing by Socialists in South Africa, the killings and human rights atrocities committed by Fidel Castro and the various Chinese Communist rulers, and you find yourself at a dizzyingly grisly death count, indeed. (Of course, the atrocities committed in the name of Socialism, and ultimately therefore Marxism, does not end with these four infamous nations and examples, but I will not fully document Socialism's crimes unless asked to do so.) Everywhere that Socialism has been tried it has resulted in blood, death, and the subjugation and enslavement into poverty of the very people it was supposedly designed to uplift.

Taking all this into account, it is amazing, and in some respects shocking, that our nation (USA), and worse yet, our institutions of higher learning and our intellectuals, continue to advocate Socialism and Socialist techniques as viable means for running a country. The implicit message behind such an endorsement is that the ends (i.e., the 'Utopian' Socialist State) not only justify the means, but are more important than the human life and bloodshed that inevitably takes place along the way to creating that Socialist State. And what is the crime of the people victimized by Socialism? Usually one of three things: 1) The victim is an officer of the previous governmental system and does not advocate the revolution, 2) The victim has 'too much' money, wealth, goods, etc., and refuses to distribute his possessions to 'the people', or 3) The victim simply does not wish to live under a system where 'wealth' (although usually there's very little wealth in Socialist systems) is distributed and there are no property rights to speak of.

All of this and more does Mr. Paul Rhoads point out in *38's Crucible*, and for that I wish to thank him. For all the degrees and academic achievements my history pro-

fessors may have, Mr. Rhoads, in my opinion, is more qualified to teach history than they are because he presents the facts as they *are*, not as he, or my professors, would *like* them to be. For instance, where else will you learn that Hitler was indeed a Marxist? 'Nazi', as many people do not know, actually stands for 'National Socialist', and thus Hitler was the leader of the 'National Socialist Party'. What is Socialism, but the elaborated and structured governmental form of Marx's philosophy or, Marxism? Simply that.

Thus, I would like to thank Mr. Rhoads for his beautiful piece on part of the real history of this Earth's 20th Century, rather than the distorted image so many of us have unfortunately received from our schools. Combine this with his savvy quotes of Jack Vance, which are more than applicable, and you are left with a highly enjoyable mixture of truth and pleasure.

Of course not everyone will agree with Mr. Rhoads, as I do, and unfortunately it is all too commonplace these days to paint people one-dimensionally. Those with a particular philosophical or political point of view that bucks the status quo (such as Mr. Rhoads') are often labeled as 'extremists', 'fascists', 'bigots', or any combination of the above and worse. After having been so labeled, those individuals are often vilified and drawn up as evil monsters from which no good can come. This kind of thinking is as absurd and silly as it is dangerous. We all know from personal experience people with whom we vastly disagreed, but whose good qualities and friendship we admired and in some cases probably adored. If you disagree with Mr. Rhoads' beliefs, please, do nothing more than that: disagree with his beliefs. His goals and objectives in creating a perfect and complete collection of Vance's works should be appreciated and admired by all good Jack Vance fans, regardless of our philosophical and political leanings. If you derive a message from Vance's writings that differs greatly from the one Mr. Rhoads arrives at, then be thankful that Mr. Rhoads is working hard to bring you the VIE, from which you may not only continue to derive the messages you find and that are dear to you, but use those volumes to pass Vance's works and greatness on to your children, friends, colleagues, and acquaintances. Isn't that the real goal of the VIE after all?

Thank you,

Benjamin Steenbock



To the Editor,

Greetings, all. This letter, I'm afraid, must proceed in the 'telegraphic schizophrenic' manner that I affect on too much caffeine. I have a number of distinct topics, so if anyone becomes far too bored, they should probably go back to their volunteer work. I can assure you that your work on the VIE is more important than reading my letter. There. You were warned.

The Zeroth Hat

Dear Editor: Why does it seem that when you answer one of Till's odd statements that Till seems to read the letter, and respond in the same issue? I know he's a proofer, and reads the letters before publication, but why should he get to respond? Then it wouldn't be 'Letters to the Editor' but 'Letters to Till'.

First Hat

Now, I don the first of three hats. True, my ego (hence, hat size) is such that I could probably wear all three at once, but that's confusing. The first of the hats in question is that of Paul's, ah, 'Second-in-Command', or as I might say, 'hatchet-man' or 'horse-holder'. I should like to add my commendations to those of Paul on the outstanding work performed by the Volunteers. In discussing our effort with various folk, I eventually reach a point where either their eyes glaze over (to be avoided) or their eyes sharpen. This is the fun: they have realized that the effort and the organization going into the VIE marks a profound change in their idea of what can be accomplished on the Internet. We have all been participating in a new thing: this is not given to everyone. Brava, bravo.

Quick costume change to Second Hat

The next hat is that of Cosmopolis Editor Emeritus. In appearance it resembles a piece of newsprint folded into a peaked shape...we all made them in grade school. Still, I'm inordinately fond of it, especially having seen Cosmopolis 25. Cosmopolis has come a distance from the first issue which I edited and many other folk wrote, proofed, and edited. It looks great, it hasn't shrunk to six pages, and it recognizes real achievement in our common work.

Third Hat and I'm out...

Now, I'd like to wear my TI hat, and amplify Paul's comment in last issue about my 're-editing' *The Moon Moth*. What a sad, sad tale! My effort, I mean, not the story. Here 'tis:

The nature of volunteer organizations is such that occasionally, one has to fix up a real mess, a true snafu, and one can't tell the responsible individual that they are a hopeless boob. But in this case, *Moon Moth* was messed up royally by a proofer, and I hereby announce his name for general castigation: Bob Lacovara. What a maroon, as Bugs Bunny might say.

The tale: I was cruising along in the fullness of pomposity which accompanies even my minor successes with the VIE management (modesty prevents me from listing all of them) when I was handed the task of the first proofing of the text against the 'preferred' Galaxy '61. (I not only have the pulp, but eat your hearts out kiddies: it's signed.) In April of 2000 I received the original raw-v1 text which had been prepared from Ace or something like that by Bill Schmaltz. I was in heaven! I had always felt that *The Moon Moth* is one of the finest short stories ever written, and felt honored to be working on its restoration.

Well. There were literally hundreds of differences between G61 and Bill's copy. And I found, and corrected each and every one. *Without a single endnote.* (A hush pervades the room. The rustling of paper and a few indrawn breaths are heard. There is a small, but perceptible drawing back of the audience.) Why no endnotes? Because I was correcting to the preferred text, that's why! Woe is me.

Nine proofing cycles pass. February 2002, and raw-v9 appears on my desktop. Also, a copy of Norma's manuscript for *The Moon Moth*. Uh-oh, as we say at NASA as the vehicle breaks up. Uh-oh indeed. Norma's MS looked very much like Bill's text. Uh-oh, uh-oh. Bob, old son: you are hosed.

So I began, change by change, to find the changes I made and didn't document, and insert a TI-COMMENT and TI-PROPOSITION for each and every difference between the MS and the raw-v9. To the original 247 endnotes, I added about 150 endnotes. Almost all of my new endnotes would eventually direct an Imp to actually restore the text to the MS position.

The sorts of changes? Things typical of Galaxy: sentences shortened, narrative breaks inserted, all the usual hijinks... What a mess. Well, it's done... I have Bob Lacovara to thank for the mess, and Bob Lacovara to thank for the clean up, and the Imps actually had to do the real work in the end...

Now, yet another hat

So I can't count? Walt Whitman:

"Do I contradict myself?

Very well then I contradict myself,
(I am large, I contain multitudes.)"

I observe that Till is still rambling on in the Letters to the Editor. 'Rambling' is correct: the current topics don't seem to have much to do with his issues of the past, particularly the thought some time back that ancient Egypt was such a great place to live. I gave this a bit more consideration... here's my conclusion, and some rambling of my own.

Consider a camping trip. Imagine living like that for the rest of your life. Oh, and no medical facilities. You get to suffer, and worse, you get to watch your loved ones suffer.

A person who makes the serious proposition that everyday life in ancient Egypt was preferable to life in the US or (some places in) Europe is clearly an imbecile. Let me soften that a bit: the idea is moronic. (Hate the sin, not the sinner.) Perhaps Till doesn't make this proposition seriously. Then, as someone has pointed out, he's just trolling for flames, rather a waste of everyone's time.

As a sanity check, I ran this assertion past my daughter, aged 15 and a few months. Most American teenaged girls, I now suspect, particularly those who read a bit, would make similar short shrift of the issue I put to her.

"Julia," I said, "someone has made the proposition that life in ancient Egypt was preferable in many ways, socially, morally etc., to life in modern America. Despite the lack of high-speed dental drills and Rock and Roll."

Julia looked at me in a way which I suspect was first used by one of Eve's daughters on her dad. "Dad, was this a guy?"

"Um, yea."

"Figures."

I considered myself, and Till, and everyone else, answered. But there was more. She must have picked up on 'dental', despite the fact that she has never had a cavity.

"Dad."

"Hm?"

"They ate sand in their bread."

"What?"

"They ate sand in their bread, that didn't help their teeth."

"Julia, the Egyptians weren't idiots. Why would they get sand in their bread?"

"Because it was everywhere, on the wind, everyplace. They lived between a flooding river and a desert. They couldn't help it when they ground grain."

"Oh."

I rest my case, made for me by my daughter: you might prefer ancient Egypt to the US, but you'd have to be an imbecile *and* a guy.

Another topic in the recent thread:

Truth. Here's my take, which is the only take which matters to me. Everyone may relax, I am now about to dump out a few million man-hours of drivel on Relativism. Here it is: absolute Truths exist. We may not always know what they are, but men of good will strive to find it. I offer evidence. If there were no Truth, there would be no Engineering. We could not build anything reliably if there were nothing to rely on. If even one thing is True, there must be uncounted infinities of Truth. Do you feel that this trivializes an area of profound human questioning? Tough. Get back to your TI work now.

Engineers, I realized some time ago, have the challenging task of building upon the Truth when the Truth is almost never known exactly. What does that mean? Till, some time ago, trotted out the 'spring' equation, $\text{force} = (\text{spring constant}) \times (\text{spring deflection})$ to illustrate something, I forget what exactly. Now, this is a useful equation, but it's merely true, not True. Those of you who understand a bit of science, math, or engineering know this. But for the rest of you, who wonder what it can possibly mean to say something is just true, not True:

The spring equation merely approximates reality. No spring, anywhere, ever actually conforms to the equation. Even if I added twenty or so ifs, ands, and buts, the spring equation and all of the conditions I add would merely be a model of any physical spring. A good model, perhaps, but fundamentally not True. The reasons are many, and some are simple. Here's one: at a sufficiently small scale, we'd find that the energy stored in the spring is quantized, and the spring equation says that it's not. Hence, the spring equation is an approximation. A useful approximation, but an approximation to the Truth all the same.

Is a quantum dynamical description of the spring the Truth? I don't know. It may be just a better approximation. I don't care: there *is* a spring on my desk, and there *is* a True description, but I may never know it. Doesn't bother me too much . . .

To those who, like Till, invoke physical equations to make points: go and learn something about the physical world first. It's tiresome to listen to grammar school physics invoked for serious matters.

By the way, Till, while you discuss with Paul notions

of Truth and Faith, you might want to get on the same page. I suspect that you and Paul could agree on what Truth means, but I'm not sure that what you mean by Faith is what Paul means. In fact, I know it's not. Pick up a Baltimore Catechism, it'll have a good definition. You don't have to agree with it, of course, but it will facilitate discourse.

Till implies that Faith somehow limits understanding of the world, compared, I suppose, to Rationale. This is not true at all. Faith concerns things which are unknown, neither proven nor disproven. Through faith, 'true' is assigned to ideas which cannot be proven rationally. Rationale can be concerned only with things subject to logical manipulation. It is Rationale which is limited: it is limited to ideas which may be tested by the scientific method. Does anyone reading this think that all the knowledge in our universe is accessible and susceptible to the scientific method? What naiveté. What arrogance, no, *hubris*!

Let's look at the conundrum of Faith vs. Rationale a bit more. We'll invent a believer, hm, and for several reasons we'll call him Paul.

Paul believes in the existence of God. His belief is based on faith, not rationale. Paul believes that the world is round. His belief is based on observation, not faith. Where would Rationale and Faith collide? I don't know. Paul also believes in electrons. He's never seen any, but that's okay . . . his rational belief is based on an indirect, but observable and repeatable rationale.

Denial of an assertion is a different beast. Surely, those who deny the existence of God do so, ironically, only on faith, since one cannot prove that He does not exist. The statement of an agnostic that 'there's no proof of God's existence' may explain why the agnostic does not believe, but lack of evidence is not evidence of lack. (It happens, and I think for good reason, that you can't prove that He does exist, but that does not invalidate the previous statement.) Many folk 'believe' in the Big Bang theory of creation. That the Big Bang doesn't answer the question 'where did it come from' troubles them not at all. They are content to answer 'the Big Bang' to the question 'whence came the universe?' They are careful not to ask 'whence came the Big Bang?' I note that there are physicists who, while accepting the Big Bang as a valid scientific theory, also ask: 'where did the laws of the universe come from?' This is, as they say, a *good* question.

Paul does not advance 'scientific' proof of the existence of God. He believes that Jesus Christ, Son of God, was made man, and was simultaneously God, and came to

us here on Earth and told us, among other things, that He exists, offering miracles to convince the doubtful. Well, no one has to believe that, of course, as Paul does, but one cannot attack Paul on rationale grounds for believing it, nor attack Paul for lacking objective proof here in 2002. (Paul et al actually has some historical evidence that a Jesus existed . . . this means that Paul has more objective proof of his *faith* than agnostics of their *disbelief*.)

Let's assume for a moment that Paul's assertions on God are true. If you spend any time thinking about this, you have to realize that casual, accessible objective proof *must not* exist. Life is a test: and it's not an open book. If the Christ appeared in Till's neighborhood on each second Tuesday of the month and healed the sick, who of the Rationals would disbelieve Christ's Word? Only a loon. Where then would be the merit of belief, of faith?

Faith and Rationale concern ideas which are in a sense mutually exclusive. Where correct Rationale demonstrates a Truth, it is someplace where, to my mind, God has decided to give us a Clue. Where He does not care to help us (*How* does turbulence work?) we have to do our best on our own. For yet deeper truths, we must not look out, but look inwards, and ask if our hearts prod us to accept something on Faith. Some folks do, others don't.

But to speak of Faith limiting Reason is either ignorant or a deliberate insult.

Bob Lacovara

From the Editor,

In response to Bob's question above, concerning Till Noever's replies to Paul Rhoads in the same issue instead of the following month: The first time I received a letter from Till, it was together with his proofreading results, and he was clearly expecting the letter to appear the following month. I made the decision to publish his reply in the same issue for the simple purpose of facilitating and expediting the discussion. If his letter had been first published the following month, and Paul's inevitable reply the month after that, two months are required for one round of discussion between these two, instead of only one month. So the discussion goes a little quicker this way, or, hmm, one might also have the viewpoint that in any given number of months they will have the opportunity for twice the amount of discussion which may be positive or . . . ha hum . . . uh, hmm, I

mean, depending on your point of view . . . guess I won't go further with this one.

I seem to recall one of the other proofers also sending me a letter once, together with proofreading results, which letter was published in the same issue, again, simply to expedite discussion. It has also happened that I have sent a copy of a Letter to the Editor to Paul for specific comment from him as I felt that a response was needed in the same issue, not a month later. So there is no special 'privilege' specifically designed for Till, it's just the way things happened.

Derek W. Benson

To the Editor,

It has long been an idea of mine, which I will mention in the preface to the Science Fiction Volume, that Vance, like Shakespeare, is one of those literary giants who enrich and renew the English language. Carl Goldman's list of home-use Vanceisms is a perfect demonstration.

Before I try, for the umpteenth time, to publicly lead Till Noever into the paths of right-reason, I will mention, beyond what he says about our relationship—'unite, cooperate, and . . . respect'—that we are in fact *friends* (if of the 'virtual' variety) who have worked together, with mutual satisfaction, on things having nothing to do with the VIE, and maintain an 'hors-Cosmopolis' relationship of amity and mutual satisfaction. Having thrown that *fleur*, I now roll up my sleeves and spit on my hands.

Complaining about my contention that he has no business opining about Christianity, Till wrote:

"if we follow Paul—nobody who does not agree with the tenets of a religion is entitled to 'opine' about it; if for no other reason but that s/he has never seriously thought about it. A nice, closed system of thinking, which seems to work for those locked into it. It does an excellent job of defining what constitutes 'serious consideration'."

He goes on to discuss his notion of the nature of faith:

". . . faith turns all evidence *against* into evidence *for* its tenets . . ."

And to explain the intellectual superiority of those

who do not have faith, Till says this is because they thereby maintain:

"freedom to . . . explore [it], because they have forever excluded [it] from their lives."

In addition to distorting my position beyond recognition, Till is essentially claiming that I am *willfully stupid*. I, by contrast, am merely claiming that he is *willfully ignorant*. This contrast is a constant in the disputes of self-styled 'rationalists' with Christians.

My contention, in fact, is not that 'those who do *not* agree are not entitled to opine', but that when it comes to opinions on matters which require special knowledge, the opinions of people innocent of such special knowledge are worthless. Till gives every sign of never having read the New Testament, to say nothing of Thomas Aquinas or the Catholic Catechism. In addition to these gaps in the education of a self styled expert in the matter, he seems totally without any experience of prayer life, or information on any mystical phenomena, such as the genuine 20th century Marial apparitions (such as at Fatima, in Portugal). Till merely parrots militant atheism's *bagoo** of 'rationalist' sophisms. Till is profligate in his use of these, but I will mention only one—Till's favorite, and here he and Bob L. seem to find a 'terrain d'entente'—that 'faith is irrational'. In fact Christian faith has more 'rational', and even historical, foundations than that 'rationality' which so casually dismisses it. *No* events of antiquity, and certainly not the physical origins of the world, are as well documented as the life of Christ. This documentation, to say nothing of Flavius Josephus or the Apocrypha, includes first hand accounts by three eyewitnesses (Mathew, Mark, John) and two contemporary accounts (Luke and Paul). The popular accusation that these documents were in fact the work of much later, anonymous authors, is a pure maneuver. To say nothing of the still undigested evidence of the Dead-Sea Scrolls, few documents from antiquity have as many, or as early, manuscript sources as the Gospels. The original manuscripts naturally, like some of Vance's, are hard to come by, and in all probability are no longer even extant. But the situation of manuscript evidence for most other antique books is far worse. Some of Aristotle's writings are only known from Arabic translations of Latin translations, made some 1000 years after their author died. And yet his authorship is not called into question. Speaking of Aristotle, he is regarded as one of the greatest thinkers of all humanity, a hero—perhaps

* a great French word, needed in English, meaning 'facile discourse', or 'abundant patter'.

even *the* hero—of *rationality*. Thomas Aquinas is, undisputedly (because no one disputes it—unless Till will step forward and do so, presumably on the basis of extensive Aquinas studies . . .) one of the greatest Aristotlians; no critical examination of Christianity, Ernest Renan's included, has been more rigorous. A similar claim can be made for Augustine.

The arguments advanced by today's 'rationalists' are old-hat to readers of Augustine and Aquinas, and even the Gospels recount such attacks! The Pharisees would have liked to claim that the disappearance of Jesus' body from the tomb was a theatrical theft designed to 'realize' prophecy. But, exactly to frustrate such an attempt, they themselves posted guards, and so became the instruments of one *proof* of the resurrection. It should not be claimed that this is not a 'scientific proof'. Proofs in science are no different in character. We 'know' about the 'existence' of, say, far galaxies, only because of various kinds of evidence: images seen through telescopes, examination of cosmic radio-wave data, consideration of theories and equations regarding the physical nature of the universe. But it is not impossible that, one day, when someone fares out beyond the orbit of Pluto, he will discover that the solar system is enclosed in a sphere, a shell made of iron sheets riveted together. Crisscrossing the interior of this shell, an extensive rail system; on the rails, trains carrying various sorts of wave emitters, whose transmissions we have been misinterpreting for centuries. The example is *fanciful* (got that Till?), but such things happen in science all the time, which is part of what makes it an exciting adventure, and not a rampart protecting intellectual flaccidity.

But there are also contemporary proofs of Christianity, if anyone is interested. One would be the blood of contemporary Christian martyrs. It does not get much press, but today Christians are being persecuted and martyred on a scale never before attained since the reign of Diocletian. Is this because they are confused irrationalists or because they pose a threat to the lies and evil-doing of tyrants? Another are the Marial apparitions, such as those which occurred at Iles Bouchard in 1947. Iles Bouchard happens to be near where I live, and I have gotten to know some of the people involved. I have even written an account of the events, based on all available evidence. Till is invited to examine this account. Of course, in order for such a 'proof' to function, just as he assumes that 'two plus two equals four' when he brings Euclid under this critical eye, he will have to assume that I am not a liar, and that the people on whose testimony the various accounts are based, were,

and are not involved in an incredibly elaborate plot, involving an almost infinite number of ramifications and manipulations and hundreds of people who, to this day, have not confessed their trick or been caught in a contradiction. I, for one, have not been able even to imagine how such a trick could have been carried off. Of course, both religious and scientific hoaxes have indeed been perpetrated. Mejugoria, the most famous contemporary apparition, is not exactly a hoax but neither is it a true apparition. Very few people know how these things work. The rule is this: the local bishop gets to say whether an apparition is real, or not. The local bishop of Mejugoria has proclaimed the apparition *not genuine*. That Mejugoria, in spite of this, has become an important goal of religious pilgrimages is another matter. If people want to love and honor the Virgin Mary by going to Mejugoria, it is no sin. Learn about Iles Bouchard by going to:

http://perso.club-internet.fr/prhoads/Bouchard/Isle_Bouchard.htm

Till also complained about my "dismissal of Jack's pronouncements in *Parapsyche* as 'jejune lucubrations', to be relegated to oblivion and dismissed as irrelevant on the grounds that they represent 'young Jack's thinking'—which presumably is inferior to 'Paul's mature thinking' . . ." But if Jack had wanted to continue to explore such ideas, he has had ample time to do so in the 45 years that have since elapsed. Here is his own comment on that story, in the 1985 introduction to Underwood Miller's *The Dark Side of the Moon*: "I had been doing some reading in the field of psionics and decided to expatiate upon my own theories, using a story for the vehicle. The theories are as sound as any others in the field—which means that no one will want to use them as pitons while scaling El Capitan. Need I say more?"

Passing over Till's playful hint that all Jack's thinking for the last 40 years has been sclerotic, I will merely point out that, since *Parapsyche* was written when its author was 41, and I am merely 46, I can plausibly claim that what Till calls my 'mature thinking' falls safely in the pre-sclerotic zone of 'jejune lucubration'.

It would be churlish of me not to accept a gift so often, and kindly, proffered; so here is my address, for the use of the generous Alain Schremmer: (Chateau de St. Louand, 37500 Chinon, France)—and I *will* read the book (eventually), particularly if it is fascinating.

The letters of Alain, and others, have provoked a bit of self reflection. I am sorry anyone ever feels 'crushed' by anything I have said. On the other hand, I abhor

untruth, and all its calamitous consequences, and I am a febrile person, incapable of mincing my words when it comes to opining. I apologize for hurting anyone's feelings, and if I have written anything untrue, or unfair—unkind things to do!—I am eager to make amends.

On a happier note (for me) I have lately received some compliments, like Alain Schremmer's, for my decried 'rantings'. These prompt me to mention a pet project: once the VIE is safely in everyone's library, I want to gather up my Vance writings, brush them off, and make them into a book. Since no publisher would ever consider such a thing, and I would be utterly impatient with the effort to find one, my plan would be to publish on the same basis as VIE subscriptions. The book might end up having a run of only six volumes, but in the age of POD, why not?

The story behind the essay in the Cunningham book is that it began, well before the VIE came into existence, as a plan for a whole book. I showed parts of it to Norma Vance, who suggested I contact Arthur Cunningham whose book was then in the works. Arthur was interested, but wanted something only 5000 words long; so I cut down what I had. But then he asked me to put certain parts back, and then I thought of some other things to add, and so it went, until it became a 60 page monster. In fact it is really a collection of bits of chapters from my ur-book, cobbled together. Arthur and I became friends, and he had me do the *cul-de-lamp* illustrations, and the cover (based on an idea of his, and he now owns the original painting). I'd like to pull that essay apart and reshape it into several more focused pieces, which would become part of my imaginary Vance book. Essays on *Vance and Religion*, *Cugel*, and a few other subjects, have been sitting on the back burner for months, waiting for regular VIE work to ease up; a time whose coming I have ceased to speculate upon.

Paul Rhoads

Closing Words

Thanks to Andreas Björklind for composition and to proofreaders Rob Friefeld, Till Noever and Jim Pattison.

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Derek W. Benson, Editor



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